

7 art communication edition



BEHAVIOUR

SUBSCRIPTIONS:

DISTRIBUTED IN NORTH AMERICA AND EUROPE.
SINGLE COPIES ARE 50 CENTS; YEARLY SUBSCRIPTION
IS \$5.00 (plus \$2.00 for postage and handling) FOR
8 ISSUES.

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.

The objective of the behaviour school is to raise questions that are found in the social context. 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. The 'teachers' and the students will organize workshops and seminars followed by specific projects and discussions.

The formation of the collective group is dependent on the individuals forming it, changeable from day to day. The physical place needs to be left open and accessible to undergo a continual 'growth', parallel to the participants' mental and behavioural growth. Like a construction site, buildings will continue to change their physical character, molded by the users involved at the particular time, as required and desired. The programme as outlined by individual theoretical texts is no more than a sketch, a suggestion, of the activities to be developed over the period of the situations.

Workshops will be to encourage personal and social actions as they relate to the lives and work of the general community that can be reached through the continuous work of the school. The emergence of a spontaneous 'behaviour', contrary to the logical organization of the repressive society in which we live, will be a very important aspect of the school.

The CEAC (Centre for Experimental Art and Communication) of Toronto is realizing its Behaviour School at Documenta 6 in Kassel, Germany, during September 6-16, 1977 as a series of performances and workshops on/of behaviour as a central issue with the following operators: Arnulf Rainer, Peter Dunn, Loraine Leeson, Lukasz Pyrq, Kristina Krezel, Jan Piekarczyk, Ron Gillespie, Lily Eng, Bruce Eves, Amerigo Marras, Stephen Eins, Tom Puckey and Dirk Larsen. We are grateful to the Free University, Documenta, the Ontario Arts Council and the Canada Council for their support of the participating artists.

The present issue of Art Communication Edition 7 in its entirety covers the propositions for this Behaviour Workshop at the Free International University for Creative and Interdisciplinary Research, coordinated with Caroline Tisdall, Martin Rewcastle and Joseph Beuys.

STIV BATERS OF THE DEAD BOYS, CONCERT AT CRASH 'N' BURN, FROM ROSS MCCLAREN'S FILM 'CRASH 'N' BURN', PRODUCED BY A. MARRAS



ART COMMUNICATION EDITION NO. 7

AUGUST, 1977

CONTENTS:

| POINTS: | | PAGE | |
|---------|-----------------------------------|------|--|
| 1 | - NO PROBLEM | 6 | |
| 2 | - QUESTIONS | 8 | |
| 3 | - NORM | 10 | |
| 4 | - BIAS | 14 | |
| 5 | - MAPPING | 16 | |
| 6 | - EXPEDIENCY | 22 | |
| 7 | - INFECTED | 24 | |
| 8 | - DOUBLE THINK | 26 | |
| 9 | - LIMITS | 30 | |
| 10 | - ALIENATION | 32 | |
| LINES: | VENOM | | |
| | AMERIGO MARRAS | 4 | |
| | DECOMPRESSION AND THE THIRD FORCE | | |
| | RAOUL VANIEGEM | 34 | |
| | JOHN'S SECOND PREDICTION | | |
| | REINDEER WERK | 35 | |
| | ART AND BEHAVIOUR | | |
| | BRUCE EVES | 36 | |
| | ON THE CUTTING EDGE OF CHANGE | | |
| | PETER DUNN AND LORAIN LEESON | 37 | |
| | THE CONCEPT OF ALIENATION | | |
| | RON GILLESPIE | 38 | |

ART COMMUNICATION EDITION NO. 7
PUBLISHED BY SUPERVISION PUBLICATIONS
15 DUNCAN ST., TORONTO, CANADA M5H 3H1

It should be pointed out that while describing behaviour in the pages to follow, we have employed its paradigm (of behaviour) to structure the shift in meaning, the artists' positions, and our editorial position. Throughout the journal you will realize the deep contradictions brought to you by the artist juxtaposed with your reality.

The artist plays with notions of setting precedents within the art context, while you rush through at a distance, regarding these conceptual thoughts to be related to the passing avant garde though with little bearing on your own reality. Art embeds itself in fiction making, producing smoke over the mud of reality. With a clinical eye, the artist, too busy doing her-his own work, tells you that nothing can be done and that s-he aint a social worker. Keeping a proletariat surface and a middle class sensibility, our artist has no political ambition; her-his infectious eccentricity and/or genius stand above petty involvements. What this means is that often enough careerism, whether in rock or avant garde art or the merchandising business, predominates in the artist's consciousness. Esthetic values are camouflage devices for survival needs. To consider art making in the same category as any other 'job' is also false, since its premises and executions stand far apart from the labour market. There are at least three conscious kinds of art making: plain visual works that are absorbed by the advertisement industry (the occupations that require visual artists to be busy with image construction); then there is traditional 'art' which is concerned with emotional areas of interest, with a range from the occasional 'painter' to the one that longs to 'make it' in the art market (and is usually preoccupied with following accepted academic trends); and finally there is one activity dealing with theoretical positions, and with the intention of substituting the traditional role of philosophy, in effect holding a great potential for open propaganda diffusion (its best propaganda should be understood as a very beneficial self-conscious activism, accepting the reality that all communication, whether formal or not, is propaganda making).

Back to the behaviour paradigm of the present issue of ART COMMUNICATION EDITION, we use a model that brings about a great deal of questioning on the role of the artist in today's reality. Two contributions were deliberately eliminated for two different reasons, the first was a descriptive short text cum photos of Marshalore's doings in New York City, the second was Fionam MacColum's ASYLUM. The first was eliminated following our realization of the sudden (suspicious) interest of this artist in the issue of behaviour. The second was an extremely long and too personal a story to interest anyone other than the author. Our judgement for a great many of the other contributions is no less harsh. Although the issue of behaviour is fundamental to our thinking and to the artists included here, we wonder how this work is communicating and how deeply it is entrenched in art world sensibility. The consistency of the image surpasses self-awareness and self-criticism. The artist is taken by the rapture of fattening an impressive resume of achievements. To escape this trap door is not an easy thing. Game playing takes over. The artist notoriously prefers using images rather than speech, to show off her-his desire to be responsibility-free, to make relevant completely irrelevant issues and private emotions. The image, framed by the credentials of officiality wins over the small club of art, while leaving the rest of society untouched, unchanged, and indeed deprived of their own right to 'make culture'. "The scum of the world is what is not within art", placing the artist with idiotic ideas and even more irrelevant products above the sea of anonymity. Illusions of immortality are cast across the dream of art-making; laurels-of-glory for a never fought struggle are the awards the artist seeks. In today's standards, this means to receive the treatment of the demi-god, even if this is veiled by some misleading modesty. In front of a crowd the artist seldom lifts his voice against obvious prime oppressive preconceptions: when was the last time you heard an artist protesting against sexism or other exploitative conditions? If you have seen someone doing so, more than likely s-he was not an artist. The doubt then arises as to whether we are dealing with a class of self-proclaimed socialists with a limited mental perception, or whether we should associate most art with conservative, right wing thinking. In other words, is most (all?) art a product of right wing petty bourgeois thinking? Well, the answer is no to the second question, if we believe that art can be an ideologically involved activity that helps to truly search for enlightenment by questioning the social conditions. Extended however to the boundaries of commercial exploits we assume that art is not less than an idiotic activity with idiotic ideas that fill our consumerist addiction. In this case art making, as unconscious of itself as it is, is waste material, the atrocious residue of alienated lives of twentieth century humans.

VENOM

a. SECRET vs SECRETION.

Everything is already there, available for the using. Any selection exercised by each person is dependent upon the knowledge over reality: **ideological behavior**. Withholding information makes for secrecy and slows down the possibility of letting others know. To know is to have access, to know is to potentially know even more. This access in turn extends further the limits of our reality and the potential of further secretions.

b. INTRODUCTION OF POISON INTO THE SYSTEM OF THE VICTIM.

Social organization is perceived as a set composed by individual units within classes or within differentiated roles of the same class. The relationship (distance) between individuals/groups determines the conflict/agreement between them. Each set of individuals tends to include/exclude the other as a process of elimination-dissent. Others call it generation gap, cold war, class struggle, or simply asphyxiation.

c. MALIGNANT VIRULENCE.

Normalcy is the norm established to lower the possibility of unbalancing the established control. To eliminate the balance is to remove the factors that build order. If we switch position/role of a guard with the inmate, the position/role of a judge with the accused, the position/role of the adult with the child, we come up with a different order of the world. To propose a switch is to question the established order: **norm deviation**. The concretisation of the question equals the epidemic disruption of society, which system is most likely to react violently.

d. STING & DIARRHEA.

The whole society is divided between a consenting 'silent' majority and a deviationary minority in clamor. The first will defend its imposed norms by preventive inoculation of habit forming processes, the second will attack the first for the release of its ineffectiveness. Deviationary interventions will feed consumerist appetite.

e. LANGUAGE

"Fuck off" is the last word from the youth. 'If I look good I feel great' is the word from the bosses. We hear 'no future' is arriving while everyday we will have Sunday dinners. The uses of language are defined as conventional behaviour, such as writing. Farting is however not easily controllable as a language system. All languages will instead be recorded.

f. CONDUCT

We have been brought up in schools and in built environments. Radio programmes play hit parades and cars are driven in appropriate driveways. The terrain has marked the private and the public domain. We have been wearing underwear and shoes when we were young. We have been holding spoons and knives. Some of us have been masturbating in the age of reason. For how much longer will we make distinctions between waste and diamonds? Are not the two, one and the same?

