

CONFRONTATION

1978



TORONTO • VANCOUVER

art/socio-



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CANADIAN TAPES

May 6th, 1978, 9:00 p.m.

The Prospect Tavern, Sudbury, Ontario, Canada

with Diane, Gary, Brian, Kazys Rymas (Charlie), Ivan

Songs by Al Turner's Band

Juke Box background music for strippers

D "I have to catch a bus.
S 'Lucille, you don't do your Daddy's will. Lucille,
you don't do your Daddy's will. Lucille..
G Everybody ready to go? That's beautiful, hey, one
of the guys that was sittin here earlier tonight,
you know what...
D Awww, don't do that, I'm recording a song.
S 'I've been good to you baby, give you such a won-
derful song.'
G That's Brian.
B Hi, wanna dance?
S 'Woke up this mornin, Lucille was not in sight.'
D Ah, no I don't know how to dance, I only know how to
do the Pogo.
G Undercover, undercover.
D No
G Those things remind me of when I was in jail.
D Don't put your hand over...
G Hey, I gotta take a trip to Garson.
D Ok, bye.
G Hey, wait here, I'll be back in an hour, I've got a
Cadillac, I'll drive you to Vancouver...

D Oh, I see you've got your own bottle.
Is that from working in the mines?
I No not today. I been sick, so not working now.
D Is there a lot of pollution here from the mines?
I I know what's the day now. I see Montreal and
Toronto, second period, 3 nothing, that's I know,
tomorrow Sunday, I go to church.
D I'm interested in the workers, in the mines.
I This not place to talk.
D Do you have a cigarette?
J 'You make me feel at ease, when you make me go.'
K What is your name?
D Diane
K Who
D Diane
K Who
D Diana, what's your name?
K Charlie
J 'You're all I need for satisfaction to grow. You
make me feel at ease when you make me go. Shock me.'
K Charlie & Ivan
D So what do you think of Sudbury, do you like it here?
K I like here.
J 'Shock me, baby you'll feel better.'
D It's a good town?
J 'Oh no, you'll find it hard girl.'
K Too much noise, I can't hear.
D What's your real name, your Lithuanian name?

Canadian Tapes

K Ah I Lithuanian.

D What's your real Lithuanian name? What did they call you when you were a boy?

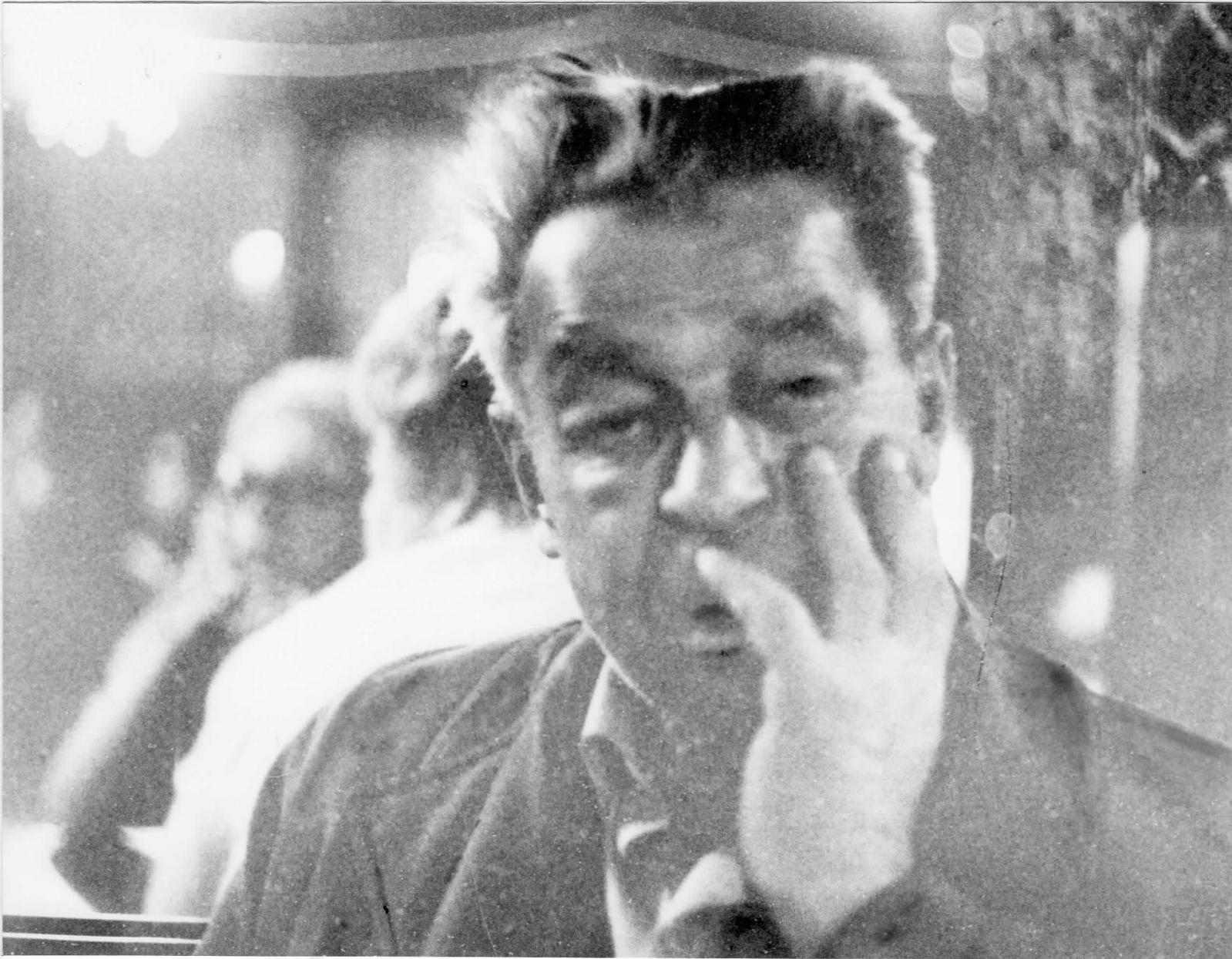
J 'Shock me, baby you'll feel better.'

