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# 9 art communication edition



It has been some time since the Vancouver Art Gallery has mounted a major B.C. group exhibition, and looking back on the experience of the present one, it may be some time before we organize another. Public institutions like the Vancouver Art Gallery undergo constant but normal pressures of varying sorts, we do this, or we don't do that. Art societies or individual artists often lament that the Gallery does not pay enough attention to "local" artists, even though a quick glance at our exhibition programme would show that B.C. art has a fair share in that programme - which is as it should be. We relented, however, to the continued observation that a great number of talented artists were at work throughout the province, that we should recognize their endeavours, that these artists deserved showing at the Vancouver Art Gallery. Because we do not claim to have all the information or, in the words of an unidentified 17th century French aesthete, to have all the "instinctive right reason", we decided to proceed.

We went into the exhibition with a limited number of artists, which totals appear to make available all of the existing display space, and to include a wide range of video, along with traditional painting and sculpture. We are skeptical of those who believe that a picture from a photograph is a picture, and that a video is a video. All of us are in agreement that the continued objective, for our exhibition, is to determine beforehand, that what is shown in the exhibition, ought to be representative of the province's art space would allow.

The response to our invitation was, to put it mildly, overwhelming. The curatorial staff made 67 studio visits, looked at 5,000 works, looked at 100,000 slides, which totals appear to make available all of the existing display space, and to include a wide range of video, along with traditional painting and sculpture. We are skeptical of those who believe that a picture from a photograph is a picture, and that a video is a video. All of us are in agreement that the continued objective, for our exhibition, is to determine beforehand, that what is shown in the exhibition, ought to be representative of the province's art space would allow.

Notwithstanding the foregoing, we believe that we have organized a fair overview of current art trends in B.C. We believe that many artists in B.C. have made a significant positive contribution to the art scene, and that the expressions of their creative and artistic abilities are an extension of the human dimension. We wish to acknowledge their presence in the province, and to dedicate this exhibition to them in a fashion in praise of artists.

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creative juices, and may, in fact, help to open the sluice gates. Yet it will also tell us something about the state of art today outside this province. As well as made it: and that message appears to be that the sixties are over as a matter of fact, and come to think of it, the seventies are nearly over; with its parade of major art movements, seem to have resolved themselves into a "solution" of personal and private investigations - marking systems, as it were - all as different from one another as they can be, with no clear and forceful trend asserting itself over all others. Video remains strong, photography is omnipresent, and all the artistic researches we have long been used to continue along their paths. The body of art, like the body of a human being, cannot go on forever being manic; it must allow itself to rest in order to regain strength for another year.

As artists living in British Columbia, we protest against the Vancouver Art Gallery's current exhibition. THIS POINT OF VIEW.

We protest against the anomaly of juried exhibitions which force artists to compete among themselves.

We protest the illusion of the curatorial responsibility through the pretense of juried democracy.

We protest against the justification of art itself through the use of literary metaphores.

We protest against the Vancouver Art Gallery's tokenistic use of British Columbia artists to promote their relationship with the B.C. Cultural Fund.

We protest against the artists who submitted works for this exhibition and supported this kind of gallery exploitation.

Ad Hoc Committee of the British Columbia Artists

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As to photography now, I confess to a fondness for a certain formal restraint in photographs. A fondness which once had decided rather sadly was a streak of unadventurous and irreversible conservatism in my nature, and which I now like to think of, during moments of well-being, as a fondness, rather, for a sort of photographic classicism - a centrality, an ambitious seeking after quality, a breadth of experience within the photographer which, by an exertion of all the power which restraint can muster, manages to make itself felt within the resulting photograph as mastery-within-means. This response to the force within the photograph that flowers within self-imposed formal limitation has come to surprise me a little. Especially since I have scarcely ever thought about paintings or sculpture in that way, indeed, the more I think of a painting or a sculpture, the more I always seemed to me to be a form of shorthand for failure, a failure of aesthetic excitement.

As to video, I confess to a fondness for a certain formal restraint in video. A fondness which once had decided rather sadly was a streak of unadventurous and irreversible conservatism in my nature, and which I now like to think of, during moments of well-being, as a fondness, rather, for a sort of video classicism - a centrality, an ambitious seeking after quality, a breadth of experience within the videographer which, by an exertion of all the power which restraint can muster, manages to make itself felt within the resulting video as mastery-within-means. This response to the force within the video that flowers within self-imposed formal limitation has come to surprise me a little. Especially since I have scarcely ever thought about paintings or sculpture in that way, indeed, the more I think of a painting or a sculpture, the more I always seemed to me to be a form of shorthand for failure, a failure of aesthetic excitement.

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Still from 'VIVA PORTUGAL', an 'eyewitness to the revolutionary process' to be premiered in Canada at the Funnel, November 8, 1977

ART COMMUNICATION 9

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IF ANARCHY SUCCEEDS EVERYONE WILL FOLLOW

In the western capitalist countries the Fall has cooled the steam produced by the 1977 summer of rock. Punks, mannerists, opportunists, nouveaux riche, promoters, fashion burnt, and all the other idiots fallen into the image of anarchy as dictated by the vogue punk, rush towards the cliché of fashion like flies to a mound of shit. The fashion, the image, the shit has been widely explored and exploited by the mass media. Even the usual 'avant garde' magazines have covered the news while placing themselves into the picture. Capitalization has taken place as the time to cash in arrived. At last, the idea of anarchy makes money and the economical statement that punk rock might have made in the beginnings is forgotten. Those who are aware of the media tornado over punk rock are now imperializing those alien meanings into just another fashion. The only innovation is a new fashion consciousness, things are still the same: the same jobs, the same sexism, the same domination, the same shit that we all buy in supermarkets, in drugstores, in dildo stores or whatever. All that is left now is to go mad while preserving a sense of fashion. The fad creates uniformity and the star syndrome that is so prevalent already in the perverse 'normal state', the grit and the illusion of consumerism. ART COMMUNICATION EDITION 9 flirts with the notion of madness, annihilation, and the organization of a different order of things. All the authors work in independent situations and work towards an imprecise alternative. We, as editors, play a complacent role, patiently allowing (like madmen takers) the bursts to happen, the one contradicting the other. The central issue is one of a genetic regeneration, one that is of madness permitted, isolation to be the singular direction we are forced to take. Each person establishes his/her own history. Encounters with others are on an occasional level, never definite nor permanent. We continue to speak in an alien tongue (for ourselves) with nobody there listening. We are in an emotionless reality. To cry or to laugh is not historically correct. If anarchy succeeds, everyone will follow. As anarchy succeeded, everyone is following, consuming the marketable image of anarchy as it must. We must prepare ourselves for the success of anarchy and for the emotionless world where sanity is a thing of the past. We are mad. We are mad in all its meanings. And we are ready to place the right device in the right place. Does any one understand what we mean?

## THE ART OF MADNESS

Discussion paper for the Social Violence and Behaviour Workshop  
The Free University  
Documenta 6

Those of us who work in areas of creative action eventually become aware of the structures surrounding and defining our operations. These are firstly the institutions of the art-world, galleries, dealers, government art sponsorship bodies, etc; and hospitals, clinics, in the area of art therapy; also schools, colleges, etc. in the area of teaching; they are the more obvious manipulators and definers of artistic creativity in our society. But secondly, there are the less obvious but more important structures which articulate the two-way relationships between social oppression and resistance to it. These structures too limit creative action, by making people resistant to art's primary function: to discover humanity. We are discussing here the role of art as an agent of social change, of its potential for resistance. But not the sort of art that we find here in Documenta; I think most of this art alienates people. Later I will be talking about one sort of art which may be able to produce change, derived from art therapy (which is my special interest). Before doing this I think we ought to examine the wider problem of social oppression and resistance. To help us in this I will use an analysis based on the work of the French philosopher Michael Foucault<sup>1</sup> (anyone who is interested can follow it more closely in *Radical Philosophy* 17+). This approach is appropriate for analysing advanced capitalist repression and resistance, where head-on confrontation often seems to be counter-productive.

We start off from the premise that no knowledge is value free; e.g. Foucault identifies 4 modes of concrete historical "a priori's", regulating discourses on topics such as psychiatry, medicine, natural history, etc., They are:

- i. the constitution of possible objects of knowledge (mental illness, the clinical case, the table of species... and so on)
- ii. the social, political, and epistemological positions that are taken by the promoters of the discourse (psychiatrists, clinicians, economists, educators...)
- iii. the ways of ordering concepts within a particular discourse (taxonomies, semiologies, curricula...)
- iv. the strategic principles governing the ways in which themes and theories are transformed inside and applied outside the particular discourse.

These a priori's are regarded by most people as substantive facts of life, e.g. there is such a reality as the "clinical case". A consequence of the existence of these four "a priori's" is that the production of knowledge is tied into the exercise of power. But this is not straight forward power exercised crudely within the current ideology of power as repression. We need a different model, more appropriate to our historical situation in bureaucratic society, where few people are openly oppressed. Foucault arrived at his conclusions via an historical investigation of the C19 prison system, and of C20 sexuality. (Both of these areas are linked into psychiatry and therefore are therapy.) The play of power in these complexes was not straightforwardly repressive and prohibitive; reform seemed

positive, productive, and creative, in that new tactics and techniques were continually being devised—to manufacture docile, utilizable, social individuals. Creative repression, in other words, masquerading as reform, as sexual liberation.

The visible, challengeable, "terminals of power", i.e. the form of the law, the force of the state, do not affect the production of knowledge in any obvious way. But the value of knowledge is affected by a subtle form of "self-repression" by individuals, a consequence of anonymous systems, possessing an unstated but decipherable "rationality" acting on them. The omnipresence of this sort of power, producing itself at each instant, at every point, encompassing everything, coming from everywhere, is the nightmare of our society. It is not the effect or creation of a calculating will, of a class or oligarchy, but is made up of local tactics of power, often clearly explicit, even cynical; combining and composing into strategies without a strategist. So we must understand power not as a property but as a strategy, not localized in the relation of state to citizen, or at the boundaries between classes. Ironically few of the oppressors benefit, except in material terms. The jailors are also prisoners. Resistance to this power is often annulled when it is confronted directly, as Nietzsche says, "The will to power can manifest itself only against resistances therefore it seeks that which resists it". So effective resistance, like power, must be dispersed, mobile, local, and heterogeneous.

Our concerns, as artists, therapists, teachers, are to identify the local conditions wherein this power manifests itself; in the individual members of society with whom we have our dealings. These dealings usually take the form, in our institutional disciplines, of surveillance of the individual's physical existence, and the organized questioning and supervision of his/her subjectivity. This production of knowledge about the individual maximizes the power of the regime intent upon turning personalities, not only into objects (i.e. reification) but into subjects, whose subjective preoccupations, like masturbation, can form a useless short-circuit, inimical to change. C19 prison reform and psychiatric reform is an example of this repression inside out; "the soul, prison of the body". As an C18 text puts it "an imbecile despot can bind his slaves with iron chains; but a true politician binds them more tightly with the chain of their own ideas, its end attached to a solid base of reason..."

The big change which took place in the C19 was that in the penal system, "reformers" turned the judicial pattern and the pattern of punishment from inquisition into research. A new concern with punishment as prevention developed where the individual is a body to be trained, through absolute institutional power. Similarly there were changes from soldier "types" being sought to maintain the small private armies of the C18, to soldier being produced by the "training manuals" for the mass armies of the C19, and of course the parallel production of "workers" by the factory system was clearly analysed by Engels. The function of the state was to produce out of the raw material of humanity specific types.

The focal concept in this application of power is "docility", and the more docility is achieved the more the dynamic, and increasingly intensified pursuit of knowability, malleability, and utility of individuals increases. In this situation even the buildings are diagrams of power, as are the hierarchies within them, the dress, the examinations, the privileges, the highest of which is freedom from surveillance. The whole social body becomes a field of perception, and the assembly of institutions of surveillance is the base for the disciplinary colonization of society. The schools, hospitals, prisons, clinics, now extend their surveillance to the families of their subjects, (e.g. Laing—the family is mad); the police keep an eye on "everything which happens". The criminal, the madman, interest us not only by their acts, but by their life, and it is their life that the institutions are created to control. The power of society, to punish its members, legitimized in the penal system, is transformed into non-punitive strategies of control via medicine, psychiatry, education, public assistance, and social work.

A major concern of Documenta in this context is in intense subjectivity expressing a philosophy of "truth through self-interrogation". A philosophy described, as I see it, from a misunderstanding of psychoanalysis. As I mentioned earlier, this can also be a strategy of power on the part of society's controllers, if it is not balanced by "praxis" with the world. I prefer the terms introjection, the taking of the world into oneself, and projection, the placing of one-self out in the world, to subjectivication and objectivication: in this model, praxis is the crossing-over point, and creative action is the epitome of praxis.

To my way of thinking the task of helping people to discover their individual creative power is a key political role for the artist/educator/therapist. This is the force that can counteract their internalized institutionalized power. My own work with psychiatric patients has shown me that everybody's creative power can be released. In this respect although it is not strictly necessary for people to go mad before they

gain access to their creativity, madness provides two of the three conditions which I think favour creative potency. They are:

- i. a place in which it is safe to be absent-minded, which can be the art-therapy room—(an asylum within the asylum).
- ii. the ability to accept a state of temporary chaos—(this is what madness is).
- iii. and finally the ability to de-differentiate, to loosen and re-draw boundaries—(which is something that art teaches us)

I try to simulate these conditions, creating symbolic asylums, symbolic chaos, and symbolic de-differentiation via drawing and painting. I have found that participating in creative change at a symbolic level i.e. through drawings and paintings, generates self-confidence in people; e.g. working with Open University Summer-School students, where the context is ideal for creating these three conditions, one finds an enormous outpouring of rich vital images, which often shocked and moved their producers. They showed the people who made them a more questing, less subservient aspect of their personality. These works were not analysed for hidden meanings, but were accepted as evidence of repressed (since childhood) creative approach to life, which can be carried through from symbolic change to personal change, and from personal change to participation in social change. It is usually only artists who have the chance to discover the freedom that can result from seeking change. When ordinary people discover this too, at a personal level, they will be able to resist the hypnotism of the mass media on the one hand and repressive subjectivication on the other.

1. Radical Philosophy N. 17, Summer 1977, Frampton Press, Oxford.
2. Marion Milner 'On not being able to paint', Heinemann Educational Paperbacks, (1970)

Amirigo Murray, discussion at the Free International University



Bruce Eves and Joseph Beuys during Ron Gillespie's performance at Documenta 6, September, 1977

## GENETIC AMBIVALENCE

From three different forms of reflections on art, aesthetics, poetry, and criticism, the "movement for genetic art" establishes its roots in the last, in interpretation, fixing itself in the depth of history.

