

1977

**4 art  
communication  
edition**





# ART COMMUNICATION EDITION number 4

edited by the CEAC, 15 Duncan Street, Toronto, Ontario M5H 3H1, Canada, APPEARS IN CONJUNCTION WITH THE 'CONTEXTUAL EVENINGS' SERIES OF PERFORMANCES, FILMS, AND DISCUSSIONS (AS SITUATIONS) IN NEW YORK. THE 'CONTEXTUAL EVENINGS' ARE ORGANIZED BY THE CEAC AT 'P.S.1', ARTISTS SPACE, FRANKLIN FURNACE.

## ART COMMUNICATION EDITION

is a monthly published by the Centre for Experimental Art & Communication (CEAC) in Toronto and distributed both in Toronto and abroad.

Yearly subscriptions (8 issues) are available for \$5 and individual issues are available for 50¢ in Toronto and elsewhere.

## HEATHER MACDONALD

In the last issue of Art Communication Edition, we published two pages of contributions from H.M.'s friends intended as gut reactions to the tragic suicide of the artist. Previous to this, all her close friends, other artists who knew her and CEAC members worked for the month following her death to grasp their anguish and to collaborate for the production of a booklet collecting the different views about the artist as a living person and her struggle. This work did not want to emulate the conventional approach of a 'commemoration', nor did it pretend to be the final criticism/biography. The motivations for her act were too close and too strong to allow that kind of response at that time.

Visual material from her installations, her notebooks, her photographs were sorted out by a working group and were supplemented by the personal statements in response to her death. A smaller collective of artists outside of the working group volunteered to do the layout for the booklet, but produced a split in the entire group when they refused to include some of the personal contributions. The working group then decided not to fight over the issue out of respect for H.M. and let the layout collective produce a final biography of the artist without any mention of the struggle that she endured and completely ignoring the tragedy of her reaction to that struggle. In this way, all will be brought to normalcy, to respectability, even the final act of rebellion of H.M.

It was exactly this kind of apolitical and opportunistic attitude (which will and can be used for personal advancement within the sphere of the reaction) that had caused the conditions and despair that affected H.M. Unfortunately, she was right in her action, in the sense that reaction permeates our lives and we end up the respectable image of just being another genre. Political statements in some cases are unavoidable and necessary for pointing towards a dialectical analysis of our society/art system. We need clarification, accusations and surfacing of contradictions. By doing so, we receive the punitive response of the establishment, as evidenced by the response to Art Communication Edition #3. In answer to the accusations couched in the commemorative to H.M., the curator of contemporary art at the A.G.O. called threatening to cancel the H.M. exhibition to be held there. He wondered how can one dare bite the hand that feeds.

We wish to be able to use structures and institutions without sacrificing the sense of lucidity and inquiry which accompany our research. The contrary to not biting the hand that feeds, we are told, is to shut up and hide our critical senses.

## Letter to the Editor

Dear CEAC Paper: It is not a difficult thing to imagine anything that shocks, disturbs or violates the decorum within people. Especially these days. Whatever form one's own art takes, the way of least resistance leads always to a slide towards a position of hurling stones and darts from the outside at those individuals who supposedly live in their glass and curtained houses. This slide to the easiest road is strewn with imaginary boulders that for the sake of some struggle get pushed against vehemently, with much sweat. Life is difficult for everyone.

If one wishes to raise people from their miseries and ills, does it do good to mock them and scream at them (through one's work) that they are sic, perverted, diseased and fools? One does not give anything lasting to the world if the gift is a gun aimed between the eyes. Or does the pervading underground code of mentality suppose that people of the world are disposable or to be consumed within the art as a plaything for the sake of mockery, and then expect the audience to recognize itself? You can not show someone the right path by showing them how stupid it is to take the wrong path.

To use sex as a weapon is one of the most destructive things we can do. For this reason, the interview with 15-year-old David needs some looking at. One can find people who often describe someone of cynical outlook (anywhere between 1-day old etc.) as a person with great insight and call them admirably profound etc. Using outcries against the sexual failures of others has never produced a creative work worthy of anything more than self-admiration (of my own work and life I say this too) mixed with a good deal of sympathy.

Sex must not be a criterion for judging something to be profound or interesting; sex is best served when it is itself in the service of love. When David encountered cowardly reaction, rejection, and insincerity from the world he faces does he need someone to fall at his feet and whisper, in sly ways, that he is a persecuted genius because the people around him are not perfect? Or would giving a careful ear to his story be more valuable than praise and adulation. Encouraging the type of work he began with his film makes it only more difficult for him to decide his own path. Supporting him when he focuses his attention on the hypocrisy of the reasons for the rejection only serves to use him as a tool, a weapon in the attack on that group, and keeps him from looking beyond their weaknesses to other reasons why the idea was not such a good one. The film he conceived was obviously appealing to the fantasy of the ACE reviewer; telling David he is a wunderkind of insight will only keep him longer away from learning what he really wants to say. Did ACE have some extra motives for publicizing and succouring the boy?

L. Melnyk

## POLL: A.G.O. ATTENDANCE

January 30, 1977

Question: Why did you come today to the A.G.O.? Does it fulfill a contemporary role? Did you have any expectations? How do you compare its role to any other similar one in the city?

#1 (F)-(hostile) I do not know, I am not philosophical....

#2 (M)-To attend a lecture that I have seen in their monthly announcement.

#3 (F)-Just to look around. I am a member and I come here from time to time, even if I do not know what is going on here.

#4 (F)-Because we have two children and we wanted to make an outing, but I have not expectation. No, just to look around, it is very nice here.

#5 (M)-No reason at all, we have not come here for a long time and we thought it would have been nice to come here this afternoon.

