

# 5 art communication edition



MARINA SIEVERDING  
ed. Klaus Mettig

# sex and politics

S. & P.

We included in the last and the present issues of Art Communication Edition letters to the editors which were reactions to our consideration of issues of 'sex and politics', that is to our brief consideration to those issues repressed by today's society. Lubomyr Melnyck's letter which was printed in A. C. E. No. 4 was not answered by us. Any conclusions or defining of intentions was to be taken up by any who wish to compare and make judgements. The felt danger of an issue relating to 'sexuality' and its repression and role in the post modern society was reiterated. Sexual energy, the authentic danger of its behaviour and the breaking of ethical rules have seldom been considered throughout the history of contemporary art. Media overload has objectified sexuality as another item for consumption. Post-minimalism and conceptualism have seldom given any importance to this vital element of human existence.

Our reportage of the repressive and false puritanism of an alternative school over a film that had not even been seen by the school's staff was a necessary step to take. The victimized student had been in search of support and understanding for his position in an obvious case of injustice and repression. The film was scripted and realized by a small collective of 14-15 year old students. It was a pun on the stereotypical behaviour of a nuclear family situation and was advanced in its analytical perception especially when considering the age of the producers. The raising of this issue was a simple right that the filmmakers had.

The false consciousness of bourgeois society creates the class differentiation whereby people are classified according to age, income and power. The ones who, as viewed by consumerism, have the least rights are the youngest, the poorest and the powerless and include the society of children, tramps and the illiterate. This substantial part of society is denied the access to a government of their territory and much worse are denied the government of their own lives. What we mean here is that the access to communication, a sense of mobility and the possession of 'culture' are all limited to the 'average' petty bourg-

ois, which is still the victim of consumerist ethics.

The society of children, bums, and illiterate people unbalances the structure of production and consumption that controls the world. Children are not allowed to view what is considered to be 'sexually' explicit (their acquaintance with the post-Santa Claus world is delayed for as long as possible). Low income individuals are automatically excluded from a very definite number of places (the ethics of reward and punishment still holds firmly the conditioning of our behaviour). The illiterate are violently abused by the broadcasting and publishing industries. The censorship over these issues is deeply rooted.

The dailies occasionally empathize with stories of immigrants or the unemployed in search of an identity or a job. No comparisons are ever drawn between the salaries of the reporter and the reportee. Do we know how much things actually cost? In brief, economical balances control human behaviour (in a fashion not too dissimilar from the techniques Ford used as controls over the private lives of workers in the automobile industry and documented by Gramsci since the '30's).

The control over behaviour is especially evident in such social control mechanisms as 'political' self-government and the obscure need for having 'representatives' (to what?) in the political sphere and in social hierarchies in the sphere of sexuality.

Sexuality, not the one widely advertised in glossy newsstand magazines or by subliminal brainwashing, but the sexualization and open exposition of bodily functions (of tactility, etc.) between human beings will create a different value system, which will affect the way we perceive communication, and ultimately art and culture. That is, a sexualized culture is one that is molded by all, one that is immediate and without intermediaries. At the present time, instead, we are mediated and forced to hide conflicts and questions.

The anonymous article referred to by that well-known London artist in his letter below, was the fruit of lengthy conversations and discussions around the inefficiency of some of the institutions involved in preservation of culture, the conservatism so prevalent in the desparate Canadian search for an identity and the dominant power that painting-sculpture techniques have over other contemporary art forms. These are the factors that have combined to give decisions that ignore the role of individuals actively involved at the 'present' time in the selection of 'representatives' for the various biennales. The method of selection is based on antiquated techniques which in the case of the Venice Biennale did not even consider the stated premise of that particular event, namely, to relate to the present time, and to relate to the issues of social involvement. The editor of Flash Art has exposed the wide-spread corruption within the committee of the Venice Biennale, its brutal incestuous organization, and the total lack of information by the manifestation organizers in Italy (and elsewhere, we believe). Few, if any, working in areas of present concern, were approached and asked their opinions. The mechanism instead worked as an 'award' to best of the new 'old guard', with particular selection being based on the escalation of market price. It would be quite a surprise if an artist (why not a collective?) that has nothing to sell were selected for any future Biennale (in the case that there are ones in the future).

The referenced column, written by Bruce Eves, on a good day, was one of the rejected contributions to a catalogue (now published and available through the A. G. O. bookstore) on the life and work of Heather MacDonald. The column was making the point of the cowardly and retrogressive state of affairs in Canadian art consciousness. The example of the Biennale was made in passing and intended to uncover wider gaps than the one mentioned. In relation to the Heather MacDonald catalogue, it meant to say that the dramatic event of her suicide was totally glossed over by the group of artists who assembled the smooth, unblemished layout. Heather might have died of pneumonia as far as the presentation by that group is concerned. No mention was made of the crisis and the breakdown she faced. Such an oversight, though typical, is horrifying when one considers the co-opted state of the artist in Canada, today. Making an overt state-

ment without upsetting the 'establishment', is like trying to stir a cesspool without causing a stink. Thus, the poor undefended and grant dependent artist has to keep silent when facing these repressive enforcements. To save plumage, some artists prefer to keep everything under the carpet. Those who know the truth, keep it to themselves and the establishment is not challenged. The column was an attempt to get out a gut reaction, not a co-opted one.

C. A. R. and the London hotbed of radical artists have no doubt contributed significantly to artists' rights, but they have stagnated at the level of painting and sculpture and are refusing to consider other forms of art as legitimate expression. That attitude has led to an alienation for the younger artists such as H. M. Nor, are they seriously pursuing the idea of a guaranteed income for everyone (artists included) that would be the only way of eliminating the present grant system upon which the majority of (both selling and non-selling) artists look for at least some level of support. Such an egalitarian system is the right of all.

#### UNFAIR CRITICISM?

The February issue of Art Communication Edition contained an unsigned attack on my work and, by inference, on my personal integrity. My open political and artistic position for self-determination and against American domination has led to much criticism and censorship of my work (a major portion of which is owned by the Canadian public) from all shades of the political spectrum. My work has been banned by the Dept. of Transport, been prevented from passing U.S. customs en route to South America, and been the subject of official protests from the American state department. My position has been condemned on the editorial pages of the Globe & Mail among others.

However the most abject attack has taken place in your paper, on a fellow artist, in a column that makes the ridiculous claim that your organisation is the only one in Canada with a 'direct interest in political and artistic activism'. (I note that the only concrete example of artistic activism cited is, of course, in the United States.) Not only is the writer a liar but he or she is also guilty of self-aggrandizement and colonialism. It would also appear that the writer has never heard of C.A.R./F.A.C., our national artists' union.

For your columnist to speak of the lumpen is a cruel joke. He or she displays irresponsibility to the community of artists working in this country. The writer's article seeks to divide artists which is exactly the tactic used by institutions when artists attempt to change their policies. Far from being engaged in political activism C.E.A.C. is reactionary to the extent that the writer of the anonymous column occupies a position analogous to that of the various trotskyite sects that exist in Canada, whose sole effect is to divide the left on academic issues, thereby preventing any collective action.

Greg Curnoe



**DUNCAN SMITH**

Statements by Duncan Smith to coincide with exhibition at David Ebony Gallery, Fine Arts Building, 105 Hudson St., NYC

1. A photograph that replicates the division of labor.

The photograph projects an image and that image maintains a greater status than the supporting paper and all the processes that led up to the photographic image. We concentrate on the immediate image without regard to the material substratum that worked that image into existence. Likewise, entrepreneurial efforts are exalted to the degree that labor effort becomes secondary in consideration. A product needs to be distributed, it deserves to be introduced into the market at the expense of the sum total of the laborer's expenditure bore that product. By consistently postulating an identity between paper-support and image-seduction, a false unity between management is believed as well. Photographs tell us nothing about what went into play for their production. This statement, of course, falls very neatly into photographs produced by Hollywood, fashion magazines, professional photographers - all those who believe that objects are to be glamorized, rendered as a magical thing-in-itself. Inevitably, contradictions surface; how exquisite it is to see a movie star decked in all their expensive finery being photographed while diligent workers such as hairdressers, designers, tailors, cameramen and other assistants cluster about while preen-

ing this star for that photo-moment. I relish any chance to see the photograph splintered of its illusionism, either by the image moment exposed as a result of labor's efforts or by a direct attack on the image via the paper and the chemicals that determine the image. A moment of photo-destruction can only dialectically entail moments of the destruction of the division of labor however far off from practical realization it may be.

2) A photograph is a fetish.

It is an object that proposes itself as the real object, but, instead is merely the image of the object. Dietrich in a photo, is her image, not herself. We want to believe the image is that actual object, but it can never be, however much our thoughts wish otherwise. Photographs, then make us desire that real person though imprinted as black and white dots; it makes us deny the supports that produced the image. We love you photo-image and we would love you more if you could only be real, but since you are not, we will still desire you here. We say not to you; you cannot be real. We also say; you are real. This would be psychoanalytically interpreted as the subject's desire for the mother to have a penis she does not actually possess. So this person denies that absence, their mother's lack of a phallus. In terms of the present phallic order, which attributes phallic might solely to males, such a desire seems perfectly consistent. A photograph is the lack we have been led to deny, voicing beyond our control a silent "no" to. Women, beware of the photograph!

3) Photograph as a mirror.

Hollywood gave us perfect mirrors. They showed us objects who were ideally beautiful. Everytime we see ourselves in a mirror we are seduced by another object with which to compare ourselves with. By looking at Dietrich people propose her as their ideal mirror-reflection. Dietrich seduces us with the voice, "Be me!" Thus, we insert ourselves in this lack her image proposes: the face is always that other that we continually let ourselves approximate. Photo facial symmetry is only our desire to be facially symmetrical. Mirror seduction thus keeps us aligned with these photographs; our natural narcissism always becomes reinvested at each glance

of these photos. Currently this natural impulse has degenerated into a highly-redundant and oppressive machinery. Every page of VOGUE is a crime. Women, I am sure, must feel a particular sense of oppression whenever they see a six foot by six foot photo of Laureen Hutton on Park Avenue. Keep them in control, make them desire a perfect mirror they'll never achieve. And spend your money on make-up, hairdos, clothes, jewelry, all those lovely vanities that photographs present so enticingly. Straight men, you know you'll only want that perfect face. And gay men, you'll be buying Clinique to acquire that air-brush look before anybody will ever unzip your pants.

#### 4) Photograph as a sentence.

Every photo look of ours creates an implicit sentence. "Marlene Dietrich is again Marlene Dietrich." As if we needed to assert herself as herself seems idiotic, but such is occidental thinking. Dietrich predicates herself as Dietrich via the photo. Dietrich becomes Dietrich image. Indeed the act of photographing replicates this structure; Pierce's "camera, the quasi-subject, light, the quasi-predicate" points out the grammatical reality that structures every photo act. The subject-predicate opposition is our language's golden-calf that has led us astray for so long. We love to embrace things in the totality of self-identity, that means they are perfectly what they are. What they present is essentialized in a realm of pure noncontradiction. The photo is such an attempted noncontradictory harmony. Make the page identical with the face, repress that difference between page and image-imprint, image-imprint and real object, real object and camera interiorization. As with the fetish, "no" that nothing, "no" that difference. Haven't you noticed that when people look at a photograph, they say, "There is so-and-so." When what should be understood is, "There is an image of so-and-so." Any person committed to changing our society will have to understand the political implications of predications, the verb "is". Fortunately, the Chinese had a revolution, but as should be grasped, they also use a different language whose system of predication is far more sophisticated and practical than our pure identity monster.

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#### WHAT CAN A GREAT GALLERY DO FOR YOU?

A member in good standing of the A. G. O. can play an important role as a passive voyeur of the history and heroes of past culture as documented by the collection, the books, and the exhibitions. If in a higher income bracket, the member can rent surfaces to match and cover the wall over the sofa in the living room.

'Around noon' the elegantly dressed usher can take your order for cold avocado soup and French wine, while in a whisper, you will enjoy the refined class of the restaurant, or rest your tired feet in the cream coloured members' lounge in the midst of exclusive luxury.

Walk proud, shop high-profile. Look but do not see. Leave your social problems outside when entering the temple of masterpieces. The beauty and the perfection of the aesthetic cultural wealth is all around you, protecting you from the harsh winter with temperature and humidity controls as the national museum policy dictates. Enjoy yourself. Forget that there is a large number of artists living and oppressed today. The selection committee, the women's committee, the curators are all working for your full cultural nourishment without your discomfort in selecting your culture for the present time. Be proud and confident, the quality control of a great gallery is telling you what culture is good for you.