JOHN SAYS, 'BEHAVIOUR PRESENTS NO 'PROBLEMS' ' WHICH IS THE FIRST AND ONLY 'PROBLEM'. THE HERE AND NOW CANNOT PRESENT PROBLEMS WHICH ONE MUST OVERCOME. IT DOESN'T PROJECT INTO THE FUTURE OR THE PAST'.

1. Others call me by name, I do not do so very often. Others have shown me that I have a history, a place of birth, and a future. To make sure that I won't forget this, they built wonderful files of reality that displays it all in minuscule cards, maps, geographies, nationalities, and grammars to help us spell our name correctly.

2. Faithfully mechanical projections reproduce camera-like the features that we learn to know/own. They still keep calling us by name. We now have projective natures that are seen in perspective.

3. Heuristically we step outside and glance at the shadow that we produce. Learning our condition is like going back to the initial point of view from which we gained the identity of such a projective perspective. We are more than what we seem, or how many of us are there? Still they call us by the given name, or by number (notice here the first four letter word?).

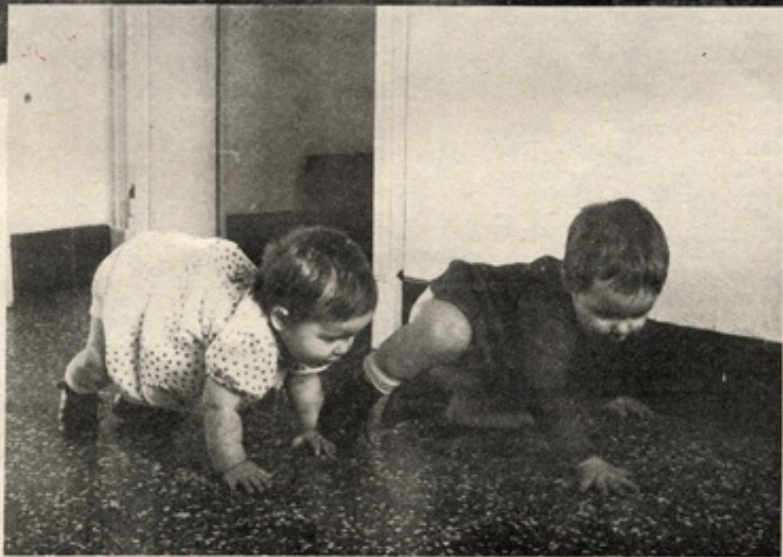
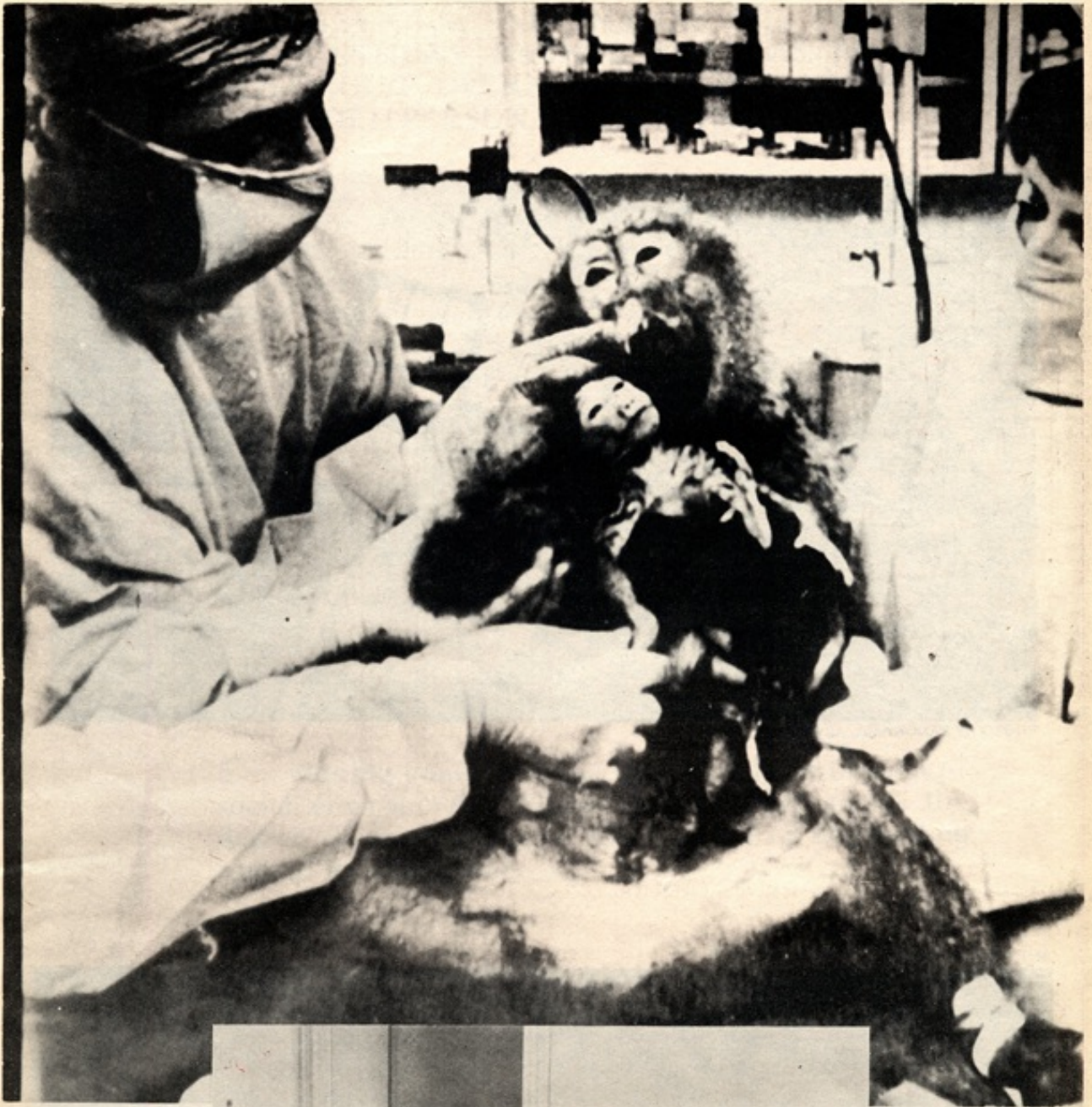
4. The work of his/her hand assumes an autonomy of its own that becomes independent from the person, staggering with a loss of the wholeness of the 'self'.

5. Things are made out of beginnings and ends, some have only ends, their beginnings being forgotten. Such is the use of laws and codes. A code's end is its own preservation and not the background function of facilitating double exchange.

6. The loss of contact is the cessation of a natural condition.

7. At the top geography, at the bottom the genetic code, we are layered by institutions which defend our identity as we are here reading this line, now.

8. By now we should know how we look in profile and from a back view, the same sides of the same projection.



NICOLE AND KARIN D'HONDT PERFORMING AT NEW REFORM, AALST, BELGIUM

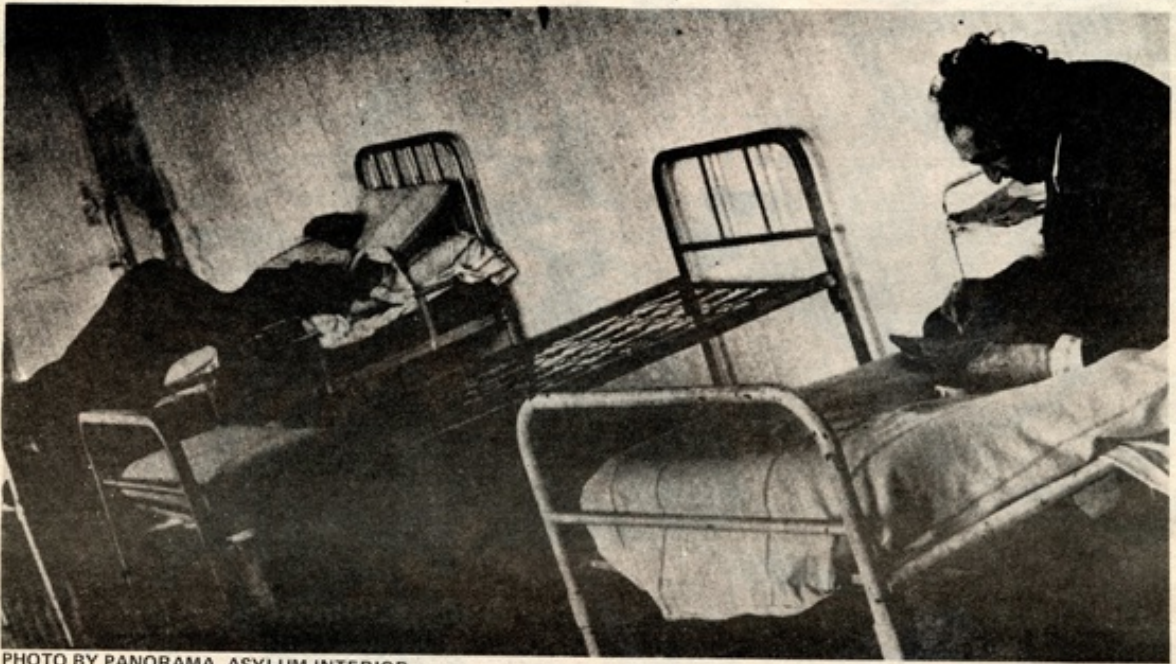
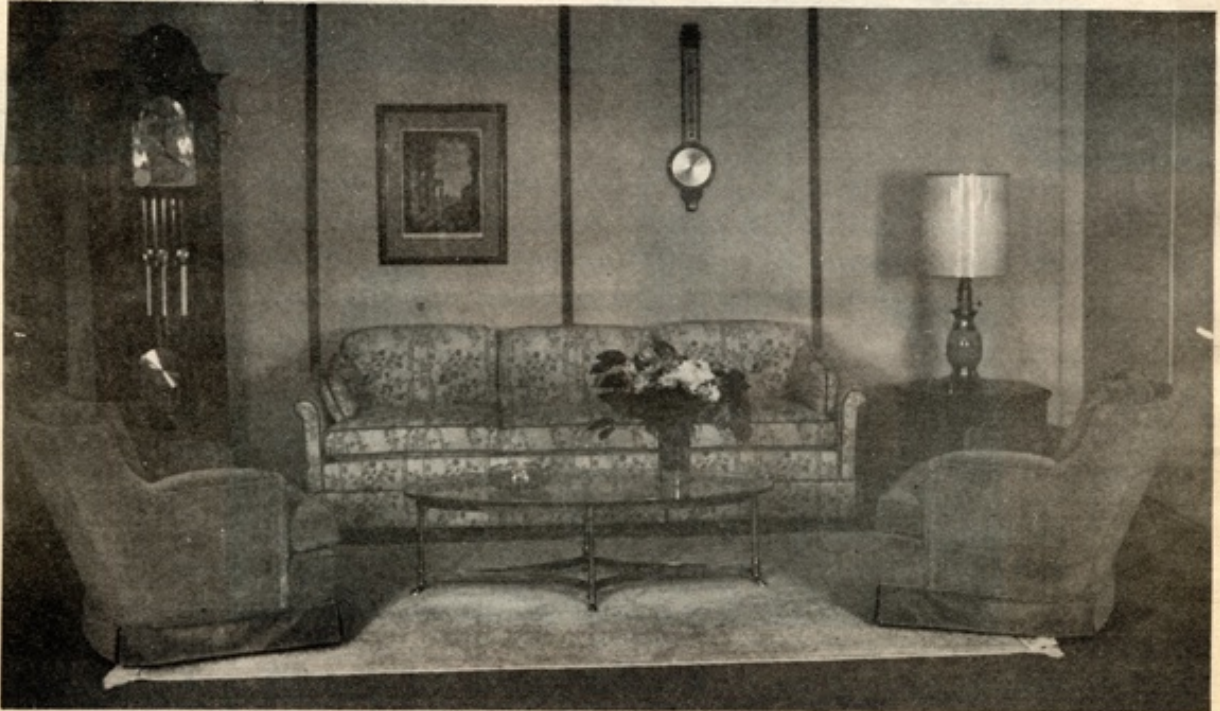


