

Journal

by Diane Boadway

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First Edition

Toronto, Canada

May 77

☾ Tour Itinerary

☾ Ecole Sociologique
Interrogative, Paris
May 10 - 13

☾ New Reform, Aalst, Belgium
May 14

☾ De Appel, Amsterdam,
Netherlands, May 17

☾ Contextual Seminars
Gallerie Remont, Warsaw,
Poland, May 20 - 23
Kazimierz, Poland,
May 24 - 26

☾ Galerie Labirynt, Lublin,
Poland, May 25

☾ Galeria Stuki Najnowszej
Wroclaw, Poland, May 29

☾ Arte Fiera, Bologna, Italy,
June 1 - 6

☾ Settimana Internazionale
Della Performance, Galleria
Comunale D'arte Moderna

☾ Palazzo Dei Diamanti,
Ferrara, Italy, June 8, 9

May 5 77

The CEAC Group

Suber Corley
Bruce Eves
Amerigo Marras
Diane Boadway

May 5 77

On the plane from
Toronto, to begin the
second tour of Canadian
artists, from the CEAC,
Toronto to Europe.

De Appel, Amsterdam,
Netherlands, May 27

Contemporary Art Centre,
Gallerie Narodowe, Warsaw,
Poland, May 28 - 29
Sztuka, Poland,
May 29 - 30

Galeria Labirynt, Lublin,
Poland, May 25

Galeria Studi Majorski
Wroclaw, Poland, May 1

Arte Fiera, Bologna, Italy,
June 1 - 5

May 6 77

De Appel
196 Brouwersgracht,
Amsterdam

Director Wies Smals

Sound equipment left at
De Appel for piece on 18.
After us Laurie Anderson,
Palestine, and Robin Winters.

"there is no difference
between a moron and a
genius". Bruce Eves

May 7 77

11:00 a.m. leave Amsterdam
for Paris Seminars

"change ideology,
practice, make front"

Hervé Fischer
143 Charonne Ave.,
Paris, France
(founder of)
École Sociologique
Interrogative

May 8 77

Visit Museum Georges Pompidou, outside, inside and very middle, impersonal.

Escape from rain to see film "Casanova" by Fellini -- men move in the air to pianos on the wall, near ceiling ?

May 9 77

We go with Ian Swidzinski to Polish Embassy for visa.

See the Canadian Cultural Centre -- impersonal.

Visit
Sonnabend - photo show
Shandar Records - Books
Eric Favre - Art & Language show

May 10 77

2:00 p.m.

Ecole Sociologique
Interrogative, Paris

SEMINAR

Panel:

Hervé Fischer

Ian Swidzinski, Poland

Paul Woodrow, Parachute
Canada

Brian Dysin, U. of Calgary
Canada

Frank Gribling, Holland

Fred Forrest, Paris

Emell Cesar, RePassage
Poland

Peter Dunn, England

Lorraine Leeson, England

Jean Paul Thenot, Paris

Amerigo Marras, Canada

Bruce Eves, Canada

Suber Corley, Canada

Diane Boadway, Canada

ultimate goal

intention - localization

Amerigo:

-access to tools in
strategy

-geographical effects,
interest in intention of
communication

-against main ideology

-double edged

-allow as many activities
as possible, also have
specific directions

Frank:

-explore new political
direction, connection,
art and society

-communicate with the
people to support their
causes (work)

-place art in context in
society

Paul:

-talk about ourselves -
wants to talk about him-
self, as when we state

E.S.I.

- theories we are talking about ourselves anyway
- art is to learn something about yourself
- I am not an object
- Can another situation exist where there is not a dominant ideology?
- strategy to fight dominance
- strategy of imaginary exchange
- artists often use imagination of wrong kind
- what I'm interested in is information to do with survival.
- answers to the questions on the Bureau of Imaginary Exchange would be the same because we all have the same consciousness
- contradictions are important to learning

?

Emell:

- Galeria Repassage has no exact role but role of those who participate
- the gallery is to protect everyone's freedom
- he and his wife devised a graph to understand the meaning of artists' work in juxtaposition (within Repassage)
- when you are a child you think like a child
- perhaps we are not ever individual but
- nationalism
- communism

Brian:

- Canadian Specific
- Le La, mutual benefit society
- motive to promote reaction

E.S.Z.