## REALITY VERSUS "SOCIAL REALISM" by Dave Poholko

(This article is based on a speech presented by the author to Vanguard Forums in Edmonton and Toronto)

Enthusiasm for the victories of the Russian and Chinese revolutions and the advances they represent for all of humanity has caused many so-called "Marxists" in other countries to uncritically take ideological direction in all spheres of thought from Moscow and Peking. Although there are many experiences from those two historic events that revolutionary-minded people around the world can and should take as examples, I question those who lavishly praise the artistic expression that has developed in these first post-capitalist countries. The term generally used to describe it is "Socialist..." or "Social Realism". Since many examples from this school of art seem to range from simple distortion of historical fact to outright falsification, I would challenge the legitimacy of its claim even to be realist, much less to call itself "socialist".

Social Realism takes subject and content matter as the only criteria when distinguishing "good art" from "degenerate art". If it is to be revolutionary, it must show the proletariat struggling for its liberation. Most importantly, it must reveal the spirit of struggle. It must be "bigger than life". To quote one of its Canadian fans, Barry Lord, from his book *The History of Painting in Canada*, "Social Realism is art that serves the people: it reveals the underlying contradictions in the world, lays bare the class struggle that is going on in society, and takes up the side of the working class and the oppressed. It shows the heroism of the working people, and gives confidence and courage to those involved in the fight. It is definitely an art of fight not plight."

Very fine sounding words, but in his book how does Lord choose to "lay bare the class struggle"? By praising the propaganda art of World War II: the paintings of strong Anglo-Saxon workers building ships and tanks, of gunners shooting down Germans; paintings that show "workers tremendous surge of enthusiasm for the war effort". That the Germans, too, were workers, and that only the ruling classes on both sides benefitted from the carnage they instigated, seems to be forgotten. This nationalistic-garbage represented, according to Lord, a "great upsurge of people's art". A brief examination of the roots of Social Realism might help explain how anyone professing to be a Marxist could accept such a fundamental contradiction.

Lord gets his definition of Social Realism from three criteria outlined by Mao Tse Tung in 1940.

First, it is national. It upholds the dignity and the independence of the nation, and opposes domination from the imperial centre.

Second, it is scientific. It stands for seeking truth from facts, depicting the realities of struggle and change; in painting this means realism. New-democratic culture is opposed to idealism, metaphysics, and mysticism.

Third, it is democratic. It serves

This political poster, epitomizing what socialist in content," depicts the multi-ethnic people of the Soviet Union marching united toward the Communist



the working people, the vast majority of the population, and will gradually become understood and supported by them.

By some coincidence, these same policies were described by Stalin, almost word for word, at the first Congress of Soviet Writers in 1934. They, in fact, reflect not the working class gains of the Russian revolution, but the bureaucratic counter-revolution that Stalin led.

Lenin, Trotsky, and other leaders of the Russian revolution opposed every attempt to impose political restrictions on artistic work. Under their leadership, post revolutionary Russia saw an unparalleled outpouring of art, poetry, and literature. Dozens of schools of art, thousands of new artists, appeared on the scene. The effect of this atmosphere of complete freedom can be seen in the graphic design that appeared at that time. Ideas that did not show up in any other country until

years later were not uncommon. But Stalin's totalitarian regime was based not only on the crushing of political opposition, but on the destruction of all independent creative thought. The artists were among the first victims of Stalinism. Understandably, posters lampooning "The New Bourgeoisie", as was referenced in one poster of 1921, would be intolerable to the already aspiring bureaucrats.

As the recently deposed and disgraced Chiang Ching put it, "If our literature and art do not correspond to the socialist economic base, they will inevitably destroy it." Thus, despite her access to the thoughts of Chairman Mao, she flies in the face of the elementary Marxist tenet that it is the economic base, not the cultural superstructure,

Stalin called "art national in form and national character of the current society and future.



Fig. 1

which is the chief force in the interaction between them, that the economic base will sooner transform the cultural superstructure than the cultural superstructure will transform the economic base. As a result of such thinking, Shakespeare, who was read by Marx every year, is forbidden in China, as is Pushkin, who was a favourite author of Lenin's, and the content and style of Chinese art itself has been changed dramatically.

The misty mountain landscapes and lush foliage in pastel tones have been replaced by flaming blowtorches, massive power dams, and railroad bridges rendered in vibrant colors.

Where the traditional scenes are retained, they are generally in combination with the aforementioned dams, bridges, oil refineries or hydro-electric pylons. The result is sometimes quite bizarre. Another acceptable subject is throngs of determined, happy people, dutifully serving the state. There is

no visible evidence of either dissatisfaction or dissent. The massive demonstrations in Tien An Min Square last year belie such a view of Chinese society.

But the new Chinese and Soviet "realism" has no place for such unpleasanties. Where reality cannot be simply pushed aside or distorted to make it fit official party policy, it is manufactured. In one example from the Soviet Union, Stalin is portrayed beside a person who, in fact, was much taller than the "Great Leader". The picture shows Stalin to be the taller of the two. A small detail perhaps, and I might accept criticism for nitpicking, but another painting shows Stalin descending immediately behind Lenin from the sealed train which had just transported the group of exiled revolutionists from Switzerland across Germany to Finland. Simple historical fact places Stalin nowhere near the train at any point of its journey.

How should a Marxist react to this perversity? In his book, "Literature and Art", Leon Trotsky described the new "officially approved" art. "The style of present-day official Soviet painting is called 'socialist realism.' The name itself has evidently been invented by some high functionary in the department of the arts. This 'realism' consists in the imitation of provincial daguerre types of the third quarter of the last century; the 'socialist' character apparently consists in representing, in the manner of pretentious photography, events which never took place. . . . The art of the Stalinist period will remain as the frankest expression of the profound decline of the proletarian revolution."

That Socialist Realism is something artificial and must be learned is evidenced by the fact that children's art in the Soviet Union and China is very much like children's art everywhere - the free expression of reality and fantasy side by side. Even when it becomes a bit more sophisticated as the child gains more control over her or his materials, there is no evidence of "socialist realism". Only after formal art education begins, does the party line and inevitable pictures of Lenin and Mao come through.

Another fact that contradicts the omnipotence of socialist realism is the existence of "unofficial" artists in the Soviet Union: artists who refuse to create as the bureaucracy instructs them to, but as they themselves feel and see.

I would like you to compare the images of Russian and Chinese society demanded by their ruling cliques (Figures 1 and 2) with the one expressed in Figure 3. Drawn by an

unofficial Soviet artist, it is titled "Inmate".

The Marxist view of art was expressed in Trotsky's book, Literature and Art. He declared: "It is not true that we regard only that art as new and revolutionary which speaks of the worker, and it is nonsense to say that we demand that the poets should describe inevitably a factory chimney, or the uprising against capital!" This does not mean, however, that art can be totally separated from society as "pure" art. Art is a social servant and historically utilitarian. Both "pure art" and tendentious art have social roots and function. Both are an expression of the culture from which they arise. In this age of revolution, the artist is the natural ally of revolution. But the revolutionary view cannot be merely intellectually accepted; it must become part of the very being of



Fig. 3

Fig. 2



the artist, if he or she is to give expression to it in art. "The artist", says "A Manifesto: Towards a Free Revolutionary Art," "cannot serve the struggle for freedom unless he subjectively assimilates its social content, unless he feels in his very nerves its meaning and drama and freely seeks to give his own inner world incarnation in art."

He must freely seek to communicate his own inner world, not present a view of the world that has been dictated to him by anyone else or even by himself, not allow any internal inhibitions or external compulsions to cause him to withhold a part of his vision.

I do not wish to create the impression that Social Realism should be rejected in the way in which Social Realists denounce "degenerate imperialist" abstract expressionism. Art with social content, whether realistic or abstract in form, should be praised, but only on the basis that all art should

be judged - Does it give expression to and universalize the human experience? The mediocrities paraded before the world as masterpieces of Social Realist art leave much to be desired.

It must be remembered that the struggle of the proletariat for liberation is only one part, albeit the most important part, of human existence in this age. The artist must be free to explore all feelings and emotions if her or his art is not to become stunted and deformed. The fact that an idea may not be directly tied to, or even offensive to, the struggle of the proletariat to overthrow capitalism is not sufficient grounds for attempting to eliminate such expression. In order to change the way artists react to the society they live in, and the way they manifest that reaction through their art, the society must be changed. Forcible attempts to prevent the free expression of ideas, in whatever medium the artist chooses, be it mu-



sic, art, or literature, is qualitatively no different from burning those works of art after they are created.

In "A Manifesto: Towards a Free Revolutionary Art", written for Diego Rivera, the Mexican muralist, and Andre Breton, Leon Trotsky declared, "The free choice of . . . themes and the absence of all restrictions on the range of his exploitations - these are the possessions which the artist has the right to claim are inalienable. In the realm of artistic creation, the imagination must escape from all restraint and must under no pretext allow itself to be placed under bonds. To those who urge us, whether for today or for tomorrow, to consent that art should submit to a discipline which we hold to be radically incompatible with its nature, we give a flat refusal and we repeat our de-

The former has the tendency to exclude even kill the latter in so far as it is the expression of the "true truth" and once accepted and ascertained would impede seriously the continuation of Power.

"Real reality" means instead: REAL UP-COMING NEEDS that is: freedom to discover one's own reasons of life; to give oneself a mode of life; to adhere under all conditions to this - regained life - in a natural sharing of the good things thus accomplished. Liberate ourselves from any - ideological frameworks - factories of new Power and which impede the natural unfolding of life: AN ENTITY ALWAYS IN - MOVEMENT - THAT MODIFIES ITSELF AND EXACTLY BECAUSE OF THIS IT NEEDS THE MAXIMUM OF OUR DISPOSABILITY.

Romano Peli, Parma, Italy, reprinted from an edition of 360 post-cards



liberate intention of standing by the formula complete freedom for art."

I would like to close with similar words from Plekhanov: "There is no force on earth which could say to art, 'You must take this and not another direction'."

#### WHAT DOES REALITY MEAN TO YOU?

"Reality" means everything that lives, that happens and that dies everyday. A REALITY of to-day as that of yesterday, always imposed (this false fluency for example), which is continuously up-dated to the needs of the system and from which it seems impossible to escape.

There are two types of realities:

- (a) the "marginal" one (the estrangement from the orbit of Power and thus from any possibility of participation or identification with it);
- (b) the real one (which implies the real needs of life);

From "Jederman sei ein Kunstler"  
Photo: Paul McLellan

To see it (art) critically is to place its disclosures into the context of the real world that all people share. This is another way of saying that really to appreciate a work of art, we must ask, what is it that we learn from it that is applicable to all of us; what has been clarified for us that was obscure; what blindness has been turned into knowledge; how have our perceptions and ways of thinking about the world been changed?

Sidney Finkelstein  
from "The Artistic Expression  
of Alienation", in Marxism  
and Alienation: A Symposium,  
ed. Herbert Aptheker (New  
York, 1965) pg. 29.

#### PARTEAN

A series of workshops, gatherings, discussions have been held at the Church Street Community Centre. The forums provided the opportunity for a 'continuing discussion about the relationship between art and politics. The aim is to develop a nucleus for a community of progressive artists in Toronto. For further information, contact Schuster Gindin at 651-4736 or see the schedule at the Church Street Community Centre, 519 Church Street, Toronto.

THE FREE INTERNATIONAL UNIVERSITY  
FOR CREATIVITY AND INTERDISCIPLIN-  
ARY RESEARCH  
3 Camden St., Belfast

The Free University has finally found a home for its experiments in open interdisciplinary research. The main location is in Northern Ireland with offices in West Germany and London and contacts with other centres, including the CEAC in Toronto. To overcome the backlog of correspondence following the article by Caroline Tisdall ("The Freedom Fighters") that appeared in the Guardian (Jan. 25, 1977), the group is putting out a newsletter as a means of keeping up with the enormous request for information. The group envisages "a string of activities... including regular workshops, in association with neutral spaces, community centres, and sympathetic organizations and institutions acting as hosts... a necessary process of linking up until... we establish our own headquarters. Meanwhile, several major projects are underway involving activities in Italy, Germany, Ireland and Belgium."