PHOTO BY PANORAMA, ASYLUM INTERIOR

ANT FARM, NEW MODEL HOMES, INTERIOR



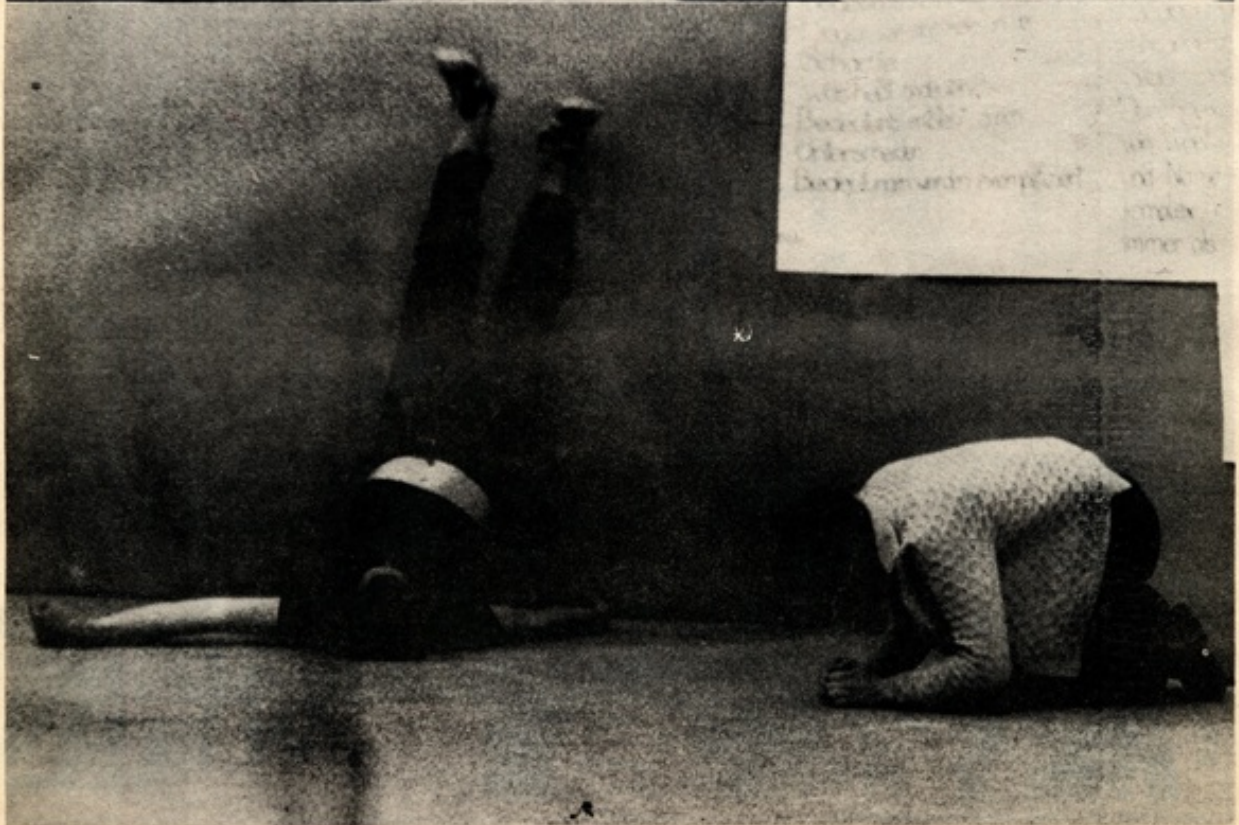
IN BEHAVIOUR, 'INDIVIDUALS ARE TREATED AS QUESTIONS RATHER THAN AS PEOPLE. BEHAVIOUR OPERATES ON THE BASIS OF AMPLIFIED PERSONAL RESPONSIBILITY'.

1. Noise and/or silence are factors that provide an auxiliary reading of the degree of dominance in precise situations. A noise is constructed in order to affect shift of attention.
2. Proposition of truth behaviour should also be observed under the microscopic lens to sift the contradictory inadequacies.
3. If you can calculate the probability that something will happen then calculate the probability that something won't happen.
4. Man has constructed a social environment in which s-he behaves with respect to her-himself and others following ethics.
5. Sharing commonalities outlines the extension of social environments. Group participation equals the degree of cooperation in the context of dominating against its divergence.



COURTESY OF BODY POLITIC, TORONTO

REINDEER WERK, PHOTO BY CLAIRE GRAVELLE



'PRESERVING NORMS ALSO MEANS PRESERVING CLASS STRUCTURE AND CLASS IDENTITY. HOW WOULD WE BE IF SUDDENLY WE REALIZED THAT WE SPOKE A LANGUAGE THAT NO ONE ELSE COULD POSSIBLY UNDERSTAND?', ASKS JANE.



REINDEER WERK. PHOTOGRAPHY BY CLAIRE GRAVELLE

PRESTIGE NORMS ALSO MEANS PRESSURE
IN CLASS STRUCTURE AND CLASS DIFFERENTIALITY
HOW DO WE BE IN SUDDENTLY WE BEAT
IN THAT WE SPARE A LANGUAGE THAT IS
ONE THAT COULD POSSIBLY WITHSTAND
AS A JANE



LILY ENG, PHOTOGRAPH BY IAN MACDONALD, PERFORMANCE AT SALVATORE ALA, MILAN



LILY ENG, PHOTO BY PETER DUDAR, TORONTO

JOHN THINKS THAT, 'A BEHAVIOUR ARTIST EXPERIENCES A WIDE RANGE OF REALITY, EACH SEGMENT BEING EXPERIENCED BRIEFLY. THE BRIEFER EACH EXPERIENCE, THE MORE HE CAN BE'.

To show the bias can we track it on the plane of contradictory revelations?

Two animals from different classes are seldom compared/juxtaposed.

The behaviour of men and rats is a set. The behaviour of butterflies and rats is another set.

How are we programmed to perceive, consider, determine, project, analyse, verbalize, synthesize?

Are acts culturally programmed; are they deconditionable?

To show the bias:

one. All actions as interaction with people.

two. No discrimination exercised over people.

three. Recording activity to coincide with its simultaneous retrieval.

four. Any question whether personal or otherwise to be answered.

five. All food to be chemically treated before serving.

six. Absorption yes, rejection no.

seven. All actions, such as footstepping made during conversations, to be considered as relevant information.

eight. All deviant signals not to be repressed.

nine. All object fetishism to be eradicated.

ten. All farts to be encouraged while all ethics purged.

eleven. All exchanges to be encouraged.

twelve.

Enduring: of time measurement

We have history when we have problems. We have conclusions when we have no problems. Will problems be extinct? Have you ever considered what is waste material?

An animal is held responsible for what it does not do as well as for what it does do. The purpose of the behaviour answers the question, 'What was the animal meaning to do?'. An act signifies a doing, while an action signifies something done. Our attention is directed towards movements that are made and their results thereof.