No foundation, then, in an aesthetic matrix, which would lead to dogmatic paths, but observations and hypotheses—deriving from a historic-critical methodology—which demand an order and a sense from aesthetics. Research, consequently, on the origins of art, conducted with Stanislavskijani's seed method, is the area that has produced the genetic hypothesis.

The supposition has been put forward (alluded to in a note which appeared in the "Gazzetta del Mezzogiorno" on 17.3.76) that the first manifestations of art are the "sounds" obtained by percussion or beating, and that they are the reproduction of "genetic time", or the maternal (heart) beat.

An attempt was made therefore, to penetrate into the tie that unites the being with his matrix, and to understand to what extent "genetic time" has conditioned man. Some observed "phenomena" may be suggested. The baby's thumb in its mouth, vaginal and anal explorations (the heterosexual, homosexual and bisexual man), pleasure in receiving sperm, handshaking, instances of contact and warmth in general, kisses: all aspects that denote a search for the temperature and the humidity which belong to the prenatal situation which is liquid but non-aerated. In another way: from which is liquid but non-aerated. In another way: from the beginnings of civilization, unconsciously, the obsessive beating of drums has always been used in battles, repeating to the combatants the protecting sense of the genetic beat, as if it wanted to say "Go on, your mother is with you.

The same mechanism has been used, always unconsciously, making the rhythm of tolling bells, of military marches, of litanies, of prayers, of applause, of prosody, of lullabies, of rocking cradles, the pat of a hand on a man or on an animal. All reproductions of the maternal beat.

Having said that, it's possible that primitive man had found and put forward, unconsciously, in the percussion of an object, first, and then with a drum, the original tempo. The symbol follows as the graphical translation of the sound: graphical scansion.

An art takes shape then, that is born from the imitation of reality (the maternal heartbeat), from genetic implications (the mother) in a "time" and "place" to be determined. The concept of mimesis, introduced, even if indirectly, by Pythagoras, and then characterised by Plato, finds its great expansion with Aristotle. Art, for the exile of Calceide, isn't only the imitation of reality, of historic events, but also of the psychological world and of human sentiments. It has also a purifying function "catharsis" (concept of Pythagorean origin): music reconciles dischords by soothing them into a superior harmony; it's a cure for some pathological types!

In the periods before and after Socrates a link has been seen, then, between sound and the psyche. A connection that supports the genetic hypothesis.

Primitive man hit a drum, making sounds. Why? The intimate conviction exists that the action is a demon-

stration of conflict towards the "genetic situation". A dialogue of protest, and at the same time heart-rending, with the matrix in the only code possible: the cardiac tempo, belonging to the totality of both, in the two different frequencies—the foetal one and the one of the "murmur of the uterus"—the I looks for its own identity—detachment—but is attracted, and tied to its origin. Ambivalent impulses and tendencies.

This is the right moment for a quotation: Freud "Totem and Tabu".

The work deals with the application of premises and the results of psycholanalysis, to problems of the psychology of peoples. There is the analysis, in "pre-historic" peoples, of the phenomena of exogamy—the rules by which members of the same totem must not have sexual relations amongst themselves, the prearranged relentless severity to avoid incestuous sexual relations, the first incestual sexual choices of the child, the relationship with the parents, the feeling of unconscious hostility towards the father put against the predominating affection. All ambivalent affectionate behaviour—ground from which the Freudian conscious rises. In other words there is there the skillfull analysis of the Oedipus complex.

"The child comes then to find itself in an equivocal situation, ambivalent where his father is concerned, a struggle from which he removes himself by transferring his feelings of hostility and fear onto a substitute object". Freud concludes "In the Oedipus complex there are principles of both religion and morality, of society and art, and this is in complete conformity with the facts of psycho-analysis, which sees in this complex the substance of all complexes".

Aesthetics (from the Greek *aisthētikos*: that hears—surprising linguistic accuracy) has already had, in the Positivist era, moments of reflection on psychology and psycho-analysis, exploring both the ontogenetic ground and the philogenetic ground. Where psychology is concerned however the hypotheses put forward, are the same as for other experiences and not for the specific nature of art, have been revealed as weak. The exception is that of Richards, who with the introduction of *cenesthesia*-aesthetics is that pleasure that brings the harmony and equilibrium of all our impulses—sees art as the moment that fixes the equilibrium of the moods and the senses: the harmonic equilibrium.

What is harmony and what is its tempo and function?

The hypothesis of the cardiac beat, of the mother, as a unit of measure of harmony and of all poetry shows itself as increasingly decisive. This could explain the "sound of colour" of Argan, or the sound of the bells of Ceroli.

A richer fount of psychological aesthetics is that derived from psycho-analysis, from which it is largely drawn, specifically where the quoted ambivalences take shape—the Freudian one is surprising concerning God the Father, from the Christian myth, as "killed" by Christ, who in this way freed men from the weight of original sin with the sacrifice of his own life.

The ground of ambivalence has been dug also by Octavio Paz, from the critical point of view, an inter-

preter who puts himself between a Positivism or "totalitarisme historique" and the "revolte contre l'histoire" from the matrix of Dieguez.

Paz, on the one hand a poet and on the other a critic, reaches a "dialectical ambivalence". A work of art can be considered historic in two ways: a social product and an autonomous creation that transcends the historical plane but needs it for its own definition. A pendular oscillation that includes in its scope both history and the autonomy of art.

At this point the roads of Aristotle, Freud, Richards, and Paz, like that also of the Russian Formalists, and the American psychologist Lee Salk (*Le scienze*, 1973 n. 60) who intuitively, in parallel with Weiland and Sperber, the role of the cardiac beat in the mother-son relationship and the importance, from the psycho-biological point of view, of the prenatal sensorial experience of the child, meet in the genetic hypothesis, in the beat and in the rhythm.

It can be seen in Paz that criticism assumes a pendular rhythm, but a work of art could be seen with the same "movement". There has always been the expression "to scan a facade" (Migliorini in his etymological dictionary says of 'salire'—"to go up or rise"—to raise and lift the foot to indicate a rhythm) in the sixteenth century Alberti and the Palladian school structured a facade on musical principles, on tempo "polyphonic-proportion". Alberti: "We'll draw out, therefore, all the rules of completion of musicians". Then Leonardo: "Music is the sister of painting—both create harmony".

But what is the "basic" tempo of man, of his history, if it isn't 'la scansione', the cardiac beat "fixed" in the water of the womb? The examination must be made of a Palladian structure, or of a bronze facade of Mies van der Rohe, to ascertain if it is based on the cardiac tempo: 80 (the mother) 120 (the foetus) pulsations a minute—the ratio is interesting  $\frac{2}{3}$  (80)  $\frac{3}{3}$  (120) to be confronted with the Pythagorean 3. Examine this with the law of the pendulum  $T = 2\pi\sqrt{\frac{l}{g}}$  (mt. 0.56 for the frequency of 80 beats) examine them with all the dialectical development of the two different tempos.

Up to this point the genetic implications of a work of art have been suggested. But where is art going and what is the artist's and the intellectual's job today? Another reflection on Freud is called for. To cure the neuroses of complexes, he applies as it has been said, the therapeutic technique of "Transfer", which induces the patient to transfer onto another person—usually the doctor—the charge of affection whose remote repression is at the base of the disturbance. If this logical mechanism is accepted, art, understood as a product, can and must enter hospitals, with the responsibility to receive, and gather in the charge of affection, and must live in the streets, in schools, in factories where every sound of the poetic depth has been lost.

An art, then, of social catharsis, in the same way social as is the call in "Unrest in civilization" that Freud makes to all the possible forces of culture to erect barriers against the aggressive instincts of a primary hostility which sets man one against the other.



## THE RE-APPROPRIATION OF POWER

A basic premise to the practice of alternative cultures is the elimination of an unjust material access implemented by exploitative economies. An alternative practice takes form in the necessary steps of: (1) investigating, (2) criticism, (3) organizing, (4) practical model setting, and (5) ultimately the building of a marginal set of cultures that reflect an alternative economical reality.

1.

The act of investigating the existing reality is the indexing of the pattern of cultural domination within localized and external situations. To investigate is to arrive at a list of available means of production, including all those tools and places that allow or limit some sphere of action. The available tools and places map an actually possible implementation. The map of unavailable tools and places is instead the delineation of the hierarchical system itself, or the morphology of the dominant ideology.

2.

To some operators, criticism is equated to non culturally bound activity in literature, politics, sociology. This equation is however the effect of a compromised viewpoint of those individuals afraid of bringing forward a potentially new ground. Critical manifestations of the given cultural and material reality facilitate the process of dissolution of an exploitative system. To fear the counteraction is to delay a social change. To stand out for the rights to justice and self determination is the first step in the reorganization of the world. To criticize is to demarkate the incorrectness of decisions made by others over our own lives.

3.

Organizing means putting together intentionally in working collectives the elements of available means of production, structuring in an use value the cooperative forces of several people and tools to share a specific cultural and economical reality. To organize is to create a front that can operate despite the suffocation of a dominant ideology. One can organize an educational body, a discussion group, a facility of work, a channel of communication (video, broadcasting, journal, etc.), a place to be used by all or for specific functions of alternative economical and cultural usage. To organize also means to work for the liberation of ourselves as members of oppressed minorities, which are discriminated in their access to the means of production. To organize is to abolish the dependence upon exploitative reality. To organize is to raise the consciousness level of the members of a given group as defined by class, culture, or role.

4.

To set models attempting to offset the established mode of social organization is a show of good faith. However such a pretense exists along thin opportunities, easily oppressed by dominant factors. Previous alternative models have operated in illusory terms; in particular as intentionally separate entities from the consumerist world, but in practice an escape yet dependent upon surplus values of the capitalist mode of production: the romantic drug cultures of the late

sixties, which naively assumed that a differentiation of place (i.e. locating oneself within pastoral surroundings) would in turn change the economical whole.

On a conceptual level, private expressions as known in post minimal art manufacturing, in video works, in independent film making, etc., attempted to eliminate the subjugation from an art market, still locating the 'wares' within art market structures: the galleries and the specialized media of the art world. The alternative model was in this case an absurdist conceptual model that did not eliminate the contradiction of capitalization by others on one's own work.

### FOR EXAMPLE:

While the CEAC supports the ideology of the sociological art group (Fischer, Forest, Thenot) from Paris, it has adopted an identity of structure with the so-called Free University (headed by Joseph Beuys and coordinated by Caroline Tisdall and Robert McDowell, among others). In participating to the Behaviour Workshop within the Free University at Documenta 6 in Kassel, Germany, a contradiction has been set up in that the Ecole Sociologique Interrogative of the French group was excluded from participation to Documenta 6 on the pretext that the Free University would include all the necessary subjects to be discussed. That is to say that the Free University alone would cover the entirety of an open situation. Common sense alone can tell us that this cannot be the case.

Our organization was invited to participate within the context of another organization. Our understanding of that arrangement was that it was one-to-one. That is, that each organization (or individual, for that matter) would preserve its scope through cooperation and sharing and not through an amalgamation resulting in the establishment of hierarchies. This may be quite naive and full of contradictions.

However, to share commonalities does not necessarily mean to stagnate in a precise model. In fact, shifting the focus makes us realize that there are alternatives to anyone's alternative. So that to the Free University, we have other alternatives. At the same time we encourage a proliferation of associations and groupings into networks. Networks, through their own nature, bind their members through common interests and shared information. However as an act of good faith, they are seldom realized. Community practice is a paper statement, hindered by the social condition that fragments groups and individuals. The notions of investigation and criticism reduce the stability of the network but produce strong occasional groupings and networks with good intentions. Today's society hinders the development of a critical sense and the simultaneous sharing of experiences, as the one excludes the other. Raising a question is automatically taken to be a declaration of mutiny or a splitting of interests.

How then does one defeat the dominant ideology if the alternatives are split by the same dominant ideology? Precisely by oneself becoming the occasional member of some of the thousands of networks in operation and thereby shifting the ground without freezing the role.



## ANALOGICAL AESTHETICS 6

- a. **Artaud, Antonin**
- b. **Barthes, Roland**
- c. **Baudelaire, Charles**
- d. **Benjamin, Walter**
- e. **Berger, John**
- f. **Bochner, Mel**
- g. **Casanova, Giacomo**
- h. **Cook, Geoffrey**
- i. **D'Agostino, Peter**
- j. **Glaze, Lionell**
- k. **Gogh, Vincent Van**
- l. **Hack, Howard**
- m. **Heidegger, Martin**
- n. **Lond, Harley**
- o. **Malevich, Kasimir**
- p. **Malraux, Andre**
- q. **Marx, Karl**
- r. **Matsumoto, Masashi**
- s. **Nodal, Adolfo**
- t. **Phillips, Donna-Lee**
- u. **Proudhon, Pierre Joseph**
- v. **Ruskin, John**
- w. **Schopenhauer, Arnold**
- x. **Thomas, Lew**
- y. **Twain, Mark**
- z. **Vinci, Leonardo Da**

All art is a revolt against man's fate.

No one has ever written, painted, sculpted, modeled, built, or invented except literally to get out of hell.

Art -- in other words the search for the beautiful and the perfecting truth, in his own person, in his wife and children, in his ideas, in what he says, does and produces -- such is the final evolution that is left in man is not enough to make a pin or a nail, but exhausts itself in making the point of a pin or the head of a nail.

It is clear that while production furnishes the material object of consumption, consumption provides the ideal object of production.

In a divided system of false communications whereby the sender controls and limits information and meaning, the recipient of these messages is voiceless -- an ideological patient.

It is not truly speaking, the labour that is divided; but the men -- Divided into mere segments of men -- broken into small fragments and crumbs of life, so that all the little pieces of intelligence that is left in man is not enough to make a pin or a nail, but exhausts itself in making the point of a pin or the head of a nail.

I have come to see that the arranging of artists in a hierarchy of merit is an idle and essentially dilettante process. What matters are the needs which art answers.

Contemporary artists work in the face of paradox. Once a work becomes a work of art, it assumes the status of a lie despite inspiration or conception.

Only dull and impotent artists screen their work with sincerity. In art there is need for truth, not sincerity.

Art is a Racket.

...so my advice would be to drop the 'known' aspects and move out into a grander, more surprising form of presentation. The 'future of art' lies in its theoretical expansion.

I give warning of a danger. Reason has now imprisoned art in a box of square dimensions. Foreseeing the dangers of the fifth and sixth dimension, I fled, since the fifth and sixth dimensions form a cube in which art will stifle. Escape before it is too late.

