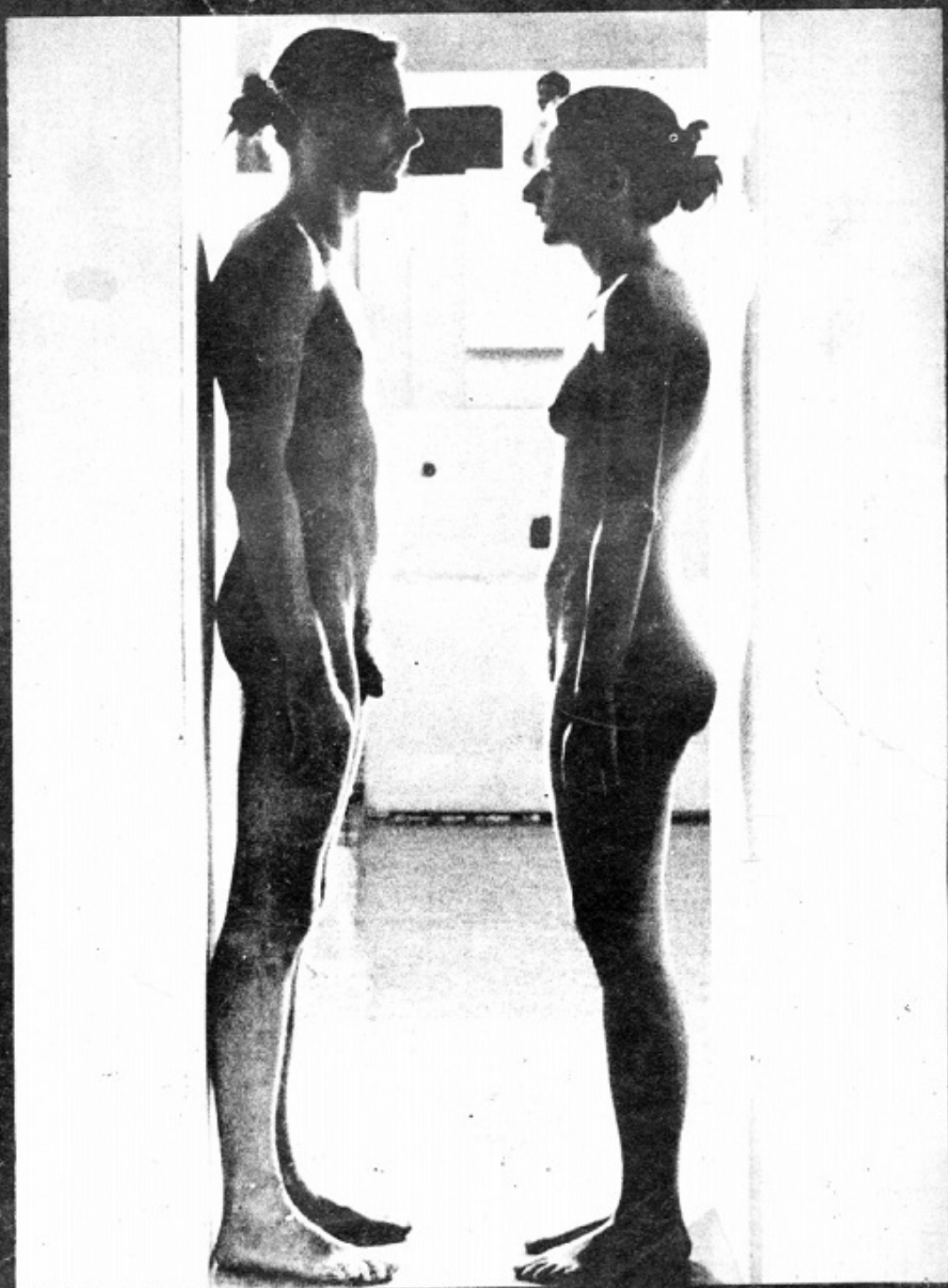


6 art communication edition



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ART COMMUNICATION EDITION PROPOSES FOR ITSELF THE ROLE OF BEING THE 'ANTITHESIS TO DOMINANT IDEOLOGIES', RATHER THAN THE ROLE OF BEING ALTERNATIVE TO THE HEGEMONY OF COMMERCIALLY MOTIVATED JOURNALS. AS A FORUM FOR NEGLECTED ASPECTS OF CONTEMPORARY ART ACTIVITY, ART COMMUNICATION EDITIONS ARE THE PLATFORM FOR PARTICIPATING IN A DISCOURSE ON THE CONDITION OF THE CULTURAL REALITY, AS IT IS DESCRIBED BY SOCIAL STANCES AND BY THE INDEXICAL PRESENCE OF ART AS A LABOUR IN A CAPITALIST SOCIETY, THAT IS THE NOTICEABLE ELEMENT OF MEDIA OR ART AS MEDIA.

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(On the cover: Marina Abramovich and Ulay, photo A.C.E.)

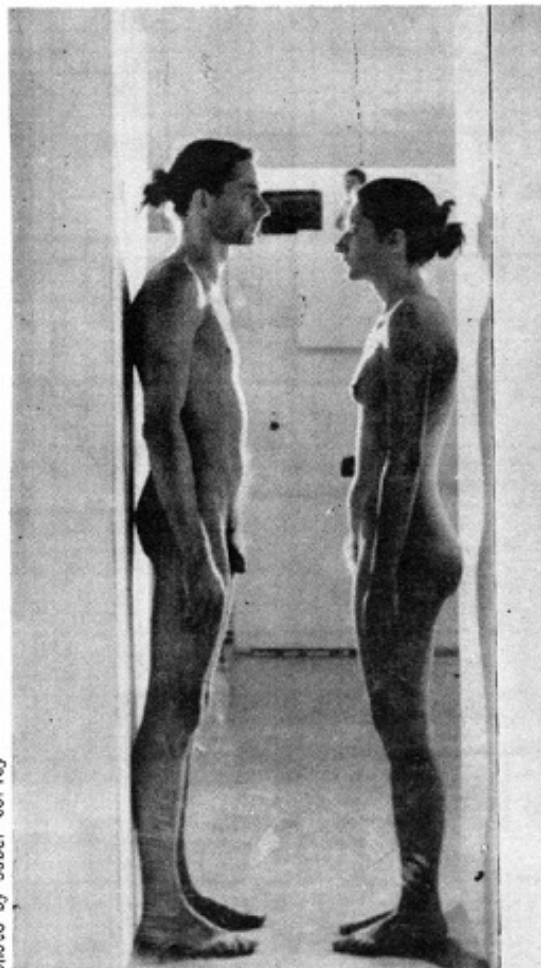


photo by Suber Corley

on being antithetical

It is not just changing content. The content is already within ourselves. It is a problem of recognizing and liberating the fundamental strength to fight for the correction of 'history'. The only acceptable history is the history of conflicts, one that includes oneself as relevant to one's own life.

The correction is a revelation of those contradictions existing in the systems we use. The systems are obviously any system on the political, economical, 'cultural', ethical levels. The contradictions reveal our role in those systems and the demarcated zone we are tossed into as consumers, or as exploited producers.

Dominant culture absorbs all the raw produces of the working mass and the undeveloped icons of its sub-culture; hence the rush towards 'povera' and conceptual sensibility, the search for the worn and torn, the hot interest in the revolutionary declamation of 'anarchy in the U.K.'. Rough edges, residues of original lifestyles, the residues of the exploitation inflicted by the dominant culture itself is recovered as raw material for recycling. The process is then completed by the recovering of anything 'lost' to recover the lost territories.

Precisely so it has been the re-evaluation under a different value scale of the fashionable New York lofts, the Victorian downtown houses, the Levis, the farmer coveralls, the black leather jacket, the looks of a motivated, unkempt figure, the punk. This discourse has been pounded over and over again over our heads, we know, the chore of the issue is however the brutality of possession of the meaning in marginal culture by the dominant elite. The cultural rape is executed for profit multiplication (again the old strategy of conquering the virgin territory, and this applies for industrial as well as cultural rape). Clearly, cultural rape is not the major motivation for invasion and conquest but rather the visible escalation that goes on in the economical class struggle. Now Levis are redistributed to the ones who used them in the first place but as a 'condition' of exploitation by the dominant class.

How does 'people' magazine communicate to us? It teaches a 'popular' language that is the extraction from a reality that



ULAY and MARINA ABRAMOVICH, performance at the Bologna Museo d'Arte Moderna

has been simply reduced to a stereotype, a convenient manner to 'reflect' the audience. By reflection, one forgets one's own identity and notices the 'projection' of one's own reality. Removing and hence projecting away the reality itself means to control the raw power of language and package it as a consumable item. Projections work by images, by tickling the fantasy layer of our repressed conscious, pushing the subconscious into a deeper surface. The process of self-criticism and revelation of inner conflicts is closely related to the material, the real, the shared context. The process of nourishing an idealized and 'private' fiction is the internalization of repression itself. 'People' magazine internalizes repression through selling projections of reality.

The art world, the chain of immense institutions and associated museumifications proceeds to impose a fiction (and a falsified value system controlled by the art market) as the cultural reality. If we intend culture as the expression and consciousness of a human grouping (whether this is constituted by four or four million people), then we must also believe that there is no absolute culture nor absolute language. As a dialectical process, we see social struggle as cultural struggle. We see that dominant culture is located antithetically to the marginal position of minority cultures and beliefs (as expressed by age, sexual and language differences). As radical marginals, it is incorrect to place oneself in an alternative ('parallel') situation. That is to say, it is ludicrous to think that it is only a matter of time before we receive recognition for our labour. We do not want 'recognition' by the dominant culture. We want to simply eliminate the dominant culture 'tout court'. To assume such a stance is to think that other relationships are possible and they are. Other relationships are the continuous progression of life itself. It is the shaping and the correction of these conflicts that finally make the ultimate reality. The active participation (and self-awareness) by the majority is the social pattern that will doom cultural hegemony.

However, the content and the form of such a pattern cannot have the same value system as the culture which has been substituted. We are referring, here, to the level of self-consciousness necessary in order to become active in the process of self-determination. How? We know that mimicry is only the immature and most

immediate response. We respond with safe patterns that are recognizable as the parody of the dominant 'culture'. The mimicry is only falling into the same view of history (of heroes). The correct pattern is, instead, being antithetical to the dominant culture; to completely break away from the main direction is to deny classifying oneself as an alternative. We reject the process of absorption. We reject the process of parodying. We assume that the antithetical position is the way to stand on one's own feet. To exist separately is to erode hegemonies. To erode hegemony is also to make a choice in the continuous setting of contradictions. Not making the choice of contradiction places oneself in the category of an alternative. That is a subordinate role compared to a primary one.

This argument brings in an important issue in the so-called alternative circles. We do not stand as alternative but as antithetical to dominant ideologies. To be antithetical is to reject any 'coming back' syndromes so pedantically proposed in reaction to revolutionary activisms.

Amerigo Marras

CONTEXTUALLY DEFINED BEHAVIOUR (interrogat)ion

At the Bologna Galleria Comunale d'Arte
June 5, 1977

- What is the definition of society?
- What society?
- What definition?
- Does a bourgeois society reproduce other bourgeois social models?
- Does a repressive society reproduce repressive social models?
- What is the language of each society?
- What is the behavior of each society?
- Does the questioning of the bourgeois social model create perhaps a new social model?
- Who is questioning?
- Who is determining the social parameters?
- Does self management produce a model of continuous changes?
- How can ideology change social practice?
- What are the tools to change such a practice?
- Is it rather a change in consciousness?
- Is such consciousness an individual viewpoint?
- Is individuality an illusion?

the present day creates history

The fundamental questioning of art's present ideological underpinning on theoretical levels, and through the 'politicisation' of certain practices within the contained social territory of art, has been an important development providing useful insights. It remains however an internal polemic of 'conscience' about the social role. Social or political content does not make art social or political if it is contextually withheld from such spheres of influence - the activity of 'putting one's own house in order' may go on indefinitely without contact with one's neighbours and therefore has limited credibility in terms of its duration and future intentionality. There are however a growing number of artists who are making genuine attempts to expand the social parameters of their practice and it is in this area that the real problems of changing the social role are made manifest in concrete terms.