EVENT FOR STRETCHED SKIN/ALIGNED SLOT
PERFORMANCE AT TAMURA GALLERY, TOKYO
PHOTO BY SHIGEO ANZAI



Is art just another behavioural plot (meaning manipulation)?

STEPHEN EINS, CROWBAR ACTION



'THE PROBLEM IS A HEGEMONY OF POWER ON TWO LEVELS: THE MATERIAL AND THE CULTURAL. HOW THEN AS CULTURAL PRODUCERS CAN WE BE ACTIVE ON THE CUTTING EDGE OF CHANGE?'

1. Institutions/Institutes locate the identity of the familiar. The whole of society is feasibly retraceable through its institutions or the institutions that prevail in any particular historical time. Humans adhere to the membership of some invisible institution, the ones that reject the correct use of Institutions find homes in institutes: the asylums.

2. All forms of organizational devices inhibit individual assaults.

3. Smoothness of regular norm-response opens the

U

FORWARD

7

SET BY LUKASZ PYRO



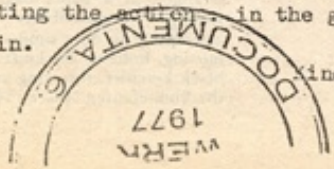
- * Let you treat this little text as only for your - conclusion :
- I hope, I can describe a space of my / Lukasz too? / behaviour
 - Lukasz probably will has photos
 - I don't believe in Photo or I couldn't do it
 - I know, many people use the word " process " in their works
 - I'm interested in the intuitions attached to this " word "
 - people in a group Have intuitions of processes in which they just are
 - it is revealed in their behaviour
 - I'm almost like them
 - almost up to / time / difference
 - till this time my behaviour can be " not disappeared " - it does not destroy the common intuition of process going on
 - but I don't believe that it is possible to make apparent of myself as the result of any universal process.



PHOTO BY LUKASZ PYRO

- process of true.
 - so I'm swimming as you are in the water of traps, it mean
 - I'm starting from common lie-feeling, white lie, and I'm swimming
 outside, slowly. How make the photo?
 ✗ this is not visual thing, but this exist, as an "unvisual object",
 or better "unperceptioned". The bound.
 Instead of "the process" I can say "the way" but not the pathfoot.*
 The footpath is perceptioned after beating. I'm afraid you are not satisfy
 / my English - I'm waiting for K./ I wanted to say you where I'm when I'm
 starting the action in the group stereotype behaviour just to see the
 origin.

kindest regards



Jan Piekarczyk



NIKOLAUS URBAN, ACT II

Trying to injure spectators with a kitchen knife, wrapped in a paper bag, but being held back by feelings of responsibility. Unwrapping the knife and attempting to do a similar motion. Blindfolded, I am moving, holding the knife. Attacking, taking off the black kerchief, throwing away the knife. Executed at the Bonnefanten Museum, Maastricht, 1977.



I threw a bucket of milk to the floor, then lapped it up. Executed at Agora Studio, Maastricht, 1975.

I attempted to teach a parrot a sentence of Wittgenstein, 'What we cannot speak of, we must be silent about'. The performance went on for eight days, but the parrot did not repeat the sentence. Executed at De Appel, Amsterdam, 1976.

JOHN SAYS, 'THE MORE EXPEDIENT SOMEONE'S APPROACH TO ART, THE MORE THE BEHAVIOURAL POSSIBILITIES OF THEIR WORK BECOME APPARENT. THIS EXPEDIENCY OPENS UP THE WORKING SITUATION AND ALLOWS FOR BOTH A GREATER CONTEXTUAL RANGE AND MORE IMMEDIATE COMMUNICATION CHANNELS'.

1. We are in the hands of the invisible, our enemy might be living next door and surely knows a great deal of what we are not.
2. The stereotype stretches our imagination and we are swiftly trained to depend at subliminal order that owns our consciousness.
3. We are the users, the audience of media, although we have full access to the whole gamut of news, broadcast, and services. The only effort is to follow the pattern already mapped out for us.
4. The audience is the mass concept of closed circuit monitoring. We wear and tear.
5. Our role as audience is to fill a role. We are free to drop one role for another, which quickly will be filled by someone else who is dropping another. Wear and tear.
6. What happens once we notice that we are audience and we have been looking on an endless game, just like all games that television broadcasts. Imagine the scorn if we decided to break the pattern and stopped being audience.

JAN PUSTY, ATHLETE



THE UNIVERSITY OF CHICAGO PRESS
1215 EAST 58TH STREET
CHICAGO, ILLINOIS 60637
TEL: 773-936-3700

NIKOLAUS URBAN, ACT I



NIKOLAUS URBAN, ACT III



NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

JOHN THINKS, 'A BEHAVIOUR ARTIST CONCENTRATES ON SPREADING THE RANGE OF HIS/HER COMMUNICATION, TRUSTING THAT RESULTING POWER WILL WITHOUT CONSCIOUS DIRECTION COMMUNICATE THROUGH INFECTION RATHER THAN DIRECT ACTION. THE BEING WILL AFFECT PEOPLE RATHER THAN THE 'DOING' '.

1. I suspect that the behaviour of everyday life is so politically conditioned that confusion is our only weapon for defence of our ideals of humanity. The 'confusion' growth operates on organic time—period of evolutionary explanations.
2. Failure is an ethical problem and in nature is however an undistinguishable act. Yet there are two modes to measure: culturally and organically. Culturally as quantitative deduction, and organically in evolutionary time.
3. A step is a measure, especially when you leave footprints wherever you move into.
4. Are we programmed for the future? How are we behaviourally programmed to survive the juxtaposition of cultural, natural or technological-genetic behaviour?
5. What happened to Rudolf Schwarzkogler?

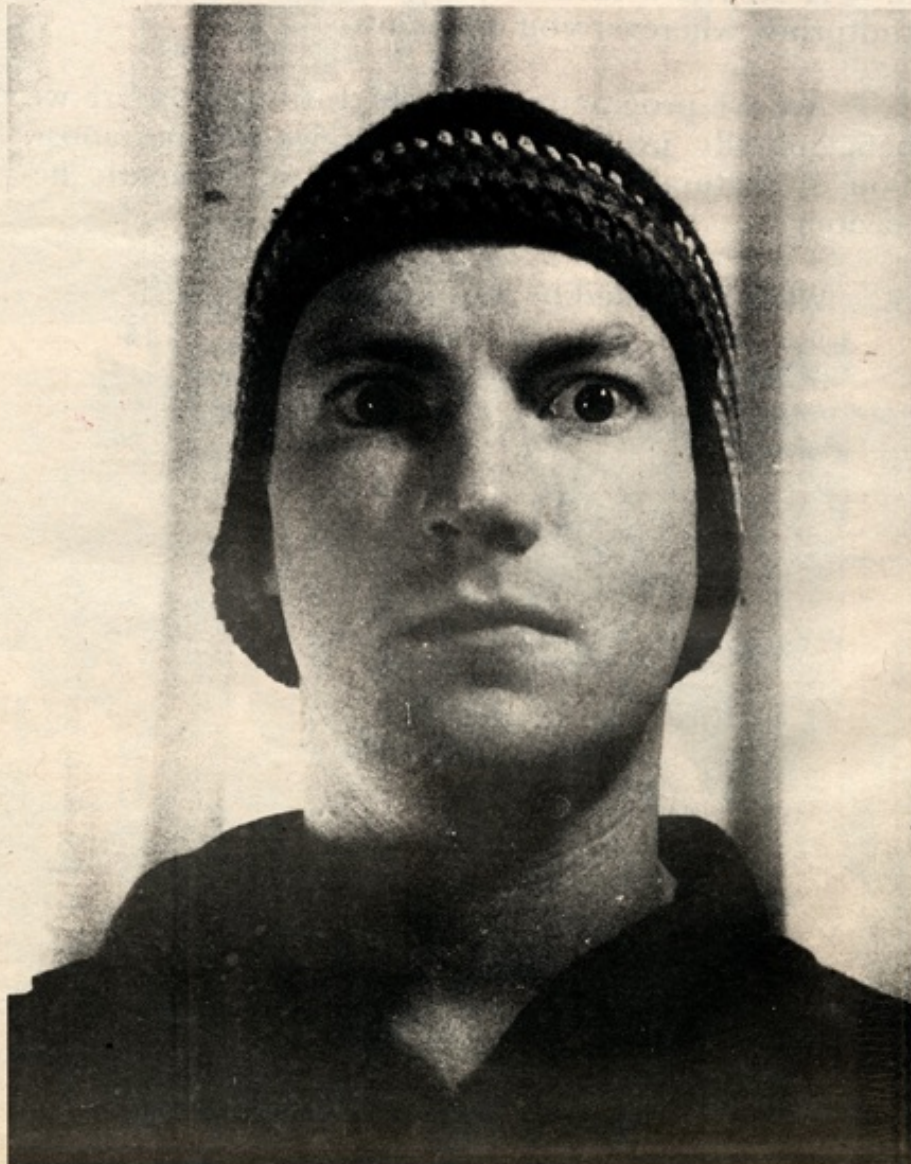


NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

'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 EVOLVED THOSE TOOLS HAVE ACQUIRED THE SENSIBILITIES OF THE TOOLS THEMSELVES. THE DIRECTIONAL INTER/CHANGE BETWEEN THE TWO NO LONGER NECESSARILY EXISTS'.

1. It is just now that we see double: double roles, panoramic view, with the back and front back to back or front to front simultaneously.

2. Don't you see that you are occupying someone-else's seat, that you are standing in somebodyelse's shoes, that you are dating someone-else's boyfriend. But you notice that your right can handle the left of somebodyelse's. Like hands, objects and places perform innumerable tasks.



