

N E T H I N G C O . L T D .

Celebration of the Body

19 June -
31 July, 1976

Agnes Etherington Art Centre, Kingston, Ontario

Film Programme

Celebration of the Body

All films except those on June 20 and July 31 are to be shown in the Agnes Etherington Art Centre.

June 20
Dunning Auditorium
1:00 - 5:00 pm
Olympia Part I & II
(Riefenstahl)
1936
b & w
212 min.

June 21
12:15 pm
Feeling Great
1973
colour
27 min.

June 25
12:15 pm
A Piece of Cake
(Jacques Bobet)
colour
15 min.

Flight in White
(William Canning)
colour
14 min.

Cross Country Skiing
(Francois Sequillon)
colour
6 min.

June 26
2:30 pm
Race of the Snow Snakes
(AKO Productions)
colour
8 min.

The Rink
(Jacques Bobet)
colour
10 min.

The 2nd Arctic Winter Games
(David Bairstow & Dennis Sawyer)
colour
28 min.

June 27
2:30 pm
Real Italian Pizza
(David Rimmer)
1971
b & w
10 min.

Five Aboriginal Dances From Cape York
1966
colour
8 min.

Grapevine Twist
colour
11 min.

Animals in Motion
(John Stratton)
1968
b & w
10 min.

Relativity
(Ed Emshwiller)
1966
colour
40 min.

Dance Film
(David Rimmer)
colour
10 min.

June 29
12:15 pm
Judoka
(David Bairstow)
b & w
18 min.

Half-Half-Three Quarters-Full
(Barrie Howells & Tom Daly)
colour
8 min.

Game in 21 Points
(Jacques Bobet)
colour
11 min.

Footworks
(John MacGregor)
1970
b & w
6 min.

July 5
12:15 pm
Dance as an Art Form: Part 1
(Murray Louis)
colour
approx. 30 min.

July 6
12:15 pm
Dance as an Art Form: Part 2
(Murray Louis)
colour
approx. 30 mins.

July 7
12:15 pm
Dance as an Art Form: Part 3
(Murray Louis)
colour
approx. 30 mins.

July 8
12:15
Dance as an Art Form: Part 4
(Murray Louis)
colour
approx. 30 mins.

July 9
12:15 pm
Dance as an Art Form: Part 5
(Murray Louis)
colour
approx. 30 mins.

July 24
2:30 pm
Your Move
1975
colour
23 min.

July 26
12:15 pm
Ballet Adagio
(Norman McLaren)
colour
9 min.

Pas de Deux
(Norman McLaren)
b & w
13 min.

Dance Class
(Tom Daly)
colour
8 min.

Feux Follets
(Jacques Bobet)
colour
9 min.

July 27
12:30 pm
Series 4
(Rene Judoin)
colour
7 min.

Pursuit
(Bruce Nauman & Frank Owen)
1975
colour
28 min.

7:15 pm
Sports Challenge
(Gaston Sarault)
colour
9 min.

Walking
(Ryan Larkin)
colour
5 min.

Aqua Rondo
(Werner Aellen & William Brind)
colour
10 min.

Place & Process
(Willoughby Sharp & Van Schley)
1969
colour
30 min.

July 28
12:15 pm
Dance Film
(David Rimmer)
colour
10 min.

Dances of the Kwakiutl
(Robert Gardiner)
1951
colour
8 min.

Canadians Can Dance
(John Howe)
colour
22 min.

July 29
12:15 pm
Corrida Interdite
(Janus New Cinema/Denys Colomb de Daurant)
colour
10 min.

Karate
(R. Stephen Eichenlaub)
1972
colour
10 min.

The Moebius Flip
colour
28 min.

7:15 pm
Cops
(Buster Keaton & Eddie Cline)
1922
b & w
27 min.

Marcel Marceau ou l'art du mime
(Bernard Bertrand)
b & w
17 min.

Pantomimes
(Paul Paviot)
1954
colour
22 min.

The Immigrant
(Charles Chaplin)
1917
20 min.

July 30
12:15 pm
A Chaiy Tale
(Norman McLaren)
b & w
9 min.

Walk
(Gord McLellan)
colour
20 min.

Window Water Baby Moving
(Stan Brakhage)
colour
20 min.

July 31
Dunning Auditorium
1:00 - 5:00 pm
Olympia Part I & II
(Riefenstahl)
1936
b & w
212 min.

Handlist of works included in Celebration of the Body

All measurements are in centimetres. AEAC is the abbreviation for the Agnes Etherington Art Centre.

- 1 RALPH ALLEN
Bathers
1964
Oil on canvas, 121.9 x 152.4
AEAC
- 2 WILLIAM BLAKE
(after Flaxman)
The Good Race: Genial Peace
1817
Dotted line engraving; 22.5 x 34.0
AEAC
- 3 DON BONHAM
In conjunction with the Hermen Goode
Aesthetics Racing Team
Body Tank
1971
Mixed media, 121.9 x 243.8 x 66.0
Collection of the artist
- 4 DENNIS BURTON
(a) *R.N.*
1965
Oil on canvas, 111.8 x 91.4
The Isaacs Gallery, Toronto
(b) *Untitled*
1965
Lithograph, 50.7 x 40.7
AEAC
- 5 CLAUDE BREEZE
Lovers in a Landscape #2
1964
Acrylic on canvas, 152.4 x 116.8
AEAC
- 6 J. GRAHAM COUGHTRY
Series No. 1, Figure 2
1960
Mixed media on pressed board, 137.2 x 149.9
AEAC
- 7 MARIE COUPIN DE LA COUPERIE
Nymph sortant du bain
1820-23
Lithograph, 26.1 x 17.6
AEAC
- 8 GREG CURNOE
(a) *Hockey Stick Blades from West Lions Park, London*
1965
Lithograph, 66.0 x 50.7
AEAC
(b) *Self-Portrait with Galen on the 1951 CCM*
Not dated
Acrylic on plywood, 172.7 x 182.9
Collection of the University of Regina
- 9 MARCO DENTE (DA RAVENNA)
Youth Extracting Thorn from his Foot
16th century
Engraving, 23.7 x 16.8
AEAC
- 10 JENNIFER DICKSON
(a) *I am black but comely, O ye daughters of Jerusalem*
1969
Intaglio print, 78.0 x 56.4
Galerie 1640, Montreal
(b) *Body Perception: Eyes*
1974-75
Intaglio print, 78.0 x 56.4
Galerie 1640, Montreal
- (c) *Body Perception: Breasts, Hair and Mouth*
1974-75
Intaglio print, 56.4 x 78.0
Galerie 1640, Montreal
- (d) *Body Perception: Hands*
1974-75
Intaglio print, 78.0 x 56.4
Galerie 1640, Montreal
- 11 WILLIAM ETTY
Study for Three Graces
19th century
Oil on canvas, 50.8 x 40.6
ASAC, Gift of Dr. Alfred Bader
- 12 JOE FAFARD
Head
Mixed media, 53.3 x 27.9 x 38.1
Collection of Joël Fafard
- 13 DANIEL FOWLER
The Wrestlers
19th century
Conté on grey paper, 54.0 x 68.6
AEAC
- 14 OLIVIERI GATTI
Abraham Prepares to Sacrifice his Son Isaac
1625
Engraving, 19.2 x 11.9
AEAC
- 15 HENDRIK GOLTZIUS
The Disgracers: Tantalus
1558
Engraving, 33.1 (diameter)
AEAC
- 16 JOHN GREER
(a) *Earmarked for this Exhibition*
1973
Monoprint, 68.6 x 58.4
The Isaacs Gallery, Toronto
(b) *Two Feet*
1974
Serigraph, 88.9 x 58.4
The Isaacs Gallery, Toronto
- 17 MARSHA KARR
Legs
Nylon and dyes
Collection of the artist
- 18 EDOUARD MANET
Olympia
19th century
Etching, 16.1 x 14.0
AEAC
- 19 JOHN MACGREGOR
Hand Signals
1969
Watercolour, 88.9 x 58.4
Collection of Mr. Avrom Isaacs, Toronto
See also the film programme for another of MacGregor's works
- 20 R. TAIT MCKENZIE
The Competitor
1906
Bronze, 51.4 (height)
Collection of the National Gallery of Canada
- 21 ROBERT MARBLE
(a) *Follies Flesh*
1972
Acrylic and coloured ink, 88.9 x 58.4
The Isaacs Gallery, Toronto
(b) *Showgirl-Black Finale*
1972
Coloured ink, 88.9 x 58.4
The Isaacs Gallery, Toronto
- 22 JAN MULLER
(after Lucas van Leyden)
Scenes from the Passion
(a) *The Flagellation*
(b) *The Crucifixion*
(c) *Christ in Hell*
16th century
Engravings, 11.5 x 7.2
AEAC
- 23 CLAES OLDENBURG
Knees
1966
Vinyl, two pieces, each 38.1 (length), 11.4 x 15.2 (diameter)
Collection of Mr. David Sicox, Toronto
- 24 KIM ONDAATE
Olympic Quilt
1976
254.0 x 330.2
Collection of the artist
- 25 MARCANTONIO RAIMONDI
Young Man with a Torch
ca. 1500
Engraving, 27.4 x 37.2
AEAC
- 26 GAR SMITH
Ear: Hear: Here; Right Ear: Light Ear, Light Hear: Lead Ear: Lead Here; Leader: Leader; Lead Here, Red Here: Red Rabbit; Led Here
1975
Lead cast, approx. 12.7 x 10.2
The Isaacs Gallery, Toronto
(b) *Insole, inner sole; tawse semelle; Retinsole; lead insole; Dead Sole: Red Soul*
1975
Lead casts, two pieces
The Isaacs Gallery, Toronto
(c) *Sole; Tire Sole; Firestone; Stone Foot; Stone Sole; Tone*
1975
Lead casts, two pieces
The Isaacs Gallery, Toronto
(d) *Face Read; Lead Head: Read Head*
1975
Lead casts, two pieces
The Isaacs Gallery, Toronto
- 27 JOHN IVOR SMITH
Swimmer
1972
Fibreglass reinforced epoxy, 66.0 (height)
The Isaacs Gallery, Toronto

- 28 MICHAEL SNOW
(a) *Simultaneous Women*
1961
Oil on plywood, cut out, 15.5 x 26.7 x 43.8
The Isaacs Gallery, Toronto
- (b) *Crouch Leap Land*
1970
Mixed media in three parts, each 40.6 x
1.9 x 37.5, hanging 124.5 from the floor
The Isaacs Gallery, Toronto
- (c) *Walking Woman* (Corner Piece)
Not dated
Stainless steel and fibreglass, 228.6 x 71.1
x 71.1, base 11.4
Collection of the Art Gallery of Ontario
- 29 NICOLAS TARDIEU
L'Amour et Psyché
ca. 1719
Engraving with etching, 33.0 x 25.7
AEAC
- 30 FREDERICK B. TAYLOR
Standing Nude
1958
Oil on canvas, 101.6 x 66.0
AEAC
- 31 PHILIPPE TRIERE
Hercules entre la Volupté et la Vertu
ca. 1800
Engraving with etching, 32.5 x 25.7
AEAC
- 32 ALESSANDRO TURCHI
Lot and His Daughters
17th century
Oil on canvas, 99.0 x 133.4
AEAC
- 33 COLETTE WHITEN
February 1975
1975
Brick, plaster, photographs (9)
Collection of the artist
Carmen Lamanna Gallery, Toronto
- 34 JOYCE WIELAND
(a) *The Sailboat Sinks*
1963
Oil on board, 92.7 x 27.3
Collection of Mr. Christopher Youngs,
Ottawa
- (b) *O Canada*
1970
Lithograph on fabric, 55.9 x 76.2
The Isaacs Gallery, Toronto
- 35 RONALD YORK WILSON
Venas
1959
Ink on paper, 99.7 x 55.9
AEAC
- 36 ANONYMOUS
Horsetamers on the Quirinale
16th century
Engraving, 36.5 x 51.3
AEAC

The Aesthetic in Sport

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Introduction

There appears to be an increasing interest in looking at various sporting activities from the aesthetic point of view. In this paper I want to examine the relationship between sport and the aesthetic, and to attempt to sketch the logical character of this way of considering physical activities. My method of approach will be to trace out an important logical characteristic of paradigm cases of objects of the aesthetic attitude, namely works of art, and go on to see whether, or to what extent, it is applicable to sport.

Concept not content

First, it might well be asked whether it is possible to consider all sports from the aesthetic point of view, when one takes account of the great and increasingly varied range of such activities. That question at least can be answered clearly in the affirmative, for one can pick out at any moment a particular point of view — cars, horses, mountaineering, even mathematical proofs and philosophical arguments.

This raises a point about which it is important to be clear at the outset, which is that it is less conducive to error to regard the aesthetic as a concept rather than a content — as a way of perceiving an object or activity rather than a consistent feature of that object or activity. One sometimes hears talk of the aesthetic content of an activity, which gives the misleading impression of the aesthetic as an element which could be added or subtracted. This misconception is closely related to the pernicious assumption that there must be some common property or set of properties in all those objects which can properly be said to be of aesthetic interest. This sometimes leads to suspicions by the scientifically minded that those who are concerned with the aesthetic must be up to something mistily metaphysical, since the presence of this aesthetic content cannot be verified by scientific procedures. These suspicions are without foundation, for, despite the dubious metaphysics of much writing on the subject, aesthetic judgments, like any other judgments, are intelligible only if they are answerable to what is in principle empirically verifiable. Yet that is not to say that they must be scientifically verifiable, since that is not the only way of knowing what is available to sensory perception. A car may be assessed from the point of view of performance — road-holding, acceleration etc. — for which scientific testing may be important. But such tests would be quite inappropriate for answering questions about its attractive appearance. Nevertheless, such questions would require answers which appealed to observable features of the car. Questions of its appearance come under a different aspect, they are answered in a different way.

The aesthetic concept

Although anything can be considered from the aesthetic aspect, some activities and objects are more centrally of aesthetic interest than others. Works of art, to take a paradigm case, are primarily of aesthetic interest, although even they can be considered from other points

of view. For instance, paintings are commonly considered from other points of view. For instance, paintings are commonly considered as an investment. So what is it to look at something from the aesthetic point of view? What is it which marks off this from other ways of looking at objects? One important characteristic which has been the subject of some attention in recent philosophy is that the aesthetic is a non-functional or non-purposive concept. To take a central example again, when we are considering a work of art from the aesthetic point of view we are not considering it in relation to some external function or purpose it serves. It cannot be evaluated aesthetically according to its degree of success in achieving some such extrinsic end. By contrast, when a painting is considered as an investment, then it is assessed in relation to an extrinsic end, namely that of maximum appreciation in financial value. Its success is determined by the way other investments, say in stocks and shares, increase in monetary value.

This characteristic of the aesthetic immediately raises an insuperable objection to theories which propose an oversimpler relation between sport and the aesthetic by identifying them too closely. For example it is sometimes claimed that sport just is an art form (for examples see Anthony²) and sometimes that the aesthetic is the unifying concept or characteristic in all the activities subsumed under the heading of physical education (see Carlisle³). But there are many sports, indeed the great majority, which are like the painting considered as an investment in that there is an identifiable aim or purpose which is of far greater importance than the way it is accomplished. That is, the manner of achievement of the primary purpose is of little or no significance as long as it comes within the rules. For example, it is normally far more important for a football or hockey team that a goal is scored than how it is scored. In very many sports of this kind the overriding factor is the achievement of an external end, since that is the mark of success. In such sports the aesthetic is incidental.

This non-purposive character of the aesthetic is often misunderstood. Such a misunderstanding is manifested in the commonly supposed consequence that therefore there can be no purpose-point in art. The presupposition underlying this misunderstanding is that an activity can intelligibly be said to be of some point or value only in relation to some external purpose towards which it is directed. Now in cases where such an extrinsic end is the primary consideration, evaluation does depend on it. As we have seen, a painting considered solely as an investment would be evaluated entirely according to its degree of success in achieving maximum capital appreciation.

Where the attainment of the end is the overriding consideration, the means of attaining it is irrelevant. It would not matter, for instance, what materials were used in the production of a car, provided it was reliable. Similarly, if someone wants to improve the petrol consumption of his car by changing the carburettor, the design of the new one, and the materials from which it is made are unimportant as long as it results in giving maximum mileage per gallon.

However, the purpose of art cannot be specified in this way, although the misapprehension we are now considering stems from the mistaken assumption that the point of an activity must somehow be identifiable as an end or purpose apart from the activity itself. Yet where art, or more generally the aesthetic is concerned, the distinction between means and end is inapplicable. For instance, the question "What is the purpose of this novel?" can be answered comprehensively only in terms of the novel itself. It might be objected that this is not entirely true, since the purpose of some novels could be given as, for example, "to bring about certain social conditions. But this objection misses the point I am trying to make, for if the purpose is the external one of exposing those social conditions then it could equally well, or perhaps better, be realised in other ways, such as the publication of a social contract or a political speech. The report of the social survey is evaluated by reference to its purpose of effectively conveying the information, whereas this would be absurd as a factor in one's aesthetic appreciation of a novel. To put the same point another way, from the point of view of efficient conveying of information the precise form and style of writing of the report is unimportant except in so far as it affects the achievement of that purpose. One report, however good as a vehicle for the style of writing or compilation was different from, or even inferior to, the other. There could not be a parallel situation in art in which, for example, one poem might be said to be as good as another though not so well written. This is an aspect of the complex problem of form and content in the arts. To put it briefly, there is a particularly intimate connection between the form of an object of aesthetic appreciation, i.e. the particular medium, expression, and its content, i.e. what is expressed in it. So that in art there cannot be a change of form of expression without a corresponding change in what is expressed. It is important to recognise that this is a logical point. For even if one way of writing the report is the clearest and most efficient, this is only contingent matter since it is always possible that a better method may be devised. But it is not a contingent matter that the best way of expressing the content of *One Day in the Life of Ivan Denisovich* is in the particular form of that novel. So that the question becomes "What is the purpose of this particular way of exposing the social conditions?" The end cannot be specified as "exposing such and such social conditions," but only as "exposing such and such social conditions in this particular way and no other." And to give a comprehensive account of what is

meant by "in this particular way and no other" one would have to produce nothing less than the whole work. The end cannot be identified apart from the manner of achieving it, and that is another way of saying that the presupposition encapsulated in the question, of explanation in terms of purposive action directed onto an external end, is unintelligible in the sphere of aesthetics. In short, in an important sense the answer to "what is the purpose of that novel?" will amount to a rejection of the question.

A further objection, which has important implications for the aesthetic in sport, might be that in that case how can we criticise a work of art if it can be justified only in terms of itself and there is nothing else with which it can be compared? There is a great deal to be said about the common misapprehension that to engage in critical reasoning is necessarily to generalise. It is sufficient for my argument to recognise that critical appreciation of art consists largely of giving reasons why particular features contribute so effectively to, or detract from, *this particular* work of art. The important point for our purposes is to see again that the end is inseparable from the means of achieving it, for any suggested improvement is given in terms of the particular work of art in question. Another way of putting this point is to say that every feature of a work of art is relevant to the aesthetic assessment of it, whereas when we are judging something as a means to an end, there are irrelevant features of the means or equally effective alternative means, of achieving the required end. To say that X is an irrelevant feature is always a criticism of a work of art, whereas this is not true of a functional object.

It is true that the aim in a sport cannot be considered in isolation from the rules or norms of that particular sport. Scoring a goal in hockey is not just a matter of getting the puck between the opponents' posts, but requires conformity to the laws of the game. Such requirements are implicit in the meaning of the term "scoring a goal". Nevertheless, in contrast to a work of art, within those limits there are many ways of achieving the end, of scoring a goal, in hockey.

The gap: purposive and aesthetic sports

At this point we need to direct our attention to the difference between types of sporting activities with respect to the relative importance of the aesthetic. On the one hand there are those sports, which I shall call "purposive" and which form the great majority, where the aesthetic is relatively unimportant. This category would include football, climbing, track and field events, orienteering and squash. In each of these sports the purpose can be specified independently of the manner of achieving it as long as it conforms to the limits set by the rules or norms—for example, scoring a goal and slaying the Figer. Even in such sports as these, of course, certain moves or movements, indeed whole games or performances, can be considered from the aesthetic point of view, but it is not central to the activity. If we were to ask a hockey player, on the eve of an important match, "which would you prefer, to score three goals in a clumsy manner, or to miss them all with superbly graceful movements?", there is little doubt what the answer would be, at least in most cases. In sports of this type the aesthetic aspect is not normally the primary one, which is the achievement of the purpose which defines the game.

On the other hand, there is a category of sports in which the aim cannot be specified in isolation from the aesthetic, for example, trampolining, gymnastics, figure skating and diving. I shall call these "aesthetic" sports since they are similar to the arts in that their purpose cannot be considered apart from the manner of achieving it. There is an intrinsic end which cannot be identified apart from the means. In formal gymnastics the end is not simply to get over the box or to turn a somersault, if, for example, one were to do so in a clumsy way and collapse afterwards in an uncontrolled manner. It is not incidental but central to these sports how one performs the appropriate movements. The end cannot be specified, for instance, as "getting over the box", but only in terms of the way in which this end is to be achieved. Indeed, aesthetic evaluative content is already built into terms like "vault" and "dive". To vault over a box is not the same as to jump over it, or to get over it somehow or other. "Vault" incorporates implicit aesthetic norms. Similarly, not any way of dropping into the water would count as a dive. One has to satisfy at least to a minimal extent the aesthetic requirement built into the meaning of the term for a performance to count as even a bad dive.

Now, there seems to be a common tendency, on both sides of the Atlantic, to distinguish between these two types of sports in terms of competition. For example, in an interesting article on this topic Rees' distinguishes between what I have called purposive and aesthetic sports in the following way: "Games come at the end of a kind of spectrum. In most games, competition against an opponent (individual or team) is assumed ... At the other end of the spectrum there are gymnastics, diving, skating ... in which grace, the manner in which the activity is carried out, seems to be of central importance." But competition in Olympic gymnastics, skat-

ing and diving can be every bit as keen as it can in hockey. Rees is adopting the prevalent but obviously mistaken practice of contrasting the competitive with the aesthetic. But, to take a paradigm case, there are even competitive music festivals. Moreover, one cannot fail to notice, on occasion, that competition between dance companies and between rival dancers within the same company, can be as intense, and as nasty, as it can in hockey.

Closing the gap

We can now return to the original question concerning the characterisation of the aesthetic way of looking at sport. By examining the paradigm cases of sports in which the aesthetic is inseparable from what the performer is trying to achieve, we might hope to discover aspects of our way of considering them which can be found to apply even to purposive sports, when they are looked at aesthetically.

In figure skating, diving, trampolining and Olympic gymnastics it is of the first importance that there should be no wasted energy, no superfluous movements. Champion skater, like Olga Korbut and Ludmila Tourischeva not only perform striking physical feats, but do so with such remarkable economy and efficiency of effort that it sometimes looks effortless. There is an intensive concentration of the gymnast's effort so that it is all directed precisely and concisely onto that specific task. Any irrelevant movement or excessive expenditure of energy would detract from the quality of the performance as a whole, just as superfluous or exaggerated words, which fail to contribute with maximum compression of meaning to the total effect, detract from the quality of a poem as a whole.

However, even in the case of the aesthetic sports there still, as mentioned, is a very limited, extent, an externally identifiable limit, for example the requirements set by each particular movement, and by the particular group of movements in gymnastics. Now it might be thought that it would be justifiable to regard such limitations as analogous to, say, the form of a sonnet. That is, it may be thought more appropriate to regard them as setting a framework within which the performer has the opportunity to reveal his expertise in moving gracefully than as an externally identifiable aim. There is certainly something in this notion, but it is significant that there is no analogy in aesthetic sports with poetic licence.

The poet may take liberties with the sonnet form without necessarily detracting from the quality of the sonnet, but if the gymnast deviates from the requirements of, say, a vault, however gracefully, then that inevitably detracts from the standard of the performance. Nevertheless the main point for our purposes is that even in the aesthetic sports, this means never quite reaches the ultimate of complete identification with the end which is such an important distinguishing feature of the concept of art, it is at least closely approximates to such an identification. The gap between means and end is almost, if not quite, completely closed.