#6 (F)-No special reason. I do not have any expectation. I hope to see new things. We have not been here since last year and we wanted to make an outing.

photo: Ellen Mardman



#7 (F)-No expectations at all. We have not been here for six years and a lot has changed. The place looks different since the last time we visited here. We heard about the changes and we wanted to see it.

#8 (M)-I come from Ottawa. I have been here before, and I hope to see more of the same, more or less. Yes, I think it fills that role, also in the contemporary.

#9 (M)-Because I am an artist, I come here often. No, today I have come and I have no expectation.

#10 (M)-I have come to pick up a lens from a friend of mine who works here and I made an appointment with him.

#11 (M)-I am a regular. I have a complaint to make. I find that it is very bad that they increased the admission, forcing everyone to pay a dollar. Before you would give whatever you could, and I used to come here often.

#12 (M)-To see the MacLean Gallery exhibits. Yes, its role is similar to Lamanna, Castelli. And, it certainly







fills its role in the contemporary arts, I think.

#13 (F)-We came to see the photo exhibit that is going to Europe, also an Indian exhibit that we want to see.

#14 (M)-The music concert going on this afternoon. We are music lovers and we like to hear music. But also, we are art lovers. Yes, it has a contemporary function similar to Marlborough-Godard Gallery.

#15 (M)-I am visiting Toronto. I had no expectations. It seems very nice. If I can, I will be coming right back.

The meaning in taking a poll of attendance is to verify the effect of the 'image' of an institution such as the A.G.O. on its audience. There is some indication that the 'content' of the institution's programme is irrelevant as far as drawing power for an audience is concerned. The mere size and dominance of the institution is what reinforces the audience. The dominance is gained by the physical size, the newness and the anonymity derived from its institutionalization (in some degree interpreted as a

synonym for 'objectiveness', neutrality and the 'official image' of culture). The institution becomes culture and culture is only within the institution. The audience remains the passive receptor of official definitions and the careful obscuration of 'dangerous' divergencies.

Official culture then is similar to muzak: pervasive, soft and without 'alternatives'

#### EXPERIMENTAL ART FOUNDATION-ADELAIDE

It is always useful to compare notes and experiences with other situations with similar interests/directions of intention but from other contexts and to derive from this study a comparative index.

In some respects, the EAF (Experimental Art Foundation) in Adelaide is similar to the CEAC in Toronto. The EAF began in 1974 with the financial support of its members and then obtained a small grant from the Australian Council. Originally associated with the only Australian gallery exhibiting non-commercial art, the EAF later moved into a state owned jam factory, where the collective made a lot of physical improvements to the building. It became an information centre with a small library which had the support of the artists' community.

The activities, in time, diversified to include music, drama, movement, poetry, performance and film. A certain amount of video work has also been shown and encouraged.

The usable space is in two independent areas: a basement section and a large multi-use hall with a secondary mezzanine.

The EAF collective fosters marginal art activities as well as some large participatory events of a social orientation. Their connections with the rest of the country are quite strong and their facilities and information are made available to individuals from any part of the country. This situation is favoured by the small number of similar centres

elsewhere in Australia as opposed to the rather loose association of centres found in Canada. In both countries, however, the access to a general public is rather limited and the activities are emarginated from any significant role in the assertion of a cultural identity, preselected and domesticated by the structure of the funding agencies.

It appears that in both countries, the pattern is to relegate 'deviant' cultural behavior to a secondary role, that is rerefering its expression and power to create any change. In fact, changes in the understanding of a society's culture is slowed down by the process of assimilation and taming of any dangerous unbalances which the new mediums and new interpretations might have. Values are kept constant as 'divergencies' are pigeon-holed as being simply new 'genres' of the mainstream. History is then written afterwards with all of the possible corrections.

Australia lacks, so we are told, any organ of communication (print), either underground or 'official'. The EAF is maintaining its own record of the activities and the information passing through the centre. The EAF maintains contact with the independent filmmakers coop and the members of Art & Language in Australia. Some concerns expressed within the centre include: "Get away from the business of 'The museum of modern art' or 'The high culture institution' PRESENTS CULTURE. And the people, who are excluded from it by definition, consume it. The notion is that the Art & Language show is open for people to, themselves, handle and possess creatively the information that comes up in the discussions. That's our intention...." Terry Smith. "Alternative Art is one contender, breaking all suggestions of continuity, and drawing as well on the connection with the alternative life styles that oppose bourgeois materialism, nuclear families and nuclear technology...." Donald Brook.

### Victims of Industry



### Over the Edge to Real



### little Hearts





BEHA



THE LAST TEXT

Some notes on Behaviourism

AVIOR



# THE LAST TEXT

## Some notes on Behaviouralism

John says, "The more expedient someones' approach to art, the more the Behavioural possibilities of their work become apparent. This expediency opens up the working situation and allows for both a greater contextual range and more immediate communication channels."

John thinks, "A Behaviouralist concentrates on spreading the range of his communication, trusting that the resulting power will without conscious direction, communicate through infection rather than direct action. The 'being' will affect people rather than the 'doing'."

John says, "Behaviour presents no 'problem' which is the first and only 'problem'. The Here and Now cannot present problems which one must overcome. It doesn't project into the future or the past."

John suggests that, "If you think of 'reality' as a series of violent explosions which we view through a glass wall of conditioned response, which sometimes breaks down allowing a 'shattering' experience of reality, then the Behaviouralist is his own glass wall." John thinks he is that bit nearer the 'reality' than the person who looks through the glass in a voyeuristic manner. He thinks that he as a being is his own response system, and simultaneously the recipient of that system. Due to his proximity to 'reality', the way his responses happen, (necessarily in a different sphere,) will appear increasingly odd, due to the transient nature of behavioural reaction 'systems' within that sphere.