May 10 77

Ian Swidzinski:

- not professional aim but to talk for people
- conceptual art is limited

Hervé:

- farther than art itself
- art means to be accepted
- personal practice, social practice
- to experiment to question
- So many people use answers to put every attitude in question.
- prestige and selling are limiting
- Art market strategy is most fundamental reason in art
- possibility of equality of consciousness

notes

- MASS MEDIA
- going outside dominant ideology
- to communicate is to change your point of view
- VERY IMPORTANT to be marginal
- consciousness within one group
- dominant ideology invents media for own aims
- 1. keep marginality
- 2. counter mass media
- a variety of practices should exist - the dominant ideology is the result of a variety of practices
- perhaps not using the same means but an ALTERNATIVE
- from preoccupation of content to preoccupation with structure.

E.S.I.

May 10 77

7:00 p.m.

Ians:

-art objects are only to
make contact with people

Peter Dunn:

Lorraine Leeson:

-we are working in two
towns in England, one in
north east and one in south
where people have conditions
forced upon them.

- "the present day creates
history"

-reversing photos (of work,
demolition and construction
projects which are designed
without the peoples ideas)
from one town to another.

-photos will be used in
the context of an art show
later

-make people aware of their
history

May 11 77

MEDIA or ALTERNATIVES

Paul:

- cable tv, community radio, telephone pieces broadcast
- if situation is unstable more can be done
- 1. model of pure ideology
- 2. model of practical ideology

Amerigo:

- how can we assume to help people we do not know
- responsibility to see that situation ^{we} is working
- how effective are is a reason to determine a strategy

Ian:

- give truth to people then let them change their reality, each have their own needs
- how much power can be given to those in a group

ES.T.

-to not create new model
but to criticize existing
model

Peter:
-institution for self
decision "model of changing
models"

Herve
-art against the majority
in the marginal area

-science proposes the model
artists discuss the model
-consciousness is a relat-
ionship

MORALE

Ian:
-artist supplies example,
acts as a plus sign

Emells:

- art is art
- art is function
- art is fetish
- art is utopia
- art is work

intuition



ATTITUDES which have to
do with everyday life.
3rd Front and ideology at
documenta

- No problem doing art but
using art
- we have to analyse the
art ideology (dominate)
- no specific category for
ART
- can work be sold years
later?

E.S.J.

Ian:

Capitalistic system will shift to where it will profit.

Take very radical position then establish strategy.

Practice Art
(together but separate)

Ian:

Not interested in art business but making art part of reality.

Use media ?

Peter:

In England appropriation is most of the problem.

Ian:

Not working with individuals as much as in a large group.

Problem of weak and strong is widening in capitalist countries.

-work on a way of communication without using standard method of dominant ideology.

Diane:

Communications network
(information exchange)
(practice)

We are against the alienation caused by closed systems of art dealers and dealing in galleries.

Ian:

Artists tried to make reality a part of art, now artists try to make art a part of reality, involving a social practice.

May 13 77

Ecole Sociologique
INTERROGATIVE

We propose to begin an international network of communication to offset the capitalist division of labour existent in the art market.

THIRD FRONT

We propose to develop a socially based practice through which artists can provide a critical contribution in a social transformation towards an autogestive power base.

We affirm that cultural activity can have a dynamic interrogative role in ideological transformation which stands in dialectic relations to the power base.

This is in opposition to

the cultural hegemony reflected in the international art market which appropriates art as a commodity to bolster capitalistic ideology.

We accept that there might be intellectual and cultural differences within the group - which create contextual perspectives upon these essential aims but maintain that the aims themselves are fundamental.

We shall therefore take the following preliminary steps:

- a) Begin an international network of communications for people of like aims.
- b) To oppose the international art market controlled economically from N.Y.
- c) To co-ordinate regularly future activities: research, practice, forums, etc.

May 14 77

NEW REFORM
Aalst, Belgie
Director: Roger D'Hondt

Bruce is "Luring" today in the city centre. Text (questions about social conditioning and behaviour, translated to Flemish) of which 200 copies were made, was handed out to pedestrians by Amerigo and I. Don takes film (propaganda) from across the street.

Bruce stands against the wall in normal behavior until we finish handing out all the copies. Discussion planned at 8:00 p.m. in local bar was announced under the list of questions.

Hugo Roslandt and Narciss Tordor were invited by Roger.

I was told
Hugo and Narciss are the
only performance artists
in Belgium. They were
also the only people to
arrive at 8:00 p.m. They
invited us to stay with
them in Antwerp.