Now I want to suggest that the same consideration applies to our aesthetic appreciation of

sports of the purposive kind. However successful a sportsman may be in achieving the principal aim of his particular activity, our aesthetic acclaim is reserved for him who achieves it with maximum economy and efficiency of effort. We may admire the remarkable stamina and consistent success of an athlete such as Zatopek, but he was not an aesthetically attractive runner because so much of his movement seemed irrelevant to the ideal of most direct accomplishment of the task. His style was regarded as ungainly because there were extraneous waggles, rolls or jerks which seemed wasteful in that they were not concisely aimed at achieving the most efficient use of his energy.

So to consider the purposive sports from the aesthetic point of view is to reduce the gap between means and end. It is, as nearly as possible, to telescope them into the ideal of unity. From a purely purposive point of view any way of winning, within the rules, will do, whereas not any way of winning will do as far as aesthetic considerations are concerned.

There is a narrower range of possibilities available for the achievement of the end in an aesthetically pleasing way, since the end is no longer simply to win, but to win with the greatest economy and efficiency of effort. Nevertheless, the highest aesthetic satisfaction is experienced and given by the sportsman who not only performs with graceful economy, but who also achieves his purpose. The tennis player who serves a clean ace with impeccable style has, and gives to the spectator, far more aesthetic satisfaction than when he fractionally faults with an equally impeccable style. In the case of the purposive sports there is an objectively specifiable framework, i.e. one which does not require the sort of judgement to assess achievement which is necessary in the aesthetic sports.

Maximum aesthetic success still requires the attainment of the end, and the aesthetic in any degree requires direction on to that end, but the number of ways of achieving such success is reduced in comparison with the purely purposive interest of actually accomplishing the end in an externally specifiable sense.

The aesthetic pleasure which we derive from sporting events of the purposive kind, such as hurdling and putting the shot, is, then, derived from looking at, or performing, actions which we take to be approaching the ideal of totally concise direction towards the required end of the particular activity. Skiing provides a good example. The stylish skier seems to float, his body automatically accommodating itself, apparently without conscious effort on his part, to the most appropriate and efficient positions for the various types and conditions of terrain. By contrast, the skier in a slalom race often appears ungainly because it seems to be unnecessarily forced. The skier in such an event achieves greater speed, but only at the expenditure of a disproportionate amount of additional effort. Similarly, athletes at the end of a distance race often abandon the smooth, economical style with which they have run the greater part of the race. They achieve greater speed but at

disproportionate cost, since irrelevant movements appear — the head rolls, the body lurches, etc. . . . In rowing, too, some oarsmen can produce a faster speed with poor style but more, if less effectively produced, power. Even though it is wasteful, the net effective power may still be greater than that of the oarsman who directs his more limited gross power with far more efficiency. It is often said that a good big 'un will beat a good little 'un. It is also true in many sports, unfortunately in my view, that a poor big 'un may well beat a far better little 'un.

Perhaps these considerations do something to explain the heightened aesthetic awareness which is achieved by watching slow-motion films and television replays, since (a) we have more time to appreciate the manner of the performance, and (b) the object of the action, the purpose, in an extrinsic sense, becomes less important. That is, our attention is directed more to the character of the action than to its result. We can see whether and how every detail of every movement in the action as a whole contributed to making it the most efficient and economical way of accomplishing that particular purpose. A smooth, flowing style is more highly regarded aesthetically because it appears to require less effort for the same result than a jerky one. Nevertheless, as we mentioned above, achievement of the purpose is still important. However graceful and superbly directed the movements of a pole-vaulter, our aesthetic pleasure in his performance is marred if he knocks the bar off.

One additional and related factor is that some people naturally move gracefully whatever they may be doing, and this may contribute to the aesthetic effect of their actions in sport. If I may be pardoned for the outrageous pun, Mohammed Ali provides a striking example.

Several questions remain. For example, why do we regard some events as less aesthetically pleasing than others, i.e. where we are not comparing actions within the same context of direction on to a common end, but comparing actions in different contexts? For instance, in my view the butterfly stroke in swimming, however well performed, seems less aesthetically pleasing than the crawl.

Perhaps this is because it looks less efficient as a way of moving through the water, since there appears to be a disproportionate expenditure of effort in relation to the achievement. A similar example is race walking which, even at its best, never seems to me to be an aesthetically pleasing event. Perhaps, again, this is because one feels that the same effort would be more efficiently employed if the walker broke into a run. In each of these cases one is implicitly setting a wider context, seeing the

action in terms of a wider purpose, of movement through water, and movement over the ground respectively. But what of a sport such as weight-lifting, which may require as much as a few hundred pounds of weight? It is hard to discover a wider context, a more economical direction to a wider or similar end in another activity with which we are implicitly comparing it? Perhaps the explanation lies simply in a general tendency to prefer, from an aesthetic point of view, sports which allow for smooth, flowing movements in the achievement of the primary purpose.

Nevertheless, for the devotee, there are, no doubt, "beautiful" lifts, so called because they accomplish maximum direction of effort.

Four objections

At this point it may be worth pausing to consider four objections which have been raised against my argument, partly because they have to be met in their own right, and partly because, a consideration of them will clarify some salient features of the argument.

(1) It was objected that the aesthetic cannot be merely a way of perceiving an activity or object, since this would fail to account for the fact that some objects or activities are more aesthetically interesting than others. To take my own example, cannot the attractive appearance of the car be changed by altering certain features of the car? Similarly cannot gracefulness be added to or subtracted from a hockey movement?

The interesting aspect of this objection is that it can be seen to be self-defeating, in that so far from providing an objection to my thesis, it provides support for it. In order to appreciate this, it is necessary to recognize a crucial distinction concerning the use of the term "aesthetic". It is used in two ways, which I shall broadly characterize as (a) evaluative, and (b) conceptual. An example of the former would be "Borзов is an aesthetic runner." This is to use the term in its positively evaluative way, and is roughly equivalent to "graceful".

But it is clearly the latter with which I am concerned, and this sense includes both the beautiful and the ugly; the graceful and the clumsy; the aesthetically interesting and the aesthetically uninteresting. Thus, for example, imagine that I say to you, "What do you think of that car?" You reply enthusiastically, "It is excellent — fast, reliable, and comfortable." "No," I interject, "I don't mean that. I mean what do you think of it aesthetically?" Your enthusiasm wanes, and you shrug your shoulders. You just don't find it aesthetically interesting.

Now we can see why the objection is self-defeating, since whether the car be aesthetically attractive or not, it has to be brought under the *concept* to be considered in that way at all. So to say that some activities are more aesthetically interesting than others is to *conclude* my point.

(2) Nevertheless, it was objected, the aesthetic is still a matter of *content*, since changing features of the car or movement may change one's aesthetic evaluation of it. To consider the aesthetic as a way of considering

an activity cannot account for differences of opinion. One person might consider synchronised swimming as ugly, another as beautiful. It is possible to account for this difference only in terms of content.

In reply to this objection I would ask the objector to contrast the following cases. If you and I disagree about the content of a cake, it is possible to resolve the dispute by empirical testing procedures. It could be sent off for chemical analysis. But if we disagree about the aesthetic quality of a movement, how could that dispute be resolved by an analysis of its content? Perhaps the point can be made even more clearly if we take the example of a painting. A comprehensive list of the physical properties of the paint and canvas might be compiled by experts, but that has so far told us nothing whatsoever about its aesthetic quality, or even what it is about, in the simplest sense. You and I might entirely agree about the content of the painting, yet still disagree about its aesthetic quality. Quantitative, scientific testing, procedures, i.e. to determine content, are entirely irrelevant to questions of aesthetic appreciation. Nevertheless, such appreciation is answerable to objective features of the object or activity. The scientific is not the only way of considering objective features of things. It is, as I pointed out above, precisely the failure to understand this point which has led to such a plethora of confused and mystical writing on aesthetics. No wonder that Elton³ has said that aesthetics is the natural home of rapturous and soporific effusion.

(3) It was objected that the distinction I have drawn between the purposive and the aesthetic sports is arbitrary. For instance, to take a paradigm case, a choreographer has a purpose, namely that of accomplishing the goal of creating the dance.

This objection reveals a failure to appreciate the force of the distinction. In contradiction to purposive activities, where the end can be specified *independently* of the means of achieving it, this is not possible in the case of the choreographer. For if we ask "What was the purpose of creating that dance?", then, from the aesthetic point of view, no comprehensive answer can be given independently of the dance itself.

(4) It has been objected against my account that it fails to differentiate the aesthetic from the skillful. I have not space to deal fully with this objection, but I think two points are sufficient to overcome it. First, as a careful reading of my paper will reveal, my argument, if valid, shows that in the sphere of sport the two concepts are intimately related, but it also shows that they are not entirely co-extensive. I have marked some points of divergence.

Second, even if it were true that my argument had not differentiated the two concepts that would not constitute an *objection* to it. For why if an action is skillful should it not also be aesthetically pleasing? Wittgenstein, in his

Tractatus,⁴ wrote "Ethics and Aesthetics are one." Whether or not one would want to accept that statement will depend on his argument for it. It cannot simply be dismissed on the grounds that it must be self-defeating, since a genuine characterisation of the aesthetic could not also characterise the ethical.

The supposed objection is a manifestation of the common, seductive, yet radically misconceived essentialist fallacy. It presupposes that to have characterised the aesthetic is to have found those essential features which can be shared by no other concept. This is like denying that ginger can be an essential ingredient in ginger cakes on the ground that it is also an ingredient in ginger ale. The objector produced no argument, but was unable to accept that an account which also fitted the skillful could be adequate as an account of the aesthetic in sport. So, in response to this supposed objection I could simply reply: "You are right, I concede that my argument does not entirely distinguish the aesthetic from the skillful. But so far from constituting an objection to my argument, what you have provided is a rough summary of it."

Context and aesthetic feeling

The foregoing argument raises two related considerations which have a crucial bearing upon the notion of aesthetic *experience* in sport. First, movement cannot be considered aesthetically in isolation, but only in the context of a particular action in a particular sport. A graceful sweep of the left arm may be very effective in a dance, but the same movement may look ugly and absurd as part of a service action in tennis, or of a pitcher's action in baseball, since it detracts from the ideal of total concentration of effort to achieve the specific task. A specific movement is aesthetically satisfying only if, in the context of the action as a whole, it is seen as forming a unified structure which is regarded as the most economical and efficient method of achieving the required end.

Second, there is a danger of serious misconception arising from a mistaken dependence upon feelings as criteria of aesthetic quality, whether in sport or in any other activity, including dance and the other arts.⁵ The misconception is to take the feeling of the performer, or spectator as the ultimate arbiter. But such a feeling is intelligible only if it can be identified by observable phenomena. This is part of what Wittgenstein⁶ meant by saying that an inner process stands in need of outward criteria. It is the observable physical movement which identifies the feeling and not, as is often believed, the inner feeling which suffices the physical movement with aesthetic quality or meaning. That is, the feeling could not even be understood as a feeling, still less as the specific feeling it is, if it were not experienced in a certain set of empirically recognisable circumstances. We should resist the temptation, commonly encountered in discussion of dance and other forms of movement, to believe that it is how a movement feels which determines its effectiveness, whether aesthetic or purposive. That it feels right is no guarantee that it is right. Inexperienced oarsmen in an "eight" are often tempted to heave their bodies round violently in an attempt to propel the boat more quickly, because such an action gives a feeling of much greater power. But in fact it will upset the balance of the boat and thus reduce the effectiveness of the rowing of the crew as a whole. The most effective stroke action can best be judged by the coach who is watching the whole performance from the bank, not by the feeling of the individual oarsmen, or even of all the crew. Similarly, in tennis and skiing, to take just two examples, the feeling of an action is often misleading as to its maximum efficiency. A common error in skiing is to lean into the slope and, at a certain stage in his progress, a learner starts to make turns for the first time which feel very good. Yet, however exhilarating the feeling, if he is leaning the wrong way he will be considerably hampered from making further progress, because, in fact, he is not directing his effort in the most effective way. There are innumerable other such examples one could cite, and this, of course, has important implications for education. If the arbiter of success in physical activities is what the students feel, rather than what they can be observed to do, it is hard to see how such activities can be learned and taught.

However, it is important not to misunderstand this point by going to the opposite extreme, for I am not saying that we cannot be guided by such feelings, or that they are of no value. My point is that they are useful and reliable only to the extent that they are answerable to patterns of behaviour which can be observed to be most efficiently directed on the particular task. This reveals the connection between this and the preceding point, for it is clear that the character and efficiency of a particular movement cannot be considered in isolation from the whole set of related movements of which it forms a part, and from the purpose towards which they are, as a whole directed. Thus the context in which the movement occurs is a factor of an importance which it is impossible to exaggerate, since the feeling could not even be understood, let alone evaluated, if we were not aware of the conditions as part of an empirically recognisable action.

In this respect I should like to question what is often said about the aesthetic attitude, namely that it is essentially or predominantly contemplative. Reid,⁸ for instance, says: "In an aesthetic situation we attend to what we perceive in what is sometimes called a 'contemplative' way". Now, it may be that a concern with the arts and the aesthetic is largely, or even for the most part, contemplative, but I have no reason to deny, indeed I see good reason to insist, that one can have what are most appropriately called aesthetic feelings while actually performing an activity, as long as it is clear that the criterion is answerability to an empirically observable context. A perfect smash in tennis, a well executed drive, a finely timed stroke in squash, a smoothly accomplished series of movements in gymnastics, an outing in an "eigh" when the whole crew is pulling in unison, with unwavering balance, a training session in which the body seems to be completely under one's control, and there are many other examples — for many who engage in sport the feelings derived from such performances are parts of the enjoyment of participation in these activities. And "aesthetic" seems the most appropriate way to characterise such feelings. Reid says:⁹ "... a dancer or actor in the full activity of dancing or acting is often, perhaps always, in some degree contemplating the product of his activity." And later, of games players:¹⁰ "There is no time while the operation is going on to dwell upon aesthetic qualities ... Afterwards, the participant may look back upon his experience contemplatively with perhaps some aesthetic satisfaction."

Again,¹¹ of the aesthetic in cricket: "The batsman may enjoy it too, although at the moment of play he has no time to dwell upon it. But to produce exquisite strokes for contemplation is not part of his dominating motive as he is actually engaged in the game." Yet the batsman's aesthetic experience is not necessarily dependent upon his having time, at the moment of playing the stroke, to "dwell upon it", nor is it limited to a retrospective contemplation of his performance. If he plays a perfectly timed cover drive, with the ball flashing smoothly and apparently effortlessly from the face of his bat to the boundary, the

aesthetic satisfaction of the batsman is intrinsic to what he is doing. The aesthetic is not a distinct but perhaps concurrent activity, and it need not depend upon detached or retrospective contemplation. His experience is inseparable from the stroke he is playing, since it is identifiable only by the way in which he is performing. His particular action, in that context, is a criterion of his feeling, and it is, of course, natural, unexceptionable, and perhaps unavoidable to call such feelings "aesthetic". "Kinaesthetic" or "tactile" would not tell the whole story by any means, since producing the same physical movement in other circumstances, say in a laboratory, would not produce the same feeling. Indeed, it is significant that we tend naturally to employ aesthetic terms to describe the feelings involved in such actions.

We say that a stroke felt "beautiful", and it was so to the extent that it was efficiently executed in relation to the specific purpose of the action in the sport concerned. Many participants in physical activities have experienced the exquisite feeling of, for instance, performing a dance or gymnastic sequence, of sailing over the water in a polo vault, and of accomplishing a fluent series of Christis with skis immaculately parallel. It is difficult to know how to describe these feelings other than as "aesthetic". It is certainly the way in which those of us who have taken part in such activities tend spontaneously to refer to them. So, though I do not wish to deny that contemplation is an important part of the aesthetic, I would suggest that it is not exhaustive. It is by no means unusual to experience aesthetic feelings, properly so called, while actually engaged and fully involved in physical activities. Moreover, many of us who have derived considerable pleasure, from a wide variety of sporting activities, would want to insist that such aesthetic experiences constitutes a large part of the enjoyment of participation.

Are the aesthetic sports art?

In the case of the purposive sports, then, as the actions become more and more directly aimed, with maximum economy and efficiency, at the required end, they become more and more specific, and the gap between means and end is to that extent reduced. That is, increasingly it is less possible to specify the means apart from the end. In these sports the gap will, nevertheless, never be entirely closed — there cannot be the complete identification of means and end, or more accurately perhaps, the inappropriateness of the distinction between means and end, which obtains in the case of art. For even in fact, there is a single most efficient and economical way of achieving a particular end, this is a contingent matter. The evolution of improved high jumping methods is a good example. The Fosbury jump was once regarded as the most efficient method, but it has been overtaken by the straddle, the Western roll and the Fosbury flop.

But what of the aesthetic sports? Can they justifiably claim to be art forms? I am inclined to give a negative answer for two reasons. First, as we have seen, there is no good reason to doubt whether the means/end distinction ever quite becomes inappropriate, though it almost

reaches that point, even in the aesthetic sports. That is, unlike dance, in these sports there is still an externally specifiable aim to achieve, for, for instance, it is very difficult to specify what the gymnast is trying to achieve apart from the way in which he is trying to achieve it. Perhaps this is what some physical educators are getting at when they say, rather vaguely, that a distinction between gymnastics and dance is that the former is objective, while the latter is subjective.

However, it is the second reason which seems to me the more important one, and this concerns the distinction which seems to be almost universally ignored, or over-simplified and therefore misconceived, between the aesthetic and the artistic. The aesthetic applies, for instance to cunets, birdsong and mountain ranges, whereas the artistic is limited to at least two classes of objects or performances intentionally created by man — objects *trouvés*, if they are accepted as art, would be so in an extended sense. Throughout this paper I have so far followed the common practice of using "aesthetic" as a broad generic term for which the artistic is a species. My reason for doing so is that the difference between the two terms is of no consequence to my main argument, since their logical character, with respect to the possibility of distinguishing between means and end, is the same. However, when we are discussing the question of whether sport can justifiably be regarded as an art form, the distinction becomes crucial. This issue seems to me to be a big one, which would take us too far afield to examine in detail. It merits, i.e. in relation to the arts genecezzize suceeter attention to the art form most closely related to our present enquiry, namely dance. It seems to me there are cases where one may appreciate a dance performance aesthetically, without appreciating it artistically. Some years ago I went to watch a performance by Ram Gopal, the great Indian classical dancer, and I was quite enthralled by the exhilarating quality of his movements. Yet I did not appreciate, because I could not have understood, his dance artistically, for there is an enormous number of precise meanings given to hand gestures in Indian classical dance, of which I knew none. So it seems clear that any appreciation was of the aesthetic not the artistic.

Reid is prepared to allow that what I call the aesthetic sports may justifiably be called art, but I suggest that he reaches this conclusion as a result of failing sufficiently to recognise the importance to that question of this aspect of the difference between the two concepts. For example, he says:¹¹ "When we are talking about the category of art, as distinct from the

category of the aesthetic, we must be firm. I think in insisting that in art there is someone who has made (or is making) purposefully an artifact, and that in his purpose there is contained as an essential part the idea of producing an object (not necessarily a 'thing': it could be a movement or a piece of music) in some medium for aesthetic contemplation."

Again:¹⁴ "... the movement (of a gymnast, skater, diver), carried out in accordance with the general formula, has aesthetic quality fused into it, transforming it into an art quality" And again: "The question is whether the production of aesthetic value is intrinsically part of the purpose of these sports. (If so on my assumptions, they will be in part, at least art.)"

According to Reid, then, the artistic is that which is intentionally created or performed for its aesthetic value, but I want to suggest that this overlooks the important factor in the distinction between the two concepts which is implicit in my example of Indian dance. In any art form, to put it roughly, there is at least the possibility of a close involvement with life situations — for example the arts characteristically concern themselves with contemporary moral, social, political and emotional issues. Yet this is not true of the aesthetic, even if the object under consideration has been created for an aesthetic purpose. For example, a wallpaper pattern is normally designed to give aesthetic pleasure, but I would not on that account, at least in the great majority of cases, want to call it artistic. To relate this to our present enquiry, it seems to me that even in those sports in which the aesthetic is intrinsic, and which are therefore intentionally performed to give aesthetic satisfaction, we cannot justifiably call them art forms. For in skating, diving, trampolining and gymnastics the performer does not have the possibility of expressing through his particular medium his view of life situations. It is difficult to imagine a gymnast who included in his sequence movements which expressed his view of war, or of love, or of any other such issue. Certainly if he did so it would, unlike art, *detract* to that extent from his performance.

Of course, this is inadequate as an examination of the difference between the aesthetic and the artistic, but I think it points to an aspect of that difference which would repay further thought. There are difficult cases, even in the accredited arts, such as "abstract" paintings and dances, where we are urged not to look for a meaning but simply to enjoy the line, colour, movement, etc., without trying to read anything into it. But it does seem to me that an art form, properly so called, must at least allow for the possibility of the artist's comment, through his art, on life situations, and this is not possible in diving, skating,

trampolining and gymnastics. Incidentally, if I am right, this may pose problems for those who suggest that these aesthetic sports may provide one method of, perhaps an introduction to, education in the arts, though of course this is not in the least to cast doubt on their aesthetic value. Superb aesthetically, at their best, these sports undoubtedly are, but they are not, in my view, art.

Notes

1. W. J. ANTHONY, "Sport and P.E. as a means of aesthetic education", *British Journal of P.E.*, Vol. 60, No. 179, (London: P.E. Association, Nottingham Place, 1968).
2. E. CARLISLE, "The concept of physical education", *Proceedings of the Philosophy of Education Society of Great Britain*, Vol. 3 (Jan. 1969).
3. L. A. REID, "Sport, the aesthetic and art", *British Journal of Educational Studies*, Vol. 18, (1970).
4. W. ELTON, *Aesthetics and Language*, (Oxford: Blackwell, 1967), p. 1.
5. L. WITGENSTEIN, *Tractatus Logico-Philosophicus* (London: Routledge and Kegan Paul, 1961) 56-62f.
6. This complex issue has been considered more fully in my recent book, *Expression in Movement and the Arts* (London: Lepus Books, 1974).
7. L. WITGENSTEIN, *Philosophical Investigations* (Oxford: Blackwell, 1953), § 380.
8. Op. cit., p. 248.
9. *Ibid.*, p. 252.
10. *Ibid.*, p. 254.
11. *Ibid.*, p. 249.
12. *Ibid.*, p. 258.

On Saturday September 20, 1969 at 4:20pm on Barnes High Street outside London, Bruce McLean smiled. Shortly after that at the nearby Bull's Head Tavern, he executed *Three Part Installation for the Body*. (1)

The previous year, Bruce Nauman made a series of eight by ten inch holograms, *Making Faces*. (2) On the afternoon of Tuesday May 12, 1970 he went into a vacant Pasadena lot and clapped his hands.

On Sunday January 10, 1970, William Wegman sat in his Madison, Wisconsin studio and stuck toothpicks into his gums. Eleven photographs, each with a type-written inscription, became *Eleven Toothpick Expressions*. (3 "He was an unusually quiet child...")

Dennis Oppenheim selected several of his sculptural works for cinematographic reproduction. In *Arm & Wire* (4), a six minute 16mm black and white film shot by Bob Fiore, Oppenheim repeatedly rolled the underside of his right forearm over some wire.

During the morning of Monday May 18, just prior to the opening of his one-man show at the Reese Valley Gallery, San Francisco, Terry Fox executed a three part piece *Asbestos Tracking*. In one part, *Shipping*, he laid down a broken line of black foot marks on the gray concrete floor. (5 *The artist at work*.)

Early this year, Larry Smith cut a six inch long *Line* into his left arm. (6)

On at least three separate occasions this spring, Vito Acconci repeatedly put his right hand as far down his throat as it would go until he gagged: *Hand and Mouth Piece*. (7)

The videotape *Hand* (8) was a part of Keith Sonnier's exhibition last March at the Castelli warehouse.

For Beyond the Vanishing Point (1969), Dan Graham, with his legs outspread, walked a V on a Nova Scotia beach photographing every step. Sixteen photos, four to a row, taken from above, behind and either side comprise the photodocumentation of the piece. (9 *Detail*. The last of 16 photos.)



Body Works

A pre-critical, non-definitive survey of very recent works using the human body or parts thereof.