Alternative support structures must be found for such activity because it usually falls outside the 'Art' categories of state patronage and has a totally different use value to that of 'culture consumption' which forms the basis of the art market. 'Patronage' (the word itself reveals its ideology) is fundamentally anachronistic and inhibitive to social practice. It is based upon the spurious principle that 'Art' is an occasional and 'unique creation of the gifted' and is 'untainted by the sinful world of mammon' - it is not conceived as a potentially useful job of work. This mythology encourages art to be regarded as a fetishistic commodity whose exchange value may be highly 'tainted', though the artist is expected to be sheltered from this in order to retain his 'naivete'. The original 'meaning' or intended use of the work is pre-empted by fetishism, prestige and status - the commodity which is sold is the myth of 'Art'¹. Although various attempts have been made to explode the myth (Dada etc.), it remains equally virulent and the structuring of support systems continues in its 19th century concept of 'suitable platforms' and the 'star' mechanisms of the art business. Unless alternative means of funding can be found, the internal network of the artworld must be utilised in order to continue the external practice which is the true sphere of any socially based activity. It is indicative of present social priorities that a practice which seeks a useful social function must in such circumstances justify itself

in terms of traditional art mythologies. This kind of problem, of course, is not confined to the social practice of art but to any practice which questions the dictates of status quo (e.g. attempts to instigate workers co-operatives within a capitalist system).

If the artist seeks a new social base for the activity, clarity of motives is essential. A simple wish for art to be 'more influential' within society is spurious to say the least - in its rawest form it is frustrated chauvinism. If, however, the desire is towards relevant contribution, then it must be clear what tendency or directions within society are to be supported/purported and the approach must be rigorous - the public are rightly sceptical of naive 'social comment'.

Power is necessary in order to bring about social change and art does not possess, or aspire to possess, power in those terms. What it can contribute towards, however, is a consciousness prescriptive to direction which is integral to the forging of actual change, if it is not just to be change for change sake. In order to avoid the implications of 'mindless propaganda', authoritarian modes of communication must be questioned and the practice should be informative and capable of generating critical attitudes in both public and artist - to paraphrase Marx, the educator must himself be educated². The development of the artist's consciousness cannot be achieved through theoretical analysis alone, it must be developed through the pragmatic anchor of practice - if a social model is purported then the practice should be social. If this is not so, abstract idealism blurs criticism and the 'educator' ceases to be educated - a notion of 'superiority' distorts relations.

On Stereotype

The whole process of learning, expanding and developing, whether it concerns an individual or an organisation, is largely dependent upon the formation and the breaking of 'habits'.

A habit is considered to be a good one if it facilitates growth, when the patterning helps to order and collate experience and knowledge in order to move on and expand. However, if the habit becomes too entrenched

ched and is no longer a useful tool then contraction and a narrowing of the horizons of experience is likely to set in. This is often accompanied by a process whereby the entrenched habit is 'mythologised'. That is to say it becomes accepted as the 'given' or 'natural' state where human control or intervention is seen as impossible, unacceptable or undesirable. This is especially the case if the habit is widely adopted so that it appears a 'natural' social mechanism separated from its historical beginnings or any 'ethic' determining its institution. In this way an 'ethic' or ideology may be perpetuated unconsciously³. Such status confers upon the habit a universal quality such as "That's the way things are, always have been, always will be", "That's life" or "It's human nature, you can't change it" - such determinism is seen as transcending its cultural, historical or social context.

'Art' as Stereotype

'Modernism' in art, Vanguardism, the cult of the Avant-Garde, has produced a generation of artists encouraged to continually re-assess 'habits', to continually seek new forms, new ways of seeing and acting - in other words to develop the 'habit of habit breaking'. Unfortunately this has been encouraged for its own sake within a paradigmatic model 'Art' which has itself become mythologised. Although this process began in pre-capitalist times in connection with magico-religious functions affecting the deep structure of society, the mythic quality of art is easily dovetailed with the fetishistic character of the 'commodity' in Capitalism. This has led to a superficial obsession with the exotic, with style and novelty which only serves to add fuel to the predominant consumer ethic and public relations fetish of present Western culture. There are many compounded reasons which contribute to the present impotence of artistic endeavour to intervene, enrich or modify our culture. However, it seems certain that a practice which merely follows or simply 'reflects' society is severely limited in its contribution to a forging of new cultural direction. This is especially true if the 'reflection' is unconscious and therefore uncritical. The Western model 'Art' has been universalised to the extent that it can appropriate objects and utensils from another culture and ascribe them to 'Art' of the North American Indian or Eskimo, etc., when that culture has no equivalent of 'Art' and the

objects have a totally different social function. This gives rise to the parallel mythology that creative activity can only be the elitist activity of the 'gifted', taking place in a society of 'surplus' - that it is a 'luxury' offering a means of 'self-expression' and abstract 'contemplation' for those who have 'freedom' from the day-to-day production necessary to survival: productivity is alienated from creativity and 'freedom' is equated with surplus. This is the Western model of 'Art', the universality of which is not substantiated by historical or anthropological evidence.

Individuality, self-expression and 'creativity'

The capitalist mode of social relations conceives 'individuality' as relative to collective 'uniformity' (abstract objectification) - i.e. as 'uniqueness'. It is of course conceded that everybody possesses this personally but socially it must be proved in an either/or fashion. Either one is in the state of being determined by others (objectified) or one is in the position to determine the destiny of others (reified). Such 'special' people create events using others to reproduce them in uniformity - human labour as a mechanism for creating capital or as tools in the service of a 'visionary' concept. 'Rule of the special' pervades all levels of such society by the creation of a commonly shared goal - the desire to be 'special'. The promotion of this goal is plainly exhibited in advertising rhetoric and its manipulative myth-making purpose is plain. Notions of 'individual freedom' and 'equality of opportunity' are similarly manipulated to reside in acquisitional ability, masking the fact that they are restricted by the social handicaps which are necessary to maintain such hierarchies. That such alienating competitive self-interest is the 'given' or 'natural' state of 'human nature', that it is universally intrinsic to social relations, is an unsubstantiated quasi-Darwinist mythology⁴.

Whilst the complex nuances of present social relations may not overtly manifest such crude oppressive forces it is nevertheless obvious that alienation divides our society by the objectification of human beings and exploitation binds it together through competitive tension. As discussed, the creative role in the prevailing socio-economic sphere concerns a consciousness and ability to shape events in society. The

individual gives expression to this according to the limits of his/her power. Therefore such expression which is not based upon exploitive relationships must be based upon democratic power. This is not to be regarded simply as voting but control over the means of production and distribution of all socially determining activity. It is only in this way that every individual is given not only the right but the responsibility for shaping events.

We do not have to emphasise the danger of falling prey to abstract idealism implied by such an ideological stance and that is why an emphasis upon practice is so essential. If such a projected society is what the artist supports, a society which attempts to replace alienation with creative (in the above sense) participation, then the practice should develop a model of this projected social form. It must therefore firstly be an interactive practice. Secondly it must be designed to produce a critical consciousness of the dynamics which shape events on one hand, and on the other, an awareness of the alienating constraints, oppressions and manipulations which are inherent in stereotypes and their mythologies. This brings us to the whole question of how artists with their present elitist conditioning can contribute to the development of such a society, in that it undercuts the 'cult of the special' so fundamental to 'Art' consciousness in our society from the Renaissance to the present. We believe the answer lies in what can be salvaged from the present anachronistic practice to serve as useful tools in the new. Besides basic skills in visual communication (commercial media are often more sophisticated in this respect), this predilection for 'habit breaking' mentioned earlier can be redirected as a practical means of operating as a catalyst within cultural forms and social organisation. In this sense it has the possibility of contributing valuable shifts in frames of reference necessary to any form of 'cultural revolution'. If we define culture as: the whole way of life, where analysis is concerned with different elements, from the structure of the institutions of production to 'life style' and communications between people; then such an approach relates to society because it deals in issues which are seen to affect peoples lives.

This society with its alienating divisions and abstract specialisations is now grossly in need of revision - it requires new images and forms in order to build the new. It is the task of all areas of so-

cial activity, including art, to develop new models.

The Practice - Two Projects

In discussing the practice we cannot indulge in such abstract generalisation and speculations, we must return to pragmatic realities and modest beginnings. In this respect we have limited our initial attempts to expand the contextual content of the work to small and easily defined geographical locations. However, we have attempted to ensure that the indigenous issues dealt with are seen as examples of similar situations and ideological assumptions which are prevalent in our society as a whole. In order to ensure continual reassessment of the model and ones own preconceptions we have discovered that it is important to involve as wide a cross-section of the community as possible and to encourage those who have a specialised and indigenous knowledge of issues related to the area of investigation to contribute.

Our present approach incorporates research, interviews, exhibitions, interactive events and open forums in order to:

1. discover and present contextual material emphasising the historical development of events and assumptions which may exhibit stereotyped responses within existing acceptable norms.
2. compare and contrast these 'norms' with other forms performing corresponding functions.

In this way a nexus of historical and synchronous information and a cross-fertilisation of ideas through dialogue can serve to demystify the issues involved and provide informational tools and direction for future action.

The form or aesthetic of the work involves strategy: the choice of issues as content; the choice of material as catalytic agencies; potency or accessibility of 'images' (visual or linguistic); encouraging participation (publicity, interviews, forums etc.); timing and location of the work within the social framework.

The Project

A long term work comprising exhibitions, public discussions and events, which investigates change in the life, work and environment of the people of Ruistip, in the S.E. and Peterlee, in the N.E. It aims to build over a period of time, in these communities, an interactive structure through which a critical analysis can be brought to bear on the motivating factors, policies and decision-making behind the changes which affect people's lives. The most vital part of such discussion will concern how these factors might be transformed.

The issues dealt with are contextualized within the locations of Ruistip and Peterlee but contain implications of much wider application.

The Context

The context is essential to all cultural activity but its abstraction into academic or specialised areas, i.e. history, anthropology, art etc., removes its use value from the people and appropriates their experiences for use by another class. Re-application of these 'findings' then comes from the top down acting as another means of control. If the work is developed by the people in, and related to, their own context then it can be applied by them to their own circumstances and location.

In this way issues can be contextualised within a specific location but this location can be placed within the broader social context.

Peter Dunn and Loraine Leeson

OUR AWARENESS IN THE PRESENT DAY IS A RESULT OF OUR HISTORY BUT THIS AWARENESS ALSO DETERMINES OUR FUTURE ACTIONS - IT CREATES HISTORY.

Notes.

1. The 'aura' effect described in Walter Benjamin's 'Illuminations'.
2. 'Marx on Sociology and Social Philosophy' (P 82) edited by Botomore & Rubel (Pelican).
3. Barthes discusses this process in the context of bourgeois ideology ('Mythologies'), however it would be simplistic to think it specific to such a context. Anthropological evidence indicates that the process occurs in different societies as a result of the 'socialisation of myth' relating to the 'stabilisation of society' rather than a specific ideology. The ideology is distinguished by the latent ethic of the myth rather than by the existence of a mythologising process - for this reason mythologies must be studied within their social context.
4. The isolation of the individual in a 'survival of the fittest' ethic is capitalist ideology. It ignores the human-beings social aspect and the difference between 'adaptation to environment' on a primary level and social determination in effecting the environment, i.e. we increasingly have to adapt to the environment of our own making.