May 16

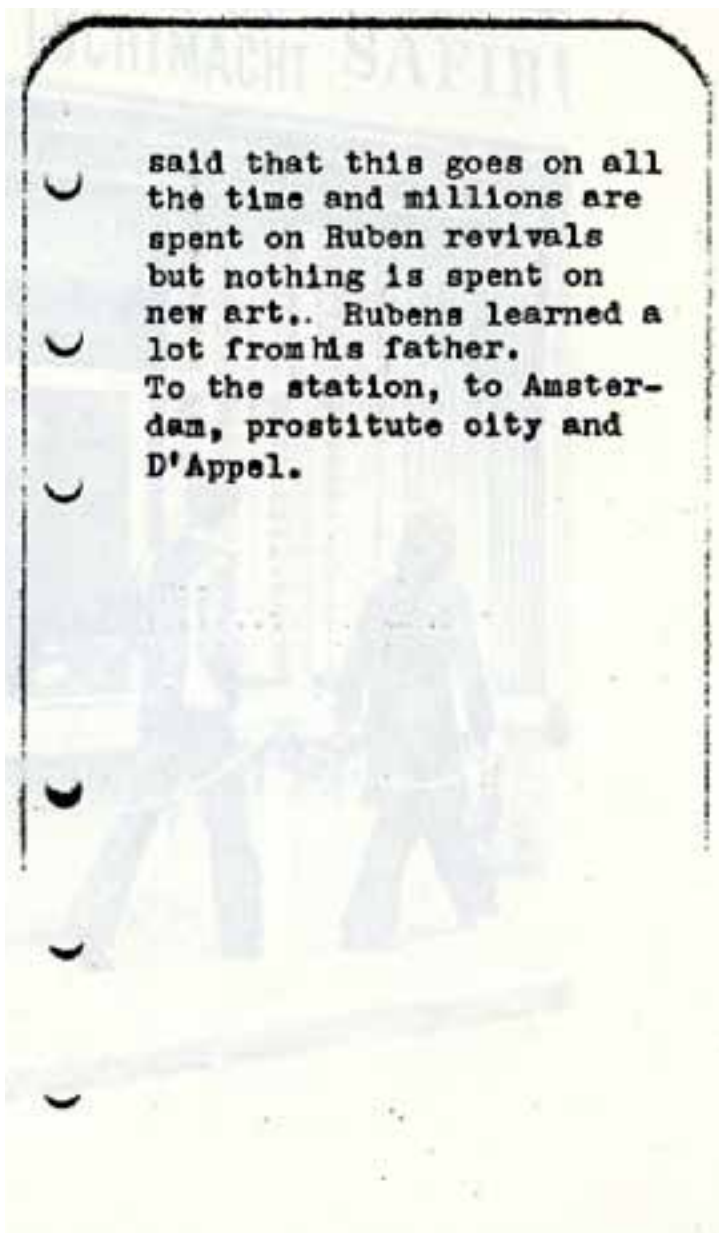
ANTWERP

Hugo Roelandt lives near
the art school where very
formal teaching alienates
students. The kids seem
to have the attitude of
"just getting a diploma".
In order to be authorized
to buy photo materials you
must have a degree in
photography.