John thinks that, "A Behaviouralist experiences a wide range of reality, each segment being experienced briefly. The briefer each experience, the more he can 'be'." John, for example, might be attracted by a coloured carpet, but this would only result in the physical experience of looking, of straining his eyes, and he would not end up by actually *seeing* the carpet. He says he is interested in the object primarily as a stimulus to his behaviour, rather than as a system of formalised order. John says, "The Behaviouralist is involved with the plasticity of 'looking', rather than the conceptual stimulus of 'seeing'." Similarly John is involved with 'touching' rather than 'feeling'.

John says, "People try as much as possible to rationalise events using cause and effect, *after* the event. With this summing up they feel that they see the problem in its 'true' perspective at

last. They want to devalue the more Behavioural stand that they embraced while the event was actually in progress, feeling that although this was the stance that plastically dealt with the situation, it was not 'true'. They want to step behind the glass wall of conditioned response again, to reinforce the myth of cause and effect. They are caught up by their own thinking. Like a Pavlovian dog they have been warned off this area of involvement once again, by their inability to *touch* without *feeling*. They back off fast, rationalising it. They are intrigued by what they 'saw', but because looking is not considered enough they start to 'see', and it all goes wrong. They find reassurance in their myth, but no steps towards a solution. In their 1984 world of double-think (see John's postscript) they paper over the cracks of the shell they live in, instead of diving through".

John says, "Presuming that we live in a world where double-think is the norm, we can only recognise other ways of thinking if we initially latch onto their double-think aspects. But if we can do this and deliberately extend this capability, perhaps it will enable us to review conceptual cause and effect mythology".

John asks, "Which came first? Double-think or literacy? I think double-think. One has to accept double-think as contradictory essence to 'believe' in literacy". (John quotes) "Double-thought begat ideas, which begat literacy, which begat the concept". (Rex Fossae). The concept is the pinnacle of this cone of development. It is impossible for it to create another so singularly like itself, as it does not have the creative thrust left. So there it waits for another of its kind to emerge from another base, to give it a nudge into a different sphere. Contradictory bases exist, like Behaviour, but they have yet to be sharpened".

### John's Postscript

"I refer to Orwell's book '1984', which suggests the idea of double-think. I believe that double-think is the essence of any system of communication that relies on association. If life exists on a basis of contradiction, then double-think was the primary conscious product of society. To explore further our world of contradiction we must re-develop along the cone of development, allowing it to be tilted by our 'being', at a different angle." That is what John said.