SUBER CORLEY and ARTURO SCHWARZ, CEAC performance in Bologna Museo d'Arte Moderna, June 5, 1977, photo by Diane Boadway

manifestos

SOCIOLOGICAL ART, which we alone were proposing and defending a few months ago, is in danger of being surrounded by confusion arising from the variety of the enthusiasms and crazes it produces. A review of the facts and a restatement of what we have always meant by the concept sociological art have therefore now become necessary.

One must bear in mind that sociological art differs quite as much from the sociology of art as it does from the easy-going notions associated with the concept "social art".

On the one hand, being an active praxis effected here and now in the social domain in which theoretical approaches are subjected to the test of action and in which strategic situations are set up not only with respect to what is real but also with respect to artificial creations such as the institutions and the power structure, sociological art, which invents its own techniques of experimentation, surpasses the intellectual territory of science and the university. Although it must avail itself of what science and the university have to offer, just as one makes use of knowledge as the instrument of action and though it offers new material for analysis back in return, it surpasses it dialectically in the praxis it sets up.

On the other hand, the specific nature of its relationship with sociology dissociates it completely from the cultural hold-all represented by the term "art and society" with which certain art critics, abusing their authority, try to link it in order to water it down for their own ends. We and others now realize this danger. This cleverly orchestrated confusion now constitutes the most insidious threat to our approach.

The fact that our sociological praxis involves political engagement also leads some people to confuse it with traditional militant art when it is really quite different. Traditional militant art continues to use petit-bourgeois-type aesthetic formalisms and pictorial conventionalisms. In their stead we want to set up an active praxis of critical questioning. Militant painting was indeed an important step, but having been imprisoned to the extent of finally becoming inoperatively cultural clichés and conformisms, its limitations and failures are now so obvious that so-

ciological art has no option other than to adopt other routes involving new media, critical education methods and fundamental resort to sociological analysis. We have defined sociological art by its indispensable epistemological relationship with sociological science. This relationship is a dialectical one. It sets up the artistic praxis which tests it and which in return challenges it by the confrontation with the force of social reality. This relationship is a specific feature of sociological art that distinguishes it from all the other approaches, whether they be traditional or avant-gardist. It means the desire to make use of the scientific output of sociology and to confront our praxis with the rationality of this output - a desire incompatible and very much in contrast with the traditional expression of art as a mystifying ideology of the irrational.

Sociological art is a praxis based on the turning of the sociology of art against art itself, and is one that takes into account the sociology of the society producing that art. Undoubtedly, it represents one of the first attempts (if one excepts a few 'sociodrama' experiments) to establish a SOCIOLOGICAL PRACTIS. Indeed, unlike many of the other sciences, such as economics, mechanics, psychology and biology, sociology has not yet engendered a praxis except perhaps for a passive fact-finding one in the social domain. The sociological art project is after all the setting up sociological praxis itself.

However, unlike these sciences with their applications, sociological art does not seek to manage reality, either now or in the future, but to carry out a questioning and perturbing function with respect to the social reality and thus with respect to ourselves. This interrogative and critical function involves not giving the questions and answers. Indeed, far from aiming to justify a dogma or comfort its bureaucracy, it seeks instead to provoke disalienating awareness. In those situations where one-sided information circuits are the rule, sociological art endeavors to establish multiple circuit structures permitting two-way communication and exchange, which will involve everyone reciprocally engaging their active responsibility.

Sociological art attempts to context the ideological superstructures, value system, attitudes and mentalities conditioned by the massification of our society. It is with

this intention that it makes use of sociological theory and its methods, and formulates an educational praxis consisting of arranging (provoking) group activities (events), engaging in surveys and, in addition, perturbing the communication channels.

The sociological art concept, in the form in which we proposed it in 1972 and in the form in which we had been practising it since even before then, with hardly anyone taking any notice at the time, means today, just as it did yesterday, a rigorous constitutive relation with materialist sociological theory, of which it is after all the outcome, and in respect of which it represents the switch to action in as much as it is a praxis operating in the social domain.

Herve FISCHER, Fred FOREST, &
Jean-Paul THENOT
PARIS, May, 1975

methodology and strategy

In the practice of sociological art the traditional affirmative finalities and traditional esthetics of art are replaced by objectives related to the transformation of ideological attitudes in such a way as to bring about awareness of social alienation. It is not a matter of putting forward new models of social organization, but one of putting into effect the dialectical power of critical questioning. This awareness, or more precisely conscientization, should permit - on the occasion provided by a break-up of the social system (a state of crisis in the economic and bureaucratic structures) - the development of fundamental questioning able to guide those desiring to transform social interrelationships. Indeed, that is our deliberate plan.

The philosophical question of sense (meaning) is inevitably subversive in the context of a social system that will not tolerate its being subjected to questioning.

This implies that the Collectif d'Art Sociologique considers methodology and strategy as being two basic concepts of its own practice.

1. The Methodology of Sociological Art
The basic aim in the methodology is to

establish deviance-introducing devices. The field of action is directly that of inter-individual subjective relationships.

Borrowing parts of the official sociology is hardly possible inasmuch as this official sociology merely aims to take note of - and to manage and manipulate - the attitudes of the electors/consumers with respect to the pseudo-alternative propositions of the social system itself, and not to subject these propositions to challenge. The history of this bureaucratic methodology limited to the noting down of "facts" is tied to the requirements of the governmental and economic bodies that finance the social surveys to help maintain themselves in power. Only by carrying out critical questioning can we make use of these methods - through misdirecting them.

All our methodology has to be invented. It aims to render concretely apparent the reality of the social relationships which determine individuals, but which the dominant ideology, through its political, moral and cultural discourse, obstructs in various ways at the imagination stage (level) in their minds. Sociological art visualizes the social relationships revealed both by theoretical sociological analysis and actual practice; it makes everyone begin to be conscious of these abstract structures, despite their being the object of the sociological discourse and despite their being ideologically blinded in the context of daily life. This subversive pedagogical practice reveals the workings of real social relationships between social groups, the methods of exploitation, and the political logic of the dominant value systems and their daily mystification of the truth, and hence allows each person a chance to exercise critically his judgment and liberty of action and thought with respect to a social order that falsely presents itself as natural and necessary. This self-management of thought can be attained by taking the effect and subjecting to certain operations: transposing or transferring information to places or contexts other than those with which it is usually connected or related, thus creating critical "distancing"; bringing together disparate cultural processes associated with social levels or spheres that are usually partitioned-off from each other; synthetic operations (activities) provoking subversive short-circuits, everywhere where the dominant ideology carefully divides and fragments in

order to avoid dialectical confrontation. In other words, these techniques produce a deviant combinatory placement (arrangement) of the real cultural elements, which raises doubts about their social logic, thus making it clear how much they owe their coherence to the repressive dominant political power. This transformative practice can include use of question sessions, debates, "dynamizations", disturbance of the affirmative communication circuits, provocations, refusals, counter-utilization, critical fictional fabrications and counter-institutions. It is not only a matter of direct action, but also one of experimentation, the partial or deferred effects of which are as important as comparison in the case of hypotheses of theoretical research of critical sociology.

2. The Strategy of Sociological Art

Its two principles are realism and misdirection. It is carried out specifically with respect to the existing institutions of the dominant system that it wants to contest. Being established as a collectif (group), we not only meet with individuals but are also constantly confronted with institutions which, on the one hand, are artistic and cultural by nature (galleries, museums, art critics, magazines, biennales, art festivals, etc.) and, on the other hand, political and institutional by nature (mass-media, political parties, unions, local government, regulatory and censorial bodies, pressure groups, etc.). Envelopment by the influence of the art market and the fencing-in of our activities by the various institutions pose problems. As far as the art market is concerned, the Collectif has taken the decision not to take part in it and to contest it thoroughly; as far as political parties are concerned, we will remain outside and subject them to constant questioning, all the time ourselves avoiding the various dogmas. Our critical interrogative function is completely opposed to any militancy.

The strategy of sociological art will rely on the permissiveness of artistic institutions, in order to extend its activity to a sociological practice far wider than that encompassed by the category of "art". It is a matter of seizing from existing institutions part of the power that they have vested in us (either by depending on some of the people having duties in these institutions, or by the logic of acquired power) in order to misdirect this power, if possible to outflank the neutralization of our

action usually effected through the institutional fencing-in provided by the elite micro-milieu, and to redirect this power against the institutional system we wish to contest.

In a society dominated by an economic and technocratic elite to which the middle class (which is in the majority) has delegated its political power, it is possible to base our strategy on the section of the intellectual class that contests the power and also the aims of the administrators.

The realism in our strategy implies constantly evaluating the risks involved, such as the dangers of approval by institutions or the dangers of the neutralizing and enveloping mechanisms. Constant estimation of the chances of being able to experiment or question effectively is also necessary. Though the short-term prospect is by no means negligible, the fact that the long-term outlook is hopeful means that any will to transform contemporary social relationships - no matter how insignificant it may seem - must be legitimate. It is perhaps the will to continue, despite everything, that will give full force to our

refusal to accept a society consisting of cybernetically controlled men/objects.

Herve Fischer, Fred Forest &
Jean-Paul Thenot
on the occasion of the
Bonbardando Venezia

art and the economy

ART is a complex commodity. In the industrialized countries its market is organized at several levels: elitist speculation based on unique items or items produced in limited lots, the mass-circulation of reproductions (records, post cards, copies...), the packaging or presentation of consumer goods (food, items for the home...). This market has exuded a modern information network and an excessively organized institutional system (galleries, museums, art & culture centers...). The 'spider', imperially dominating the market, swamping it with dollars and stinging it everywhere with her own local culture, is none other than the world capital of financial and economic affairs, New York.

1) The Art Market

Banks, insurance companies, industry, (commodity?) exchanges, auctions and art galleries have turned the "EXTRA humanizing factor" of our civilisation into a highly profitable business, very similar to any other but with an additional function, namely to legitimize spiritually our commercially based society and the class which dominates it. This is art being allowed to return to its old affirmative role.

The Sociological Art Group refuses to accept a society where 'Art equals Money' and where money is God. Rejecting art-as-merchandise and the consumer/consuming culture, it subjects the social consciousness to questioning through the process of its own interrogative and critical praxis.

2) The Communication Network

In the face of the commercial and official art networks (magazines financed by the art galleries, managed by representatives of the State or published by the captains of industry), the Sociological Art Group both raises and tackles the communication problem. It sees that it must develop its own 'underground' information network in opposition to the established economic and political power structure.

3) Institutions Serving the Market

With respect to the galleries, museums and that monumental symbol destined henceforth to reign over the system in Paris - the George Pompidou Art & Culture Centre - the Sociological Art Group will have to formulate a subversive strategy. It must form counter institutions, such as the Interrogative Sociological School, in order to place consciousness in opposition to consumption.

4) New York

Even in the United States, New York's essentially local culture manifests itself as though universal and almighty. Canada, being too near, falls under its sway to the extent that it cannot even find its own cultural identity. Anything coming from New York is sacred in the art market. The galleries, having established their registered office on Broadway, use their European branches as test-beds for their products prior to possible investment in the

North American market. Obsessed by New York, the artists of Europe, Japan and the rest of America indulge in imitative art in order to be in the avant-garde spiral. The Pompidou Center felt obliged to announce a NEW YORK/PARIS exhibition at its inauguration in order to qualify for international standing. Unaware of the financial nature of their power, the New York 'stars' remain royally oblivious to ideas developing elsewhere - in places that seem to them to be a cultural Third World.

Even so, the crisis has not spared the imperial capital. The more astute dealers may be temporarily welcoming a few foreign artists and galleries to get over what they hope will be merely a short-term crisis, but meanwhile we are setting-up a THIRD FRONT OUTSIDE NEW YORK involving strategies devised and applied outside the international market able to give full range to the realisation of our consciousness and identities, without any dependence of our consciousness and identities, without any dependence whatsoever on the funds of the New York banks.

