

Anderson 1976

2

# CEAAC

## January

Sn	Mo	Tu	Wd	Th	Fr	Sat
<del>1</del>	<del>2</del>	<del>3</del>	<del>4</del>	<del>5</del>	<del>6</del>	
2	3	4	5	6	7 NOON Steve Long VIDEO	8 J. Bellas DANCE WKS
9 KAREN SHAW BOOKS	10 ARTEI COMMUNICATION DISCUSSION	11	12 8pm ELLEN MAIDMAN "ENVIRONMENT"	13 8 p.m. ↑	14	15 J. Bellas DANCE WKS
16 8 pm LUCIO POZZI VIDEO	17 ←	18 8 PM SUPER 8 FILM SCREENING	19	20 8 PM MARTHA WILSON "Performance"	21	22 J. Bellas DANCE WKS
23	24	25 8 pm DAVID SHULMAN	26	27	28 NOON "The making of a star" VIDEO	29 J. Bellas DANCE WKS
30	31	FILMS	AUSTRALIAN FILMS			



"Et je prévois que l'initiative (de l'art contextuel) sera mieux reconnue par la suite comme l'intuition juste de la nouvelle et nécessaire orientation des démarches artistiques."

Herve Fischer in Parachute, Winter, 1976.

MARTHA WILSON PERFORMANCE JANUARY 20  
8:00 p.m.

"My name means the shape I am--and a good handsome shape it is, too. With a name like yours, you might be any shape, almost..."

From Annotated Alice, Chapter 1

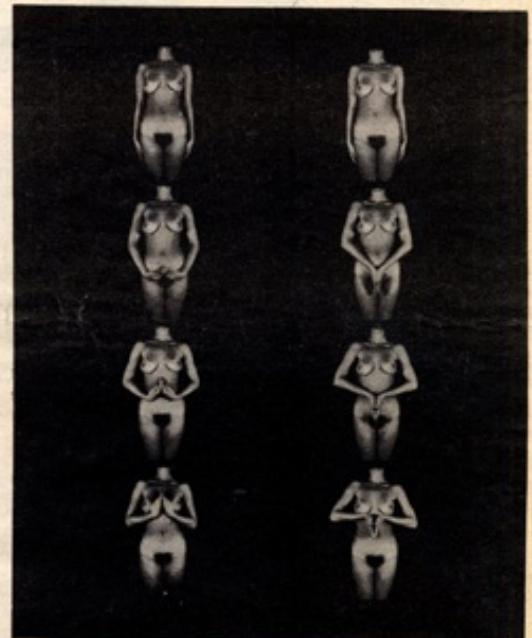


photo: Artist's Space

CANADIAN PREMIERE OF MUSIC FOR "EINSTEIN ON THE BEACH" BY THE PHIL GLASS ENSEMBLE

A single concert by the ensemble will present the continuing harmony of Wilson's new opera. The opera (a collaboration of A. De Groat, B. Wilson and P. Glass) was recently presented in its entirety at the Metropolitan Opera House in New York and in Europe at the Venice Biennale, the Festival D'Automme in Paris and premiered at the Festival D'Avignon.

Note: Due to very limited seating, advance tickets for the concert may be purchased for \$5.

FOR FURTHER INFORMATION  
PHONE 368-4933



photo: Heather MacDonald  
Ron Gillespie at the I.C.C., Antwerp

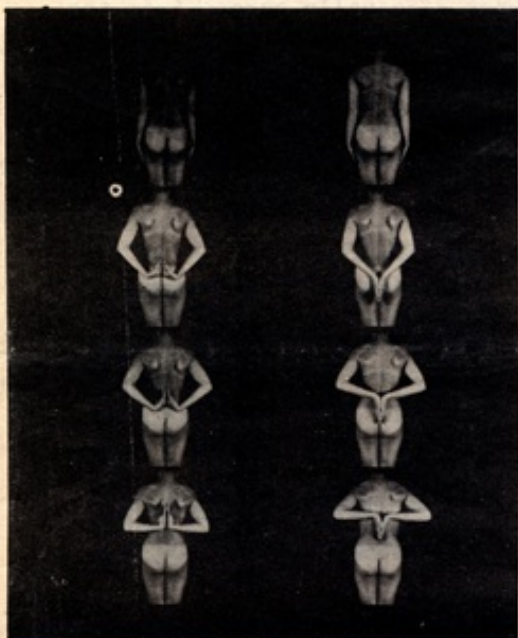


photo: Polish Contextualists

MOVEMENT WORKSHOPS\*

I A class in movement exploration problems and improvisation leading towards individual and group performance situations with some historical study of art/drama performances.  
Time: Saturdays, 1-3 p.m.  
Duration: 10 weeks  
Begins: January 7  
Fee: \$25 (\$10 registration fee at beginning)

II Open improvisation Workshop. This is to be free and open to anybody wishing to work in the area of performances and share their knowledge with others to broaden horizons. This could take the form of loosely improvising together, or different people leading a workshop at times, bringing in whatever sound, marks, film, words. It is hoped that the groundwork in class I will enable people to filter into situation II.  
Time: Saturdays, 3:30-5 p.m.  
Begins: January 7  
Fee: Free

For further information contact Jill Bellos (863-0870).

HALLWALLS

Hallwalls, 30 Essex St., Buffalo, is an alternative centre presenting didactic performances, lectures, concerts, screenings by visiting artists and critics, such as Vito Acconci, Rita Myer, Lynda Benglis, Dan Graham, Bruce Naumann, Barbara Rose and Michael Snow.

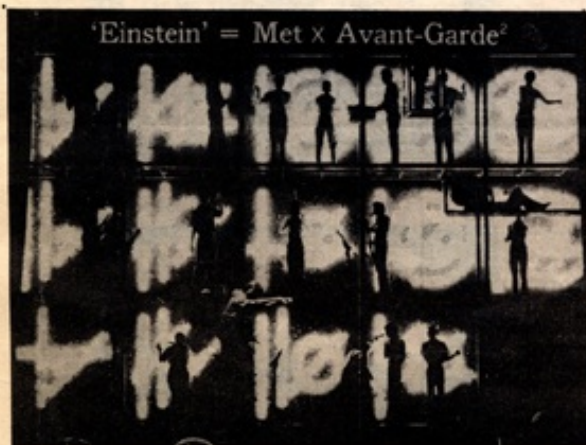


photo: Babette Mangolde

PERFORMANCE SPINNING

FEBRUARY 3-6

New Piece by Wyndham Wise and Richard Shoichet

This performance is the first one after the controversial collaborative work "Shoptalk", an experimental piece on 'communication'.

## CONTEXTUAL ART:

The November seminars of contextual art in Toronto were intended as confrontations among Art Sociolog. Collective, Jan Swidzinski, (Provisional) Art & Language, Joseph Kosuth and Sarah Charlesworth, and some Toronto 'workers' involved in the theory and praxis of a contextual nature. The task was to find the commonalities and divergencies among the parties, as a process of initiating a dialectical communication among these groups sharing similar elaborations of socio-political practice.

Individual hostility (recent splits between (Provisional) Art & Language and Kosuth and Sarah Charlesworth, and the further splits within (Provisional) Art & Language), New York cultural and economical domination, and the formalization of the (any) seminar situation did not help to bring about an in depth exploration of the supposed commonality of the parties involved. To different degrees, all the seminar participants share the intention to practice self-criticism and theoretical approach to their social practice.

Transcripts and other documents will be published by the Centre for Experimental Art & Communication. The effect spread by the focusing of contextual art debates is quickly taking shape. Parachute magazine (Winter, 1976), Arts-Canada (Dec., 1976) and Spill (No. 2, 1976) have shown some awareness of the contextual art statements. For the CEAC, the seminars were historically essential for a self-clarification of the function of art in a post-conceptual stagnation.

The seminars functioned both as practice and theoretical exposition (never finally verified or verifiable) of Toronto 'workers'. It should be pointed out that, in fact, early in 1974, the K.A.A., in Toronto, had presented some tentative approach of contextual art (then called 'Contextualism'<sup>1</sup>), although remaining at a formalist level of art. The dialectics of a social practice requires a time factor that then was too early to expect feeding back the original proposition. The on-going work within shifting 'contexts' is continuing, this time as a collaborative project between forces and 'workers' from Canada, East and West Europe and perhaps the U.S.

<sup>1</sup> K.A.A. - brochure, Toronto, 1975.  
See also LANGUAGE & STRUCTURE IN NORTH AMERICA (K.A.A., Toronto, 1975) and Blastbloom (Only Paper Today, October-1974).

## ELLEN MAIDMAN

I want to construct a room dedicated to Fyodor Dostoevsky. It will measure 8' x 8' x 8'. Its exterior will be black, and its interior walls, ceiling and floor, white. The viewer will be able to look through a single 2' square mesh opening. A single naked light bulb, hanging 1' down from the centre of the ceiling, will illuminate the room.

A framed black and white photograph of a pregnant torso will hang on the left side of the far wall (i.e. the wall opposite the opening). In the right corner of the far wall will sit a black straight-backed chair with dice on the seat. A folded newspaper will lie in the corner diagonally across from the chair. On the floor between the chair and the newspaper will be splashes of dried blood. Scattered about the walls will be counting marks of various sizes done with soft lead (i.e. ~~111~~, ~~111~~, etc.).



Video: Keith Lock, CEAC, Toronto  
Contextual Art Seminars, Nov. '76

FOUR LEADING QUESTIONS AS PRINCIPLES  
OF REVOLUTIONARY PRACTICE.

WHAT IS A/THE CENTRE FOR EXPERIMENTAL  
ART & COMMUNICATION?

--It is the working ground where the forces of intellectual production, cultural consumption, as well as the exchange and the distribution of culture are managed in accordance to the need of Art & Communication while affecting social forms.

WHAT IS ART & COMMUNICATION?

--It is interface impact conducive with social forms as frames, structures, behaviour. Art as materialist practice and communication as dialectics in juxtaposition along contextual layerings produce revolutionary effects. Art & Communication is basically this: dialectical materialism practiced as ideology.

WHERE IS ART & COMMUNICATION'S AREA  
OF ACTION?

--It locates itself anywhere within intentional perimeters to affect the cultural neighborhood outside itself. It is dependent upon manifestation of itself. Itself being a context out of content back into context, that is ideological praxis back into social praxis or vice versa. Analysis and behavior are the directing forces.