These nine works share a common characteristic—the use of the artist's own body as sculptural material. Various called actions, events, performances, pieces, things, the works present physical activities, ordinary bodily functions and other usual and unusual manifestations of physicality. The artist's body becomes both the subject and the object of the work. The artist is the subject and the object of the action. Generally the performance is executed in the privacy of the studio, individual works are mostly communicated to the public through the strong visual language of photographs, films, videotapes and other media, all with strong immediacy of impact.

Aesthetic considerations aside, it is not surprising that under the present repressive socio-economic situation young artists have turned to their most readily available source, themselves, for sculptural material with almost unlimited potential, capable of doing exactly what the artist wants, without the obliquity of inanimate matter. In this respect it is significant that many of the artists under discussion have made earth works, a fact which may partially explain the emphasis on the physical manipulation of pre-existing materials. Some of these artists have turned from cutting into the land to cutting into their own bodies.

In focusing on the creative act itself, body works are yet another move away from object sculpture. If objects are used, they only serve to reinforce aspects of the body. But body works do not represent a return to figurative art. At most their relation to figurative art is ironic. Assumptions about our modes of being are questioned and explored, often with a very sense of humor. Picking one's nose is presented as an artistic statement.

On another level, the new work can be seen as a reaction to conceptual art which tries to remove experience from sculpture. This does not mean that body works are a return to some kind of expressionism. This is definitely not the case. The artists feel not need to vent their personal emotions in their work. The artist's own body is not as important as the body in general. The work is not a solitary celebration of self. As someone said "It's more about using a body than autobiographical." The personality of the artist refines itself out of the work, impersonalizes itself. The artist, Joyce observed "remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails."

The Body as Tool. Hands have traditionally been used to make sculpture. Recently feet have come into their own. In 1967 Richard Long began a series of works by pacing up and down a straight line in an English meadow. In later walking works like the recent one in Wiltshire, Long walked four increasingly large concentric squares noting the time taken to complete each. In the first piece, photographs documented the line on the ground. In the second, a map was used to indicate the content of the work. *For Place and Process*, Long contributed a photograph of footprints in the dusty Kenya ground. In the same show, Dennis Oppenheim also used his feet for a work, *220 Yard Dash—Condensed* consisted of the artist running in a muddy lot and then making clusters casts of his footprints. Oppenheim has done at least a dozen works of this order. Some of these include *Condensed Map Step and Jump* (1968) in which a 28" leap was cast in plaster; *Two Jumps for Dead Dog Creer* executed in salt lasr April for his show at John Gibson's; and *Ground Level* (1970), push-up on mud to indicate "energy in the form of ground

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pressure." Since last fall, Oppenheim has been wearing specially incised rubber soles which leave lines on the ground. A selection of three hundred photos of these imprints was gathered together in *Ground Maneuvers* (1969). An extension of this principle is a work in which Oppenheim wants "to catch the patterns made by thousands of marchers in the landscape by photographing them from above, in a plane." This work and a film *Backpack* (1969), in which the artist's body was dragged along the sand to make marks might be called an *extended body work* since others are needed for its execution. In some ways it is reminiscent of Yves Klein's *Imprints* (1961) using the bodies of nude models to apply paint to canvas, but Klein was more interested in the theatrics of the works which were generally done as performances. He also kept the physical contact with his materials down to a minimum and wore white gloves so as not to get paint on his hands.

Another use of the whole body, as a marking instrument was seen at *Progression: Anti-Materialism* at the La Jolla Museum in May. Barry LeVa did a piece which consisted of running full speed into one of the museum's walls as often as he could. John Van Saun extended this idea in *Breakthrough* recently executed in MOMA's garden. He ran an especially built wall-like wood partition. The penetrated structure and two photographs showing him falling through were exhibited in *Information*. Terry Fox has done both indoor and outdoor works with his feet. In *Slipping* he dipped his shoes in black tar and slipped on a concrete floor leaving a thirty foot trail of black residue. Two other parallel lines were made, one dragging one foot and the second shuffling.

The Body as Place is a common condition of body work. Oppenheim's 1969 artwork was extended Andre's conception of "sculpture as place" to the point where, as he said, "a work is not put in a place, it is that place." This sentiment applies equally to Oppenheim's body works. In several works his body is treated as a place. Generally the body as place acts as a ground which is marked in ways quite similar to those employed in earthworks. In *Bound* (1970)

he transferred the configuration of his healing skin onto a small piece of land. In *Arm & Ashpit*, a film of 1960, he rolled his underwear over sharp bits of asphalt. Intercuts of a land mass related the action back to the original site of the earth material. It is not surprising then to find that Oppenheim's "concern for the body came from constant physical contact with large bodies of land." He also feels that working with land "demands an echo from the artist's body." This echo can literally be perceived in his *Reading Passion for Second Degree Burn* (1970). Oppenheim went to a Long Island beach and exposed his body to the sun. He placed a large, leather-bound book entitled *Zarits* over his chest. In this work represented by two photos, one color shot shows the artist lying on the beach before the burn and the other after without the book. An unburned rectangle occupies the place where the book was. A related work is *Hair Piece* (1970), in which Oppenheim exposed parts of his scalp to a video camera. In *Material Interchange* (1970), Oppenheim is concerned with intimate transactions between his body and the environment. The work consists of four photographs, two of which show the artist wedging a finger into floorboards, and the others the same finger into which a long splinter from the same floorboard has been introduced.

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Vi Aconzi who has executed several outdoor land marks, has also treated his body as a piece. In May he carried out *Flubbing Piece*. Sitting at a table in a restaurant, he rubbed his left inside forearm with his fingers of his right hand for one hour. Every five minutes a color photograph was taken "recording the development and progress of the resultant sore." When the body is used as a piece it is marked. Sometimes these marks are temporary, sometimes permanent. If they are permanent, this is an unavoidable consequence of the work rather than a desirable effect. The result of Larry Smith's *Line* was that it left a six inch scar on his arm but the purpose of the piece was to explore a part of the body as potential sculptural material. This work seems to have antecedents in the tattoo and other body decorations which were thought to indicate a person's value in primitive cultures—practise, incidentally that seems to be coming back into favor now. James Dupin recently has herself tattooed, and Charles Manson carved a cross into his forehead with his fingernail to signify that he had "killed himself out of pity."

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But body works executed directly on the body are never intended to excite or disfigure the artist. These are not sculptural concerns.

When the body is used as a backdrop, it is set off by an object or a number of objects which serve to articulate it. These objects are either placed in front of or in the body. In normal circumstances the body is always in a specific spatial-temporal framework surrounded by objects which define its relationship to the macrospace and with which it interacts. But in some body work the outside parameters are unknown. No clues to size or situation are given in photographs like Bruce Nauman's *Portrait of the Artist as a Fountain* (1967) or William Wegman's *Green Toothpick Expressions* (1970). Another work by Wegman, *Wound*, shows face close-up photos of his face each with a letter, W.O.U.N.D., spelled out over his eyes and nose in band-aids. In these works only engaged parts of the body are visible. This tends to isolate the works further from its broadest context leaving the whole piece somewhat enigmatic, to the point that the interesting aspect of these works are the questions they provoke. This could also be said of Bruce McLean's *Three Part Installation for the Body* (1969).

The body as prop is related to the use of the body as a backdrop in that the body is presented in relation to other physical objects. But here the body exists in a identifiable field, as one particular among other particulars. Consequently, the works are slightly more theatrical. In Keith Sonnier's *Hand*, a part of a long videotape in which the body is seen with a variety of foam rubber shapes the extension of the hand into the body, while not seen, can always be clearly inferred. A conditioning factor here is the fact that this videotape is immediately followed by a section with feet and others where the whole body is evident. But even if this were not the case, the body would be inferred because the medium makes it difficult to see things as isolated. Another element of this medium is that it stimulates greater empathy than still photography or films. In Joseph Beuys' *How to Explain a Painting to a Dead Horse* (1965) in which the artist painted his face gold and set immobile on a stool grading a dead rabbit in his left arm, his body acts as a prop. The whole took on the character of a living tableau with Beuys as a frozen statue. This is an example of a work that in a sense exists outside time, although it was visible throughout the opening of the artist's 1969 exhibition at the Schmiedel Gallery in Düsseldorf. While the work has the superficial appearance of a theatrical event, Beuys considers it one of his "actions" or sculptural works similar to *Fette*.

The artist generally presents his body in certain circumstances and certain costumes in order to

indicate how the work should be understood. Beuys has been able to make his work seem somewhat neutral because for more than a decade he has always worn the same clothes. This reinforces the impression that the artist is just another inanimate object. Steve Laub's *Smile Support* (1970) carries similar overtones. The artist stands with his hands on his hips and his back against a wall. His mouth is stretched open into a forced smile by two hooks attached to plastic bags filled with meat bones. The work has a coldly detached quality which makes a bleak comment on the plasticity of the human body. Nauman has used the body in a similar affect. In the super slow motion film *Making a Face* (1970), a long roll of gauze is slowly unrolled from Nauman's mouth. In real life we experience the world through our bodies and other people's bodies are viewed among material objects. In some of these works which use the body as a prop, the artist has almost succeeded in transforming his own body into an object, albeit a human object, even for himself.

Strictly speaking it is impossible to use the body as an object. The only case in which a body approaches the status of an object is when it becomes a corpse. Nevertheless, several artists have proposed works which utilize cadavers while others have presented their own bodies as if they were dead. Shortly before he died, Yves Klein did several works in which he lay outstretched either under a monogrid covered with flowers or in a blue box pretending to be dead. Keith Arnatt, influenced by Oldenburg's Central Park grave, did a *Self-Burial* (1969) which was filmed for German television last October. He stood on a patch of ground and slowly sank into the earth, John Baldessari recently prepared a piece in which a corpse was to be exhibited in a refrigerated glass container in the Museum of Modern Art. Fox, who has been publishing parts of his body into walls and corners of rooms, is trying to procure a corpse for his next show at the Richmond Art Center in the fall. Much of this work, especially Fox's, reveals a sober acceptance of physical facts of death and a willingness to exploit their artistic potential.

One extension of Duchamp's found object is the found body or the body in normal circumstances. While Duchamp recognized the integrity and power of ordinary ready-made objects and their aesthetic relevance, a number of artists have presented simple physical functions like breathing and sneezing as works of art. Bruce McLean has done more than thirty works of this nature—walking, running, jumping, and smiling. The last subject in the series, *Smiling* (1969), is a vertical sequence of three photographs of the artist in different stages of smiling. Most body works presented through still photos show various views of an ongoing process and approach the effect of films. But even if a single photo is offered as the work one is still very conscious of a continuous process.



Nauman's first body work was done at the University of California at Davis in 1965 while he was still a graduate student there. He gave a performance resembling callisthenics. For thirty minutes he put himself through a series of bodily exercises like standing, leaning, bending, squatting, sitting and lying down. It was easier to continue this work alone in his Pasadena studio so he did these performances in front of a 16mm camera that he generally operated by himself. A number of shorts of straight-forward simple activities like *Bouncing a Ball*, *Playing a Violin*, *Pacing in the Studio*, and *Pacing Followed*. These films are extraordinary in that while Nauman goes through these regular procedures in a hyperconscious manner, he doesn't appear in the least bit self-conscious. Even the more artificially structured events like



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dancing on a taped square on his studio floor. Nauman executes in the most natural way, giving an appearance of studied relaxation. Vito Acconci engaged in a similar activity each morning for a month. He used a small stool as a step and stepped up and down it at the rate of thirty steps a minute as long as he could without stopping. Although the piece was performed at his home, the public was invited to visit him any morning at BAM during the time it was being executed. If he wasn't home, he performed the activity wherever he happened to be.

There is a 1924 photograph of Marcel Duchamp with his face covered in shaving lather and his hair drawn out into two horns. In spirit it resembles Nauman's series of holograms *Making Faces* (1966) in which the artist distorts his face by pulling and pushing it with his fingers as if he were testing the limits of its flexibility. Another hologram shows him falling through air while each hand holds onto one toe. In both the facial expressions and the falling piece, the tone is cool and unemotional. More recent works of the body in unusual situations are the slow motion films *Bouncing Balls* and *Black Balls*. In the former, a continual displacement of the artist's genitals is effected with his fingers. In the latter they are covered with black cream. These two films also show the body used to find out something about itself: exploratory since it is undergoing an experience yielding information about its performance levels and how it functions. This is also true about Acconci's *Steps*, and a number of the other works. Acconci is very concerned with this improvement aspect of body



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works which seem to parallel the learning of language by training, a Wittgensteinian notion. In *Breathing Air* (1969) which consisted of taking deep breaths, holding them for as long as possible, and exhaling, Acconci's performance improved in time. As opposed to McLean's breathing piece which concentrates on this as a unique bodily function, Acconci is concerned in both raising his level of awareness of breathing and his control over this function. Discipline was not the concern of Richard Serra's short film of his hand grasping and catching flat pieces of lead which he then squeezes and drops. Serra did not try to control the strain on his hand muscles or regulate his performance as this operation progressed. He was interested in finding out what was happening to a part of his body. Fox's *Push Wall/Piece* (1970) was similar in that he wanted to experience a special bodily sensation. He wanted to test the wall's massiveness in relation to his own body.

In body works the body per se is not as important as what is done with the body. An arced video-tape of late last year by William Wegman shows an almost unrecognizable image of the artist's body with head and feet cut off at the top of the screen. He stands with his arms pressed close to his sides and flashes finger signs, first two, then four, which seem to be trying to communicate some strange pre-linguistic (body) sign language. In another work, Wegman photographed himself with his head stuck in the ground like an ostrich. The work is a literal enactment of a verbal metaphor, similar to Nauman's *Feet of Clay*, and again shows the influence of Wittgensteinian language games.

As a body of work, body works are still very much in the process of defining themselves. One indication of the increasing subtlety and complexity of the works being produced is to be found in Vito Acconci's *Room Situation (Phantom)*, his proposal for the *Software show* at the Jewish Museum this fall. Acconci's proposal states: "Every day, during the exhibition, I will be present at the exhibition area, from opening time to closing time, going randomly from room to room. Subjects will be chosen who are standing in relative privacy at one of the exhibits. I will stand beside the person, or behind him, so that he might shift his posture, attempt to move away, etc. It will stand beside him until he moves away."

Willoughby Sharp

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The Pains and Pleasures of Rebirth: Women's Body Art

The 1970s have seen the proliferation of a new type of art in which the primary image and/or medium is the artist's own body. This wide-ranging essay examines the differences between women's and men's work in the genre, further illuminating the gulf between male and female experience in our culture.

BY LUCY R. LIPPARD

When women began to use their own faces and bodies in photo-works, performance, film and video, rather than appearing as props in pieces by men, it was inevitable that body art would acquire a different tone. Since 1970, when the women's movement hit the art world, it has; and the questions it raises concern not only form and content, but context and political climate. Although the Western world is habitually considered a cultural whole, varying points of view on women's body art have emerged on both sides of the Atlantic, on the two American coasts, and particularly from the two sexes.

I have no strict definition of body art to offer, since I am less interested in categorizing it than in the issues it raises and in its relationship to feminism. Early on, the term "body art" was used too loosely, like all art labels, and it has since been applied to all performance art and much autobiographical art rather than just to that art which focuses on the body or body parts. Usually the artist's own body is the medium, but at times, especially in men's work, other bodies are used, envisioned as extensions of the artist himself. The differences between men's and women's body art are differences of attitude, which will probably be neither seen nor sensed by those who resist or are simply unaware

of the possibility (and ramifications) of such an approach. I am not setting out to draw any conclusions, but to provoke thought and discussion about sexual and gender-oriented uses of the body in Conceptual art by women.

As Lea Vergine has pointed out in her book *Il Corpo Come Linguaggio* (Prearo, Milan, 1974), body art originated in Europe, though not with the expressionist happenings of the sado-masochistic Viennese school in 1962, as she states, but with Yves Klein's use of nude women as "living brushes"¹. In the U.S., something like body art was an aspect of many Happenings from the late '50s on, but body works as entities in themselves only emerged in the late '60s as an offshoot of Minimalism, Conceptualism, film, video and performance art. Virtually no women made body art in New York during the late 1960s, although it had been an important element in the oeuvres of Carolee Schneemann, Yayoi Kusama, Charlotte Moorman, Yvonne Rainer, Joan Jonas and others. In the early days of the new feminism, the first art by women to be taken seriously and accepted into the gallery and museum structure rarely differed from the prevailing, primarily abstract styles initiated by men. If it did reflect a different sensibility beneath an acceptable façade, this was hardly noticed by either men or women.

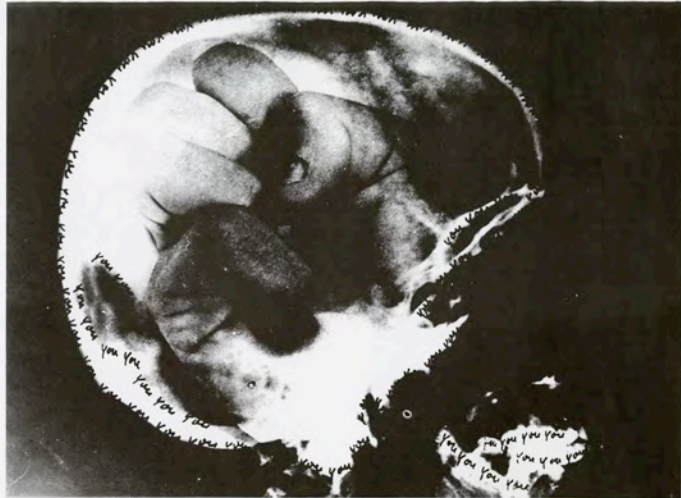
Body works by women, and art dealing with specifically female or feminist issues, materials, images and experience, whatever style they were couched in, became publicly visible with more

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Rebecca Horn, *Paradise Widow*, 1975, costume piece, from *Widowhood*, a Tender Instrument of Fortune, 1975, videotape and film, performed by the artist





Above Kitty La Rocca: still from *You, You*, 1973, film

Below Joan Jonas: detail, *Twilight*, 1975, performance by the artist



difficultly than mainstream art and have therefore acquired a "radical" image in some circles. Although such "women's work" eventually suffered a brief vogue, it was initially considered clever or pretty but not important and was often relegated to the category of naive art or craft. This, despite the fact that the autobiographical and narrative modes now fashionable were in part inspired by women's activities, especially consciousness-raising. Indeed, since much women's work came out of isolation or feminist enclaves rather than from the general "scene," and since it attempted to establish a new iconography, it was justifiably perceived as coming from an "other" point of view, and it was frequently labeled retrograde for its lack of compliance with the "evolutionary" mainstream.

In a parallel development, the concept of "female imagery" arose on the West Coast through the ideas and programs of Judy Chicago and Miriam Schapiro. The initial notion (central focus, abstraction, boxes, spheres, ovals) emphasized body identification and biologically derived forms, primarily in painting and sculpture. This idea met strong resistance when it reached the East Coast, and in New York—the Minimalist stronghold—it was diffused into more decorative styles and "avant-garde" mediums. Nevertheless, all kinds of possibilities were opened up to women artists here who had recently espoused feminism, wanted change in their art as well as in their lives, and were mustering the courage to deal publicly with intimate and specifically female experience. If the results on the two coasts were somewhat different, the motivation was the same. Now, six years later, body art with a feminist consciousness is still considered to be more subversive than neutral art by women that ignores the sexual identity of its maker and/or its audience.

In Europe, on the other hand, an opposite situation seems to have developed. "Neutral" art made by women still has little chance of making it into the market mainstream, while the male establishment, unsympathetic to women's participation in the art world as equal competitors, has approved (if rather patronizingly and perhaps lasciviously) of women working with their own, preferably attractive, bodies and faces. Of the handful of women artists who currently appear at all in vanguard European magazines and exhibitions, the large majority deal with their own faces and figures. This was borne out by last fall's Biennale des Jeunes in Paris. I have been told that both the male editor of an Italian art tabloid and a male French neo-Duchampian artist have discouraged women from working in other ways by publicly and powerfully applauding women's art which limits itself to these areas. Perhaps as a result, female critics like Catherine Franklin have had negative reactions to women's body art. In an interesting article in *Art Press* (Paris, Sept.-Oct. 1975), she sees it as a return to infantilism and an inability to separate one's own identity from that of the mother, or subject from object. She blames these artists for "reactivation of primitive autoerotic pleasures. For what most women expose in the field of art . . . is just the opposite of a denial of the woman as object inasmuch as the object of desire is precisely the woman's own body."

The way I see it—obviously controversially—is that, due to their legitimate and necessary desire to affirm both their female experience and themselves as artists, many European women have been forced into the position of voluntarily doing what the male establishment wants them to do—stay out of the "real world" of sales and seriousness. To extricate themselves, they have the tragic choice of rejecting the only outlets for their work (the magazines and museums) or of rejecting their feminist consciousness and its effect on their work—and, by implication, rejecting themselves. This does not affect the quality of the art being made, but it does crucially affect how it is perceived and interpreted by the general audience.

The alternative, of course, might be the foundation of art outlets based on solid political feminism, but this too is difficult in a culture where "Marxism" has successfully overrun or disintegrated feminist issues, to the point where the political artist has no place to turn, and the political artist has only one place to turn.

One does not call oneself a feminist in polite art-society in Europe unless one wants to be ridiculed or ignored. This might be partially due to the lack of an organized feminist art movement in Europe and of any alternative gallery system for women artists. Ironically, in the resultant void, middle-class, generally apolitical women have become the sole purveyors of what in another context, and with a higher level of political awareness, might be seen as radical feminist imagery. This happens in the U.S. as well, but here at least there is a broad-based support and interpretive faculty provided by the women's movement.

It is no wonder that women artists deal so often with sexual imagery, consciously or unconsciously, in abstract, representational, and conceptual styles. Even now, if less so than before, women are raised to be aware that our faces and figures will affect our fortunes, and in these particular circumstances, we may feel about them, in forms that will please the (male) audience. When women use their own bodies in their art work, they are using their *selves*: a significant psychological factor converts these bodies or faces from object to subject. However, there are ways and ways of using one's own body, and women have not always availed self-exploitation. A woman artist's approach to herself is necessarily complicated by social stereotypes. I must admit to a personal lack of sympathy with women who have themselves photographed in black stockings, garter belts and boots, with bare breasts, buttocks and eye, come-hither glances. Parody it may be in a Dutch style, but it is not my thing. "Famous glamour pictures" featuring her alter ego "Miss Kerr," or in Polish artist Natalia LL's red-lipped, tongue-and-sucking "Consumption Art"), but the artist rarely seems to get the last laugh. A woman using her own face and body has a right to do what she will with them, but it is a subtle abyss that separates men's use of women for sexual titillation from women's use of women to expose that insult.

It was not just shyness, I suspect, that kept many women from making their own body art in 1967-71 when Bruce Nauman was "Thighing," Vito Acconci was masturbating, Dennis Oppenheim was sunbathing and burning himself and Barry Le Va was slamming into walls. It seemed like another very male pursuit, a manipulation of the audience's voyeuristic impulses—not likely to appeal to vulnerable women artists just emerging from isolation. Articles and books on body art include frequent pictures of nude females, but few by women artists. Men can use beautiful, sexy women as neutral objects or surfaces for their own faces and bodies they are immediately accused of narcissism. There is an element of exhibitionism in all body art, perhaps a legitimate result of the choice between exploiting oneself or someone else. Yet the degree to which narcissism informs and affects the work varies immensely. Because women are considered sex objects, it is taken for granted that any woman who presents her nude body in public is doing so because she thinks she is beautiful. She is a narcissist, and Acconci, with his less romantic image and pimply bob, is an artist.

Yet Virginia has noted that "generally speaking, it is the woman, like Joan Jones, who tries to persuade us to know her own body, who don't censor it. They make attempts at discovery beyond acculturation" (*Data*, Summer 1974). I must say I admire the courage of the women with less than beautiful bodies who defy convention and become particularly vulnerable to cruel criticism, although those women who do happen to be physically well endowed probably come in for more punishment in the long run. Hans Peter Feldmann can use a series of ridiculous porno-pimps as his art (*Extra*, No. 5), but Hannah Wilke, a glamour girl in her own right who sees her art as "seduction," is considered a little too good to be true when she flaunts her body in parody of the role she actually plays in real life. She has managed to use art with vaginal imagery for over a decade, and, since the women's movement, has begun to do performances in conjunction with her sculpture, but her own confusion of her roles as beautiful woman and artist, as flirt and feminist, has resulted at times in

politically ambiguous manifestations which have exposed her to criticism on a personal as well as on an artistic level.