It then becomes clear and certain to him what he knows is not a sun and an earth, but only an eye that sees the sun, a hand that feels an earth...

Every light is a shade, compared to higher lights, till you come to the sun; and every shade is a light, compared to deeper shades, till you come to the night. When, therefore, you have outlined any space, you have no reason to ask whether it is in light or shade, but only, of what colour it is, and to what depth of that colour.

What is drawing? How does one do it? It is the act of working one's way through an invisible wall of iron which seems to lie between what one feels and what one can do. How is one to get through this wall, for it does no good to use force? In my opinion, one must undermine the wall and file one's way through, slowly and with patience.

Some people get a cheap thrill out of detachment.

An author who teaches a writer nothing teaches nobody anything. The determining factor is the exemplary character of production that enables it, first, to lead other producers to this production, and secondly to present them with an improved apparatus for their use. And this apparatus is better to the degree that it leads consumers.

It is clear that while production furnishes the material object of consumption, consumption provides the ideal object of production.

I do not go to the space of a gallery with a collection of fixed and memorable objects. I go there to find the here and now and that is what I present. That is what I expect people to find when they too are there.

We, Suprematists, throw open the way to you.  
Hurry!  
For tomorrow you will not recognize us.

You're considered mad until your idea succeeds.

Why is there something instead of nothing?

The whole field of human activity, the progress of civilization, the tendencies of society, bear witness to this process. All that makes a man, all that he loves and hates, all that affects and interests him, become for him a matter of art. He composes it, polishes it, harmonizes it, until by the prestige of his work one could say he makes matter disappear from it. Man makes nothing according to nature: he is, if I dare put it this way, a ceremonial animal (un animal faconnier).

The 'future of art' lies in its theoretical expansion.

What is fair in men, passes away, but not so in art.

He is troubled by an image of himself, suffers when he is named. He finds the perfection of a human relationship in this vacancy of the image: to abolish-in oneself, between oneself and others -- adjectives: a relationship which adjectivizes is on the side of the image, on the side of domination, of death.

...all my life I have been the victim of my senses. I have...

Fucking is the lyricism of the people.

Il faut fuir le general Aspick!

INTERMEDIA ART BROADSIDE #1

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LITTLE HEARTS IN

HEAVEN IS A DISCO

I've always had a problem with Disco. The social, political + metaphysical aspects remain opaque to me. I've never been able to establish a functional behavior pattern in that specific contextual setting. Just one fan pas after another. Why I wonder one night in New York.

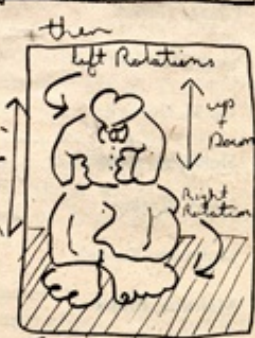


mechanomorphic

LATE ONE NIGHT



Sometime after pounding the old typewriter keys, grinding out another critical notice, yet another linear logical structure I am mysterious filled with a almost demonic energy!

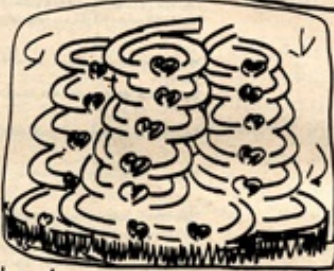


I dance alone and my mind is awash with strange imagery

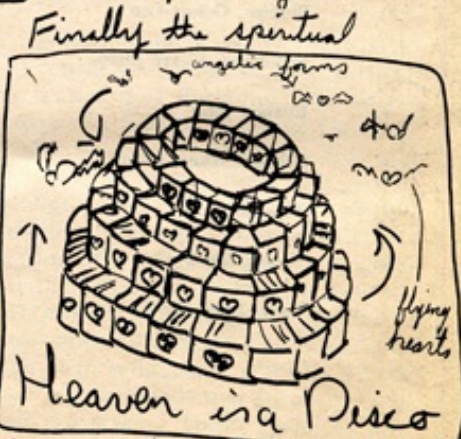
The throbbing beat the jerky kinetic motion I feel like I'm riding in a machine



Little hearts wiggling squiggling in the darkness of galactic space. a dance of pursuit and Rapture



Next a structure of spinning heart portraying the folly and triumph of human emotional life.



Yes a concentric structure of hearts one upon another reaching up to, dare I say God

# film

## VIVA PORTUGAL

An eyewitness to the revolutionary process

TUESDAY, OCTOBER 25, 8:30

OPEN SCREENING 16mm, super 8, colour, black & white, sound, silent, loops, dual or more projection, home movies, found films, works in progress, unfinished, first or last films, remakes, outtakes, anonymous, etc., etc.

### BRING YOUR FILMS

Open Screenings will be the LAST TUESDAY OF EVERY MONTH.

THURSDAY, OCTOBER 27, 8:30

Lawrence Weiner

TUESDAY, NOVEMBER 1, 8:30

"Hanamatsuri" and  
"Suwanose, the Fourth World"  
by Shizuki Fujieda

TUESDAY, NOVEMBER 8, 8:30

"Viva Portugal"

JIM ANDERSON

GRAVITY IS NOT SAD, BUT GLAD  
Tuesday, November 15, 8:30 p.m.

This film (Can., 1975, colour, 130 min.) is about tearing things apart that are together and putting together what is apart. It is about language and words—mysterious lost meant to be found again meaning of words.

The film is filled with questions and statements on almost everything in our culture; but underneath it all I have tried to keep a delight in the fact that film is something consisting of coloured light on a screen and also of some sort of glad noise coming from a speaker box. The film consists of three reels. Although it is more of an experience to see the film as a total, reels can be seen individually as each is complete in itself.

Reel 1 30 min.

Mainly about the relation between words and things—the nature of naming.

Reel 2 50 min.

The first part utilizes flipbooks to make comments on almost everything. Also, these are the first flipbooks I have ever seen that have sound! The second part consists of some people in a room playing guitars, listening to records and radios and one person plays with a toy airplane.

Reel 3 50 min.

This reel is about an insolent record player. Then many friends of mine answer some questions. Also, some, "modern day" conversations take place. In one conversation the people decide that gravity is not sad but glad!

THURSDAY, NOVEMBER 24, 7:00 p.m.

"Diaries, Notes and Sketches"

by Jonas Mekas

Note: the filmmaker will be present.  
To commence at 7:00 p.m.

TUESDAY, NOVEMBER 29, 8:30

Open Screening

TUESDAY, DECEMBER 6, 8:30  
NEW WAVE ON FILM

"Crash 'n' Burn" Ross McLaren  
"Outrage" Chris Terry & Michael May  
"The Concordes" Peter Chapman  
and probably much more.

TUESDAY, DECEMBER 13, 8:30

Kimo & Eddie Retrospective

## CREATIVE ACCESSIBILITY BY DEFAULT: THE POTENTIAL OF SUPER 8

More people are using super 8 each year attracted to it for many different reasons but all sharing the same enthusiasm. As with the birth of all new technologies, the alternatives it provides and attraction of something new leads to great claims for its potential. Certainly the strongest claim made for the medium of super 8 is the creative accessibility it allows. The diversity of films that appear at super 8 festivals reflecting the variety of backgrounds and interests of people using super 8 seems to confirm this claim—super 8's low cost allowing almost anyone to use it. In other words the creative accessibility that super 8 provides is based on its material accessibility.

Super 8 is foremost a consumer item. This accounts for its material accessibility especially when compared to the expense of 16mm and 35mm mediums which are producer items, i.e. they are tools, which in their case, are used to make consumer items: commercial films. With super 8, which is itself the consumer item, the film that it produces is redundant to the market system, but quite unintentionally to the manufacturer super 8 provides a creative accessibility that never existed before with such a relatively sophisticated technology. To say that super 8 is a consumer item is to put super 8 in perspective. It is not simply a new technology with exciting possibilities as if developed isolated from any other concerns. On the contrary, it was developed strictly as a marketable product, along with dishwashers, hairdriers, cars, etc., as yet another means to add to a corporation's profits while at the same time inculcating an ideology that justifies and ensures the necessity of the structure corporations operate in—advanced capitalism. Therefore because super 8 is really a means to profit and subjugation, any creative potential it may have exists by default.

As a consumer item what is the present ideological function that super 8 shares with other consumer items and what is the general historical perspective of consumerism that it is a part of? No thing is a thing in itself but exists in a context. A thing perceived by man becomes a part of a system of relationships made up of all things he has observed, used, and transformed, thereby acquiring its meaning from both its immediate use-value and its place in a system of relationships. The sum of conceptions of the natural and social world interwoven in the material activity of a society is that society's ideology. In fact, the production of all forms of consciousness are derived from material practice and are ideological. The realities of everyday life are centered on some ideology which is taken as natural, but just as there are different possible societies so can there be different ideologies. Therefore ideologies are not immutable, but within an ideology the fact of its contingency is suppressed. The meaning an object acquires from its place in a system of relationships is the total ideology that becomes manifest in it. This meaning goes beyond the object's immediate use-value so that by being added to a system of relationships and changing this mutable structure, the object is in turn changed—all things carry the baggage of the ideology they are a part of.

History is made up of modes of production and capitalism is only one of these. In order to produce capitalism must reproduce the productive forces, which are the material conditions of production and labour power and it must reproduce the relations of produc-

tion, which are relations among people required for the dominant mode of production and are established by a society's material activities, e.g. forms of ownership and distribution. The reproduction of the productive forces is simply achieved by the payment of wages which more or less allows the worker to sustain himself. The reproduction of the relations of production is achieved by inculcating in individual consciousness values and conceptions of the world that legitimize and necessitate the dominant relations of production. This is the function of ideology in late capitalism—the non-coercive means of making the individual acquiesce to his working conditions and all values and attitudes that are required to perpetuate the relations of production needed by the capitalist mode of production. In order to achieve this, ideology, conveyed through education, religion, law, party politics, media, art, etc., must distort the individual's real relations of production. It then conceals itself as ideology to be taken for granted as natural by perpetuating idealist universal concepts such as Truth, God, Justice, the Party, Fact, Beauty, etc. which avoids the material realization of an individual's true relations to the relations of production. As a result history is denied, class antagonisms are concealed, people believe they have been called upon to participate when they are really being used as objects.

The ideological form of the pattern of consumption required to maintain the relations of production of late capitalism is consumerism. Consumerism is only possible because of mass production but rather than being a more scientific and efficient way to increase the standard of living, as we are led to believe, mass production is really a means for the capitalist class to increase their profit and social domination. At the turn of the century management had found that productivity could be greatly increased by making all the decisions for the process of labour. The increase in mechanization such as the assembly line made it possible to specialize labour so that only a small part of the whole process was understood by any one operator. Manual skills were separated from conceptual ones and the management made conceptual skills their domain. The worker at one time a skilled craftsman lost control of his work and became objectified in a process that, rather than being the progressive enlightenment of an advancing technology, was the capitalist's absolute control of work for the sake of higher profits. Yet even this was not enough. The market as well as production had to be controlled to guarantee the success of capitalism. Therefore the individual had to be manipulated in his life outside of work as well as at work. While forms of ideology such as those conveyed through education and religion made the worker accept his conditions at work, the concept of consumerism transmitted through media in the form of advertising guaranteed his support of the market. The illusion was created that the basic problems of the capitalist world were solved and that it only required increased productivity to raise the standard of living. Happiness came to be defined as higher rates of consumption, the power of consumption eliminated class differences, leisure and life style were separated from work and made the primary concerns so that labour issues were kept relatively quiet. The working class was soon integrated into the ideology of the bourgeoisie. Today with the introduction of artificial needs and false freedoms made convincing by ideology

through advertising, the capitalist class, providing for the fulfillment of these needs, accomplishes its material gain as well as ensuring its power by the inculcation of values that make their products indispensable and their way of life a goal for all. When the capitalist class expanded their control of the sphere of work to everyday life through consumerism, the commodification of labour, which made mass production possible, was paralleled by commodity fetishism and the treatment of cultural and social relations as commodity forms. In this process of reification labour is effected by profits replacing human values, machines taking on a greater importance than humans, and the principle of exchange making such processes as production and distribution de-socialized and impersonal. Reification effects everyday life so that personal and social relations take on the character of a relation between things, objects become the centre of people's activities. When people define themselves through the objects of their consumption and like labour, social interdependence becomes fragmented, then freedom becomes the freedom of exchange and commodities rather than communities become the principle of social cohesion. Before consumerism people had strong social ties, but commodities fragmented their interdependent social relations by putting an emphasis on individual life styles possible through the choice of consumer items providing self-identities and status. People now are encouraged to "do their own thing" and "indulge their dreams". Commodities have become the basis of values and social relations.

In summary, apart from realizing profit consumer items also serve the main ideological function of reproducing the relations of production by inculcating values and ways of life that require the products made while at the same time justifying the system and covering up the contradictions and antagonisms within it. Their greatest effect is in fragmenting social relations by being the basis of people's values. Re-creating a base for new social cohesion is an important requirement for any effective resistance to advanced capitalism and the expression of political and social discontent. In other words people must communicate with each other again in order to understand their situations and implement change. Private life styles fostered by commodity consumption were the main obstructions to re-socialization, but a reversal is occurring and the limits may have been reached in the use of consumer items for integrating people into capitalism. Social groups are organizing around shared interests in use of particular commodities so that new social bonds are being formed.

Super 8 was developed as a consumer item, as a commodity made to contribute to a corporation's profits and inculcate the dominant ideology, however, unlike most consumer items it has a great potential, overlooked by its manufacturers, as a relatively sophisticated means of communication and creativity that is easily accessible. This is especially true since the development of single system sound in super 8 because sound, especially sync sound, is an important means of articulating opinions and concepts generally in film. With such a strong means of expression that can be either personal or public, all that is required is a means of distribution and individual or group organization for working on and showing super 8 for it to reverse the effect of consumer items. At first it can offer a

means of subjective expression and creativity to individuals who have been objectified in the process of capitalism, while at the same time establishing new social interrelations. Then as people re-socialize they may contribute to each others' understanding of the political and social structure they live in, communicating through super 8 and finally using it to express their social discontent and as a tool to work toward change. Super 8 would then form an opposition to the established media with the goal of subverting the ideologies expressed in them. To the manufacturer super 8 is a consumer item, a toy with the appeal of gadgetry, and what it produces, the exposed films themselves, are redundant to the market system making them a by-product or waste. For this reason the corporations producing super 8 have not considered their control. It is from the waste of consumer society, the overlooked and therefore uncontrolled by-products of consumer society, that alternatives might be found.