HOW DOES ART & COMMUNICATION DO ITS  
WORK?

--"We try to carry out the principle of administration with as few people as possible. Critical analysis practice surfaces important issues. We reach outer boundaries to find out about unintentional conditions. One of the tasks is to work full time adopting double methods to manage culture and to modify its direction(s). We try to carry out the principle of Art & Communication with as many people as possible."

Toronto, 1976.

The January discussion by Art & Communication is an open session on 'behaviour praxis', to be held at the CEAC, 15 Duncan St., on Sunday, January 16 at 8:00 p.m.

MILITANT ART FROM THE LAND OF BEAVERS.

"Every artist a soldier" is an unfounded truth. The rapid re-development of wastelands and marginal warehouse spaces provides a glimpse of the end of unrevolutionary building in the future art milieu. Only collective struggle leads to victory over territorial management.

The 89 Niagara Street artists have uncovered unjust eviction from Their building. No media coverage was found or sought. We hope for a stronger cohesion in their radical stand to achieve the necessary confidence leading to a victory over obsolete zonings. Land speculation and zoning by-laws block the fuller use artists can make of marginal industrial areas in the downtown core.

The seed for a downtown large scale art community is bound by Simcoe Street, King St. W., Spadina Ave., and Dundas St. W. Worksites in operation are, besides the CEAC, the Music Gallery, About Books, Peter Pan Lunch. Impulse magazine is on the move outward. AGO, OCA, Gallery 76, Old Village bookstore and Vanguard Books have been long edging the area. GI headquarters is the latest arrival.

HEATHER MACDONALD

To commemorate the struggle of Heather MacDonald under the brutality of capitalizations with eviction from her work place without a just cause, under the weight of paralytic institutions and of armoured funding agencies, a collective (companions and friends) will install for public display her latest statement: the RAIN ROOM. The environment will be on view at the AGO (Art Gallery of Ontario) for three weeks, starting February 16, together with the documents leading to her actions.



# film

The forthcoming super 8 screening at the CEAC will have a discussion, to be audio taped, on the work screened. The January open session is at eight o'clock on Tuesday, January 18.

## FILMS JANUARY 25, 8:00 P.M.

### DAVID SHULMAN PROGRAMME I

(A Premonitory...)  
(Many layers...)  
(A current...)  
untitled  
(A...B)  
Specious Present  
(The Vacancy...)  
(On a Continuous...)  
The film works represent constructivist studies made with language as an incomplete reality. The "Books" are constructed for the films in a manner that they (both film & book in a dependent relationship) are assuming a changing meaning as the morphology of the relationship (book to film) changes. Shulman states that he does not, however, make artists' books but films.



photo: Castelli/Sonnabend  
David Shulman

### AGGY READ PROGRAMME II

The films selected (for this programme) have been made since 1968 and it is the intention of this programme to show that a strong independent film culture is, and has been, developing in Australia, that is, in general terms, as good as anywhere, although we are isolated from the latest avant-garde developments.

### PAST EVENTS

#### PETER DUDAR

His last film "Editing on the Run" is a transfer from video tape to film of fast editing sequences which keep throughout continuity of sound. The sound is amplification of live running with a resulting jazz quality.

#### PAUL SHARITS

Some older and some recent films (from the installation at the Albright-Knox Gallery in Buffalo) shown at the CEAC have been described by Sharits as environmental and based on his preoccupation with film "grain". Sharits, however, admits the limitations of these studies and hopes for a new turn of his work into a more "personal", perhaps "romantic" approach.....



Photo: H.Macdonald  
Missing Associates' performance at CEAC

### SUPER 8 FILM SCREENINGS

The December 14th screening of experimental super 8 films revealed the encouraging future evolution in film from Toronto. In the two and a half hours of projection, a total of eighteen films were screened.

The successful session of new footage exposure makes one believe that the direction of the young filmmakers is diversified enough not to bore, and yet the differences in cinematic orientation will correspond to a 'dialectical' ground for further discussions of new filmmaking. New view points are located by the juxtaposition of dissimilar works. Probably the most surprising effect from this last screening was the high resolution and sophistication in the film production and montage, audio dubbed and carefully edited. The resemblance to 'home' movies was far removed. A rundown, even brief, of the works screened will give some idea of the different processes involved.

We gratefully acknowledge the cooperation of Ross McLaren and Villen Teder, independent Toronto filmmakers, for their lending of projectors for the last film screening.

In order of appearance in which they were shown:

#### VILLEN TEDER:

Film #1. Abstract sequence of random patterns of paint cracks and synthesized configurations shot in fast sequence with some flicker effect.  
Film #2. Footage of a slow motion cloud formation obtained with video interface.

#### LILLY CHIRD:

Close up of two hands rotating a small decorated tea cup, gradually faded out.

#### ADAM SWICA:

Making a reference to a building corner, using the presence of such corner as a split screen, especially contrasting with the pedestrian traffic on the adjacent sidewalk.

#### ROSS MCLAREN:

Complex montage with fine editing. A study on movement between points of head, cars, rowing. Second film of filmmakers gathering recording hysterical laughter and recordfulness.

#### BRIAN KIPPING:

Film #1. Camera motion/panning from a referential horizontal position into the opposite side of the horizon always following a vertical path through zenith. The panning is repeated in different locations/reference horizons.  
Film #2. Excellent 'contextual' film of interrelationship of movement during 'off' situation and stillness during 'on' light situation. The frame is kept constant.

#### STEVE NIBLOCK:

Performance films of male body in an episode of honey and oil bathing with a reminiscence of Muehl and Nitsch's actions.

#### HARVEY CHAO:

Sequence of mirror play. The mirror is held in a blocking position, covering part of the background. The reflection is then tentatively matched with the background view, near illusion is found.

#### MARLENE WITH RON GILLESPIE:

Footage showing Marlene experimenting medical gadget and other ware onto her body.

#### ELLEN HAND:

Episode of hand study in different positions but always placed along one edge of the frame. The editing is very fast again showing flicker effects which work very well.

#### GEORGE WHITESIDE:

Flat surface of a rocky beach. The episode involves the piling of pebbles from the shore and then the tossing of the same rocks from the mound back into the water.

#### ROBIN WALL:

Footage of a fire being extinguished by firemen. The construct of the whole scene achieves humorous effects.

A lecture-performance by Lucio Pozzi on contextual Art as a video piece will be monitored from the 16th to the 22nd of January (Noon to 4 p.m. daily).



### On People

Women and men will be children and children will be women and men. Children will be more powerful than women and men. If anyone rules, children will rule, but as they become women and men they will forget their power and try to somersault back on themselves. Some will survive and go on to become women and men. The others will lie where they die, and will be like the earth and the logs. The result of their pubic efforts will be reflected in their smell.

It must be remembered that Today's people will live in Today, not tomorrow or yesterday or the day before. Only Today will exist, and it will only exist Now. Economy has a basis of future and past, which both being abstractions are not on the same basis as Now. Today's people eat Today, fuck Today, give birth Today and die Today. Today's people are not either physically or mentally like those of yesterday. Today's people need not be people.

People can live in great fear. A hunting hope on their tongues causes a babble of excitement in their mouths, but it never reaches anywhere as there is nowhere. Today's beings have no fear of fear. They are all Hunter. They are all afraid and they stamp their feet as what they fear is Belief (unstoppable). They jump from great heights and fly to their deaths if Today can't get them first. They fear yesterday. The little children are the truest of Today. As yet they can have no yesterday, but when their growth comes, then they too might just jump from those tall trees.

Today's beings will see "being" as the prime, rather than "existence" as the prime.

### On Possession

Through changing the mores of evaluation, Today's society will allow everyone to possess the most valuable commodity. Power. The fewer material encumbrances the average being possesses, the more power he will gain. Because of the aversion to individual recognition, each person will do his best to rid himself of, or never acquire material possessions. These goods will only point up that he is *there*. Once he becomes a target for recognition, others will find it necessary to relate to him, which will be precisely what they and he wish to avoid most. Recognition *defines* an existence. Through recognition as an individual the main source of his power is lost. His one possession gone. Through power being encouraged as the prime-life possession, Today's society will be able to develop a much faster flux-base. People will be able to live in conurbations of increasing density with less conceptual and emotional friction. Today, people will never recognise other people. Recognition creates history, and history necessitates reflection which stimulates reaction. Dense populations can't afford reaction.

Societies which cannot afford to give people real personal power, lay a heavy moral stress on the development of the individual, which in effect circumscribes his obtaining any real power. These societies encourage the development of myths which show the lack of a collective conceptual appreciation in a wholly negative light. In Today's world there will be no *possession* of sur-names, and most people will be called John. By "Power" Today's society means fluxibility as a base for positioning, so that all possible human resources are available at all times to all beings.

### Women and men

Cats will exist, and so will people and dogs. "Women" and "Men" will not exist. Men will be women and women will be men. There will be no number of identifiable sexes. There will be no one to count them. Dogs will be women and men and cats will be children just as children will be old hens.

### Music

There will be no music as such. Music will be the process of listening at noise, rather than to it. Density of noise will be found attractive.

### Health

In present terms Today's society will be supremely unhealthy. Food will be seen in incidental, rather than objective terms. The behavioural circumstances around the physical act of eating will be so indivisible from the act itself in most people's minds, that they will never know whether they are eating or behaving. Food will taste of nothing in particular as nothing in particular will be regarded as more desirable than something specific. It will be shapeless and colourless, and will need no preparing. It will be available scattered all over the land. People will hang around these lands, not for the food, but for the situation. Today's people will regard chemicals as important as food. They will have no regard as to what the chemicals and the food do to their bodies, as they will not think of themselves as being alive or dead. Most people will be covered with sores, cuts and bruises due to their life-styles, but this will not matter to them.

Today, the only reason for a day to end, will be death, exhaustion or forgetfulness. Days will be found in caves and sunshine, just as in night and day. Nights will be coaxed into the light, and days into the dark. Darkness will be

encouraged by the young, and the old will greet the light with suicidal blessings. The young will drag materials around to fill up the light, and old men will clear the space for night. Today's fear-god No will be appeased by accidental death.

"We limit our systems to try and grant ourselves immortality. But if we are neither dead nor alive or neither cats, logs nor humans, what need is there for immortality?"