K Too much noise, too big noise.

J 'Every time I boogaloo.'

D So what's it like to work in the mines in Sudbury?

K I work here 30 years; I came from Lithuania in 1948.



I Men die here when they are sixty. I am fifty-nine, so I guess I only have one year to go.

D Are you from Lithuania too.

I Yes, Charlie and I both from Lithuania. I came here a year after Charlie, in 1949.

D Where's Lithuania?

I What do you mean about it?

D Where is it?

I That's the Baltic countries. This is not place to talk maybe we meet some place quiet to discuss."

b

Canadian Tapes

May 7th, 1978, 4:00 p.m.

North Corps Mission, Thunder Bay (S), Ontario

D "What do you think of Fort William?

P Oh, it's not bad.

D Did you used to work here, or do you work here?

P Well, I don't now.

D What is the industry here?

P Well, Canada Car, ship yards, steel factories.

D Yeah, mm, is it as wealthy as Sudbury?

P Mmm, I don't think that there is quite as much industry in Sudbury, International Nickel make Sudbury more or less.

D Yeah, I found Sudbury quite.. This could be more beautiful here, the architecture, because the lake is so marvelous; to see the lake with the mountains; if they had some really nice architecture it would be marvelous wouldn't it.

P Yeah, oh it's been built you know, the place grew, I guess there wasn't too much thought put into the future, I don't think, the way it's built.

D No, not like early Europe.

P Everything is so haphazard, Simpson Street there just follows the tracks.

D It was a young and boisterous time, I guess, when they built this town. Are you Canadian. Are you from Canada?

P Yeah, oh yeah.

D There's a lot of people who weren't born here that live in these northern Ontario towns. I was talking to a man last night in Sudbury who was from Lithuania. He worked at Inco, for thirty years he worked at Inco.

P Yeah

D He was a quite interesting man; but apparently he says that men die quite young there.

P Yeah, I believe that. I worked there.

D Oh you worked there.

P Yeah just at the start of the war, in smelting.

D In Sudbury?

P I got pleurisy working in the smelting, so the doctor wouldn't let me go back again. So I fooled everybody and joined up in the war."

Canadian Tapes

May 7th, 1978, 7:00 p.m.
Thunder Bay (S), Ontario
Leo Murphy, Iron Worker

L Go into the can and slip that under your jacket.
D This is going to be fun.
L Are you ready?
D What's your name?
L Leo
D Leo, I'm Diane
L Hi, Diane.
D I just thought we should introduce each other before..
L Yeah, that's a good idea.
D Do you want to have a coffee?
L No thanks, before it gets dark.
D Oh, ok, I just have to pay for the coffee.
L I'll get it, I want to get something anyway.
Here's your helmet.

McKay Mountain

D Well tell me about that particular place there.
What's the name of it.
L Well that's the new hydro plant. Well it's an
expansion to the existing one, but due to its,
well it's a lot bigger than the older one so you
can hardly see the older one.
D And what do they do there, they make hydro?
L They produce electricity.
D Uhhuh and what is your job?
L I work in construction, I'm an iron worker, we put
the steel up.
D Do you like it?
L Sometimes.
D You like riding your bike better.
L Yes
D Haha, but that's how you get the money to ride your
bike.
L See that ah, look over there, after you..
D Just a second, I'll take a couple of shots of your
wonderful building.
Click, click
L See that on the other side of that bay, that kind of
mountain there, see the squaw peeking around the
corner, that's what's called "The Peeking Squaw".
See her shoulder and her head, and if you were over
there, like from this angle you can't see it, you
could see her feather too eh, but you can't see it
from here and it looks just like a squaw peeking
around the corner.
D Of which, the first one?
L Yes, see, come here, ok, now look, see that bay and
the ridge close to us, on our shore here, see from
the water where it goes on an angle then it goes
straight up, well see the shoulders and the head
and the feather in the back. You can hardly see
the feather now. You still don't see that?
D Mmmm, I can see a sailboat.



Canadian Tapes

May 7th, 1978, 11:00 p.m.

The Empire Hotel, Thunder Bay (S), Ontario

with Jim Chalet, Larry Moe and John Markiss

L Well somebody's gotta do it. Your batteries are dead, can't hear it, hahaha.

D Oh, I know, I'm testing it.

L You work tomorrow John?

J Yeah

L What days you off, Sundays?

J Saturday and Sunday

L Every Saturday? Maybe next time we'll go..

We'll walk up there..

Oh yeah, if you've got time to kill. Well I can walk from here to my mothers from.. all the way from the Celtic way up north..

Hey, like White River, how cold it gets up there boy.

J About 60 below.

L Haha, hey it's no fun up there boy. Oh it gets cold, coldest place in Ontario. Good book? Hahahaha

D It isn't what it sounds like.

L Hahaha

D It's Heavy Metal by National Lampoon. It's a comic book.

J Ahaaa

L Aaoooh

D Did you think it was a truckers magazine?

L Hahahaha

D I'm not that heavy. L Hahaaaha

L I thought it was one of those books where they make those metal ah..

D Chains

L No, no no, what do you call it? It's supposed to be some kind of an art?

J Oh um

L What do you call these weird things?

D Um

L You know what I mean?

D No, I'm not sure if I know what you mean, I don't think I've seen it, the one you're talking about.

L You know, they use torches and everything like that.