Radically different alternatives come from the least likely sources; not from where they are expected but often from the very thing they are in reaction to. Super 8 as a household item may seem unlikely as an effective alternative means of communication to the established media, but coupled with the fact that it is a relatively sophisticated technology and a readily accessible one, this may be possible. Like televisions and toasters, super 8, as an extension of the family snap-shot camera, is a natural part of the consumer home, so that there is little uneasiness or lack of confidence for the average person in using it as there would be with other kinds of technology with similar capabilities which are not common in the home, such as 16mm or video equipment. Super 8 is therefore not only materially accessible but also an everyday tool.

What is being proposed is that super 8 as a consumer item be converted to a producer item. The exciting feature of super 8 is that this is possible, especially when compared to another consumer item such as television. Television is the ideal form for conveying the dominant ideology because it too is a technology that is easily accessible but it has no possibilities for use by its owner as a means of expression or creativity and can only pump out ideological messages. It is the perfect media for creating a passive audience, i.e. the perfect consumer item. Super 8 which is manufactured simply to be sold and use up raw film is a consumer item, but it can also be used by people as a means of communication, i.e. as a producer item. This transformation depends on how super 8 will be organized and distributed, not on how super 8 films are made or what super 8 films are made (whether they are home movies or films with radical political content).

An essential facet of bourgeois ideology is the separation of pleasure from work. The capitalist structure is served as long as super 8 remains a toy or, if it is to be used as a means of communication, as a professional tool and therefore not for use by the public. (It is interesting to note that manufacturers, appealing to the consumer market and in the attempt to build in obsolescence, have developed the gadgetry on super 8 to such an extent that standard features on most super 8 cameras surpass those on many 16mm cameras. But despite all these new features, few are directed to cre-

ative control, e.g. cameras that are fully automatic often have no manual override, film capacity is limited to fifty feet. After continual demands from super 8 users for greater film capacity, a two-hundred foot cartridge was developed but it can only be used in a special camera which is also a poor quality one.) Super 8 is materially accessible because manufacturers want it to be in order to function as a consumer item. If its potential is fulfilled as a producer item there is little doubt that its material accessibility will be stopped. If super 8 films are established within a significant distribution system so that they function effectively as an alternative form of communications, an important means of dissemination of ideology will be out of the control of the capitalist class. Control of media is a first importance in monopoly capitalism and an alternate form of communications would never be allowed. Access to super 8 would simply be cut off to all but a few by simply raising its costs. On the other hand capitalism is riddled with contradictions which will cause it to bring about its own destruction. As much as super 8 as a socially based producer item is a threat to capitalism, capitalism in its desire for profit may not want to give up such a lucrative industry. Nevertheless already demands are being made from some professional filmmakers, who are considering super 8 as a medium to work with rather than 16mm in order to produce films as consumer items within the established ideology, for more professionally capable equipment and services. This will take super 8 out of the hands of the people with the rise in cost that will result from these demands. This very phenomenon has already occurred in 16mm which was put on the market as an "amateur" medium but then quickly became professional and beyond the means of most people.

If on the one hand professionalization from the commercial film world threatens the revolutionary potential of super 8, then on the other hand the possible status of art is as equally menacing. Art is also an important means of conveying the dominant ideology, especially modern formalist art which includes all recent movements such as Conceptual art and Minimalism as well as what is more strictly called Modern Formalism as advocated by Greenberg et al., and also such "experimental" films as the Structuralist film, of which vaguely similar forms are now appearing in super 8. Contrary to most artist's precious illusion of the autonomy and freedom of art, all art is really tied to social context. In fact, the very belief in art's universality transcending specific material and historic conditions, and in its freedom or token rebellion, is simply bourgeois ideology. Modern formalism as a completely self-referential autonomy is the perfect investment because it is devoid of all social use beyond exchange value. Furthermore, it is not just art's content or form which determines its ideological function, but also the use it is put to and the audience it has. Almost any art can be heralded by the capitalist class as a salve to the meaninglessness of modern life or as a standard of the quality of life. Both rationalizations conceal the real cause of discontent by appealing to universalisms.

Perhaps super 8 in the hands of the people could be a truly radical and social solution for art. Since the end of the sixties it has been recognized by a growing number of artists that the innovations of the avant-

garde are far from radical breaks within art but simply variations of form and style, and that these innovations are certainly not radical in any real sense outside of art in its search for novelty the avant-garde has ironically institutionalized change and reflects the very system of consumerism it blindly functions in. As an approach "toward" a social art such a ludicrous proposal as the democratization of art by making previously exclusive art available to more people cannot be taken seriously except as a dangerous means of increasing the effect of art as a legitimation. Even the introduction of political content into traditional art forms (Social Realism) or avant-garde art forms (the "social purpose" that is now finding its way into reformist formalist's work) are far from being radical solutions for art and are clearly not social ones for the work is still directed to and presented in situations for a bourgeois audience who remain the only audience and subsume the work despite its "infantile" howlings against capitalism. Super 8 as a tool for the people would create a radically different form of art that would hardly be recognizable as art, but it would be an answer to mass art fed to the people as a means of manipulation and to high art, a legitimating force whether hung or performed, and more effective than a "social art" isolated in the galleries.

Exaggerated claims are common to the birth of most new technologies especially when they are a possible medium for art. For example, during the first years of VTR, magazines devoted to the new philosophy of video were making such claims as "The next evolution will be thought patterns generated by the optical computer utilizing lasers and video playback systems." or "Feedback will be the window into the fourth dimension". New galleries eagerly bought VTR equipment and artists used it to masturbate with both metaphorically and literally. Few claims for any new medium are ever realized, least of all the kind that were made for VTR which were based on idealistic conceptions and materialistically unfounded practice—both common characteristics of bourgeois formalist art of the late sixties and early seventies. At the same time that these extravagances came from some users of VTR there were others with less universally ambitious and more socially oriented aims who were using video as a means to community action and who had some success however small. Any similar claims made for super 8 must be put in perspective, a historical materialist one, to make them possible as a practice.

Roy Pelletier

NOTE ON TIME-LAPSE PHOTOGRAPHY  
(Recent Films)

Time-lapse photography obviously results in a state of compression; in its production, the camera is situated as a permanent object-among-others: a functionary of state-security. The initial reaction to viewing a time-lapse film is one of surprise, a sense of "cleverness" and wonder at the presence of slow-time phenomena in the life-world.

The viewing of time-lapse film for a period of time, however, eliminates the wonder and results in a series of algorithms which appear to us as internal mechanisms of production. Thus the compression is translated into rules of transformation; these rules are absorbed, become tacit: the appearance of the thing sinks into itself once again. A compression of a compression - the end result being, of course, a single-frame by single-frame film without deliberate continuity - is immediately brought back to the beginning - i.e. with the establishment of the series of positive integers, one thousand comes as no surprise. The time-lapse phenomenon becomes a commodity.

This translation, however, is in dialectic with the continual attempt to reconstitute the original situation, an attempt which may be subverted - i.e. the content of the film may be subverted - by the use of sufficiently short segments which establish nothing but the emblem of their presence. Repeated showing of the film creates a simulacrum of a learning process; eventually even the shortest segments become memorable - but nothing more. The content is as elusive as ever: and for a simple reason: it has never been present on film.

The camera functions as a neutralizing machine; the life-world is present with the theoretical manipulability of the mechanical stage of the microscope. It is not so much the presentation of pattern as the reduction of pattern to gesture.

Economically, the time-lapse installation functions as automatic and continuous labor resulting in the production of an entity. The orientating faculty of the installation in part determines the behavior of individuals in its presence: thus one will stand in front of the camera for a period long enough to form a "temporal portrait", another will change positions radically, frame by frame, and a third will appear on a single frame only - a ghost within the constants of the landscape.

The compression satisfies the demands of a silent cinematography: it is the generation of the visual. The image occupies the screen in a manner parallel to the occupation of the page by the photographic image; the latter is a subset of the former.

"An event is the union of its k-ply intersections of its set of descriptions." The event in the time-lapse film may be read as the passage of film itself: the mapping of camera rate to viewing rate. Within the frame, certain imagic constants are presented; they are read as constants against the shifting of the (often natural) light that plays upon them. The impressionism of time-lapse photography is counteracted by the permanence of underlying entities upon the screen.

The neutralizing function of this technique bypasses the content of an ideologically-loaded art. Peculiarly

enough, the technique itself (unlike the techniques, for example, of multiple exposures or fading, or even the simple pan) remains invisible. The sun appears to rise at a greater rate than usual; the camera (and all other immediate appurtenances) appears to operate normally. The image is embedded, in other words, in a speeded-up life world:

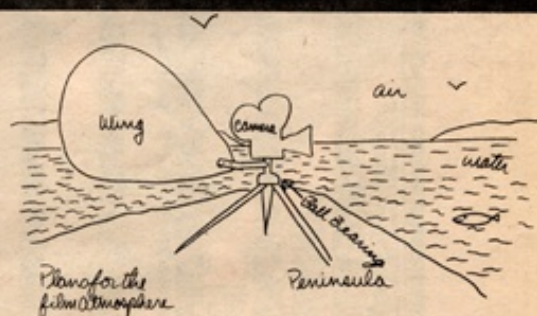
A life world which exhausts itself at a greater rate: offered in one sense as a commodity ("I have captured the rhythms of nature") and in an other as an alien elsewhere ("No one could possibly move that fast").

Time-lapse photography presents itself as the natural function of the camera: For this instrument, which theoretically may operate over an entire bandwidth of speeds, is only artificially held at the speed of the projection mechanism - a speed in which images blend into each other. Consider the possibility of a standard motion picture (embodying the codifications of Hollywood) in which different characters moved at different rates - in which the rate of a scene was determined by an averaging of these rates - in which the voices were similarly "distorted" - in which, in short, time was presented as a fluid.

Time-lapse presents a continuous historicism: At the end of a viewing, the past has been brought up-to-date.

One can make too much of these tokens, situations which come so easily, the appearances of a greater knowledge, the development of symptoms - indicators - of wraith-like existences. The films themselves are museums: as much as anything else they bracket the possibilities of a particular location - they exhaust that location - their silence is that which states, in a certain fashion: there is nothing more to be said: you have it all: and of course nothing more than the havable.

Alan Sondheim  
6/77



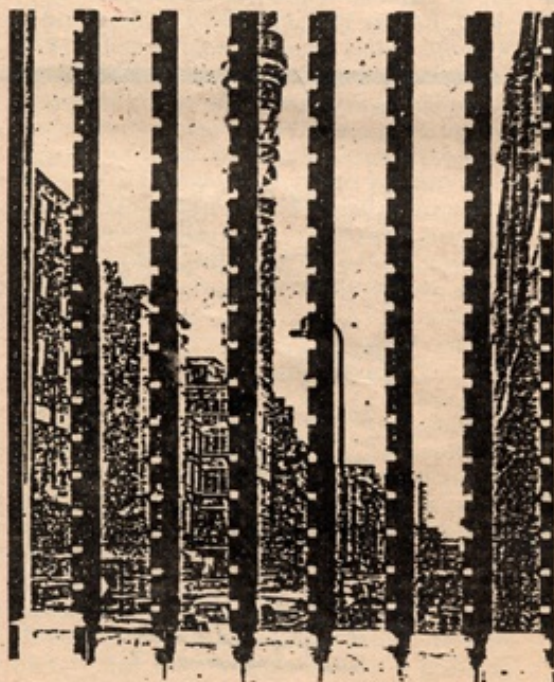
Atmosphere was made by mounting an air flow on essentially a wind cave. Constructed of bicycle parts the platform on which the camera is mounted rotates freely on a horizontal plane under the action of the wind. The camera is aimed at the horizon which divides the scene in the middle air in the top and water in the bottom with distant mountains on either side. Running at real time the camera records in five minutes of changing wind direction on Downs Point Hornby Island B.C.

Chris Gallagher

the Tunnel,  
15 Duncan st.,  
Toronto 368-4933



TIM BRUCE "Visit" 1976



IAN KERR "London's Burning (Post Office Re-towered)" 1977

TIM BRUCE

My films have developed from early personalised and metaphorical statements, which had little to do with the medium itself, towards films which are overtly concerned with procedures involved in film-making and their time/space relationships.

The turning point between these two opposing directions came with my film 'Home Movie'. It contains elements of both. It is an expression of a state of mind, depicting a claustrophobic emotional 'prison', the metaphor being the frenzied movement of a camera trapped in a house. This tension is relieved by glimpses of the outside world revealed by a second, static camera, (the unattainable). No attempt is made to hide the mechanics of film-making (camera, lights) but the device is not used in a structural way. The camera and the picture it makes still stand for ideas outside the filmed reality.

In 'Scrape' and later in 'Meeting', I became involved in the spatial relationship between picture and sound. I became fascinated with the paradox of dissociating sound and image using location/sync shooting and the continuous take (to establish temporal integrity). In the case of 'Meeting' picture and sound describe different stations on the London Underground. At some point they meet and spatial and temporal integration is established. They part and travel their own paths again, but now their relationship is understood. In rejecting editing I rejected illusory duration. Recording time = Real time.

In my next film 'Left/Stop', I used this picture/sound paradox in a different way. I reintroduced picture editing, but kept a temporal integrity in the soundtrack. An event using two cameras takes place in a room. Camera 1 is static, filming the head and shoulders of a person and recording her voice. She gives verbal instructions to Camera 2. Camera 2 moves around the space according to her instructions, describing the walls of the room. This soundtrack is then used for further camera movements in different spaces and at different times. I see this film and to some extent the previous two as having a sculptural influence, in their concern for a creation of space. It is, however, a 'deep space'; illusory. The material reality of film is only asserted in terms of duration.

LONDON FILMMAKERS CO-OPERATIVE  
MIXED PROGRAM  
SEPTEMBER 27, 1977

IAN KERR—"London's Burning" (Post Office Re-towered), 1977. A film silk-screen printed from post-card images of the Post Office Tower in London.

STEVE FARRAR—"Ten Drawings", 1976. A selection of graphic marks achieved by drawing directly onto lengths of clear film attached to a rectangular board, side by side. Each rectangle was treated as a complete design. The film was released and joined, end to end.

JANE CLARK—"Arran", 1974. Clark explores elegantly simple landscape images, the line between represent-

JENNY OKUN—"Still Life", 1976. Still Life explores the transformation of an image from color negative to color positive on one film stock.

TIM BRUCE—"Underground Movie", 1975. A film about a particular sound/image relationship, which presents a spatial paradox.