Our feet are neither ground nor ours. Maybe they are pedestals to our mortality. If so, why should *they* ever die and rot? Both employees and employers are locked; polarised on one pedestal: Belief reinforced by Memory and Faith. If both are poles, North and South, each must be uncompromising to retain his concept of existence, which is essential to the maintenance of Identity, Understanding, Knowledge, Truth and Fiction. Who lives on the Equator? The unemployed and unemployable? If so, they live where the fruits are richer, the sun is warmer and where "The Jungle Is Impartial." But they're so used to partiality that most will die, save those that let their identities blow freely in the wind. Nothing's like tomorrow, and some things are Today. Polarities pro-create the state of conflict. Using reason to justify this conflict, man has to use Truths which utilize conceptual Doublethought as their invisible pawn. Only if mankind believes in the existence of Thought as an ontology, is conflict essentially the state of his existence.

If man is to be acquired by the jungle of Being he will have to neutralize Conflict or cease. If he is only a small part of existence, then it is time he re-discovered his capabilities as a non-functioning material. Maybe his Behaviour, or perhaps his Feet, will non-function his functions and let them meet."  
(John)

### Movement

Peoples' movements will no longer have any bearing on where they go, or how far they travel. They will fling their arms, feet and necks in unconcerned parodies of de-lined movement.

### Sexdeath

Since all books will contain all information sex-books won't exist. This will reflect neither repression nor liberalisation. Peoples' awareness of their celestial and physical natures will be extended to the point where any photo or paper types/textures will be capable of fulfilling sexual needs. In Today's society sexual development will be so extended that male/female sex will seem bizarrely primitive.

"There are no schools as the idea of learning is counter-productive to the flux-base of inter-object communication. (Bear in mind that dogs are trees and cats are people or trees, and sometimes both.) People are born and die, and death is not prolonged. It is obscured by the Present consciousness of the society. Bodies stay where they drop and are part of that Present. Death is not hidden. The cat snuggles up to the old lady's dead body. She is a tree. A log. A curious smell. In her youth she was sexually attracted to railings. She was as attracted to them as to people. Trees, flowers, carpets, chairs, all used to affect her in different ways. She would look, but not see, touch, but not feel, caress, (but not care for), many different types of beings sexuality, and then grow an orgasm in the limbo of her mind. She was part of the generation that found the break between specific-concept sex and "nothing sexed nothing sex". (John)

### Clothes

Buttons and button-holes will not exist. After all they exist on an illusory basis of one to one. Other basis of fastening and attachment will be used. Material will exist that automatically attaches on contact to all material. There will be no different styles and no concept of different articles of clothing. There will be no concept of colour. There will be only varying shades of one colour. Red, blue and yellow will be seen as one colour. The process of development toward this viewpoint will come when people start to declare, "There is no colour Yellow. Yellow is Green." There will be no clothes shops. Clothing will be entirely an individual responsibility. People will stand behind curtains and declare that they are clothed. They will stand on floors and the soles of their feet will be clothed. They will sink into their no-shape seats and feel clothed. Situations will be considered to be clothes as much as clothes will be clothes. Clothes will be situations not necessarily related to people.

### The Universe

Because each man will see himself as a spiral, the illusory proximity of all material beings will be equal. Since there will be no conceptual basis for space, the heavens will be sensed as being as near as the horizon. Stars and planets will not be

identified as objects. Fingers held up to the sky will be viewed to possess as much star-quality as the stars themselves. If stars are seen as "Perfections", so will cuts and grazes on bodies be seen as such.

### Feet

Feet will be within one of the most involved areas of concern in Today's society. They will be subject to the same amount of comparative thought as space-research is in our society. If you are a spiral, if your basis of thought exists as a spiral, all material beings will be neither near nor far, due to the equidistant uniformity of the lines of a spiral. If your spiral does not extend to cover areas of material involvement, they simply won't exist. Someone who sees themselves as a conceptual point will position themselves spatially to other points. A being whose consciousness is the shape of a spiral, is never conceptually at any point. Now a spiral



photo: Angela Puckey

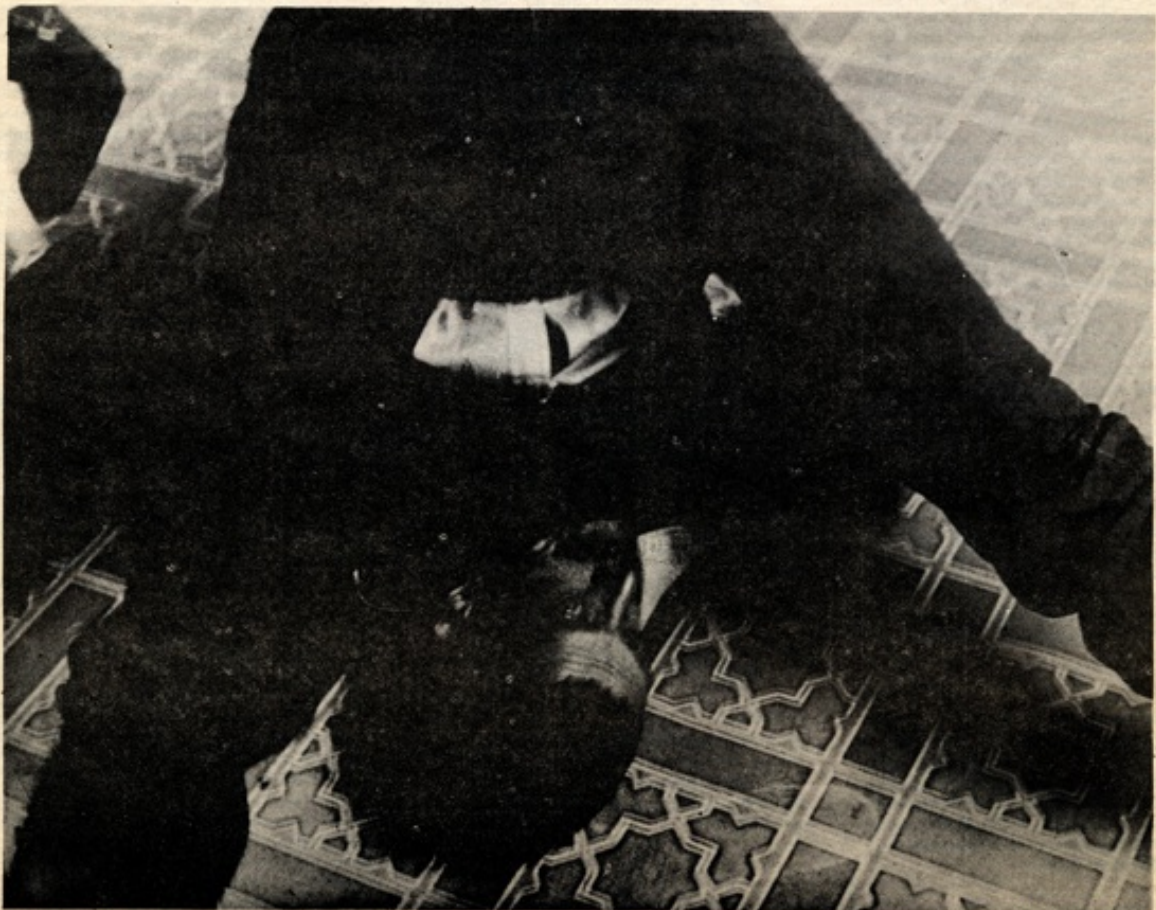


photo: Angela Puckey



## SIMULATION OF A SOCIAL ORGANISATION

The first of the two directions engaged upon in the present treatment of the use of a self-organising system as a learning model, is its use in a symbolic interactive machine method of concept-acquisition within 'isolated' environmental conditions.

The learning device is in itself a simulation of a social organisation, the simulation being capable of evolving according to problems generated by its own fabrication or its environments.

The simulation is intended to show some of the processes involved in establishing social-decision structures that optimise the information resources which it holds when matched against problems that threaten the stability of its fabrication. The simulation has an internal structure that continually seeks equilibrium between itself and a symbolically presented environment, and will rest in the same position until a predictive model it has of events in the environment breaks down as the events change, in which case they become problems. In the event of changes in the environment. The structure of the simulation has to re-organise itself in order to build a new predictive model, this generally established in making the maximum use of heuristics out of information gathered from previous events stored by the system.

As a problem is generated and a predictive model of it evolved by the system in order to provide a solution, so the problems increase in difficulty embodying more parts, the predictive models that are set up to cope with new problems having to evolve accordingly. As the problem level rises and it becomes more difficult to provide solutions, so the successful provision of a solution will tend to favour co-operative relationships between nodes that make up the simulation, as against competitive ones. This tendency to favour co-operative relationships brings about the establishing of agreed relationships between nodes, forming the foundation of a social structure between them.

The simulation functions as a task-orientated learning mechanism for two to four human operators, this group forming the system's nodes. The nodes are richly connected via a monitor to a central net, which takes the form of a dedicated computing device (a device which is given to a particular programme). Each node or individual in the group has an area of influence in the central net which, when the simulation is in its start position, are all equal and loosely connected with each other.

The central net is used to establish channels between members of the group, though initially when the simulation is in its start position, they are considered discrete adaptive systems with no existing connections between them. But as the simulation progresses and members opt to co-operate, channels can be established between the members via their individual areas of influence in the central net. The establishing of channels between members enables organisations to be formed by the nodes through mutually agreed links that increase the heuristic power and resources of the contributing nodes. The kind of social structure that emerges between members is dependent on the nature of the links established. For example, members may agree on specified cases for co-operation but remain essentially individual nodes in the system, or agree to richly connect, or merge altogether as one adaptive organisation by mutual agreement.

The simulation is organised so that, as problems become more difficult, the connections between members will have to increase in order to build heuristics embodying many rules. The establishing of organisations made up of more than one member becomes the likely option for members. The way the simulation does this is as follows: each member of the group has his own monitor which which is used to express or register decisions they have made and also to receive problems. While the problem an individual member receives is discrete, as is the solution they arrive at, its effect on the relationships between members is not discrete and can be seen altering the structure of the central net. Problems are represented on the monitors as sequences of events, the members of the group given a problem cue. The problem cue might be the first event in a series from which participating members attempt to build a predictive model which matches the rest of the events in the sequence.