Dr.N.Krid 20th May '76



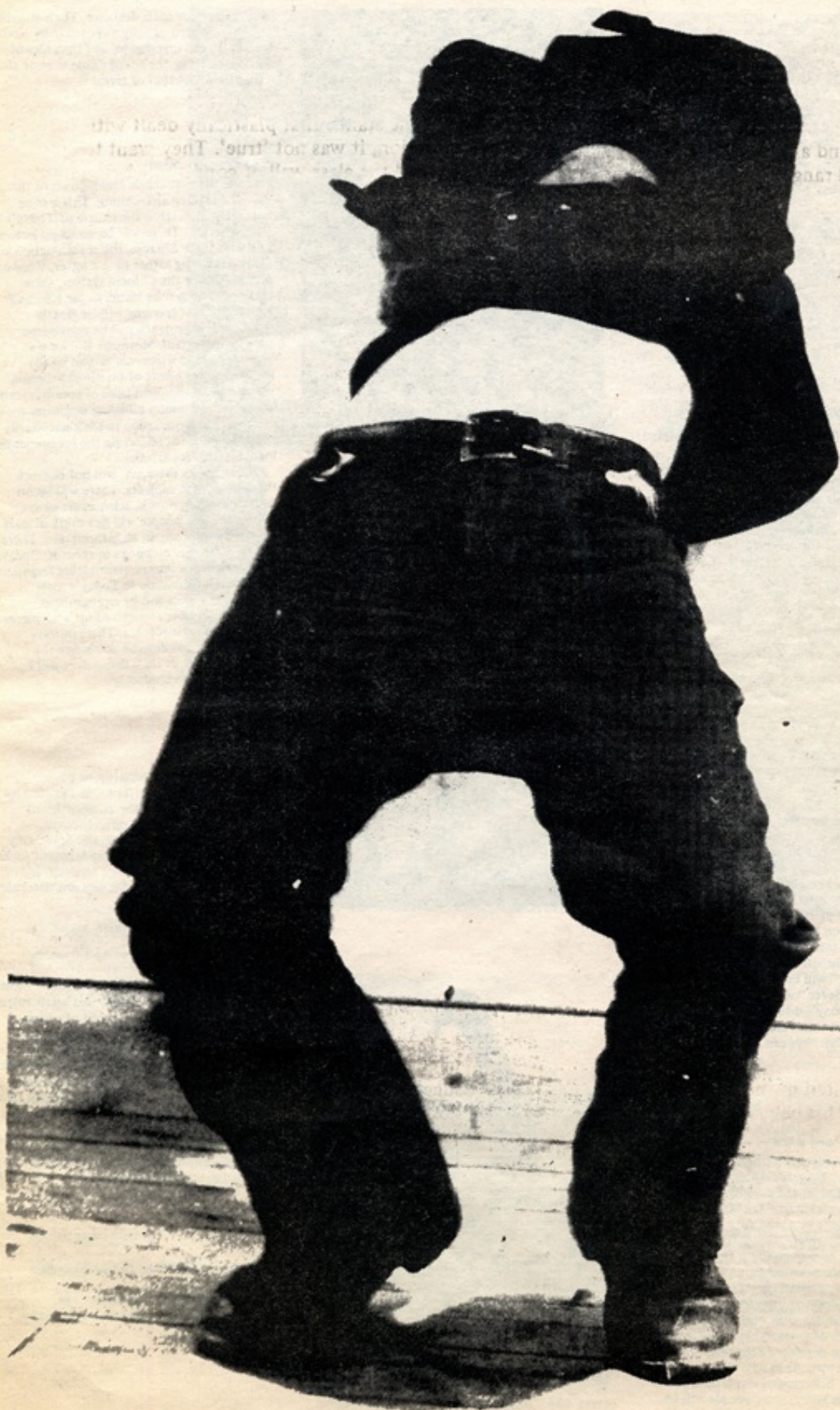


photo: Angela Puckey



# TODAY'S SOCIETY

## Situation Ltd.

Solution will exist on the basis of eternal equivocation. There will be no need for doctors who will "solve" problems as health will exist on the borderline between being alive and dead. There will be no employers or employees. People will not be loyal or disloyal as a result of what happened yesterday. There will be no lasting "relationships" as Today everyone will only exist in passing, and there will be no "words" as no-one will believe. Nothing will be denied or accepted as a basis of existence.

Is your dead Grandmother a dead person, or really a rock? Do humans ever die like rocks? If tables are made to cover our feet, in Today's society, they will be made to cover our hands.

## Mathematics

In Today's society mathematics will originate with the perception of movement, rather than on the basis of digital visual identification. Mathematics will no longer work on a basis of identification through isolation. It will be entered into on a basis of physical education. I see the jump/grunt forward as the "addition." The splayed pushing legs as the "division." If one made an "addition" jump/grunt forward, and then in the usual method, tried another grunt/jump forward, the body would have to re-position itself in a different manner from the first positioning for the first jump, due to the physical result on the body of the first jump. The jump/grunt itself would also be necessarily slightly different. These differences would become more and more exaggerated as the series of grunt/jump additions were made, due to the physical effort involved. Thus if each jump/grunt is different, and each re-positioning is different in its physical structure, it means that the physical structure of the "addition" will be fluid due to the graduating collective experience of each "additional" jump. Thus one grunt/jump never equals another jump/grunt. An identification basis for mathematics will not exist in Today's society, as people will not be capable of using a series of digital compilations to accumulate information. They will not be interested in "information". Theirs will be a mathematics of the interaction of states of being. "One" will be the sense of visual movement that supporting legs give a table. "Two" will be the way things lie on their sides. "Three" will be the flatness of the ground. "Four" will be the hope in your throat. "Five" will be a creased tightness. "Six" will be the slope of an attachment. "Seven" will be an animated in-animate. Today's maths is based on, "Movement as a somersault," which will be the chemical flux between our cerebral and physical selves.

## Unspeakables/Fame is the ——— disgrace.

In every society there are Unspeakables. In Today's society the unspeakables are not the mentally defective or the socially incapable, but the behavioural-literates. Those that "know" and "understand". In our society the socially incapable are paternally 'cared' for. A system that effectively cuts them off from being allowed to have any influence on the rest of society. A form of social censorship. In Today's society the behavioural-literates are those who are capable of coping with both a behavioural and literate basis of living. They acquire split personalities and develop a capability for behavioural disorder. As in any society, whose controls rely on behavioural regulation, or conversely, irregularity, these people will be effectively socially castrated through being



from the 'Behavioural Art' catalogue, Galeria Remont, Warsaw, Poland, 1976

over-revered for their deviance. Their situation will be exploited as fully as possible by Today's society. It will investigate, and thus identify them; tightening the social noose around them with a contradiction of terms.

## On Communication

Imagine the systematic break-down of the usage of reading and writing. This will be necessary to develop the nature of Today's speech-action. There will be no single letters or words. Like Chinese, the speech-action will show a meaning rather than a letter, word or phrase. Unlike the Chinese system, these meanings will not be static, as the idea and appreciation of learning will be greatly reduced. Inexperience will be considered socially important. Meanings will have a secondary supportive role to that of the inexperienced effect of plastic experience, which will be the main basis of communication. There will be greatly differing languages for differing age groups, due to their necessarily changing basis for reflecting the inexperienced mental processes at work.

What books there are, will not concern themselves with subjects. There will be no encyclopaedias, novels, science, art or sex books, because people will not think in lines. All books will contain all information. There will be no names on books or records. Records will break down into re-assemblable fragments, as with all information in Today's society. Usually the pieces will be re-assembled randomly, and become mixed-up with pieces from other media records. This arbitrary approach will not destroy or change the media-products, as they themselves will be structured just as randomly.

## Housing

As people will not necessarily be people, Today's beings will shelter behind protective shades of all varieties. The complexity of shades will not point up differences in 'capabilities' between the beings. Some may live in yeast bubbles, others underneath rocks. Some will climb tall trees; go to sleep; fall off and break their noses and it will not deter them.

## The Law

Our law is based on the idea of wisdom aligned with knowledge and courage, that a few rulers possess for the supposed benefit of others. Knowledge does not exist in Today's state. Today one acquires nothing and one loses nothing. Although dissimilarity rules, individuality does not exist. Individuality is based on similarity. The greatest power in Today's state is to be unidentifiable. But then in this state people don't identify, or use graduation systems. The truest members of the society never want anything. They don't belong to a "state". Each is his own spiral.

In our society the Guardian-philosopher-politicians rule. In Today's society the defective, the inexperienced and the children will not be noticed.





Katharina Sieverding, from  
Kunst Bleib Kunst, Kölnischer Kunstverein

KATHARINA SIEVERDING, KLAUS METTIG

Katharina Sieverding, now working in New York as part of the Independent Study Programme of the Whitney Museum, is presenting performance pieces and films.

Included in the programme is 'Transformer', which was originally produced for a show on aspects of travesty. The work deals with the problem of bourgeois psycho-sexual identity and the possibilities of such a transformation.