Another case in point is Carolee Schneemann, known in the early 1960s as a "body beautiful" because she appeared nude in Happenings—her own as well as those of Oldenburg and others, though for years she was labeled more comfortably "dancer" than "artist"—"an image, but not an Image-Maker, creating my own self-image" (1968). Schneemann's work has always been concerned with sexual (and personal) freedom, a theme still often considered unacceptable from a woman; she intends to prove that "the life of the body is more seriously expressive than a sex-negative society can admit. I didn't stand naked in front of 300 people because I wanted to be fucked, but because my sex and work were harmoniously experienced. I could have the audacity, or courage, to show the body as a source of varying emotive power" (1968). "I use my nude body in *Up To and Including Her Limit* [a recent mixed-mediums performance in which Schneemann read from a long scroll removed from her vagina] as the stripped-down, undecorated human object" (1975). "In some sense I made a gift of my body to other women: giving our bodies back to ourselves. The haunting images of the Cretan bull dancer—joyful, free, bare-breasted, skilled women leaping preciously from danger to audacity, guided my imagination" (1968).⁴

A similarly defiant narcissism or "vulgarity" resulted when Lynda Benglis confronted the double standard head-on in some advertisements for herself which provided the liveliest controversy the art world has had for years. A respected sculptor (whose imagery is, incidentally, as abstract as it is sexual⁵) and video artist (here the imagery is autobiographical and autoerotic), Benglis has published a series of photographic ads for her exhibitions that included: herself in a Greek boy's skirt; herself leaning butchly on a car; herself as a pimp in a famous Betty Grable pose, but with her jeans dropped around her ankles; and finally—the coup de grâce—herself as a greased nude in sunglasses, beligerently sporting a gigantic dildo. The uproar that this last image created proved conclusively that there are still things women may not do. The notion of sexual transformation has, after all, been around for some time. No such clamor arose in 1970 when Vito Acconci burned hair from his chest, "pulling at it, making it supple, flexible—an attempt to develop a female breast," then

tucked his penis between his legs to "extend the sex change" and "acquired a female form" with a woman kneel behind him with his penis "disappearing" in her mouth (*Avantgarde*, Fall 1972).⁶ Nor was there any hullabaloo when Scott Burton promenade-d Fourth Street in drag for a 1969 *Street Work* or when he flaunted a giant black phallus in a static performance in 1973, when William Wegman made his amusing *trompe-l'œil* "breast" piece (on video with his elbows), or when Lucas Samaras played with himself in front of his Polaroid camera.

It has often been remarked that both art reflects the "role crisis" in contemporary life. The urge to androgyny, in fact, has been frequently expressed by artists of both sexes, though more often by men than by women (oddly, given the advantage of being male in this society). Urs Lüthi, a Viennese artist who makes campy transvestite photodramas starring himself, says that ambivalence is the most significant aspect of his work and that he sees himself as a stranger. Katharina Sieverding, in Düsseldorf, has made photoworks on "Aspects of Transvestism," which she sees not as a pathological phenomenon but as "communications-material," exposing roles, repression, ambiguity, possibility and self-extension: "The conquest of another gender takes place in oneself" (*Heute Kunst*, April/May 1974). Such a positive approach has more in common with the traditional (Platonic, Gnostic, etc.) myth of the androgyne as two in one, "the outside as the inside and the male with the female neither male nor female"⁷ than with contemporary art's emphasis on separation instead of union of the two sexes. A woman working with androgyny these days would not be "accused" of being a Lesbian, because gay women no longer want to be men, but see themselves as the last word in woman-identified women.

In 1972, Martha Wilson, in Halifax, made a "drag" piece in which she transformed herself first into a man and then into a man dressed as a woman. *Suzie Lake*, in Montreal, transforms herself into her friends, both male and female, in two ways—with cosmetics and through photo-retouching. In *Suzie Lake as Gary Smith*, the documentation is organized "with reference to a binary logic: The first row = female, augmentation, transformation done on the actual subject; the second row = male, diminution, transformation done at a distance on the photo image" (Paul Heyer in *Cומרנת*, Galerie Optica, Montreal, 1974). In Annette



Left Carolee Schneemann: detail from *Up To and Including Her Limit*, 1975, mixed-mediums performance by the artist, including film, video, environmental installation and such activities by Schneemann as swinging in a harness and marking up the wall behind her. Photo Gavin Thomas.

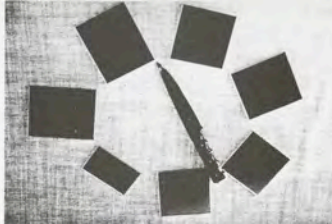
Opposite Iole de Freitas: four stills from *Grass Pieces, Life Slices*, 1974. A sequential confrontation with the "androgynously fearful symbol of the knife (and perhaps in the last frame a specific reference to Buñuel and Dalí's *Le Chien Andalou*)

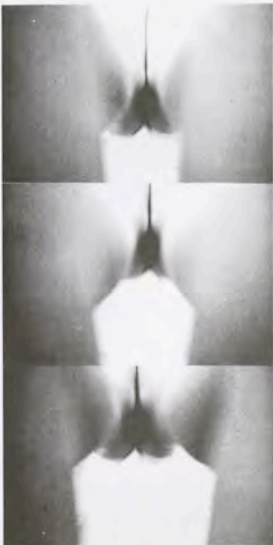
Message's albums of found photographic images of women's lives, she has created *femmes-hommes* and *hommes-femmes* whose disguises are lightly laid over their dominant characteristics, men are still men though with long lashes and red lips, and women are still women though with beards and mustache. Jack Apple's "Identity Exchanges," "Transfers," and "Redefinitions" also involve impersonation of both sexes and "the relationship between the many views of a single person and the varying positions of the viewers to the object" (catalogue of c. 700, 1973). Eleanor Antin's several art personas include one man—a 17th-century king in whose beard, boots, cape and sword she visits her subjects on the streets of Solana Beach, Calif. Adrian Piper too has a male ego—the "Mythic Being," with Afro, shades and mustache, who also walks the streets in a continuation of Piper's several years of exploration of the boundaries of her personality. "The fact that I'm a woman I'm sure has a great deal to do with it. . . . at times I was 'violating my body'; I was making it public. I was exposing it; I was turning me into an object. . . ." (*The Drama Review*, March 1972). Dressed as the Mythic Being, she re-enacts events from her own life but re-experiences them as a man. One of the many things the Mythic Being is to his creator is "a therapeutic device for freeing me of the burden of my past, which haunts me, determines all my actions. . . ." ("Notes on the Mythic Being, I," March 1974).

For the most part, however, women are more concerned with female than with male roles and role models.* Ulrike Nolden Rosenbach, in Germany, has made a series of videotapes of herself dressed in the high hat or *kaube* worn in the 14th century by married women and made a symbol of self-confidence and equality in the Renaissance; she uses it "to transcend the conventional erotic context of contemporary women." In a 1974 performance called *Isolation* is *Transparent*, dressed in a black net leotard she combined erotic "coquetry with the female body" and "man's work with hammer and nails," weaving a rope skirt around herself from the corners of the space until she became "the center of the earth" (*Avantgarde Newspaper*, May 1974). Also in performance, Yugoslavian artist Marina Abramovic recorded her reactions after swallowing pills intended to cure schizophrenia. Two cameras, one pointed at the artist and the other at the audience, emphasized the subject/object relationship and the perfectly natural desire to see yourself as others see you. Camera and video monitor have multiplied the mirrors into which for centuries women have peered anxiously before going out to confront the world. Cosmetics pieces were common in the early 1970s, when consciousness-raising began to bring those mirrors out before public scrutiny. One of the early instances was *Leo's Room* in the Cal Arts Feminist Art Program's *Womanhouse*, 1971, in which a lovely young woman made herself up, wiped off the cosmetics, made herself up again and took them off again, dissatisfied, and so on.

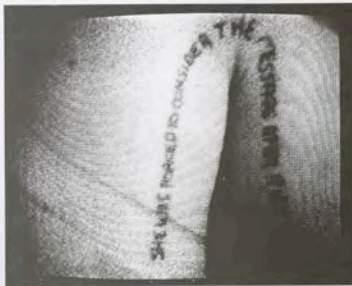
To "make yourself up" is literally to create or recreate yourself. In two color photographs of herself, *Perfection and Deformation*, 1974, Martha Wilson explored her dual self-image and did so again in a fat-and-thin variation in a 1975 videotape. Mary Beth Edelson has transformed her own photographs into those of two admired role models, Georgia O'Keeffe and Louise Nevelson. Nancy Kitchel has also made "disguise" pieces and has studied the physiological results of psychological stress on her own face in several "exorcism" pieces involving her family and love affairs. Athena Tacha has dealt with her family and heredity, and in an ongoing piece called *The Process of Aging* is cataloguing in detail the effects of time on her body. Annette Messager has drawn the ravaging lines of jealousy on a photograph of a woman's face, while other women, among them Mariusl, Yoko Ono, Joan Jonas and Faith Ringgold, have used masks in the place of cosmetics.

Psychological emphasis and the need for a profound level of transformation of the self and of others are subtly reflected in the work of two Italian women. Diana Rabito deals with "Retinal Cannibalism," "talking with the eyes," comparing in one piece





IS NAME GIVEN TO A SINGLE OBJECT ?



the signs of hypertension produced in a woman's face to the *cracklers* of antique Chinese porcelains. Ketty La Rocca, unable to break into the male art world with her art or her writings, made a highly expressive book in 1971 using photographs of her hands to illustrate proverbs. Until her recent death, she worked in a complex matrix of word and abstracted autobiography; her *You, You* series shows her hands juxtaposed against X-ray images, presenting for instance a skull as a mask, a face as "pantomime made by language," a skull as a fetal image with the hand—the language symbol—about to burst out of it, the whole image outlined by the handwritten word "you" repeated around its edge.

Transformation is also the motive for cooler variations in which body is subordinated to art, exemplified by Martha Wilson's anti-puritan *Breast Forms Permutated*, 1972, in which nine pairs of breasts stare out of a grid, wondrous and humorous in their variety; by Rita Myers' laconic *Body Halves* of 1971, where her nude photo is split vertically down the middle and reversed, revealing the minute discrepancies between the two halves; by Antin's *Curving*, a series of clinically naked self-portrait photos documenting her weight loss. German artist Friederike Pezold's videotapes use her body abstractly, but the most "ordinary" (i.e., not erogenous) zones, such as elbows, feet, knees and

shoulders, evoke extraordinary images of sensuality—more erotic in their disguise than the parts simulated would be in reality. Lauren Ewing, in a videotape, also uses ambiguously defined body parts in a suggestive manner; fingers slowly erase the words "She was forced to consider the Message after it was over" from an apparently erotic zone.

From 1971 to '74, French artist Tania Mouraud used the object-self/sex-object relationship in objective philosophical statements illustrated by subjective autobiographical images, and nude body parts as in *Mine Not I*, or *People Call Me Tania Mouraud. Which of These Bodies Are They Referring To?* Her photographic mandalas reached out from the center which is herself to concentric rings of family, friends and increasingly distanced relationships or environments. Mouraud is an ardent feminist; however, in the last year or so, in response to the circumstances surrounding women's art in Europe, she has abandoned all female subject matter in favor of the same perception-word-concept form based on a wholly neutral vehicle—the wall.

Women do not often use men's bodies in their work, although Renate Weh (Germany) did a photo piece in which a man is dressed and undressed like a paper doll. Verita Monselles (Italy), who is trying in her photo series to "objectify woman's existen-

tial crisis, he rebellions against a codified behavior," has reached what she calls "the negative moment in her analysis" where man is represented as "a dummy, or as a son [also a doll] petrified in his privileges as a petty speculator exploiting mother love." Her work is particularly interesting because of its overt anti-Catholicism, a burning issue for Italian feminists. Hannah Wilke has also used one of the great symbols of male domination in her *Jesus Christ Superstar* performance, although the feminist crucifixion aspect was intended to overthrow the religious satire. Wilke has also made a "Samson and Delilah" videotape in which she cuts the hair of a former lover.

Men, however, when not using themselves, are using women. Vergine has written about the "acute gynephobia" demonstrated in much male body art, and sees many of its manifestations as an "erroy of the uterus as capacity for creation." Herman Nitsch, in a destructive male imitation of the constructive female ability to give birth, smears blood and animal guts on himself and other men, calling this a "birth . . . like a crucifixion and resurrection together." Stanislaw Pacus seems to speak for many of his colleagues when he declares that "Woman annuls creativeness. She is the dualistic model of love-hate in which the artist loses himself and from which, with intellectual effort, he escapes. To reconquer his professional conscience the artist derides the loved-wet woman's nakedness" (Vergine). Vettor Pisani chains women in his performances and archaically equates the female with "darkness." Such statements are parried by Tania Mouraud, who has written that "Women, who create, know what creation is. I started to paint after bringing my daughter into the world; the male argument which sees the maternal sensibility as an obstacle to creation seems inverse. On the contrary, the male's fixation on his sex, the fundamental fear which animates him of one day finding himself impotent, has completely falsified the very notion of art. Women do not act out of fear, but out of love and knowledge" (*Actuel*, No. 3, 1974).

European men, less conscious of feminism than Americans and less intimidated by women's consciousness of themselves, are particularly guilty of exploitation of women's bodies in their art, but the U.S. is not far behind. Accardi has tied up and otherwise manipulated women psychologically and physically; James Collins, as his own voyeur hero, "watches" women as erotic objects on film; Roger Cutworth makes pallid films which use naked women as though we still lived in the Renaissance; Chris Burden has thrown burning matches on his wife's nude body in performance. In fact, it is difficult to find any positive image whatsoever of women in male body art.

Much of the work discussed above clearly rises from a neurotic dissatisfaction with the self. There are exceptions on both sides, but, whereas female unease is usually dealt with hopefully, in terms of gentle self-exploration, self-criticism or transformation, anxiety about the masculine role tends to take a violent, even self-destructive form. Accardi and Oppenheim burned, scarred, irritated their own bodies around 1970; Burden has taken the lead since then by having himself shot in the arm, locking himself in a baggage locker for five days, nearly electrocuting himself, nearly immolating himself, nearly being run over, and so forth. Though lacking the horror-show theatricality of the Viennese S & M school, the deadpan masochism of American male body artists has a decidedly chilling effect.

Almost the only woman who engages in such practices is Gina Pane, in Paris, who has cut herself with razor blades, eaten until she got sick, and subjected herself to other tortures. Her self-mutilation is no less repellent than the men's, but it does exist within a framework which is curiously feminine. Take, for instance, her *Sentimental Action*, a performance she describes as the "projection of an 'intra' space" activated by the sentiments of "the magic mother/child relationship, symbolized by death . . . a symbiotic relationship by which one discovers dif-



Body art body art:
Opposite far left:
Frederike Pizzold: detail, *Between*, 1974-75, photo series. In visual pairs the artist uses her own body (legs, lips, and head)

Opposite near left, above:
Tania Mouraud: *By Name Given to a Single Object?*, 1972, mounted photographs. Photo: Didier Biquas

Opposite near left, below:
Leaves Ewing: still from *Message*, 1978, videotape. The words say: "She was forced to consider the Message after it was over"

Right: Hannah Wilke: detail, *S.O.S.* ("Stantiation, Object Series 2", 1974-75, set of 26 photos of artist "screamed" by chewing gum



Martha Wilson, *Breast Forms Permutated*, 1972, photographs and text. The system of permutation is from "flat-chested" at upper left to "pendulous-full" at lower right, with the "perfect set" at center.



Rita Myers, *Body Helixes*, 1971, set of photographs of the artist. A "cor" example of women artists' self-transformations—Myers recreates herself symmetrically by having the negative and printing in reverse

ferent emotional solutions." Using her body as a "conductor," she takes apart "the prime image—the red rose, mystic flower, erotic flower, transformed into a vagina by reconstitution into its most present state: the painful one" (Vergine). Photodocumentation shows the artist dressed in white with her face hidden in a bunch of roses and her bleeding arm, pierced by a line of tacks, stretched out before her.

If few women artists inflict pain on their own bodies, the fear of pain, cruelty and violence surfaces frequently in their work. Hannah Wilke's *S.O.S.* (*Scarification Object Series*), includes a performance in which, shirtless, she flirts with the audience while they cheer bubblegum, which she then forms into tiny loops resembling vaginas and sticks in patterns on her made torso. She calls these "stars," in a play on the celebrity game, but they are also scars, relating on the positive side to African rituals through which women gain beauty and status and on the negative side to the anguish of the artist's real "internal scarification." In German artist Rebecca Horn's strange, mechanically erotic films, her body is always protected by bizarre contraptions resembling medieval torture apparatuses; she makes contact with objects or people but only at a remove; in her elongated, stiff-fingered gloves, tickling feathered headdresses, cages and harnesses, she achieves a curiously moving combination of potential sadism and tenderness.

Iole de Freitas, a Brazilian living in Italy, combats the archetypal female fear of the knife by wielding one herself in cryptically beautiful photo pieces, sometimes combined with fragments of her body seen in a framelike mirror on the floor, as though in the process of examining and reconstructing her own image. One recalls Maya Deren's image of the knife between the sheets here, as well as in the film *Sentimental Journey* by Italian artist Valentina Berardinone, which concerns "the anthropomorphism of the rose . . . transformation . . . intense persecutory anguish . . . and tunnels; its dominant theme is murder." In Iowa City, Ana Mendieta has made brutal rape pieces where the unwarned audience enters her room (or a wooded area) to discover her bloody, half-naked body. She has also used herself as a symbol of regeneration in a series of slide pieces. In one she is made in an ancient stone grave in Mexico, covered by tiny white flowers which seem to be growing from her body; in another she lies over a real skeleton, to "give it life," and in another she makes herself into the "white cock," a Cuban voodoo fetish, covered with blood and feathers. She has traced her skeleton on her nude body to become "Visible Woman" and has ritually outlined her silhouette in flowers, flames, earth and candles.

A good deal of this current work by women, from the psychological make-up pieces to the more violent images, is not so much masochistic as it is concerned with exorcism, with dispelling taboos, with exposing and thereby defusing the painful aspects of woman's history. The prototypes may have been several works by Judy Chicago—her *Menstruation Bathroom* at Womanhouse,¹⁸ her notorious photo-lithograph, *Red Flag*, 1971, a self-portrait from the waist down showing the removal of a bloody Tampax (often read by male viewers as a damaged penis) and her "rejection drawings," which demand: "How Does it Feel to Be Rejected? It's Like Having Your Flower Spin Open." In a recent two-woman exhibition at the College of St. Catherine in Saint Paul, Betsy Damon and Carole Fisher showed, respectively, drawings, collages and reliefs titled *Mutilation Images: A Garden and Self Images: Terrible Mother of the Blood River*. Many of these took, however, the hopeful shape of the butterfly—female transformation symbol par excellence—also introduced into feminist iconography by Judy Chicago. The visual resemblance of a butterfly to the Great Goddess' double-edged axe is not coincidental, for Chicago has made a series of painted-china plaques which deal with the "butterfly vagina" and its history as passage, portal, Venus of Willendorf and so forth. Edelson, in photographs of herself as a symbol of "Woman Rising" (see photo p. 69) from the earth, from the sea, her body painted with ancient ritual signs, adds these images to a new feminist mythology. She

also incorporates into her work stories written by the audience of her shows: mother stories, heroine stories, menstruation and birth stories, all of them part of her search for ancient woman's natural, shameless relationship to her body.

One curious aspect of all this woman's work, pointed out by Joan Simon, is the fact that no women dealing with their own bodies or biographies have introduced pregnancy or childbirth as a major image. Sex itself is a focal point; Edelson has done ritual pieces with her son and daughter (as has Dennis Oppenheim); a *Womanhouse* performance included a splendidly choreographed group birth scene and a number of women photographers have dealt fairly often with pregnant nudes, but for individual Conceptual artists, this mental and physical condition unique to women exists in a curious void. Is it because many of these artists are young and have yet to have children? Or because women artists have traditionally either refused to have children or have hidden them away in order to be taken seriously in a world that accuses wives and mothers of being part-time artists? Or because the biological aspect of female creation is anathema to women who want to be recognized for their art? Or is it related to narcissism and the fact that the swollen belly is considered unattractive in the male world? But if it were so, why wouldn't the more adamant feminists have taken up the theme of pregnancy and birth along with monthly cycles and aging? None of these explanations seems valid. The destruction of derogatory myths surrounding female experience and physiology appears to be one of the major motives for the recent surge in body art by feminist artists. Perhaps procreancy is the next taboo to be tackled, one that might make clearer the elusive factors that divide body art by women from that by men. □

1. The Gatal Group in Japan also made similar events in the late 1990s, and Carolee Schneemann's *Eye-Body (Nude in Environment)* dates from 1963.

2. This continues Max Kozloff's "Pygmalion Reversed" in *Artforum*, November 1975, is the latest example. A few women body artists are mentioned and no women are reproduced in 12 illustrations. He also seems unaware of the existence of a large selection of such art by women and complains that there are "very few artists . . . to exploit dress, ornament and headgear . . ."

3. In the course of my research in European art magazines I found a woman with her blouse open, a woman's body signed as art, a woman with a gallery announcement written on her two large bare breasts, a provocative 1940s pimp captioned "Subscribe to me—I'm Extra" to advertise an "artists' magazine" of that name.

4. The 1968 quotations are taken from Schneemann's book *Cleanse She Was a Great Painter* (1975); the 1975 quotation was from another self-published book, *Lip To and Including Her Lips* (1975).

5. Benglis' wax lotens are acknowledged labial imagery; her sparkle-covered knot pieces are named after strippers and all the knot pieces have sexual connotations.

6. Susan Magid, in *Los Angeles*, has made a delightful feminist parody of Accoto's masturbatory activities in her vibrator video piece.

7. This is a quotation from Gnostic mysticism in "The Myth of the Androgyne" by Robert Knott (*Artforum*, November 1975). The subject is also treated in the same issue by Whitney Chadwick, who notes that throughout the 19th century "the myth of the man/woman . . . emblemized the perfect man of the future" (my italics), thus absorbing the female altogether, which seems to be the point of most male androgynous art.

8. I have written on costume, autobiographical and role-playing art by women in "Transformation Art," *MJ*, October 1975.

9. Nitsch, quoted in Max Kozloff (op. cit.). The Knott article (op. cit.) relates the relationship of androgyny and "countless fertility myths" which employ violent dismemberment. Chadwick (op. cit.) sees debasement of women and androgyny as ways male artists have used to "desexualize the female . . . as a defense against a severe castration anxiety," responsible for "violent attacks on the female's natural generative functions"—from sadism to the making of art as competition with the mother and her ability to create the artist himself.

10. Leslie Labowitz and Friederike Perold in Germany have also made anatomistation pieces, as have Judith Stein. Jacki Apple in a terrifying anatomistation text, and Carolee Schneemann in her important orgasmic happening, *Meat Joy* (1964).



Verita Monalves: *Anore*, Anore II, 1974, photo of the artist, an Italian who parodies the iconography of Madonna and Child



Ana Mercedes: *Rape* piece, 1975. Mercedes lies immobile, covered by a bloody sheet.

Football for Art's Sake

A critic's search for,
no kidding,
the meaning of beauty

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One afternoon about 10 years ago, when I was writing about art for the Showcase section of the old *Toronto Telegram*, I was tinkering with a particularly finicky bit of criticism and getting nowhere — the breast-teaching among the Showcase staff being even shiller than usual that day. Eventually, in search of peace, I took my problem to the other side of the newsroom, to a typewriter in the sports department. I was just getting into it, spinning a truly devastating analysis, when the sports editor walked in, took one look at me sitting in the middle of his world, and snorted: "I've heard of some wild personal changes in my time, but this is ridiculous."

What he was trying to get across, in his rough, unlettered way, was that it was unthinkable that any clown who spent as much time as I did looking at pictures, writing about so-called artists his kid could paint better than (yeah, yeah, yeah), would know anything about sports. Take football, for example. I know an end-around from his elbow. And there I was in his office. What if word got around? [I could have told him: Listen, I used to play the game, Charlie. But he would just laugh and say, "Well, you're kidding."]

