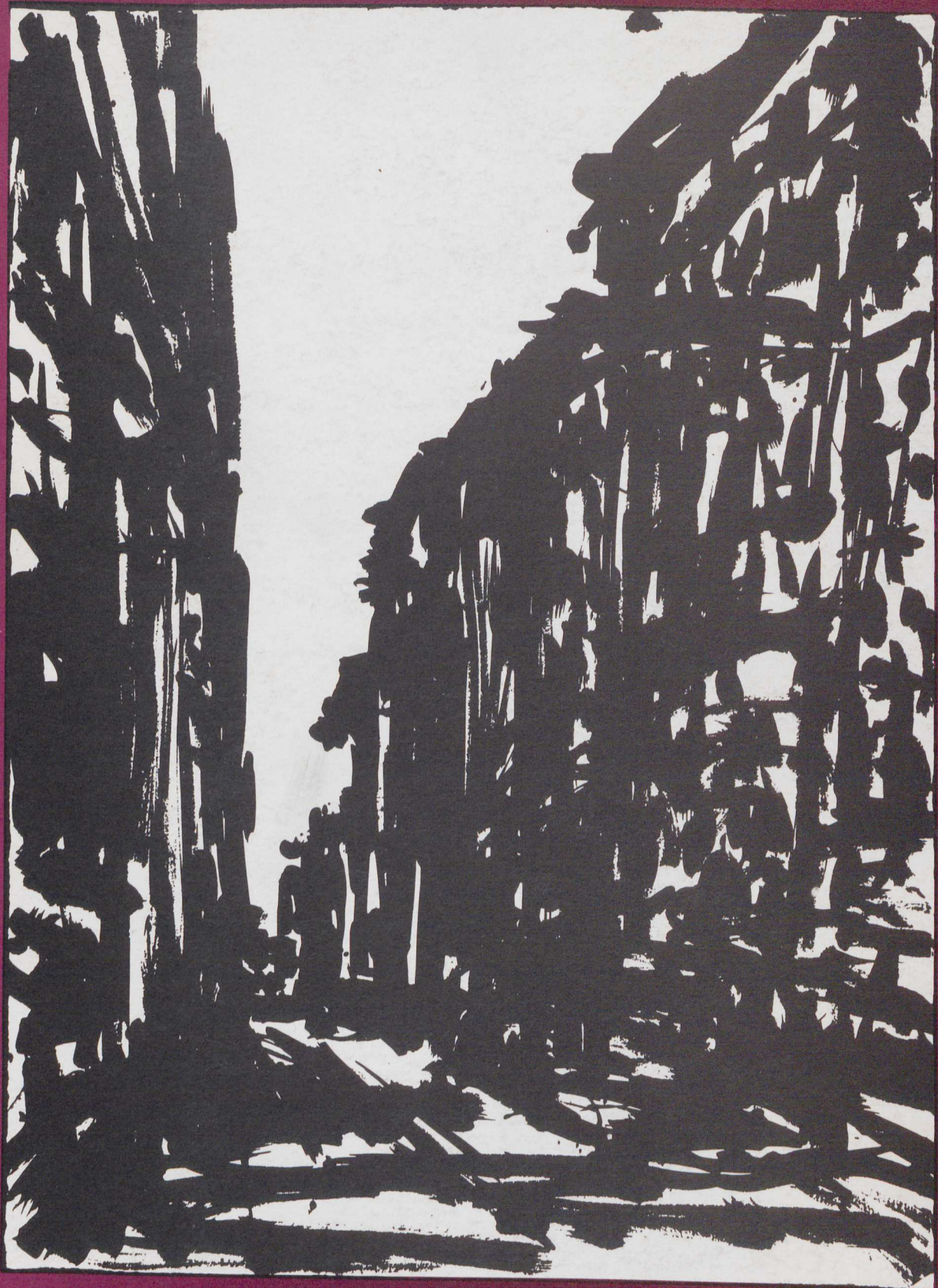


# The Downtown Review

Vol. 2 No. 1

Fall/Winter 79/80

\$3.50





Willard A. Small

## The Evolution of a Quarterly

*The Downtown Review* is now a quarterly. This seems like a far more reasonable production schedule for the kind of journal we are, because it gives us more time for reflection, more time for careful editing, more time for evaluation of the work that has taken place during the preceding "season." New York is a seasonal place, and the magnificent vitality of the city is too often given short shrift by the constant demands of deadlines, whether they be weekly or monthly.

We began this project in order to provide a more serious forum for the important work that continues to shape the Downtown area (again, "downtown" is as much a state of mind as a place). If reader response is any gauge, we are succeeding. As a quarterly, we expect to be even more responsive to those works which truly deserve analysis and discussion.

R4E

Cover: **Sandy Walker**

Editor and Publisher: **Raymond Foery**

Editorial Assistance: **Kit Farrell**

Associate Editor: **John Pruitt**

**Tracy Farrell**

Arts Editor: **Scott Cook**

Published by The Downtown Review, Inc.

270 Bowery

New York, N.Y. 10012

(212) 662-0899

Subscriptions: \$12/yr., \$20/2 yrs. Advertising rates available on request

All articles © 1980, *The Downtown Review*

*The Downtown Review* is published quarterly

Unsolicited manuscripts welcome

The artist is a sort of impassioned proofreader, blue-penciling the bad spelling of God.

**H.L. Mencken**

When intellectuals can do nothing else, they start a magazine.

**Irving Howe**

## The Downtown Review

Volume Two, Number One

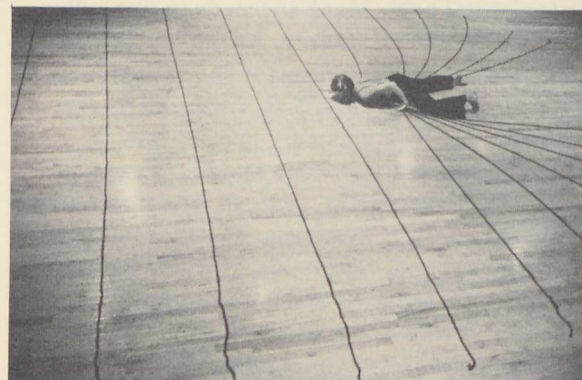
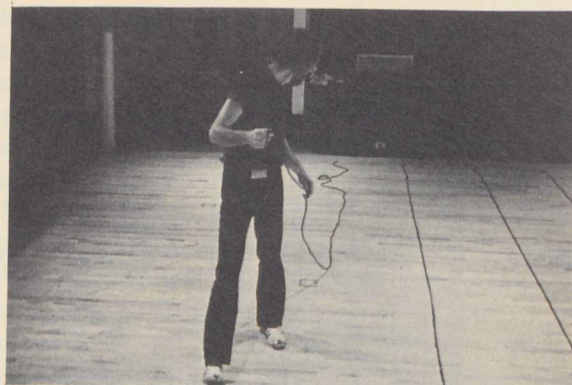
Fall-Winter 79/80

### Table of Contents

- 2 American Painting: The Eighties ..... **Barbara Rose**
- 13 The End of *The End of The Decade Papers* ..... **Raymond Foery**  
*film*
- 17 Vincent Grenier: Recent Work ..... **Martha Haslanger**
- 18 Cinema as Marathon:  
Ariane Mnouchkine's *Moliere* ..... **Joyce E. Jesionowski**
- 20 An Act of Defiance A Message ..... **Dave Lee**
- 22 Richard Levine's *In The Eye of The Child* ..... **Ken Ross**
- 23 An Interview With Two Film Projectionists ..... **Liz Newstat**
- 25 Edinburg, 1979: A Feminist Event ..... **Bette Gordon**  
**Karyn Kay**
- 27 "The Aesthetic Image" ..... **Joyce E. Jesionowski**
- 30 Sitney on Cornell ..... **Su Friedrich**  
*performance*
- 32 Meredith Monk's *Recent Ruins* ..... **Cate Miodini**
- 34 Webb and Walker at Danspace ..... **John Pruitt**
- 36 Michael Kirby's *Photoanalysis* ..... **Dan Ochiva**  
*music*
- 40 Recording: Sam River's *Waves* ..... **Michael Martin**  
*poetry*
- 41 How To Get By As A Fish ..... **Jim Hydock**
- 48 Science Fiction ..... **Zoe Rita Anglesey**
- 42 Letters ..... **Su Friedrich**  
**Dr. Bish**

# Webb and Walker at Danspace

June 1 and 2, 1979



Sandy Walker, painter, and Ellen Webb, dancer, formed a unique collaboration in which each artist invaded the other's territory. It was not a mere exercise in mixed media, but rather a careful evocation of certain fundamentals (as these artists see them) which painting and dance have in common. The piece worked so as to make the two disciplines at times indistinguishable.

The auditorium at Danspace was particularly suited for this work, because the audience sat above the dance floor as if looking down on a prone canvas. The effect was underscored in the beginning of the piece as Walker laid out pieces of rope in a grid pattern. Webb then lithely crawled across the floor on her stomach, moving the ropes as she went, thus making a new design out of them.

With painted canvas strips and colored tape, Walker marked out the floor once again, and, in a kind of dance, moved back and forth to change his design. Meanwhile, Webb danced a solo as if in response to the lines and colors spread out on the floor, her gestures being a similar shaping of the space around her which had become, literally, one giant canvas.

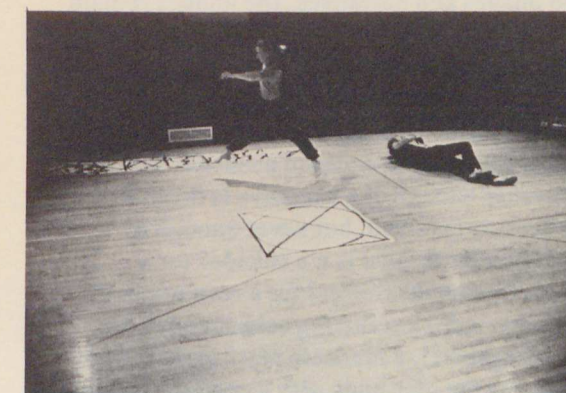
In the middle of the piece, there was a short Super 8mm film where the themes of the piece as a whole

were allowed to echo and resonate in the peculiar suggestiveness which the film medium itself put forth. We saw, for the most part, the artists at work in their respective studios; their movements, whether it was painting, dancing, or just sipping tea, shaped the "canvas" of the screen.

The last section of the piece centered on the actual act of painting. In a mock pirouette, Walker crouched in the middle of a small canvas and inscribed himself within a circle of ink. Exchanging ink bottle and brush, both artists engaged in a delightful "pas de deux," as they took turns at painting a long canvas strip with a series of circles, squares and "x's." Each artist, depending on the particular moment, either completed in some fashion the other's design and/or added something new, to which the partner responded. Webb then danced a solo as Walker completed the canvas in a flurry of quick and large brush strokes.

Finally, for the first time, both artists danced together freely across the entire expanse of the floor as if to say that "dance," in the many ways that word can and should be taken, was the grand metaphor which enclosed the entire, quite captivating work.

John Pruitt



photographs by Nathaniel Tileston