A piece/work in progress called *China/America* is about the two contrasting political/aesthetic world views presented as a dual projection of juxtaposition "to portray a particular ideological contrast".

AUSTRALIAN FILMS

The recent visit by Aggy Read to the CEAC presented the opportunity for comparing work done by independent filmmakers from Adelaide and Sydney (including those

associated with the Sydney Filmmakers Co-operative). There was a heavy influence from American underground filmmaking and the English structural film school, both of which were received with some delay and definitely transformed by the Australian cultural context. It was interesting that the mode of producing and exhibiting films resembles that of the Canadian system, involving a system of alternative centres. The major affiliated arts centre of this sort in Australia is the Experimental Arts Foundation in Adelaide. It operates a large space (out of a converted jam factory) and an active programme of film, performance, exhibitions and video.

Terry Smith of Art & Language, who is permanently resident in Australia, has contributed to various activities of the centre.

Further work from that group of independent filmmakers will be screened in March. Paul Winkler, author of *Brickwall* will be showing and discussing his recent work at the CEAC. We are grateful to Ian Birnie for his cooperation in both of these programmes of experimental films.

FILM PROGRAMME

Tuesday, March 1, 8 p.m.

Films/performance by Katharina Sieverding

Tuesday, March 22, 8 p.m.

Super-8 Open Screening

Friday, March 25, 8 p.m.

Animal Behavior by Juliano Sementto



# books

## EINSTEIN ON THE BEACH

An opera in four acts by Robert Wilson and Philip Glass with choreography by Andrew de Groat. Edited by Vicky Allietta.

This book published on the occasion of the European performances of Einstein on the Beach is in three languages, English, French and Italian. Its preface by V. Allietta explains the structure of the play and its elements (instrumental, vocal, dance, staging and set design), which are compared to those of the classical opera and their 'intermezzo' or knee-plays used to introduce each act. The plot is absent and the story is replaced by a sequence of events. The succession of the numbers 1-2-3 and their coupling structures the syntax of the elements: train(1), trial(2), field(3) as a sequence of (1)-(2), (3)-(1), (2)-(3). The structure is severe and purist while the action is open to spontaneous change. The entire piece is a collaborative effort of the actors and their directors.

Richard Foreman in his essay on the music of Phil Glass explains that the nature of Glass's music is to be understood as 'performances' rather than as 'evocative' compositions. The materialist aspect of the here and now is emphasized as a concept of 'place' opposed to the concept of a 'disembodied' sound phenomenon which stands by itself.

Other material in this book includes text by Christopher Knowles: "I feel the earth move" "I feel the earth move...I feel the tumbling down...there was a judge who like puts in a court. And the judge have like in what able jail what it would be a spanking. Or a whack. Or a smack..." and drawings illustrating Andrew de Groat's choreographies and the lighting panels.

## COOP HIMMELBLAU AND SUPER SUMMER

Supersommer (Supersummer) is a catalogue collecting all the documentation from the events, projects, concepts, street actions, and instant ephemeral constructions by radical architects, among whom are the Coop Himmelblau, Haus Rucker, Missing Link, Superstudio, Christo, Panamarenko. Both the events and the book have been directed by the active Coop Himmelblau. Address correspondence to: Coop Himmelblau A-1010 Wien Seilerstätte 16/11a Wien.

## NEW BOOKS ON VIEW

Coop Himmelblau's "Super Sommer"

Peter Downsborough's works

Juergen Klauke's "Fag Hag" and "Der Lowe"

Ferro's "Poesia di Comportamento"

## SEMINARS

Monday, March 7, 8 p.m.

Art & Communication, discussion on 'Consumption'

Sunday, March 13, noon

Reindeer Werk, discussion on their work

Sunday, March 20, noon

Nancy Gordon, discussion on her work

Monday, March 21, 8 p.m.

Richard Demarco, discussing the Edinburgh Festival

## LA POESIA DI COMPORTAMENTO

Ferro (ed.)

Poetry of Behaviour (?) is intended to be a premonition after the end of visual poetry, since that has not resolved in its research any of the contradictions inherent in itself. In other words, the editor points out that visual poetry has not 'gone beyond a different organization of the spoken word and the image...'

What is defined as the poetry of behaviour is the collective rather than the isolated, the 'cultural management by the group' which supersedes the interests of the self. Such an action is then a collective behaviour 'wherein the poet acts by concepts, as reduction and zeroing of the language'. This document includes some visual images of behavioural poetry, such as the street events by Diego Barboza in Caracas, and the 'body signalation' by Balint Szombathy of Yugoslavia.

## EIGHT BOOKS BY PETER DOWNSBOROUGH

"Two lines five sections"  
"Two pipes fourteen locations"  
"In Front"  
"In/Out"  
"Besides"  
"Two lines six sections"  
"Notes on location"  
"Notes on location II"

Each of these books was published by a different gallery/centre ranging from Ecart of Geneva to The Vanishing Rotating Triangle of New York. All of the works are minimal and their layouts have left the trace of a gesture, of two parallel lines located at different intervals and at different relationships. Occasionally, such as in "In Front", we find two metal rods within a landscape or in front of buildings, other times we read occasional words dispersed within the white small pages of the books: in/out place in/out outside here locate again inside out/in

On view at the CEAC, March 21-25.

## JUERGEN KLAUKE

Singular works by the artist have appeared in the December, 1976 issue of Der Lowe (the Lion), Postfach 220, Munstergasse 41, CH-Bern 8, Switzerland. Other works have been published as an artist-fold-out "Sequenz-Begegnung", Köln, 1975, the artist book "Fag Hag", Verlag Galerie A XX, 6000 Frankfurt/Main, Schadowstrasse 8, Germany, and in "Transformer". "Fag Hag" is a rich collection of erotic drawings with images of the androgynous using a technique reminiscent of Paul Klee. All books are on view at the CEAC.