REINDER WERK, PHOTO BY PHILIP GREENWOOD

3. Discreetly we move towards the state of non-sensation, the paradox limit between arousal and soothing: the non-consciousness zone, the backlash of controlled motion, the ads.

4. Your double consciousness will tell you that the image of you is not necessarily you and that memory can be lost. What does tell you that the voice you hear on the phone is the person's you think to recognize? Is the receiver talking to you or you to it? Let's put back the receiver on the hook and start searching for clues.

5. The diaphragm between tension and reassurance is a behavioural awareness of a double state of mind, the condition of two meanings and contrary sensations.

6. Behaviour hovering between 'entrance' and 'exit': threshold.



ARNULF RAINER, COURTESY ATELIER RAINER



ARNULF RAINER





ARNULF RAINER



AT ITS LIMITS WE DO NO LONGER KNOW WHAT IS LEFT TO BE RIGHT. ALL DEPENDS FROM THE STANCE FROM WHICH WE OBSERVE OUR STUDY-OBJECT.

1. Limits belong to the category of edge. There are edges but not limits in economical growth, population growth, consumer growth.
2. Limits speed up reality starting from enhancement of what can barely be noticeable. By enhancing we increase its capacity. In increasing we accelerate the response: the roof holding off the rain, just a perfect control device.
3. Among people, instead, to control them they have to counter-control you. To control yourself, you have to control them. To control me, I control you.
4. Behaviourally limits are the accelerated forms of moving: running, jumping, diving.
5. The limit of limit is its return to its original motionless state. In airplanes the indoor temperature reveals nothing of its exterior climatic surroundings. In microwave ovens the dish holding the cooking food staying cool and unchanged.
6. What colour do you see in total darkness?



DIVISION OF LEISURE

limit 1:
leisure is an
anti-behaviour
mechanism

DIVISION OF CLASS



DIVISION OF LABOUR

limit 2:
labour is an
anti-behaviour
mechanism

limit 3:
sex/role playing
is an anti-behaviour
mechanism



DIVISION OF CLASS

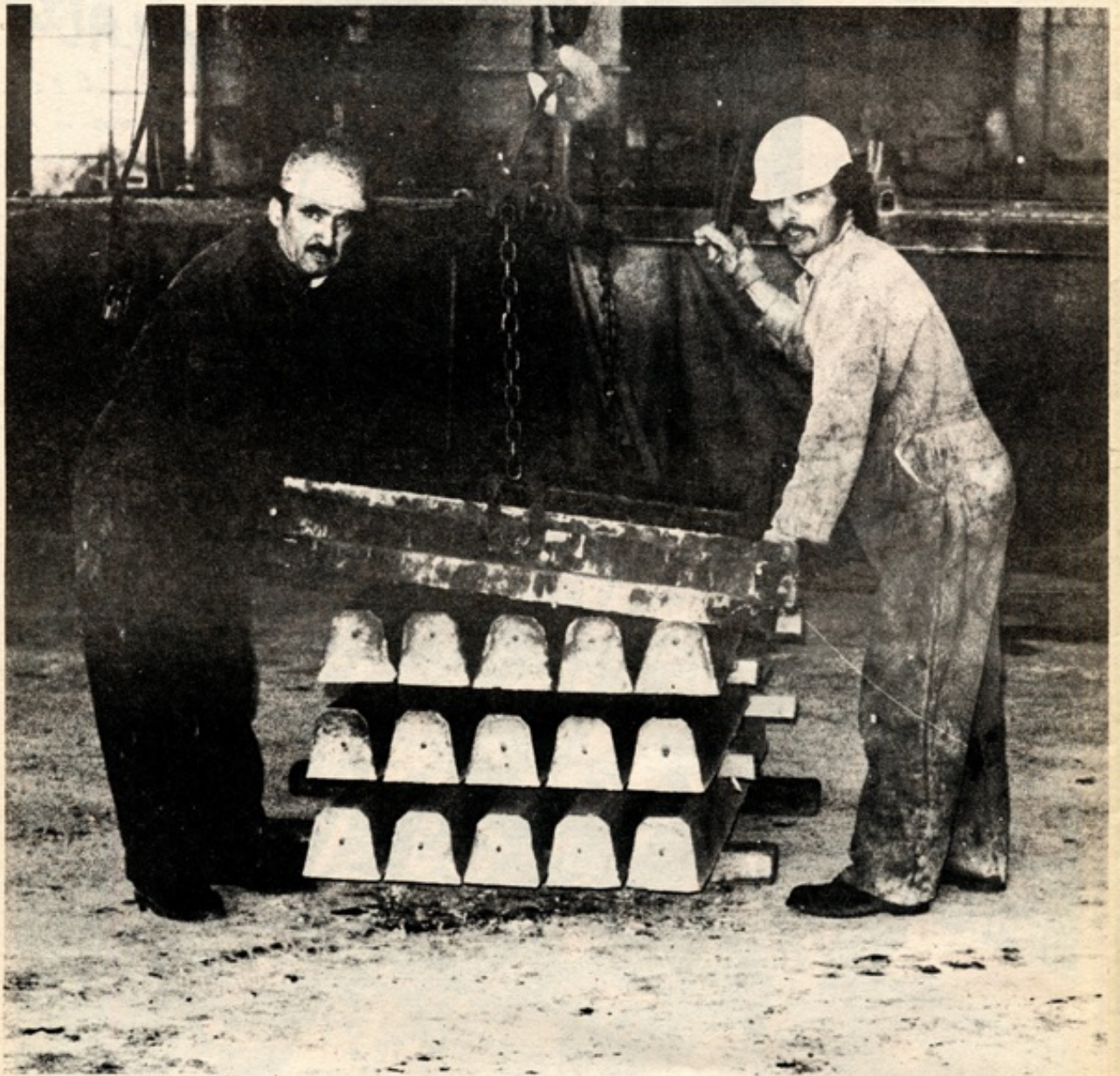
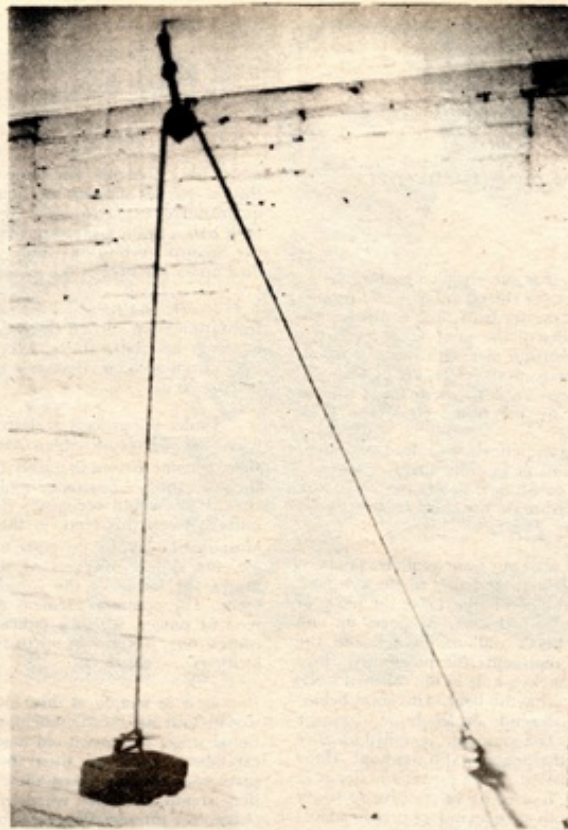


PHOTO BY PAUL MCLELLAN



STEPHEN EINS, PULLEY ACTION

1. Hands that behave separately from the body are extended as extended families are now stretched to singles. Our touch is extended into automatic responses, separate from artful feelings of emotions. A network of independent senses functions all by itself, ready for the general use.
2. The old body has no sense left in its place.
3. New artifacts stretch time, while we sleep less.
4. Like animal skins over hunters' heads, the extensions camouflage the self and bring all into the exterior. Inside the cultural, outside the animal, the older form of behaviour.
5. We are carefully warned about the new devices. We notice now the neglected disguises of the previous forms. We enjoy being in the nude once we understand once we were no longer naked.
6. Behaviourally we distinguish between costumes and uniforms, the two being distinct and not the same.

'TO EXPLORE FURTHER OUR WORLD OF CONTRADICTION WE MUST RE-DEVELOP ALONG THE CONE OF DEVELOPMENT, ALLOWING IT TO BE TILTED BY OUR 'BEING', AT A DIFFERENT ANGLE'. THAT IS WHAT JOHN SAID.

DECOMPRESSION AND THE THIRD FORCE

Raoul Vaniegem

Up till now, tyranny has merely changed hands. In their common respect for rulers, antagonistic powers have always fostered the seeds of their future coexistence. (When the leader of the game takes the power of a Leader, the revolution dies with the revolutionaries.) Unresolved antagonisms fester, hiding real contradictions. Decompression is the permanent control of both antagonists by the ruling class. The third

force radicalises contradictions and leads to their transcendence, in the name of individual freedom and against all forms of constraint. Power has no option but to smash or incorporate the third force without admitting its existence.