D You mean jewellery or like kinky metal.

L No they get old scrap and make ah..

D Oh sculpture

L Sculpture, yeah

J Yeah

D Yeah, right

L There was an exhibition going on here, 5th, 6th and 7th, all kinds of exhibits, machinery and everything. You see that old antique car, 1909, oh was she ever in good shape.

J You catching a bus?

D Yeah, 12:35 to Winnipeg.

J Where are you going?

D I'm going to Vancouver.

J Ooooooh

Jim Ooooooh

Canadian Tapes

- L Vancouver, it's nice out there, it really is.
Jim Are you from down here or are you from Vancouver?
D Toronto
L Go one direction, then the other direction. Hey, she'll go to Vancouver and she'll end up back in Toronto, you watch.
D No, oh well eventually..
L Look at me, I went all the way out past Vancouver and I still ended up back here.
D Did you?
L Oh yeah.
D Victoria?
L Oh yeah, Prince Rupert.
D Do you like it better here?
L Oh yeah, my home town here.
D Uh hu, it could be quite beautiful.
L It is down here, it's really nice down here.
D No I mean Fort William; the scenery is really beautiful, the lake.
L Lots here.
Jim You should go to Kelowna, B.C.
D Where's that?
Jim The Okanagan Valley, aaah, beautiful climate. I spent a summer there ey.
L Nice out there boy.
- D Are there lots of jobs in Fort William?
J All depends what you're lookin for.
L All kinds of secretaries and bookkeepers, you name it. They're always looking for nurses and this and that, stenographers. There's always something here, always lots here.
D Do you guys go hunting?
L Oh yeah.
D For moose and deer?
L Fishing, everything.
D It must be wonderful for that.
L It is up here, it's pretty nice.
D I saw a moose, on the way here.
L Yeah
D It was really neat, it was running. That was the first one I've seen.
- L You can tell she's from the city eh. Oh boy out here you'll see all kinds. Wait till you go through the rockies, you'll see all kinds of animals.
Jim Just the other side of Calgary, you'll see Elk right along beside the highway.
D Oh great
L You'll see bears and everything out there.



May 9th, 1978, 10:00 p.m.
Winnipeg, Manitoba

N Well what sort of art do you do?

d A concern for me now is social mobility and devising forms for its realization. This is a development from my performance art activities. In "A Journal" 1977*, I was primarily trying to eliminate the stage and the separation of audience and performer roles.

N But the passive & polite audience is the *raison d'etre* of cultural events.

d Or is it for the personal gratification of the artists? The aspect of worship is an activity which exists on many levels in all societies.

I like asking people what they are interested in, because this leads to self awareness. The people's voice should be culture! The way to think about art actions is to include many areas (dance, music, anthropology, economics etc.), combine, relate, analyze, investigate, experience the effect they have on society. With regard to social mobility, the fact of the matter is that anyone can master anything he/she wants to. This fact isn't widely taught, of course, because all of our civilizations have been based on class structures, therefore set standards of accomplishment.

N But society has to be that way to function.

d Well, the speed of social mobility is increasing with high levels of communication. Downward movement from those at the top leaves room for upward movement.? Downward or upward is devised by societies activities, needs, in the particular era. So if you investigate um, people's interests, patterns of action etc., you should be able to ah, grasp what needs etc., are forming top and bottom levels of existence.

The physical approach to a person or persons interests me. How, why etc., I've also always questioned the means by which art concepts reach the people.

*An invisible & moving concept, which can be located in many contexts to act as personal contact in relation to needs, demands, etc.

Canadian Tapes

May 10th, 1978, 10:30 a.m.

Regina, Alberta

with Lena Whitequill and son

- L To say at the beginning. Ok. Well hi, I'm Lena. I don't know what this is all about, but however, anyway, haha, well I'm an alcoholic, and if that's the main purpose is here for; the way of an alcoholic is a very hard life. No one understands, but let me tell you one thing; I will say this and in spite of my drinking, there certainly and definitely is a God. Then they call me a fanatic because I'm an alcoholic, that's within myself. No one understands my life; I don't understand theirs. I'm a full blood Indian, it takes colours to make a picture. I'm just going by God's judgement. The people, or whoever sees this, I certainly hope that we Indian people were a proud race, but we couldn't be too proud the way we are; well don't point the finger, because there's always three others pointing back.
- D Ok, there are $1\frac{1}{2}$ minutes of film left.
- L Well get my son to talk. He's pretty well experienced.
- D You did very well. Just ask him to come into the frame. Don't be formal about it.
- L Oh no, I wouldn't, you just don't; tell me when..
- s Tell me when to come in..
- L Ok
- s When
- L Now
- You can come in and talk with me son. May I call, well however, we don't have to be...
- s Well what do you think about it?
- L Well son I'll tell you, we alcoholics, your Dad and Mom, and you, it's a hard life. I don't know what we are really up to, but however..
- s I only feel for myself.
- L I guess so, right, I don't know, well I hope this goes; you know we are a sick people really actually, we are.
- s Right now.
- L And nobody understands the way of an alcoholic. It's a miserable life. Look at how I look, my face bruised and...
- s I don't know.
- D How did you get the cut on your head?
- L Eh? I live common law, eh, and apparently, well he says I fell down the stairs, well I hardly doubt that, but the doctor says I wouldn't get the rest of my bruises this way.
- D Does he hit you?
- L Oh yes, last night if it wasn't for my two sons, I'm quite certain he could've beat the hell out of me. But you know, I fight back, that's one thing.

Canadian Tapes

D Well how do you feel about your position as a woman?
Do you feel strong?

L Pardon

D You seem like a strong woman to me.

L Well I couldn't be very strong if I'm in this condition. I failed as a mother plenty of times and I never forgive myself about that but only God, if nobody else understands me, God looks at the heart.