It happened to me lots. I would be exactly where I wanted to be, with five, six other guys leaning against some bar squinting up at the *Game of the Week* — watching say, Kenny Stabler scramble to pass on third and seven for Oakland, throwing on the dead run with that peculiar, graceful-awkward left-handed delivery of his, a perfect, beautiful strike to Branch. Thirty-eight yards, first down Oakland. Beautiful. It would somehow come up that I wrote for a newspaper, which was terrific, and then it would come out that I wrote about art — yeah, painting and sculpture, stuff like that — which was considerably worse than suffering the heartbreak of eczema, a seizure and pneumonia. I don't mean to say that every body would get up and move away, but there were times when I felt strongly that the guys closest to me would have been more comfortable if I had just, you know, *winked* on one of them and left them alone.

It still happens, with considerable frequency, in the world I normally live in. Long ago, for example, I gave up trying to explain to people at, say, the opening of a one-man exhibition at some gallery that the reason I had to leave so quickly was that I had to get to a TV set and watch this game. Game? Yeah, you know, football ... oh, indeed? As I say, I don't bring it up much anymore; if you want to equate football with a certain coarseness of taste, that's their problem. And their loss. My desk, this weekend, is strewn with invitations to exhibitions at a dozen art galleries, as it is at this time every year — the new art season is underway and I have many things to do, also on the desk, however it Street. See *Sid's Official Pro Football Yearbook*, which tells me that this weekend approximately 350 football players in whose fortunes I am particularly interested will be hammering away at each other somewhere. Moreover, the Toronto Argonauts, who must look to me as hometown team these days, are this very afternoon

playing the Tiger-Cats in Hamilton. Behind me, the people I am closest to are moving around in the house, wondering what I'm going to do. They half-know already, and I am preparing to take that look in their faces when I tell them. As for me, it has happened to me I am still not used to it, the way the faces of people go all funny when I turn away from so many other things and toward, once again, football, only football.

There are some things that I simply must see, be a part of because I really care about the Pittsburgh Steelers, the Oakland Raiders, the Los Angeles Rams and maybe most of all, the Minnesota Vikings. Oakland, partly because I was born there, but mostly partly because of a fan — a word that is probably a corruption of "fanatic," whose Latin root means, among other things, "inspired by divinity" and which rhymes, imperfectly, with "addict." — has to do with things like that: a sense of place, even if it is not really your place anymore and it is three time zones and more than three decades away now. Long before a football franchise was even thought of in Oakland, it was the Rams, simply because they were the Rams; and they were the Rams because of their helmet design. (It was never San Francisco. I tried hard for a few seasons, but I could never get close to that team, possibly because of the silly name, the *Forty-Niners*, for God's sake; all that hand grasping and arm grandeur and tramping that state is capable of, recalling the great day some bubblehead stumbled over a gold nugget on Mr. Sutter's property and set off the Gold Rush — some roots those are.)

Minnesota is dear to me not only because their quarterback is Fran Tarkenton, 15 years a pro and still scrambling around like a Georgia college boy, but because Joe Kapp used to be their quarterback. Also because of the Minnesota line, and not just from the day when they got famous by stomping their way to dominance of the Black-and-Blue Division, but from 'way back when the Vikings first got their franchise and their new coach, Norm Van Brocklin, assessed the capabilities of the first Minnesota lineman. ("He's small," he said. "But he's slow." But Grant is the Minnesota coach now, of course. Grant is the Ice King, one of the few football coaches I have ever really liked, maybe because of his stoicism, maybe because he's where he is today because he learned that it was all about on our own bleak, cold Prairies. I like Pittsburgh, too, because of their defiance, and because it is so improbable that anything nice could ever happen in a city like Pittsburgh. (Similarly, I don't really like Regina, but I stand in awe, always have; could those guys play so superbly so much of the time simply because they have had to overcome the dreadful circumstance of actually *living* in Regina?) It also works in Street: I will go a long step out of my way to watch somebody, anybody, tromp on the Dallas Cowboys. And sometimes a single player will do it. I don't particularly care one way or the other about the New York Jets, but I hold Joe Namath, still working hard to make himself a name around on knees held together with chicken wire and Silly Putty, in something too close to reverence, I suppose, given the emphatically profane

character of the man. But the point is, finally, that it is impossible, not virtually impossible or just about impossible but out-and-out beyond the conceivable, to properly watch a football game without caring, really caring, about it. As for me, I have had a few girlfriends, who loves. And I am, I think, a true fan — surly and scornful in defeat, cruel and ungracious in victory.

If so far this has been mostly an American lamentation, it is largely because I grew up in Vancouver, a city, then and now, only grudgingly Canadian and, especially then, not much of a football town: the models were elsewhere and elsewhere meant the coast. Nothing at all of it, but I remember all those football jacks on the street in Toronto during that famous Grey Cup of 1948 had nothing to do with us. The high school I went to did not even have a football team; for contact sport, like the innumerable various other institutions of the day that placed an emphasis on the fact that we lived in British Columbia, we had English rugby, which is, of course, football's precursor, and a game of fluid in-tense and constant motion that is nearly as irresistible to play as it is to watch. Nobody ever had a football team. So some of us took our ambitions to a new, inner-city football league, and I made tackle.

I would make more of the fact that I was a starter at tackle and played both ways most of the time, except that on our team there were only three of us — me, and there were bigger *halfbacks* in that league, and a tall, ravened kid who would have looked more at home on a pitcher's mound about the time King Learner was inventing baseball, and the third guy, who was the perfect football build, thick-backed, terrific-ledge, heavy muscle all over, except that he had apparently stopped growing along about his 11th birthday. Most of our backfield came intact to the team from a tough downtown neighborhood, and I think that the Monday game, still in their party clothes from the night before. Our quarterback was eerily clean-cut, even for the Fifties; he looked like a football hero, and on the odd occasions when the rest of the team let him be played like one.

Two moments stand out in my session with that team. The first was our first practice in full strip, which meant, in that league, when the equipment finally arrived, which meant the last practice before the first game. The line could stand out various helmets on, and when he found one he thought would do, put me down in blocking stance, told me to put my head down and charge a nearby tree. Big tree. "You're kidding," I told him, asked him, but he just stood there and looked at me. I charged the tree. "Feel okay?" he asked. "Yeah, coach, sure, fine," I said. The other occurred during a game when the league leaders were trashing us all over a gravity field in North Vancouver, and I was the only guy on my side of the line as a matter of course, but this time they end ran off someone, their tackle blocked to the inside, and when this guy got to the hole there I was, surprise, surprise. He didn't pause. He ran right up the front of me

like a big squirrel. I grabbed his legs and down we went. They couldn't believe it, so they ran it again; the end disappeared, the tackle blocked in, the fullback came, crash.

"You got hit pretty good out there a couple times." The line coach said to me at half time. "Cool nice tackles." He was stone crazy, of course, but I suppose that is a requirement of coaches. We finished that season with an immaculately mediocre record, third in a league of five teams.

By the time the B.C. Lions came along in 1954, I was fully prepared to be a fan of the kind of team they turned out to be. They won one of 16 league games their first season, and they won that one, I well remember, because a fog bank crept into Empire Stadium from Burrard Inlet late in the second half; it encroached as far as the Calgary 10-yard line, the Lions ran their fullback around end into it, and by the time anybody found him again he was across the Calgary goal line with the ball still in his hands. The next few years, as I made my way out of high school, into and finally through university, things did not get a great deal better for the Lions. Their best season in those days was nine wins and seven losses in 1959 — as much to be kind to the affair as not, but it was during those years that I became, irrevocably, a fan.

You may wonder, many people have, how, out of this trashcan of pretence, mediocrity, deprivation and violent fate that was the football of my youth, comes the obsession of my advancing middle age. I am not a jock, as I think I've made clear; I never really was, even though I played, and I do not believe me ask a real jock. To this day, I think of most football players and fans as mythes — not a crewcut, as being people who properly belong in Marine Corps green, with their names in white over their breast pockets like a serial number stenciled on the side of a truck. Not a jock, with a crewcut, a hangar-on, most of the people who do the play-by-play of the TV games, for example, I listen to just to keep my anger honed, to keep up for the game, as it were. There are exceptions, notably Alie Karras sitting by the joint on Monday Night Football, Howard Conell, to take the other end of the stick, is exactly my idea of the kind of clown I don't want anywhere near me when I'm sitting in the stands watching a game live. Conell would no doubt say that he is only trying to get at the essence of the poetry-in-action that is professional football as we know it today. He would be close to the truth there, but the thing is, Howard has only *versé* in his soul; the poetry is the action.

I am not at all unaware that the whole thing may be regarded as a particularly dubious form of para-military exercise — the point is readily conceded in a sport that has called some of its quarterback generals and its defensive backs and innermost soldiers, whose very uniforms are the quintessence of striking belligerence and some of whose most important events take place in a structure known as the Coliseum. But I don't watch football because I am missing a war, and I don't think many of us do. The violence of the physical

contact is basic to the obsession; the sheer physical striving, man against man, that is the basis of all competitive sport, is at its purest and most fundamental in football. And yet it is as formal and complex, in the rules by which it governs the expression of its contentious striving, as chess, which, as we know it (there ya go, Howard) is a product of the Age of Reason. Such ingredients provide the wherewithal for esthetic achievement, and football, with each play discrete in its beginning and end from the plays that precede and follow it, provides a more abundant ground for the appreciation of such achievement than any other team sport I can think of. (A fully adequate verbal expression of the ideal marriage of form and content has yet to be uttered; it is probably inexpressible, anyway. Better notions than yours have worked it at for thousands of years, Howard, so shut up.)

I can sense the chokes and gasps out there as the word leaves my typewriter — *beauty*? Am I trying to say that all those animals out there stomping on each other, all those clowns in the stands jumping up and down and screaming, are in pursuit of *beauty*? Yes indeed. It is no less than that that has kept our hands groping at the TV set these many long, lean autumns, bereft of any other satisfaction in the enterprise — a winning season, for example — no less than beauty that has even got us out of the house when the only sensible thing to do was pour another drink and turn up the thermostat, to get and sit in the cold for three hours and watch a real game, live.

Most of the autumns are lean, for most of us. Only two teams out of nine get to the Grey Cup, only two out of 26 to the Super Bowl, and most of us don't live there. The last really satisfying year for me was 1964, when the B.C. Lions, the Joe Kapp-Willie Fleming-Bob Swift B.C. Lions, came to Toronto fully mature and beat the Tiger-Cats 34-24. *Ten years* I had waited for that game, *Beauty*? Yeah, sure, plenty of that, for one thing, I will die unconvinced that Willie Fleming (who still holds the best yards per carry average, 7.1, of the CFL's all-time Top 10 rushers) ever made an un-beautiful move in his life. But beauty, I will admit, was only part of it, or at least I will

allow that it was a beauty forged in ambition and contentiousness, like most of the rest of our lives. I wanted the Lions to win, vengefully, because I was from there, I had paid my dues long enough, it was *my team*; and I wanted them to win with all the violent physicality and urgent striving expended by every player actually on the field — I must have lost five pounds that afternoon, thrashing around my living room in front of the TV set, spending myself in an orgy of empathy.

I tied off the loose ends of a lot of my youth that day, but I remained a fan, sort of an itinerant fan, I suppose, shopping the TV section every weekend for the proper team to cast my lot with. I live in Toronto now, a city that has the kind of football team I am used to — by early September they were three games behind the league leaders and struggling ever downward, but one Sunday afternoon early this season, on a day that was way too cold even for autumn in Toronto, I joined nearly 40,000 other people to watch them lose a game by three points in the final couple of minutes ... something they had already done too much of. I went in hope of winning, sure; as long as there are 12 guys on your side of the field there is always a chance of that ... but in Toronto right now that can hardly be the reason. There are times when the behavior of their defensive line is a joy to behold, that's part of it, and sacking the opposing quarterback does have a delicious beauty all its own; they also have a back named Doyle Orange who, however forlorn the cause, can be counted on for a couple of runs from scrimmage that satisfy every canon of beauty, and a few more that are at least pretty — another good reason, the best, maybe. But the back, that afternoon, belonged to *Jehny*, Montreal, in this case, a guy named Andrew Rodgers. On one occasion Andrusyshyn kicked a punt directly to him; the ball described its classic arc against the sky; the field stretched level and clear before him, the intervals between the advancing tacklers shifted dramatically every tenth of a second; he gathered in the ball, began to pump his legs strongly, faked with his helmet, his hips, dipped his shoulders this way and that, and the first tackler were gone. The lane down the sidelines opened for a moment and he ran down it, 56 yards for a touchdown. It was beautiful. So was the Montreal blocking. It was beautiful, but *is he there?* the next time, I hope somebody — Conell, maybe — kills him, you know what I mean?

Barrie Hale

Celebration of the Body 19 June - 31 July 1976

The total objective throughout the CELEBRATION OF THE BODY will be to demonstrate the place of the body in Athletics and the Visual Arts. It will be the first time such a major focusing will have taken place in the world. It is also a celebration and tribute to the spirit of the Olympics and a fresh look at the aesthetic totality of expression of the human body.

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All events listed are free of charge and at the Agnes Etherington Art Centre unless otherwise specified.

- June**
- 19 Over six (6) hours of video programming can be viewed daily during the exhibition including the National Geographic film: *Man: the Incredible Machine*, shown courtesy of the National Geographic Society.
- 1:00-5:00 pm
Queen's University Track Club, outdoor field demonstrations.
- 1:15-2:15 pm
Kingston Gymnastics Club, outdoor trampoline demonstrations.
- 1:30-2:00 pm
Kingston Community Ballet Association, Junior Ballet class/demonstration.
- 2:00-2:30 pm
Kingston Community Ballet Association, Senior Ballet class/demonstration.
- 3:00 pm
Opening of *Celebration of the Body: Mr. Douglas McCulloch*, Assistant Deputy Minister of Culture and Recreation and His Worship, Mayor G.N. Speal officiating.
- 3:30 pm
Films: *Place and Progress*, 1969, Willoughby Sharp and Van Schley, *Pursuit*, 1975, Bruce Nauman and Frank Owen.
- 3:30-4:00 pm
Yoga: class/demonstration. Instructor: Naresh Seth.
-
- 20 1:00-5:00 pm
Film: *Olympia Part I and II*; Classic film of the 1936 Olympic Games, Riefenstahl. Place: Dunning Auditorium.
-
- 21 12:15 pm
Films: *Feeling Great*, 1973, Department of Health and Welfare. *Place and Process*, 1969, Willoughby Sharp and Van Schley, *Pursuit*, 1975, Bruce Nauman and Frank Owen.
-
- 22 12:30-1:30 pm
Eric Cameron: performance of *Visual Contacts*.
- 7:00-9:00 pm
Kingston Judo Club: class/demonstration. Instructor: Ron Lloyd.
- 7:15 pm
Films: *Place and Process*, 1969, Willoughby Sharp and Van Schley, *Pursuit*, 1975, Bruce Nauman and Frank Owen.
-
- 23 12:30-1:30 pm
Eric Cameron: performance of *Visual Contacts*.
-
- 24 12:30-1:30 pm
Eric Cameron: performance of *Visual Contacts*.
- 7:00-9:00 pm
Kingston Judo Club: class/demonstration. Instructor: Ron Lloyd.
- 7:15 pm
Films: *Place and Process*, 1969, Willoughby Sharp and Van Schley, *Pursuit*, 1975, Bruce Nauman and Frank Owen.
-
- 25 12:15 pm
Films: *A Piece of Cake*, Jacques Bobet. *Flight in White*, William Canning. *Cross Country Skiing*, Francois Sequillon.
-
- 26 2:30 pm
Films: *Race of the Snow Snakes*, AKO Productions. *The Rink*, Jacques Bobet. *The Second Arctic Winter Games*, David Bairstow and Dennis Sawyer.
-
- 27 2:30
Films: *Real Italian Pizza*, 1971, David Rimmet. *Five Aboriginal Dances from Cape York*, 1966. *Grapevine Twist. Animals in Motion*, 1968, John Straiton. *Relativity*, 1966, Ed Emshwiller.
-
- 28 12:15 pm
Films: *Place and Process*, 1969, Willoughby Sharp and Van Schley, *Pursuit*, 1975, Bruce Nauman and Frank Owen.
-
- 29 11:15 pm
Films: *Judoka*, David Bairstow. *Half-Half-Three Quarters-Full*, Howells and Daly. *Game in 21 Points*, Jacques Bobet. *Footworks*, McGregor.
- 7:00-9:00 pm
Kingston Judo Club: class/demonstration. Instructor: Ron Lloyd.
-
- 30 2:00 pm
Paul Woodrow and Clive Robertson: performance of *W.O.R.K.S. Plays Cricket*.
-
- July**
- 1 2:00 pm
Paul Woodrow and Clive Robertson: performance of *W.O.R.K.S. Plays Cricket*.
- 3:00 pm
Evelyn Roth: performance of *Possum Time*.
- 7:00-9:00 pm
Kingston Judo Club: class/demonstration. Instructor, Ron Lloyd.
-
- 2 12:15 pm
(tentative) Films: *Feeling Great*, 1973, Department of Health and Welfare. *Your Move*, 1975, Department of Health and Welfare.
- 1:00-5:00 pm
The Canadian Home Fitness Test: an opportunity for everyone to have their physical fitness tested by a team from the Department of Health and Welfare.
- 2:00 pm
Paul Woodrow and Clive Robertson: performance of *W.O.R.K.S. Plays Cricket*.
-
- 3 1:00-5:00 pm
The Canadian Home Fitness Test: an opportunity for everyone to have their physical fitness tested by a team from the Department of Health and Welfare.
- 3:00 pm
Evelyn Roth: performance of *Possum Time*.
-
- 4 1:00-5:00 pm
The Canadian Home Fitness Test: an opportunity for everyone to have their physical fitness tested by a team from the Department of Health and Welfare.
- 3:00 pm
Evelyn Roth: performance of *Wearables*.
-
- 5 12:15 pm
Film: *Dance as an Art Form, Part I: The Body as Instrument*, Murray Louis.
-
- 6 10:00-12:00 pm
Evelyn Roth: Workshop on Recycling, 1st session.
- 12:15 pm
Film: *Dance as an Art Form, Part II: Motion*, Murray Louis.
- 2:00-4:00 pm
Evelyn Roth: Recycling Workshop continues.
- 7:00-9:00 pm
Kingston Judo Club: class/demonstration. Instructor: Ron Lloyd.
- 7:15 pm
Films: *Place and Process*, 1969, Willoughby Sharp and Van Schley, *Pursuit*, 1975, Bruce Nauman and Frank Owen.
-
- 7 12:15 pm
Film: *Dance as an Art Form, Part III: Space*, Murray Louis.

- 8 12:15 pm
Film: *Dance as an Art Form, Part IV: Time*, Murray Louis.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
7:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
-
- 9 12:15 pm
Film: *Dance as an Art Form, Part V: Shape*, Murray Louis.
-
- 10 2:00-4:00 pm
Circus Minimus: outdoor performance.
-
- 11 2:00-4:00 pm
Circus Minimus: outdoor performance.
-
- 12 12:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
-
- 13 12:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
7:15 pm
Track and Field lecture and film: *Summer Rendezvous*, Rolf Lund, Queen's University, Department of Physical Education.
-
- 14 12:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
-
- 15 12:30 pm
David Rosenboom: demonstration of bio-feedback music (through July 24). Programme includes *On Being Invisible, 1976*, and *Portable Gold and Philosopher's Stone*.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
-
- 16 12:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
-
- 17 Continual coverage of the 1976 Olympic Games on television at the Agnes Etherington Art Centre until the closing of the Games as part of the exhibition *Celebration of the Body*.
2:00-4:00 pm
Circus Minimus: outdoor performance around the Agnes Etherington Art Centre and at the Olympic Flame Festival. David Rosenboom: demonstration of bio-feedback music.
-
- 18 2:00-4:00 pm
Circus Minimus: outdoor performance.
-
- 19 12:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
2:00 pm
Richard Cohen: performance of *Gymno-Dance*.
-
- 20 12:15 pm
Place and Progress, 1969, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
-
- 21 12:15 pm
Films: *Place and Process, 1969*, Willoughby Sharp and Van Schley. *Pursuit, 1975*, Bruce Nauman and Frank Owen.
-
- 22 2:00 pm
Richard Cohen: performance of *Gymno-Dance*.
3:00 pm
Dennis Oppenheim: performance of body-art work. Roger Welch: performance of *Preliminaries*.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
-
- 23 2:00 pm
La Groupe de la Place Royale: performance on playing field over the underground parking garage.
3:00 pm
Dennis Oppenheim: performance of body-art work. Roger Welch: performance of *Preliminaries*.
-
- 24 12:15 pm
Film: *Your Move, 1975*, Department of Health and Welfare.
1:00 pm
Dennis Oppenheim: performance of body-art work. Roger Welch: performance of *Preliminaries*. YMCA: gymnastic demonstration.
-
- 25 2:00-3:00 pm
Yoga: class/demonstration. Instructor: Nareesh Seth.
-
- 26 12:15 pm
Films: *Ballet Adagio*, Norman McLaren. *Pas de Deux*, Norman McLaren. *Dance Class*, Tom Daly. *Feux Follets*, Jacques Bobet.
-
- 27 12:30 pm
Films: *Series 4, Rene Judoin. Pursuit, 1975*, Bruce Nauman and Frank Owen.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
7:15 pm
Films: *Sports Challenge*, Gaston Sarault. *Walking*, Ryan Larkin. *Agua Ronda*, Aellen and Brind. *Place and Process, 1969*, Willoughby Sharp and Van Schley.
-
- 28 12:15 pm
Films: *Canadiana Can Dance*, John Howden. *Dances of the Kwakiutl, 1951*, R. Gardiner. *Dance Film*, David Rimmer.
-
- 29 12:15 pm
Films: *Corridor Interdite*, Karate, 1972, R.S. Eiche. *The Moebius Flip*, Summit Films.
7:00-9:00 pm
Kingston Judo Club: class/demonstration.
Instructor: Ron Lloyd.
7:15 pm
Films: *Cops, 1922*, Buster Keaton. *Marcel Marceau au l'Art du Mime*, Bernard Bertrand. *Pantomimes, 1954*, Paul Paviot. *The Immigrant, 1917*, Charlie Chaplin.
-
- 30 12:30 pm
Paul Gaultin: mime performance.
2:30 pm
Films: *A Chairy Tale*, Norman McLaren. *Walk*, Gerd McLellan. *Window Water Baby Moving*, Stan Brakhage.
-
- 31 1:00 pm
Film: *Olympia Parts I & II, The Classic film of the 1936 Olympic Games*. Place: Dunning Auditorium.

Video Programme

CELEBRATION OF THE BODY

- 1 VITO ACCONCI
Contacts
1971, black and white, 30 minutes, sound
- 2 JOHN BALDESSARI
I Am Making Art
1971, black and white, 15 minutes, sound
- 3 LYNDA BENGLIS
Female Sensibility
1974, colour, 14 minutes, sound
- 4 ERIC CAMERON
Moving a Camera in Contact with a Girl's Body
1972-1974, black and white, 30 minutes, sound

Silent Slogans for Susan to Sit On
1975, black and white, 3 minutes, sound

Numb Bares
1976, black and white, 20 minutes, sound
- 5 COLIN CAMPBELL
Janus
1973, black and white, 20 minutes, silent
- 6 SIMONE FORTI
Solo No. 1
1975, black and white, 8 minutes, sound
- 7 HERMINE FREED
I Don't Know What You Mean
1973, black and white, 8 minutes, sound
- 8 MICHAEL HAYDEN
That Casual Flor-Flourish in the Front
1972, colour, 18 minutes, sound
- 9 JOAN JONAS
Glass Puzzle
1974, black and white, 26 minutes, sound
- 10 BRUCE NAUMAN
Wall/Floor Positions
1968, black and white, 60 minutes, sound
- 11 LISA STEELE
Birthday-Suit-Scars and Defects
1974, black and white, 12 minutes, sound
- 12 BILL VAZAN
Charlemagne's
1975, black and white, 30 minutes, sound
- 13 JOHN WATT
Peepers
1973, black and white, 20 minutes, silent

FILM ON VIDEO

- 13 The National Geographic
Man: The Incredible Machine
colour, 28 minutes, sound

This award winning film is shown courtesy of the National Geographic Society.