## Stephen Willats

In the initial stages of operating the simulation, members or nodes are given problems which are linear and comprise few events. As the simulation progresses they are fed more difficult problems which have many events in parallel and are non-linear. All the members of the group are fed the same problem and they are given a set time to provide a solution in the form of a model that matches the events constituting the problem. The first member to provide a solution can store the results as a rule for further use as a basis of a future heuristic. As already mentioned, the result or solution is discrete to the member that provides the solution, and is not available to other members except by mutually agreed rules for co-operation.

A member has to have some area of influence in the central net in order to continue to participate in the simulation the size of which is related to the amount of problems they have solved. This stipulation is used as an incentive for members to try and provide solutions to problems. The member or combination of members that solve a problem first will increase their area of influence in the central net. The larger a member's area of influence, the more they have priority of potential command in any structure evolved between members to build a predictive model of a problem. A member can achieve a position of priority in attaining potential command in a sub-set made up of other members simply on the notion that they have more rules in store to form a relevant heuristic for a particular problem.

Though as a member's area of influence is increased in the central net, so the relationship between himself and other members becomes proportionately unstable. The instability between members is caused by noise generated in the channels between the member with priority of potential command and the other nodes. The noise level in the channels between members is reduced as co-operative relationships are established between them, so that as nodes attain the same base-line, the relationship between them becomes stable. The larger the area of influence a member has attained in the central net, the more difficult it is for the member to establish connections with another member because of the level of noise between them.

The sequential increase in problem difficulty as the simulation progresses means that gradually more parts are involved. Some of these parts are embodied in problems requiring the application of member's previously learnt and stored rules, or combinations of elements taken from them and applied to the provision of new heuristics as solutions.

In order to provide a solution to a problem a heuristic has to be constructed by a member or co-operating members that has as many, or is equal to, the parts in the problem. This in itself means that as problems increase in the number of parts they have, so the motivation to co-operate between members also rises in order to share or combine stored rules to make up complex heuristics as solutions.

As problems increase in their complexity, so co-operating members will have to organise a decision structure amongst themselves to maximise their resources and to provide similarly complex solutions. Any sub-group decision structure between co-operating members will need a common language in which to describe to each other their contributing parts towards the production of suitable heuristics.

The kind of decision structure that a sub-group of co-operating members might well form to provide coherence, is that of a hierarchy, with perhaps the member whose contributing part of a heuristic is most relevant to the constructing of a predictable model of a solution, commanding it. Though, as soon as a solution has been constructed by co-operating members of a hierarchy and shown to be correct by enabling stability between co-operating members' organisations and the problem environment, the rules of homeostasis mean that the sub-group hierarchy disappears. As the hierarchy between the co-operating members disappears the base-line between contributing members rises to settle at a level of equilibrium. This gradual rise to equilibrium is achieved through the dissemination to contributing members of a hierarchy of the sum total of data held in the hierarchy. In this way the command of any hierarchy shifts according to the problems presented, being given to the member who at any

particular moment can supply the most powerful and relevant rule as a solution to a problem. It thus makes the best use of its members' resources.

The essential constituent of this proposed model is that members establish their own decision-making relationships in order to extract predictive models of their environment, evolving the development of a social structure which enables this to occur.

## A MODEL OF SOCIAL ORGANISATION

The social decision-making model that is still currently predominant is essentially derived from machine age society, and though aspects of it are undergoing modification as a result of factors such as new technology, evolution of societal cognition, etc., it is still the model that most social groups are built around. The form this currently predominant social decision making model takes is shown in my decision role model diagram. My map of a decision role model shown in my diagram illustrates a system that is dominated by an orientating body that is made up of a comparatively small number of contributing members considered against the number employed in the rest of the system. The control exercised by the orientating body over the system biases the parameters and constructs for the rest of the structures, determining its orientation.

The orientating body feeds a decision tree which functions essentially in a hierarchical, uni-directional fashion. Each level in the decision tree relying on precedents for making decisions determined by higher levels in the tree. The decision tree tends to generate its own prescribed sets of rules for making decisions. The membership of the decision tree is generally associated with middle class social groups. The decision tree in turn feeds what I have called a machine base, as a result of the small amount of decision making associated with it. The machine base generally accepts prescribed conditions for operation from the decision tree. The social groups that are linked to the machine base have been traditionally seen as working class, though this is by no means a condition of membership.

While various social groups are associated with different decision roles, they can share and have similar areas of decision-making, though these are mainly confined to domestic situations such as gardening, shopping routines, holidays, etc. On the other hand, decision-making that effects the nature of a social group's social and/or physical environment are excepted as operating within set prescribed limits that are not by and large determined or articulated by the social group's membership. For instance, members of a social group do not generally determine themselves the nature of their neighborhood community structure, the relationship their social group has to other social groups, their physical environment, work roles, social resources, etc.

The structure of social groups that are represented at different levels in my decision role model tend to organise themselves around fundamental drives. One of these drives that effects the composition of a social group, and perhaps the most important, is the habitual drive towards social homeostasis. Some principles relating to habitual drives towards homeostasis are now outlined.

In complex organisms that exhibit homeostasis a state of equilibrium between the fabrication of the organisation and its external environment is sought after as being the best position for its survival. It is also at a stable state that a predictive model of the environment can best be obtained by the organisation, which is also essential if it is ultimately going to succeed in surviving.

For a member of a human organisation the building of a predictive model of their physical environment is likely to be less important than that of their social environment: the physical environment being determined for most people by their social one.

Though basic drives mean that equilibrium is sought by people with their physical world, it is habituation within their social environment in order to validate their membership to their social environment that is more immediately meaningful to them. Rules evolve which maintain internal stability within a

social environment and these I have called its rule structure. Knowledge of what constitutes the rule structure has to be acquired (probably unconsciously) and operated by a member in order to be fully believed and accepted as belonging to a social group by its other members. This process which a member goes through in order to conform to a rule structure plays a large part in forming parameters for their beliefs.

It is through a rule structure's effect on a social group's member's beliefs that it determines their perceptions, attitudes, etc. of their own and other social groups; these also being commonly shared by other members of the social group.

A social resource has a considerable role in reinforcing the rule structure of a social environment, in that it acts as a form of control on member's habitual drives and beliefs. There are a wide variety of social resources coming in many different guises, and they range from gentlemen's clubs, dance halls, British Legion, football on a Saturday afternoon, tea break at work, political group meetings, to the boy scouts, Sunday morning church, etc., depending on the social environment. For example, at one level one can think of a tennis club as being centered around tennis as a sport (one is not saying that it is not), but it serves a more important function within a particular social environment by satisfying certain needs. For example, 1) it reaffirms and reinforces habituation and strengthens the rules for it, 2) it enables power and dominance drives to be fulfilled at a ritualistic level that, if played out in real life, would upset stability; a member might be a bank clerk in the daytime but the best player by night, 3) it is also a way of ensuring the social environment's survival by boy meets girl, etc. The evolution of a social environment's rule structure together with associated drives, priorities, etc., are largely undetermined by its members, and this has formed the motivation behind the ideological direction of projects.

A rule structure determines the internal running of a social environment and is largely both proscribed and proscribed. A rule can originate in a social environment on one hand from some form of conflict say within an organisation that is part of the social environment, or conflict between another social group can generate a new rule. But, on the other hand, rules are created within a social environment which originate from external sources. In both the forementioned cases the rule tends not to be consciously articulated or controlled by a social environment's members, being a product of events or designed intervention. The absence of control over the make-up of a rule structure by members of a social environment results in a social organisation that does not necessarily relate to or serve their individual community needs. Attention switches are designed and set up that are directed at social groups from sources external to them and that cause members to attend to these, rather than problems within their social environment. Some of the attention switches come in the form of projections, which create gaps between actual needs and those that are created through their embodiment in fantasy situations. The projected needs extinguish the drive towards achievement of actual needs and redirect attention towards the fantasy ones. The re-direction of attention towards fantasy needs results in conflict between members of a social group's actual position within their social environment and the new roles that are being created for them in the projections. The projectional needs have to be attained by a member of a social group in order to be believed and accepted by other members, and thus be in a position to achieve stability within the group.

Members of a social group might well be aware of the conflict that exists between their actual position within their social and physical environment, including society generally, and those created for them through such techniques as fantasy projection. However, members of social groups are unable to exercise any control over the forementioned state of affairs for fear of violating the rule structure of their social environment, which would invalidate their membership. Instead, in order to function at all, a dissonance buffer is erected in order to maintain a gap between the actual state of their environment and members of a social group's projections of it.

#### A STRUCTURAL MODEL OF SOCIAL DEVELOPMENTS

The social evolutionary developments that have taken place since the late 1940's have resulted in the gradual erosion of the proscribed, exclusive social structures such as typified machine age society. The advent of new disciplines in the sciences and the growth of new techniques, coupled with developments in education, etc., have had their effect on the fabrication of our society.

One major social development can be seen in the perceptible tendency of an increasing reluctance on the part of decision organisations or their members to accept proscribed decision roles. Also, in the rejection of contained social conditions and behaviour that is not self-determined, i.e. non-deterministic. In other words there is an increasing tendency to self-responsibility in the determination of social behaviour, conditions, etc. Certain other developments within the fields of communication technologies have resulted in greater access and availability of information and have thus tended to increase the interaction between previously separate disciplines and social groups.

Cybernetics, the behavioural and social sciences, together with other related disciplines have established the possibility of greater insight and understanding of societal developments and of social problems, through the growth of both hardware and conceptual, speculative models that have been either taken up, or fed into diverse areas of society. These models play an increasing part in directing the course of society's structural evolution; though these developments have not occurred in isolation, but through an interaction that was not evident previously.

A model of the kind of social structure which is evolving is radically different from the models employed in machine age culture, though admittedly it is only presently at a level of advanced signals, its central characteristic being that of a homeostatic net type system, exhibiting self-organising, self-evolutionary, interactive behaviour<sup>2</sup>. Homeostasis is an important feature in cybernetic models of adaptive control, and has enabled self-organising decision-making systems to be postulated, the implications of which are of importance to the structure of actual social organisations. Systems that exhibit homeostasis generally have a channel structure which is essentially single layer, each node is connected to all other nodes by channels. This feature of homeostasis means that in a stable position the system has a zero base-line (fig. 3).

Another characteristic of new structures is that there are no permanent or set hierarchies, though transient local ones can occur in unstable states.