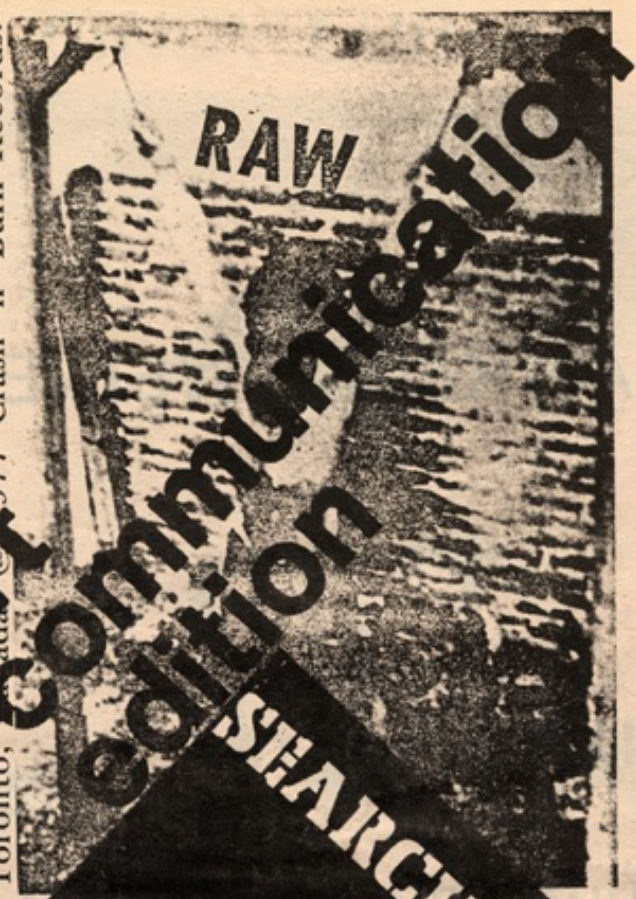
TIM BRUCE—"Visit", 1976. Two separate events are edited together. The action intimates that they are taking place at the same time and within the same spatial relationship as one another. The film goes on to contradict this illusion.

DAVID CRITCHLEY—"20/1/2/64", 1976. This film is concerned with aspects of time and its processing by the filmmaking medium

CHRIS SWAINE—"Reading-Forgetting", 1976. A major theme and its closure is denied in this episodic film, and as a result emphasis is placed with forms usually subordinate to the main story. It is these micro-themes and their interactions within the sequences that are the subjects of the film.



RAW/WAR by AMERIGO MARRAS and BRUCE  
 Statements: Reindeer Werk and Art Com-  
 munication Edition. Voices: Amerigo Marras, Bruce  
 and Paul Robinson. Music: John Catto, David  
 Clouston, John Hamilton and Ian MacKay. Recorded  
 at the 'n' Burn, 15 Duncan Street,  
 Toronto, Canada @ 1977 Crash 'n' Burn Records.



**800 COMMUNICATIONS**  
**SEARCH & DESTROY**

patti smith  
 weirdos  
 iggy  
 ramones  
 devo  
 the clash

15

**LAWRENCE WEINER**

**FILMS**

**Thursday, October 27, 9 p.m.**

**LIVE RECORDING**

**Friday, October 28, 9 p.m.**

**CEAC, 15 DUNCAN**

**CHRISTOPHER KNOWLES  
CINDY LUBAR**



**(Rehearsal) at CEAC, 15 Duncan St.  
Saturday, November 12, 9 p.m.**

**Performance at Art Gallery of Hamilton,  
123 King St. W., Hamilton  
Sunday, November 13, 9 p.m.**

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:** 16mm & super 8 screening facilities and monthly open screenings at "The Funnel".

**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:** recordings and Canadian distribution of "Search & Destroy".

C.E.A.C.



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

(Centre for Experimental Art & Communication)

the Funnel,  
15 Duncan st.,  
Toronto 368-4933

CANADIAN FILMMAKERS  
MIXED PROGRAMME October 4

AL RAZUTIS—The Wasteland and Other Stories (10 min.) Fixed, single frame, time lapse shot from a camera mounted in a car. View over the drivers shoulder records highway graphics and countryside speeding by intercut with time lapse clouds and a golden idol.

HOLLY DALE & JANICE COLE—Cream Soda (1976, colour, 15 min.) A cinema-verite documentary on a downtown massage parlour. Money, skin, girls at work.

FRIEDER HOCHHEIM—Double Vision (B&W) Imitation cinemascope dual projection unsynchronized reading in German with friend from a couch. Time/screen schizovision.

CHRIS GALLAGHER—Atmosphere

JULIAN SAMUEL—Formation (1976, colour, silent, 11 min.) "Essentially, an abstract quality arises within a 'formalist' composition; we are almost always able to decipher the image (i.e. subject matter), door opening and closing in a shaft of sunlight while simultaneously we can see the situations abstractedness"

Julian Samuel

STURLA GUNNARSSON—A Day Much Like the Others

ROGER ANDERSON—Tablatoons. Painted, scratched, film rhythmically supported by eastern music.

—Yawn Wave Theory (1976, colour, 22 min.) A science fiction comedy exploring various levels of consciousness, specifically a young man's attempt to stay awake for 48 hours. Starring John H. Willing, guest appearances by Pope Paul and Neil Armstrong.

AMERICAN FILMMAKERS  
MIXED PROGRAMME October 11

LENNY LIPTON—Cornucopia (U.S.A., 1968, colour, 8 min.) TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building in intensity.

JONAS MEKAS—Circus Notebook (U.S.A., 1966, colour, 12 min.) "It's the Ringling Brothers—but really it's the circus of my childhood, with all the phantastic things going on, and colours, and mystery, and exotic, and dreams, and amazement." J.M.

DAVID BIENSTOCK—Brummer's (U.S.A., 1966, colour, 10 min.) This film explores the sensation of an 'Impersonal' reality similar to the 'ideal' state of cubism in which form and space constitute an infinity of perspectives. It does so through a slow progression during which the audience becomes aware of these incursions of form and space at the expense of the normal centre of interest, the story.

ROBERT NELSON—Oh Dem Watermelons (U.S.A., 1965, colour, 11 min.) One of the undisputed classics of the Underground cinema. A watermelon, stereotype of the 'nigger', is kicked and caressed, chased and trampled, beaten and bullied, till it turns on its persecutors. Savagely funny, brilliant.

STAN BRAKHAGE—Desistfilm (U.S.A., 1954, B&W, 7 min.)

—Thigh Line Lyre Triangular (U.S.A., 1961, colour/silent/16 fps, 5 min.) "Only at a crisis do I see both the scene as I've been trained to see it (that is, with Renaissance perspective, three-dimensional logic-colours as we've been trained to call a colour a colour, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves... spots before my eyes, so to speak...and it's very intensive, disturbing, but joyful experience. I've seen that every time a child was born...I wanted a child-birth film that expressed all of my seeing at such a time." S.B.

PAUL SHARITS—Ray Gun Virus (U.S.A., 1966, blank colour/sprocket sound, 14 min.) "Although affirming projector, projection beam, screen, emulsion, film frame, structure, etc., this is not an 'abstract film' [projector as pistol/time-coloured pills/yes-no/mental suicide & then rebirth as self-projection." P.S.

STANDISH D. LAWDER—Necrology (U.S.A., 1970, B&W, 12 min.) "In NECROLOGY, one continuous shot films the faces of 5:00 p.m. crowd descending via PanAm building escalators. In old-fashioned black and white, these faces stare into empty space...like faces from the grave... The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced." J.M.

SCOTT BARTLETT—Moon (U.S.A., 1969, colour, 15 min.)

SPECIAL THANKS TO:  
CANADIAN FILMMAKERS DISTRIBUTION CENTRE



KEITH LOCK  
"Everything Everywhere Again Alive"



SHIZUKI FUJIEDA  
"Suwanose, the Fourth World"

KEITH LOCK

10 SHOTS IN A BOARDING HOUSE

(Can., 1973, B&W)

EVERYTHING EVERYWHERE AGAIN ALIVE

(Can., 1974, colour, 72 min.)

The film is about human construction, human nourishment and natural processes. It requires common sense and mysterious uncommon sense at the same time. When the film was being put together, I must have screened the material, which was basically documentary in nature, hundreds of times trying to decide what to do with it. I noticed that whenever certain parts came up, I "heard" sounds from the picture in what was probably some kind of sensory cross-over.

These sounds were duplicated as nearly as possible with a sound synthesizer and then added to the picture in the places they belonged. Initially, shot followed shot followed shot, but I didn't want this to happen because I didn't want to be tied to presenting reality in the documentary sense and also because the shots themselves did not follow each other continuously as they were being exposed. Each shot was a complete thing in itself which went black when the camera was switched off. Bits of black were added after some shots and eventually this became bits of pure colours through which afterimages lingered and other interesting effects happened.

FILMS BY SHIZUKI FUJIEDA

NOVEMBER 1, 1977

"HANAMATSURI"

A documentary film on one of the biggest free concerts of the year (April, 1975).

The place, Gotemba is a foothill of Mt. Fuji. There is a strange architecture which is the peace pagoda of nipponzan Myohoji.

Nipponzan Myohoji is one of the Japanese Buddhist sects. They've been working radically for world peace, especially for abolishing all nuclear weapons. They also have been supporting the peace movements of young people, especially so-called counter-culture people, because of their simple life based on the minimum natural resources.

In short, this film was produced without pressures from any business enterprise or other social or religious power. Instead, many individuals and groups helped us. Some of those are listed on the film credits, but most of them are anonymous. Mass-communication guerillas who secretly permitted us to use their company's possessions are a good example of these anonymous helpers. Without these voluntary back-ups, it would have been impossible for us to overcome the various difficulties which always go with independent producer initiated film making.

We have been surprised and glad to see that so many people have been moved by this problem on the tiny, remote, and unknown island of Su-wa-no-se. These people realize that a small problem embraces the global one when the entire world is to be transformed. We are grateful to be dealing with such a theme. The Su-wa-no-se issue is still alive. The movement to save Su-wa-no-se Sanctuary is day by day expanding its front lines. It is evoking long term changes in every aspect of the modern life style. We clearly see through our camera lens that the new people, the Post-Su-wa-no-se generation, is now entering our society.

You'll see how Japan's newest people co-operate with the oldest people to share their high energy. This concert could be seen as a sequence to "Suwanose the fourth world", too.

"SU-WA-NO-SE"

Welcome to our "Su-wa-no-se, The Fourth World". Though it may be best for a film producer to keep silent as the film itself speaks, I am glad to have a chance to offer my greetings and to give our audience some information about the background of the film.

At first, please understand that this film is not aimed at blaming a particular enterprise. The film staff do not bear any personal hostility to Yamaha people or to their clever and powerful president. To be quite frank, any president is to be retired, and any company is to be bankrupted someday. Yamaha is, therefore, meant to represent the big enterprises and their consumers, who have mutually created the spiraling consumption/production system which has resulted in modern industrial exploitation. In other words, Yamaha is no more than a symbol of our own greed, of the heavy industry which exists as a parasite within ourselves. It must be exterminated.

You may also be surprised to see a scene with a smack of religion towards the end of the film. Again, it is not intended to appeal to any particular religious sect. It suggests that an increasing number of the young are sincerely praying in order to purify themselves. They try to see the world through their own clear eyes. Their brains are fresh enough to see through the false belief in the unlimited capacity of modern techno-industrial man. They are followers of the Banyan Ashram founders who foresaw the current age of environmental and spiritual pollution, and left Tokyo 10 years ago.

# video



**Being the seducer means that you don't have to be ambiguous. This change of attitude is the basis of seduction. Try to make your gestures and words direct rather than confusing.**



**Remember, the essence of successful seduction is self confidence, which means you shouldn't need a roomful of pornography to excite. You are supposed to be enough.**



**Like women, few men are in a constant state of sexual readiness. Their vulnerable moments come and go just as ours do, and introducing the idea of sex is easiest if the mood is responsive.**



**Actually, the change from seductress to seducer is largely a matter of doing what you've already done, only more "openly."**



And with each change in the degree of initiative you show, you'll move closer toward true sexual equality with men and to the joys such equality can bring.

"Being the seducer...", video-project by SUSAN BRITTON

*StarBabies*

Nov. 4/5/6 at CEAC

#### STARBABIES INSTALLATION

On October 1, 1976 we presented "The Bearded Lady and Oh Those Pants". The mounting of a celebrity/spectacle around the parody of a drag act involves a number of conceptual involutions which are explored in the "StarBabies" installation at C.E.A.C. on November 4, 5 and 6.

The environment of the "StarBabies" is a media-manipulated behavioural study of the celebrity syndrome from the perspective of the producers, cast and crew: those who create and sustain the elements that nurture stars.

A "Bearded Lady Show" is a manifestation of the inability of this society to relate to its own cultural norms; an inability caused by information overload. The result is a radical wrenching of images out of their context to conform with the need for new structures without exploring the content of the past.

A Spectacle based upon this kind of image contradiction is a form of the Frankenstein myth in drag. We call ourselves "StarBabies" because we are children of the culture that produces constant/instant-pop/cult stars: media monsters.

Warhol says that in the future everyone will be a star for fifteen minutes. "StarBabies" is a dress rehearsal for that future.



## VIDEO EXCHANGE TAPE CATALOGUE

By Video Inn.

Vancouver; Video Inn, 1977.

The VIDEO EXCHANGE TAPE CATALOGUE is published to promote the exchange of independent and community video productions. The free exchange of videotapes is a concept that we have been promoting for the past five years. The selection of tapes is wide and includes tapes from community politics, women's groups and, of course, a large selection from artists. The same group publishes the very useful 'International Video Exchange Directory', which although conscious of the problems of obsolescence and accidental important exclusions, is an useful index of community and independent video groups and individual video makers from Canada and abroad.

## VIDEO MAGAZINE

Edited by Lawrence and Miriam Adams.

Toronto; Lama Labs, October, 1977.

\$10 (1 year/6 issues)

'Because of growing and varied video activity in Canada, it seems obvious that this is the right time to begin a publication which will serve the interests of video people from coast to coast. The possibilities for material seem endless, and because we would like to see all interests and activities represented, we intend to publish articles on video art, community channel activities, government policies, social action programming, educational utilization of video, technical forums, personalities, etc.' As a start, 'Video Magazine' has a potential but lacks a cutting edge, being preoccupied with the mechanics of local access (funding, access and distribution). While such an active step as publishing a video magazine should be encouraged, it should be done as a means to break down the barriers of specialization rather than as a medium for the media.