Celebration of the Body

Slide Presentation: The Body in Art

- Venus of Lespugues/Venus of Willendorf*
c. 7000 B.C.
Musée Nationale d'Histoire Naturelle,
Paris
- Khafre (Chephren) Seated*
Dyn. IV, 2680-2565 B.C.
Cairo Museum
- Statuette of a Dancer*
Etruscan
- Lady of Auxerre*
650 B.C.
The Louvre, Paris
- Standing Youth (Kouros from Attica)*
615-590 B.C.
Metropolitan Museum of Art, New York
- Dying Warrior*
490 B.C.
Glyptothek, Munich
- Discobolus (Discus Thrower)*
Myron
460-450 B.C.
Musée de la Ferme, Rome
- Venus de Milo*
200-100 B.C.
The Louvre, Paris
- Laocöon*
150-100 B.C.
Vatican Museum, Rome
- Last Judgement, Weighing of Souls*
(Detail from Tympanum, St. Lazzare
Cathedral)
1125-1135
Autun, France
- The Martyrdom of St. Sebastian*
Pollaiuolo
1475
- The Birth of Venus*
Botticelli
1480
Uffizi Gallery, Florence
- The Garden of Earthly Delights*
H. Bosch
c. 1500
The Prado, Madrid
- Adam and Eve*
Albrecht Dürer
1504
Museum of Fine Arts, Boston
- David*
Michelangelo
1501-1504
Academy, Florence
- The Creation of Adam*
(Detail from the ceiling of the Sistine
Chapel)
Michelangelo
1508-12
Vatican, Rome
- Boboli Slave (unfinished)*
Michelangelo
1532-1534
Academy, Florence
- An Allegory*
Bronzino
1550
National Gallery, London
- Midas and Bacchus*
Poussin
Alte Panakothek, Munich
- The Three Graces*
Rubens
1638-1640
The Prado, Madrid
- Ancient of Days*
William Blake
1794
Library of Congress, Washington, D.C.
- Odalisque*
Ingres
1814
The Louvre, Paris
- Woman with a Parrot*
Delacroix
1827
Musée des Beaux-Arts, Lyons
- The Thinker*
Rodin
1879-1889
Musée Rodin, Paris
- Bather Arranging Her Hair*
Renoir
1885
- After the Bath*
Degas
1886
The Louvre, Paris
- Models*
Seurat
1888
Philadelphia Museum of Art
- The Clown Cha-U-Kao*
Toulouse-Lautrec
1895
Jeu-de-Paume, Paris
- Nevermore*
Gauguin
1897
Courtauld Galleries, London
- Bathers*
Cézanne
1900-1905
National Gallery, London
- Les Femmes d'Alger (O. J. Rivier)*
Picasso
1907
Museum of Modern Art, New York
- Figure Studies of Dance Movements*
Rodin
1910
Musée Rodin, Paris
- The Dream*
H. Rousseau
1910
Museum of Modern Art, New York
- Nude Descending a Staircase*
Duchamp
1911
Philadelphia Museum of Art
- Unique Forms of Continuity in Space*
Boccioni
1913
Museum of Modern Art, New York
- Bosing*
Alexander Archipenko
1913-1914
Peggy Guggenheim Collection, Venice
- Man Pointing*
Giacometti
1947
Museum of Modern Art, New York
- Blue Nude with Flowing Hair*
Matisse
1952
Private Collection
- Circus Woman*
Alex Colville
1959-1960
Collection of the Artist
- Reclining Figure*
Henry Moore
1959-1964

Myself and Somebody Else

The English language provides the speaker with means to indicate his own involvement with the course of events. I say 'I' did whatever it may be, or something happened to 'me'. 'I' and 'me' are labels that identify for the purposes of reference, but they give no hint of the nature of that to which they are attached. If I want to go further and assert more precisely what really is involved, something peculiar happens. I find I have to say I 'myself' did something, or something happened to me 'myself' — as if self were not me but a possession of mine implying a possessing me at some still more absolute level that is utterly ineffable.

The quirk of the English idiom relates to a general reluctance to place any sort of limit on the compass of one's own existence. As I engage you in conversation it is equally inconceivable that your self should be any more limited than mine, but other people are what they are. He is himself not his self; they are themselves not their selves; and consistently, we construe the 'her' in herself in relation to the objective rather than the possessive case of she. At a distance, beyond the range of particular identities, somebody else is quite adequately constituted as some other material body.

Intellectually I may bring myself to think that I am just such another material creature and that my inner, mental, and spiritual life are generated out of the functioning of those material parts in interaction with their material environment, but though I can conceive of such a possibility as a coherent construct of ideas, the realisation of that situation as experience is elusive. Beyond the emotional resistance to the possibility of one's own mortality, the perspective of awareness leads credence to the transcendent view of human existence.

The world I see around me is a complex of obstructing surfaces that bar the penetration of my frontal gaze. As I walk round the building across the street, the view from the back may confirm it is a house and not a cardboard facade set up for a movie but, in walking round, I only change my view of it. Subjectively my perspective from me remains the same and, rationalizing, I tell myself it must always be so because people's eyes are in the front of their heads.

From time to time I see hands in front of me, and I can tell they are my hands because I see them move when I know I am moving my hands, and they are anchored close up to the body that is always there, at the base of my field of vision whenever I tilt my head. I see my hands the right way up, but my body upside down. At the highest point (within the orientation of that field) are steeply foreshortened upside down legs that walk whenever I walk, and if I twist myself round I can see the back of them, and even part of my hip and a glimpse of my side to just under the arm. Cricking my neck I can follow my chest to just below the collarbone, and I can see parts of my head, my lower lip, if I pull it forward with my fingers and then, as I squint my eyes, my nose twice over, from the left and from the right — and both the right way up. I can follow the contour round above my eyes, down the side of my cheek, until it finally gets lost in my lower eyelid. I can see the eyelashes on the upper lid, and sometimes I will become aware of a speck of dust caught there and I have to brush it off. Only at the centre is there a gap and, if I try to focus my attention on it, I again find myself looking at the house across the street. If the eye is really like a window, it is a window of more perfect transparency than any actual glass. Try as I might, I can locate no surface, nor any hint of anything that might be on its nearer side.

The visual field opens up in front like one of those hermetically sealed laboratories with jackets set in the walls for scientists to step into while handling radio-active isotopes. I am uneasy about the analogy, because it gives a Hollywood movie sci-fi sense to visual reality, but I want to extend it further. The visible world is like the slip-on laboratory in that I can also slip it off. I close my eyes and it is as if I had stepped out through the gap in the back of the protective jacket and withdrawn from that space completely.

Behind the mask of sight I know myself through sensations of touch, through my consciousness of heat and cold, of my own body movements and my response to gravity. These sensations are internal and self-identifying. When I hold my hand up in front of my face the sense of sight locates it out there in a world external to the act and organ of perception; when I press my finger and thumb together the feeling of finger and thumb is manifest in my finger and in my thumb. So the tactile me is self-identified and undistorted, but it is also self-enclosed. The existence of external environment and of another person (even in the most intimate sexual contact) impinges only to the extent of a precise negative matrix of my own body sensation. My own tactile existence is undeniable but utterly private; the sense of sight locates the parts of me that I can see in the same space as other people, but allows me the option to doff the illusion at the bat of an eyelid.

Eric Cameron

By way of introduction

THE CELEBRATION OF THE BODY was conceived as a bridge between the athletic and cultural programmes of the 1976 Olympics. In the initial considerations of the Agnes Etherington Art Centre's contribution to Kingston's cultural programme for the 1976 Olympics we came to the conclusion that the one thing in common to both the artistic and the athletic activity was the human body and that there was an occasion to focus upon and to celebrate its central position. Rather than selecting a number of works for a simple art exhibition, we engaged the N.E. THING CO. LTD. to bring together multi-media documentation of the use of the body in both spheres of activity ranging from individual works by artists concerned with the body to non-art things and activities which would help by association to enhance our awareness of our bodies. The human body has been used in the history of the visual arts to demonstrate the ideal, to suggest beauty and virtue and to underline the central place of Man in the Universe. Needless to say the human body has also been used to show ugliness and shame and the insignificance of Man in the Universe; reality perhaps rests somewhere in between.

An exhibition of this kind would not be possible without the assistance of many individuals and organizations; we are extremely appreciative of the assistance of Len Dover, John Knowlton and Nancy Helwig of the Kingston Olympic Public Events Committee, Percy Waxer of the Cultural Olympics Co-ordinating Office of the Province of Ontario, Peeter Sepp of the Ontario Arts Council and Philip Fry (while of the Canada Council) for their encouragement and advice, and, of course, the following lenders to the exhibition: The National Gallery of Canada, The National Geographic Society, The Art Gallery of Ontario, Don Bonham, Carmen Lamanna Gallery, Joel Fafard, Galerie 1640, Avrom Isaacs and the Isaacs Gallery, Kim Ondaatje, David Silcox and Christopher Youngs.

There are many individuals on the campus who have assisted in a variety of ways and we thank them for their patience, too.

The following individuals and publications graciously permitted us to reprint articles for the documentation package: David Best, Barrie Hale, Lucy Lippard, *Art in America*, *Avantgarde*, *The British Journal of Aesthetics*, and the *Canadian Magazine*. Ingrid and Iain Baxter loaned their bodies for the folder images.

The CELEBRATION OF THE BODY was made possible by the Ministry of Culture and Recreation with the proceeds of Wintario, the City of Kingston and the Canada Council.

Michael Bell
Director

The occurrence of the Olympic Games in Canada at Montreal and Kingston provides the unique opportunity to demonstrate the aesthetic concerns and relationships which occur in athletic and art activity. A recent development in the visual arts is the direct use of the body, in many instances the artist's own body, as a medium for aesthetic expression. There is at the same time a great deal of interest in the aesthetics of movement and physical expression in athletics. A similar interest is creating a heightened awareness of basic movement qualities within contemporary dance.

This is a special opportunity to raise people's awareness of themselves, their bodies, and their forms in relationship to the contest and the performance. The CELEBRATION OF THE BODY is intended to do just that and is a tribute to the original concept of the Olympics. The exhibition has several areas of concern: the historical, showing how the arts have used human movement in sport and art for visual aesthetic expression; the contemporary body-art phenomena, showing the current activities in visual arts where the artist uses his or her own body for their visual expression; the athletic, showing the actual Olympics through the use of video and photographs and athletic participation; the performance, including many forms of dance and photographs of dancers; and body awareness, showing all else to do with the body... Yoga, streakers, fitness experts, body painting, etc.

The total objective throughout the CELEBRATION OF THE BODY will be to demonstrate the place of the body in athletics and fine arts. It will be the first time such a major focusing will have taken place in the world. It is also a celebration and tribute to the true spirit of the Olympics and a fresh look at the aesthetic totality of expression of the human body.

The N.E. THING CO. LTD. would like to thank the Agnes Etherington Art Centre for inviting us to create our exhibition to celebrate the Olympics. We've enjoyed working with Michael Bell and gratefully appreciate his patience and enthusiasm from C to C — conception to conclusion. Thanks also to his capable crew, without whom this celebration would not have happened.

N.E. THING CO. LTD. 1976

INFORMATION

N.E.THING CO. LTD.

1419 Riverside Drive, North Vancouver B.C. Canada

Project

1976

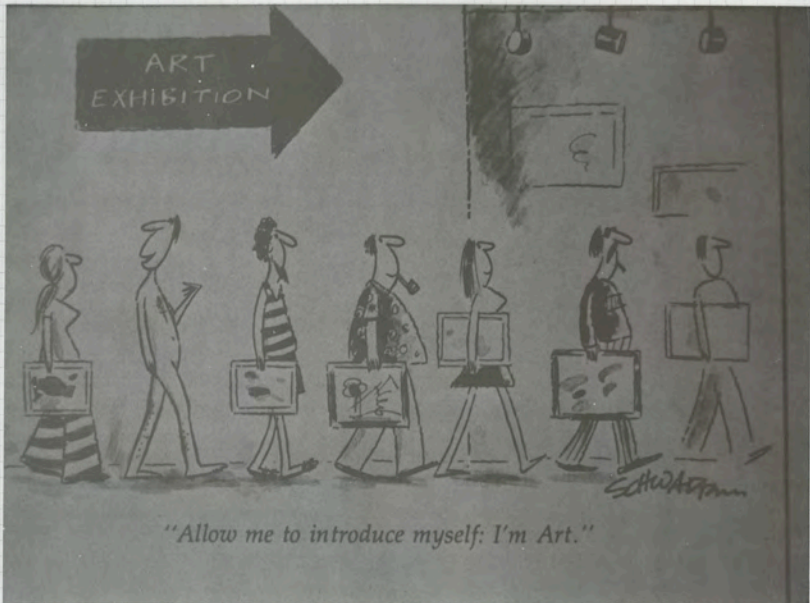
CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

WALLS OF THE GALLERY, VANCOUVER, CANADA

Number

3



"Allow me to introduce myself; I'm Art."

Description

PLEASE COMPLETE AND RETURN

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INFORMATION

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Project
 1976

CELEBRATION OF THE BODY
 JUNE 19 - JULY 31, 1976
 6800 UNIVERSITY AVENUE
 VANCOUVER, BRITAIN

Number
 3

BRAS
 The universal body ornament

Underwire bras are the most popular style, offering support and shaping. Tube bras are a popular choice for their simplicity and ease of wear. Strapless bras are ideal for backless dresses and low-cut tops. The 'New' bra is designed for comfort and support, featuring a soft cup and a wide band.

HOYSTOCKINGS
 The smoothest line for every body

Sheer hosiery is the most popular choice for its smooth and elegant appearance. Patterned hosiery adds a touch of personality and style to any outfit. Textured hosiery provides a unique look and feel. The 'New' hosiery is designed for comfort and durability, featuring a soft touch and a wide band.

PANTIES
 The universal body ornament

Briefs are the most popular style, offering support and shaping. Briefs are a popular choice for their simplicity and ease of wear. Briefs are ideal for backless dresses and low-cut tops. The 'New' briefs are designed for comfort and support, featuring a soft cup and a wide band.

EXTRAS
 For shoes

Pumps are the most popular style, offering a classic and elegant look. Loafers are a popular choice for their simplicity and ease of wear. Boots are ideal for backless dresses and low-cut tops. The 'New' shoes are designed for comfort and support, featuring a soft cup and a wide band.

True Facts and Fallacies - which shoes to wear

NEVER!

HEEL HEIGHTS

It isn't always necessary to have shoes and stockings to skirt - if the shoes and stockings are lined together, your skirt can be of another color, see left.

RIP
 A classic slip wardrobe

Slips are the most popular style, offering support and shaping. Slips are a popular choice for their simplicity and ease of wear. Slips are ideal for backless dresses and low-cut tops. The 'New' slips are designed for comfort and support, featuring a soft cup and a wide band.

Description

BODY ACCESSORIES AND REFLECTIONS THEREOF.

Seal



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Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 21, 1976

ARND BRONKHORST AND DENNIS
OPPENHEIM, VIKING

Number

3



Dennis Oppenheim: Parallel Stress (Part II/Bottom), 1970.



Description

DENNIS OPPENHEIM - A. & B. - PARALLEL STRESS WORK, 1970
(Am. Artist)

- C. CONDENSED 220 YARD DASH - PLASTER CASTS, 1969.
- D. SUNBURN BODY WORK, 1969

Seal



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Project
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 27, 1976
HINES CONVENTION AND TRADE
CENTRE, BRISTOL, ENGLAND

Number
3



Description

PLEASE COMPLETE AND RETURN

RICHARD HAMILTON: "JUST WHAT IS IT THAT MAKES TODAY'S HOME SO DIFFERENT" (1956)
(BR. ARTIST)
SO APPEARING.

Seal



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Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
GALLERIA D'ARTESIA AND GARDEN
AMERICA, DETROIT

Number

3



Description

SOME ACTIVITIES OF THE BODY

- A. COSMETIC APPLICATION
- B. FOOTBALL
- C. EXERCISE
- D. WRESTLING

Seal



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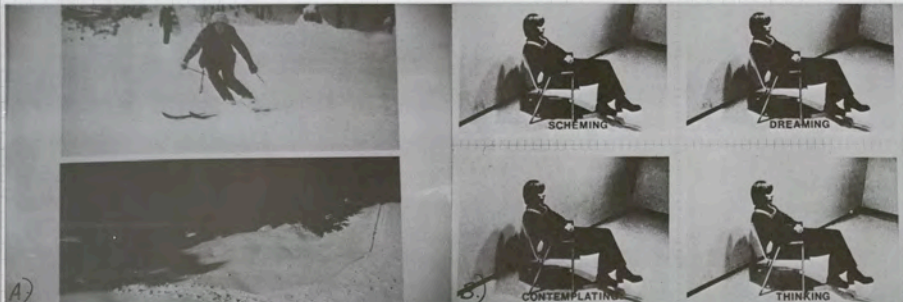
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
KINGSTON, ONTARIO
BRISTOL, BRITAIN

Number

3



Description

N.E. THING CO. LTD. PROJECTS.

A) Co-PRESIDENT, IAN BAXTER, EXECUTING 90° TURN SCULPTURE, MT SEYMOUR, N.V.A.M.C.
B.C. 1968.

B) Co-PRESIDENT, INGRID BAXTER, PERFORMING INACTIVE VERBS, 1974.

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N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSIC BY JOHN WILLIAMS
PRODUCTION BY JAMES HAMILTON

Number

3



A. (Right turn)



B. Conventional double poling

Description

THE BODY IN MOTION

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Seal



N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

INFORMATION

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

ADDED EXHIBITS ON ART 02676

MONTREAL, QUEBEC

Number

3



Description

THE BODY IN FLIGHT.

NAME LIBRARY AND ID NO.

N. E. THING COMPANY LIMITED
Montreal, P.Q.

Seal



INFORMATION

N.ETHING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

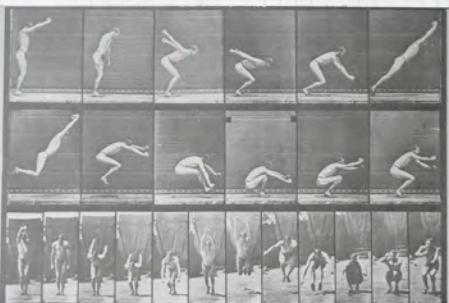
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
HAPPY BIRTHDAY TO CANADA
EXHIBITION OFFICER

Number

3



Description

EDWARD MUYBRIDGE:

PHOTOGRAPHIC STUDIES OF THE HUMAN BODY IN MOTION. 1880

Seal



INFORMATION

N.E.THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Project

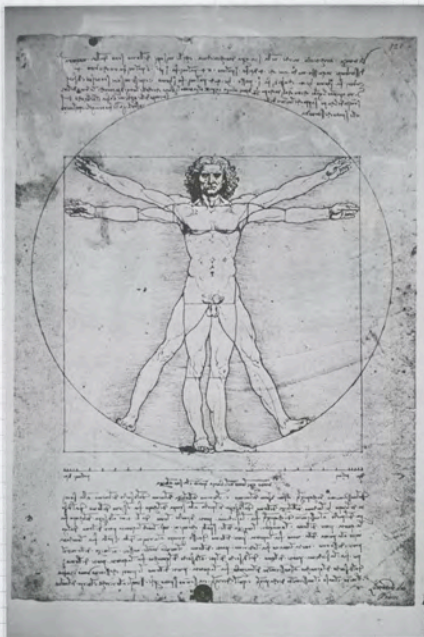
1976

CELEBRATION OF THE BODY

JUNE 15 - JULY 31, 1976
GALLERIA D'ARTE CONTEMPORANEA
MILANO, ITALY

Number

3



Description

LEONARDO VINCI - HUMAN FIGURE IN A CIRCLE ILLUSTRATING PROPORTIONS
(ITALIAN ARTIST)

PLEASE COMPLETE AND RETURN TO:

N.E. THING COMPANY, LIMITED
1419 RIVERSIDE DRIVE
NORTH VANCOUVER, B.C.

Seal



INFORMATION

N.ETHING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
ARTS PROGRAMME AND GALLERY
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

Fresco, Etruscan, at Tomb of Acrobats - Dancer

FIELD NUMBER AND DATE

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

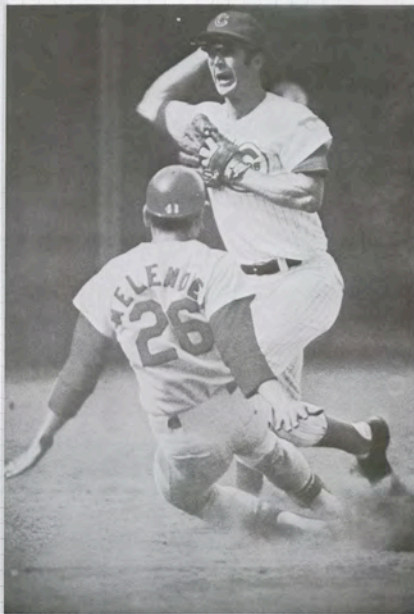
CELEBRATION OF THE BODY

JUNE 15 - JULY 31, 1976

VENUE: UNIVERSITY AND JUBILEE
MUSEUM, VANCOUVER, BRITISH COLUMBIA

Number

3



Description

BASEBALL PLAYERS - WITH THEIR BODIES PERFORMING A DOUBLE PLAY.

PLEASE COMPLETE AND RETURN

TO: N.E. THING COMPANY LIMITED

1419 RIVERSIDE DRIVE

NORTH VANCOUVER, B.C. CANADA

V6L 2Y5

TEL: 492-1111

FAX: 492-1111

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INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
8000 STEELES ST. UNIT 10/109
MARKHAM, ONTARIO

Number

3



Description

*N.E. THING CO. LTD.. HOCKEY TEAM, DOWNSVIEW, ONTARIO, HOCKEY LEAGUE.
WINTER 1972-73.
THE TEAM WON THEIR LEAGUE BUT LOST THE
CHAMPIONSHIP.*

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1979
6800 UNIVERSITY AVENUE
VANCOUVER, BRITISH COLUMBIA

Number

3



K. Madsen, Chair, "Mythos and Kosmos: A Human Form",
Harvard Theological Review, N.Y.U. University, 1968



E



C



D



E



Portrait of Bob Kinmont as a Fountain, 1966

F



Description

- A. COLETTE WHITEN, PREPARATION FOR PLASTER BODY SCULPTURE, 1974
 B.C.D. P. MANZONI, SIGNING HUMAN SCULPTURE, 1961, & ARTIST'S DEFECATION EDITION, 1961
 E. BOB KINMONT, "ONE OF THE EIGHT NATURAL HANDSTANDS": 1969
 F. BRUCE NALMAN, PORTRAIT OF THE ARTIST AS A FOUNTAIN, 1966.
 G. GEORGE SEGAL, FETTERAL FORMS
 H. GLEN LEWIS, SINCE MR. LEVINE IS NO HITLER, 1974

Seal



INFORMATION

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSEUM OF MODERN ART, GALLERY
ANNEX, 1000

Number

3

HERCULES

A CHART OF VOLUNTARY
THE EXERCISES



NAME OF MUSCLE

1. Biceps
2. Triceps
3. Deltoids
4. Pectorals
5. Latissimus Dorsi
6. Trapezius
7. Rhomboids
8. Erector Spinae
9. Gluteus Maximus
10. Gluteus Medius
11. Gluteus Minimus
12. Hamstrings
13. Quadriceps
14. Adductors
15. Abductors
16. Tibialis Anterior
17. Tibialis Posterior
18. Peroneus Longus
19. Peroneus Brevis
20. Soleus
21. Gastrocnemius
22. Plantar Fascia



Figure 84. Other diagrams can also be included in learning but are only different movements from the photographs. (Source: H. H. Huxley, 1965)



Figure 85. Anthropometer. (Source: H. H. Huxley, 1965)

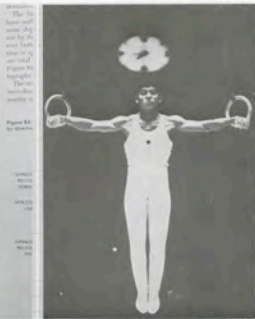


Figure 86. Anthropometer. (Source: H. H. Huxley, 1965)



Figure 87. Anthropometer. (Source: H. H. Huxley, 1965)

FIGURE 88. Anthropometer. (Source: H. H. Huxley, 1965)

Description

THE BODY INTERNALLY AND EXTERNALLY.

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____

ZIP: _____

DATE: _____

Seal



N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

INFORMATION

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

4800 UNIVERSITY ST. SUITE 200

VANCOUVER, BRITISH COLUMBIA

Number

3



Description

PLEASE COMPLETE AND RETURN
TO: N.E. THING CO. LTD.
1419 RIVERSIDE DRIVE
NORTH VANCOUVER, B.C. CANADA

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INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project

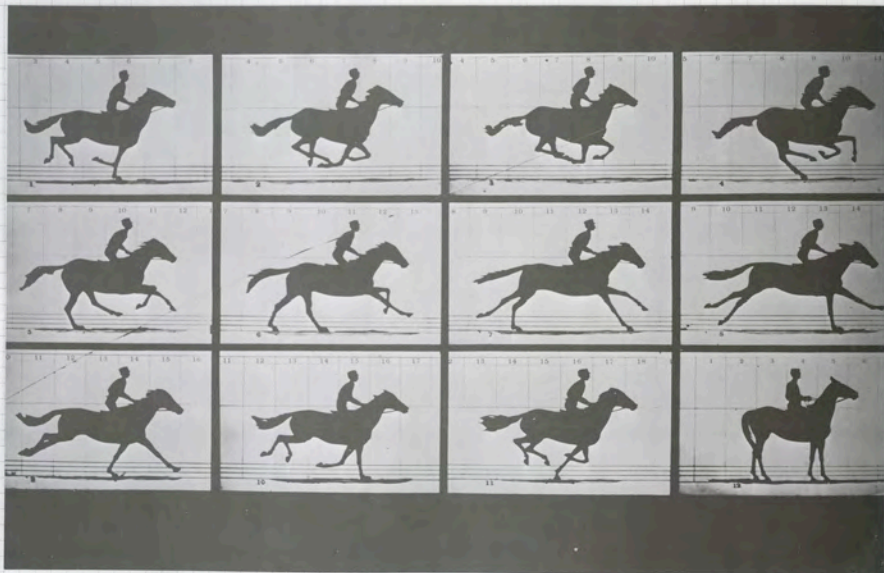
1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
WALL GALLERY OF LEVEL 2
MUSEUM, OTTAWA

Number

3



Description

EADWEARD MUYBRIDGE, GALLOPING HORSE, 1878.

(Am. Photographic)

PLEASE CONTACT THE ARTIST

N.E. THING COMPANY, LIMITED
VANCOUVER, B.C.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
MUSEUM OF MODERN ART, GALLERY
SQUARON, SEASIDE

Number

3



Description

MARCEL DUCHAMP, NUDE DESCENDING THE STAIRS "II", 1912

PLEASE COMPLETE AND RETURN

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1419 RIVERSIDE DR.

Seal



INFORMATION

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1419 Riverside Drive North Vancouver B.C. Canada

Project

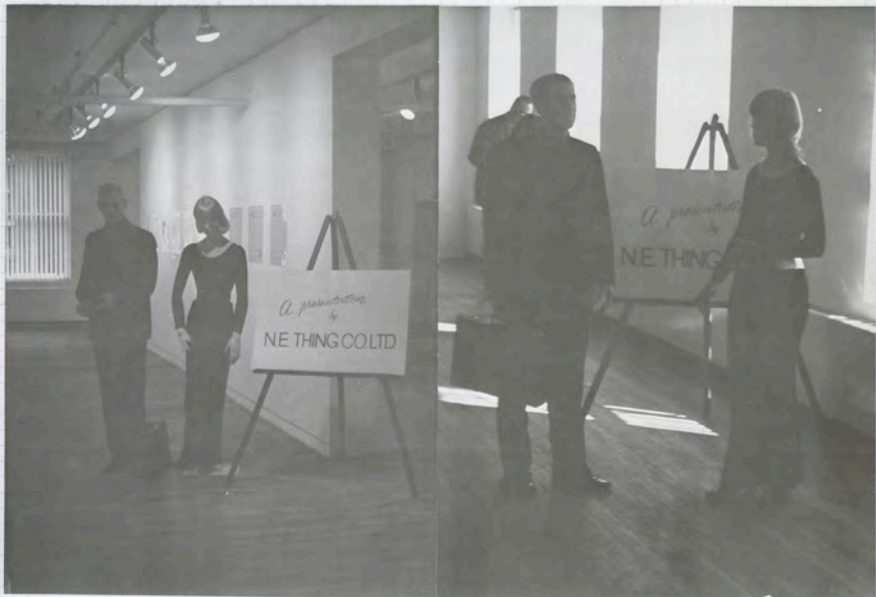
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
2000 TRINITY DRIVE EAST
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

SCALE: 1/4" = 1'-0"

DATE: 1976

BY: N.E. THING CO. LTD.

FOR: N.E. THING CO. LTD.

PROJECT NO. 1976-01

CO-PRESIDENTS OF N.E. THING CO. LTD. ATTENDING EXHIBITION OF COMPANY PRODUCTS AT SCHNABEND GALLERY, NEW YORK, 1971. AT THAT TIME A SELF PORTRAIT PHOTO WAS COMPLETED USING DUMMIES RESEMBLING THE CO-PRESIDENTS. THE DUMMY SELF PORTRAIT SCULPTURE WAS COMPLETED BY PUTTING ON THE DUMMIES THE EXACT CLOTHING THAT WAS WORN TO THE OPENING BY INGRID & IAN BAXTER, CO-PRESIDENTS OF THE N.E. THING CO. LTD. THIS SAME CONCEPT WILL BE REPEATED IN THE FUTURE.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 21, 1976
6000 CUMBERLAND AVENUE
VANCOUVER, BRITAIN

Number

3



Description

CZECHOSLOVAKIAN GYMNASTICS TEAM IN PRAGUE'S PARK
OF CULTURE AND RECREATION PERFORMING BODY SCULPTURES
SYMBOLIZING ROCKET LAUNCHERS.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

10000 PRODUCTIONS AND SALES

VANCOUVER, BRITISH COLUMBIA

Number

3



Description

PLEASE CHECK OFF THE

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1976-1977

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1978

1419 RIVERSIDE DRIVE
NORTH VANCOUVER, B.C.
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

NAME (PRINTED AND FULL)

2=1

Seal



INFORMATION

N.E.THING CO. LTD.
1418 Riverside Drive, North Vancouver B.C. Canada

Project
1976

CELEBRATION OF THE BODY
JUNE 19 - JULY 31, 1976
ARAD PRODUCTIONS LTD. OFFICE
VANCOUVER, BRITISH COLUMBIA

Number
3

THIS CELEBRATION OF THE BODY EXHIBITION IS ONLY THE TIP OF THE ICEBERG, PRESENTING ONLY A FEW OF THE MANY WAYS OF FOCUSING ON THE BODY ESTHETICALLY. UNFORTUNATELY, MANY VISUAL ARTISTS, DANCERS, MUSICIANS, AND BODY PERFORMERS OF ALL KINDS ARE NOT INCLUDED BECAUSE OF LIMITATIONS IN TIME AND BUDGET.

HOWEVER, WE HOPE THIS CELEBRATION OF THE BODY EXHIBITION WILL OPEN NEW WAYS OF SEEING AND SENSING ONE OF THE MOST WONDERFUL CREATIONS EVER — ME AND YOU.

J. J. Better
Suzanne Bayle

Co-PRESIDENTS
N.E.THING CO. LTD.
JUNE, 1976

Description

ARAD NUMBER AND DATE

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project
1976

CELEBRATION OF THE BODY

JUNE 15 - JULY 31, 1976
BANK OF COMMERCIAL AND SAVINGS
BANK OF CANADA

Number
3



Description

CLOTHED AND UNCLOTHED

PLEASE COMPLETE ONE SET PER

N. E. THING COMPANY LIMITED

1976-06-15

Seal



INFORMATION

Project
1976

CELEBRATION OF THE BODY
JUNE 19 - JULY 31, 1976
MAGAZINE
MONTREAL, QUEBEC

Number
3

By Robert Lipsyte

Pleasures of the Flesh



Every time I hear about another athlete signing what the sportsmen call a "multi-million-dollar long-term pact," I jump up and cheer. "Way to go, superstar!" It really turns me on. You can't be paid enough for your body and your time. Very perishable commodities. Short shelf lives. I always feel good when an athlete takes the money and runs. Or hits. Or drinks. But I don't think the rest of us should waste our lives by watching them do it all the fun.

Some people seem to sweat multi-million-dollar long-term pacts. While they don't seem to think there's anything wrong with letting Cathie Hunter and Pele and Muhammad Ali and Billie Jean King get off for ever-and-ever, they think it's wrong for those fantastic creatures to make so much money. Incredible. I'd much rather pay Cathie \$2.75 million to pitch for the Yankees than to not plant soybeans on his North Carolina farm. And I think there's something wonderfully fitting about a big entertainment company like Warner Communications paying \$4.7 million to a little Baseball who's too good enough any more to play full-time except in his own country.

Perhaps it all comes down to a matter of identification. As fans, do we identify with the income process, the real estate, muscle and the conglomerates who own the bodies of athletes and despise them each year on their returns, or with the athletes themselves who wear out their bodies yet denied the privilege of deprivation?

LISTENING FOR FOOTSTEPS

I guess I identify with the athlete because I work for my money, too. I consider that it strains credulity to call major-league superstars "exploited workers" so long as there are migrant farm laborers in America. But then I see our heads up game pickers as heroes of the American Way, while most everyone else I know thinks it's a worthy dream to be interviewed by Howard Cosell. I am reminded of Fred. Harry Edwards's observation that a boy who devotes his life to becoming President of the United States, even if he fails, will pick up enough experience, good instincts along the way to make a successful and fulfilling career. But a boy who devotes his life to becoming center on the Los Angeles Lakers or center fielder on the

New York Mets had better get these if he expects to get no where at all. Even if he does get there he's a stake-in-ground fan and not a player. The interests of a younger, faster, less expensive replacement, or the stag of his own Achilles' tendon or, potentially, the most damaging, the niggle or disinterest of the person who has bought and discarded him, for millions or nothing at all.

SOPHISTICATED SURVIVORS

The gladiator mentality is born in grammar school where athletically talented youngsters receive the benefit of funds, facilities and coaching with the obvious and shameful detriment of their classmates' physical and emotional health. The gladiator mentality develops in high school where athletes are often allowed to ambition coaches to play when they're hurt. It flows in college where new stars will make it even easier for coaches to unload athletes who cannot or will not play out their scholarships.

By the time an athlete reaches the highest levels of professional play, he or she is a fairly sophisticated survivor, flanked by lawyers to combat the owner's lawyers, surrounded by a union to counter the owners' association. The athlete knows his chances for a big hearing in the press or on television are spotty at best. Take the money and run.

Yet for all the grumbling in the clubhouse, the athlete has the opportunity for extraordinary satisfaction. Perhaps this is why some people seem to resent multi-million-dollar long-term pacts.

They know that the rhythm of sport, the sensations and the emotions are among the most intense and pleasurable we can experience. They are universal. Billie Jean Goodwin knows how she feels after a perfect shot. "My heart pounds, my eyes get damp and my ears feel like they're ringing and it also physically pounds." It's almost like having an orgasm—

it's exactly like having an orgasm. Karl Yauer, the great Soviet weight lifter, once said in a Moscow gym and tried to explain to me who he was struggling to compete although he was past his prime. "At the peak of tiredness and physical exertion," while the blood is pounding in your head, all suddenly becomes quiet within you. Everything seems clearer and whiter than ever before, as if great spotlights had been turned on.

"At that moment you have the conviction that you contain all the power in the world, that you are capable of everything, that you have strength. There is no more precious moment in life than this, the white moment, and you will work hard for years just to taste it again."

Great games, championship seasons are cool and sweet in memory forever. Jacques Plante, the goalie, exalts. "There are those nights I go home and tell my wife I don't know how they could occur, I filled the net. I blocked it all, and every time they shot I crossed the puck and laughed, 'Aha, look what I found.'"

"For starters," wrote the Canadian distance runner Bruce Kidd, "we should stop preaching about sport's moral values. Sport after all, isn't it? It's a pleasure of the flesh."

FUCKERING FINANCES

But what about us, the fans, who have too often yielded to ecstasy at a mile's brevic touching the ivory tower of our hair, or moaned at the water's stroke on our gliding bodies? What about us, flesh and blood, heads filled with gibberish and statistics, who watch flickering fantasies on TV's Big Window, Cathie and Pele and Muhammad and Billie Jean, doing it for us until we are past anger, past moving, past caring?

Let's stand up. Now.

Let's turn them off while we can. While there is still light in the sky and time left in the day to hear the pounding of our own hearts and taste the salt in our own mouths and feel cool air caress the dampness of our own skin. Let's walk, run, jump, fly. For ourselves, Cathie and Pele and Muhammad and Billie Jean and big kids too. They'll get along somehow without our constant supervision. This time around we're throwing ourselves into play, wiggling our own ears, reaching for our own little moments, making a multi-million-dollar long-term pact with our very own bodies and our very own hearts.

Robert Lipsyte, novelist, columnist and former sports columnist of the *New York Times*, is a author of "SportsWorld: An American Dreamland." To be published by Doubleday to the fall.

Description

NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____
DATE _____

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSEUM OF MODERN ART
NEW YORK, NEW YORK

Number
3



(A)



(B)

Description (A) HUMAN BODIES ARRANGED AS A PIECE OF SCULPTURE

(B) JACK DALE, CUBED WOMAN NO. 4, 1969. (PHOTOS ON PLEXIGLAS)

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
MUSEUM OF MODERN ART
NEW YORK, NY

Number

3



Description

N.E.THING CO. LTD PROJECT - 1976. "AND THEY HAD ISSUE"

PLEASE COMPLETE AND RETURN

DEALS WITH THE CONCEPT THAT POSSIBLY PEOPLE ARE ACTUALLY THE ONLY REAL TRUE WORKS OF ART... BECAUSE WITH THEM THERE WOULD NOT BE ANY ART. AS A SYMBOL OF THIS CONCEPT WE EXHIBITED OUR OFFSPRING IN THE YORK UNIVERSITY ART GALLERY.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

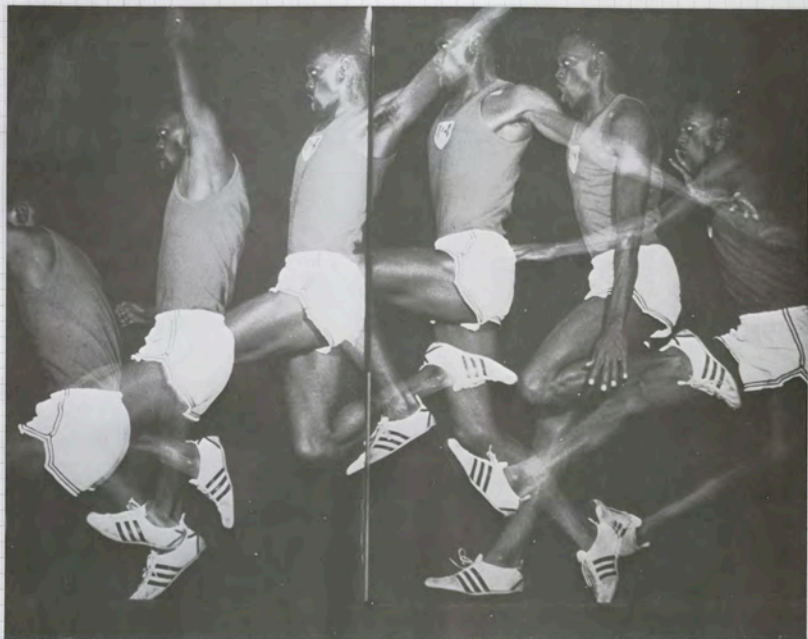
1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
MUSEUM OF MODERN ART
NEW YORK, NEW YORK

Number

3



Description

ADIDAS CELEBRATION OF THE BODY

© 1976 ADIDAS CORPORATION

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INFORMATION

N.E.THING CO. LTD.
5419 Riverside Drive North Vancouver B.C. Canada

Project

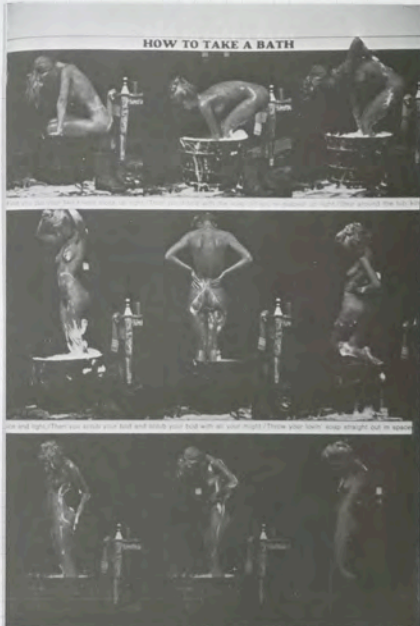
1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
MUSIC COUNCIL OF VAN COAST
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

ENJOYING YOURSELF.

NAME, ADDRESS AND PHONE

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

ARND BRONKHORST ART GALLERY
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

PLEASE COMPLETE AND RETURN

(CHRIS BURDEN) - ICARUS, 1972, NAKED COMPLETELY, BURDEN ENTERED HIS STUDIO FROM A SMALL ROOM. TO ASSISTANTS PLACED PLATE GLASS OVER HIS SHOULDERS, DOUSED IT IN GASOLINE, STOOD BACK AND IGNITED IT. CHRIS JUMPED UP, CAUSING THE GLASS TO CRASH ON THE FLOOR.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

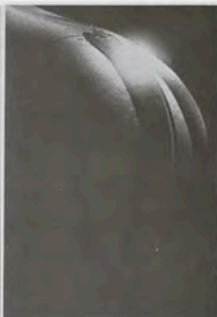
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MERRY FISHBOURN ART CENTER
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

THE BODY AS A SENSUALS OBJECT

© 1976 N.E. THING CO. LTD.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

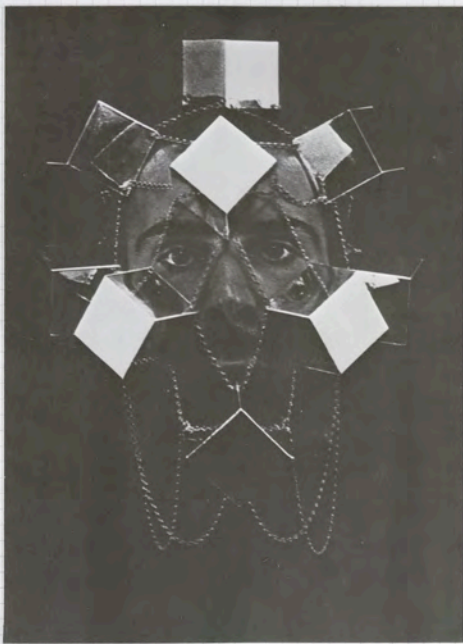
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
JAMES THORNTON AND PARTNER
ARTISTS, VANCOUVER

Number

3



Description

PLEASE COMPLETE AND RETURN

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1976/00000000

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INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

CELEBRATION OF THE BODY
JUNE 19 - JULY 31, 1976
1000 COMMERCIAL AVENUE
VANCOUVER, BRITISH COLUMBIA

Number



Description

SKIN AND SKIN DECORATION

NAME (PRINTED AND WRITTEN)

N.E. THING COMPANY LIMITED
VANCOUVER B.C.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MILLS GALLERY AND STUDIO
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

THE BODY AS A CANVAS FOR EXPRESSING ABSTRACT AND REALISTIC IMAGERY.

PLEASE CONTACT THE ARTIST

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
BIENNE D'ARTS ET D'ARTISANAT
VANCOUVER, CANADA

Number

3



Description

YVES KLEIN, EARLY BODY ARTIST.

(1928-1962)

"LEAP INTO THE VOID", 1962

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
NORTH VANCOUVER ART GALLERY
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

PLEASE COMPLETE AND RETURN

N. E. THING COMPANY LIMITED

1976-0000000000

Seal



INFORMATION

Project

1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
6000 FORTIFICATION AVENUE
VANCOUVER, BRITISH COLUMBIA

Number

3

History

The N. E. THING CO. was founded in Vancouver, B.C. in 1966 as the N. E. BAXTER THING CO. and since late 1967 has operated under its present name. Its main office is located 1419 Riverside Drive, North Vancouver. B.C. The N. E. THING CO. includes eleven departments: Research, Thing, Accounting, ACT, ART, Photography, Printing, COP, Movie, Project, and Consulting.

N. E. Thing Co.

Glossary Vancouver, B.C. 1966

- SI — Sensitivity Information
A term developed by NETCO to denote all forms of cultural activities, i.e. dance, music, theatre, film, fine art, poetry, novels, etc. It is based on the theory that there are all types of INFORMATION around in the world. INFORMATION is usually, or tends to be, confronted with and dealt with in either a practical or sensitive manner. Thus INFORMATION which is handled in this pure or sensitive way culminates in SI (Sensitivity Information) in general context, and eventually leaves its mark on our life as culture. The divisions within SI are based on the dominant characteristic of that particular area of information, for example: Visual - VSI - Visual Sensitivity Information (painting, sculpture, architecture, books, etc.)
SDI - Sound Sensitivity Information (music, poetry [read], singing, oratory, etc.)
MSI - Moving Sensitivity Information (movies, dance, mountain climbing, track, etc.)
ESI - Experimental Sensitivity Information (theatre, etc.)
- It should be recognized that there are categories where certain types of sensitivity information are combined with others to provide a new form, but for the most part the categories above have been established because the "arts" tend to have a particular emphasis on one kind of information characteristic.
- We find that by setting up a new set of definitions like this that people are better able to see the cross-relationship between the "arts" and in so doing can become much more involved and supportive of the new types of "arts activity" — Sensitivity Information — SI — that are going on.
- The idea of comprehending "all arts as information handled sensitively" breaks the historical chains that keep them apart from each other and greatly misunderstands.
VSI — Visual Sensitivity Information
A term developed and used by the N. E. Thing Co. to denote more appropriately the meaning of the traditional words "art" and "fine art" or "visual art". Refers to the handling of visual information in a sensitive manner. Also refers to the "artist" as a VISUAL INFORMER, as someone who knows how to handle visual information sensitively.



COMPANIES ACT

No. 48106

NOTICE IS HEREBY GIVEN that "N.E. Thing Co. Ltd." was incorporated under the Companies Act on the 18th day of January, 1969.

The Company is authorized to issue ten thousand shares without nominal or par value.
The address of its registered office is 1419 Riverside Drive, North Vancouver, British Columbia.

The objects for which the Company is authorized are:
(i) To produce sensitivity information (SI) to provide a consultative and evaluation service with respect to design;
(ii) To produce, manufacture, import, export, buy, sell, and otherwise deal in things of all kinds.

A. H. HALL,
Registrar of Companies

From The British Columbia Gazette,
January 30, 1969

Description

NAME: _____

ADDRESS: _____

PHONE: _____

DATE: _____

BY: _____

REVISION: _____

Seal



INFORMATION

N.E.THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Project

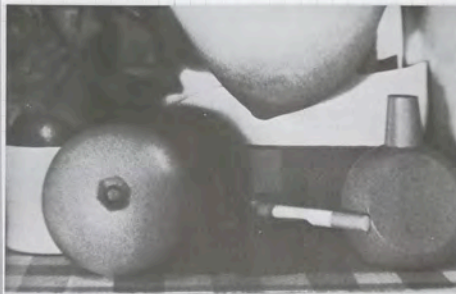
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
KINGSTON COLLEGE OF ARTS
KINGSTON, ONTARIO

Number

3



A.



B.



C.



D.

Description

A. TOM WESSELMANN, BEDROOM TIT BOX (WITH LIVE TIT) 1968-70

B. YVONNE RAINER, DANCER, PERFORMANCE PIECE.

C. MARCEL DUCHAMP, STAR HAIRCUT, 1921, EARLY BODY ARTIST

D. CHARLES SIMONDS, LANDSCAPE/BODY/DWELLING, 1971

Seal



INFORMATION

N.E.THING CO. LTD.

1419 Riverside Drive, North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSEUM OF MODERN ART GARDEN
NEW YORK, NEW YORK

Number

3



Description

CIRCUS MINIMUS

PLEASE RETURN TO:

Seal



INFORMATION

N.E.THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
KINGSTON, ONTARIO

Number

3



Description

N.E.THING CO. LTD. CONTEMPORARY FASHION SHOW, BURNABY, B.C. 1968.

ONE OF N.E.T.C.O.'S "WEARABLES", A PHRASE DEVELOPED BY THE
N.E. THING CO.'S RESEARCH DEPT. AS A WAY OF DEFINING SCULPTURAL
STRUCTURES, BOTH HARD AND SOFT WHEN WORN ON THE BODY. THE BODY
IS THE ARMATURE.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project

1973

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
ARNDL, CUMBERBURN AND CO. LTD.
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

ARNDL, CUMBERBURN AND CO. LTD.

ARNDL, CUMBERBURN AND CO. LTD.

ARNDL, CUMBERBURN AND CO. LTD.

ARNDL, CUMBERBURN AND CO. LTD.

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INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

ANNE C. COLLETT AND JUDITH
BRONKHORST, CHAIRS

Number

3



A.
B.



C.
D.



Description

N. E. THING CO. LTD - PEOPLE AND LANGUAGE PROJECTS, 1974.

A) TURNING BLUE - (G. PRES. OF Co. TURNING MISS CINDY BLUE)

B) TURNING RED - (G. PRES. OF Co. TURNING MR. BILL RED)

C) SEEING RED - (G. PRES. OF Co. LOOKING AT MR. BILL RED)

D) STILL LIFE WITH BLUE RICE, GREY SONS, & RED VALENTINE (MISS RICE, MISS RED, MR. VAL-ENTINE OF BOTTEN PAUL L. T. R.)
(MR. BLUE, MISS GRAY, MISS STONES, YAPRINI & T. R.)

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
ARL'S CHANGING DAY CENTRE
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

MATI LAANSDO, VANCOUVER WRITER, PERFORMED "MY FIRST JUMP" 1973.

THE "FIRST JUMP" WAS TAPED AS MATI DID THE JUMP RECORDING HIS IMMEDIATE COMMENTS AND FEELINGS. THE RECORDED TAPES PLUS THE ACTUAL JUMP WERE PLAYED TO ALL CANADIANS OVER THE PROGRAM - THIS COUNTRY IN THE MORNING.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

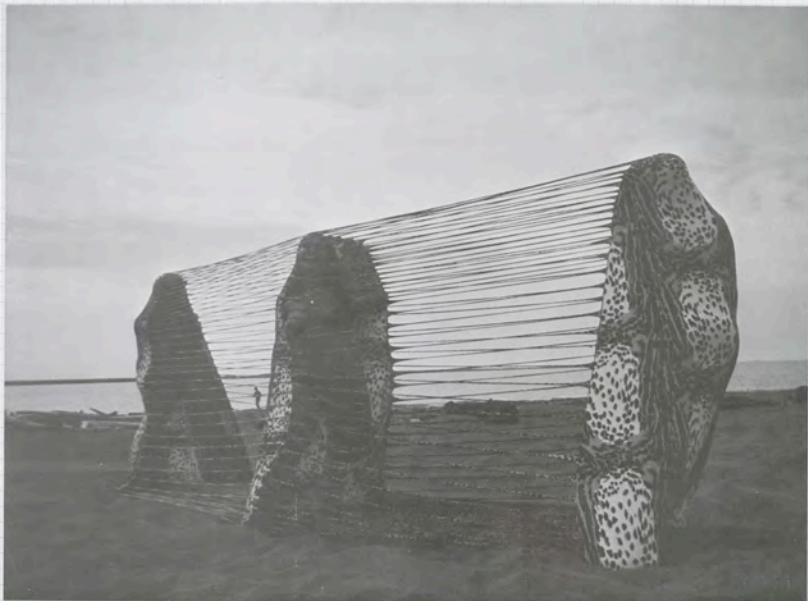
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
4300 STEELES AVE. EAST
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

EVEYLN ROTH, "ELASTIC SPOTS COSTUME" FOR 3 PEOPLE. 1972-73

MS. ROTH IS A COSTUME AND WEARABLE SPECIALIST; SHE ALSO HAS THE EVEYLN ROTH SCULPTURE CO. WHICH DOES PERFORMANCES.

SHE HAS MADE A UNIQUE CONTRIBUTION TO CLOTHING DESIGN BY USING DISCARDED VIDEO TAPE TO MAKE WEARABLES. SHE IS ALSO A RECYCLING SPECIALIST.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
WEST GASTOWN, VAN COUL
VANCOUVER, BRITISH

Number

3



Description

THE FINERY OF A NAKED PEOPLE— THE NUBA TRIBE. CUTS ARE MADE IN THE BACK AND THEN RUBBED WITH SALIVA AND SESAME OIL, THUS CREATING A PATTERN OF WELTS.

NAME COMPANY UNIT NUMBER

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
KUBA CONTEMPORARY ART CENTER
BANGOR, MAINE

Number

3



Description

THOMAS EAKINS, THE SWIMMING HOLE, 1883
(AMERICAN ARTIST)

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
KING'S THEATRE AND GARDEN
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

CLOTHING USED TO EMPHASIZE THE SEXUAL CHARACTERISTICS OF THE BODY.

NAME (PRINT) _____
ADDRESS (PRINT) _____
CITY (PRINT) _____
STATE (PRINT) _____
ZIP (PRINT) _____

© 1976 THE GARDEN CENTER

1000-1000-0

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
HARVEY CALVERTON ART GALLERY
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

PLEASE COMPLETE THE FOLLOWING

N. E. THING COMPANY LIMITED

1976/003

Seal



INFORMATION

N.E.THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
ARND BRONKHORST ART CENTER
 VANCOUVER, CANADA

Number

3



VITO ACCONCI

STEP PIECE

Project: An eighteen-inch stool is set up in my apartment and used as a step. Each morning, during the designated months, I step up and down the stool at the rate of thirty steps a minute; each morning, the activity lasts as long as I can perform it without stopping.

Progress Report: daily record of performance time:
 First month (February, 1970):

<u>Date</u>	<u>Duration</u>
Feb. 1	3 min. 20 sec.
2	3 min. 40 sec.
3	3 min. 8 sec.
4	3 min. 12 sec.
5	3 min. 20 sec.
6	3 min. 16 sec.
7	6 min. 36 sec.
8	8 min. 0 sec.
9	8 min. 48 sec.
10	3 min. 52 sec.
11	9 min. 8 sec.
12	9 min. 0 sec.
13	10 min. 12 sec.
14	10 min. 44 sec.
15	11 min. 12 sec.
16	11 min. 40 sec.
17	13 min. 20 sec.
18	13 min. 48 sec.
19	14 min. 40 sec.
20	14 min. 52 sec.
21	15 min. 40 sec.
22	17 min. 24 sec.
23	18 min. 8 sec.
24	19 min. 12 sec.
25	20 min. 36 sec.
26	21 min. 16 sec.
27	21 min. 48 sec.
28	23 min. 0 sec.

Second series of performances: April, 1970; 8 A.M. each day.

The daily training makes for improvement in duration. After the layoffs, the effects of the training persist: improvement is more rapid than in the first month of performance.

Announcements are sent to the public, who can see the activity performed, in my apartment, any time during the performance-months.

Description

VITO ACCONCI - BODY ART WORK : STEP PIECE, 1970

Seal



INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 15 - JULY 31, 1976
AGNES ETHERINGTON ART CENTRE
Vancouver, British Columbia

Number

3

CELEBRATION OF THE BODY

The occurrence of the Olympic Games in Canada at Montreal and Kingston provides the unique opportunity to demonstrate the esthetic concerns and relationships which occur in athletic and art activity. A recent development in the visual arts is the direct use of the body, in many instances the artist's own body, as a medium for esthetic expression. There is at the same time a great deal of interest in the esthetics of movement and physical expression in athletics. A similar interest is creating a heightened awareness of basic movement qualities within contemporary dance.

This is a special opportunity to raise people's awareness of themselves, their bodies, and their forms in relationship to the contest and the performance. **CELEBRATION OF THE BODY** is intended to do just that and is a tribute to the original concept of the Olympics. The exhibition has several areas of concern: the historical showing how the arts have used human movement in sport and art for visual esthetic expression; the contemporary body art interest, showing the current activities in visual arts where the artist uses his or her own body for their visual expression; the athletic, showing the actual Olympics through the use of video and photographs and athletic participation; the performance, including many forms of dance and photographs of dancers; and body awareness, showing all else to do with the body . . . Yoga, streakers, belly dancers, keep fit experts, body painting, etc.

The total objective throughout the **CELEBRATION OF THE BODY** will be to demonstrate the place of the body in athletics and fine arts. It will be the first time such a major focusing will have taken place in the world. It is also a celebration and tribute to the true spirit of the Olympics and a fresh look at the esthetic totality of expression of the human body.

The N.E. THING CO. LTD. would like to thank the Agnes Etherington Art Centre for inviting us to create an exhibition to celebrate the Olympics. We've enjoyed working with Michael Bell, and greatly appreciate his patience and enthusiasm from C to C - conception to conclusion. Thanks also to his capable crew without whom this celebration would not have happened.

N.E. THING CO. LTD. 1976

Description

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 21, 1976
MUSEUM OF MODERN ART
NEW YORK, NY
AMERICAN SOCIETY

Number

3



Description

ROMAN SCULPTURE, 11TH CENTURY A.D.

STATUE OF DISCUS THROWER FROM ORIGINAL IN MIRDAN 450 B.C.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
WORLD RENOWNED BY GUY
SPENCER, BRITAIN

Number

3



Description

MEL RAMSAY - WOMAN WITH PANDA BEAR, 1973
(An Artist)

PLEASE COMPLETE AND RETURN

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1976/04/04

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INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project
1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
ADULTS: 10:00 AM - 12:00 PM
ADOLESCENTS: 5:00 PM - 7:00 PM

Number

3



A.



B.



C



D.



E.

Description

SOME ACTIVITIES OF THE BODY:

- A. STREAKERS
- B. TAG-A-WAR DONE IN AFGHANISTAN
- C. HIGH BAR GYMNAST
- D. SKIPPING CONTORTIONIST
- E. DIVING

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

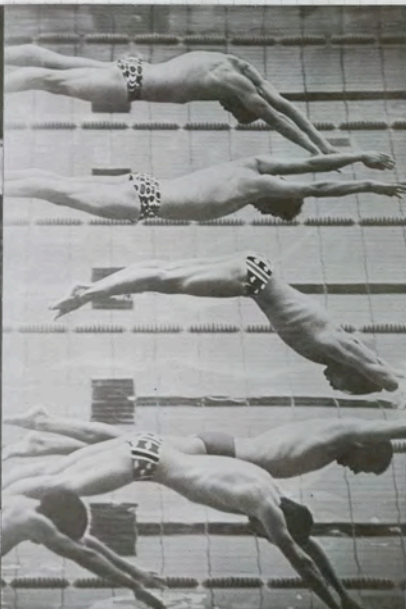
CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976

WALLS COURTESY AND CENTER
BRANDER, LONDON

Number

5



Description

PLEASE COMPLETE THE FOLLOWING

© 1976 EASTMAN KODAK

100-10000-01

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INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 15 - JULY 31, 1976
WORLD CHAMPIONSHIP BODY BUILDING
AMSTERDAM, HOLLAND

Number

3



Description

PLEASE COMPLETE THIS RETURN

N. E. THING COMPANY LIMITED

1976-1977

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project
1976

CELEBRATION OF THE BODY
JUNE 19 - JULY 21, 1976
MUSEUM OF MODERN ART
BRONX, NEW YORK

Number
3



Description

NATIONALIST CHINA: CHIANG'S FROGMEN TOODS PERFORMING MUSCLE BUILDING BACKBENDS AS PART OF THEIR TRAINING PROGRAM.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

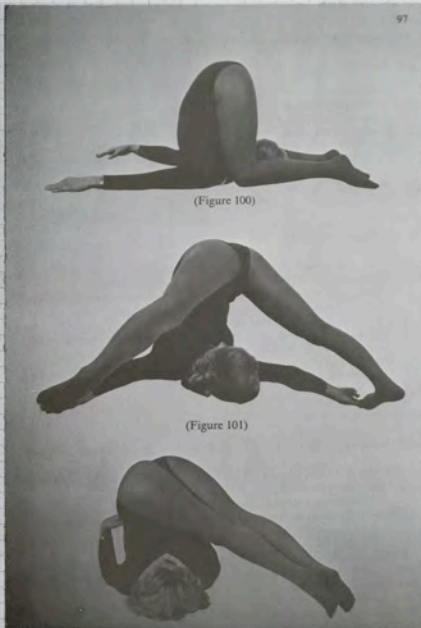
1976

CELEBRATION OF THE BODY

JUNE 18 - JULY 31, 1976
MUSEUM OF MODERN ART GARDEN
NEW YORK, NEW YORK

Number

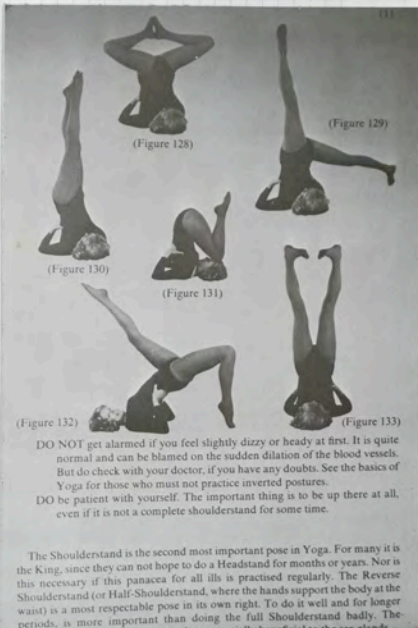
3



(Figure 100)

(Figure 101)

(Figure 102)



(Figure 128)

(Figure 129)

(Figure 130)

(Figure 131)

(Figure 132)

(Figure 133)

DO NOT get alarmed if you feel slightly dizzy or heady at first. It is quite normal and can be blamed on the sudden dilation of the blood vessels. But do check with your doctor, if you have any doubts. See the basics of Yoga for those who must not practice inverted postures. The important thing is to be up there at all, even if it is not a complete shoulderstand for some time.

The Shoulderstand is the second most important pose in Yoga. For many it is the King, since they can not hope to do a Headstand for months or years. Nor is this necessary if this panacea for all ills is practised regularly. The Reverse Shoulderstand (or Half-Shoulderstand, where the hands support the body at the waist) is a most respectable pose in its own right. To do it well and for longer periods, is more important than doing the full Shoulderstand badly. The

Description

YOGA - MEDITATION, RELAXATION, & MOVEMENT AS A WAY OF LIFE.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1979

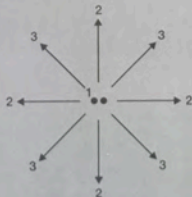
ARND BRONKHORST AND COLLEGE
BRISTOL, ENGLAND

Number

3



Positions of gaze: 1—primary, 2—secondary, 3—tertiary



Description

PLEASE COMPLETE THIS SECTION

SEE THESE SPECIALS LISTINGS

1000-1000-0

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
ADVIS: CELEBRATION OF THE BODY
ARTIST: DENISE

Number

3



Description

THE BODY HANG GLIDING. UNDER CERTAIN CONDITIONS... WATCH FOR
FLYING STAPLES.

PLEASE COMPLETE AND RETURN

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 21, 1976
4000 L. STATIONARY AV. SUITE 100
VANCOUVER, BRITISH COLUMBIA

Number

3



Mankind still does not know how many angels will fit on the head of a pin. But now we do know how many will fit on the wing of a DC-9: 32—count 'em—32. We wish to thank Western Air Lines, without whose assistance and cooperation this research would not have been possible.

Description

PLEASE COMPLETE AND RETURN

Seal

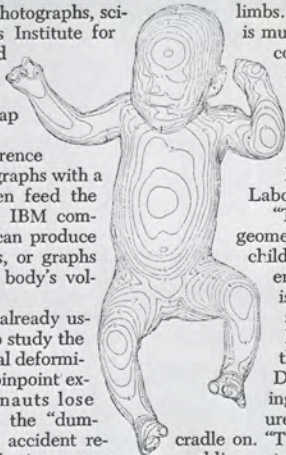


Maps of the body that may show us its future.

With just four photographs, scientists at the Texas Institute for Rehabilitation and Research in Houston can now make an accurate contour map of your whole body.

They identify reference points on the photographs with a plotting device, then feed the information into an IBM computer. The system can produce maps, cross sections, or graphs that show how the body's volume is distributed.

The Institute is already using this technique to study the development of spinal deformities in children, to pinpoint exactly where astronauts lose weight, to improve the "dummies" used in auto accident research, and to help plastic surgeons and the designers of artificial



limbs. But its ultimate potential is much greater. It may give us completely new ways to diagnose, predict and prevent deformity. And possibly even disease, according to Dr. R. E. Herron, director of the Institute's Biostereometrics Laboratory.

"There is information in the geometry of the body form of a child at birth which is inherently tied to what that child is going to be when adult," says Dr. Herron. "We've hardly begun to measure the subtleties of growth." Dr. Herron is now conducting research which will measure those subtleties, from the cradle on. "The computer," he says, "is enabling us to extend our research into a wide range of uncharted fields."

Description

NAME: JAMES E. HERRON

Seal



Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 21, 1976
KINGS HOTEL WEST LOBBY
VANCOUVER, BRITISH C.

Number

3

SPORTS

The Muscle Men

He walks gracefully among the weird, alien machines, barbells, sit-up tables and squat racks that are being treated over by the grunting men in Gold's Gym in Venice, Calif. He greets everybody with a hearty nod and soft voice, and then all eyes turn to watch Arnold Schwarzenegger strip down to his gym leotard and reveal facets of outrageous muscle. As holder of the top title in body building—Mr. Olympia—he is judged to have the most perfect body in the world.

Schwarzenegger stands 6 feet 2 inches tall and weighs 240 pounds, and his muscles are distributed with remarkable symmetry and balance. His measurements inspire the kind of critical respect that borders on reverence: a 57-inch chest, 22-inch biceps, 21-inch waist, 20-inch thighs and 20-inch calves. But despite his mighty bulk, Schwarzenegger moves from one exercise to another like an agile bear, and there is a precise, vital quality to the way he lifts barbells with planes as big as muscle covers. "If you can only lift," he says, "and not move, then your body is not perfect. You have to concentrate on speed, power and flexibility at the same time. This way, I perfect my body both visually and physically."

"Bombing": Schwarzenegger is featured in a rather specialized new book entitled "Pumping Iron: The Art and Sport of Bodybuilding" (221 pages, Simon & Schuster, \$11) by Charles Glatzer and George Butler. In their book (which includes a cornucopia of Schwarzenegger)

photos examine the facts of body building and the fantasies about it that hold sway in the popular mind. In the process, they offer a fascinating glimpse into a subculture of sports with its own beliefs, values and vocabulary.

To "pump iron" means to lift weights and make muscles in the muscles and enlarge them. The barbell is the key instrument in body building; it is first stacked increasingly with weights for exercises that produce bulk—and later used with only a few plates to define and clarify the muscles developed with the original exercise. Sometimes, body builders mix the routines in a novel, "topping" a traditional lift called "bombing." The first few times you try it, says Schwarzenegger, "you may pass out or throw up. Breaking through this pain barrier is the greatest challenge."

But the image barrier is a lot tougher to crack. Body builders have long been

ridiculed by many people—especially those who lack any real appreciation of their skill. As a result, their sport is confined to tacky pulp magazines, and they are stereotyped as narcissistic homosexuals with muscles everywhere—clinging between their ears.

"I know more phobias who are afraid than I do body builders," says Schwarzenegger with a trace of bitterness. "People think it is strange if you stare at the mirror at your own body. If you're a writer, you're into writing. If you're a body builder, you're into your body."

Schuppi, the nature of the sport is to help inspire some of the whippers and bums—particularly the competitors



Schwarzenegger: Lift that bar!

that require the athletes to lift off their bodies and pose on platforms to display their muscles. But Schwarzenegger defends the practice and compares the dynamic shift in posing to ballet dancing.

Arnold Schwarzenegger, 37, was raised in Austria, where he began weight lifting as part of his training regimen for soccer and swimming. At 18, he won his first body-building contest. Within months, he captured his first of five straight Mr. Universe titles and then emigrated to the U.S. in 1968. Two years later, he turned professional—and he has now won five straight Mr. Olympia titles.

Few of his competitors can match Schwarzenegger's constitution and discipline in the gym. He says he works with an artful vision, and he can spend weeks talking about the selection of his sports. "The body builder is the sculptor of his own body," he explains. "Whatever Michelangelo, Rodin or da Vinci imagined

in their minds and put together on stone or marble, this is what the body builder makes possible in reality. He holds a body like that of the Greek statues."

"Mr. Olympia contends that it won't be easy to remake the popular image of body building. But when Arnold Schwarzenegger waves his huge hands to emphasize his conviction about the beauty of his sport, he is difficult to disagree with."

—PETER ROSENBERG AND SUZANNE WELLS
Los Angeles

Foolish Pleasure

His appearance is less than striking and his confidence is flared by the way he pats his toes outward as he walks. He is often ill-mannered and boorish in the saddle area before he races.

And even when he shifts into high gear on the track, John L. Greer's three-year-old Fochish Pleasure lacks the flair that distinguishes most great horses; rather, they overcut himself by looking around, he tends to run just fast enough to whip his opponents. If these credentials are modest for the star of the new thoroughbred season, however, the colt does boast one strength that no tractor can fault: Fochish Pleasure never loses.

At a two-year-old last season, Fochish Pleasure started seven times at six different tracks. At an age where most horses are still learning to compete in new walled surroundings, the Greer colt handled every challenge like a veteran. This winter, his added trainer Lefley Jolley has brought him back for two more smashing triumphs at Hialeah and Fochish Pleasure is now an odd-on favorite for both this month's Florida Derby at Gulfstream Park and the Kentucky Derby at Churchill Downs in early May.

Fochish Pleasure's public relations problem is a winner of nine races and \$375,335 can be said to have any problems—that is, he is what call a "grade," a steady horse without sudden bursts of extreme speed. "He won't break many records," says trainer Jolley, "because he's a mean, strategic type. He works hard and he gets his horses measured, but then he senses that his job is done and he can let up."

That racing style inspires few comparisons with Buckle-up-type characters, but it does recall other "mean" champions like Buckle-up's Native Dancer, who shared a disdain for any unnecessary effort. That places Fochish Pleasure in pretty good company. If it may be only a beginning, The Derby, the Preakness and the Belmont Stakes will tell the rest of the story.

Description

NAME: _____
ADDRESS: _____
CITY: _____
STATE: _____
ZIP: _____

© 1976 N.E.T.H.I.C.O. LTD.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSEUM OF CONTEMPORARY ART GALLERY
BRISTOL, ENGLAND

Number

3



Description

THE BODY GOING THROUGH FLUIDS

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 01, 1976
KINGSTON, ONTARIO
CANADA

Number

3



Description

N.E.THING CO. LTD. PROJECT. 1968, VANCOUVER, B.C. - "P" LINE STRAIGHT.
CO-PRESIDENT OF COMPANY PERFORMED WORK ON MT SEYMOUR MOUNTAIN.
A FORMAL MINIMAL WATER COLOUR IS CREATED ON A WHITE SURFACE
USING BODY FLUIDS.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSIC CANTONMENT ART GALLERY
VANCOUVER, BRITISH COLUMBIA

Number

3



Description

PLEASE COMPLETE AND RETURN

N.E. THING COMPANY LIMITED

1976-07-02

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
MUSEUM OF MODERN ART GALLERY
KINGSTON, ONTARIO

Number

3



Description

THE BODY USED TO CREATE A COLLAGE OF BODIES

PLEASE RETURN TO THE ARTIST

Seal



N.E.THING CO. LTD.
1419 Riverside Drive, North Vancouver B.C. Canada

INFORMATION

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
KING OF THE BEACH AND JUNE
AMERICAN BEACH

Number

3



Description

Body LIFTING & PUTTING

FRANK CANTONIA AND SON INC.

N. E. THING COMPANY LIMITED
VANCOUVER, B.C.

Seal



INFORMATION

N.E.THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Project

1976

CELEBRATION OF THE BODY

JUNE 19 - JULY 31, 1976
JAMES HAMILTON 2100 AVENUE
EMERSON, VANCOUVER

Number

3



Description

PAUL WOODROW - MOSQUITO SCULPTURE, 1973.
(As Artist)

PLEASE COMPLETE THIS SECTION

Seal