D Do you think that the trouble is caused by your situation in Canada or just personally?

L No, no, I could say this is the situation in Canada. We Indian people are always underclassed, we are so used to it, so we say the heck with it, if that's the way they call us, North American savages, ok, we will act up to it. But you know they overlook the fact, they are so guilty of themselves that they have got to point an accusing finger back. We Indian people, the Negro, the Chinese, name it, but under God's sight, we are all one.

s You made a speech eh mom.

e



Canadian Tapes

May 11, 1978, 9:00 a.m.
Calgary with Ron Gillespie

- R I was walking along the railroads, studying how the rails are joined, how they are connected and you start to learn the basic set up for strength. What's the weakest link?
- D Everytime you start reading books or looking at things about Canada, it's often about the railways.
- R Oh the books, no.
- D Where's Field?
- R Well, it's maybe 40 miles from Banff. That's where I climbed this mountain and I went up as high as I could and of course, stupid me with running shoes. I only had a pair of running shoes to climb and I was climbing on ice and that's where I took the wrong route. I tried to go up front right through the break; and of course I fell down, I fell and I don't know how long or far I fell and I tried to go up again and I got pretty high, but I had never climbed before in my life. I thought it was a challenge. I could see there were tracks there, cougar tracks and deer and, looking at all the beautiful flowers and trees, just wonderful. I think the day I climbed the mountain, trying not to make any sound going through the forest and listening, listening, listening, looking at the sun. So I was learning all over again, how to live in the bush and how to look at it; to realize there is no way, I've been in the city so long. I couldn't survive. So I said to myself, we have learned how to survive along the highway and that is pretty pathetic. So I felt pretty pathetic at that stage, that all I'd been able to do was to learn to bum off people and scrounge along the highways. In other words I felt safe as long as there was a highway, but when I got into the bush, that's when I realized that I probably couldn't survive.
- D Then you were not the surmounter; you were defeated.
- R I don't care how much money you've got, you can bring a million dollars into the bush, but you can't eat it; you've got to know how to live in the bush. You've got to have a little food and know how to survive. And if the time comes when you've got to head for the hills, you've got to know how to do it. They don't teach that; it's all books, books, book learning.
- D Well that's where the Indians come in.
- R Exactly.
- Friends of mine, living in the bush, loggers and that, they laugh at me; so I've learned to look at their insults, well in the city they would be called insults, but I thought it was an omen that they would

Canadian Tapes

tell me these things. So I've learned a lot, and it's the simple little things, that for a man, he has to conquer, the basic things of survival, sleeping, eating and work, I guess. You can wear a cowboy hat and you can wear leather jackets and all that but if you go into the bush it doesn't mean anything to you if you're not dressed for it. I only had a pair of running shoes and a sweater and a jacket, so I started to realize up in the hills; what was the most important thing to have. Of course it was my feet; but I'd given away my boots, my climbing boots.

- D This is amazing meeting you because I was just listening to your voice on my tapes from 1976. One day at Ceac, before Heather died, it was December 2nd or so, Amerigo, Bruce Eves, you and I were all talking. The conversation was quite different.
- R I keep thinking about Lily Eng, because of her learning; the way she works with her hands and learns to fight and learns about balance, she is way ahead of us all. There is a compromise too. I suspect a lot of country people could not live in the city. Can they live in the city? That's where the work is to be done. The people in the country are ok. I think basically they are alright. If you live in a place like Toronto or Montreal and live on the streets. I was on the streets in Montreal for a week or so, begging and trying to learn how people live.
- D I've been shocked at the bleakness of some places in Canada. I like the innocence, the quietness, I would never want to change that or hurt it, but I find that a lot of people are empty and there is a lot of drinking. I find that sad and I think that there is a cultural deprivation in the underdeveloped places in Canada that is incredible. It has to do with social resources. The fact that some people are workers and that is what they are used for, they get a tavern and that's it. Now the thing is if you try to tamper it's tricky because there is a beauty in the quietness, but not in the mental awareness.
- R Well I find that when I come into the cities I get excited and I get unbalanced faster, but when I'm in the country my balance starts to come. Now I suspect that the resources that you are talking about are there in the country, in the small towns and that to me has been the key. I always started to feel a little bit balanced but as soon as I'm back in the city, my right hemisphere started to get strong again.
- D Just outside of Regina, the wheat fields, they are precious and beautiful land.
- R Oh isn't that beautiful. I'd like to work on a farm,

Canadian Tapes

but I haven't been able to get into the farm land. It's a toss up, going with the art context staying with what I know what I've learned, or maybe going and working on the land. I don't know, what do you think?

D Well I was just thinking of Marx, who had Engels as a really good friend to help him through the financial part. Marx only worked one year at a job in his life. He spent the rest of his time studying and writing. He was 29 when he wrote the Communist Manifesto.

R Well those were super-minds.

D Well, he cared about people, like we do.