A seminar organized by the Free University was held in Palermo, Sicily, to discuss the future of the 'peripheries' of Europe, and to criticize the 'present centralized policies'. The areas of investigation were: "central government policy as implemented in the regions; multi-national corporation policy and the need for selective location control; unemployment, migration and its economic, social and psychological effects; European nuclear energy policies and their political implications; the role of Trade Unions, education, culture and the media in more effective international representation of the regions".

Another project is the participation to the "One Hundred Days of the Free University, June 24th-October 1st, 1977" at Documenta 6, Kassel, Germany. At Kassel the Free University is organizing a series of seminars on issues such as 'migration, media monitoring, social control, women's workshops'.

BEHAVIOUR SCHOOL  
c/o CEAC  
15 Duncan St.  
Toronto, Canada  
(for information, phone (416) 368-4933)

To investigate into 'behaviour' is to find more of our own nature. As artists, we want to find the ambiguity within each discipline, that, to find behaviour in music, behaviour in dance, behaviour in art performance, behaviour in writing, behaviour in speech, and in the end to find that all human activities can be understood as behavioural ones.

Since 1973, the CEAC has been involved in didactic activities which encouraged communal decisions for the shaping of a social form (of art). Early efforts included the textbook for children designed by Yona Friedman with the intention of educating all social beings in the making of choices for the self-organization of their society.

Later work, which was greatly influenced by the work of thinkers like R. D. Laing, David Cooper, Herbert Marcuse, Joseph Beuys, and Ivan Illich, was carried out to encourage the further materialization of this intention. Through correspondence with European artists, the CEAC made some steps to initiate what was later defined as a 'behaviour school', that is a place where individual students would experiment with self-exploration for the dialectical formation of a new society.

The objective of the behaviour school is to raise questions that are found in the social context of the CEAC within the city of Toronto. Students are to be allowed direct participation in whatever circumstances develop out of the mutual sharing of questions with the visiting artists/critics. The learning process using self-determination will be developed within the context of being. Sessions will be on a continuous basis, almost twenty-four hours a day, for cyclical periods of several months each. The 'teachers' and the students will organize workshops and seminars followed by specific projects and discussions. The projects will be collective collaborations among the students and the 'teachers' with the production of papers and documents after the seminar/workshop to make possible the exchange of information and 'questions' between the CEAC working group and other groups and centres which might be involved in open school situations. The CEAC facilities allow for the recording and publishing of audio/visual and written material.

## THE BEHAVIOUR SCHOOL FOR THE DEVELOPMENT OF THE THIRD MAN

This at Montreal is the start of the behaviour school. In this school:

The members will "be" their points of view.

The static behavioural charge of the members being each other will be the compost in which a body of behavioural occurrence will grow.

The members will help develop this static charge of being by not necessarily concerning themselves with each other's work.

They will exist as behavioural catalysts - non-functioning as "tutors" or "students", but existing as questions. Directed questions will not be answered or reflected by them, but people will be.

The members will be expected to be personally responsible.

This school will exist for ordinary people.

It is not a school for problems or answers, but for questions.

Part of the school will be at the CEAC in Toronto, which will obviously open and close, but the rest of the school will be available all the time.

Neither choice nor decision will be areas of concern for the school.

The centre of the school will be in the feet of every member.

Reindeer Werk  
Dirk Larsen and Tom Puckey  
March 14, 1977

## SCHOOLS AND FREEDOM

A special school has been established on a temporary basis this spring in New York by a radical self-supporting collective who want to control their own lives and their own school; SCHOOL FOR MARXIST EDUCATION. The group wishes to advance a conscious political practice.

"We see the human species threatened by the menace of out-lived capitalism and its plagues of war, crises, racial and sexual discrimination, ignorance and poverty.

"And we see the task of revolutionary Marxism to arm the producing masses of the world with the consciousness to recapture their human capacities and transform the world into an environment in which we are harmonious participants.

"The two educational premises on which we base our school are:

(1) The scientific presentation of historical materialism contained in CAPITAL: A CRITIQUE OF POLITICAL ECONOMY by Karl Marx; and

(2) The lessons of the Russian Revolution, the turning point of working class history which was led by self-conscious revolutionary Marxists. The focus of the school is therefore upon the proven and demonstrated accomplishments of Marxist science. We do not mean that everything Marx said was right nor that everything the Bolshevik party said or did was correct. We are simply not agnostic with respect to the scientific basis of Marxist thought nor the giant accomplishments of conscious revolutionary practice.

"The need for a revolutionary party is so great that the question of its program, tempo and form of organization must be the centerpiece of discussion and debate. We want the School for Marxist Education to be a context in which to advance this dialogue. We also support action where there is common agreement, particularly in solidarity with workers' struggles at home and internationally, on the principles that a blow to one is a blow to all.

"The SCHOOL FOR MARXIST EDUCATION welcomes all workers, students and anyone who finds our courses and activities valuable for their lives and work. No one will be excluded from the School on the basis of prior thought or practice; on the contrary, we welcome controversy and debate. Anyone interfering with the rights of others to pursue their own course of growth within our School will be prevented from doing so.

"The Marxist Education Collective is anxious to establish working relationships with the many study groups on Capital and other works, which are in progress. We see ourselves as part of a widespread process of self-clarification and clarification by revolutionary Marxists."

For information: Marxist Education Collective  
P. O. Box 560  
Old Chelsea Station  
New York, New York  
10011

# Little Hearts in the Big Apple

(the Canadian Candidate)

**The Local Scene**

Tired + feeling little heart goes let person

I'm tired + fed up with the awful geography

I've got my Canada Council and I'm moving out

W3A world's biggest anything

loading zone

**The Barrier Year 1**

after all those untheatrical performance pieces in dingy places in cold hardwood floors I demand recognition

I took my clothes off years ago

I was naked first!

Only one place ready for me!

after all I got through I've made breakthrough I'm on par with the biggies

UTC (unresponsive Toronto candidate)

I just know I'll get a great left the ride down

and world

a large man sitting next to me took up the arm rest all night long

and in New York only one way to travel (the yellow) the Poppelganger Yellow Cab

YELLOW

Both ways at the same time

and say hello to Travis Bickle!

**Stay Tuned** the Canadian Candidate gives at some hard core investigative reportage a no hold barred look into that heart of darkness Manhattan Soho N.Y.C.

## NEW YORK, NEW YORK

Yes. New York has the Kitchen, Artists' Space, 112 Greene, Mercer Street Store, Franklin Furnace, the Clocktower, P.S. 1, Paula Cooper, 420 West Broadway, Castelli Sonnabend, John Weber, John Gibson, Anthology Film Archive, Millennium, Art Rite, 9 Jay Street Garage, Artforum, Soho Weekly News, the Village Voice, the New York Times, Punk magazine, Ear magazine, the Fine Arts Building, Printed Matter, Interview, Red Herring, Jaap Rietman, Wittenborn, Fanelli, the Whitney, the MOMA, Rene Block, Denise Rene, 510 Broome St., New Music Distribution Centre, Byrd Hoffman Foundation, Performance Art Services, Peter Frank, Martha Wilson, Babette Mangold, Bob Wilson, Jonas Mekas, Bob Colacello, Alanna Heiss, Jane Crawford, Douglas Davis and millions of others.

Any artist from the polite art community will answer like a tune if you ask the predictable question 'What's going on in New York?' The emphasizing and mapping of the same rhetorical layout-of-activity in the city of New York makes one realize that there is in Soho a sense of abstraction from other political issues. The strategy of the status quo and the absorption within such a status quo is the eternal mechanism of the 'art world': artists popping from party to party, visiting the 'must' circles, chumming with the who's who of an enlightened social class. There's a large pie kindly garnished by the New York State Council and the National Endowment for the Arts, to be shared. Inevitably each one tends to head for the topping, the glamour and riches of this cake. Then we run into the pillars of the new trend of which only the insiders, the New Yorkers, the Sohoers are au courant. The pillars run into their specialized deaths. To die peacefully, the institutions adopt a mimicry of 1950's business attire and technique, which is keeping yourself uninformed of the events occurring outside the boundaries of New York, and keeping a business-like mood while the soft spoken male or the hard-edged female files the grant application for the next batch of 'events'.

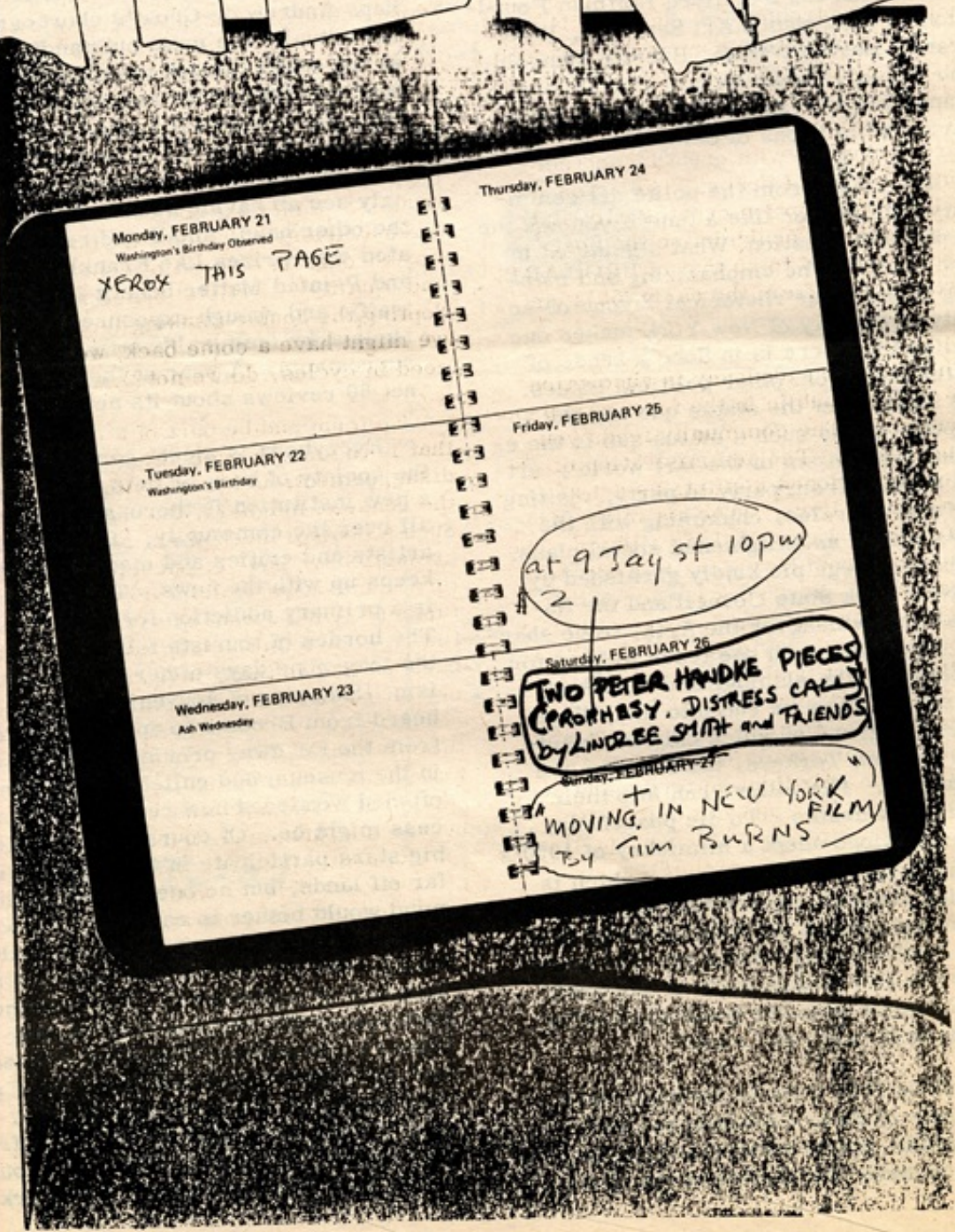
Life in New York is certainly hard, with none of those Canadian handouts. Meanwhile, performances and shows done for free under the shadow of the World

Trade Centre are offered as very expensive merchandise to the world outside New York after they have been decorated by a vast, but unimpressive list of reviews from the N.Y. Times, Soho Weekly, and other N.Y. mags. Art intelligence is measured by the residue (reviews, gossip, inclusion in artists' indexes) left behind once the scene of action has cleared. A certain kind of homogeneous front is thus created, each needing the other to validate his own history. The biggest events of last year, anyone will tell you were Bob Wilson's opera and Christo's "Running Fence". Both shared the prize for raising not the consciousness, but millions of dollars. Perhaps Andrew de Groat's choreography was not actually the most outstanding feature in the opera (though the music certainly was/is), but rather balletic with its leaps and traditional academic techniques. That did not halt the reviewers raving about an impressive quality that one can only see as having been the budget. On the other hand, small and recently initiated enterprises like Franklin Furnace and Printed Matter benefit from a good traffic and enough exposure to become landmarks (cultural bastions in New York's supremacy). A year at the Kitchen might net 60 reviews about its activities.