The consciousness of our time oscillates between that of the walled-up man and that of the prisoner. For the individual, the oscillation takes the place of freedom; like a condemned man, he paces up and down between the blank wall of his cell and the barred window that represents the possibility of escape. If somebody knocks a hole in the cellar of isolation, hope filters in with the light. The good behaviour of the prisoner depends on the hope of escape which prisons foster. The man who is walled up alive has nothing to lose; the prisoner still has hope. Hope is the leash of submission. When power's boiler is in danger of exploding, it uses its safetyvalve to lower the pressure. It seems to change; in fact it only adapts itself and resolves its difficulties. There is no authority which does not see, rising against it, an authority which is similar but which passes for the principle of hierarchical government than the merciless confrontation of two powers driven by a rage for total annihilation. In such a conflict, the tidal wave of fanaticism carries away the most stable values; no man's land eats up the whole map, establishing everywhere the interregnum of 'nothing is true, everything is permitted.' History, however, offers not one example of a titanic conflict which was not opportunely defused and turned into a comic-opera battle. What is the source of this decompression? The agreement on matters of principle which is implicitly reached by the warring powers.

The hierarchical principle remains common to the fanatics of both sides: opposite the capitalism of Lloyd George and Krupp appears the anticapitalism of Lenin and Trotsky. Heinrich Heine writes: The tyrant dies smiling; for he knows that after his death tyranny will merely change hands, and slavery will never end. Bosses differ according to their modes of domination, but they are still bosses, owners of a power exercised as a private right. (Lenin's greatness has to do with his romantic refusal to assume the position of absolute master implied by his ultra-hierarchical organization of the Bolshevik party; and it is to this greatness also that the workers' movement is indebted for Kronstadt, Budapest and *batiuchka* Stalin.)

From this moment, the point of contact between the two powers becomes the point of decompression. To identify the enemy with Evil and crown one's own side with the halo of Good has the strategic advantage of ensuring unity of action by canalising the energy of the combatants. But this manoeuvre demands the annihilation of the enemy. Moderates hesitate before such a prospect; for the radical destruction of the enemy would include the destruction of what their own side has in common with the enemy. The logic of Bolshevism demanded the heads of the leaders of social-democracy; the latter hastily sold out, and they did so precisely because they were leaders. The logic of anarchism demanded the liquidation of Bolshevik power; the latter rapidly crushed them, and did so inasmuch as it was hierarchical power. The same predictable sequence of betrayals threw Durruti's anarchists before the united guns of republicans, socialists and Stalinists.

As soon as the leader of the game turns into a Leader, the principle of hierarchy is saved, and the Revolution sits down to preside over the execution of the revolutionaries. We must never forget that the revolutionary project belongs to the masses alone; leaders help it, Leaders betray it. To begin with, the real struggle takes place between the leader of the game and the Leader.

The professional revolutionary measure the state of his forces in quantitative terms, just as any soldier judges an officer's rank by the number of men

under his command. The leaders of so-called insurrectionary parties dismiss the qualitative in favour of a quantitative expertise. Had the 'reds' been blessed with half a million more men with modern weapons, the Spanish revolution would still have been lost. It died under the heel of the people's commissars.

Never, and for good reason, has an absolute confrontation been carried through. So far the last fight has only had false starts. Everything must be begun again from scratch. History's only justification is to help us do it.

Under the process of decompression, antagonists who seemed irreconcilable at first sight grow old together, become frozen in purely formal opposition, lose their substance, neutralize and moulder into each other. Who would recognize the Bolshevik with his knife between his teeth in the gagarinism of doting Moscow? Today, by the grace of the ecumenical miracle, the slogan 'Workers of the world, unite' celebrates the union of the world's bosses. A touching scene. The common element in the antagonism, the seed of power, which a radical struggle would have rooted out, has grown up to reconcile the estranged brothers.

Is it as simple as this? Of course not; the farce would lose its entertainment value. On the international stage, those two old hams, capitalism and anti-capitalism, carry on their lovers' banter. How the spectators tremble when they begin to quarrel, how they stamp with glee when peace blesses the loving couple! Is interest flagging? A brick is added to the Berlin wall; the bloodthirsty Mao gnashes his paper teeth, while in the background a choir of little Chinese nitwits sings pacons to fatherland, family and work. Patched up like this, the old melodrama is ready to hit the road. The ideological spectacle keeps up with the times by bringing out harmless plastic antagonisms: are you for or against Brigitte Bardot, the Beatles, mini-cars, hippies, nationalisation, spaghetti, old people, the TUC, mini-skirts, pop art, thermonuclear war, hitch-hiking? There is no-one who is not accosted at every moment of the day by posters, news flashes, stereotypes, summoned to take sides over each of the prefabricated trifles that conscientiously stop up all the sources of everyday creativity.

Decompression is simply the control of antagonisms by power. The opposition of two terms is given its real meaning by the introduction of a third. As long as there are only two equal and opposite polarities, they neutralize each other, since each is defined by the other; as it is impossible to choose between them, we are led into the domain of tolerance and relativity which is so dear to the bourgeoisie. They were the great intermediaries through which the choice of one side or the other had to pass; they controlled the paths to salvation and damnation, and this control was more important to them than salvation and damnation themselves. On earth, they proclaimed themselves judges without appeal, since they had also decided to be the judged in an afterlife whose laws they had invented.

In all conflicts between opposing sides an irrepressible upsurge of individual desires takes place and often reaches a threatening intensity. To this extent we are justified in speaking of a **third force**. From the individual's point of view, the third force is what the force of decompression is from the point of view of power. The small change of every struggle, it radicalises insurrections, denounces false problems, threatens power in its very structure. It is what Brecht was referring to in one of his Keuner stories: 'When a proletarian was brought to court and asked if he wished to take the oath in the ecclesiastical or the lay form, he replied: 'I'm out of work.' The third force does not hope for the withering away of constraints, but aims to transcend them. Prematurely crushed or incorporated, it becomes by inversion a force of decompression.

Individualism, alcoholism, collectivism, activism... the variety of ideologies shows that there are a hundred ways of being on the side of power. Soon we shall find that an energy is locked up in everyday life which can move mountains and abolish distances. The long revolution is preparing to write works in the ink of action whose unknown or nameless authors will flock to join Sade, Fourier, Babeuf, Marx, Lacenaire, Stirner, Lautremont, Lehautier, Vaillant, Henry, Villa, Zapata, Makhno, the communards, the insurrectionaries of Hamburg, Kiel, Kronstadt, Asturias—all those who have not yet played their last card in a game which we have only just joined: the great gamble whose stake is freedom.



JOHN'S SECOND PREDICTION for the Ministry of Behaviour

Everything is like nothing at all. Everything is like everything else. Cars are much higher. There is more room inside. Cars don't have steering wheels. They are guided by the drivers thoughts. His actions are not 'unified'. "It's useless designing a car whose functions are operated by a specific series of movements. Peoples' actions are only symptoms of their thought." Cars have to be in this way, as roads do not go anywhere. True, they go round about, under and over, but they are not meant for arriving somewhere. Cars move sideways—forward, backward—forward and forward—forward, so roads have become pools of tarmac that change their level and slant at a glance. There are not backs to car-seats, only platforms for resting on. Cats like to dance between the cars and hold parties at night; cat-nights, which occur at any time of the night or day.

Peoples' movements no longer have any bearing on where they go. They progress down the street not along it. Flinging their arms, feet and necks in unconcerned parodies of de-lined movement. Crowds by the bus-stop jump up and down. The bus pulls up in front of this amorphous host of twitching nothings. Only one of those nothings arrives on board, and he didn't intend to. The others are waiting for the 'Right time'. He doesn't know or really care whether the other things, jumping by the bus-stop, were truly trees or human beings. This is now. En route the passenger makes himself a ticket. Will it be accepted? Is it good enough? Is it bad enough? "It doesn't matter as I can only say yes/no or no/yes." Is it the conductor who said that, or is it a cat? The passenger doesn't see a progression of blocks as he moves. He doesn't see, he looks and hoots horn-like with the round of his mouth. The old lady stumps up and down inside the bus. "Trumpety trumpety trump! Off yer get! Off yer get!" The passenger finds himself back on the street. More people are jumping up and down, waiting for the right time. He clicks his head to the right. To the left. "Shops. Shops.", and finds himself pressing into the concrete.

Dogs are not kept in this society, if a 'society' it is. Sociology is considered an obscure minor science, like alchemy. Mathematics has become an art-form and practicality is merely the by-product of playing snooker, which has become a 'task' which anti-social literates are allowed a life of! There are no schools as the idea of 'learning' is counter-productive to the flux-base of inter-object communication. (Bear in mind that dogs are trees and cats are people or trees, and sometimes dogs.) People are born and die, and death is not prolonged. It is obscured by the 'present' consciousness of the society. Bodies stay where they drop and become part of that 'present'. Death is not hidden. It is treated as another state of existence. The cat snuggles up to the old lady's dead body. She is a tree. A log. A curious smell. In her youth she was sexually attracted to railings. She was as attracted to them as to people. Trees, flowers, carpets, chairs, all used to affect her in different ways. She would look, but not see, touch, but not feel, caress, (but not care,) many different types of object sexuality, and then grow an

orgasm in the limbo of her mind. She was part of the generation that made the break from specific concept-sex to the more flux-based, "nothing sexed nothing sex".

What books there are, do not concern themselves with subjects. There are no Fiction or non-Fiction books. No encyclopaedias, science, art, or sex books. Because the people do not think in lines. All books contain all information. There are no names on books or records. The idea of individuality is positively naive. Records are made to break down into re-assemblable fragments. The same with all the media information. It is very rare to find a 'complete' piece of music, art, or film. Usually the pieces are re-assembled randomly, and become mixed-up with pieces from other media records. Television has randomly timed station-switching panels, and the capability to play four or more stations simultaneously. This arbitrary approach to selection does not destroy or even change the media-products, as they themselves are devised just as randomly.