The art market, its information and mass-circulation systems, the Pompidou Center and the imperialism of New York exist. They are here with us as typical products of a market-orientated consumer society. The Sociological Art Group does not have the power to get rid of them. It must therefore subvert them, so that art, instead of being the sublime expression and saving "EXTRA humanizing factor" of the economic, political and military power structure, may become the interrogative consciousness of everyone.

The Sociological Art Group
(Collectif d'art sociologique)
Herve Fischer, Fred Forest and
Jean-Paul Thenot.

Paris, February, 1977.

paris seminar: statements

A. That which is currently art is defined by a set of notions, the rules of which are known to and accepted by the social group accepting the given phenomenon as art.

This set of notions, values and rules governing them is part of the ideology of the social group.

The ideology of the social group is that ideal picture of the world/model/, which it would wish to exist.

The structure of such a model is founded on the experience acquired by the group, and also on the wish to modify it in such a way which would allow to bring about such a state of affairs which the group could accept as beneficial to it.

My position as an artist is determined by the existing set of rules and values in art.

I am an artist for as long as my work can be interpreted as belonging to art, though at the same time I remain an artist when I change these rules, since a change of rules is a binding value in contemporary art.

B. The contemporary model of reality is a materialistic model. The difference between the two basic systems of the contemporary world - between the older form, capitalism, and the newer, socialism - lies in the divergent, class attitude to the means of production.

The capitalist break down into classes differently related to the means of production and its implications in culture define the area of activity by contemporary artists.

The more efficient is the functioning of the capitalist system, the greater is the speed of changes in the material structure of civilization - and vice versa, the greater the speeding up of changes in the material structure of civilization - the more efficient is the functioning of the capitalist system.

Changes occurring in our environment require an effort which is essential to adapt to them. The greater the pace of those changes, the more frequent is the need to adapt to the changing situation - the greater the effort.

C. The more advanced is the system of production, the greater are the opportunities for increasing production. In a capitalist society the gap between the weak and the strong is widening steadily. The strongest attains a hegemony. The dependence between material practice and

ideology results in economic hegemony accompanying cultural hegemony. Hegemony in art means that personal notions, values and rules of appraising cultures are enforced on others.

Art functions in culture as a certain plus value. This plus value offered by art confirms the plus value of the ideology behind it. The plus value of ideology gives a plus value to the social system and the state of affairs resulting from it.

The moment the contextual character of art /the set of notions, values and rules resulting from the context of social practice/ is revealed, art ceases to substantiate the correctness of social practice. On the contrary, Social practice substantiates the correctness of art. As an artist I am subjected to the operation of the system of values, notions and rules governing contemporary art. These rules are enforced upon me by the Art World, which holds a position of hegemony, is the leader.

These rules are set by the ideology of the leader. The ideology of the leader is enforced by its social practice. There is a dependence between notions employed in art, its criterions of values and rules and the context of reality. Therefore the acceptance of an art system behind which lies a different model of the world from that in which I live, implies an acceptance of words without accepting their meaning. This would place me in the position of a stylist, which is what all provincial artists do.

Provincial art never acts in its own interest. Its dependence on the leader only strengthens the position of the latter as one who supplies the only true models to copy. Art models, because of the contextual dependencies, are at the same time models of reality proposed by the leader. The idea of isolated areas of art is unacceptable. Being in reality impossible to apply it would simultaneously imply an abandoning of contextual influences of art. The only possible situation is that of introducing ones own context to the set of parameters characterizing the context of others.

THE CONTEXT AS THE PARAMETER OF ANOTHER CONTEXT implies:

a/ the legal validity of varying outlooks /and not only that of the Art World/ on the grounds that they reflect a different social practice. That they are different is because their contexts are different.

third front

b/ the relativity of the set of notions, values and rules /also those proposed by the Art World/, and in consequence, the relativity of historically shaped models of reality.

E. The excessive acceleration of contemporary civilization is the effect of the operation of a specific, historically conditioned system. The effect of the excessive acceleration of civilization is the loss of a semantic relation between the system of signs employed by culture and the marked reality. Our notions, which we employ to define reality, do not keep up with the speed of changes occurring in it. We must understand reality to be able to construct it. To understand it we must each time start from the beginning in defining its meaning, depending on the existing context.

The sense of my work as an artist does not lie in making reality a part of art - as had been proposed in 20th century art from Duchamp, through happening, land art, body art, politics as Beuys' art - but of making art a part of reality. This is served by my premise of the contextual nature of art. Existing states of affairs are relative, depending on the changing context, and they may undergo changes.

Jan Swidzinski

1. 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.

2. We affirm that cultural activity can have a dynamic interrogative role in ideological transformation which stands in dialectic relation to the power base. This is opposition to the cultural hegemony reflected in the international art market which appropriate art as a commodity to bolster capitalistic ideology.

3. 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 from New York.
- c) to co-ordinate regularly future activities: research, practice, forums, etc.

The THIRD FRONT is the one strategy to offset the 'capitalist division of labour in the art market'.

The Panel for the seminars was composed of:

H. Fischer, J.P. Thenot, J. Swidzinski, A. Marras, P. Woodrow, B. Dysin, F. Gribling, P. Dunn, L. Leeson, F. Forest, E. Cesar, B. Eves, S. Corley, D. Boadway.

Go to the Enemy's Rear

Alertly Music by Hsien Hsing-hai

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of notes and rests, with lyrics underneath. The second staff continues the melody and lyrics.

We'll go to the en'-my's rear and van- quish ev'- ry foe. We'll
(We'll) go to the en'-my's rear and van- quish ev'- ry foe. We'll

go to the en'- my's rear and van- quish all the foe!
go to the en'- my's rear and van- quish all the foe!



DIODES



Crash in Burn

(pearl & duncan, behind royal alex)



**DISHES
JUBILEE
SHOCKER!**

Photo: Bill Probst



Photo: Isobel Harry

IS THE NEW WAVE
A PERMANENT WAVE?



The Coolest...

B-Girls

Crash in Berlin

(pearl & duncan, behind royal alex)

GIRLS



Photo: Bob Patrick



Photo: Isobel Harry

PLUS... FASHION BURN!



INTRODUCING THE CURSE

Photo: Bob Patrick

the CADS



*Trudok chisme +
offspring*



Frankie-Head

bologna events

Bologna Arte Fiera, the International Week, the International Performance Series, the international gatherings, the international room service.

DAY ONE

Prior to the opening of the performance series at the Bologna Museo Comunale d'Arte Moderna (to run simultaneously to the Arte Fiera), a crack down by the police brings death to one student of the local university. The student association demands an investigation into the poor housing conditions and the limited access of use to the city housing stock and public buildings. The left wing government, set as an example for many years as a 'good' government for the city of Bologna (traditionally 'red'), represses the students and the workers' demonstrations to minimize the public debate over the inadequacy of housing and over the restricted use of public buildings (such as the museum of modern art). The death of the student arouses even more the situation. Demonstrations at the museum. Further threats and police crack down. Students occupy some public buildings and have a sit-in that the police attack.

DAY TWO

The museum finalizes the schedule for the CEAC 'performance'. The questionnaire is made ready for printing by the museum staff. The 'performance' is to be called 'contextually defined behaviour'.

ACT ONE

Conflict between museum officials. The curator supports, the director opposes. One prepares the blackboard schedule, the other has it removed. One deposits the questionnaires on the public information desk, the other seizes them.

ACT TWO

A meeting is called between officials of the museum and the CEAC. Censorship of the performance is declared. Slogans are hurled at the museum regarding the performance selection. The museum officials in a defensive position recognize themselves and transform the term bourgeois into fascist.

ACT THREE

A compromise is negotiated. The performance is allowed under the condition that it be done in the presence of the Canadian ambassador, expressly for his visit on Sunday evening. With such an honour,

we cannot refuse.

DAY THREE

The traffic of the fair is normal. Names already known, pass on. Similar to a miniature world, one can walk in minutes from a Leo Castelli to La Mamelle, from Herman Nitsch to Marina Abramovich. Names are exchanged. Promises are promised. Smiles are returned.

DAY FOUR

The Floating Museum from California, which received assistance from the Bank of Rome in the U.S., proposes that an international association of alternative art groups and centres be founded in Europe for direct access to the great European art collector circles. The proposition is backed by the numerous Canadian groups present at the fair and is also supported by the Italian artists collective present during two initial discussions. A request is made for the meeting to be held at the next fair to be supported by the Bologna museum.

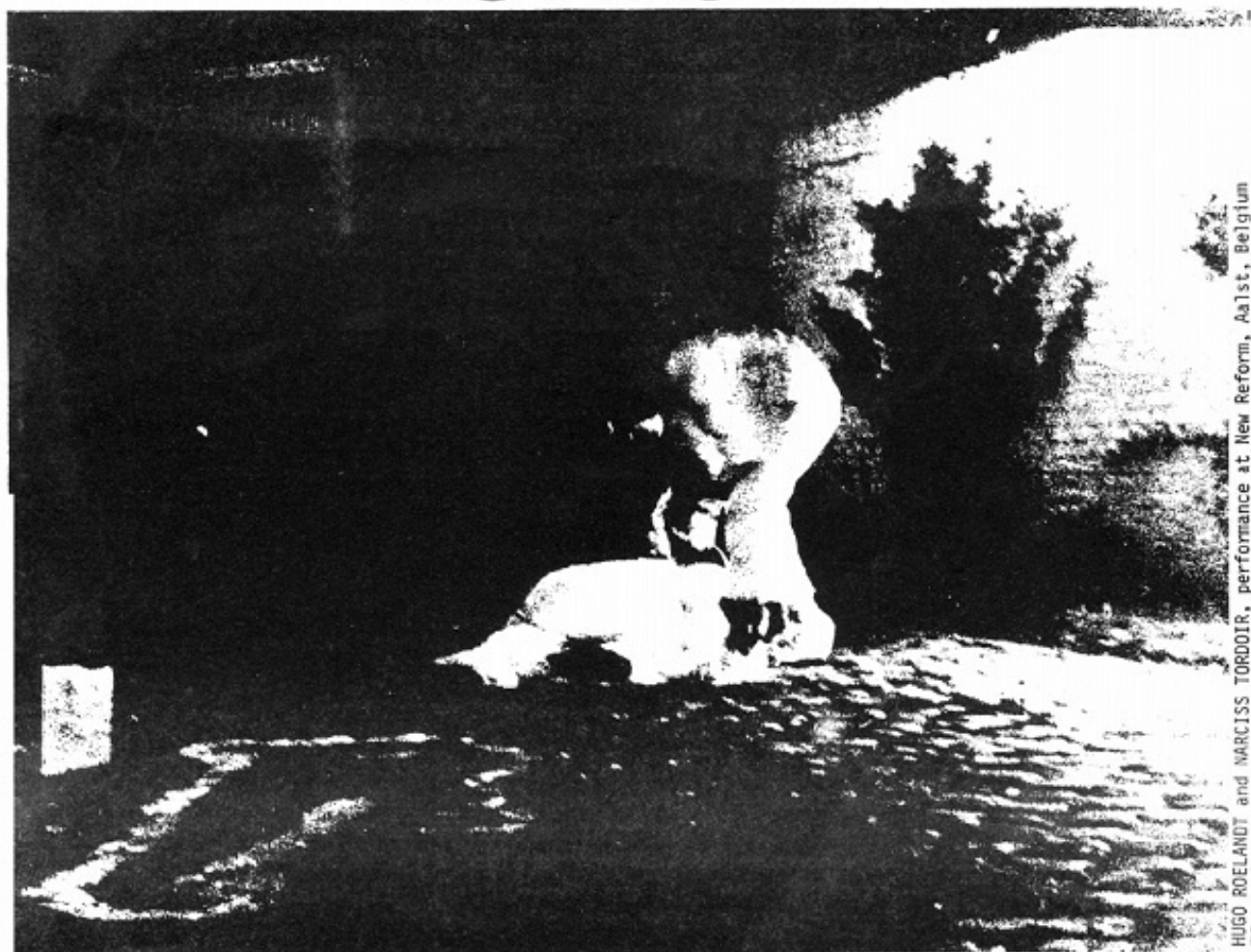
ACT FOUR

The performance is executed in one of the first floor areas of the museum. Arturo Schwarz kindly lends his talent as he translates and reads in Italian the questions the CEAC is presenting to a seated audience. Other words and other questions are slipped and murmured into the sensitive ears of the audience, which does not know where aesthetic ends and reality begins. Performers and activists hear the comments: "I'm completely bewildered!" Meanwhile, an interview is arranged with representatives of the revolutionary front from the students association. "Your action is quite different from the other performances. You have understood our condition." "We just had some unanswered questions." "The other artists come here without knowing the situation and play their gig, irreverent of what is happening here. Did you know that a student died a couple of days ago?" "We found a lot of contradiction and some kind of censorship from the museum." "Yes. The use is denied for the kind of work that you are actually doing. This interests us a lot, to be able to come here and discuss the situation. This is what we want to do."