Everybody is alert, reminiscent of the society of bees or rats. The birth of a new institution is thoroughly broadcast all over the community. Like a village of artists and critics and media, everyone keeps up with the news. To be in the news is a primary addiction for New Yorkers. The hordes of tourists follow the paths of the long-gone days of heroic conceptualism. Snapping of souvenir pictures is heard from Broome to Spring. Students from the far away provinces come to pray in the museum and gallery tours. I have often wondered how reversible this process might be. Of course, both little and big stars participate in the colonization of far off lands, but no one in their right mind would bother to care or to know what else is brewing outside the mercantile art world. No one is truly interested in a fair exchange of information. Performance appearances are calculated as another income, a line in the resume for further further applications and evidentiating of good standing within the grant officialdom. Almost a style unto itself is emerging from this characteristic New York consciousness. Yes, we could spot a New York

PETER HANDKE  
Original announcement for the  
experimental plays "Prophesy" in  
a garage, New York.

# HERE



Monday, FEBRUARY 21  
Washington's Birthday Observed  
XEROX THIS PAGE

Tuesday, FEBRUARY 22  
Washington's Birthday

Wednesday, FEBRUARY 23  
Ash Wednesday

Thursday, FEBRUARY 24

Friday, FEBRUARY 25

at 9 Jay St 10pm  
2

Saturday, FEBRUARY 26

TWO PETER HANDKE PIECES  
(PROPHESY, DISTRESS CALL)  
BY LINDBEE SMITH and FRIENDS

Sunday, FEBRUARY 27

+  
MOVING IN NEW YORK  
FILM  
BY TIM BURNS

artist instantly. But everything is happening in New York.

The mercantile techniques are notorious to all and very infectious. They create a sense of belonging, of being wanted by the central marketing service. Performers need to be represented, tapes need to be distributed, actions need to be validated. Lives need to be enmeshed by a multi-million dollar operation. The artist needs to be consumed.

Then what the naive artist from the provinces needs to know is how to be consumed along with the thousands of other unknown artists. Yes, I am an artist, too, would say the local Toronto artist desperately searching for inclusion in a brutal machinery of consumption. We all want to be consumed, burned alive, eaten raw like fish by a cat. In such a 'movement' (of consumption), we can recognize the preoccupation with creating and correcting a series of props. The artist in search of consumption creates only static props, and we could define the post-conceptual period to be that of PROP ART, to distinguish it from the early '60's vogue.

The prevalent tendency is absorption by the general public in the form of popular culture. The community feeds you and sucks, too. The administration of the afore-mentioned institutions act as a way to make a living. The art made in New York is a way of making a living. The art exported from New York is a way to make a living. New York is the feeding ground for marketable art, as we all know it. But what is more important is the form that the art takes. The politics of Prop Art are the devastating and pervasive devices that are shaping the whole western world into the image of New York. Virtually, we can only think in terms and definitions of New York art of the past ten years. The white wall, the concept, the pedestal-less sculpture of the 'toughest' (for whom?) avant garde gallery in Toronto are the shadow of post minimal residues. Of course, new tendencies are always in the making. Performance is the word, even in Prop Art. Performances from New York are consistently homogeneous, they make use of lost objects, the props, the icons abandoned and available in the media and the second hand store: they exhibit a never ending syndrome of

cuteness, a revival of romanticism, again and again.

Even provincial Toronto is adapting itself to performance. Painters are fitting their styles and jargon to the new wave: be prepared for the age of PROP Art performance. Action painting transposed to performance paradigms. Unknowingly, the canvas stretcher parodies the concept of performance (a live interaction within a situation) and calls his/her work performance. In New York, there is the same malaise. The process of absorption convinces us that performance is just another 'genre'. It is not however! In the same way that not all conceptual artists were actually 'conceptual', so not all performances are 'performance art'. Most remain in the realm of PROP ART and nothing more.

Traditional and post minimal art melt happily with performance at the P. S. 1 studios. Under the 'objective' eye of Alanna Heiss, only good art makes its way through in a spirit of competition and 'quality'. Artists' Space is also adopting the double thinking (you never know, we might have a come back; we all proceed in cycles, do we not?).

To form and be part of a community, that is to smooth over any rough edges of disagreement, is basically to maintain the sense of normalcy that controls all. Such a control mechanism is actually the projection we have of ourselves, and in return it molds us in a perverse way even further. What I want to say is that we find at some point a deep contradiction, a paradox that is this: invention or discovery of intellectual articulations are quickly possessed by the establishment and by this process all activity is channeled into mainstream and control. Thus, whatever we do, even the annihilation of any system, becomes a further contribution to the establishment's history. All that we know of New York belongs to the formal history of that city; nothing is left outside. If it were left out, we would never hear the effects.

# the last performance



DIANE BOADWAY  
Photo: NADA



DIANE BOADWAY

DIANE BOADWAY  
Performance: 'Which will follow'

A preview of her new sound and language work before an extensive tour in Europe. This subtle piece is still in a very experimental stage.



DIODES

THE DIODES  
Of Toronto

This new breed of sound makers will be fragmenting their rock into fast sequences with intermittent appearances by the editors of A. C. E. This piece is the second one in a series that starts at the new APPLLEGARTH FOLLES on April 27.

DAVID TIPE  
Performance "This is a Chair"

'That ring, which is hooked very soon after we are born, is REASON, and its companion is TALKING. Between the two they concoct and maintain the world.'  
Tales of Power

The piece is:  
The playing out of non-existent objects as existent in the full range of potential materialization all the way from self and extension of self (i. e. personal projection), to contextual solidity, interconnection/relationships between objects, scene and dreaming.

'This is a Chair-Ring is a single sense of things, a totally unreasonable one.'

DAVID TIPE  
Photo: Brian Doucette

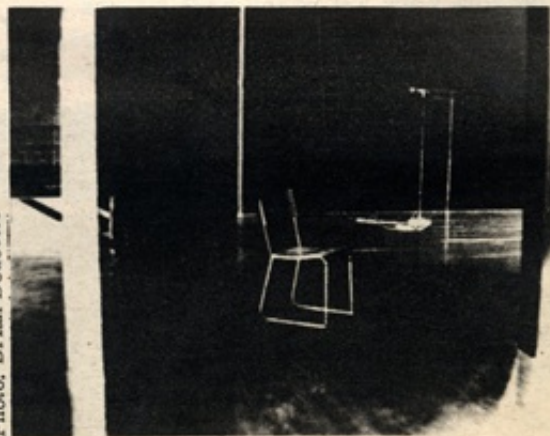






Photo: Ethereal Doc Wat



**HYDRO**

A performance piece by Bob Jutra and Craig Laberge of Montreal

The performance (a presentation of the ethereal Doc Wat) presents the open process of performance as a 'wedding' of a photographic serial process to a real time/action sequence.

**BOB BELTON**

Performance from London, Ont.

The performance is an experiment in chance operation and contextually defined situations.

**BRUCE EMILSON**

*MR. B. Emilson*

155		155
155	3	155
155		10
<hr/>		
465		

Stadel Engineering Ltd.,  
424 Wellington Street West,  
Toronto,  
1st January, 1977.

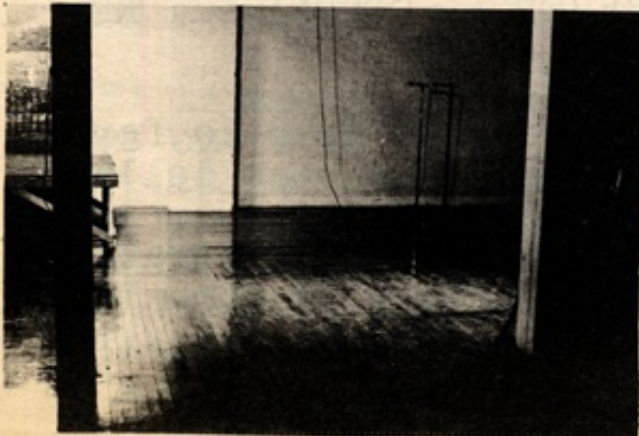


Photo: Linda Branscomb

**Reference: Lease Insurance Contract**

Please note that the clause regarding \$20,000 insurance coverage has been deleted from the lease and Stadel Engineering Ltd cannot accept any liability in this regard.

We do not consider this modification to be of any major concern but take this opportunity of recommending a personal contents insurance policy to you if this has not already been done.

Yours sincerely,

S. Stadel

Dear Bruce,

*B. Stadel*

It will be necessary to increase rent by \$30 per month commencing 1 January 1977 to meet some of our increased operating expenses. We are also planning to come to live in your studio early next year. It would be appreciated if you will arrange to leave the studio by 31 March 1977. Thank You. *B. Stadel*

DIANE BOADWAY      SUBER CORLEY

ACME GALLERY, LONDON ENGLAND - MAY 7.

PARIS FRANCE - MAY 10-13.      NEW REFOE

PEL, AMSTERDAM NETHERLANDS - MAY 17.

LAND - MAY 20-23.      GALERIA SZTUKI DO

STEMBERA STUDIO, PRAHA CZECHOSLOVAKIA

ITALY - JUNE 1-6.      PARI E DISPARI, C

DEI DIAMANTI, FERRARA ITALY - JUNE 9.

WHAT IS A/THE CENTER FOR EXPERIMENTAL  
ART AND 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.

COSA E' UN/IL CENTRO PER LA COMUNICAZIONE  
E L'ARTE SPERIMENTALE?

- E' il terreno di operazione dove le forze di produzione intellettuale, uso della cultura, come anche la distribuzione e lo scambio della cultura sono amministrati secondo il bisogno dell'arte e la comunicazione mentre ne mutano le forme sociali.

BRUCE EVES      AMERIGO MARRAS

ECOLE SOCIOLOGIQUE INTERROGATIVE,  
M, AALST BELGIUM - MAY 14. DE AP-  
'CONTEXTUAL SEMINARS', WARSAW FO-  
MU KULTURY, LUBLIN POLAND - MAY 25.  
- MAY 28. ARTE FIERA, BOLOGNA  
AVRIAGO ITALY - JUNE 5. PALAZZO

WHAT IS ART AND COMMUNICATION?

- It is interface impact conducive with-  
in social forms as frames, structures,  
behaviour. Art as materialist practice  
and communication as dialectics in jux-  
taposition along contextual layerings  
produce revolutionary effects. Art &  
communication is basically this: Dia-  
lectical materialism practiced as ide-  
ology.

COSA E' ARTE E COMUNICAZIONE?

- E' l'impatto del confronto che si veri-  
fica entro le forme sociali come cornici,  
strutture, comportamento. L'arte come  
pratica materialista e comunicazione come  
dialettica, in contiguita' con livelli  
contestuali, producono risultati rivolu-  
zionari. Arte comunicazione e' princi-  
palmente questo: materialismo dialettico  
praticato come ideologia.

To place oneself outside consumption is to locate another area of definition. Art of non-consumption stands outside the evolutionary patterns, the predictions of establishment historical development. To take such a stand is to fail within the art market. To fail is to discover other realities. The events, the projects that no one outside of the participants are aware are the non-sequential marginality of art which contributes nothing to the history of art. Both overflow and paucity of information

reach this aim. Being in New York as 'outsiders', as the uninitiated, as infections is also to be a non-contribution to New York history. Such a tactic is the writing of a personal history, one that will not look for the approval of the New York moguls. We can define our own perimeters and yet we have used the available infrastructure of a dissolving art world: P.S. 1, Artists' Space, Franklin Furnace, and Pier 52 in New York City.



RON GILLESPIE, performance at Pier 52  
Photo: A. Marras

FRANKLIN FURNACE, NEW YORK  
FEBRUARY 27, 1977  
BEHAVIOURAL EVENING

D. Boadway  
B. Eves  
R. Gillespie  
A. Marras

Three chairs forming a circle with a fourth in the centre of the circle. Three performers sitting on the peripheral chairs, one with the back to the audience, one facing the audience, one in profile. The fourth performer moving around the audience, asked a woman to come and sit in the remaining (central) chair.