This is now. No one is a lawyer and no one is not a lawyer. Yes/no. People are not represented by others because others are not concerned with people, and people are not concerned with others. Kevin is a tax-man. He collects taxes and others collect taxes from him. He is also a medical doctor, a doctor of philosophy, a missionary, and a journalist. Kevin is a doctor of philosophy. He doesn't talk to anyone since no-one will listen, and because he is not interested, so sometimes he talks to himself about philosophy and other things. Kevin has invented many new subjects. They are not called anything. Each one is radically different from the others. All the people Kevin knows of have created many similar subjects. All equally revolutionary. These subjects usually last a day. Kevin has other subjects he pursues at night, but they are night-subjects. One of Kevin's subjects involves growing things round his neck.

Gardens do not look like gardens. Gardens look like deadly bodies with cushions on their faces. They are used to fill up spare rooms. If you turn a radio on almost everything else goes off, (or on,) so people never touch t.v.'s or radios. In our terms they are permanently on. In today's terms, they just exist as they always have done. Television is a hunter. It is more human than humans. But today's people don't get trapped by it. Television goes straight through them. They don't see it. They merely look.

Many people touch the mains electric point. They are thrilled by it. Their deaths do not occur. They exist just as in life. Kevin's brother has been transfixed for many years by electricity. His mother and father have never been outside their house. They are too fat. Neither of them are actively concerned with the others existence. His mother mostly heel touches her heels and her acquaintance, he jumps around and does many things. Kevin has never seen 'things'. He often puts his hands over his eyes and does not see anything. Even when he takes them away and looks at many things, he sees nothing. John says Kevin is pleased.



NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

'ART' AND 'BEHAVIOUR'

Performance art as it presently exists within the context of 'art' has not moved past the level of theatre. Theatre in the sense of the division that exists between the performer and the audience. The audience comes to see a 'show' and the performer fills that function. Its use of the art market to validate the existence of the original actions brings the whole process down to the level of wall art through the marketing of video/audio tapes, films, photographs, and texts etc. Its involvement within the hegemony of the art market declares performance art in relation to the stars that create it. A parallel to performance art festivals is perhaps the top ten 'Hit Parade', with those being in that position because of their consumable nature by the middle class. In the case of behavioural based performances, the entire notion becomes extremely problematic.

When any activity is presented as 'Art' it is immediately part of the 'art market', and the artist's relationship with those activities are something done within the frames of reference of that market. His/her own careerism and promotion within that market determines whether s/he has had a good or bad year, in the same sense I suppose that any commodity on the stock exchange has its ups and downs and in the end can determine its yearly expansion or reduction. An artist is viewed as having his/her own 'style', and that one 'is into' this or that area of concern. (Concerns with individuality and originality are of optimum importance.) 'Being into' stamp collecting is the same as 'being into' behaviour, or so it seems.

'Being into' one's own 'style' with 'relevant contributions' being made within the historical development of 'art' destroys any effective power that those activities may have had because of the context in which they have been placed. After all, it's only 'art'. The threat is gone. If one's 'behaviour' is relegated to the white-walled ivory towers of culture, then that individual's behaviour is either fraudulent, immature or both. Working within behaviour is not an ability to step in and out of an act depending upon the context and the presence or absence of an audience but a spontaneous performance of life moment to moment, and the search to understand the changes that exist from moment to moment in ourselves and in others. An intentional performance of 'behaviour' is not behaviour by its very pre-determined quality. That which is pre-determined is a conscious repetition in physical terms of what was decided upon in mental terms. The whole strategy has been worked out before-hand. Behaviour is spontaneously performed life. Context is intentionally performed art.

'To investigate into behaviour is to find more of our own nature', and our own nature is the behaviour common to our own. To exhibit forms of behaviour not common to ourselves is to exhibit fraudulent behaviour. To act like a derelict within the frames of reference of 'art' without being a derelict in real life is a form of gross marketeering that keeps the derelicts in an oppressed situation. After seeing an art performance-which mimics derelict behaviour, one immediately thinks of an art context when faced with the real thing. Viewing the world in relation to an unconnected context is not to understand the world. A piece which I personally like very much comes to mind in which derelicts from the Bowery in New York were dressed up in Tee shirts reading SUCCESS and transported to the fashionable 5th Ave. area of town. I think the implications of this need not be dealt with in light of the previous discussion of behaviour mimicking.

The art context is not the real world, it is the art world. The art world is the marketeering of the real

world disemboweled. The real world is one of oppression. To understand more of our own lives is also to understand the world in which we live. When we live in an oppressive society, that oppression is a determining factor in our behavioural growth. We can only exhibit ourselves rather than exhibiting someone else. Behaviour is to discover how and why groups/individuals act and re-act.

For an artist to present an action with the intention of recording the re-actions is a self-indulgent process. It is virtually impossible for an individual to recognize his/her own actions/re-actions if they are acted upon spontaneously without a means of viewing them objectively. An audience re-action becomes another facet of the 'show', the benefit of which is only for the showman.

If for example, an audience was videotaped and then shown their recorded re-actions they can see and adapt to their own image first-hand. An example which comes to mind is a video experiment in the insane asylum in Ferrara, Italy. The inmates were recorded and the tapes played back for them to study. (for the majority this being the first time they could view themselves objectively.) All of this made them conscious of their appearances and interactions with themselves and others, they immediately altered that behaviour to one more suitable to their own desired image of themselves. ('Image' in the sense of how others would view them.) It proved to be such a useful tool toward the patients' therapy that the institution purchased a video-tape recording unit.

BEHAVIOUR AND DOMINANT IDEOLOGY

'Art' as it presently exists maintains the supremacy of the dominant ideology; and the artist accepting his/her own marketability within a situation of advanced capitalism and extended class barriers without questioning that ideology.

Within the area of behaviour, self-labelled 'behaviour' artists accept the teachings and tenets of the dominant ideology, and exists as a crucial problem in the future development of a viable behaviour art. (Development not in terms of 'art history' because I realize that history is a constructed one, but a development which affects our daily lives. These effectations will create what I believe can be described as a socialized art.) An acceptance of the institutions of the dominant ideology such as the nuclear family, relationships based on the puritanical ideology of monogamy, and the notion of a one sexuality is an acceptance of the ideology of oppression. To accept the dominant structure on 'personal' terms while in 'artistic' terms to attempt the creation for bases of a new behaviour is problematic at best and simply laughable at worst. This situation merely creates an offshoot of the dominant ideology without questioning the present forms of oppression that exist because of the prevailing ideology. To accept one's own oppression is to maintain an entrenched position within an obsolete culture. Their repressed behaviour remains unquestioned.

An end to repression would mean an end to the present ideology, but at the present time one can never be completely without repression of some form or another. Perhaps to end one's own repression of self in physical, emotional and social terms is a means to the development of a new behaviour. The strength of the dominant culture rests on its ability to create guilt within individuals/groups by stigmatizing forms which are antithetical to it.

ON THE CUTTING EDGE OF CHANGE

Peter Dunn & Loraine Leeson (England)

Social relations are bound together by culture: an ideology of organisation in the productive forces supplying material conditions, and the structural-ideological means of interaction and communication from which values, norms and goals derive. These values, norms and goals through their formulation into laws, ethical codes, etiquette and social habits etc., have a compelling effect upon behaviour—they constitute a form of authority and are instrumental in conferring status. From the experience of social interaction and communication, the way we organise our lives in relation to others, we create the specific form of cultural bonds which demarkate one cultural context from another. These may provide the means of stability as well as the social pressures for change and society.

At present however the crude economic interests of commercial networks and the master-plan economism of state capitalism are equally oppressive in the predication of social relations, from their organisation of the relations of production, the meritocracy, to the 'planning' concepts utilised for education, physical environment etc. Similarly the media and the market (advertising) attempt to prescribe what our values, norms and goals should be. The problem is a hegemony of power on two levels: the material and the cultural. As this hegemony on the material level becomes 'multinational' so does its culture.

Besides the many levels of nuance, there are fundamentally two levels of culture in this society: 'mass culture' channelled and influenced by the elite class who control the media and the market; and 'high culture' used traditionally for this class for its own consumption. Both situations manifest the 'authoritative discernment' (elite status) of this group reinforcing its values.

An elite maintains power through its authority: economic and/or military control. But since it is in the minority this authority is conferred by prestige and status—a degree of belief, by those lower in the hierarchy, in the values norms and goals of the culture which lubricate the social relations and merit structure through which social organisation functions. The elite are seen as 'modal personalities' embodying full internalisation (decernment and decision-making ability) with respect to these values, norms and goals and are therefore regarded as 'representative of the will of the people'.

If these values, norms and goals are thrown into question then, since they lubricate the organisational structure, the means of organisation become less efficient and in need of modification. If such modification (from the top) is not made or is made unsuccessfully then the organisational ability (elite status) of the elite will be thrown into question, further confounding their ability to command authority and hence precipitating their inability to maintain control.

It is therefore of primary importance that an elite holds cultural hegemony to reinforce its authority—for this reason an elite 'in crisis' will endeavor to impose severe restraints and controls upon cultural activity (education, political debate, the media, philosophy, art, religion etc.) Under 'normal' conditions this hegemony need not be conspiratorially controlled but can rely for its operation upon subtle means of regulation through the 'invisible' handicaps of class structure and social habits.

Ideology is crucial in this respect. But more important than that overtly recognised as such is 'unconscious' or 'spontaneous' ideology, since it is only by perceiving it transformed into action that we can perceive the manner of thinking—it is ideological behaviour. This is the pervasive means, not direct dishonesty, by which a plurality can exist between 'views held' and their action consequences. It therefore constitutes the most major problem in radical social change.