EPILOGUE

Following our action, a request was presented to the museum for hosting 'cultural' seminars open to the entire population.

network



HUGO ROELANDT and NARCISS TORDOIR, performance at New Reform, Aalst, Belgium

NEW PLACES RUN BY ARTISTS

BASEMENT GALLERY Newcastle, Great Britain

Basement gallery is, together with Butler's Wharf (not Butcher's Wharf as printed in *Flash Art*) one of the few places in Great Britain consistently presenting performance art. Other spaces only occasionally present performances and live events. Basement is encouraging this new art-form for local and visiting artists. It is their intention to bring in more performance artists who have been passing through the London scene.

KAAT Kingston, Ontario

The Kingston Artists Association is a collective of artists working in different media who felt the need to organize themselves into a visible centre. These artists are now presenting their own works as well as collaborating with other groups for the encouragement of a wider discussion on issues in recent art and are intending to have performances and show film work.

'CONTEXTO CULTURAL'

The objective of a group working around the cultural context in Acree, Brazil, is above all to create a local and national cultural consciousness; such a consciousness to act as a defense mechanism against the cultural invasion promoted by the regular press and the mass media directed by ruthless editorial boards, who are practicing a particular colonialism by exploiting the poor and domesticating or liquidating the indigenous people (Indios).

INCONTRI D'ARTE DI EXPERIMENTA curated by Antonio Ferro

Artists meetings curated by the poet Ferro have recently seen the intervention by Horacio Zabala, who has been proposing the slogan 'Art is a jail', with a series of design probes on jails for artists, some of them floating, others in the mountains, or underground. The jails have the minimum living dimensions, making a statement on the advanced capitalism effect on our lives and its increasing possession of the whole territory which confines our dwelling to reduced boundaries (meant physically and conceptually). Zabala's language opposes itself to the 'jail' language and continuous self-reference that art(ists and critics) is entrenched in. The discourse he uses exists outside 'art' and it can communicate in inter-social situations above all. In accordance to this principle a choice of living is made not falling into the easy argument used by notable artists who are caught in their 'contradiction'. The series of discussions is held at the Università Popolare of Naples.

ARCUS Lublin, Poland

The most recent art project in Poland is the Arcus Gallery, ephemeral insofar as being one specific centre, since the organization uses the local university hall for discussions. The documentation archive will be made more accessible in the Fall. The curator is interested in the textual aspect of art, collecting manuscripts and printed information on recent art. Arcus was the sponsor of the first Polish Contextual Art seminar in Poland (at Kazimierz) which was a follow-up to the CEAC Contextual Art seminars of last year.

raw-war

Wherever we were, we were surrounded by the American dream. Musak playing the tunes from the Western hit parades, Musak backed the restaurant scene, the hotels and the homes of millions of Polish people. No matter where, U.S. music made itself obvious. We understood then that music acts as one of those insidious devices one cannot ignore. The presence of tunes performs the same function as the physical violence of a presence. Aesthetics is overlooked and forgotten, but music exists over our consciousness, it creates the mood, it defines the culture of domination.

Reacting to the now traditional socialism of the communist league, the young and the populace at large assume that historically the time has come for a re-thinking of those 'revolutionary' organizations which are slipping and losing any sense of reality. In some socialist countries, socialism is either choked by the enormous bureaucracy that wants to oversee every single piece of textual information (for example, to make even a simple photocopy requires the approval of the censor), or it preserves the conventional social structure of the bourgeoisie with its whole system of signs and values. Perhaps the classical aristocracy and the professionals have lost somewhat their traditional command over public affairs, but there exists a class of 'new rich', a bureaucratic class, and a petty bourgeois class which strengthen their position by inflicting a power differential that is helped by the censor-cut strategy. In fact, who is the censor?

Who participates in the definition of the state? Who defines the terms and the tools that are adopted in this process? As anyone knows, no strikes are allowed to shape the social situation. The rigid economical and political structure redefines itself, eliminating any conflicting forces that might question the obsolescence of roles and strategies.

The Polish character and geography tend to keep the waters still. The youth, the students are the ones to stir them, though much of the news is glossed over by the official news machine which invariably presents a state of no problems, where no conflicts ever arise. The idea of the 'problem' keeps the heads of the bureaucracy awake. The 'no problem-no conflict' ethics dominate the language and the information machine. With Poland isolated from the Western world of con-

sumption and surrounded by the doctrinaire marxism of the Soviet Union, its people long for the mythical abundance of the west. The justification is ready at hand: Polish culture has been traditionally connected to French and Italian culture rather than the Russo-Slavic reality. The Russian agricultural revolution, rebelling against the feudal czarist regime, could not be compared to the more sophisticated social development in Poland where a different type of aristocracy and learned minority dominated. To justify even further the assimilation of a distant mode of consumption is the active and evident presence of a Catholic tradition. The Church is active everywhere in Poland. Nuns run freely in Bunuel-like effects through the streets of Warsaw or Lublin (just a few miles from the feared no-man's land of the Soviet Union). The dreaded border between Poland and the Soviet Union has not been crossed as often by the Polish as the other borders towards the west. The no-man's land presents (for all practical purposes) a one way flow. The Soviets visit Poland but no Polish visits the Soviet Union.

DOUBLE STANDARD

Double standards are common, helping to define the limits of territory. For the residents, it is quite easy to move about within the country, flying from city to city quite inexpensively. But, moving into the West becomes problematic. Monetary exchange values and the thickness of the walls create laws that govern the number of residents who might afford to leave (even temporarily) the country. Life as we observed it was just like anywhere else. People are fed up with the time-consuming bureaucracy, though they are dressed, housed, entertained, instructed, educated, coordinated, employed, and no one seemed to work extremely hard. It was interesting to view the equality that women have in the highly paid jobs involving manual labor. In fact, women were seen in abundance cleaning streets and clearing fields. Of peasant extraction, they belong to the well-paid working class. There are tales of an old aristocracy that wears white gloves while working in the fields to maintain a link with their heritage and to maintain a distinction from the peasant class.

The consumer system retains the nineteenth-century system of small stores specializing in few goods. Large department stores do exist, however,

though they resemble their counterparts in Western Europe rather than in North America. The appeal of goods from the West (Levis, in particular) is contained and even enhanced by the existence of popular speciality stores that stock highly priced items which only dollars can buy. This adds to the existence of a wide-spread black market for the exchange of Polish money into Western currencies (especially dollars). This black market exists with little apparent opposition from the authorities as an alternative to the official exchange/banking system. Double standards, double values, double systems coexist side by side.

Parallel to the social double standards, there is a duplication of cultural networks. It is misleading to compare our culture with theirs in that ours is concerned with strategies, the "how", whereas theirs is concerned with the epistemology of relationships, the "why".

WE HERE-

Similar to the Canadian preoccupation with historicification of the marginal fields of activity such as art, Polish antithetical art centres are struggling to expand their strength both nationally and internationally. These centres, with a few notable exceptions, are supported by the open structure of Polish students associations as they relate to local universities. The universities, by official planning, are supposed to maintain cultural centres that include recreational and exhibition facilities. The art centres (galleries) are directed by professional artists, who, despite their dependence upon the student associations, possess an autonomy of direction and management. The problems faced by these "student" galleries are common to any cultural organization. These problems involve censorship/surveillance and the low budgetary allocations for their operations. The censorship process delays the communication necessary for speedy development in any project which concerns the mass production of printed matter. The low budgets restrain the centres from operating ambitious programmes. Compared to the student galleries, all "official" galleries (usually, though not necessarily more conventional and conservative in content) are well off with full-time paid staff and possibilities for the provision of artists' fees and official lodging for visiting artists. In general the difference is a quantitative one, a quantitative access to the purse of the nation. In terms of content, the student galleries have a greater control over their cultural direction than do the official galleries. Their exhibitions are, thus, usually more audacious and explorative. Remont, Sztuki Najnowszej, and Labirynt galleries have presented Reindeer Werk, Marina Abramovich, Valerie Export and are thus, making connections to the international art alternatives. The older tendencies, those based on a neo-dada sensibility, have ceased to be a valid challenge to the conventional art culture.

The new challenge is coming from the organized youth and those intellectuals and artists who have rejected the dominant ideologies and have not fallen into the trap of merchandise and safe art. Passing over the conceptual overload from the West, contemporary Polish artists are able to avoid the deadly super power of New York imperialism. There is an evident "short-circuit" connection between the young Polish artists and those radical artists who have not been absorbed by the West Broadway art market racket.



CONTEXTUAL SEMINARS at KAZIMIERZ, POLAND, May 20-24, 1977, photo by Andrzej Owczarek

RAOUL MARROQUIN, performance 'Superman', De Appel, Amsterdam



vogue



MICHAEL BERMAN OF THE POLES, photo by Zforjen

punk

spanking punk

The latest rebellious form for Toronto's youth scene is the rave of crash 'n burn punk rock groups. Pushed into coordination by the banning of those groups from the Colonial Underground, the Diodes, Viletones, Dishes, TeenageHead, Curse are now the source of considerable attention. Media coverage arrived promptly on the scene with miles of columns about the rough scene and the fever of new wave rock. Far from homogeneous, each of the groups has their own fans, groupies, and audience and offers a choice for our consumer spirit.

To prove their talent, they are challenging the well-worn CBGB's myth and are creating their own. The Ramones and the Dead Boys have commented on the really alive spirit at crash 'n burn, so different from the New York scene.

Parallel to the groups playing-out: their withheld rebellion, the crowded audiences are playing fashion conscious through their imaginations and recycling of low cost goods. The audience both shows off and mingles. Sometimes their signs of frustrated consumerism come out in broken beer glasses and make-up applied with razor blades. The punk rock scene in Toronto is considerably different from that in Britain, where the youth are the victims of working class conditions. The Canadians, instead, exist on the edge of a capitalist surplus, having grown up in homogeneous suburban settings. The wall

to wall carpet environment at mom's and dad's doesn't have the glamour and the punch of what one sees on TV. The emotionless generation dreams of instant success and clan respect for their unnoticed virility. 'Women are treated like women' and men try hard to show their difference. Forms have lost their contextual meaning and assume the no-meaning of make-up. The contradictions are far greater than the possibility of making a choice. The labour ethic entrenches all, leaving the margin of a night out of self-expression. The Big Organization, the State are viewed in the right perspective: a huge machination that should not be taken seriously. Allowing oneself to be noticed helps greatly to be different, not to be ashamed of ragged edges, of the grease marks on your face. Let's upset the old folks. The helmet and chain look, lost its meanings except for the media history of what was a long ago period of terror: Fascism. It is not the same kind, it's cruder and exaggerated in outlook. Pushed to its extreme, the group offers what the audience wants in its voyeuristic role: the treatment of a consuming crowd with subconscious masochist traits. 'Don't call us, we won't call you', say the Viletones.