A performer began a non-verbal frisking of the woman, both parties being on the defensive. The performer proceeded to smell her neck, which was heavily perfumed, scratched it, took her hand, licked her fingers, and then bit her hand. She made no sign of surprise or pain.

The performance was the interface between strangers and their behaviour along a non-verbal and non-gestural approach, but simply the unrepressed articulation of the participants' behavioural movement, as an exchange of non-cultured responses.

PIER 52, NEW YORK  
MARCH 24, 1977  
BEHAVIOURAL CIRCUMSTANCE

B. Eves  
R. Gillespie  
D. Larsen (Reindeer Werk)  
marshalore  
A. Marras  
T. Puckey (Reindeer Werk)

The performers behaved as follows:

Dirk, Tom and marsha remained in the car. Ron, Bruce and Amerigo squeezed into the building in complete darkness. There was little knowledge of the place, with sections of the floor removed, hanging metal sections, and pigeon shit all over the building. Our behaviour was a challenge to a physical condition and to the behavioural condition of the many males who use the pier for spontaneous sexual behaviour. The circumstance is, in fact, an attempt to create in (some of) us a static charge between the (culturally defined) deviant behaviour and (some of) our culturally repressed behaviour. The static charge was carried through by the physical place, an abandoned shell which still showed signs of uses, dictated by behavioural forces and strongly opposed by the cultural domination of an insane society.

## THE COMPENSATIONS OF BEING SUBORDINATE

Defeat does not mean a hopeless future. The examples to change in the situation of defeat are not always obvious. The most frequent recourse is emigration, since this is the most common form of density-dependent control of population. The new migration sets up a species migration possibility and may in fact increase the fitness of the new population. The wanderers are the ones most likely to pioneer in new habitats, to experiment with new forms of adaptation, to learn more quickly and to adjust the cultural capacity of the species by genetic assimilation. Outcasts are the cutting edge of civilization or evolution.



REINDEER WERK, performance at CEAC  
Photo: R. Gillespie

### THE DETERMINANTS OF DOMINANCE:

1. Adults are dominant over juveniles and males are usually dominant over females.
2. Flexibility of behaviour and size of brain bring about a more complex set of determinants of rank and influence.

Art Dominators tend to form groups and coalitions towards increase of sets of dominance in the other sectors of society. The Lamannas, Zacks, Smiths, Waxers, Withrows have formed the dominant patterns for young people in the Art local of Toronto. That is to say these are the groups on a lower plane of dominance who control the submission of young people. On a higher plane of dominance, we have the political and financial orders which control an even greater amount of even more submissive young minds. The marginal groups or cells of small groups of people are the cutting edge of the new structure of cooperation and communication. These small groups are most effective since their size is set up for the flow of and inhibition of information and they thus become the most intelligent people in society or at least have access to a greater variety or selection of signal variation and response. The marginal people will also have the mobility of action and an overall increase in adaptive fitness. The advantages of marginal situations are intelligence, sensitivity, and a shorter travel in understanding of living situations. The disadvantage of larger groups is the slowness of communication, loss of identity, increase of senescence or death, dependency on substitutes and decrease in real time knowledge. The choice for young people is not evident in large groups and therefore one can only hope that youth in the

developing stages of their sensitivities will seek the small rather than the large and not vanish into the huge vacuum of controlled society for understandings of reality. The effect or control over the minds of young people is consumption so that your dependent situation is strictly set according to your product. The equation for your future is not your mind but your product, so when they smile it is not you but your product they want for consumption. The average death of the young mind in its formation is determined approximately 1 to 5 years after graduation from the youth's experience so that by 22 to 27, if you have been active in any way you have been probably consumed. The ones who avoid consumption beyond 27 are either in small groups or in isolation from the ma-

for sectors of society. If you have been consumed, you can relax for the next 40 years of your life and those non-consumables can enjoy reality to your hearts delight.

### THE THIRD MAN

Growth is the functional basis of behaviour. A behaviourally structured organisation will exist as a book whose material composition is time.

Behaviour is spiralatic rather than linear. In the beginning man created man. The created man became a technological continuum which then fused with the beginning man and created the third man. Society's lack of understanding of this third man makes it project its deviance when trying to understand him. This deviance is not necessarily any part of the third man. It is merely a tool being used for identification purposes.

The third man exists as a spiralatic somersault. The somersault is the essential physical basis of behavioural thought.

We treat individuals as questions rather than as people. An appreciation of Victorian 'social concern' is a block to understanding behaviour. Behaviour operates on the basis of amplified personal responsibility.

Double-think is a behavioural tool. The tools we have used to evolve our thoughts have revolved to arrive back at us, while the plastic sensibilities that revolved those tools have acquired the sensibilities of the tools themselves. The directional inter-

change between the two no longer necessarily exists.

The causally effective terms of the function of mathematics are no longer the terms that it functions within. It can exist without as well. And so it is with the idea of understanding.

The third man functions without the terms of situational causality.

You people are the police.

Always answer the person, not the question.

Look don't see, touch but don't feel, and there are no "problems".

Below your knees you are the ground. It is your feet that point to the air you breath.

Head based thoughts prove head based thoughts. Foot based thoughts prove foot based thoughts and elbow thought is elbow thought.

The tools for thought refined head-wise by your head can now exist without its framework. Foot based thought can read and write, paint and draw on an equal par to whichever tool it chooses/chooses it. It doesn't play the parent. It plays an equal third man with whatever tools are there.

Man created man, and that man created by the first evolved, with man, a third and different man.

Behaviour is not concerned with interpersonal games as a pre-condition to communication.

@Reindeer Werk: Dirk Larsen & Tom Puckey. March 14, 1977



YOUNG DAVID's performance following Richard Demarco's lecture "Edinburgh Festival" at the CEAC, March 22. Photo: B. Eves.

BEHAVIOUR IN MISSING ASSOCIATES  
(selections from 1973-74)  
All work referred to choreographed by Peter Duda.

My primary infatuation had always been with process. My approach to choreographing pieces (audience interaction or otherwise) was to set up specific conditions with which all involved need cope and wing it from there.

"These pieces are not rehearsed. The participants are not 'professional' performers. The emphasis is not on how well they cope with their given situation, but on how they cope."

Content was usually the prerogative of the moment.

Constant and repeating elements/random or changing elements was oriented to the perceptive abilities of each onlooker. The 2 performers were required to improvise a conversation while standing apart at a distance of approximately 10 ft. Occasionally, at the initiative of either, they would move to another location in the space, in some instances placing seated members of the audience between them. The piece was terminated when they 'felt they had nothing further to say'.

Some of the constant and repeating elements/random or changing elements were attributable to the pre-requisites of the piece, and some were determined by the innate characteristics of the performers in a stress situation. Which were which had to be deduced through observation.

The performers' shifts in position redefined each spectator's perspective on their transactions. At a distance they were barely audible, transmitting only their actions. The spectator positioned between the two, on the other hand, was literally in the (content of the) conversation.

The 10 ft. stipulation between performers was both functional and psychological in intent: to encourage physical communicative gestures, to require untrained performers to speak loudly enough to be overheard.

"An intent in the performances has been to create performance vehicles (or situations) that exploit the capacities most persons already have\*; this necessitating a form(s) not based on a technical expertise limiting its practice to an exclusive cast of professionals.

\* Included with these 'capacities' are responses usually considered negative in professional performance situations, such as real panic, hesitation, awkwardness, etc."

Constant and... established a basis for 2 pieces in a 1974 performance. The 2 participants in Constant and repeating elements/random or changing elements (extended version) (only one of whom had seen version 1) were issued the same instructions as in the previous version. They agreed to comply with further instructions to be issued during their performance. The instructions, each discharged on completion of the one proceeding, were as follows:

1. On terminating the piece as in version 1, the performers were to estimate the performance time elapsed, and continue, as before, for what they considered a period of equal duration.
2. They were to continue, as before, for an unspecified period.
3. One performer was to seat himself with the audience at one side of

the room and the other, standing in mid-floor, explain to his partner what had previously occurred. (Directions were often worded vaguely to require some interpretations.)  
4. Positions were reversed, one performer seated on the opposite side of the room now, and the procedure repeated.

The performers in this version had no previous acquaintance (actually, they took an immediate dislike to each other), but, obliged to comply, directed their conversation to the psychology of coping with their particular situation (which, actually, was what I had in mind).

So was established a basis for the piece which immediately followed. In I already said that. . . Brian was designated the constant performer with interlocutors being drawn from the audience. The performers adhered to the conditions of Constant and. . . except in that Brian would initiate all movements.

As Brian conversed, I circulated in the audience soliciting up to several individuals at a time to replace whomever he was engaged with. As I moved on only when a switch was made, information as to what was going on was dispersed gradually.

"Those who chose to participate undertook direct responsibility for the developing content and duration of the piece."

#### KLAUS METTIG AND KATHARINA SIEVERDING

Following a lecture at York University, K. M. and K. S. presented their older work along with recent pieces they have been working on in the last year while living at the Fine Arts Building in New York. The latest piece, still in formation and not yet completed, is an audiovisual presentation of two different view-points: Chinese and American propaganda imagery. The presentation uses four slide projectors, side by side. The soundtrack is the recording of the U.S. Congressional hearings into the "red menace" with Bertolt Brecht in the position of defendant.

The imagery is consistently repeated throughout. The image of China is one of austere marches, stereotyped smiles of happy peasants, and the vision of an ordered society. The images from America are the familiar media pictures of beauty queens, muscle men and the abundance of consumer society. The interface is potentially strong and politically very revealing.

The same performance, together with the older films from Transformer (the aspects of travesty and sexual identity change), was shown in Montreal at the performance series 03 23 03 in March. Katharina was involved in public negotiations during the show with the organizers, Norman Theriault, Chantal Pontbriand, and France Morin over the fee for her appearance. Some questions that had been raised at the lecture by Germano Celant led to other questions on the fairness of the double wage system of the series, which was run with a budget of over \$30,000. Another \$30,000 is presently being sought for the publication of a catalogue of the correspondence art exhibit of over 400 individual pieces which was also a part of the series.



LILY ENG  
Photo: Peter Dudar

A. The worm-like animal curled up in the palm of the right hand. A caterpillar named the woolly bear, the larva of the isabella moth. The long slender body is completely covered with bands of black and brown fur. Found crawling across the sand, grasped between the thumb and index finger of the left hand, the finger and thumb tightening around the tiny body, careful not to crush the mid-section of this woolly bear. Down on one knee, the left, with the elbow of the right arm resting on the thigh behind the right knee. The muscles of the left breast jerk as the left arm bends at the elbow, the forearm raising the hand, slowly positioning the insect over the open right hand. Rolling into a tight ball of black and brown fur, the woolly bear plays dead.

B. On the hands and knees, the face down, the head in front of the body. The heels of the hands push against the ground, the knees press into the ground, the toes rest on the ground. The eyes see the ground below the head, in front of the hands. On the ground below is the caterpillar. The hands move, positioning the head over the worm-like animal. The arms bend at the elbows lowering the body; the trunk, the shoulders, the neck, and the head. Closing in on the insect larva. The head is pulled back as the nose is positioned directly over the caterpillar. The nose almost touches the larva as air is inhaled for smelling. The arms bend again, the body shifts, the toes lift, the mouth opens, the head drops, the mouth closes over the larva.

*Promise me warmer weather A,B,C,D,E.*



- C. The palm of the hand cupped in front of the mouth. The thumb placed outside the left nostril, the index finger placed outside the right nostril. The hand is steady holding the nose. Exhaled air from the left nostril strikes the web of skin stretched between the base of the thumb and the base of the index finger. Exhaled air from the right nostril passes across the palm striking the tip of the little finger of the left hand.
- D. The mechanical movement of the invented person. Turning the eyes back far enough to see behind the face. Finding that I know things I don't believe. Forcing air through the voice box, forming talk with the tongue, the teeth, the lips. Pulling back the lips, exposing the teeth. It happens that we believe only what has occurred before. Finding that I believe in things I know nothing about.
- E. The arms, the legs, the cock, the balls, the breasts, and the neck. The neck does resemble the other appendages of the body. At the front of the neck is the throat. Prominently displayed on the male throat is the adam's apple. Both men and women possess the adam's apple. The adam's apple is the voice box. This box is composed of muscle and cartilage at the upper end of the windpipe. The voice box houses the vocal cords and produces the raw sound of human speech. Talking through the back of the neck is talking nonsense. Lifting the chin up high, rolling the head back as far as it goes; pose the throat for biting. The lids are pulled down tight over the eyeballs. The power to picture without eyesight. You must have eyes in the back of your head. Insight is part of your vision.