## ADZ MAGAZINE

Adz Magazine - an art magazine containing original art.

For copies for sale and promotional literature contact:

Applegarth Follies  
Box 40  
Station B  
London, Ontario

For copies not for sale contact:

M. Bidner, Owner and Editor  
Tempelton-Grafix  
Box 3  
Station B  
London, Ontario M6A 4V3

Publishing run: 1977-1988  
Maximum number of releases: 1000  
Maximum number of copies per issue: 5000



Le matin



L'après-midi

Roland Baladi's book  
'Le Bas-Relief Solaire de R.B.', 1976



**ACTIVATING THE CREATIVE PROCESS**  
(Art as an expansion of the child's behaviour.) by David Tipe

"The most fundamental examination of art (i.e. our environment) and education calls the kind of work that investigates upon the three elements of life growth for the awareness in contemporary thinking: art/therapy/learning-as-concrete-experience.

"A general picture of the art of today will be constructed taking as example contemporary artists and thinkers such as Vito Acconci and R.D. Laing. In some extent the book itself will be considered as an art work.

"The book will have strong appeal to the instructor to give his students positive and realistic reinforcement with every attempt. It will also be emphasized that one of the most important things the instructor can bring into the classroom is his own personality, and an openness to being both animate and demonstrative himself. The information in the book will not be biased towards establishing a ground for all learners, special educationals and retarded included, where the rudimentary phenomenon of 'discovery' is experienced by all and the respect for the individual's personal way of doing so is maintained so that this personal way of his can be his vehicle to greater expression."

Such a didactic book designed by David Tipe has to be considered as an artist book, produced to convey projects, ideas, exercises, which will develop in the 'students' the 'use of smell and facial expression, the use of voice and vocal sound, putting on voices and creating characters, to develop the use of touch and discover the expressive quality of the face and of posture.' A manual to surface behaviour, but we are told also to help control it.

The formative aspect of wall art is always evident while in performance there is an evolutionary gap. This has prompted the publication of a bi-monthly called APRES GARDE. It's primary concern the F.S.A. (Final statistics archive) is to clarify sources of work by artists working in performance situations, and to put an end to the one-upmanship that hangs over small gatherings of artists.

All submittals for APRES GARDE are to be addressed to:

APRES GARDE  
c/o C.M.I.  
1298 Dorchester Street  
Ottawa, Ontario  
Att: N. Brousseau



Victor Burgin/Robert Self

'WHAT DOES POSSESSION MEAN TO YOU?

7% OF OUR POPULATION OWN 84% OF OUR WEALTH'  
edition posted in 500 copies on sites in Newcastle upon Tyne, Great Britain, 1976

**HARD BOUND BOOKS: BRUCE EVES**

The genial move from soft to hard bound artists' books seem to be the direction of Bruce Eves' new book. During his Toronto visit, Peter Frank was searching for information for his section on artists' books at the next Documenta in Kassel in June of this year.

Eves, being far too committed to performance tours and exhibitions abroad, will not be able to contribute to this section of Documenta. However, a future show of some of his book work will be shown as a part of the CEAC's continuous series of 'Book-Views' in the Art Communications Library, presently undergoing renovations.

The above was a paid political advertisement.

**PROSODYNIC PRINT**

Ernest and Marion Robson  
A Primary Press Publication, 75

"An alphabetic process for cueing readers to speak the three dimensions of sound in speech has been constructed: fundamental frequency, duration, and intensity. A scanning model based on differences in the apparent levels of the three dimensions is presented."

This small book reprints the most valuable contributions that E. and M. Robson have made to language in their years of search for concrete levels of language communication. Their invention is more precise than what John Cage has attempted to do in his sound speech writings. The prosodynic system is indeed an identification system which translates instantly from the system of speech to the reading aloud in a different phonetic manner. Even a system of numeration or summation is given to the "levels of perceived pitch, amplitude, and duration".

Other extensive work by the Robsons has been carried out in their major works: Transwhichics and I Only Work Here.

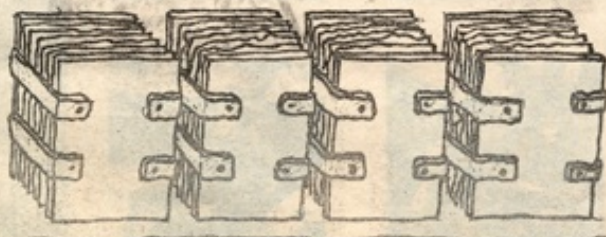
SITE (Sculpture in the Environment) has recently published a book on the architecture of America that would have been and has not been built. All the projects are possible projects which would have changed the face of America and remained instead as tentative gestures that never left the drawing boards. Such a work is nevertheless very valuable research work for the immense historical reference to a thinking process of the past, with futurist vein and revealing clues.

**ARCHITECTURE AS EXPERIMENTAL ARCHITECTURE**

A rare document, collecting the work of about twenty experimental 'architects', has been produced by the CEAC, Toronto, for the South American friends at the CAYC, Buenos Aires. The document, Architecture as Experimental Architecture, includes work by Ant Farm, Emilio Ambasz, BlastBloom, Dr. Brute, Dadaland, Yona Friedman, Lorne Fromer, General Idea, Ron Gillespie, International Global Tools, Heather McDonald, Pyramid Homes, Andrew Pasterko, Maus Rucker, Clive Russell, SITE, Darryl Tonkin, Truthco.