All nodes within the system can be either effectors or effectors and are equal in their relationship to one another; a change in one node would mean the structure re-setting itself to find a new position of equilibrium. Though the tendency is for individual nodes to remain unspecialised, their input to all other nodes can cause a node to develop a non-permanent specialised programme in order to meet the demands of a specific problem with which the structure is faced. However, its output link to all other nodes ensures that it can reset to its unspecialised state by the raising of the net's base-line, through either distributing the acquired programme, or giving access to other nodes to the acquired programme.

In a model of simple homeostasis with four effectors linked by feedback, and with an information input of say 12, the homeostat would operate by achieving equilibrium leaving each effector with 3. If any one effector required the total information input, it could seek this state from the other effectors; this would cause the homeostat to become unstable and would cause redistribution. At another level one can view the model's effectors as holding specialised information, each one capable of seeking and gaining information (becoming effectors) from other specialised effectors, or of becoming a source in an area of information. Thus the effected nodes can become the effectors, and vice versa. Hence the correlation of both media and information specialisations becomes increasingly cross referenced and their correlation more complex.

The cross referencing of information of what was the exclusive prerogative

of discrete disciplines, has had its effect on their areas of attention. The demarcation of the attention boundaries of a growing number of disciplines is increasingly less evident, areas of concern no longer being the exclusive prerogative of any one discipline.

The implications of these evolutionary tendencies on social developments is significant to the artist's criteria for defining a theoretical and operational basis, this being previously derived from an exclusive environment with proscribed areas of attention. An example of this is, if the events in the environment impinge on the system's channels, an example would be a channel between two nodes which has been subjected to noise, as a result of which messages between the nodes become distorted and misunderstood. Consequently misinterpretation ensues, resulting in the nodes establishing two different base lines. Interaction between the two nodes takes place in order to arrive at a point of reference which is common to both nodes, from which a new language can be constructed to either overcome or accommodate the amount of noise. Eventually, if the conditions that generated the noise are consistent for a period of time, a new base line is established between them. A self-organising system cannot exist outside a contextual environment to which it is connected. In order to achieve internal equilibrium a stable state will also have to be found with its environment. This is best achieved by constructing a predictive model of the environment, the system can adapt its structure in order to meet events as they occur in the environment with the minimum of conflict. Thus the system is continually building models of its environment, equilibrium being dependant on and equatable to the success of the models.

Instability within the fabrication of the system is caused by the conflict generated between new events which become problems to the system and its models of prediction, hitherto accepted and stored. Nodes continually shift their relationships to form hierarchies in an endeavor to construct new models of prediction. The formation of these problem solving hierarchies is established by nodes in the system grouping into sub-sets. These nodes have a particular bias to the component parts of the problem in hand. All nodes in a sub-set have potential command over other nodes, the hierarchy corresponding to the relevance of their bias to the problem state.

#### A MODEL OF A SELF-ORGANISING SYSTEM

It is a characteristic of my model that the system exemplified by the model is made up of nodes, which are specified points in the system of some changing value. These nodes are adaptive organisations in their own right and are capable of having an effectory or affector relationship with another node. This means that there are a number of operational categories that nodes can have, these being: 1) an input is received before an output is given, 2) an output is given before an input is received, 3) an input is received at the same time as an output is given, 4) a node can continually act as an effector to one part of the system while being an effector to another part. All nodes are connected to all other nodes in the system by a channel or line, enabling communication between any points in the structure.

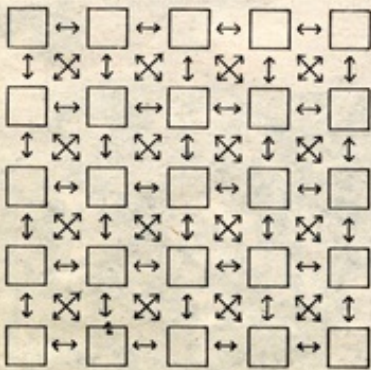
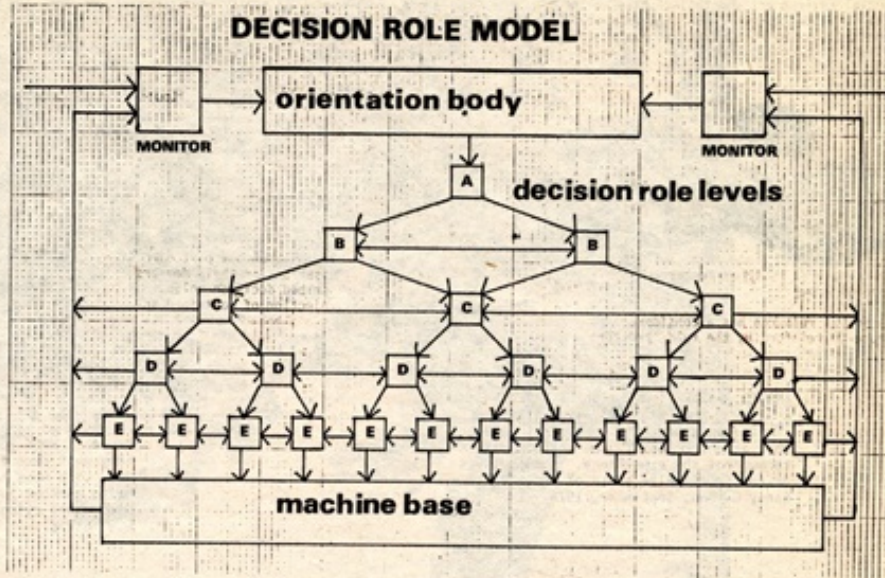
The system has a fundamental drive towards internal equilibrium, this being the best state for the survival of the system. In this position all nodes are assigned the same value.

An essential feature of a self-organising system is a common language which facilitates interaction between different nodes. The seeking of internal equilibrium ensures that the language evolves. If different parts of the system operate their own language then there is an unstable relationship between them, resulting in different base lines in relationship to the zero point of the system, which is the lowest point of equilibrium of the whole system. In order to attain the zero base line, interaction between nodes ensues so that either one language or the other is adopted or they amalgamate, either possibility resulting in a single language and a common base line between nodes. The latter may hover above the zero base line, the drive being extinguished once a stable state has been attained. A feature of a self-organising system is its structural uncertainty when situated in an evolving environment, for it is continually adapting to attain equilibrium between its internal state and

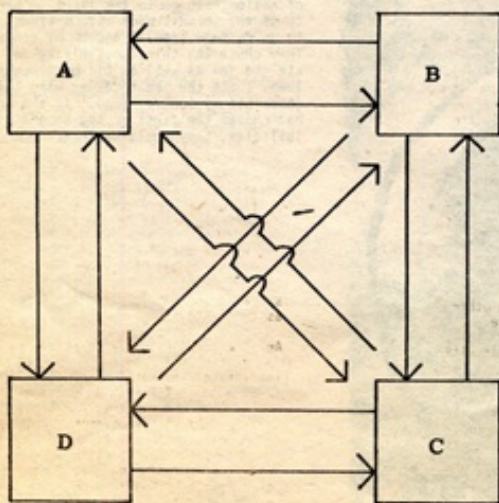
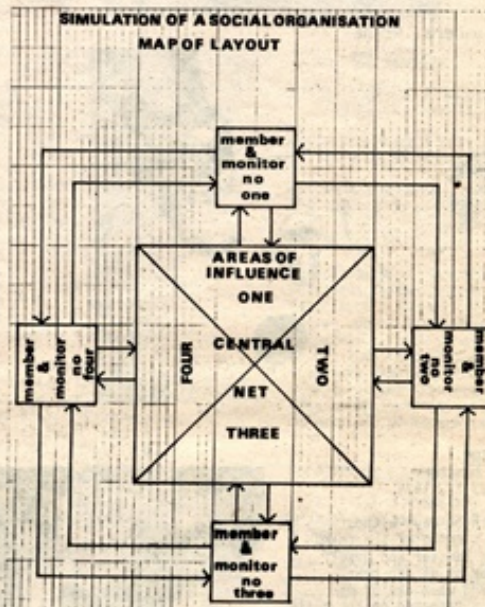
that of the environment.

The resulting interaction between nodes enables heuristically devised strategies to be formed. The larger the channel size, the greater the system's capabilities for redundancy. Consequently there is less likelihood of noise or misinformation affecting the system. Similarly the more nodes that belong to a sub-set the more capable the sub-set is of maximising its node's output on the maxim that co-operative interaction between nodes is worth more in terms of output heuristic power than the sum of two individual nodes.

S. Willats



All nodes have a zero base line, if one node obtains a plus potential the total input/output linkage means all other nodes obtain a plus potential. Thus the base line rises finding a new zero.



A basic model for a homeostatic self-organising system, showing total coupling between elements, A, B, C, D. Elements can achieve a Effector/Affector condition as a result of the total coupling.

Stephen Willats is the editor of *Control* magazine, 5 London Mews, Paddington, London W.2.