Media and advanced capitalization promise the dream of exclusive possession for the smarter. Receiving coverage fuels the contradictions. To channel the energy in a revolutionary way still leaves different doors to choose from.



NAZI DOG of the VILETONES, photo by Ralph Alfonso

video

AN EXPERIMENT IN FERRARA

Conducted by the Video Group of the Palazzo dei Diamanti directed by Lolo Bonora.

The Museum of Modern Art in Ferrara is supported by the City of Ferrara, and as a video facility open to all cultural operators and the general public, is one of the few centres in operation in Italy, today. Other museums in Italy (and probably in Europe) have not yet found their role and social definition the way Franco Parina and Lolo Bonora have found theirs. Starting with a few portapacks, they opened their doors to a large video event organized by Jorge Glasberg two years ago. Since then, they have documented some of the artists coming to Ferrara (Andy Warhol, Cristina Kubisch, CEAC artists, Missing Associates, Rœi Gillespie). Art tapes have been explored and exhibited as well as produced on a local scale. The use has been internal to the museum.

A point has been reached in the meantime of total saturation of art tapes. Art tapes were works that few were interested in. No response was generated by the 'aesthetics' of art tapes. Art tapes communicated to no one, they were self-referential and false, dictated by the consciousness of the art world necessities and lacking a consciousness of bridging thought and meaning.

From this observation, the Ferrara museum video curators have initiated a brave experiment in didactic video. Tapes were produced as open documentaries on the behaviour and response of people in very specific circumstances. The most complete and interesting of the series has been the work conducted in the local mental hospital, which has produced a great deal of criticism and reconsideration. The tapes were made over a long period of time. They showed the life pattern of the patients in the hospital. An extension of the same project showed interviews and the life pattern of the patients at home, back into the re-adaptation to 'normality'. The contradictions, the loss of self-esteem in the patients while they were in the hospital were brought into focus. The patients, later, viewing the images of themselves on video monitors, became more self-conscious, creating a sharper critical view of themselves.

The video projects, besides being used in specific institutions as a tool for self-learning, were also used in the local cafes to overcome the present ban on the use of cable television in Italy. Questions and collective issues in this fashion surfaced as collective experiments in living. As recently noticed in Ferrara, organized groups challenge the BIG ORGANIZATION, the System; and women fight together for the right to abortions, distributing petitions to be signed and discussing the issue in public squares, while loudspeakers broadcast the latest Italian 'ballad styled revolutionary songs'.

SOCIOLOGICAL VIDEO: AN ANTI-TELEVISION

In the recently released book 'Theorie de l'art sociologique' by Herve Fischer,

published by Casterman, there is a section in which Fischer proposes sociological video. Comparable to our viewpoint, he declares the sociological use of video as the extension of the eye which reveals and brings a crisis of consciousness in the viewer. He also differentiates video in 'real time' and 'offset time'. The first being the group effort which produces and consumes its own relationship among the members. The 'offset time' is the broadcasting of a 'real time piece' to a larger audience; in this case the number of producers is smaller than those who will view it, while in the first case, the viewers coincide with the producers. 'Offset time' video broadcasting requires a faster pace than the 'real time' operation: the differential rhythm. This technique is, in fact, the one largely used by conventional television. In order to capture the audience, real time is charged with dramatic and violent intensity. The work of anti-television is a work of showing the nature of the television 'image', its false naturalness and chumming effect, in other words, creating a process of distance to show the complete framework of television's massification.

WAVE

(World Association of Videomakers and Editions)

As announced in Art Communication Edition 2, WAVE is the collective formed at the 5th International Video Encounter organized by the CAVC at the ICC in Antwerp, Belgium in February, 1976. The organization's objectives and principles were defined by its members from different countries (in Canada, Amerigo Mirras from the CEAC in Toronto). Further meetings are planned and other activities which are aiming at creating a consciousness that only by starting from a joint international action will it be possible to promote the development of video, in spite of the differences generated by geo-political frontiers, the members' countries varying technological levels, and their corresponding artistic and ideological products. 'Universalization of efforts and regional evaluation do not contradict.' The international video events are the possibility for establishing, with the active participation of its operators, the basis for a united future tending towards the wide exchange and circulation of artists and video works, and encouraging the effective application of a principle of reciprocal and generalized protection of videograms.

TELEVISIONS

Published by the Washington Community Video Center, Inc.
P. O. Box 21058
Washington, D.C. 20003

TELEVISIONS fills the function of a well informed, multifaceted journal on video art, broadcasting, community documentation and plain technical information on the use of video. In its very satisfying format, it deals with all aspects of video information and is not the usual media freak publication, nor a star-filled promotional paper. It is well balanced in its diversity of content and now in its 5th volume, TELEVISIONS is a good example for what a contemporary video journal can be. For us in Canada in particular.



WARREN DAVIS and AMERIGO MARRAS of A.C.E. on C.B.C., photo by Ron Gillespie

THE VIDEO HAPPENING

A video experience is one of learning, analyzing, and creativity. Some have made use of the facilities at C.E.A.C.'s video department in the recent past and found the experience to be most gratifying. If you do not know how to use the equipment, or are afraid of the technology, yet would like to tackle it; or to experiment with the medium if you are not frightened of it, you might probably be interested in our workshops. There will be a series of four workshops held at C.E.A.C. starting sometime in July for a fee of \$5. If

you would like to know more about the workshops please phone C.E.A.C. at 368-4933 and ask for Saul or Bev.

If you know how to operate a porta-pac and would like to borrow one for a specific purpose, please call us for an appointment with references handy. If playing back, editing, or dubbing is what you require we can accommodate you as well. And if you have tapes that you would like to show publicly at C.E.A.C. please let us know.

- Bev Goldman

press

MAYDAY

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Station K
Vancouver, B. C.

A collective of politically motivated artists constitute the directive force of Mayday magazine with articles and other contributions on the problems of action in socially relevant issues. These issues are centred around the working class and the latent revolutionary force in it. As a magazine which is also conscious of the new role of the artist in the contemporary society we congratulate them for this collective editorial effort, believing that more collective work still needs to be catalyzed in the Canadian consciousness.

WET

The magazine of gourmet bathing
published by Leonard Koren
200a Westminster Ave.
Venice, Cal. 90291

WET presents itself in an attractive format and with a consistent search for the furs of watersports, bathing, mudding, the pleasures of showers and lockers. Each of WET is an artpiece, a document of contemporary anthropology; in between design, photo-art, and fashion. Particularly recommended for architectural students.

In the March, 1977 issue's interview with Robyn Blake (photo-documented), we learn about mud-bathing and the 'ambivalence' of getting into the mud pool. Beyond being a 'fad' item, WET can truly constitute a worthwhile research source for a behavioural activity that is common to all, in all the possibilities and combinations.

GHEN

edited by the 'Movimento Arte Genetica'
c/o Libreria Adriatica,
Pza Arco di Trionfo
73100 Lecce, Italy

The first issue of GHEN, a tabloid which declares itself to be making the connection between 'art' and genetics (or the genesis and transformation of art) is the group effort of artists from Italy. In an essay by Francesco Saverio Dodaro 'Genetic ambivalence', it is made clear the meaning of such a connection. For instance, there is a discussion of the conditioning of humanity by 'genetic' time which is observable in the repetitive sounds produced by drums, clapping, chants, prayers, metrics, rhythms; all being reproductions of the prenatal heart beat, and an observation long known and often the object of remarks.

B-CAR

Chris Burden
Designed and produced by Future Studio
for Choke Publications, 1977

or 'The story of Chris Burden's Bicycle Car with texts by Chris Burden and Alexis Smith'. The booklet covers the entire process of designing and testing a self-made bicycle car during the three months Chris Burden worked on the project in California, Amsterdam and Paris. He had thought of considering as a performance the driving of the self-made car in the Appel Gallery in Amsterdam and at the Stadler in Paris. The car is conceived as the materialization of an alternative vehicle to overcome the energy crisis and it turned out to be a one person car made out of bicycle parts with an engine.

A SOCIAL HISTORY OF MUSEUMS

by Kenneth Hudson
the MacMillan Press, Limited, London,
1975

Twenty dollars for this book? Twenty dollars for a two hundred page book? A social history of museums this is not, although such delusional tufties are understandable.

What Kenneth Hudson does provide is questions, questions all too rarely asked by museum personnel. For whom are museums assembled, anyway? What happens to something when its existence is defined within the context of a museum? "Only the person of exceptional imagination, knowledge, and powers of detachment can return to an object the associations and the qualities which the museum has taken away."

Hudson's account of the history of museums (of all kinds) is interesting in light of his background as an extensively published industrial historian. His call for museum leadership is not a call for scholarly pretension nor pedestrian banality, rather it is a plea for vision and sympathy. The test by which a museum succeeds or fails is its ability to integrate itself into the lives of the communities (both of proximity and of affinity) that it serves.

The lack of much source material is repeatedly apparent, though Hudson expands on meagre offerings with insight and wit. Though the book is characterized by having raised greater expectations than it can fulfill (more and better photographs would have been appreciated) he does offer model criticisms of many museums, renowned and obscure.

The book will be welcomed by those who share his desire to return to the people the cultural inheritance that was the product of their labour. Many would do well to acquaint themselves with an historical perspective lacking from the sincerest of rhetoric. A Social History of Museums cannot provide this; few ideas are pursued in such a way as to provide other than a mosaic of incidents and observations.

- John Patchney

FUTURE LANGUAGE

by Stanley Berne
New York: Horizon Press, 1976

Stanley Berne is by no means unknown to writing, having first published, in 1954, A First Book of the Neo-Narrative (co-authored with his wife, Arlene Zekowski). The present volume is welcome for its adoption of an expository conceit, broaching the problem of how one might articulate ideas as ideas, rather than as metaphors.

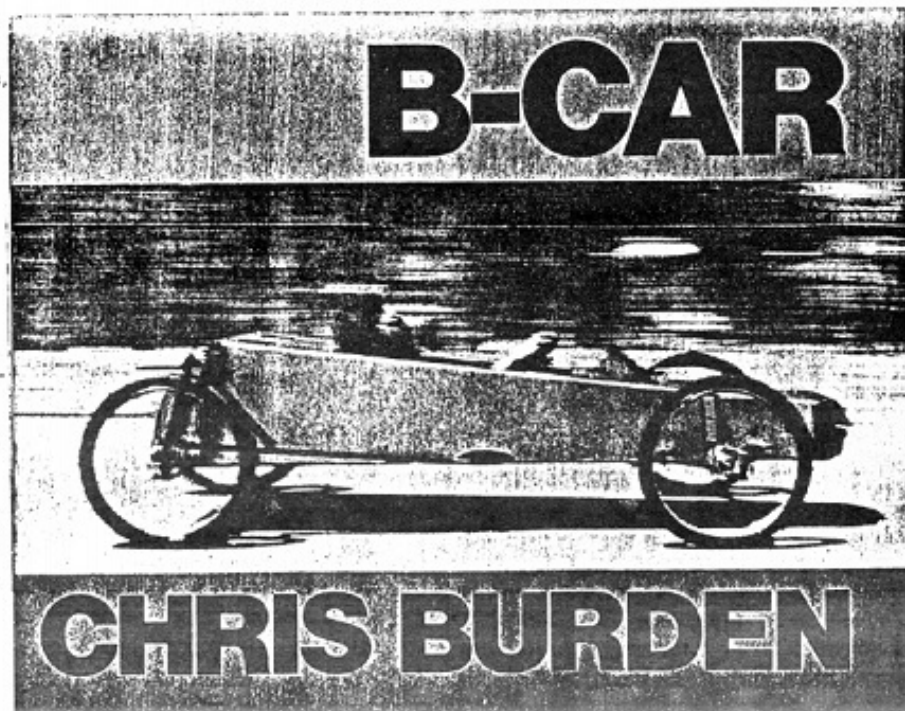
Ironically, Berne has succeed all too well - as a development in style, he does make available a useful tool for those whose ideas outrun their adeptness at conventional constructions of grammar. Easily discernible has been the trend towards more conversational patterns within written discourse - Warren Brodie, and, in a sense, Daniel Spoerri come to mind. Berne has developed the so-called 'Kommatic' style, "which pushes the comma outward and outward to the farthest reaches that thought may freely want to flow." The ease with which Berne manipulates this new set of rules makes the apprehension of his thesis a generally pleasurable experience.