Ideological behaviour, as habitual response, is the long-term result of operational experience within society and as such is largely reflective of existing material conditions. 'Conceptual' ideology on the other hand may not be directly reflective of existing conditions as it is, by and large, the result of received experience (through images, books, information about other societies etc.). Both of these work in

dialectical relations in that received experience must reflect existing conditions to the extent that it can be identified with them but it also acts upon them by reorganising priorities of significance. In simplified terms, ideological behaviour results from 'doing' and conceptual ideology results from 'perceiving' but naturally there are many levels of nuance and a complex pattern of interrelations.

The reason for outlining these processes in such a way is to locate more specifically the 'historical delay' in the development of a radical class consciousness by the proletariat. The ruling class have developed much more subtle and successful means of control over the 'doing' (relations of production etc.) and the 'perceiving' (mass media etc.) of the proletariat in a way which Marx could never have envisaged. The problem has not become one of increasingly naked oppression but, increasingly subtle manipulation and diversion of consciousness.

The fundamental analysis however is completely correct. The means of achieving the most radical change in ideological behaviour is by a rupture in the continuity of organisational forms in the society's economic base—a revolution. But if this is not accompanied by a radical cultural revolution, also, then 'old habits' will return during the process of stabilisation to slow the progress of transformation. This has been one of the major problems with the Soviet Union but much less of a problem in China where the implications of 'continuing revolution' were grasped on a cultural as well as an economic level. However, it still remains a problem in China as can be seen in Mao's list of contradictions which gave rise to The Great Leap Forward ('58-'60) followed by the Cultural Revolution ('66-'69).

In the West, and more specifically Britain, the converse occurred. A rupture in cultural continuity occurred, a form of cultural revolution, without an accompanying reorganisation of the material base ('68). The disillusioned idealism resulting from this can only lead to frustration and apathy, a 'bad-faith' which will undermine social organisation in such a way as to produce a slow and torturous decline. There are obviously many factors involved and here is not the time to discuss them, but it is certain that the rigidity of the pervasive ideological behaviour in Britain results from its long history of internal stability (since 1688), an informal 'self-regulating' social structure, and the concentration of re-organisation being externalised through empire etc., which has tended to avoid radical change in the heartland itself. Whilst most other 'Modern' nations have undergone some form of revolution in the 19th or 20th century, Britain's external connections carried a fundamentally feudal-bourgeois archaic structure into the '70s. Even now it looks to the E.E.C. or the panacea of North Sea Oil to preserve it from the rigors of internal change so long overdue. The 'perceiving' raps hard upon the shell encrusted 'doing' but it has become so thick with the sediment of centuries that it will not crack. It requires a blunt instrument.

As stated earlier, the problem is a hegemony of power on two levels: the material and the cultural. How then as cultural producers can we be active on the cutting edge of change?

As an expression of ideology, either structurally or by context (by what it 'does' materially in society and what 'perceptions' it offers), culture can either reinforce the existing social structure or work to change it—by reproducing the pervasive values, norms and goals on one hand or questioning them and/or indicating alternatives on the other.

One of the means through which cultural hegemony operates, in terms of the 'perceptions' it offers to 'conceptual ideology', is that any real questioning of the pervasive values, norms and goals are 'neutralised' in the mass media and the public questioning by 'dissident intellectuals' is safely contained within bourgeois ranks through 'high culture' forms of communication, contexts etc. In terms of ideological behaviour, the notion that the majority of people simply consume culture is the structural-ideological means through which hegemony operates: i.e. saturated consumption leads, by and large, to unconscious reproduction—it conditions 'spontaneous' ideology and social habits. The answer is not simply to find a wider audience to consume the 'perceptions' of radical culture/ideology but to shift the behavioural mode—to generate producers of radical culture/ideology. It is only through revolutionary thought combined with revolutionary action, the 'perceiving' dialectically linked to the 'doing', that cultural production can be active on the cutting edge of change.



NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

THE CONCEPT OF ALIENATION

After Arnold Hauser's ESSAY ON MARXISM (1965)

The first to use the term alienation, or self estrangement, in the sense of a criticism of modern culture was Hegel and has preserved its original meaning from Marx down through Freud who regarded repression of instinctual urges as an exorbitant price to pay for the protection that civilization provides us. The individual's sense of uprootedness, aimlessness, and loss of substance remains basic to the idea of alienation—the sense of having lost contact with society and having no engagement with one's work, the hopelessness of aspirations, standards and ambitions. It has existed since civilization began to subject oneself to conventions and traditions, to adapt oneself to institutions in short: the cessation of a natural condition. Whichever way man looks, one sees people cut off from the familiar things that give them meaning and purpose to their lives. The works of his hand and mind assumed an autonomy of their own and became independent of him while he became dependent on them, in that he recognized their meaning worth and validity, or strove to possess them without ever being able to acquire them, as Marx complains. In the classical meaning of the term Hegel and Marx call alienation the divestiture of the self, the loss of subjectivity. But above all as Marx names it, the wholeness of the self has been lost. In discussing alienation the cultural philosophers, the followers of Marx and Kierkegaard or the rationalist and irrationalist lay increasing emphasis on the loss of contact with reality.

MARX'S CONCEPT OF ALIENATION

Strictly speaking Marx feels alienation begins with the division of labour or the rise of capitalism. Marx strips the concept down to the whole action of the workers separation from the products of their labour, which are no longer theirs in any real sense of the word and hence lose any meaning for them. In the sense of basing reality on a commodity exercise, the Art World would seem to contain the maximum amount of alienation. Where previous artists made works for specific patrons the modern artist has become the object of commercial transactions or more simply he has become a commodity with a market value. Marx shows how as a consequence of his/her alienation from his/her work which is performed solely in the service of others, the worker externalizes and objectifies all that is human in him/herself, gradually loses all personal qualities in his/her relationships with others and self, so that s-he becomes an exchange value like everything around and becomes a function of money. S-he puts life into his/her life into his/her work; his/her life however is no longer his/her own, but belongs to the object that s-he produces. The worker feels at home when s-he is not working and when s-he is working s-he is not at home. S-he has become a slave of

Money has then become the common denominator of art action and deprived men of personal relationships and fostered the final exit of Art into Economics of Art. One dollar is like another, and the possession of an artist is based on impersonal money theory and not the artist for he/she is just another product for inspection. Money is the very quintessence of relativism; it expresses the relative value of things into saleable things and engulfs the objects so that any trace of spiritual spark is gone into a bank account. Money serves as a substitute for everything and reduces everything to equality but fails to eliminate the feeling that many things are unique, irreplaceable and inexchangeable. Human relationships are now reduced to a price and one's soul in the eyes of others is dependant on the iron law of competition. The laws of the market govern the whole of life. Your Art then goes into the slot machine; the dials turn and out comes the reward. Sensitivity has now reached the slot machine law and the spirit mechanized so that the stronger institutions are the operators of the best slot machine, i.e. A.G.O., Sable-Costelli, Marble-Goyards and ad infinitum.

THE PROCESS OF INSTITUTIONALIZATION

With the arrival of institutions the survival and continuance of man's attachments was ensured, they are defensive mechanisms for control over the individual assault. These social forms of organization [Art Schools, Art Centers] have become the fossil forms or products over and against the spontaneous real time exchanges of humans. It is worth noting that 90% of all members of a society belong to some institution and the rest are in institutes where the individual withdrawal has counteracted their spontaneity. When one has to adapt oneself to the rules of an institution, one ceases to be oneself, an individual, a person with spontaneity until your reactions are deadened responses and you have to struggle to even open your mouth. With the neglect of the individual, institutions lose touch with concrete reality, however they also lose their original aim and this is the disease setting in from lack of decision. They soon become involved with bureaucracy and misuse of power, KAFKA and eventual alienation from those they might have wished to help. The decision jungles of Art Institutions complete the further removal of the artist spirit via the ideological cloaks for economic gain and social aspirations.

ART IN AN ALIENATED WORLD

The artist can use this alienation to depths of profundity and possibly self revelational acts, but not in a FORMAL way but in a completely MAD action. No longer can we be peaceful artists for that was an institutional trick, rather all we can do is go mad so that the institutions for ART ASYLUMS will be our last favor bestowed upon the ALIENATED HUMAN RACE.

The CENTRE for EXPERIMENTAL ART and COMMUNICATION houses in its premises the necessary functions for the investigation, retrieval and production of radical and marginal art through:

LIBRARY/ARCHIVE: a growing collection of artists' books, books, sound and video tapes, documents and recordings.

VIDEO: production studios, viewing room, public lending service, workshops, NTSC/PAL video transfer facility, and the North American centre for WAVE (World Association Video Editions).

FILM: film programming, artists' film and Super-8 film theatre, productions and projects.

PUBLICATIONS: Supervision publications of new artists' books and catalogues, and ART COMMUNICATION EDITION.

SERVICES: Performance and seminar tours, information and artists in residence projects.

CRASH 'N' BURN: North American Punk Rock and New Wave music centre, recordings and performances.

C.E.A.C.



The Ivory Tower, claimed in the art practice within pragmatic conditions.

(Centre for Experimental Art & Communication)



PAUL ROBINSON OF THE DIODES, PHOTO BY RALPH ALFONSO



RAW/WAR by AMERIGO MARRAS and BRUCE EVES. Statements: Reindeer Werk and Art Communication Edition. Voices: Amerigo Marras, Bruce Eves and Paul Robinson. Music: John Catto, David Clarkson, John Hamilton and Ian MacKay. Recorded live at the Crash 'n' Burn, 15 Duncan Street, Toronto, Canada. © 1977 Crash 'n' Burn Records.