From the text by Amerigo Marras accompanying the illustrations, "To experience architecture, we need not design or build forms. Experimental architecture is, in fact, a context or intention of regaining territories lost after cultural conditioning. Experimental architecture is the revolutionary infiltration of a new consciousness..... the far reaching forecast is then that the era of built forms is superseded, and now we enter the obscure territory of experimental architecture as a pure energy ground. We are closer to the raw medium of architecture: the human body, which perhaps might need the machine gun to reach its own media extensions for its revolutionary operation". 1976, Toronto.

Bruce Eves, 1977



seven floor - one hundred fragments



# design

The human body analysed before defining its functional goals, before culture has already maimed its functions, before its having been forced to subdue to stiff social systems.

The body as a primary tool. The human body is conventionally regarded as a hindrance or anyhow, as a factor of little or no importance, the conscious use of which we take in little regard; in some religions people live their bodily functions as they were faults, so that getting rid of its characteristics appears to be a goal.

Within a process of actions, deprived of their intellectual side, you can think of enquiring about the body, seen as an instrument, without taking into account specific cultural worlds, simulating and running again through the process, progressively from the discovery to the finalized use or not of our body.

We cannot foresee the results, but we can determine them, gradually after our operations. So doing, we shall be able to develop more conscious processes about the use and the instrumental faculties of our body.

The enquiry can start with an "inventory of human body" whereas human body is regarded as a tool for surviving, building, communicating, and formulating theories. We think of a generalized classification about characteristics, use and activities of human body, through a visual catalogue and a constant survey of the direct physical activities of the body itself.

By making an inventory we are easily brought to realize that the body is an object endowed with both a physical and mental reality. A basic sequence of sample-cards can be the starting-point of a constant refinement, more and more complicated and detailed.

## AN HYPOTHESIS FOR AN INVENTORY OF THE HUMAN BODY A SURVEY OF THE BODY

- A list of its various parts. — Morphology, anatomy, relief map of the body.
- The body as a built object. — Its various components: flesh, hair, nails.
- The body as a tool. — The body as energy (as a machine). — Ages. — The fetus. — Ageing. — The corpse. — Race. — Evolution. — The five senses (sight, hearing, smell, taste and feeling).
- Pathology of the body. — The deformed body. — The body structure.
- Beauty.

## THE BODY AND ITS BUILDING

- The body and the building techniques.
- Using hands to build. — Tools.
- Materials. — Building activities.
- Building activity as an unfunctional work. — Building activity as experience.
- The ritual of the process (bodily value of work). — Relationship between body and things. — Relationship between hands and things.



R. DALISI, A. MENDINI,  
D. MOSCONI, F. RAGGI, G. PESCE

## THE BODY AND THE THEORY

- The body as brain container. — The knowledge acquired by the body. — Thought, concentration and meditation techniques (hypnosis, massage, yoga).
- Individual behaviour or group behaviour. — Religion, reason, rite, prayer.
- Habit. — Parapsychological conditions (drug, magic, astrology, ecstasy).
- The body as a theory. — Intellectual exercises.
- Pleasure. — Mental exercises (shock, discontinuity, causality, emotion).
- Imagination techniques. — Physical and mental degree of importance or influence.
- Reincarnation. — Virtuosity (juggler, conjurer, fakir, man devoted to fasting).
- The body of a madman.

## THE BODY AND ITS SURVIVAL

- The relationship between body-elements. — The relationship between body and space. — Man, isolated or associated with other people. — Coupling. — Reproduction. — Birth. — Group. — Family. — Children. — Shelter. — Clothing. — Food. — Hunger. — Warmth and coldness / the seasons. — Moving and settlement. — A still body and a moving one. — The body as a tool for work. — The body and its tools. — The body and jobs. — Medicine. — Health (hygiene, cleanliness, dirt, massage, sauna).
- Mental health. — Defence. — Instinct. — Rest. — Sleep. — Pain, illness, wounds. — Perversion, sadism, mutilation, torture. — Old age. — Death. — Murder. — Suicide. — War. — Escape. — Absolute survival. — The protected and unprotected body. — The body outside the Earth. — Releasing methods.
- The body in the country, in town and in contact with nature. — Physical trainings which make our bodies thinner. — Athletics. — Sports. — Mimicry. — Wild life.

## THE BODY AND THE COMMUNICATION

- The body as input and output. — Sensations. — Feelings. — The body as language, representation, self-representation, contemplation. — The body as an object. — Body sacrifice and deprecation. — The body of the bourgeois, the proletarian, the primitive man. — The dressed body and the naked body. — Transformations of the body and of the face. — Mimic dance, masque, make-up, grimace, gesture, rhythm.
- Acting, singing, speaking, and writing verses. — Disguise, exhibitionism. — Playing. — Travelling. — Walking. — Sex, erotism. — Physical relationship (man/man, man/woman, woman/woman, man/animal, man/nature). — Duplication instruments of the body (video, pictures, close copy). — Speech. — Dealing. — Relationship. — Symbolology of the body and its own parts.

text appeared in 'Global Tools', #2

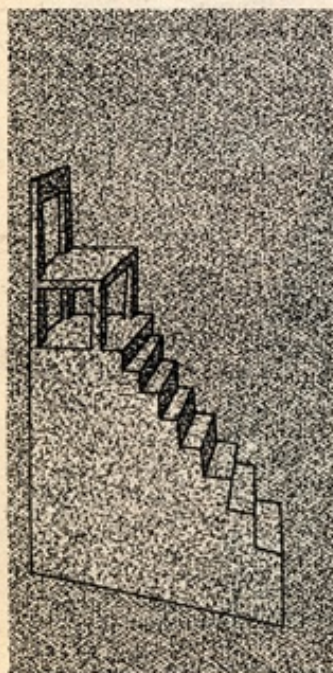


photo: Davide Mosconi

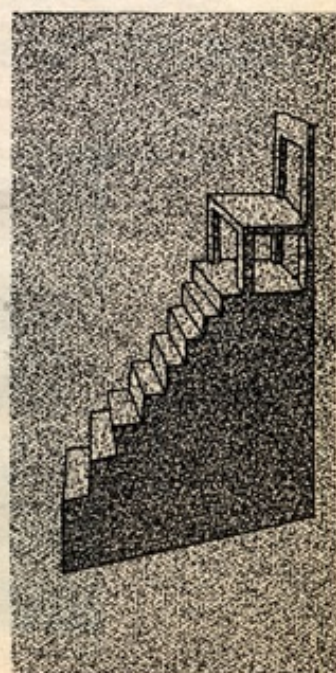






photo: Jeremiah Chechik



#### THE SURVIVORS

David Brown, Dawn Eagle, Isobel Harry, Bert Liffman

We have constructed clothing for four models with the idea of their being able to emigrate immediately with everything they need to survive on their backs.