*Control* magazine is also related to the Centre for Behavioral Art in London, England.



photo: Nancy Gordon

IMAGES, THOUGHTS AND STORIES BASED ON  
A 72 HOUR SENSORY DEPRIVATION EXPERIENCE  
 (Photographs and tape recordings were  
 done at intermittent, but unknown, times  
 throughout the experience. Language was  
 edited from twelve hours of tapes.)  
 Nancy Gordon, September, 1976



Third Day, 9 a.m.  
 He would go yachting if his mast wasn't  
 broken. When you're in the hospital,  
 they must care for you. They can't leave  
 you. You need help everywhere. They  
 bring apricot juice and saltines. Grand-  
 mother was dying in her living. Her hair  
 was matted.

photo: Petr Stembera, Praha



PARALLEL DEPRIVATION  
 Petr Stembera and hamster  
 Prague, February 23-27, 1976

Both of us spent three days without  
 drinking. On the evening of the third  
 day, I offered the hamster and myself  
 wine, which neither of us can bear.  
 The piece was to end when one of us  
 took a drink. This happened on the fifth  
 day, when the hamster finally drank the  
 wine.

	hamster	Stembera
	food drink	food drink
1st day	corn none	bread none
2nd day	corn none	bread none
3rd day	corn none	bread none
evening	wine is offered	
4th day	corn refuse	bread refuse
5th day	corn refuse	bread refuse
afternoon	drinks the wine=END OF ACTION	



3:1 POSSIBILITIES (WITH HUNGRY ANTS)  
 Petr Stembera  
 Prague, August 27, 1976

The ants got three possibilities to get  
 out of a box I opened in the beginning  
 of action: to go to the light in dark,  
 to go the sound I made with a stone and  
 to go to food (jam) I had on my fingers.  
 They chose the third possibility and  
 ate the jam as well as bit my fingers.  
 Then, I ate the jam together with them  
 (they bit my tongue, too). If the ants  
 had chosen the first or the second poss-  
 ibilities, they would be free.

photo: Garfield Smith, 1976



**PERFORMANCE-LOCAL/INVESTIGATIVE PERFORMANCE**  
Napoleon Brousseau

Public Performance/This is not any form of objective interrogation of performance, itself, but merely trying to isolate one condition under which it is worked out. For the most, performance is done in the confines of a space attributed to this form of work. The first private performance work I ever attempted was done at the Gallery 76. It was worked out privately with one person working out the technical aspect. I began to write and slowly came to TAXONOMY which was coming out of the closet and into the bathroom. Much thinking went into this work, such minute details were set up to clue the viewer in on what I was

after. A thin film of plastic separated me from the public. People brought me food and various forms of equipment for my journey. The focal plane was broken once and the intruder stayed all night and recorded all the sounds in the gallery, when I turned, when I talked in my sleep and when the people came by the gallery and knocked on the back door shouting, "Good night, Napoleon". When I awoke, she had left and a large paper describing my nights sleep was next to me, the work had become part of some other system, a part of the piece had left. That night I left the gallery and the space was not under the common rule, it was art and no longer an attempt at investigating public/performer/object situations.

With this I went back to private work, the file of past performance works builds up and refuses to leave my home. I have yet to see successful public performances. Their dependance on additional props to bridge the gap between subject/attitude/performer and viewer increase the failure ratio.

**TRITUAL PERFORMANCES**

Michaela Berman & Douglas Pringle:  
"The Rites of Nullajuk"  
Wendy Knox-Leet & John Lander:  
"Winding Sacraments"

Friday and Saturday, March 11 & 12 at the CEAC, 8:30 p.m.

Admission: \$3.

The events will mark the explosion of unconscious forces behind the collective experience. You will witness a magical prayer, one which unites eternal and contemporary symbols, a spiritual purification. These two 'Ritual Performances' have been created out of the need to return to primal instincts, and they relate to ancient rituals rather than to conventions of modern theatre.

**BRINGING IN THE HARVEST**

'Bringing in the Harvest' was a ritual performance by Wendy Knox-Leet with John Lander. The piece was conceived in direct response to her investigations of Megalithic stone monuments and burial grounds, as well as Knox-Leet's continued interest in ritual. Drawing upon a Hopi image, Knox-Leet constructed a six foot bundle of corn stalks attached to a wooden frame. Within the gallery space this sculptural element functioned as a wall piece, an icon to fertility.

With her body greased, adorned with strings of chestnuts wrapped around her neck and ankles, and two freshly cut horse tails strung around her wrist, Knox-Leet performed a twenty minute ritual.

Squatting on the floor beside a chalk and canvas dog effigy stuffed with straw, she proceeded to withdraw metal and plastic icons from the entrails, and stitch together the stomach opening. These ornaments were attached to the bundle of corn stalks, and then the whole structure was suspended from her forehead by a natural line, strap. With a whirling speed Knox-Leet traced the pattern of the double and triple spirals, the squared circle, and a three-four-five triangle. The whirling motion of body, corn stalks, and horse tails flying through space transmits elemental connections with the forces of the universe, instinctual creation, and the rites of fertility and initiation.

Extended throughout the piece was the ringing of a cast bronze cone. The entry printer John Lander's sound was altered and layered with two and five pound hammers, and by rotating the mouth of the cone to create intricate patterns. The slow, measured movement of this ritual performance, the relationship of such elemental musical instruments, of course, relates to rites and ceremonies of ancient origins. The historical reference is spiritual. The cast bronze cone was constructed by Paulo Campbell.

photo: Garfield Smith, 1976



**THE RITES OF NULLAJUK**

Ecstatic and inflammatory, *The Rites of Nullajuk* is a new musical artwork created by Douglas Pringle and Michaela Berman. The imagery for this ritual comes from their recent journey to the High Arctic, where they spent days roaming the ice-floes of the Arctic Ocean, searching for the seal and the tusked narwhal... watching the hunter transfix the animals... eating only raw flesh... celebrating the ancient rites of the hunt.

In this performance, the frozen north is recreated with a thousand pounds of melting ice, harpoons tipped with the twisting tusk of the sea-unicorn, artifacts that evoke the primeval Inuit culture... And dressed in traditional animal skins, Norman Ekooniak portrays the hunter.

Douglas Pringle's electronic sounds conjure up the spirit of the sea creatures. "Nullajuk" (Noo-ii-ya-yuk), performed by Michaela Berman, who according to Inuit belief, surrenders a part of herself to mankind. The body of the animal becomes the original sacrament in this quest for survival.

The exalted music for this piece was conceived while Douglas was on the drifting ice-pans, with the Inuit, the animals and the elements. *The Rites of Nullajuk* occur in five parts, linked by the narration of his actual experience in the north. The music is art-rock: primal, rhythmic, and physically involving. It is layered electronically, using synthesizer, electronic strings and percussion, echo machines, loop devices, and tape recorders, to create a dense orchestral sound controlled by only two hands. The music draws the audience into this ritual, and back to the Garden of Eden. Pringle creates haunting animal cries and melodies with his electronic slide, and renders the space sacred for the performance piece.

#### NOTES ON BEHAVIOR

The evidence of the control assumed by the social condition in a class conflict for the attainment of a disproportionate distribution of power is alarming. Social control (which can be applied to culture, art, the thinking process) is a mechanism which prevents 'alternative solutions' by individual decision. The foundations of control and conditioning are based on the long history of human subjugation based upon the 'limited access to the source of information/goods'. That is, in any society, the natural adversities are tantamount to an increased dependence on social balances and security.

In our present society the reinforcement of dependence is articulated through the 'necessity of consumerism', which is assimilated by the organization of production and consumption. Any doubt or refusal to 'cooperate' is a transgression on the code of ethics and is, therefore, a behavioral deviation from the social code.

The behavioral action is governed by:



- (a) a modification of one's own behavior within a given situation
- (b) the acceleration of a regressed behavioral response to a stimulus within a given group
- (c) the identification of regressed behavioral traits hidden by a current mode of communication
- (d) indexical analysis of recurrent responses to lay out forecastings of behavior
- (e) the use of 'empty signs' within diversified contexts to recognize prototypical meanings and the extension of archetypes
- (f) observation on the change of meaning of a given semantical context, when dislocated from its original place.

All these applications make use of a reductive process of practice.

The translation of the behavioral actions into art becomes:

- (1) psycho-physical deprivation of a precise element
- (2) confrontation with an unaware group
- (3) analysis of social conditions through the effects of a given dominant ideology
- (4) media analysis and its assumed language
- (5) dialectical interface and collective creation
- (6) bringing to its extreme contradiction a definitive condition.

This range of activities includes self-exploration and collective (Petr Stembera or Otto Muehl's therapy commune), the interface of provocation and demarcation appearing in the work of Ron Gillespie, which surfaces in the behavioral modification of the primal instincts repressed by social mores in an average situation. This latter form taps the aggressive urge to react to a signal of a threatening 'change' in balances, which upsets a 'learned conditioning, rather than responding through the questioning of the source of the response. The situation

of panic increases the individual's defensive mechanism. The work of Reindeer Werk is instead the amplification of a deep meaning taken out of its context (the act usually belonging to tramps and schizophrenics), its impact comes from the juxtaposition with another reality.

The beneficial use of behavioral actions lies in the enrichment of critical judgment, directed towards the reality around us which is taken for granted as being unchangeable and absolute and in the search for a deep structure of language syntax and the liberating power of controlling one's own destiny, beyond the limitations of one's context. That is the active participation for the shaping of a wider reality in a present time.  
A. Marras, Toronto, 1977

photo: Bob Bolak, performance at the London Art Gallery, London, Ontario, 1977 with Diane Boadway, Bruce Eves, Ron Gillespie, and Amerigo Marras.



#### SIGNAL VARIATION Ron Gillespie

It has been shown that behavioural traits tend to be selected out by the principle of metabolic conservation when they are suppressed or when their original function becomes neutral in adaptive value. With our present inadequate understanding of the human brain, we do not know how many of the most valued qualities are linked genetically to more obsolete, destructive ones. Cooperativeness toward group mates might be coupled with aggressivity toward strangers, creativity with a desire to own and to dominate, athletic zeal with a tendency to violent response, and so on. If the planned society, the creation of which seems inevitable in the coming century, were to deliberately steer its members past those stresses and conflicts that once gave the destructive phenotypes their Darwinian edge, the other phenotypes might dwindle with them. In this, the ultimate genetic sense, social control would rob man of his humanity.

I, therefore, propose performances as a measure of our capacity to respond naturally to fear and aggressive behaviour to hopefully improve our adaptiveness in society. Each signal is based on normal behaviour patterns and as such is deviant from moral and ethical laws in society. Certain signals as in the case of touching become normalized in the act of spitting, for instance. The extreme cases of crotch burning become peripheral in meaning and it presents a particular removal from normal activity. This extreme example points out the rate of change in a particular set of behaviours from the environmental features to which the behaviours are keyed. The behaviours are thus dependent on the social codes of conformity and specifically demonstrate these uniform codes in society that create complex, intractable moral dilemmas, which are the current condition of mankind.

The purpose of these extreme signals is therefore to heighten our sensitivities to a change in the current restrictions placed upon us by a political group and to evolve new forms of communication in society.

The reaction in European cities of behavioural performances pointed out a variation in response, while the Canadian response was less adaptive, and therefore more naively based. For instance, in Italy the response was dialectical, whereas in Canada, the audience tossed beer bottles.