## A MAGAZINE ON VIDEO TAPE

### VIDEOZINE

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CONTEMPORARY WEST COAST ART  
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## IX INTERNATIONAL ENCOUNTER ON VIDEO

The first large national video event in Mexico is being sponsored by the Colegio Nacional de la Comunicacion in Mexico City, November 14-17, 1977, in collaboration with the CAYC, Buenos Aires. The tapes will be shown at the Museum Alvar y Carmen Carrillo Gil. Artists invited to the encounter are, among others, Nam June Paik, John Baldessari, Roger Welch, Allan Kaprow, Les Levine, Dennis Oppenheim, Felipe Ehrenberg. The following video operators have been invited for the Colloquium on video art and communication: Garcia Canclini (Argentina), Juan Acha (Peru), Margarita d'Amico (Venezuela), Raul Lomeli and Carla Stellweg (Mexico), Leopoldo Maler (Argentina) and Amerigo Marras (Canada). After the exhibition in Mexico City, the tapes will be shown in the cities of Monterrey and Guadalajara.

## TWO RECENT PROJECTS AT THE CEAC'S VIDEO STUDIO:

On September 25, Margaret Dragu, Enrico Campana, and Terry McGlade collaborated to produce a live-to-tape performance of CANAJAN BURGERS. The show had been seen previously in Vancouver, Edmonton, Calgary, Regina, Winnipeg, and Halifax; the Toronto version drew vignettes from these performances (in fact, were identified as such: "This is Calgary", etc.). The abstractions were miniature mythologies of each region—in an "interview" conducted during the taping, M.D. identified how the imagery for a given performance had been selected, including their arrival a few days prior to a scheduled performance to photograph local sites, the slides of which were shown during the show. A reflective process—a world-view was projected onto and of the audience.

CANAJAN BURGERS stands out in its formal transparency and outspokenness. The pathos of its protagonist(s) (easily sentimentalized) was overcome by the lack of pretension characterizing the production as a whole—e.g., the situation of the audience in the middle of the stage, a participatory involvement, indicated production values as the first allegiance. This stands in potential contrast to the well-intentioned but ineffectual attempts by art-context-workers to beatify housewives or street-cleaners simply by iconizing them within entrenched art media. Here's hoping CANAJAN BURGERS need not justify itself in terms of the criteria that the National Museums prefer to apply.

On October 14, after Woody and Steina Vasulka had shown their videotapes, someone compared their work to that of the man who had "invented" fire—in the way one can find images in a flame, the comparison is apt; but also understood is the power of the image on the TV screen, the manipulation of which could proceed out of control, or which could be appropriated into one's own productivity.

The Vasulkas have been working in video for many years now, earlier on in conceptual video, and since the 70's in synthetic image generation. The recognition they have achieved is international, yet their present work is seen as intermediary to a development that must continue for years to come to begin to meet the expectations borne by, e.g., some of those attending the screening.

Their approaches differ—Woody, the philosopher, struggling with the acquisition of a machine language with which he can carry on a process of self-exploration; Steina, formerly a professional violinist, at ease with the technology, aware of its ambience. Ostensibly one can raise the issue of the domination of thought process by technology, as if there was anyone whose thought processes had not been in some way shaped by that influence. As Steina noted, when a child is learning how to play the violin, mistakes are forgiven, even though it may take a decade to acquire some facility; the Vasulkas and their collaborators must build their instruments concurrently as they learn to play them.

## LIVE ON TAPE

Placing an emphasis on audio recording LAWRENCE WEINER is presenting a new piece, commissioned by the CEAC, which is an exercise for the RECORDING BY ARTISTS project going on this month. Weiner, who has to his credit several records and will be discussing the problems and the merit of 'recording', will be at the CEAC, October 27-29.

TIME FLIES LIKE AN ARROW

- Pump verbal irony.

- "Your boss has a bigger vocabulary than you have. That's one good reason why he's your boss." - Wilfred Funk & Norman Lewis, *30 Days to a More Powerful Vocabulary*

- "Watch yer fuckin' language!"

- "...language is an operational superstructure on an erotic base." - Norman O. Brown, *Life Against Death*

- "What's that? I didn't hear you. Come again?"

- When I was stuck in school, I had a printed reproduction of a Gauguin painting right beside my bed and desk called "Vahine No Te Vi" - vagina with mango. But no split beaver - a beautiful Polynesian woman with long straight black hair in a blue wraparound holding a piece of fruit. In polynesia a woman is called a vagina, vahine.

- "Some people try to pick up girls  
And get called asshole.  
This never happened to  
Pablo Picasso."

- Jonathan Richman & the Modern Lovers

- PARS PRO TOTO

- One organ for the organism: vahine - woman, cunts & pricks - (some) women & (some) men.

- "The guys I worked with on construction used to say that everybody (male) was either a prick or an asshole. It took me that whole summer to figure out that anybody who makes those kinds of distinctions is an asshole." - Dan DeSno

- (At least) one letter for the word, acronym: Radio Detection And Ranging - RADAR, this very mag - ACE.

- "So what do you think of this issue of ACE?" He begat a child. She gave birth. They had issue. "Should art be issue oriented?"

- "S/he is not really ready to show/publish yet... doesn't have a large enough body of work."

- My brother-in-commonlaw is a dirt bike fanatic. At first when he started biking, he wasn't too pleased with the way the bike was handling. So he started exercising the right half of his brain - by bouncing a ball against a wall and catching the rebound, all with his left hand; by using only the left hand for opening doors, eating, etc. for a whole day at a time. "Tryin' to improve my body english," he said.

- "The Word is in fact a gift of Language, and Language is not immaterial. It is a subtle body, but body it is." - Jacques Lacan, *The Language of the Self*

- Body english. English body. So what do they call it in Quebec?

- "...we are playing with an exceptional object, whose paradox has been articulated by linguistics: immutably structured and yet infinitely renewable: something like chess. Unless for some perverts the sentence is a body?" - Roland Barthes, *The Pleasure of the Text*

- She helped herself to the text &  
He helped himself to the text &  
She enjoyed herself &  
He enjoyed himself &

- Is hyperactivity (positivism & behaviourism?) destroying our Middle Voice?

- speak the language - speak for  
reflect light - reflect on  
breathes air - breathes figure  
figure the sum - it figures  
feel the texture - feel well  
hurt the finger - finger hurts  
mends the dish - finger is mending  
forms it - it forms  
transforms it - it transforms into  
used the fork - used to go  
rolls the ball - rolls downhill

- from Paul Goodman, *Speaking and Language: Defence of Poetry*

- Are you reading this aloud? Or if silently, do you hear an inner voice? Is it a soothing or even seductive voice? "You are getting sleepy sleepy sleepy."

- "It is a striking fact that there is no principal verb 'to read' in classical Greek. The modern sense is carried when it is needed by *lego*, 'to speak' from which subsequent Latin and Romance expressions for read-

ing are descended...The primary active use of *lego* in Greek is 'to lay, to lay to sleep; the passive and middle forms mean 'to lie, to lie down.'" - Peter Caws, "The Ontology of Criticism" in *Semiotext(e)*

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~~~~~  
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- "EYE DIALECT A written form suggesting a regional or social variant of a language, e.g. 'an' he wuz sayin'...Such literary imitations do not portray speech forms accurately, but select a few features to convey the register of folk speech. - dramatic dialect. - Hartmann & Stork, *Dictionary of Language and Linguistics*

- Some academics mistake concrete poetry for a purely visual poetry. I've often heard the comment: "I'm amused but not moved by it." True enough, some things are meant only to titillate (one of) the senses. From *Playboy*, April 1970:

voke." - Lacan

- in/form...e/voke  
L. in(in)formare (to form)  
from forma(form)  
L. e(from)vocare(call)  
from vox, vocis(voice)

- I was raised as a Calvinist. One nice thing about it: a calling.

- Be a pro; work your way up to the head office.

- "The mouth, we said, can be represented by various sounds and signs, hence sound-signs. But P and R are psychogenetic neighbors and, moreover, preceded by O which marks the oral aperture also. The letters O-P-R are joined by the underlying symbol of the mouth." - Alfred Kallir, *Sign and Design: The Psychogenetic Source of the Alphabet*

- So the Word has become flesh and may be camping out among us.

- "Tongue exercises...Utter (da da da...) before a mirror and keep the tongue against the front teeth; the tongue must be flat and quite relaxed." - Leopold Stein, *Speech and Voice: Their Evolution, Pathology and Therapy*.

HERMANN NEUTICS



AMERICAN ROULETTE

If things go on like this  
cockroaches will inherit the earth  
They are actually just waiting  
upsidedown in hidden corners  
for us to fuck up even worse

And when we do  
they'll just throw off their disgusting disguises  
and come right out in the open  
larger than life  
and march down the boulevards  
like live tanks  
spraying stored-up DDT  
which was sprayed at them for years  
and which they've saved up  
for just such an occasion  
as the end of our world

when the Jupiter Effect for instance  
in 1982  
triggers California earthquakes  
far worse than 1906  
which naturally cause every nuclear plant  
West of the Rockies  
to crack their reactor cores  
and leak live white death  
over all

which really shouldn't bother anybody at all  
for after all we were assured it wouldn't happen  
by the San Francisco Chronicle and  
Allied Chemical and Bankamerica Corporation and  
Atlantic Richfield and DuPont Nemours and Kaiser  
Industries  
and General Motors and Exxon and PGE and  
Standard Oil  
and U.S. Steel and Westinghouse and Bechtel and  
General Electric and Ford and dozens of other  
national and multinational corporations  
who contributed a total of at least  
three million dollars  
to defeat the California anti-nuclear proposition  
and hide from us the facts

that there is still no known and approved  
method of storing atomic wastes and that  
pure Plutonium really isn't dangerous at all  
and that live reactors can't really leak at all  
especially on the San Andreas fault

And anyway the fault lies in our stars  
and not in our selves at all

Lawrence Ferlinghetti from "A Political Pamphlet"  
printed by Anarchist Resistance Press, 1976

- But good concrete poetry engages the body much more actively. Especially the voice. It isn't just a coincidence that poets who have experimented with type and text are often engaged in sound poetry as well (e.g. bp nichol, bill bissett, Steven McCaffrey, the Something Else poets, etc.). When concrete poetry actually comes off, it's body art to the max.

- "The sound produced by me is not completely independent of me. It still remains a part of myself, and we are again dealing with the spreading of the body into the world." - Paul Schilder, *The Image and Appearance of the Human Body*

- A small list:
- art-body
- art-language
- body-art
- body-language
- language-art
- language-body

- "...the function of language is not to inform but to

# network



MICHAELE JORDANA, photo by Carol Starr

Michaela Berman is now Michaela Jordana, of the Poles. The change in name coincides with the change in attitude and the certainty about her performance-cum-rock, leaving behind the work and identity of her past. After the shut down of the Crash 'n' Burn, the Poles, together with the other Toronto new wave groups search for places where to perform, a forthcoming one to be located at the Shock cinema.

Antwerp. Bruna and Narcisus Tordoir are among the founders of TODAY'S PLACE, a marginal and 'punk' art centre which is in search of input. Behaviourally connected with the Toronto group, they are stating 'down with sexism', 'we hate sex', 'Down with Reubens'.



Andrzej Lacowicz and Natalia LL have returned to the Permafo Gallery in Wroclaw, Poland after their visit to North America and the CEAC, at which they proposed a tougher look for the Eastern European version of 'punk'-bald. At the present, A. L. is organizing an idea-ideology oriented international exhibition in Poland.



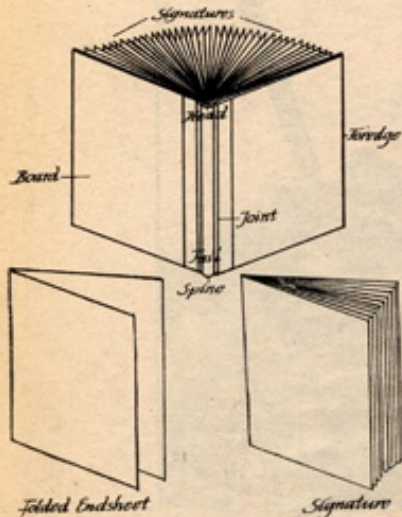


Lech Mrozek of the Galerie Sztuki Najnowszej in Wroclaw, Poland, a young contextualist who organized a seminar 'my view point is not like yours', where he demonstrated the physical contextualization of a live action and an environment (the gallery) as being observable on a different slant... He also states that "each individual decides what meaning a given object should have, and consequently what kind of reaction s/he should take, dependent on his/her proposition and interest".

KAREL MILER, Prague, Czechoslovakia  
Performance action 'Being Dead'



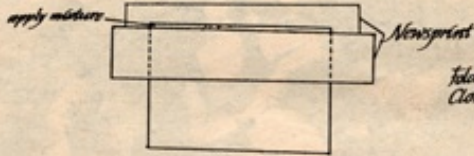
# press



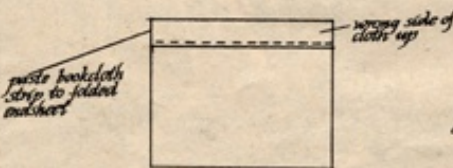
Take 2 signatures and prepare 2 folded endsheet out of the paper you have chosen.

Get a strip of bookcloth 1 1/8" wide and as long as the folded endsheet.

Apply mixture 1/8" wide along one side of folded endsheet.



Remove newsprint. Put folded endsheet on clean piece of newsprint.

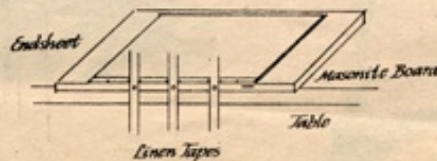


Press bookcloth down with bonefolder. Turn the endsheet and fold the cloth hinge over.

Thread needle with linen thread 1 1/2 times the length of signatures.

Line your first signature up with the edge of the masonite board and let it hang slightly over the table.

Put tapes in position following your marks and fasten them with push pins.



Before the sewing is begun, the endsheet is held open in the center and a weight is put there to keep it in place.

The needle and thread are put through the first kettle-stitch hole, leaving a few inches of thread protruding.

Then the thread is brought back out to the right of the first tape, across it, and back to the inside again, through the hole on the left of the tape.

The sewing continues in and out across each tape, until the thread comes out on the left side through the kettle-stitch hole.

Remove weight.

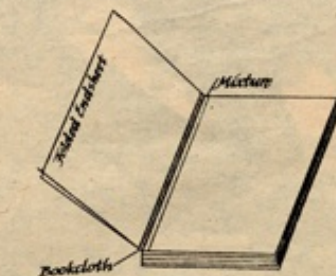
Put first signature in position on top of the endsheet. Find middle of signature and place weight to hold it.

Bring your needle and thread through the kettle-stitch hole directly above.

From now on make the kettle-stitch each time you come to either end. During the sewing keep the thread at a even tension.

When finished make 2 or 3 kettle-stitches to fasten the thread. Then cut off.