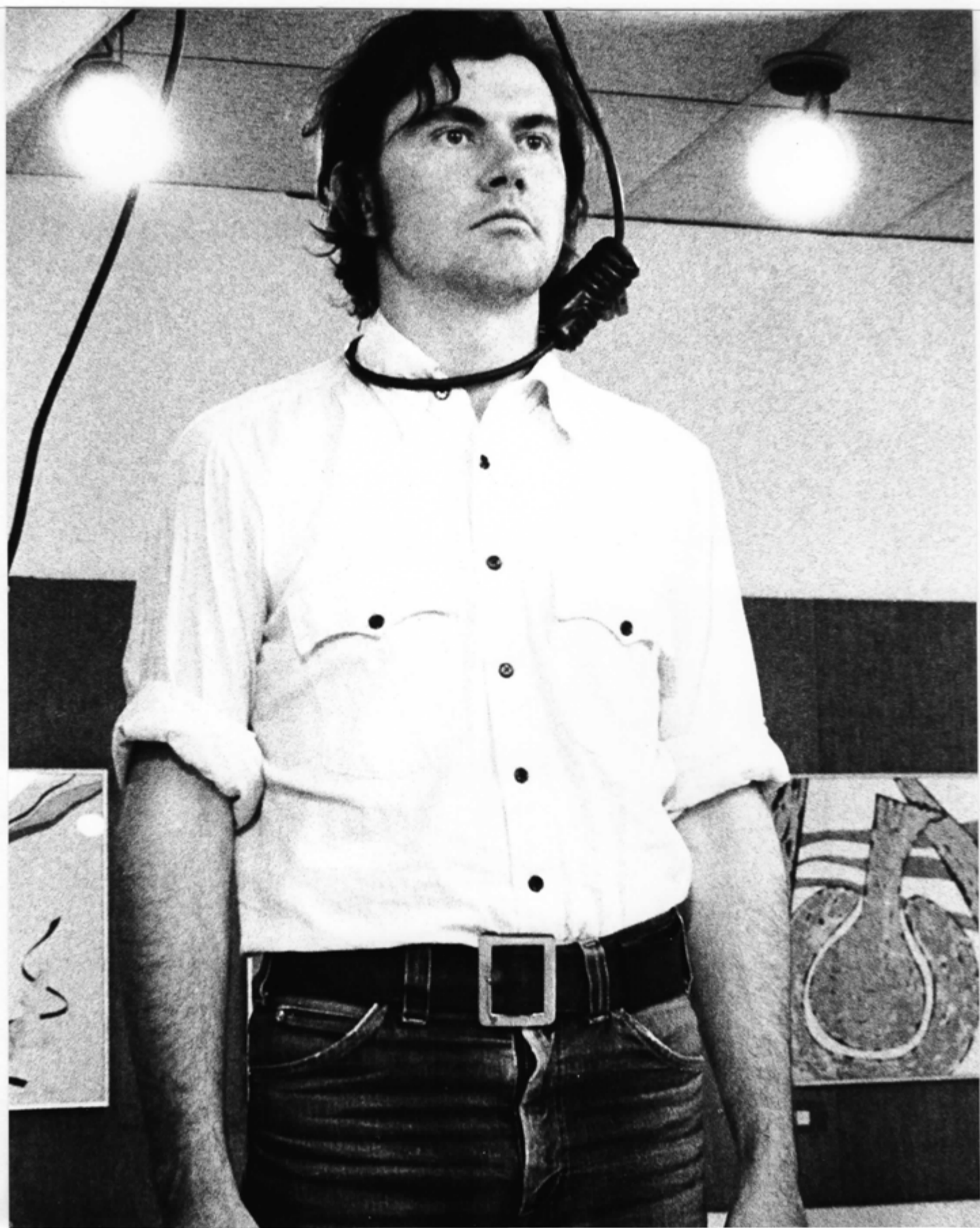
R Marxist ideology is something that probably has a stigma against it here. People are still thinking that it means something else. They haven't had the chance to look at the good things behind it. That's why I can't ever say that one country or philosophy is totally wrong, it's impossible for it to be 100% totally wrong.

D Social resources are such a big part of factors effecting people's ability to change and become aware. There's a tension between what they have and what they are capable of having.

R Well I never wanted much.

D I'm just saying that it has to do with the functioning of the minds of a lot of people; what they can have.

R It influences everything we do. The first thing you do when you rip clothes is to go out and buy something new. I can't even sew. I've ripped my beautiful jacket.



CONFRONTations

May 16th, 1978, 2:00 p.m.
PUMPS & POWER, 40 East Cordova Street, B.C.

Players: Kim Tomzak vs. Diane Boadway

Stand by: John Anderson, Chris Reed, Sandra Janz

Camera: Michael Gould

Music: Eno

k "Oop
d You know what? I think that the Inter-Disciplinary thing is kind of important.
k Yep, yep, it's great.
d That's the category I put myself in.
j Yeah, most of us do.
d Why not.
j Money

m Do you focus when the zoom is close up or far back?

k close up
j zoom in
k what
d close up

d I still want to continue the game too, after you guys are... we should like continue that again and whoever wins, just like the regular.. sort of ah..

k Yep, ok, I think it was ah..
d Make it really competitive.
k 7 to 4 for me and your serve.
d Ok, I didn't mean to stop you now.
k No, that's ok, John can play the winner.
d You play the winner.
k You can play Diane.. or why don't you put on.. do you want coffee?
d Being the director, you have to ah.. yeah
k Me too.

m Ah, I don't want any caffeine.
k Well, tea, gin and tonic?
m No
d Well then don't bother for me.
k Yeah, I want some coffee.
j Ok

k Ooops..

g'



Improvising Confrontations

k 7 to 5, so anyway how do you fit into all this Red Brigade stuff?

d Oh, well, ah that has been a development with Strike, that..

k It seems to be their steady direction; for a long time, it seems to be getting more --

d More political

k Active

d more socially, yeah oriented..