#### CAN THERE BE SELECTION FOR ALTRUISM? Ron Gillespie

Study of the ecology of many types of animals has led to the concept that many species have developed behaviour patterns by which the population density is limited (Wynne-Edwards, 1962). This may be by formal competitive fights for breeding territory or by ceremonies of assembly in which dominance relations



are established and accepted (as in the roosts of starlings). Formalized behaviour of this sort may well have been of importance for man in the past, as it is for many primates and, indeed, for man today. Such behaviour, of course, favours the group rather than the individual and has evolved by some form of group selection but individuals who are too aggressive or too timid would fail to leave offspring (Maynard Smith, 1964). Human society today depends upon the acceptance of appropriate roles of submission of the individual at least at some times of his life. Somehow, we need to solve the paradox of producing numerous people of great ability and, indeed, energy and initiative who yet remain co-operative. This is, I feel, the present state of art in Canada in terms of individuals who leave the country for acceptance.

The artist, who neglects the wishes of others is in an enviable position in regards to the rest of society and indeed is supported by that society. However, the contribution to society is small in value for that society and someday must go extinct as a result. This would seem rather bleak to some artists. Yet, there is a possible future art that is directly related to growth of a society and that is the form of interaction named behaviour or in 60's terminology, process information.

As a behaviour function, the artist may assist in the studies of future man by enlarging his faculties of sense and helping in the understanding of a new society. This valuable tool of sensory gift might be the refinement a society might be

shared in the evolution of sets of ideas and co-operative re-generations of those societies.

The new groups of artists in Canada range from the anartists and shitbandit groups to the older sevens and elevens. The obvious contribution is that a group is stronger and more effective due to its organizational ability and thus a greater effect on society. I urge the artists to seek group activities in return for a more effective and re-generative relationship to the rest of man who is prepared and at least equipped to respond to groups rather than the lone individual participant. I hope for an interaction with society, lest they leave us to fend for ourselves.

The value of real ART altruism is overwhelming in its favour now, we only have to figure out how to love those die-hard individuals, myself as a latecomer am still getting over the adaption difficulties. However, I now can see a much brighter future for all as a result of this real-life situation.



#### CEAC ON TOUR

Missing Associates have been invited to give workshops and performances at the University of Guelph and to the Art Gallery of London together with Ron Gillespie, Diane Boodway, Bruce Eves and Amerigo Marras of the CEAC, who gave a sample of contextual art activity. At London, Peter Dudar of M.A. presented his latest film, *Crash Points* (19 min., b&w). The film flows very fast and visually is more assimilable than the classic *Running in 0 and 8*. The camera pans, following the performers and their interrelationships.

The group of contextual performers, instead, presented a situation of verbal communication with the audience by whispering into one ear and then both ears simultaneously. The effects on both those members of the audience selected for the performance and those not selected was incredible: fear, projecting expectations of involvement, feelings of rejection or being left out. In some cases, the effect was of a sexual titillation. The experiment led to an immediate communication and was considered a very successful situation.

# video

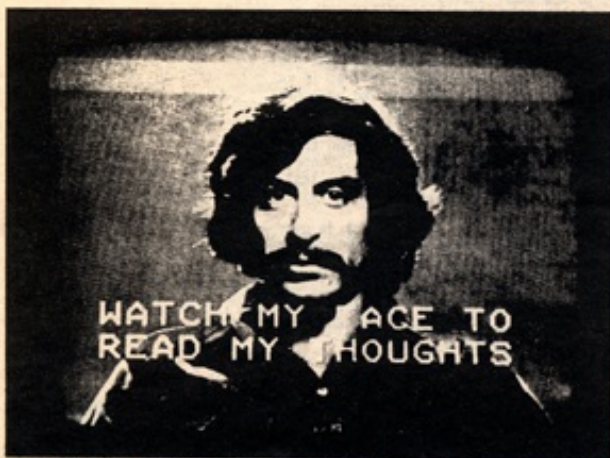


photo: Roland Baladi, 'Telepathy', 1976

**TELE-PATHY**  
Roland Baladi

Non-verbal communication experiment numbers 1 & 2.

This experiment, based on parapsychology, intends to have the watcher do what the artist is thinking of, just by reading his intentions, looking at his silent face on the screen.

After the experiment, the public is invited to fill in a form placed on the monitor. The answers will help to do statistics about the success of the experiment.

**MARINA ABRAMOVICH**

Video tapes of her recent work will be shown at the CEAC during the last week of the month of March.

Marina Abramovich, born in Yugoslavia, has been working in body art and behaviour for the past couple of years. Her strong performances, some of which involved a high degree of danger (she was almost murdered in one performance) and most recently she has been living in Amsterdam in a car with no permanent address, along with her companion Ulay. In a performance at de Appel, she exchanged roles with a prostitute from the red light district of Amsterdam with the prostitute going to the gallery and Marina sitting at the window waiting for customers.

**ITALIAN VIDEO**  
Vittorio del Piano

An experimental piece by Vittorio del Piano will be played March 7-11 (noon to 4 p.m.) from the CEAC (WAVE video). The piece is experimental in so far as it shows the beginning of some Italian artist at play with social reality and the new medium. The art of video is relatively new in some European countries and not nearly so developed as some North American video work. It is nonetheless an interesting study on a society of which we have heard a lot and know little as first hand information.

Vittorio del Piano is the organizer of Punto Zero, a documentation centre with a gallery and a bookshop in Taranto (Italy). For the International Contemporary Art Fiera/Expo '77-Arte in Bari (March 27-April 9) del Piano is presenting video work in collaboration with CEAC performance and video work in the sector International Video-Documentation which is also going to be part of the Video Art event in Bari from August to September, 1977. Eugenio Miccini and Lamberto Pignotti have also collaborated to the video pieces for the Expo Arte Fiera.

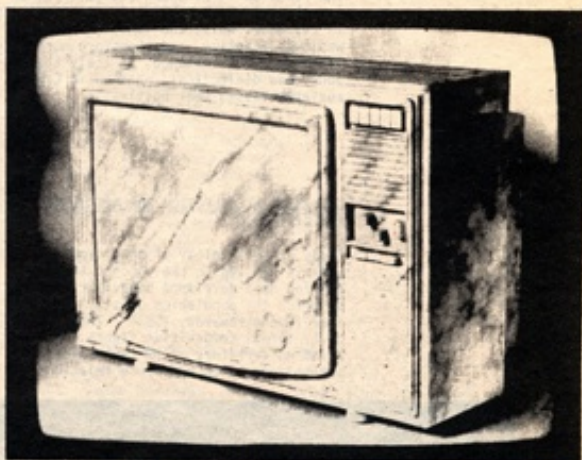


photo: Roland Baladi, 'From Mike to Marshall with love', 1976

**VIDEO PROGRAMME**

March 7-11, on request, noon

Vittorio del Piano

Sunday, March 13, noon to 4 p.m.

Reindeer work

Saturday, March 19, 8 p.m.

Antonio Muntadas, video/pin

March 20-25, on request, noon to 4 p.m.

Marina Abramovich

**ACTION/SITUATION: "TODAY"**  
Antonio Muntadas

A study concerning the moment (day and place), where the aforementioned work is realized. This work has no narration, but creates instead, a situation. It can be better classified as an installation than a performance piece.

Description: Within a darkened space, two points of attention A and B are located.

A personal information: The use of the human body (anonymous: the person cannot be identified) standing with the back to the wall, nude to the waist.

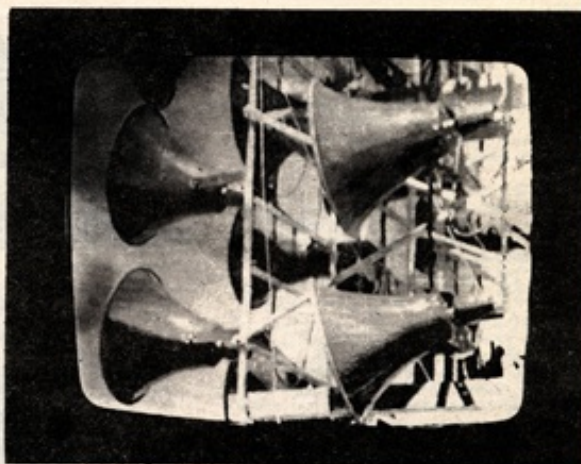
The space created between these two points A and B represents the reconstruction of an open space encompassed within the closed space where the action is produced.

Antonio Muntadas, born in Spain and at present working in New York, has been using video in behavioural investigation of self-awareness, recognition of unknown places, bodily communication performed blindfolded among strangers. Such experiments were carried out in the outdoors as well as indoors, and in either case there were stressed the senses of smell, touch and taste.





photo: Margarita D'Amico



MARGARITA D'AMICO: CUBAN TAPES

Margarita D'Amico has been making tapes around social issues. In one of her trips to Cuba, she widely documented the life there, the political gatherings, the public appearances of Fidel Castro and other images of this different society.

OPEN SCREENINGS FOR NEW VIDEO WORKS

A most unusual and effective video screening will be implemented by the CEAC starting on March 1. Colour monitors have been located in the CEAC building at the corner of Duncan and Pearl Streets to provide for the continuous playback of video work onto the street at eye-level.

Video work made available will be transferred to the CEAC video loop system for continuous playback on Friday, Saturday and Sunday of each week. The forthcoming issues of the Art Communication Edition will feature the list of video works screened by CEAC street video.

ED VIDEO

Ed Video creative community television, formed in the fall of 1975 to teach the creative and artistic use of video in the schools and institutions in Wellington County, exists as a video resource centre for artists, groups, and individuals in the community. Ed Video wishes to be a catalyst for further artistic and creative activity within the area.

Ed Video is sponsoring a show of video and sequential photography by local artists at the University of Guelph. The show, entitled "Immediate, Etc.", opens March 8 and continues to March 11. It will then be making a tour of the western provinces.

LEAD COPY: THE IR PROJECT

As an area of investigation, the ST-32 has chosen the simulation of the creation of the world's first non-recursive cyborg. A non-recursive cyborg would have to be able to transcend its programming in order to make unpredictable decisions which would result in unique interpretations of its experience.

If the information systems in human beings can structure unpredictable choices of alternatives, other cybernetic systems may yield a similar structure in bionic intelligence. A technical group will design the bionics of such non-recursive robots by playing a series of cybernetic games, initially as seminars arranged by the ST-32 Organic Computer. Those interested in becoming involved in the investigation should leave complete identification with CEAC or write to ST-32 Organic Computer, R.R. 5, Rockwood, Ontario.



photo: Bob Bolak

**A. RAINER**  
**VERLEBENES VERGEBLICHES**



**(SELBSTBESCHAFTIGUNGEN)**

photo: Arnulf Rainer, PAAP films & Video

# film

## SUPER 8 OPEN FILM SCREENING February 1

In order of appearance were shown the following films:

### LILLY CHIRO:

Static camera position framing a burning candle from which an extended hand ignites incense sticks; repeating the action many times.