This effort expended in the assimilation of means to articulate has taken its toll upon the exposition of a coherent dialectic. While one can be sympathetic to Berne's projection (like Kant's) that we are coming into possession of our freedom, to cloak that freedom in such bourgeois values (as he has repeatedly attempted, e.g., in his preface to The Unconscious Victorians, 1969) is ultimately to cheerfully adopt the repressive structures of the very system which he ostensibly opposed.

One could say more; Berne would do well to study McLuhan and Swidzinski.

This is not to dispel the exemplary character of Berne's writing, and many would do well to emulate for a while his technique. One wonders, though, whether this model does in fact engender the permanence and pan-culturalism to which its practitioners would aspire.

- John Patchney



everything in the art world exists in order to end up as a book

The big topic now in the art world is artists' books: there have already been several exhibitions of them, Other Books & So in Amsterdam and Printed Matter in New York are dedicated to selling them, Art Rite and Dumb Ox have just come out with special issues on the subject, and it looks like the scene is spreading, the presses rolling, and the artists coming to terms with their new-found literacy. Gone are the days when 'artist's publication' meant no more than a catalogue for an exhibition, the usual formula being a few retros, a list of the exhibits and maybe a statement by a critic or sometimes the artist him/her-self. The conceptualists (particularly Lawrence Weiner & Robert Barry) started the swing towards the text (or a collection of texts in book form) as an autonomous work, which opened up a whole new production/distribution set-up, whereby Sonnabend or Leo Castelli could post their artists all over the world. Initially, and I'm talking about 10 years ago now, the artists book was considered as something like the multiple - indeed Multiples, Inc. were one of the first publishers to put out important but inexpensive editions by artists, although these were usually in loose sheet rather than book form. In Los Angeles, Ed Ruscha began publishing large editions of his photobooks in the 60's; again these were more multiples in book form rather than 'books' in the literary sense of the word. This brings up a difficult point for my critical terminology: what is an artist's book exactly, what makes it different from a printed published multiple?

It's partly a question, I think, of 'literacy'. Let's go back a bit more in time: Motherwell's crucial anthology of Dada Painters and Poets came out in the late forties and influenced a whole generation of New York painters and poets who knew each other intimately and collaborated in the production of book editions, usually with a poet's work illustrated by a painter. A couple of decades later artists, poets & musicians banded together under the banner of Fluxus & they too put out editions, although usually boxed in plastic rather than boards. But the word was definitely IN. Meanwhile, in Europe & South America the concrete poets and the visual poets were also making books in which literary sensibilities were married perfectly with aes-

thetic concerns, and it was their books which spearheaded the do-it-yourself approach to publishing, which had previously been the exclusive domain of the poets. Dieter Rot in particular was busy filling books with his prolific output of words & images and making book-objects from cut up magazines & newspapers and enclosing perishable foodstuffs in the books themselves. Rot's importance as regards any discussion of the state-of-book-arts needs to be emphasised as his pioneering work is still largely unknown in North America - indeed, in Art Rite's artists' books issue his name only appears once, whereas in England and Europe he has achieved far more recognition. In the US and Canada there appear to be far fewer publishers of artists' books than in Europe, although, paradoxically, Paris, famous for its book-culture, bookshops and publishing houses, has produced surprisingly few books of this nature. Must be the debilitating power of the Academie Francaise.

There's a lot of books coming out of Germany, Holland, Belgium, Eastern Europe; in Spain Francisco Pino has published several volumes which are pure object-books using coloured pages with window-like cut outs so that 'reading' them becomes a kinetic/visual activity. Similarly the German Helfried Hagenberg has produced a series of unique-copy books which are blank books ('commonplace books') whose pages are meticulously hand-cut in the form of, for example, a horizontal line that expands from the centre as the pages are turned until the cut out line contracts to vertical. He has also made a cut pages book in which the cut out forms a sphere inside the body of the book. Hagenberg is having a whole section to himself within the artists' books section of this year's Documenta. Nobody in North America is making books like this, and very few artists are working with the idea of the book as OBJECT, as Rolf Dittmar, the organiser of the Documenta books section discovered when he went on his recent talent-spotting tour of America (see Peter Frank's essay published in ArtRite & reprinted in The Dumb Ox). Alison Knowles' THE BIG BOOK is about the only exception I can think of. So what sorts of books are the North American artists producing? Browsing at Printed Matter & Jaap Rietman's in New York, my first impression was of



"A. told C., that he'd insist on just one thing -- B. was not to wear his moccasins."

CAROLEE SCHNEEMAN, performance 'ABC, we print anything, in cards', De Appel



"The women agreed their energies should be directed to their personal strengths and creative will, not to an idea of 'happiness'."

the highest standard of production of the books: clear printing, glossy paper, etc. - not a mimeo job in sight! Although there were a few xeroxed productions. The styles of the works published in the books seems to follow whatever styles are current in the galleries: photo-documents are popular, so are narratives. Gordon Matta-Clark's book *Wallpaper*, with its pages sheared in half horizontally, was the only book I saw that didn't conform to conventional book format. There was an interesting book with no authors name or imprint that consisted of what looked like standard prose but which was composed of totally meaningless 'words' - something like: zkght bagh rthe yt dhfr.....etc. I imagined it to be one of the books from Borges's *Library of Babel*. The new-found literacy of New York (& some Toronto artists is reflected in the large number of books which consist solely of narrative, usually of a personal, confessional, diaristic nature: Constance de Jong and Kathy Acker are two practitioners that come to mind. On their own these are quite literary books; it is only when they are performed that they shift over to the art spectrum, and then it's a matter of the artist's personality more than the quality of the words. Also it's quite noticeable that most of these personal narrative books are by women artists. Taking the book into the performance arena (rather than making a book from a performance) does seem to offer a new direction for the art of the book. I recently saw a performance in Amsterdam by Carolee Schneeman called *ABC, WE PRINT ANYTHING, IN THE CARDS* in which Carolee read out about 160 short highly personal texts from cards which were also projected onto a screen while on another screen complementary photographs were shown. The book of this piece is already complete: it is the piece, and there'll be an edition of it out soon from a Dutch publisher.

As artists' books become more acceptable as an art commodity we'll find more publishers willing to produce such books. Already there are publishers in New York specialising in these books, e.g. TVRT Press, Printed Matter, Holly Solomon Gallery. The situation differs from Europe in that there the books are more often produced by the artists themselves or by presses that also publish other material such as visual poetry. What has not yet happened in America is a re-evaluation of the book in the way that other media such as painting, sculpture, film have been stripped bare and undergone critical examination. Artists aren't trying to do anything with the form of the book - they simply take it as given & fit whatever they can into it, pieces found from other books, photos of their grandmother, their diaries, anything. This is where the European influence could be beneficial. In the last century, Stephane Mallarme wrote an essay called *ABOUT THE BOOK* which dealt with the book as an object, with the "grey mass of words", the turning of pages, and the fact that basically all books were the same. His great unfinished project *LE LIVRE* was planned as a monumental multi-media work involving performance, reading, music and theatre (and, interestingly, chance processes). It was to be his book of the world. The works that contemporary book-artists are producing are moving in this direction, but they'd better hurry: before we know it, the book will be obsolete.

Michael Gibbs, June, 1977

Correction - in *Art Communication* Edition 5, there was an announcement of an exhibition of books by Michael Gibbs. Some of the book titles mentioned were not by Michael Gibbs, but by John Liggins. These were: *ELEMENTAL ACTIONS* and *EXCHANGING LANGUAGES*.

Books received:

Walter Aue: *Appetit monte Isola*, Bielefeld; Edition Marzona, 1976.
 Robert Barry: *untitled book*, Warsaw; Galeria Foksal, 1975.
 Anne Behrnt: EBN 91 85260 07 X, Lund; Edition Sellem, 1976.
 William Burroughs: *Electronic revolution*, Expanded Media Editions, 1975.
 Michael Byron: *Pieces*, Maple; Michael Byron, 1976.
 Ulises Carrion: *Contenta*, Warsaw; Remont Gallery, 1976.
 Germano Celant: *Offmedia*, Bari; Dedalo Libri, 1977.
 Giusi Coppini: *Manifestazioni artistiche fiorentine*, Florence; Edizioni Techne, 1971.
 COUM: G.P.O. versus G.P.O. Geneva; Ecart Publications, 1976.
 Rene Demizot: *Une empreinte n'est jamais seule*, Paris; Yvon Lambert Zbigniew Dębak: *Systemy*, Warsaw; Galeria Remont, 1975. Editeur, 1975.
 Vittorio del Piano: *Super/azione*, Taranto; del Piano, 1975.
 Peter Engel et al: *Klitzekleine bertelsmanner*, Schöden; C. Gauke Verlag, 1974.
 AMIO Fiorentino: *Fonazione*, Venice; Scuola Grande di San, 1976.
 _____: *Secondo strato*, Noci; Società d'Editrice Delphimus, 1977.
 Herve Fischer: *Qu'est donc l'art sociologique?* n.p., 1976.
 _____: *Theorie de l'art sociologique*, Paris; Casterman, 1977.
 Aldo Franchi: *Langhissima cadendo*, Florence; Edizioni Techne, 1971.
 Eliza Gajewski: *untitled book*, Warsaw; Galeria Remont, 1973.
 Jochen Gerz: *Recto/verso*, Florence; Edizioni Techne, 1971.
 Zbigniew Gostomski: *Z powodu "Odczytu o niczym" John Cage'a*, Warsaw; Galeria Foksal, 1976.
 Nancy Gordon: *Dialectical dialogues*, n.p., n.d. Galeria Foksal, 1976.
 _____: *Eleven works*, n.p., n.d.
 _____: *Seven spaces*, n.p., 1975.
 Dan Graham: *Films*, Geneva; Ecart Publications, 1977.
 Frank Gröblich: *I machinatie*, Amsterdam; Gallery Swart, 1977.
 Van Klaus Groh: *Reale concepts*, Aals; New Reform Gallery, 1972.
 Brian Kipping: *Memory drawings*, n.p., n.d.
 _____: *Twenty points in a landscape*, n.p., 1972.
 Tadeusz Kantor: *Emballages*, Warsaw; Galeria Foksal, 1976.
 _____: *The theatre of death*, Warsaw; Galeria Foksal, 1975.
 Jarosław Kosiowski: *Metaphysics*, Warsaw; Galeria Foksal, 1972.
 Anna Kutera et al: *Art as a form of life*, Wrocław; Galeria Sztuki Najnowszej, 1977.
 Jerzy Ludwinski: *Some comments on art*, Lublin; Galeria Arcus, 1977.
 Luigi Malinoff: *Autate le farfatte a posari sui fiori*, Florence; Edizioni Techne, 1972.
 Lucia Marcucci: *Poesia visiva*, Florence; Edizioni Techne, 1972.
 Raul Marroquin: *Changing personalities*, Maastricht; Mad Enterprises
 _____: *How? Maastricht; Beau Geste Press, 1974. Inc., 1974.*
 Eugenio Miccini: *Arte contemporanea e discriminazione assiologica*, Rome; Fantini Editrice, 1975.
 _____: *Ex rebus*, Florence; Edizioni Techne, 1970.
 _____: *Il popolo e forte*, Brescia; Edizioni Amadeu, 1971.
 _____: *Ipotesi e ricerche d'arte contemporanea*, Taranto; Edizioni "punto zero", 1974.
 _____: *Le ginestre*, Florence; Vellechi Editore, 1964.
 _____: *Medagliere*, Visual Art Center, n.p., n.d.
 _____: *Poesia e/o poesia*, Brescia & Florence; Edizioni Sar-
 _____: *Poesie est violence*, Paris; Agestia, 1971, mic, 1972.
 _____: *Poesie visive*, Florence; Edizioni Techne, 1970.
 _____: *Poetry as sign, sign as poetry*, Florence; Edizioni Techne, 1974.
 _____: *Poetry gets into life*, London; Nbane Publishers, 1975.
 _____: *Techne, nos. 9/10*, Florence; Edizioni Techne, 1972.
 _____: *Techne, nos. 14/15/16*, Florence; Edizioni Techne, 1975.
 _____: *Underground/A*, nos. 1-5, Florence; Sampietro editore, 1972.
 Clodomir Montiero: *Dorrotiero de rotmas*, Sao Paulo; Edicoes Quiron, 1976.
 Lech Mroczek: *Calendar 1977*, Wrocław; Galeria Sztuki Najnowszej, 1976.
 _____: *Testy*, Wrocław; Galeria Sztuki Najnowszej, 1976.
 Valery Osteneva: *Underground shadows*, New York; Pass, 1977.
 Luciano Ori: *Spartiti teatri*, Florence; Edizioni Techne, 1973.
 Harsi Palm: *Multum in parvo*, Toronto; Berger, 1977.
 Andrzej Partum: *Manifesty sztuki*, Lublin; Galeria Arcus, 1977.
 Fabio de Poli: *Interventi su Picasso*, Florence; Edizioni Techne, 1969.
 _____: *P & S*, Florence; Edizioni Techne, 1971.
 _____: *Per ricordarti che sei un uomo*, Florence; Edizioni Techne, 1969.
 P. J. Ribeiro: *Abstracos de um tigre*, Minas; Edicao do autor, 1976.
 Keith Richardson: *Poetry and the colonized mind*, Tish, Oakville; Mosaic Press, 1977.
 Clive Robertson et al: *W. O. R. K. S. C. O. R. E. P. O. R. T.*, Devon; Beau Geste Press, 1975.
 Ernest Robson: *I only work here*, Chester Springs; Dufour editions, 1975.
 _____: *Prosydnic print*, Parker Ford; Primary Press, 1975.
 Sarenco: *Enea Ferrari e Piero Manzoni*, Brescia & Florence; Edizioni Endre Tot; Totajoya, Geneva; Ecart Publications, 1976. Sarmic, 1972.
 Bill Vazan: *Wordline*, Montreal; Bill Vazan, 1971.
 Lea Vergine: *Il corpo come linguaggio*, Milan; Prearo Editore, 1974.
 Ariene Zekowski: *Image: breaking image*, New York; Horizon Press, 1976.