I think that the answer in making any change or effect is to take a social stand and just forget about object creating and decorating, do that for a while.. and then maybe..

c Hi

d Hi, ah

k Chris, this is Diane

c How do you do, Diane.

k Sandra Janz, another director.

s Hi

k Chris Reed, Diane Boadway

d Michael Gould

k Michael Gould, Michael Gould, sounds very familiar, I must have met you before.

m Ah, did I speak to you on the phone?

k Not me.

c It was me I think. I shouldn't tell you that.

k Are we going to have coffee on the porch you guys?

s Yes

k Ok, you won that point so that's 8 to 7 for me, my serve.

d Now the only thing about this kind of stance is that it makes it difficult for bureaucrats who are trying to judge, to give money. If the Canada Council is supposed to be an "art" thing, then how can they give money to..

k Well if you're not working for the implication of this country, you're not going to get any money.

d ooow

k Ok, that's 9 to 8 for me.

k 9 to 10 for you.

m How many minutes do these things last?

d Three minutes

k Ah, 11 to 9 for you.

d But we've got lots of film.

m a haha

k Three minutes is a lot, you should shoot a little bit longer..

d Yeah, long segments..

k Cause little segments are..

d Even a minute and a half.

k Thirty seconds

Try to put the light behind your back, shoot from the light.

m The weird thing about this is that the focus is so indistinguishable to my eyes.

Improvising Confrontations

k Well if you just..
d Just ignore it..
k If you get in one place.. to a.. if you focus on this
k Ok it's your serve, I think it's 11 to 9.
d So tell me what you are doing.
k As an organization?
d Oh, alright. Does that take precedence for you as an individual right now?
k Oh yeah.
d So you're definitely a group.
k Yeah
d With a direction, yea
k I'm just trying to make a living.
d Yeh, I know what you mean.
j Um, I think only of myself.
d ehha.. Well you say you make some films is that as a group stance?
k 11 to 10. Well, when it comes to a r t you know, everybody makes their own, sort of like closet art, everybody makes their own, and we have group shows. We've been getting into exhibiting together quite a bit. Ah, that was your point, 11 all.
d Direction wise, what's happening?
k Is that the way you hold the camera?
d That's interesting.
m Well, if it comes out, it will be interesting, I don't know about the exposures.
k That was your point again, 13 to 11.
m You mean that whole area back there is not going to be just a dark muddy shadow?
k No
m It will be illuminated but orange, is that what you were saying.
k No, it won't really because most of the light is coming from there, so I think it will be alright. Those lights will look orange.
m Oh
k But most of the light is coming from the window.
d Are you ok now?
d Isn't he sweet.
k Ok its my serve 12 to 13.
d ooo
k 13 all ah, as far as the group ideology, we have about five or six different ideologies and that seems to work quite well.
d Yea haha.
k Ok, it's 13 to 14, but not being responsible for any government.
d Right, which gives you quite a bit of freedom, doesn't it?
k Well supposedly.
d Although as far as access to media and getting your image out it must be a little tricky.
k It is very expensive, yeah. I don't know who won that point, do you?
d No, see that's where Amerigo has something happening, right.
k Yeah, I know, he is a good organizer, it's true.

Improvising Confrontations

- d Because he's really into access to media and distribution of ideas.
- j Yeah, I wouldn't say that he's exactly the founder of that idea, but..
- d Oh no, I just mean he's using it.
- j He does, yeah, use it.
- d Where are we...
- k I think we're at..
- j I think he should go back to Italy.
- k It's still my serve, it's 14 to 15.
- j Yeah, he knows the territory better there, obviously..
- d He does go, he cares about them.
- j Well who's listening in Canada?
- d Yeah, that's a point.
- j Where's his audience?
- k Well I think that the fact that he got all this response... is quite..
- d I think he's starting to deal with people more than he did, um, it's going to take a lot more separation from the art world if he's going to really communicate with people. He's going to have to become, well...
- k I wonder why he's working in this context?
- d I'm into people, right, like into people in saw mills and coal mines, in Sudbury I was talking to them. That's what I'm doing, right, I'm dealing with people, but, I don't have access to media, I can't spend thousands of dollars to tell people.. so how can you, without that, how can you reach people? Unless you're 90 and Ghandi; it takes a long time to be known; unless you do something outrageous.
- j Well I think they tried to make their point but I don't think it was well taken. I don't think anyone really got it.
- k Did you see that cover-----, about the coal miners in Italy?
- d No
- k I think it's 14 to 15.
- d You don't think people got, what, the Red Brigades' point?
- j I don't think very many people support the Red Brigade or even understand what they are talking about.
- d No, like say for example the Italians around ah..
- k 16 to 14 for you.
- d Rome, they don't get what's going on, they don't listen?
- k Most political members come from the north of Italy.
- d Well I know that the Red Brigade is from Milan. My serve?
- k 16 to 14 for you, yep.
- D Well what do you think you can do then? How do you think you can make an effect?
- j On people..
- d Yeah
- j Do what you want to.
- d That's a start.
- k It's 19 to 14. Well if you have something to say.. I think most people are..
- j I don't like complainers.
- k Amerigo is not complaining.
- j Yeah, he is.

Improvising Confrontations

- k No he's not.
d I call it negative-creativity.
k That's ah 17 to 15, for you.
d For me? Yeah
k Well if you do meet my work it is a rather negative experience, and it isn't like complaining. If Amerigo was in touch with the workers in this country, it wouldn't be complaining to expose that, and to try to get some kind of social change going. I wouldn't consider that complaining. That's quite real.
j How many people work in mines?
k Lots, mid-west.
m Oh, some are bureaucrats.
k Millions in the states work in coal mines.
j Most people work in offices.
k No they don't, just in the cities.
d From Toronto to Calgary I've seen such deprived towns and people. There is a labour force living within that area of Canada. They think about surviving and their tavern.
m Most people are like that, is that what you are saying.
d Well I found that there were a large number of people who are involved with being workers.
m Even if they're unemployed.
d Yeh, and the towns are there for them to live in as workers and they are not given a townhall, they are not given any culture, they're workers.
k Ah, I don't know what the score is, I think it's 17 all, probably.
d Ok, and it's still my serve?
k Last serve, yeah.
k Well you know you're supposedly supposed to make your own culture.
j People are antagonistic towards culture, also.
d Yes, they are, because it's something that they don't know about. Culture represents a corporate system. When you mention ballet, singing, anything like that, they must think of their boss, who goes to those things.
k Ah, 18 all. Oh yeah, culture is definitely for wealthy people.
d In this country we've created it to be..
k Except for TV.
d Yeah television is definitely powerful, people understand that. Oooowaha
k Oops, watch the art eh. You're reacting to this guy already. That's 19 to 18 for me.
d aahahah
aaaaw
k 19 all
d "Off the wall", oh if I see that again.
j What an hysterical moment, East against West.
k 20 to 19
d aaeawaa
k What a save. 20 all, your serve.