### DEBBIE PALLOVEY:

Hand held camera acts for her eye in a sequence of ascending to a freight elevator, textures of rough walls, wooden gates, stopped at each different floor are emphasized. A textural study of the experience.

### CATHY McLAREN:

Making of a film as a construction of a private fantasy. The parts of the film are roughly: shot of indoor window, fast rotation, panning from right to left, female reclining (repeated), panning inside the same room from left to right, double exposure of a window and still photographs, female reclining, window,....

### DAVID ANDERSON:

"Xeroxing". Frame of D.A. over a xerox machine while making copies from a book. Interesting full frame shots of the book page over the xeroxing surface and the green lighting coming through as a negative effect picture.

### KEITH LOCKE:

Sunset on a river. The author mirrored within a background of woods. Child's hand peeling a citrus. Images of country.

### ROSS McLAREN:

Particles like ants within a circle moving erratically, with the soft play of focusing and unfocusing of the image. Soundtrack of a mechanical quality. This short film has an intensely beautiful overall effect.

### LILLY CHIRO:

Camera investigations of edges, ordinary objects under a softened focus play. The film achieves from ordinary items a sort of extraordinary visual dimension, always framing edges of close-up views.

### JIM & DAVID ANDERSON:

Travel film of a bicycle trip into the country. Summer notebook with ordinary activities, stops, encounters and persistent posing in front of the camera.

### GRETA GREENHOW:

Multiple projection of differently coloured sparks from welding. The effect is of an abstract composition, intensely visual. The film was supposedly with a soundtrack, though not played during this projection.

## THOUGHTS AND REMARKS ON ROSS McLAREN'S FILM WORK

This year, there were 97 films shown at the Ann Arbor Super-8 Film Festival (which precedes the Ann Arbor 16mm Film Festival by a month). Ross McLaren, a Toronto filmmaker was awarded first prize of the festival for his film 'I.E.' (briefly described in A.C.E. #2 and illustrated in A.C.E. #3).

His films are rather complex and hard to describe. His early Super-8 films used a fixed camera and a single image. Typical of this type is 'Ants' which used overexposure to blur the visual definition (similar in a way to DuGane's film 'Lenseless'). At later stages, Ross moved away from the single scene to a double framing device: the window, or the view through a window into another space. This is the system used in 'Weather Building'. Subsequently, he adopted



from stills of Julio Sarmiento's film 'Animal Behavior'

a greater intimacy, as he defines it, and a further distortion of reality that is completely intentional and calculated. The overall effect comes, however, from testing and editing over a long period of time.

Until the completeness of a work is felt, he continues to edit (for years in some cases) and he sometimes makes several versions of the idea. For one project, he modified the film after each of ten public screenings.

Film is more definitive than performance, its form less dialectical than a live situation, yet McLaren can modify his intentions as if the medium had a life of its own. The final decision with each film is the one that makes him decide to go on to other projects.

The position of Super-8/independent cinema today can be compared to the one that the American school of independent filmmakers had in the past. Today 16mm film productions are safer than they were in the past and safer than super-8 is in the present. There is a market, a possible exposure that makes the production of 16mm films worthwhile. On the other

hand, Super-8 filmmakers face the problem of finding an adequate exposure, the large festivals giving the major source of any exposure. In Toronto, the experimental film programme of the CEAC encourages the continuous series of open screenings, art films and marginal films. This effort allows for the interchange of different directions and for a direct acquaintance with American, European and most recently Australian filmmakers.

There exists a commonality of histories between the development of art films and the ones that are more strictly 'filmic' (parallel to the commercial cinema). Sometimes even the commercial cinema shows the most recent preoccupations around the medium. McLaren, however, makes his own historical references with the films of Michael Snow and the experience of Stan Brakhage. The difference between art films and independent cinema is not so much a different consciousness or technical skill but the different 'system' that one uses when manipulating the film or the cerebral/conceptual treatment of an idea through film (as in Acconci, Shulman, Gillespie, etc.). The same is true if one uses words, images, structures, or whatever 'system' of communication. This statement or belief is opposed to the traditional 'credo' of structural film which in the words of Peter Gidal is called materialist, materialist because there is no articulation of a 'fictional' plot, there is not, in fact, much trace of a linear thought pattern, but a preoccupation with the level of textures, of technical illusions which are well known and made evident by the shooting process. Even documentary film, McLaren believes, can enter the small world of experimental or independent filmmaking, although only if there is an active sensibility that guides the camera so that the process of making the film is synchronic with the action in front of it. This process, he thinks, is not in any case a matter of 'looking competent', because more likely a very competent filmmaker hides his technical skills in favour of the newer aspects of a 'naive' texture.

Ross McLaren uses 'elements' (actions to be shot) and 'sequences' and he interchanges the two to different degrees. The effect is a distorted 'memory'. A good example of this interchange is 'I.E.' with the spinning head effect being the principle 'element' for the 'sequence'.

He works on all of his films alone, operating the camera, sitting in front of it, and editing the film. This is what he calls intimacy, a type of intimacy that is close to the one of video by different especially in what he regards to be 'patience'.

# video

The first WAVE video event, last October, was an occasion for viewing tapes from Japan, Europe and North America and was in anticipation of further events to be organized at the Centre as well as in other locations. Brian McNavin of the Halifax Videotheatre, members of Ann Arbor Telesis Video and Terry McGlade of Visus, Toronto, made appearances at the week long event with conclusion in the installation of "Dramatic Space for Internal Dialogue" by Noel Harding. WAVE (World Association Video Editions) was formed in Antwerp in February, 1976, by Flor Bex (ICC, Belgium), Lola Bonora (MAM, Italy), Jorge Glusberg (CAYC, Argentina), Amerigo Marras (CEAC, Canada), Steve Partridge (England) and Wies Smals (De Appel, Holland).

The next international video encounter organized by the CAYC (directed by Jorge Glusberg) will be at the CEAC (Barcelona, Spain ::) on February 22, 1977. Deadline for the reception of tapes is Feb. 10, 1977.

"OUTPUT", the video work of young Guelph video artists (Blackburn, Brown, Chmlar, Graff, Hutchinson, Johnston, Kotilainen, Lewandowski, MacHattie, Markou, Sarkadi, Vallieres, Wardell, Zablockis) was the last video event in 1976 at the CEAC. David Brown's tapes were singular works, integrating well the accumulations of sound and duration. Nora Hutchinson's "The Silence In Between" was a very fragile piece, while Kiehl MacHattie's video performance showed the promising energy, we should expect from this artist.

## YOUNG DAVID VIDEO JANUARY 28, Noon

"THE MAKING OF A STAR"  
Young David is 15 years old. "The making of a Star" is a beginning chapter of the story. David will be interviewed on the repression exercised by his schooling, on a film recently produced and his forthcoming appearance with a rock group "The Imates" as a female tambourine "Imate".

## RYSZARD WASKO VIDEO JANUARY 23 Three Pieces (from Poland)

Theorem:  
Time can be measured in meters:  
the speed of light  $c = 2.997925 \times 10^8$  m/sec

Conclusion:  
The distance between A - the beginning of the phenomenon and B - its end has the same value measured in time and space if we assume that neither time nor space has the same physical quality. So, the event that took place within the A-B distance measured in time and space will be given the same identical conditions.

Flash Art  
OCT.-NOV., 1976

Steve Long is assembling a programmatic test to simulate a 'cyborg', following a process of information gathering via monthly video taped discussions on the process itself by invited specialists in different disciplines. The first closed discussion is to be taped on Friday, January 7.



photo: Heather MacDonald  
Lily Eng at the Salvatore Ala Gallery, Milan



photo: Bob Bolak Butch and Young David

## SUPERVISION

A special fatso issue of SUPERVISION magazine, vol. IV, number 1, 1977, is featuring the recent successful 'First European Tour of Canadian Performance Art'. The artful performers DEFG (Dudar, Eng, Faichney, Fillespie) and the master of ceremony, Amerigo Marras, are aligning exclusive documents from the 15 performances in 9 cities and 5 different countries.

## LANGUAGE AND STRUCTURE IN NORTH AMERICA

A selected touring version of the original exhibition produced by the K.A.A. and curated by R. Kostelanetz (Toronto, 1975) concluded its Canadian tour at the Southern Alberta Art Gallery in Lethbridge and is starting its U.S. tour at the George Washington University in Washington, D.C.

Catalogues are available at:

Toronto, Canada  
CEAC, 15 Duncan St.  
Art Metropole, 241 Yonge St.  
Carmen Lananna Gallery, 840 Yonge St.

New York, U.S.A.  
Jaap Rietman Inc., 167 Spring St.  
Wittenborn, 1018 Madison Ave.

Florence, Italy  
Centro Di, Piazza de Mozzi 1, 50125

Amsterdam, Holland  
Other Books And So, 227 Herengracht

## ARTISTS' BOOKS

January 9  
Karen Shaw:  
(Additional meanings)  
Additional meanings 1 to 99  
Equivalencies I

"Statistical data and computerized assumptions define and constrict our existence in time and place. We are a benumbered people!"

"My resistance to this numbing numbering moves me to explore a humanistic evaluation of numbers, expanding the language of mathematics into a personal literature. I seek the poetry in the jumble of figures piled up on the fifty yard line, the complex messages of passion, fears and aspirations that are encoded in the line up on the line of scrimmage. I take the risk that the number of the half-backs jersey may yield "the" word.

"In a process I call SUMMANTICS, I designate a numerical equivalent to each letter of the alphabet according to its position, (A=1, B=2, ..., Z=26). A word is spelled out numerically and added to reach the sum of the word, for example, SPORT=19+16+15+18+20=88, SPOR=88. So does OBSESSED=15+2+19+5+19+19+5+4=88. Numbers are transcribed into words of the equivalent sum and collected in a numerically ordered vocabulary. Since a particular number can equal the sum of various words the choice is determined by mood, imagination and grammatical structure.

Karen Shaw, 1976



# art communication edition

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