Catalogues received:

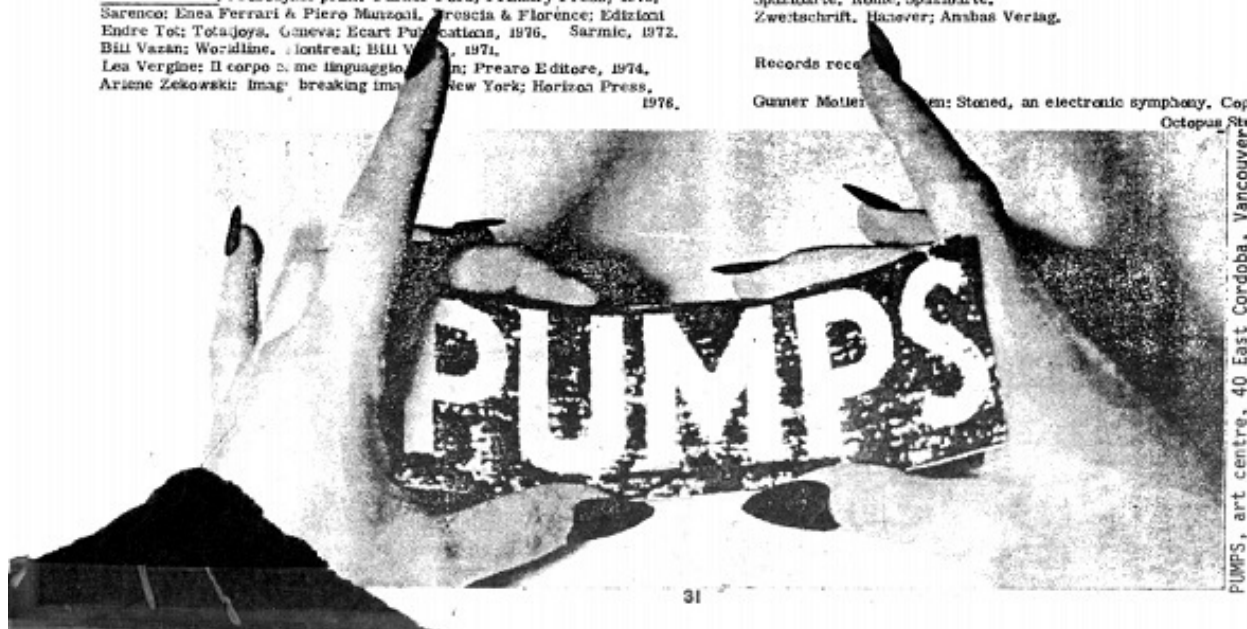
Marina Abramowicz, Wrocław; Galeria Sztuki Najnowszej, 1976.
 Alessandro Paladini, Bologna; Stamperia della Quercia, 1977.
 Amsterdam, Paris, Düsseldorf, New York; The Solomon R. Guggenheim Museum, 1972.
 Arte Fiera '77, Bologna; Ente Autonomo per le Fiere di Bologna, 1977.
 Artists' bookworks, London; The British Council, 1975.
 Backworks, New York; Backworks, 1976.
 Hendrikus Bervoets, Stratford; The Gallery, 1977.
 Barbara Caruso, Stratford; The Gallery, 1977.
 catalogue, Warsaw; Galeria Remont, 1976.
 catalogue, Warsaw; Galeria Repassage, 1976.
 catalogue, Wrocław; Galeria Sztuki Najnowszej, 1976.
 Catalogue 1977, Toronto; The Coach House Press, 1977.
 Catalogue no. 3, Amsterdam; Other Books and So, 1976.
 Dokumentacja prac, Warsaw; Galeria Repassage, 1976.
 Druga Grupa, Cracow; The Kryształowy Gallery, 1974.
 _____, Warsaw; Galeria Foksal, 1976.
 Fred Forest, Paris; Fred Forest, 1976.
 Four artists, Stratford; The Gallery, 1977.
 Galerie niezależne, Warsaw; Galeria Remont, 1975.
 Luciano Giacardi, Bologna; Galleria Comunale d'Arte Moderna Bologna, Zbigniew Gostomski, Warsaw; Galeria Foksal, 1975.
 David Haigh, Halifax; Eye Level Gallery, 1977.
 Handbuch der alternativen Deutsch-sprachigen literatur, Hamburg & Jelen, Warsaw; Galeria Foksal, 1972. Maastricht; Verlag PE, CH, 1978.
 Koji Kamoji, Warsaw; Galeria Foksal, 1972.
 Eugenio Miccini, Venice; Galleria li Canale, 1974.
 Missing Associates, Toronto; Missing Associates, 1977.
 Najnowsza sztuka węgierska, Wrocław; Galeria Sztuki Najnowszej, 1976.
 Narrative art, Brussels; Palais des Beaux-Arts, 1974.
 1963/1976, Milan; Studio Marconi, 1975.
 Ken Nutt, Stratford; The Gallery, 1977.
 Original editions, Antwerp; Guy Schraemen Editeur, 1977.
 Pecał muley, Wrocław; Galeria Sztuki Najnowszej, 1976.
 Lamberto Pignotti, Rome; Centro Giorgio Morandi, 1977.
 Poesia visiva, Florence; Firenze Estate, 1976.
 Quadrum Galeria de arte Portugal, Lisbon; Quadrum Galeria de Arte, Reimder Werk, Warsaw; Galeria Remont, 1976.
 _____, Wrocław; Galeria Sztuki Najnowszej, 1976.
 Rudolf Schwarzkogler, Innsbruck; Galerie Kraxinger, 1976.
 Shitbandit, Toronto; Gallery Seventy-six, n.d.
 Small press record of books, Paradise; Dustbooks, 1975.
 Stany graniczne fotografii, Wrocław; Sympozjum Katowice, 1977.
 Wojciech Szepiet, Warsaw; Galeria Foksal, 1975.
 Text/sound/image, Antwerp; Guy Schraemen Editeur, 1976.
 Keiji Uematsu, Aast; Editie New Reform, 1977.
 _____, Wiesbaden; Museum Wiesbaden, 1977.
 Bill Vazan, Buenos Aires; CAYC, 1975.
 _____, Paris; Centre Culturel Canadien, 1977.
 White sculpture of the Inuit, Vancouver; The Simon Fraser Gallery, Krzysztof Wodiczko, Warsaw; Galeria Foksal, 1976.
 Works by Kenneth Gaburo, La Jolla; Lingua Press, 1975.

Periodicals received:

Alphabeta, Milan; Muthipta.
 Art & Cinema, New York; Visual Resources, Inc.
 Art Dimension, Rome; Art Dimension.
 Artes plasticas, Porto; Artes Plasticas.
 Ausgabe, Berlin; Ausgabe Verlag.
 Blatetyn, Warsaw; Zarząd Główny.
 Che, Naples; Che.
 Choke, Los Angeles; Choke Publications.
 Crash N' Burn News, Toronto; Crash and Burn.
 Crisis cross double cross, Los Angeles; Paul McCarthy.
 Dramatika, New York; John Pyros and daughter.
 The dumb ox, Northridge; The Dumb Ox.
 Extremes, Leeds & Lincolnshire; Githan Clark & Shirley Cameron.
 Gaudemus information, Billohoven; Foundation Gaudemus.
 Lata journal, Los Angeles; Los Angeles Institute of Contemporary Art.
 Media, Montreal; Galerie Media.
 Readings, London; Readings.
 Segno, Pescara; Umberto Sala Editore.
 Spazioarte, Rome; Spazioarte.
 Zeitschrift, Hanover; Anshas Verlag.

Records received:

Gunter Motte: *Stoned*, an electronic symphony, Copenhagen; Octopus Studio, 1974.



PUMPS, art centre, 40 East Cordoba, Vancouver

BEHAVIOUR

DOCUMENTA VI

KASSEL GERMANY SEPT. 8-16

"TO INVESTIGATE INTO 'BEHAVIOUR' IS TO FIND MORE OF OUR OWN NATURE, WE WANT TO FIND THE AMBIGUITY WITHIN EACH DISCIPLINE, AND IN THE END TO FIND THAT ALL HUMAN ACTIVITIES CAN BE UNDERSTOOD AS BEHAVIOURAL ONES. THE BEHAVIOUR SCHOOL IS THE PLACE FOR THE DIALECTICAL FORMATION OF SOCIETY, OF WHICH THE OBJECTIVE IS TO RAISE QUESTIONS FOR THE EMERGENCE OF A SPONTANEOUS BEHAVIOUR, CONTRARY TO THE LOGICAL ORGANIZATION OF THE REPRESSIVE SOCIETY IN WHICH WE LIVE" - CEAC'S BEHAVIOUR SCHOOL, AT THE FREE UNIVERSITY, WORKSHOPS AND PERFORMANCES, SEPTEMBER 8 - 16, COORDINATED WITH ARNULF RAINER; LILY ENG, BRUCE EVES, RON GILLESPIE, AMERIGO MARRAS (CEAC); DIRK LARSEN AND TOM PUCKEY (REINDEER WERK).

SCHOOL