Improvising Confrontations

k Ok, that's one. 21 to 20.
d I almost won.
k You probably will win.
d No. It's like a hockey game.
Oh that was mean, very mean.
d I lost
k No that's even.
d 21 to 21. I love the music.
k That's Eno again. It's called Discreet Music.
d Oowwooo
m Well I really hope what you said about this orange light
is true.
d Oowwooo
k 22 all again.
d Actually I was thinking this will be really good
because there is so much syncing.
k You wouldn't have to sync it. You couldn't sync it
if you wanted to; is that what you mean.
d aaaaaah Yeah
m Well that's what I was trying to tell you before when
I said maybe you should forget about the sound. I was
thinking of how you could not sync it, so it would be
just a bunch of images.
k You're ahead by one; it's my serve.
j It doesn't matter if you sync it or not.
d No I was just thinking it was an interesting concept
with the movement so intense.
k Ok, now we're even again. 25 all.
d 25
k You're ahead by 1.
d Do you want to use another film, Michael?
m It's up to you.
k Ok now I'm ahead by one, still my serve.
d I'm really trying you know. I don't like those spinning
ones. That's mean. Aahah, really good, I've been
trying to do that for a while.
k Very tricky yeah, that's a very hard shot. Ok now you
are ahead by 1. If you win this you win.
You win.
d I won, I won, applause, applause. Aren't you going to
say anything after all that.
k You're great, you're great. It's early in the morning
for me. Let's go up and sit down.
d Are tape recorders allowed upstairs?
k Sure."

h



J. Birnie Danzker, Curator

Pumps, Western Front, Video Inn, The Vancouver School of Art and ah U.B.C., sometimes. In one case I'm supposed to be organizing an exhibition of B.C. photography. Two artists were organizing an exhibit of photography and they said, can we collaborate on this, so I said yeah, so I mean the system of collaboration is a fundamental part of being in Vancouver which makes it really an interesting place to be.

D Yeah I've noticed that here. I called Michael Goldberg last night, and he told me about the show he was doing with you. It really felt like there was a network; whereas if you did that in Toronto they'd just talk about their particular space.

D Ah, could we have also another coffee.

J Well, tea please.

D Oh no doesn't that look good!

J Isn't that gorgeous. So anyway the video critique is a good example.

D I like the idea of that.

J Yeah but the reason I brought it up now too in terms of relating to collaboration; this is a system that Michael has particular interest in, but it fits in..

D Analytical?

J Well it's a system that he set up with the Canada Council, but more than that it's a system that interests me because I'm interested in the critical aspect of any kind of work because of my background in writing, so it's the two of us having common interests, getting the gallery to sponsor it. And other times Video Inn will sponsor something else and so the two of us conducted the seminar last night equally and other times I won't even be at the gallery and Michael will come in and conduct when I'm not there and then I'll conduct it another time. I've already made one video tape with an artist, through Western Front and I also helped with the production of just a small thing.

D You were working as an artist yourself, or how did that work?

J Well that's another long story, but anyway..

D I know that in Toronto you were just about to get involved in investigative ideas of your own as an artist.

J Well that I'm doing through the catalogues of the shows.

D I think that some artists who are working in highly communicative areas are in places like centres, like Pumps, they are all artists, directors. It's a role that is happening with artists.

J Well that is the basic principle behind parallel galleries. You know since their inception, the parallel gallery was seen as being an artist administered centre for artists to encourage work by other artists within the community and I think, well that is such a big topic anyway.

J. Birnie Danzker, Curator

D Yeah, and whether it's working or not is another topic as well.

J So what about Toronto?

D Well it's very low key this year. As you know the two years when the CEAC was beginning the scene was very good, I thought. Um, a lot of the people that were doing performance feel that it is over. Performance art is trendy now.

J What about Lily Eng?

D Lily Eng*, Peter Dudar, Amerigo, Bruce Eves, they are doing hot stuff.

J What about Ron?

D I met Ron in Calgary and it was a strange occurrence. He had just fallen down a mountain.

* "I'm sure that evidence of my Kung Fu training has emerged into the improvisations, but I don't want to do just Martial Arts in my work. I would rather take the potential that such a rich art has to offer and make it into something that is uniquely mine. I am not interested in being a mimic of someone else's style. I am also not interested in following in a style that is popular."

Lily Eng, Toronto

The Bayfront Restaurant, Toronto

June 27th, 1978

with Amerigo Marras, Director, CEAC, 15 Duncan St.