*Tom Sherman*

© Tom Sherman



KATHARINA SIEVERDING - KLAUS METTIG    NEW YORK - DUESSELDORF  
CHINA - AMERICA - WASHINGTON DC 1947



# film

## SUPER-8 OPEN FILM SCREENING

The last super-8 open film screening for the season was held on Tuesday, April 12 at the CEAC, 15 Duncan St.

Films were shown by:

### DAVID ANDERSON

Walking through the interior of an office building. View of empty spaces and a sequence of locked doors.

### ROSS MCLAREN

Documentation (though not the usual documentation) on an event involving a number of young artists, some in search of the myth of rock and roll. Components of optical effects, fragments of women speaking stating their discontent over the great amount of 'sadness' and 'bullshit' in the world.

A film dub taken off a video monitor of an interview of Ross, the super-8 filmmaker. The lighting is soft, but the speed artificially increased.

### DEE DURST

'Thru the Void'

A complete surrealist sequence with electronic sound track. The film, black and white, is possibly metaphorical in its narration of three characters, two dressed in white and one in black. The film-maker uses minimal props, a ladder leaning against a wall, and a mattress. Some inserted scenes show views through a broken glass: glimpse of a face, a sandy beach.

### VILLEM TEDER

Cutouts as seen with their shadows projected through layers of glass. Some movement study and minimal use of color. Sometimes red forms overlap green and blue silhouettes. A step toward three dimensional films.

### SCOTT DDIAKE

Three sections of homemade movies. The first being the footage documenting the various posters of fascist propaganda (western guard). The title for this section of film is 'united self defence against fascism'. The other sections are images of a youth immersing himself in a stream and an image of going to work by GO train.

Le Monde (29-30 Dec. 74) A review of a Super-8 film event at Espace Cardin in Paris points out the inherent quality of Super-8 film, as opposed to standard film and other forms. The article says that Super-8 presents another front, one that is a means for distributing revolutionary and militant information to the general public. The example which it uses is the film "Mohammed Diab, comment et pourquoi on tue un travailleur algerien". The film incorporates footage of discussions with militants and documents. The sound fidelity is poor and the image quality is mediocre, but the low technical quality is compensated by the important exposition of the racial and behavioural limitations within a bourgeois society. The film then, is an excellent means for promoting controversial information among the masses and an easily accessible tool for marginal communication. Possibly the low definitions in sound and image and its expendability are the strongest assets of Super-8 film.

## SECOND ANNUAL SUPER-8 FILM FESTIVAL IN TORONTO Robin Wall

The first weekend of April, '77 saw the second Super-8 Film Festival in Toronto. Not at all a bad gathering, considering the weather. The general attitude of the "perjorative" group who ran this festival was that this was a forum for the super-8 filmmaker who otherwise would not have had an outlet, an opportunity to display to the public the fine art of super-8 film making. Unfortunately for the fine art of super-8, it was to be a trade show - expanding on the technology of super-8. It certainly was going to show anything that had the slightest pretence of being professional, i.e. if it looks like competent film-making, within the parameters of existing industry standards, show it. As far as the art of super-8, that beautiful flat introspective quality which is always attached to super-8, ignore it... don't want to know.

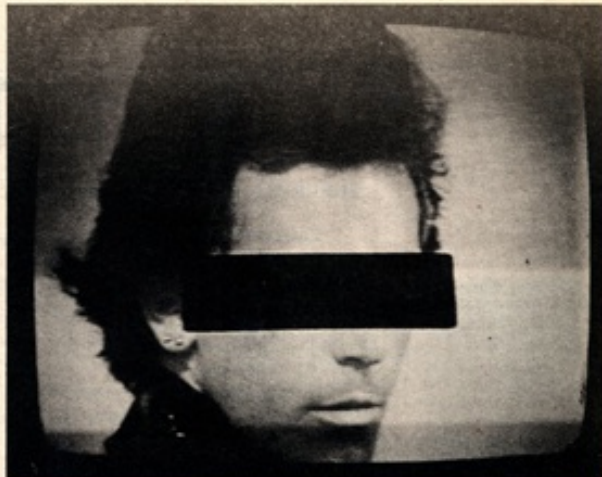
Brain. Well, this Brain had gone to a great deal of trouble - telephone calls to England. "Hey, there's a super-8 film festival." Great... send some forms. Telling everyone I met. Hey, there's a super-8 film festival. Oh, yeah... big deal. No, really this is going to be a big deal... films from all over the world; you just wait and see. I did wait and I saw. No films from England. As a matter of fact, it wouldn't have mattered, anyway. The screening would have looked after that. Only those films which would be the least offensive would be shown. Let me explain about offensive... that meant any film which didn't fit into those traditional precepts of film would not be shown. This is all Bull shit... as far as festivals which would expand the visual art world, forget it... as far as a display of technology, great.

As a matter of fact, the film which summed the festival up best was one called THEN FILM TECHNOLOGY. It was about the making of resistors and capacitors on thin film. Interested? You should be. For anyone with brains at all, it told you the difference between video and film... on film, very nice. And by the way, what gives me the right to shoot my mouth off. I've seen the other side, sweet heart. There's no way Ken Russell, for example, is going to suddenly switch to super-8. Particularly, when he's already made his 8mm films already. As a matter of fact, there exists films on films on films if you know what I mean. That by the time it gets to super-8, it seems absolutely pointless to do it other than as an experiment or at the very most as a vignette for a larger work. Getting back to the festival, the vignettes out-numbered any experimental attempts by a considerable percentage... like 10 to 1... and lord forgive anyone who had an absolute political statement to make. Instead, we were treated to well-made vignettes and one or two experimental films of interest only because of their superb optics. Ross McLaren being one... and Andy Haas, another. As far as the rest, it was all thin film technology, or how to make it look good enough for your suburban T.V. audience.

### PAUL WINKLER

The films of Paul Winkler include "Brick-wall" which was shown at the CEAC when Aggy Read was in Toronto earlier this year. His more recent films, shown as a part of his North American tour, achieve a flicker effect, structurally reminiscent of the work of Paul Sharits in their circular pace and hypnotic feel.

R. KOLESAR  
From videotape by B. Eves



**STREET VIDEO**  
'Fashion Show' by Bruce Eves  
Monitored at eye level, evenings  
around 8 p.m. until April 30.

The innuendo of a black vinyl suits for impractical purposes being worn by two males and one female non-professional models with the persistent presence of censorship, used to preserve anonymity. Colour, loop.

**VIDEO THEATRE**  
1571 Argyle Street  
Halifax, Nova Scotia

The Video Theatre in Halifax is a resource centre for access to videotapes and to video production equipment. The centre, started in 1974 under the sponsorship of the National Film Board and the Canada Council, has an extended library of tapes. At present, it is the largest and the most important video access in eastern Canada. The theatre's catalogue lists community tapes, didactic tapes, and other socially oriented tapes, all of which are on view on request at the theatre.

**VIDEO OPEN SESSION**  
Organized by the fresh wave of Toronto and Guelph (O. C. A. and U. of Guelph)

**JAMES EDWARDS**

Grossman College, La Marmelle Art Centre and the Everson Museum of Art have collaborated in the production of a catalogue of the video work of James Edwards. An extensive text by Ken S. Friedman, the custodian of Fluxus West documents, explains in some detail the various pieces in the show: 'Self Portrait', 'Video Replica', 'Systems Transplant', 'Inside/Outside' and Friedman discusses the progress and acceptability of video in institutions and the military like strategy it takes to get it there. With the changing times, video has entered the realm of art history and 'the campaign is drawing to a close!'

'Despite its great potential and philosophical possibilities, video is still an elite art-form.' The question Friedman raises needs further investigation and discussion. That is, following the same line of thought, as his statement (which was made within the context of the extraordinary expense video equipping requires and the pre-supposition that each individual would equip him/herself with a whole kit of video hardware), then we would agree that the urban infrastructure is elitist since no one can truly own one.

**BRUCE EMILSON**  
A large event of all his works and 'IMAGES IN RETROSPECT'



Photograph (from the publication of the same name)

BRUCE EMILSON  
From "Video by Artists", Art Metropole

# video

## THE IMAGE

On first observation (color bars) the electronic video image is a two dimensional planar surface that fluoresces from within. This internal fluorescence is the first hint of three dimensional space (the space within the cathode ray tube). The introduction of a perceivable dynamic (i. e. motion) is the first suggestion of a four dimensional factor; events (cyclic or not) occurring at specific intervals on a time scale.

When one talks of observations, these observations are based on the observer's vantage point and a vantage point is not merely based on a physical positioning of a point in space from which observations are made. It is in fact a much more complex defining of observing factors. What one sees depends largely on where one is and when one is there. The other major factor in defining one's frame of reference is velocity. Which in our terms refers to a ratio or comparison of time against position (re: Einstein's Theory of Relativity). Where time is based on an arbitrary constant standard of change (hours, minutes, seconds), just as color bars is an arbitrary standard of image definition.

In most cases phenomena are only perceivable on a human scale of velocity as determined by the limits of perception, involving hours, minutes, and seconds as units of perceivable measure. That is not to say that other divisions of time, smaller or larger, are inconceivable. One may not perceive the movement of the hour hand around the face of the clock. But one may conceive by deduction that this motion exists. It is these deductive powers that allow an 'observer' to perceive change on time scales that do not normally enter into the realm of human perception, such as the high-frequency oscillation of radio waves, involving nano (or billionths of) seconds; the low-frequency oscillation of ice ages involving millennia.

Maybe the physical perceptual limits are related to the body clock, (the heart) which beats in the same magnitude of time as the 'arbitrary' division of minutes into sixty seconds. If this is related to the limits of physiological perception, it follows that the only limits of deductive perception is imagination.

The video image is an illusion. That is to say, it appears to be that which it is not. It is not a continuous picture of real motion, nor is it a progression of stationary images that simulate motion by rapid juxtaposition. Although the latter statement is closer to the truth, it ignores other elements. The first observation (real motion) makes use of human perception by allowing the observer to converge juxtaposed images and interpolate the movement between discrete static images. This is not a totally successful illusion, as the flicker of a T. V. is a perceivable and often annoying phenomena. It is even more noticeable to the peripheral vision of the human eye.

By accelerating our frame of reference, a feat accomplishable by a number of devices such as; frequency-counters, and oscilloscopes or modified T. V.'s (sometimes called video synthesizers), which allow direct control of various parameters of the image, i. e. height, width, and time base). The important one here is time base. By slowing down the events taking place, one in effect is accelerating one's frame of reference, allowing events that normally occur much too fast for observation, to be perceived. On of the first observable phenomena on accelerating our frame of reference is the image (in this example, the numbers 15, 750:60H), separates from itself forming

a double image that rolls vertically. Two fields that make up one frame of video information. Each field consists of 262.5 lines of pulsating at 60 cycles per second. The two fields interlace illuminating 525 lines that fill the T. V. screen every 30th of a second. With even lines from one field and odd lines from the other field. Thus forming one frame of so-called static (non-moving) image.

Further acceleration reveals the line quality of the image. It decays to one horizontal line appearing 15, 750 times per second, moving up and down on the image plane. This line contains the necessary information to form the original image, but at this frame of reference, it moves too slowly to be perceived as a discrete image.

At the next level of acceleration the ultimate truth is revealed. The line is made of one moving point containing all image forming data.

In our journey through the various frames of reference, we have established some basic qualities inherent to the video image. SYNC which is an arbitrary standard established to synchronize quantitative fluctuations of energy (brightness), to references of time, and position on the video image plane or raster. This quality or texture can be utilized in generating (non-camera formed) images. If we send a pulse of electrical energy (one volt) to the input of a video monitor every 30th of a second, a horizontal bar will appear on every other field with the light area representing one volt and the black, zero volts. At a rate of sixty pulses per second the bar will occur on both fields at the same position forming a solid horizontal bar. A frequency of 120 cycles per seconds will allow two bars to form twice on each field. Thus the number of horizontal bars or elements is directly related to the number of multiples (or harmonics) of sixty cycles, up to a maximum of 262.5. Which happens to be the number of lines of each field. At this point the frequency is 15, 750 cps (262.5 x 60). Fluctuation of energy at this rate would occur at a particular point on each line of the raster. As each line is drawn in 0.0000634 sec. (1/15, 750). Thus harmonics of 15, 750 produce vertical bars.