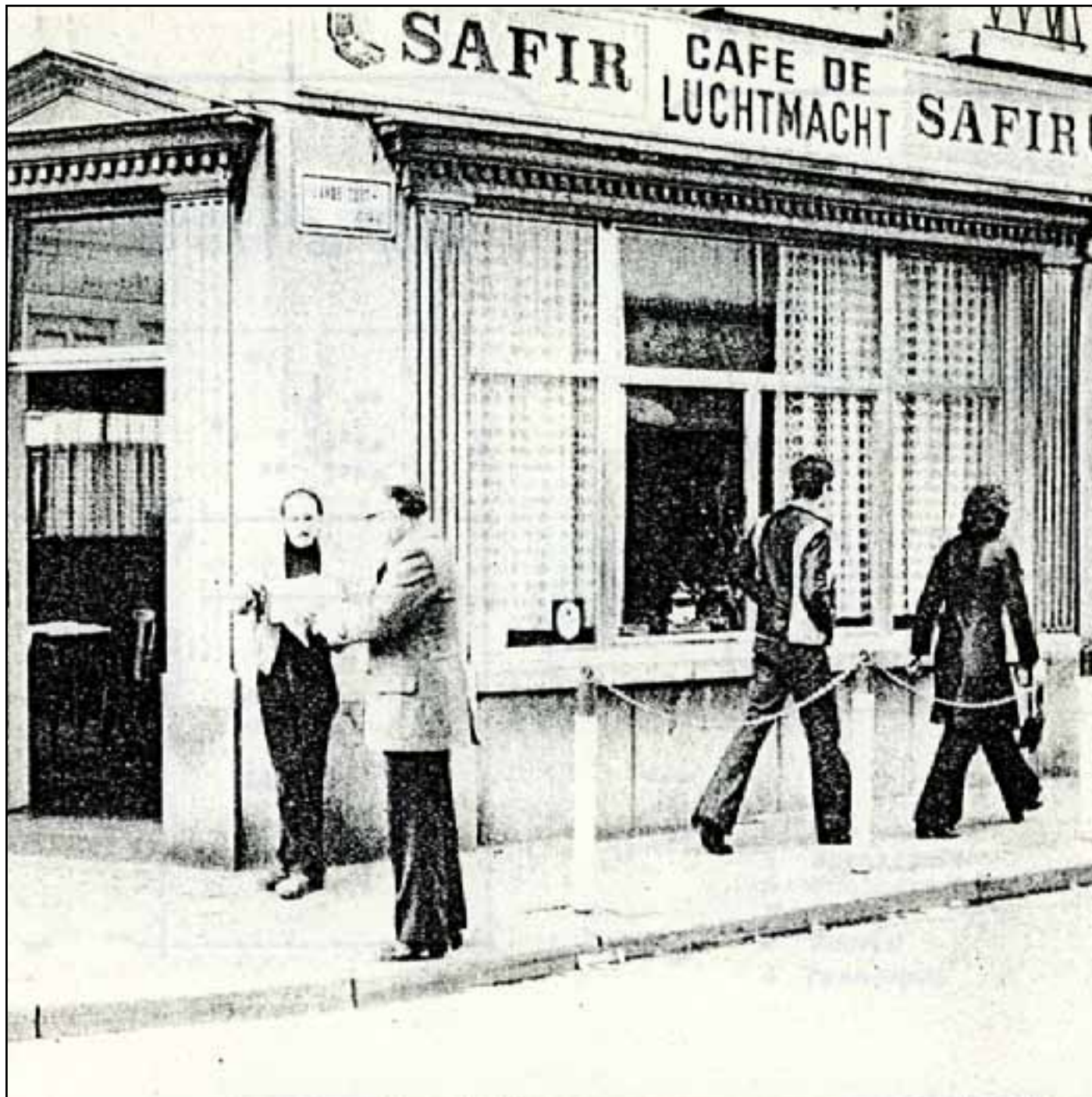
Hugo was doing multi-media
performances with musicians
painters, theatre people,
however he says did not
enjoy being in charge of the
concepts of the group.

Hugo works with Narciss
now on performance art
collaborations. Narciss
is still at the Academy of
Art doing painting, so they
will know what he is doing,
but the teachers avoid
looking at his work. Bruna
his girl friend is at the
Academy too "getting her
diploma".

We visit the gallery ICC
in Antwerp. The show on
was a disgrace to art (some
sort of competition to see
who could make the most
Rubenesque painting). N



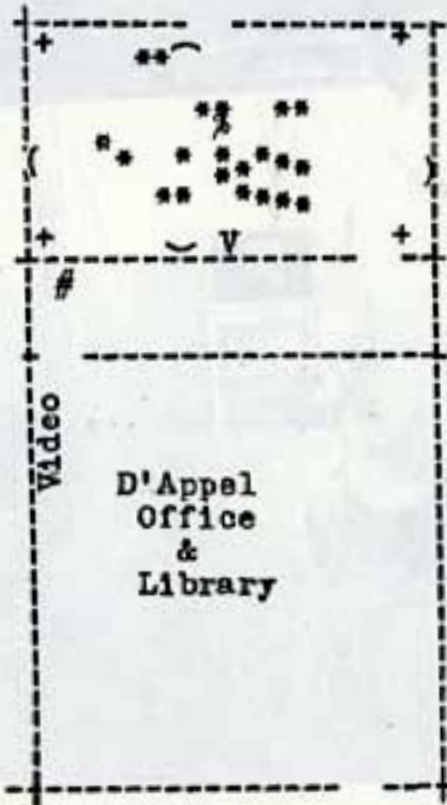
said that this goes on all the time and millions are spent on Ruben revivals but nothing is spent on new art.. Rubens learned a lot from his father. To the station, to Amsterdam, prostitute city and D'Appel.