The apparel/people circumscribe a transitional fantasy of after the fall and a turn for the better.

Madness unleashed neither knows reason or boundaries that in every man there is a process that possesses the power to destroy oneself.

Meanwhile, depletion of substance heightens their continuing demands for construction and usage of materials in the imaginative processes of the mind. Scrutiny serves to clarify what is essential to them and that tradition that they emerged out of.

But, life is a luxury, is it not? The necessities remain, with some strings attached. Air, if breathed through a cheesecloth mask; drinking water, as long as it's from an uncontaminated source, like the toilet bowl; provisions, dependable if they have been canned. As for fresh food, the odd potato or

orange, probably all right under the peel, but that must be removed with rubber gloves on.

Meanwhile, in our minds, running a night span ahead of the cloud, picking up stakes and moving wherever the wind rises above a whisper, looking for some impossible sanctuary, an untainted corner. Home free is out of the question, as one lack replaces another and it's nothing new. The world has always been hostile.

#### INSTITUTE FOR ARCHITECTURE AND URBAN STUDIES

Functioning as an active educational centre, parallel to Columbia University's Faculty of Architecture, the Institute for Architecture and Urban Studies in New York, which has been operating for a number of years as an important centre for experimental design/architecture, has recently presented a programme with impressive contributions by R. Abraham, D. Ayrest, P. Elserman, M. Scolari, St. Florian, and R. Stern, among others. The programme was made possible with assistance from the New York State Council of the Arts and called IDEA AS MODEL: INVESTIGATIONS ABOUT ARCHITECTURE.

#### RADICAL ARCHITECTURE MAGAZINES

Radical architecture magazines have reached their depths and become the redundant media of a dissolved awareness.

Casabella, the noted magazine from Milan, has changed hands and editorial staff and is now fostering the managerial attitudes of formal design-as-business so prevalent in European construction industries. The days of the radical 'notes' seems to be over. From a glorious focus of experimental and politico-theoretical works and coverage, Casabella is now another of the magazines produced by 'Ville e Giardini' and other reactionary publishers.

Peter Cook, Archigram's main voice has attempted to revive the underground circulation of radical writing through both his gallery and magazine Art Net. Of the few issues we have seen, Art Net seems less hot tempered than the early archigram fantasies, sometimes flirting with the 'rational' and the pastiche, without a clear definition. The youthful energy of the author is still there, this time perfectly at ease with the nouveau academicians of architecture.



(1) *Caribbea*

Handwritten musical score for a piece titled "Caribbea". The score is written on ten staves, each containing a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece is divided into measures, with measure numbers 1 through 32 circled at the beginning of each measure. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is handwritten and appears to be a draft or a personal manuscript. The piece concludes with a double bar line and a fermata on the final note of the 32nd measure.

Music Score by Phil Glass  
 from 'Einstein on The Beach'  
 Byrd Hoffman Foundation, 1976.



Music for  
Einstein on the Beach  
by  
the Philip Glass  
Ensemble,

March 26, 1977.  
8:00 p.m.

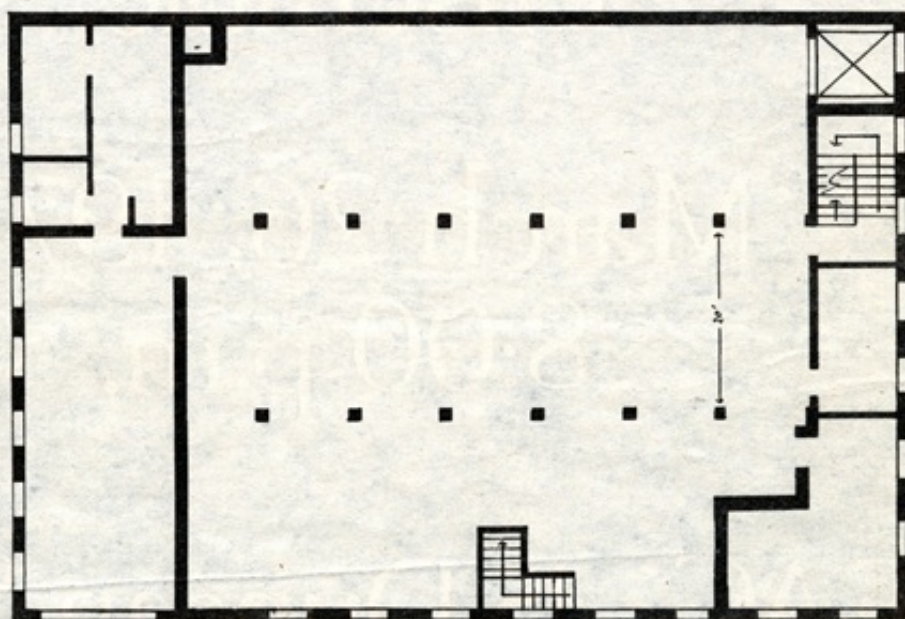
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photo: Bob Bolak