Now we can define a particular image in terms of frequency or 'net change per unit time'. With horizontal elements relating to harmonics of 60 cycles and vertical elements harmonics of 15, 750. I was careful to define frequency in terms of net change per unit time rather than specific wave cyclic relations.

These net changes (initially electrical voltage fluctuation) can be transformed into perceivable phenomenon relatively easily. We have already established a relationship of image of frequency, but another relationship exists within the range of sync. The range of 30 to 15, 750 cps. falls conveniently within the range of human hearing, 20 to 20,000 cps. By transforming these electrical fluctuations into sound (by driving a speaker), we hear the harmonic relation. Each harmonic is one octave (in musical terms), or eight notes from the next harmonic. We can now count up octaves from 60 cycles using the number of horizontal bars. This becomes an important application of video. As a transformer of energies, it allows the conversion of energies into their various forms (heat, light, sound, etc.). This transformation illustrates the 'law of Conservation'. Energy can neither be created nor destroyed, only transformed. Transformation presents the qualities inherent to each band of energy within the electromagnetic spectrum. Sound has a particular effect upon the human sensual response system, just as heat and light effect spec-

ific sensory reactions. This adds a new perspective to video as a window looking out on the universe and its electro-magnetic spectrum.

The final area of video's self-analysis is in information organization. In electrical terms, information can be described as voltage (brightness) with time being the other parameter of organization. Sounds a little bit like the definition for frequency. However, it can be looked upon in a different manner. If we look at the time as a series of discrete points in a progression then we can pin point events occurring with reference to these specific points in time. Making that assumption, we can distinguish two modes of information organization, analogue and digital.

The word analogue is derived from the Greek word 'ana', meaning throughout, and 'logia', from 'legein', meaning to speak. The key word here being, throughout, therefore something that provides information (or speaks), (also quantitative fluctuations), throughout a passage of time is largely analogue in terms of information organization.

The word digital, from the Latin word 'digitus' or finger, refers to a non-continuous quantitative fluctuation. In a counting system using fingers, base ten (ten fingers), an extended finger counts as a quantity of one while a non-extended digit is zero. Therefore, a digit, particle or quanta refers to this discrete package of energy or information.

If we look at digital information in terms of particles then continuously fluctuating analogue information can be seen as a wave. Again we can draw a parallel to the electromagnetic spectrum. At one time light was thought to be organized in waves exhibiting wave like properties such as, wavelength and refractability. With the discovery of the photoelectric effect light was found to exhibit particle qualities. Obviously analogue and digital modes are not as clearly distinguishable as once thought to be.

In order to differentiate these two modes of information organization, a basic assumption was made about time. But is time really a progression of discrete points? Or is it a continuous flow of indefinable points.

Although events may happen at specific points in time, a problem arises when one attempts to actually determine by measurement a specific point in time when an event has happened. Frame of reference is the key factor. At a human time frame of reference things that occur in the time intervals of one-sixteenth of a second or less are visually perceived as instantaneous events. Thereby allowing film that has a frame rate of 16 frames per second to appear to have continuous motion, (a perceptual illusion).

It follows that modes of information organization can only be defined with reference to a specific time frame as even the most abrupt digital pulse takes some interval of time to rise from its low level (logic zero) to its high (logic one), (analogue quality).

This leaves us with the final video paradox, noise. Noise can be thought of as a random mode of information organization having analogue and digital qualities and randomness is characterized by its unpredictability and the inability to be represented by no less detail than its' original form. Noise is most dependent on frame of reference for even the most complex white noise can be seen to have cyclic elements when frame parameters are shifted. But then all things that we observe are coloured by the eyes and windows we see them through. Therefore the conclusions are as varied as the observers and their observations.

# books

## ARTISTS' BOOKS

"Graffiti is the writing on the wall; it is a man's mark and assertion of identity, a record of his presence on earth, a cry for recognition, declaring 'I was here too' to future generations of readers. The signature carries the identity of the person; how it is written reveals something of his character, whether it be flowing and exuberant, or cramped and careful. The power of a signature is immense - the mere scribbled mark of one person is enough to authorize the transfer of property or money, or to sentence another person to death."

from SCRIPTIMAGES, M. Gibbs,  
S. Janssen, R. Summers, J. van  
Eeghen, 1975.

Michael Gibbs, the noted editor of KON-TEXTS magazine and working in language art, will be visiting Toronto for the month of June, making the CEAC his temporary residence. In anticipation of his performances and readings, the CEAC Library/Archive is presenting some of his language books, among which are SCRIPTIMAGES, ELEMENTAL ACTIONS (ed. Liggins), 5 COLOURED ALPHABETS IN BLACK AND WHITE (ed. Schraenen), EXCHANGING LANGUAGES (ed. Liggins), ELEMENTAL ACTIONS, and EXTINCTION (by In-Out Editions). This collection of limited edition artists' books is on view simultaneously with other books at the CEAC Building, 15 Duncan St., 3rd Floor, Library/Archive, April 24 to May 5.

Other artists' books on exhibit are Donna Kachuk's collaged and pinned brown paper-bag books, Jim Anderson's flip books which he used in his recent films with much success, Brian Kipping's memory drawings book, Bruce Eves' little books (the big books will be exhibited at a later date), extracts from NADA image collection and anarchist little booklets (yes, Nada has moved to Toronto to watch the art situation more closely) which have been pioneering the marginal/deviationist media infiltration, on dance by Jill Bellos (early examples were exhibited at Franklin Furnace in New York under the curatorial ability of Jacky Apple and Simone Forti's suggestions), part of which have been donated to the CEAC library-archive. This is the first of its kind by Toronto artists and it is the intention of the archive to have artists books on continuous exhibition.



MICHAEL GIBBS  
De Appel, Amsterdam, performance

## RED HERRING

Edited by K. Beveridge, C. Conde, J. Breakstone, I. Burn (who has returned to Australia), M. Corris, P. Heller, A. Menard. This New York magazine is advertised as being by the editors of the FOX and as the collective voice of a group consciousness. The first issue "is devoted to the growing impact of state and corporate involvement in various aspects of culture, and the problems of organizing against this." It abounds in narrative vignettes, is easy to read and slogan oriented. It is the classic magazine for bourgeois purchase at an expensive gallery (because it comes from New York at \$2 per copy). The merchandising of pseudo-radical pulp is very predictable but dangerous to the marginal artist, especially when it is supported at the exclusion of local information promotion, as happens in Toronto. But Red Herring is above all true to its name, and the good conscience of the editors is preserved by self-criticism and the expose of the Whitney Museum boycotts. In between the issues, the editors have taken a break in sunny Florida.



CEAC Library/Archive

#### LIBRARY-ARCHIVE

The CEAC includes among its facilities a library of books, art books, artists' books, as well as an archive of artists' notebooks. A series of thematically originated exhibitions feature aspects of the collection and touring displays by art publishers, concurrently with seminars and discussions by resident artists. Books received can be reviewed and will be the object of study in the library/archive by art students and others.

A. C. E. was established to be both a forum for neglected issues in contemporary art from people of different backgrounds (anywhere we could find them), and the medium of reaching others and ourselves by the process of becoming aware of the conflicts of our being. The editors, working from the CEAC in a joint effort with others from both the Centre and outside, have published various texts that were sometimes signed and othertimes not, the work being anonymous and collective. The experience of collective work is a most valuable practice. A division of labour and inexperience in particular tasks is still obvious is the composition of this group which has a consciousness that accepts its internal contradiction and debate. The group, itself, is ephemeral. It changes its composition depending upon the project and the type of work to be shared.

#### TABLOIDS ET AL

There is a phenomenon of preservation and correction of viewpoints happening all over. Locally we notice the outburst of little magazines which is very similar to the efforts being made elsewhere. The Galeria de Arte Moderna in Rio de Janeiro has the tabloid called GAM, collecting material of the local official avant garde which appears monthly. Another from South America is ARTE DE BUZON of a typical neo-dadaist and correspondence art origin. ALTERNATIVA ZERO with connections off the South American network is edited from Lisbon, Portugal. Closer to home are: EAR magazine, which gathers information on new music and tangentially on performance and other activities of New York, SPILL, edited by Elizabeth Chitty and the 15 Dance Lab of Toronto, is the focus for new dance, independent choreography and other related activity such as video and the politics of survival.

An ambitious magazine from Italy, with its first issue on the Polish avant garde, is TRA from Milan. Its editors are publishing a series on the recent art from Canada as viewed by Amerigo Marras. His first article outlined the history of the Canadian art of the past five years and the second article will present some ideas on 'collective work' within the cultural isolation of Canada. It is one of the few occasions for contemporary art (performance oriented) from Canada to have received support, which is quite remarkable for a magazine which by no means has the budget of an artscanada (\$200,000 for quarterly issues on conservative art).

#### ARTSCANADA

Artscanada in its nest of conservatism has reached the most ridiculous stage. The editors are completely uninformed and unwilling to make an effort to acknowledge that colour field painting and Jack Bush is not all that Canadian art is about. The occasional coverage of marginal art activities should not be viewed as an opening of their vision, but almost an error or oversight on their part.

Parachute magazine, for one, has recently questioned Artscanada's \$200,000 budget and its provincialism. We have

proof of Artscanada's ineptness at cooperating with and learning from the new generation of Canadian artists. It is quite unfortunate that the support for contemporary art activities of Canadians comes from abroad rather than locally. Even though the operating budget for Artscanada is equal to the Canada Council support for the entire network of alternative art centres, Artscanada will eventually die off. A conference April 22 & 23 will focus on the role of Canadian art magazines, and surely, Artscanada will be there telling us how much they have done for the contemporary arts in Canada.

ART LANGUAGE, VOLUME 3, NUMBER 4  
OCTOBER, 1976 (alias the FOX 4)

This issue of Art Language caused a small scandal in legal suits and counter-suits over the pretext of copyright infringement. The cover was designed in a fashion very similar to that other extinguished (and distinguished) magazine.

This particular issue of A-L is enlightening in its portrayal of the internal workings of the group, their friends and ex-friends, and the tragic confusion caused by self-criticism within the avant-garde around the issues of social orientation and class distinction. The magazine in its negativism is a bit of drag (but, their last word would be that we are not informed, since only specialists can communicate with the non-proletarian, but Marxist, U. K. A-L group), and while sympathising with some of their views, we feel that their over-riding inconsistency transforms itself into a lie. That is, we agree with the good intentions of this group, but we cannot believe their sincerity. The magazine (rather pretentious in its cost, we would not mind a simple rag, being economically more feasible for us) runs on endlessly, often indulgently, on unidirections of the texts. Why should we be interested, after all, in their internal 'problems', they are not interested in ours and would probably never bother to respond to little people. Little people do not offer enough exposure, but biennales do.

Nonetheless, we share their dissatisfaction over the semiotic wasteland and agree on the Fascist index (or most of it). Yes, it is all true. Avant gardisms seed repression and proceed to recreate a culture as official and as reactionary as the previous one, and substitute the art official of specialism and consumer practice. However, we think, also, that marginal cultural expressions are the beneficial

practice for intellectual production by the masses. By the masses, we mean, however, not the totality of society following the same identical practice, but rather the diversified cultures produced and consumed by small groups, collectives, gatherings of individuals. We cannot erase from our practice the production and consumption of discussions, performances, investigations, expressions of our lives with others. Surely, often enough, we are misled by these authors/producers who do not consider the other side of the medal, the impact or effect within society of our actions. We do not think, we can be held, however, responsible for others in social practice that is open to criticism and vulnerable in its instability. We are referring here to the culture we want to explore for ourselves, not for abstracted entities. Our point is that we might like to share a 'historical' (?) discussion with the A-L group but their ineffectual negativism without ears is not only a boring monotone but is also exactly the materialization of their criticized 'model': above all, we bought our copy of the magazine in the elegant calm of a fashionable artists' (without political ambition) loft. We still remember the whole Wissenschaft!

#### G7 STUDIO

G7 exists as both a magazine and an art gallery in Bologna, Italy. The magazine is a monthly in its second year of publication. The editor of the magazine is Miro Bini and the curator of the gallery is Ginevra Grigolo. The November issue featured an article on the CEAC performance at the Palazzo dei Diamanti as it related to the arrival of body art into the museum context (the Museum of Modern Art in Ferrara, in this particular case).

The following issue documented the work of Luca Patella of Rome and gave some very interesting information about an original performance space in the suburbs of Reggio Emilia. Located in a farmhouse, the place, called *Pari e Dispari*, is curated by Rosanna Chiessi. It has facilities for performances, small exhibitions and an area where performance artists can stay while preparing the piece. The curator is presently showing body art. Some artists that have visited or will be visiting in the near future include: Urs Luthi, Takako Saito, Hermann Nitsch, Diter Rot and the Behaviour Group from the CEAC (D. Boadway, S. Corley, B. Eves, A. Marras).