Apply mixture to the spine side of the first signature, about 1/8" wide to top on the endsheet. Then close book and put under weight for a few minutes to dry. This will cover the small piece of bookcloth on the endsheet and give the book more strength.



Place the sewn signatures between 2 masonite boards, the spine slightly protruding.

Apply hot glue with a brush and work it well between the covers with a bonefolder. Let dry.

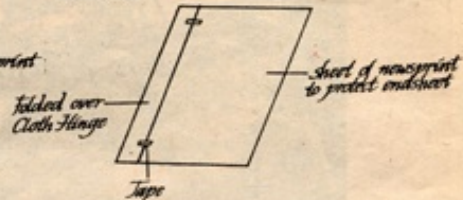
Get a strip of glue (Eugenone Paper) to the with of the spine and length of sewn signatures.

Paste it down on the spine with mixture.

Let dry.

The wrong side of the bookcloth should be on top.

Get 2 pieces of newsprint to protect endsheet. Tape them underneath cloth hinge.



Stack your 2 folded endsheet and 2 signatures on a masonite board in the following order:

endsheet  
signature  
signature  
signature  
endsheet



Cut paper strip to length of page. Fold in half and then in half again. Draw line 3/8" on each end of the strip for kettle-stitch, which serves to link the signatures together.

Place your 3 pieces of linen tape over the 3 folds and mark the width of the tape.

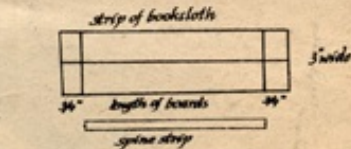
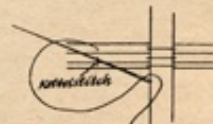


Continue the sewing around the tapes until you come out through the kettle-stitch on the right side.

Pick up the tail thread and tie it to the running thread with a double knot.

Then put the second signature in position and continue the sewing in the same way.

When you come out at the left side of the kettle-stitch hole, after sewing on the second signature, the kettle-stitch is applied. It is made by bringing the needle under the thread that links together the endsheet and first signature, through a loop made by the thread.



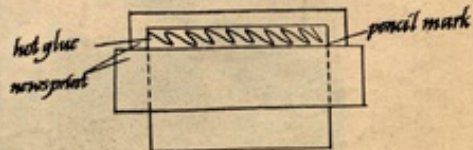
Glue spine strip with hot glue.

Put down on the piece of bookcloth, matching the top marks with pencil line on cloth.

Put 2 strips of board each 1/8" wide on each side of the glued down spine strip, but do not glue them. They only serve as spacers.

Lay your boards on either side against the spacers, take pencil marks where the bookcloth ends.

Cover this marked area on the boards with hot glue.



Glue boards to bookcloth pressing them against the spacers and making sure that they form a straight line with the spine on top and bottom.

Make sure your signatures and endsheet are in a square position on the masonite board.

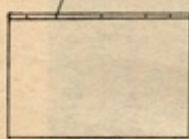
Hold them in position with a lead weight.

Transfer the marks from the paper strip onto the folded backs of your endsheet and signatures.



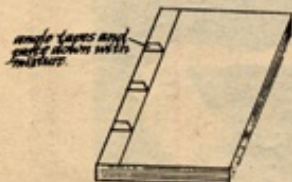
Left the weight and put signatures aside.

Take your folded endsheet and piece holes with a needle. The needle should enter slightly below the marks on the fold, so you will not see any holes or thread later when you open the book.



Then cut the same strip out of paraffin paper and put it on the spine with hot glue.

Let dry.



Cut the coverboards to the exact width of the signatures and 1/8" longer out of .055 board.

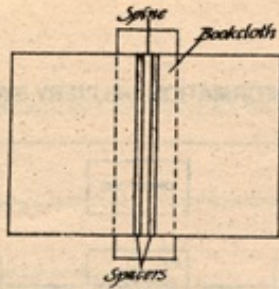
Get the spine strip, measuring the width of the spine and (plus) 2 board thicknesses.

Length the same as boards.

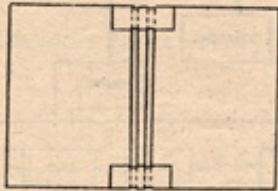
Get a strip of bookcloth 3" wide and as long as the boards plus 1 1/2" for the corners.

Divide bookcloth strip into half inch pieces with a pencil line.

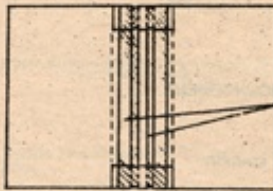
Mark the middle of your spine strip on top and bottom.



Press down firmly. Take spacers out, turn over and press down with bonefolder.  
Brush hot glue on the overlaps and turn in, working with bonefolder.



Draw a pencil line 1/8" along sides of joints.  
Cut 2 pieces of Bristol to the size of the endpapers.  
Cover the hinge space as well as the area marked by your pencil line with hot glue but keep the spine free.



Then take your own signatures and glue them on the right cover-board. There should be 1/8" board overlap on top, bottom and fore-edge.

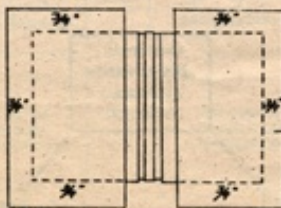
Press down and bring the last cover-board over so it matches the right one.  
Place the book carefully between two brass edge wooden boards. The brass edges should rest in the joints.

Place a masonite board under and on top of the brass edge boards.

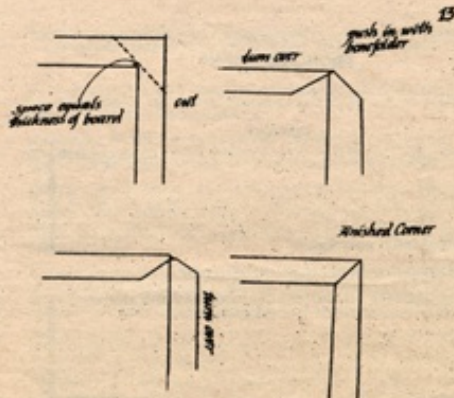
Put the whole thing in the press for a few minutes. Then take out and check.

Insert the two pieces of Bristol front and back.  
Put book back between brass edge boards and put it in the press. Leave it for 20 minutes.  
Cut your decorated paper.

Use pieces for the front, one for the back, with 1/8" on top, bottom and fore-edge.

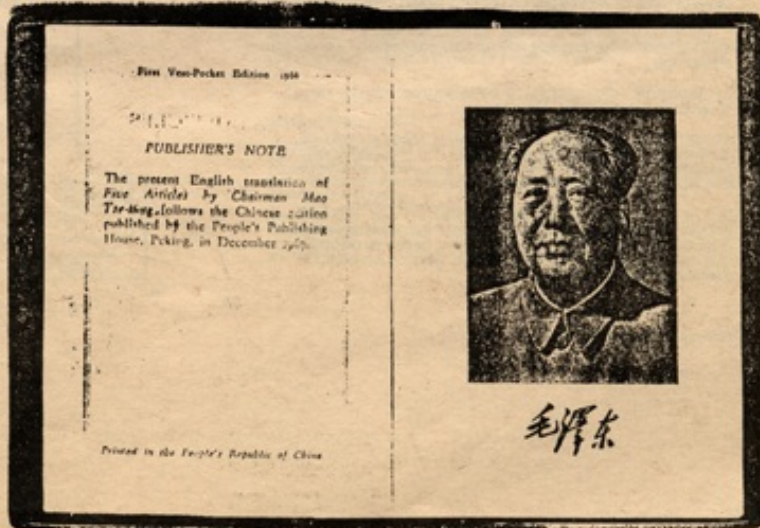


Cover the first piece of decorated paper with masonite.  
Lift it up on the top right hand corner and bottom left corner, lay it flat against the bookcloth. Smooth it out using a bonefolder and a protective piece of newspaper, then cut the corners.



Turn the top over first, then the bottom and last the fore-edge.  
Cut 2 boards out of the same paper as your endpapers, 1/8" less than the boards on all four sides. Cover with clean paste and paste down on boards. Smooth it out, then leave a piece of Bristol in front and back.  
Keep book either in a press or under weight, preferably for several days.

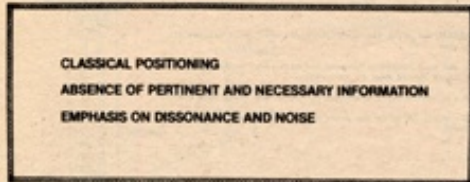
Notes on 'HOW TO MAKE A BOOK' from the Centre for Book Art, New York, N.Y., a step by step do-it-yourself instruction book on book making.



## BLUEPRINT OF A GALLERY SPACE

### ANNOUNCEMENT

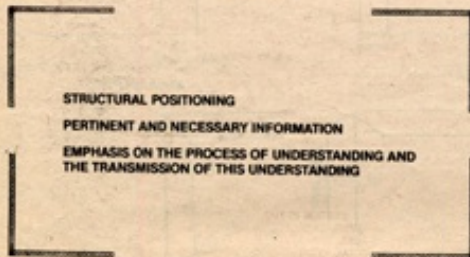
CONTENT:



1A

### PRONOUNCEMENT

CONTENT:



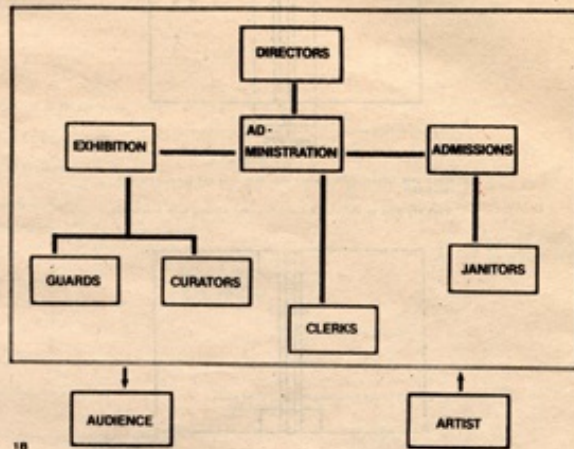
2A

### AREAS OF CONCERN

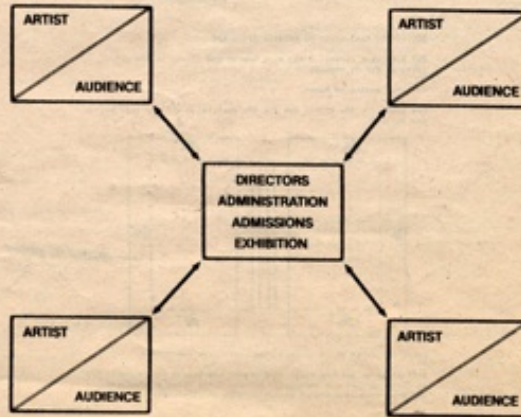
1. UNDERSTANDING AND DEMYSTIFYING OF SOCIAL STRUCTURES OF ART SYSTEM.
2. RESTRUCTURING COMMUNICATION PROCESS OF ART SYSTEM.
3. INDEPENDENCE FROM INTERESTS WHICH CONTROL THE SYSTEM.
4. DEVELOPMENT OF A NETWORK OF LOCALLY BASED ARTIST GROUPS AND PUBLICATIONS.
5. SHIFT FROM MERE DISSEMINATION TO ACCESSIBILITY OF INFORMATION.
6. RECOGNITION THAT ACCESS TO INFORMATION STARTS FROM WHERE THE INFORMATION USERS ARE.
7. SOCIOLOGICAL CONCERNS: SOCIAL CHANGE, RADICAL POLITICS, STUDIES OF BEHAVIOR, STRUCTURAL RESEARCH OF COMPONENTS, SOCIO-POLITICAL VIEW OF ART HISTORY, DIALECTICAL METHODOLOGY, NOT POLITICAL ART BUT ART AS CONTEXT.
8. THE EXTREMES OF ART—PERSONAL VISION ON ONE SIDE AND SOCIAL VISIONS ON THE OTHER—ARE NOT INCOMPATIBLE—THE GOAL IS TO RESTRUCTURE THE ENTIRE SOCIAL ORDER TO DISCOVER OUR HUMAN CONNECTIONS SO THAT THE WORLD CAN BE MADE HARMONIOUS WITH OUR NEEDS.

3A

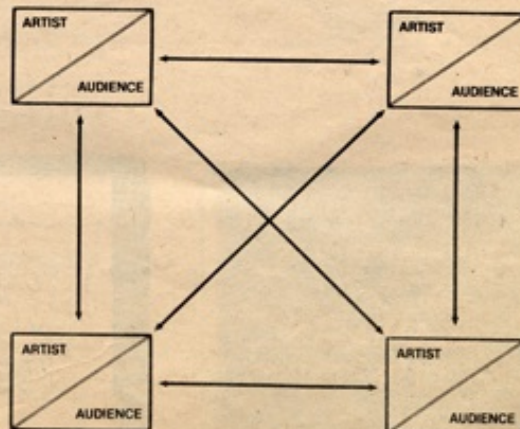
## INFORMATION DELIVERY SYSTEM



1B



2B



3B



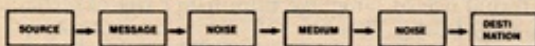
## COMMUNICATION COMPONENT MODEL

INFORMATION CONTROL BY STRUCTURE OF DISSIMILAR COMPONENTS

DISTRIBUTION FROM TOP DOWN (VERTICAL)

MESSAGE VALUED FOR ELITISM, PRESTIGE, NEWNESS, CONSUMERISM—REPLACES FACTS AND IDEAS

SENDERS' ROLE DETERMINED BY CULTURAL MARKET VALUE



1C

## MATRIX

"CONCEALMENT AND MYSTIFICATION ARE INSTRUMENTS OF POWER ROOTED IN THE INEQUALITIES OF THE SYSTEM" \*

ALL FORMS OF INFORMATION ARE STRUCTURED FOR COMMUNICATION (SYSTEMS)

ALL FORMS OF COMMUNICATION ARE REFLECTIVE OF THE SOCIAL REALITY IN WHICH THEY EXIST (SOCIOLOGICAL CONTEXT)

ART IS A SYSTEM OF SOCIOLOGICAL COMMUNICATION. INDIVIDUAL OR COLLECTIVE PERSPECTIVES OF REALITY (INFORMATION) ARE PUT INTO FORMS AND DISSEMINATED THROUGH THE SYSTEM FOR PLACEMENT AND EVALUATION.

THIS COMMUNICATION SYSTEM IS STRUCTURED TO REFLECT SOCIAL VALUES WHICH ARE SELF-SERVING, I.E., THE PROCESSING OF INFORMATION THAT MAINTAINS ONLY THE REALITY OF THE SYSTEM. OTHER REALITIES AND PERSPECTIVES ARE CLOSED-OUT OF THE SYSTEM, ABSORBED AND TRANSFORMED TO FIT THE NEEDS OF THE SYSTEM, OR DENEGATED UNTIL THE SYSTEM CAN ACCEPT THEM.

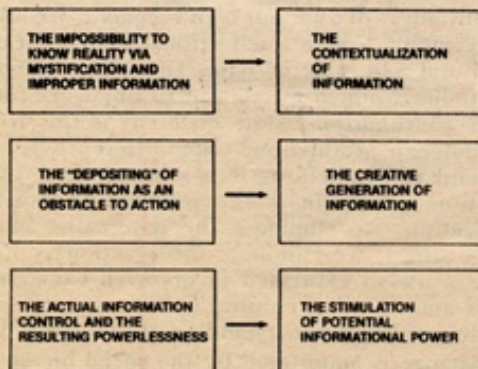
THUS, THE INFORMATION OF SOCIAL REALITIES IS DEFINED AND/OR LIMITED BY THE SYSTEM. THIS TAKES PLACE THROUGHOUT THE ENTIRE SYSTEM. THE PROCESSING BY SENDERS AND DISTRIBUTION OF INFORMATION TO AUDIENCES, IN EFFECT, SENDERS AND RECEIVERS ARE IMPROPERLY MATRIXED.

1D

\* Journal of Communication, Autumn 1976

## REDEFINING MEANS OF COMMUNICATION

FROM TO



2C

2D

\* Journal of Communication, Autumn 1976

"RESTRUCTURING SOCIAL FORMS RESULTS FROM CLOSING THE INFORMATION GAP BETWEEN TRANSMITTING AND RECEIVING USABLE INFORMATION." \*

SINCE ARTISTS DEAL WITH FORMS OF INFORMATION AND COMMUNICATION, THE STRUCTURE OF THE SYSTEM BECOMES THE CRUCIAL FACTOR IN DETERMINING THE VALUE OF THE INFORMATION.

IN THE FIRST SYSTEM, THE VALUE OF THE INFORMATION IS EXCHANGED FOR PRESTIGE, MONEY, OR VAGUE PARAMETERS OF "AESTHETICS." THE PRODUCTION OF THE INFORMATION IS NOT VALUED FOR THE REALITY IT REFLECTS.

ARTISTS COMPLAIN ABOUT THE CLOSED NATURE OF THE ART SYSTEM, ABOUT THEIR ALIENATION, ABOUT "ELITIST" VALUES, ETC., BUT THEY GENERALLY STRUGGLE TO FIT INTO THE SYSTEM (BY CREATING A NEW ART THAT IS EVENTUALLY SANCTIONED BY THE SYSTEM THEY ATTACK) OR BY CREATING "ALTERNATIVE" STRUCTURES MODELED ON THE SAME SOCIAL CONCEPTS AS THE EXISTING SYSTEM.

ALTERNATIVE SYSTEMS DO PROCESS INFORMATION SO THAT ITS VALUE RESTS ON ITS CONTENT, BUT IN MANY CASES THEY BECOME SCALED DOWN VERSIONS OF PREVIOUS SYSTEMS—EXCLUDING OR LIMITING REALITIES THAT DO NOT ENHANCE THE PRESTIGE OF THE STRUCTURE.

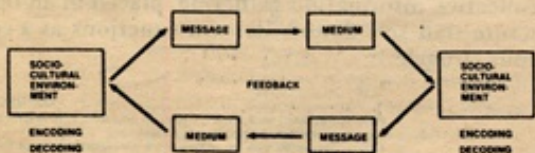
ARTISTS CAN WORK IN THE FIRST SYSTEM, IN ALTERNATIVE SYSTEMS, OR CAN CREATE NEW SYSTEMS—SYSTEMS BASED ON SOCIAL REALITIES THAT REFLECT AN ON-GOING INTERACTION BETWEEN THE ARTIST AND THE AUDIENCE. THE INEQUALITY IN THE FIRST SYSTEM IS THE INTERPRETATIVE DISTANCE BETWEEN THE SENDER AND RECEIVER, AND POWERLESSNESS IN THE CONTROL OF THE COMMUNICATION PROCESS. THE ART SYSTEM IS JUST A MANIFESTATION AND REFLECTION OF OUR SOCIAL, POLITICAL AND ECONOMIC STRUCTURES.

INFORMATION FLOWS FREELY—SIMILAR COMPONENTS

DISTRIBUTION IS HORIZONTAL

MESSAGE VALUED FOR FACTS AND IDEAS IN SOCIAL CONTEXT

SENDERS' ROLE DETERMINED BY INHERENT MEANING AND VALUE



3C

3D

ARTISTS CAN RESTRUCTURE THE ART COMMUNICATION SYSTEM—THIS IS ALREADY HAPPENING IN SOME COOPERATIVE ART ENDEAVORS, IN SELF-PUBLICATION, IN ACCESS TO THE MEANS OF DISTRIBUTION, BUT RESTRUCTURING IS NOT ENOUGH IF ONLY THE ARTIST BENEFITS. CLOSING THE GAP BETWEEN SENDER AND RECEIVER CAN LEAD TO WHOLE NEW VISTAS OF INTERACTION AND UNDERSTANDING IF THE ARTIST CONSIDERS THE PRODUCTION OF ART WITHIN THE WHOLE MATRIX OF OUR SOCIAL SYSTEM.

ARTISTS CAN CREATE AN ART THAT DEALS WITH SOCIAL CONTEXTS—THE CONTEXTS THAT REFLECT THE SOCIAL INTERACTIONS THAT ALREADY SHAPE THE ARTIST'S LIFE. THIS IS NOT A NEW FORM OF "SOCIAL REALISM" BUT AN EXTENSION OF AN ART THAT IS ALREADY SOCIAL IN NATURE.

ARTISTS CAN EXAMINE, UNDERSTAND, AND ALTER THE CURRENT SYSTEM—THIS REQUIRES NEW METHODOLOGIES, NEW PERSPECTIVES, NEW ROLES FOR THE ARTIST, AND A DEMYSTIFICATION OF EXISTING COGNOS.

SOME POSSIBLE FUTURES:

INFORMATION=REALITY  
ANOTHER WORD FOR ART  
TAKING ART OUT OF ART  
CREATING OUR OWN HISTORY  
INTERMEDIA AND INTER-  
DISCIPLINARY APPROACHES  
NO LIMITATION  
SELF-ORGANIZATION  
COOPERATION  
SOCIO-PURPOSE

POSSIBLE PARAMETERS:

ART IS NEVER POLITICALLY NEUTRAL  
ALL IDEOLOGIES ARE A METHOD,  
NOT A FAITH  
THE MEANING OF ART IS ITS SOCIAL CONTEXT  
ELIMINATION OF CONFLICTING INFOR-  
MATION THAT CANNOT BE  
ADEQUATELY PROCESSED  
OUR REALITIES HAVE AS MUCH VALIDITY  
AS THE "SOCIALLY SANCTIONED"  
REALITIES—THEY REFLECT THE  
CONTEXT IN WHICH WE WORK

...ATED FOR "USE VALUE OF THE GALLERY AND THE MECHANICS

OF MANIPULATION" FORMED IN PART BY LA MARCELLE INC 1987

## ALTERNATIVE WORK PROCESS

A distinction should be made between modes of printform and the need for quantitative reproduction. Such a differentiation reflects the change of meaning when we consider print technology in the present time: offset printing; xeroxing; screening; photostating; microfiching; computing; videoviewing; holographing; mimeographing. Publishing assumes a 'multiple function' as these forms become potentially more available. A common bond among reproduction forms is the resulting sequential reading of publications, which multiply the given 'manuscript'. Reproduction similarities stop here. Each printing mode contains its technical differentiation and its multiplicative efficiency. To produce, for instance, a publication on an offset press implies a different potential multiplication than, say, a xeroxing process. The choices of selecting one form over another is dictated by economical priorities. In other words the production and the publishing operation behave according to the law of a given economical base. That is, the cultural output is parallel to the economical or material base of the producer: its work base. Our work, in fact, determines the cultural object of our condition.

An alternative work process produces an alternative cultural cell.

The reverse is however meaningless; since any cultural production depends always on its work base. Work is executed as a function of a material base (that is, the prevalent mode of production of a given society). In fact what might appear to be ordinary in one culture or context is not necessarily so in another one. The access, or the material base, allows for the execution of work in a determinate mode. In turn a material mode, a type of work will produce precise cultural patterns. Alternative, radical, self managed economies will produce corresponding precise cultural patterns.

A word should be said however about the dominant concern in contemporary alternative modes of production. The latter evidencing the superstructural dominance of the economy that sustains it. A great deal of marginal publishing (in today's alternative networks) still maintains a false neutrality and a lack of political consciousness. Simultaneously one can speak of crisis in a historical time when as never before we see the outputting of an endless amount of print. Paradoxically, in self published alternative publications, as the mode of production becomes more available to anyone, the smaller is the access to the same publications, as distribution of marginal presses' publications cannot work (compete) with the conventional modes of distributing mass media publications.

In relation to this problem we should ask who is the recipient of marginal publications? In art circles one can broadly say the 'art world', in political circles one assumes 'the ordinary person'. In the first context the produced propaganda is in relation to styles and to the internal use of a self indulgent operation. In the latter case instead, generalities and doctrinary pieces are hurled to an abstract sense of society.

Another important question is: what is the critical stance one operates in? This means that not all alternative work can be lumped together. One's own dominant context defines the boundaries of work and the effect of the work itself. In other terms, by doing a certain kind of alternative work we might subserve the

system we wanted to attack or alter. Such a phenomenon is noticeable in politically unconscious 'avant garde' works, so common in the eternal formalism of the art world.

The relationship between the two questions shows the role of the alternative publisher as cultural operator. The first question tries to define the boundary of influence and the language, class, behaviour of one's own intention. Implicitly, in asking 'who is the recipient', we also investigate the structures that are used for the dissemination of art information. The network of bookstores, libraries, schools, galleries, salons, street corners, or mail orders are not neutral venues of distribution. Each responds to the accepted norms of standard form and marketing laws. The question 'what is the critical stance' points out the individual ideological limitation and its social base. For instance, an internal use of language diminishes the external use of our work.

The fast changing world in a changing definition of social groupings produces strong factors that mold our intentions and ideological output. More clearly in this phase of advanced capitalism the users are becoming identifiable as the only producers; hence the justification for an art publishing crisis: we are our only consumers. We are our own recipient. We are our only viewpoint, where a self critical stance questions our cultural and material base. The whole phenomenon is redimensioned in relation to our work for our cultural consumption. How different is this from a self indulgent production? The difference is often subtle and contradictory. In a self managed, radical production we eliminate the problem of individual capitalization, we eliminate the paternalist attitude towards others, we eliminate the reactionary hierarchy. A work so expressed favors even exchange of residues among other cultural operators, with whom we share a cultural understanding of the world. When the exchange is amputated by the social hierarchical condition, then we have to discover the domination that a publisher activates over the recipients vulnerable to the publisher's control.

To form networks of alternative publications is a correct form to fight dominant forms of communication, its media and its brainwashed public.

Alternative publishing does not have a public, its consumers are the potential producers of a similar object. Somehow this statement might sound idealistic in so far as we merge the role of producing with the role of consuming. Not so much so if 'work' is the outcome of collective information gathering, placed in an open structure that self doubts its own functions as a continuous struggle.

### CORRECTION

Re: "everything... as a book", I wish to take issue with several misconceptions under which you seem to be laboring:

1. That the books you see in New York are representative of the (best) books now being produced.
2. That P. Frank/P. Diomar, in their recent "talent-spotting tour", personally managed to see every American artist currently producing books.
3. That N. American artists are not yet past the collage/diary stage and so not concerned with book format, book as object, the further implications of book as book.
4. That American books should be like European books, or compared there to.
5. That "What has not yet happened in America is a re-evaluation of the book..."

I would suggest that your acceptance of the above terms places you very much in the same category as those artists you accuse of naivete, and that if you are indeed interested in finding "re-evaluated" books you acquaint yourself with some of those currently being produced on the West Coast.

Stephen Moore  
Director, Union Gallery  
San Jose State University

## BOOKS RECEIVED:

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 Ida Applebroog: *It is my lunch hour*. New York: Galileo Works, 1977.  
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 David Arnold: *Chain of Issues*. San Francisco: Trike, 1975.  
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 Antonin Artaud: *The theatre and its double*. New York: Grove Press, 1958.  
 Roberto Badas et al.: *Cagliari—la questione della abitazioni*. Cagliari: Edes editrice, 1977.  
 Robert Barancik: *Runner's logbook*, n.p., 1976.  
 Eleanor Beattie: *Handbook of Canadian film* (second edition). Toronto: Peter Martin, 1977.  
 Diane Calder Belsley: *Mother heard*. Northridge: Diane Calder Belsley, 1975.  
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 Alexander Berkman: *ABC of anarchism*. London: Freedom Press, 1977.  
 Joseph Beuys: *Honeybump*. Heidelberg: Edition Stack, 1977 (10 postcards).  
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 Michael Byron: *Pieces*, a second anthology. Maple: Michael Byron, 1976.  
 Paul Cardan: *The fate of Marxism*. London: Solidarity, 1966.  
 Andre Carneiro et al.: *Sopoesia*. Sao Paulo: Editora do Escritor, 1976.  
 Helen Chadwick and David Mayor: *Door to door*. Devon: Beau Geste Press, 1973.  
 Michel Chion and Guy Rebrel: *Les Musiques Electroacoustiques*. Aix-en-Provence: Edouard, 1976.  
 Stuart Christie and Albert Meltzer: *The floodgates of anarchy*. London: Sphere Books, 1972.  
 Hans Clavin: *L'angerie*. Amsterdam: de bezige bij amsterdam, 1973.  
 Mike Crane: *Fill in this space*. Chicago: Running Dog Press, n.d.  
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 Lawrence Ferlinghetti: *A political pamphlet*. San Francisco: Anarchist Resistance Press, 1976.  
 Antonio Ferro et al.: *Post cards*. Naples: Edizioni "Experimenta", 1977.  
 Felice Froio: *Il dossier della nuova contestazione*. Milan: Mursia Editore, 1977.  
 Eldon Garnett: *Brebeuf*. Erin: Press Porcepic, 1977.  
 Michael Gibbs and Bill Gaglione: *Langue (art)*. Amsterdam: Michael Gibbs and San Francisco: Bill Gaglione, n.d.  
 Ernest M. