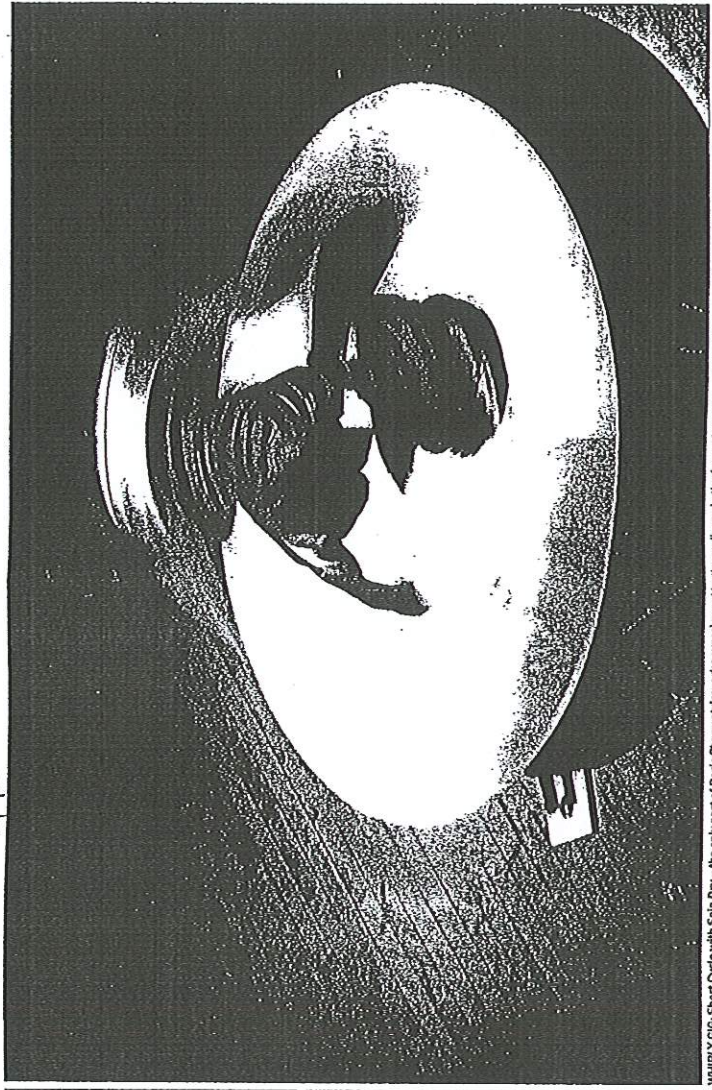


Give it a whirl, at least once

1987



WHIRLY GIG: Short Cycle with Spin Dry - the only part of Boris Charmatz's works experienced by the audience in the form of a group - pits performers against centrifugal forces. Picture: Douglas Robertson

Performance

STATUTS,
EDINBURGH COLLEGE OF ART
MARY BRENNAN

A TICKET for Statuts is a licence to wander through an Aladdin's cave of performance pieces and installations. Upstairs or downstairs, you can dip in at any point and progress at your own pace. Slide into *avee* early on and Dmitri Chambliss's solo demonstration/explanation of movement will be flooded with daylight; later on, when dusk has fallen, his monologue will look and feel different.

Everywhere you go, you encounter variations on the central theme of how artists approach the human body in their work and how they then present it to us. Marten Spangberg and Sharon Lockhart both use film.

Downstairs, in his monochrome *Drunk Boys*, a quartet of young lads in a studio rehearse the staggering that is the drunk's habitual choreography. Upstairs, her Technicolor

Goshogozoku observes a gym class in which Japanese schoolgirls move with a regimented precision occasionally wrong-footed by a touchingly human error. Similarities, differences.

Three installations by the late Sylvia Bosus demand our bodies to activate them. Stand on a weighting scale, and a mincer spews out meat. Walk into another room, your own image will be snapped, and subsequently shredded. A third set of scales elsewhere will release cries and breathings: our presence (weight) is the trigger. Minimal, yet profound, these pieces are a haunting reminder of our transience.

The one performance we all share at the same time, is *Short Cycle with Spin Dry*. Eric Martin and Boris Charmatz (of Association EDNA, and curator of *Statuts*) balance on separate plinths and pit themselves against centrifugal forces while the air

cycles accelerates and they are flung aside, the piece itself twists from an entertaining lark to philosophical reflection. There's so much more I haven't mentioned. Not just the work, but the use of this functioning art college as a context. *Statuts* is a magical, affecting, surprising Wonderland, GA.

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