ROBIN CROZIER & ROBERT KELLY  
"Corporate Work", book



VIDEO  
ART METROPOLE  
Edited by Peggy Gale

This ambitious book about the video work presently promoted by Art Metropole bears that masterful touch of A. A. Bronson in the layout and dark stripes of the FILE look. The book is another example of the self-historification explained by A. A. in *Pabulum Eaters*, Etc. Only we can write our own history and we will. The end purpose of historification is the correction of view-points. Other featured essays are by P. Gale, Les Levine, Jean Pierre Boyer, Dan Graham and David Askevold.

The artists involved reinforce a consistent pattern of 'narrative' video art, which is the telling of common stories (for some) through the description of private confessions. The book does not pretend to fill the entire gap on video art from Canada and we are sure that it will be viewed widely thanks to the Art Metropolers' good sense of promotion. There is a remarkable bibliography of articles from *Avalanche*, *Artforum*, *Art in America*, catalogue entries, and a general bibliography on media. There are some important descriptions on the work of video artists such as Noel Harding, Bruce Emilson, Bill Vazan and Ant Farm.

MUSICS  
48 Hillsborough Court  
Mortimer Crescent  
London NW6

The new music magazine from England is a mine of information for those interested in recent experimental music activities in both England and the U.S. Recent recordings and marginal magazines are listed. An interesting issue recently focussed on performance art, although the usual information covers critiques on structural and quasi-theoretical approaches.

RICHARD FOREMAN 'PLAYS AND MANIFESTOS'  
Edited and with an introduction by Kate Davy,  
New York University Press

An important anthology collecting Foreman's 3 manifestos and numerous theatre pieces, including 'Hotel China', 'The Cliffs', and 'Rhoda in Potatoland'. 'While the traditional process of theatrical production usually involves cooperation among producers, directors, set and costume designers, there is no collaboration in Ontological-Hysterical Theatre--Every aspect of Foreman's art is done for and by himself'. 'In founding his own theatre, Foreman rejected the tendency toward emotionally 'moving' the audience and searched instead for a 'spiritual' quality. His goal was to replace the theatre of confrontation, emotion and 'ideas' with what he terms a 'mental', non-emotional, yet sensual theatre.

NADA ASKS

Nada asks: "Who owns the factory?" Who cleared the land? Who dug the hole? Who built the foundation? Who built the walls and roof? Who cut the logs? Who built the machines to go inside? Who mined the ore and dug the coal? Who runs the machines? Who delivers the finished product? Who raises the food? Who makes their clothes? Who grows the cotton? Who picks it? Who builds their houses? Should anyone own the factory? Should it produce for profit or for people?

NADA FOUNDATION maintains an archive in Toronto at 91 Midland Cres., Toronto.

## MOVEMENT DECLARES:

"Eliminate Canada Council and Provincial Art Councils."

The movement, founded on the pavement of the street, will shake the foundation of the art world. The movement is aware that a Canadian artist cannot exist without the support of the Canada Council and Art Bank. The artist today is literally dependent on government support to continue producing art. Canadian art is recognized to be state art. Is this a healthy working environment for art? Can this system eventually dictate, censor, and administer art? 73% of Canadian art sold is bought by federal, provincial and municipally supported institutions. 86% of every dollar allotted to art by government departments is spent on administrative bodies, buildings, and public art galleries. 84% of Canadian artists are not members of C.A.R. Art will not become a national commodity, a welfare product, or the pastime of a leisure-oriented society.

The Movement springs from London, Ontario and has surfaced in Toronto on its expeditions. The spirit is a reaction to the orientation presently working in some circles for the production of works exclusively for the Art Bank and governmental agencies. Art produced towards a grant or a presentation for the reception of a grant. However, if the level of technological communication has increased modifying the speed and form of human communication, we cannot believe that one can exist outside a social structure and its infrastructures: sewage, roads, airports, media. But the question we should be formulating is not the reverting of the artist to an entrepreneurial, pre-mercantile stage, but one where social groups are self-defined and self-managed, which can be extended to the management of all culture and resources.

## DENNIS OPPENHEIM

The show at the Whitney was a success. The puppet's lecture said so much and enchanted everyone. I, for one, did not see it, as it had been previously described in some other European show. But I could not miss the party. And there they were: S. Charlesworth (Why aren't you at home, writing?, says Bruce), Joseph, Martha Wilson, Anthony, Bo's from the Kitchen, dealers from 57th Street (now showing performances), Jane Crawford with Gordon Matta-Clark, Klaus Mettig, and Katherina Sieverding, who showed up in a leopard-skin bikini top and dark glasses (also chewing gum with sense). Katherina was feeling too hot to stay too long in the Rock Hudson film-setting of blue dyed floors and 'moderne' furniture.

It must be remembered that at the present, New York artists are actually boycotting the Whitney and prefer not to perform, show or even visit there, and include S. Charlesworth, Joseph, Anthony, Martha, Jane and probably Dennis Oppenheim as well.

If a comment should be made about taste in New York artists' lofts, first prize should be given to Joseph Kosuth for the cool taste and the consistent look throughout. Open bathroom scheme with old-fashioned sink and plumbing, the feeling of cleanliness and spaciousness, the abundance of books in the long row of bookshelves on both sides of the loft, and the knowledge that there are not noisy kids to interrupt such a pleasant atmosphere. The taste is also consistent with the present look of the critical magazine edited, among others by Sarah and Joseph.

## L'ATTICO IN VIAGGIO

L'Attico in Rome, Italy has sponsored a number of avant garde exhibits during the past decade and is known for its promotion of "East-West" unity.

At present, it is sponsoring travel as a means of unifying life and art in a kind of continuous and spontaneous creativity. Last year, the travel was along the Tiber (Rome's river) and this year's 'non-profit' travel is to India. Giordano Falzoni, Francesco Clemente, Luigi Ontani and curator Fabio Sargentini have been to Madras and to the Ekambareswar Temple in Kanchipuram.

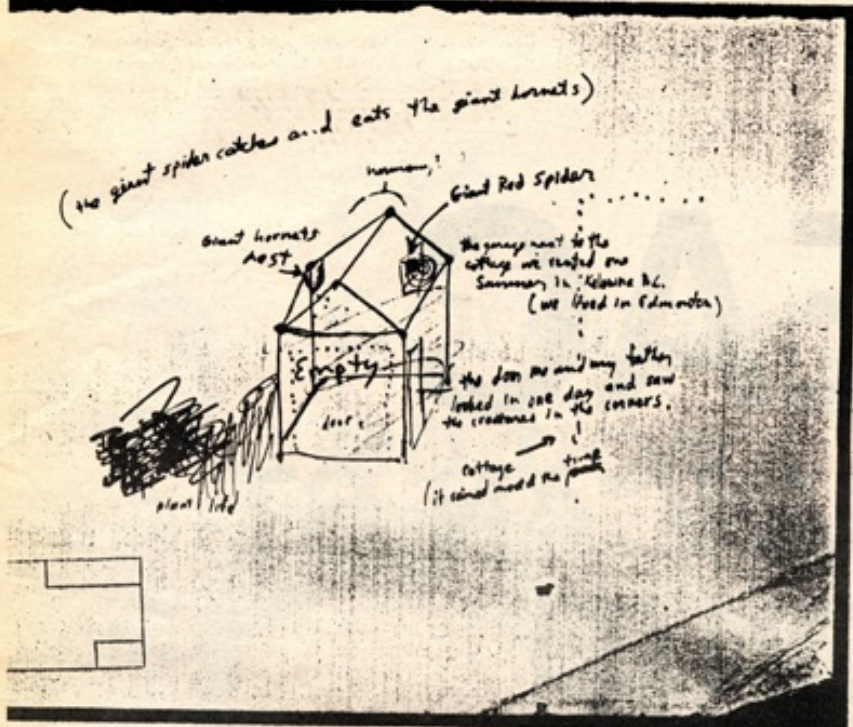
## GLOBAL TOOLS

The non-school Global Tools for individual creativity, founded in Italy by a group including Germano Celant, Archizoom, Superstudio, Alessandro Mendini (Casabella magazine) and others is no longer functioning. In A.C.E. No. 4, (see design section) we gave an important text by Alessandro Mendini on the workshop conducted around the freedom of the body. The collaborative section of International Global Tools in Toronto (c/o K.A.A.) has been very slow to develop for lack of hardware. However, a continuation of the idea, though modified by historical circumstances, is the Behaviour School directed by the CEAC, Toronto.

M. BERMAN  
CEAC Performance



BRIAN KIPPING  
From "Memory Drawing", artist's book



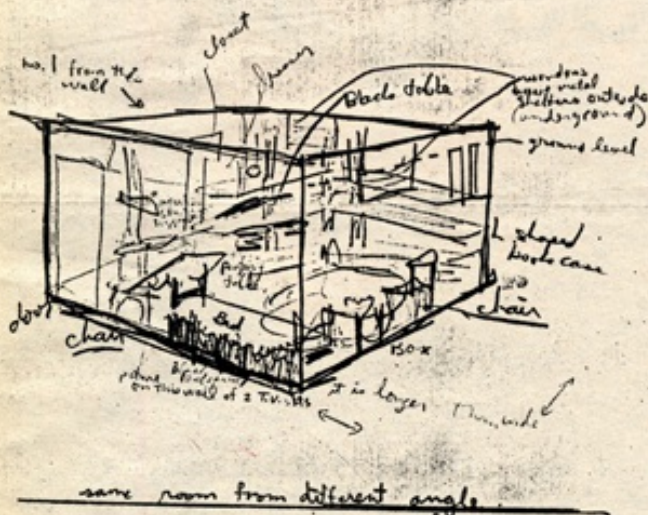
MOMENT WORK

Moment work only means that the attention is full, that the awareness is focussed on WHAT IS. At a primary level the procedure should be obvious and without comment. There is no choice of form or content. There is the choice of time hence the work may be exercised within the range of chosen objects of investigation, i.e. as in conditions. The work cannot exist simultaneously with any thought, feeling or activity (that is to say as separate). The work is 'subjective'. The work arises and ceases. There is no maintenance and no discussion. The work becomes memory and therefore may be referred to as often as needed or desired. The work may occur as often as desired but each work must cease before another is begun. The work may be allowed to occur anywhere and anytime.

The investigation of norms. NORMS are formations of an by social (objective) or personal (subjective) actions. Norms function as a fabric of choices to control to some degree the outcomes of various inputs. This fabric itself is the result of various choices of inputs and reflexion via outcomes. This fabric therefore may also be understood as a matrix of energy (ies) formed for reaction and response by memory residues which again are merely the results of various choices of inputs and reflexion via outcomes. In the social or behavioural realm investigation can take two forms: (1) MOMENT WORK, that is the spontaneous apprehension of the existence pattern(s) of norms, (2) Performance or the tableau exercise the latter being a somewhat relaxed forming (with respect to energy) of the former; implicit again is the wholistic activity of moment work.

The explicit creation of norms should, perhaps, be avoided unless manipulation in some form is desired. The implicit creation of norms however is the natural course. Real knowledge is yielded in the form of direct experience and generally has the characteristic of being useless except for further work. This experience as knowledge comes from the dissolving to some degree of those norms under investigation. The yield (residues) from one investigation should result in the method and or material for the next investigation unless that investigation completely dissolved its inquiry. Where upon, if further work is desired, the worker(s) would fall back upon the central and most basic question, which caused the initial inquiry.

TED WEIR



MEMORY DRAWING 2. Anis Room 71-73

BERND & HILLA BECHER  
Preparation Plants



# CEAC

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TORONTO

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S A T U R D A Y	A P R I L	2 3	<u>V I D E O P E R F O R M A N C E</u>	8 P. M.
S U N D A Y		2 4	<u>V I D E O I N S T A L L A T I O N</u>	8 P. M.
W E D N E S D A Y		2 7	<u>D I A N E B O A D W A Y</u>	9 P. M.
S A T U R D A Y		3 0	<u>T H E L A S T P E R F O R M A N C E</u>	8 P. M.
			admission: \$ 2.00	
T H U R S D A Y -	M A Y	4 - 7	<u>D A V I D T I P E</u>	<u>P E R F O R M A N C E</u> 8 P. M.
S A T U R D A Y				