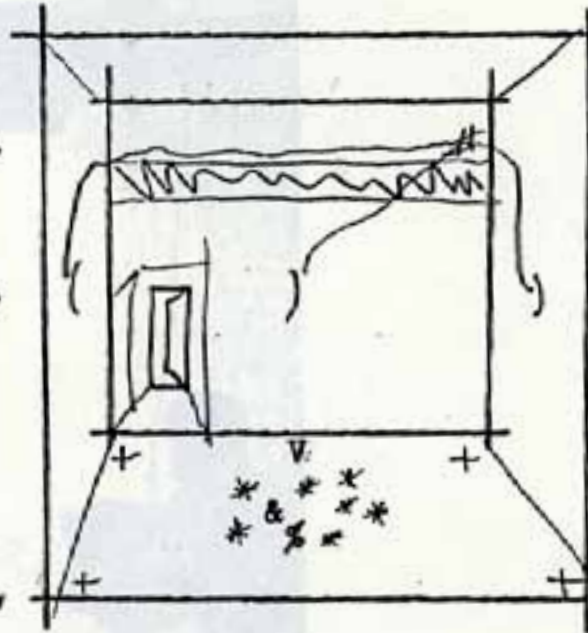
Amerigo Marras during street intervention in Aalst

8:00 p.m.
May 18 77

D'Appel, Amsterdam
"SOCIOLOGICAL PHENOMENA
AND WHICH WILL FOLLOW"

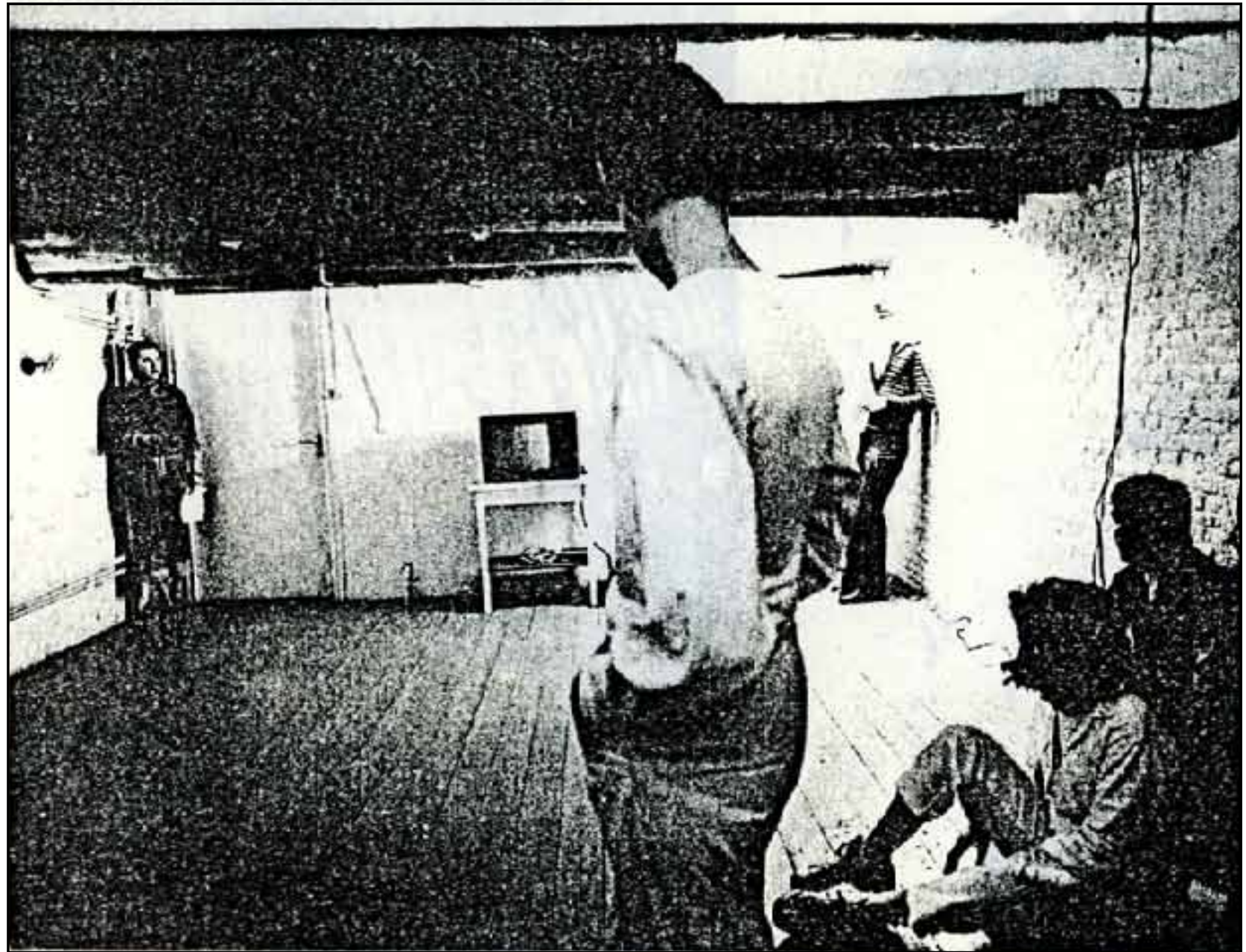


Sterile Room for Art



- # Amp
- (Speakers
- ⌘ Photographer
- V Video
- * PEOPLE
- + PERFORMERS

Diane Boardway, Wies Smals (of de Appel), Suber Corley at De Appel, Amsterdam





Amerigo Marras at De Appel, Amsterdam



Bruce Eves at De Appel, Amsterdam

- -critical stance of art system, predictability and conviction to contemporary trends
- -closed social, intellectual set (art for artists)
- -question of audiences' role as voyeur
- -statements read into microphones, fifteen seconds silence between each statement.. Diane reads one line Don reads (Suber) one line, fifteen seconds, Amerigo reads, fifteen seconds silence, Bruce reads, fifteen seconds silence, repeated until all the lines have been read. We are in corners of the room, people in the middle.
- -photographer is in the centre of the room with "audience"
- -during discussion later in front, Wies Smals told me that she felt we were act-

- ing like gods of the art world, talking down to people there.
- -to take ourselves from the centre stage area to a common point with the people putting everyone in the "lime-light", making them potentially more communicative and responsive. In this space at D'Appel the people seemed to be feeling very conspicuous and aware of how they were standing, etc.

May 21 77

WARSAW

- ...arrive in Poland, met greeted, escorted by Ian Swidzinski to his home...
- he and his wife and eighteen year old daughter live in an apartment (designed by himself) in Warsaw, near Gallery Remont.... Ian's home has very artistically placed antiques and modern sense... Ian to support his real art is an architectural designer.... when we were there plans for a disco were on a work table.. nearby letters and news of the art world...
- Remont..an art centre run by the University of Warsaw... when permission for a project is given... they do some marginal activity...

May 24-26 77

CONTEXTUAL SEMINARS
KAZIMIERZ, Poland

Panel:

Ian Swidzinski Warsaw
Lech Mrozek Wroclaw
Romuald Kutera Wroclaw
Zbigniew DŁubak Warsaw
Miroslaw Woznica
Zbigniew Korzeb Lublin
Wiesiek Szweryn Warsaw
Henrjek Jajewski Warsaw
Andrzej Lacowicz Lublin
Bruce Eves Canada
Amerigo Marras Canada
Suber Corley Canada
Diane Boadway Canada
Urszula Masny Lublin
Wojchech Sokotovski Lublin



Contextual seminars in Kazimierz

Suggestions for a Manifesto
by panel:

- historical conditioning
- against nominativationism
in art (imposing system
of norms)
- self operating
- artistic consciousness +
social consciousness
- aware of own context
- change of status from
alienated to inter-
relating
- open sign as method

An Invisible and Moving
concept without bureau-
cratic control which can
be located in many contexts.
To act as personal contact
in relation to needs,
demands, etc. The concepts
should have direct aims,
to oppose corrupt reactions
against art and society.

Summary of Polish Meetings

One to one relationships are important for future activities, in a world being bombarded by the mass media. Contexts in different countries effect people, existing in definite (art) atmospheres. There is however a danger in groups which may become isolated within their own ideologies and practices. A need in one situation, can become an impetus to consume in another (capitalists). Alienation and art market control, along with government and bureaucratic power over economical and political functions of galleries and centres and individual artists are problems.

Concepts and structures of

art should exist parallel to sociological and political content within art presentations, performance manifestos, theories and actions. Artists must receive response from outside their own group and country. There is a necessity for methods of documentation and history making to become more real, (historical meanings change with the context). There should be access to highly sophisticated media, ability to publish material, and communication with broad area of society. Aim for a revolution of consciousness in attitudes of society.

May 28 77

- 27 77 performance at galerie Labirynt, Lublin
- Diane - in foyer
- Bruce - deep-set stone office room behind iron door
- Suber - in back doorway
- Amerigo - in stone (dungeon) 3 levels below ground

Ian Swidzinski - walking between us.

After introduction I start with the first statement

- from Contextual writings by Amerigo Marras. Ian takes the book from me to Bruce, (see locations above)
- who read second statement. Ian takes book from Bruce to back, Suber reads third statement. Ian takes book to Amerigo who meets him on the staricase to the

lower level. Amerigo goes down into the dungeon

closing the iron gate and screams the fourth statement, walks back up the

stairs to Ian, who takes the book, walks stomping to me, I read the fifth

statement. This repeated until thirty statements have been read. Ian then takes the book and enters

stone office room. He reads all the statements in Polish. A discussion follows, people ask various questions and comment on contextual art.

Notes:

Each separate room in Labirynt is very different. All are very old (maybe middle ages) and sound rooms with echos. It is underground.

The participants/audience

first try to follow Ian
around, then gradually give
up and stay in one place.

The reading was done at the
tops of our voices. There
is a cameraman with movie
camera (16mm) and Andrej
the director follows him
with a bright flash. At
7:00 p.m. Dorota Kozak
(our interpreter) asked
the cameraman to take film
of the book as it changed
hands.

...
...
...
without his permission.

I ask artists there how
responsible they feel
towards their art. The
Polish art world is very
different from the western
art world. However a lot
of those artists' projects
my own day have to be
...
...

May 28 77

We leave Lublin for Wroclow. Lech Mrozek meets us at the station at 6:00 a.m. Lech takes us to his house where we have a good breakfast. We find out that he and Romuald Kutera are running Galleria Stutki Najnowszei. They are both artists themselves, involved in contextual art and in contact with Ian Swidzinski. Lech is planning a world tour for the Najnowszei this year.

May 29 77

Galleria Stutki Najnowszei
Sunday 4:00 p.m.

Bruce begins circling the group (artists, students) seated around a board table, with a movie camera, filming each person as he walks by them. This goes

on until the film is used up. Suber then begins seminar by asking the question, "How can (we) avoid documentation of our art, being consumed by the art market? The Poles say that they are not concerned with this as they do not have an art market. Ian S. speaks about Parachute Magazine in Montreal using his article (contextual statements) without his permission.

I ask artists there how responsible they feel towards their art. The Polish art world is very different from the western art world. However a few of those artists present may some day have to face critics, art dealers and galleries of the capitalist countries with their residue.

June 1st 77

On our way through to Italy, before entering Czechoslovakia we were thrown from our comfy first class compartment into the cold night (1 am) A buxom blonde in a uniform stared from the train. We made our way through an underground tunnel to a small-town station, where we wondered what to do. Back to the mouth of the tunnel the rain poured in and down the stairs we were standing on. A few middle aged women and men were waiting too. There we were together; one woman told us to watch our comments because she spoke English. We had to stand on the train back to Katowice, where we went to the Czec. Embassy and got our visas. Left that night again for ITALY, at 11:00 p.m.

June 6 77

GALLERIE COMUNALE D'ARTE
MODERNA
Bologna, Italy

"Contextually Defined
Behaviour"

Room is allotted in back of main floor, video cameras are pointed down into deep set room, from the main floor level. Suber and Arturo Swartz stand on the "balcony" I stand behind them with a camera. They each have a list of questions, the same only Arturo reads in Italian. Suber reads then Arturo; as they begin Bruce and Amerigo who are in the deep set room with the seated people, lean over and whisper and lick into ears. I take photos of Suber and Arturo's backs and run to the edge and photo the faces looking up. The whispering

is meant to be provocative; owners of whispered into ears should become aroused to the point of some response because of the sexual or political connotations. A feeling of interrogation is in the enclosed space, with cameras, lights, everything pointed.



Suber Corley and Arturo Swartz during the presentation at the Museo d'Arte Moderna, Bologna

June 9 77

**PALAZZO DIAMANTI, Ferrara,
has a balcony.**

**INTERACTIONS I
Palazzo Diamanti, Ferrara**

8:00 p.m.....

June 9 77

Amerigo is sitting on "stage" in front of a mirror with paper and microphone. Bruce is in the far left corner and Suber is in the far right corner. I am in the back of the theatre standing on a raised seat. Each person is lit, no other lights are on. Amerigo begins speaking about our position (Ceac) in Contextual Art; walks back and forth at the front edge of stage and flips through Contextual Art book. He then throws the book on the table with the mirror. I count 15 seconds and read first statement, Amerigo translates. Bruce reads question, translation. Suber read statement, Amerigo translates; this is done three times. As Amerigo translates these statements, he simultaneously writes the statements onto the

roll of paper (questions).

The roll of paper (about 12 feet long) is taken by Suber, Bruce and Amerigo and tacked up on the wall. We walk towards seats with the people and sit down, looking towards the stage.

Some students get up on stage and begin to mimic us. They stand in the corners and one at the microphone on the table takes a beetle and places it upon the microphone? Amerigo begins to stamp his feet loudly and clap yelling "Bravo bambino". More young students join in and they rip the paper with the statements and questions, off the wall, take it out to the courtyard and burn it in a ritual. We were very

*then tried to hit it with a sledge hammer.

excited by the response.

Introduction II
Palazzo Diamanti, Ferrara

The chairs are placed in a circle on the stage, (10 chairs) a microphone is in the center.

As people arrive they have to be asked to take a seat in one of the chairs on stage, and get some people ready to sit in "ambulance" positions.

Amerigo states that we were in Bologna, was at the Palazzo Diamanti last night. He says there will be some questions from you.

Character begins with comments from a fellow who had been in Bologna at the same time as us. He talks about the time when the... was going on at the... the... the...

Interactions I

D-ones behaviour is determined by ones context

B-who determines the shift in context ?

S-normalcy is a set of principles accepted by individuals within the collective situation

A-who controls the channels of communication

?

by Bruce Eves &
Amerigo Marras

June 10 77

INTERACTIONS II
Palazzo Diamanti, Ferrara

8:00 p.m....

The chairs are placed in a circle on the stage, (40 chairs) a microphone is in the centre.

As people arrive they have to be asked to take a seat in one of the chairs on stage, and yet some people prefer to sit in "audience" positions.

Amerigo states that we were in Bologna, and at the Palazzo Diamanti last night. He says there will be some questions from us.

Discussion begins with comments from a fellow who had been in Bologna at the same time as us. He talks about the censorship which was going on at the Comunale

D'Arte Moderna, regarding the Ceac's position

There is a comment regarding the established situation in art schools etc., in Italy. In Ferrara the structure of teaching in art schools is very old and not open to new ideas.

A priest who was invited (upon our request) by Lola the programme organizer, asked a question as to how we (the CEAC) saw roles of people, (or artists). Suber answered that artists to us meant people who were, not producing objects but people who could think. The photographer for Diamanti seemed upset at this as he said that everyone must produce to survive, whether the product is an object or not. Another comment was that there will always be roles, ie, dancers, painters etc..

Then someone pointed to Ceac, as being (the people from Ceac) specialized and a discussion of art market ensued. The same photographer said that we were only invited to Palazzo Diamanti because we were known in the art world. Later Lola mentioned that we had paid our own way there and had not asked for any financial assistance from the Palazzo Diamanti; this seeming to indicate that we were serious in our intentions.

The discussion broke off from the direction towards us and the people began to question their own situation asking Lola about her intentions in programming. ie. "Is the Palazzo Diamanti open to everyone who desires a show or use of the space?" Lola answered, yes but said that she encouraged very new or

radical efforts from artists and quite often the attempts when using the space were to exhibit wall art.

A girl student said that individual artists were producers; groups of artists were communicative. She said that her position as a woman, in this room, made it difficult for her to speak. She said that as an art student she was not encouraged to work with new ideas.

Students who had been at "Contextually Defined Behavior" on June 6 arrived and spoke later with Amerigo

For FURTHER INFORMATION

see

Articles by:

Amerigo Marras
Ian Swidzinski
Hervé Fischer
Peter Dunn
Lorraine Leeson
Bruce Eves

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Super
Vision Publications,
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