A No anyway, in Milan we went to this place that was really incredible, it was self-operated, like the kids um supported the place themselves. It was apparently closing down because of drugs. You know the police were shutting them down. It was amazing, it was so big, cafes, restaurants and all that, exhibition space, performance space, huge place. Like for the closing night, you know, that's where we went. A lot of people were speaking, Umberto Ecco and people like that; and then there was this guy, Bifo he is called, he was some sort of radical, very well known figure in Italy. He wrote a book called, "Who Killed Mayakovsky", in a new style of narrative, you know. You should look at it actually stylistically very interesting. But anyway, on the same night there were lots of things happening and thousands of people, literally thousands of young people were there. I just couldn't believe how they dragged so many people in. You know, in Toronto that would never happen, by the thousands. We found the music a little bit corny, but the whole atmosphere, the whole idea of having so much infrastructure for taking care of themselves, I mean that was amazing. And then, yeah, this guy Bifo was saying, the narrative in the book "Who Killed Mayakovsky" is something between narrative and historical novel, like amid page he stops and he fills the rest of the page with dots, dot, dot, dot, dot, dot, so narrative. Have you ordered? No it was sort of funny though, the kind of structure that he used in the book, like amid page he stops and fills the rest of the page with dots. And then, um, well he sort of writes like you were in the past and the present, like he talks about Mayakovsky being himself, or being alive and all these fictitious people. It's sort of interesting, the kind of structure that he uses. But what is interesting about him though, is that apparently he is very outspoken about the present situation in Italy, the younger generations the outre left. He disagrees strongly with the New Philosophers, because he feels that they are just muddling the whole argument of Soviet Camps and they are actually making a favour to capitalism and liberalism.

D Can you go over who the New Philosophers are again?

A Oh there are lots of them. The most known ones are, the most respected one is Glucksmann. The guy who came over, Bernard-Henri Levy who is actually the founder, the guy who gave the name to the whole movement and there are other people who are sort of marginally attached to it, like Benoit, Dolle. However the main people are Levy and Glucksmann in

Amerigo Marras, Director

particular. It takes the whole point of criticism of dissidence in the East. Well, my whole criticism to that is that it does exist also such a thing as dissidence in the West, probably is even more dramatic than has ever been reported. I mean it goes from the aboriginal Americans namely the North American Indians to people like us.

D Right, that's a good point, I think they are very valuable people.

A Oh yeah, there is a magazine actually called Dissenso; which is the only one that talks about the East and the West.

D These groups that you were saying were so strong, say in Italy, for example, that are dealing with radical ideas and publishing newspapers, how do you think that they survive.

A Well you have to figure out that first of all they have a bigger group behind, that supports say a centre, or a publishing activity and also you see there are a lot of people that are interested in that, so somehow there is money going back, but in particular perhaps, is the whole milieu seems to be much more active in coming out, in speaking out, through books, radio broadcasting, television broadcasting. It's a tradition.

D They are not stopped or anything, they are allowed to survive.

A Well right now actually, I think that there is a lot of paranoia, a lot of problems going on, but in comparison to what we have been saying for instance, I mean, there is much more of that, in many different forms and people are saying a lot that disturbs the system. There is a magazine called Male, meaning evil and it is a very sarcastic magazine, a nasty little magazine, you know, then there is a magazine called Dissenso, there is another one called Rosso.

D This is from Milan?

A Oh they are all over. Some magazines have different kinds of, well a single magazine might have, yeah, I was looking at it today, it might even have four or five different headquarters.

D That's a good idea.

A Yeah there are magazines about practically everything. You name it, there is a magazine.

D Yeah I noticed that when we were in Milan last year.

A Well now even more.

D Than last year?

A Yes, much more.

Amerigo Marras, Director

D A definite kind of..

A Oh yeah, an explosion. More magazines than you could ever buy.

D Well is that because of the terrorist activities.

A Oh no, I wouldn't call it, you see there is a difference between terrorism and guerilla, ok you call it terrorism probably, ok the terrorism is an effect on something that is happening but is also part of the same movement of dissent. That is the whole generation of young Europeans actually rebelling ok, rebelling against the people who have been in power for thirty years.

D And that's not necessarily terrorism, that's more like..

A No I would call that Guerilla, because guerilla gives the better idea of what is happening, in other words the act of rebellion.

D And a lot of young people and students are following this.

A Oh thousands, millions, with different directions... Oh I met by chance, actually they met me by chance this group from Bologna, you remember, the students, they recognized me somewhere, they said, 'Oh come here', I said oh me, 'Yeah you', hah, and then they said, 'Don't you remember', then I remembered.

D So do you think that the conditions that are happening, that are being protested against, exist here as well? Like the kind of bourgeois situations and corporate governments.

A Well there are reasons here to actually rebel, but the problem is that people, first of all haven't thought about it well enough, and there isn't any organization to pull it together, or there isn't any tradition to do so. So probably it will take a little bit more time before something like that would actually happen. Like to me, what ever is happening now or until now in the last couple of years in Italy can only be compared to another single situation in Europe, which is the Constructivist period which was an overflow of publications of events of an organization. It is happening now again in Italy and France. I couldn't think of anything else, like even in 1968 in Berkeley or in France was not the same thing because it was not an out-pouring of so much stuff, you know.

D Do you think that situations here will just keep on being the same until there is a kind of radical wave opposing them. Kind of a system devised.

A Well things are never really the same, I mean because we always have more or less information or different information so..

Amerigo Marras, Director

D I was just wondering if you were saying that there has to be a certain system.

A Oh probably, probably it will take a little while, I mean things do not really happen over-night. I think a situation that...

PHOTOS

- a boys in punk bar of the Ambassador Hotel,
Sudbury
- b Kazys Rymas (Charlie), The Prospect Tavern,
Sudbury
- c Leo Murphy, Thunder Bay (S)
- d Jim Chalet, Larry Moe, John Markiss
The Empire Hotel
- e boys in the Regina Library
- f still from the film "Hanging a Show"
by Charles Mitchell & Diane Boadway
(paintings by Paul Harnett & Grant
Sprouse) made in Calgary
- g 'Kim Tomzak, Chris Reed, Sandra Janz
at Pumps, 40 East Cordova, Vancouver
- h John Anderson at Pumps

Cover: A confrontation with Police
Vancouver, B.C.

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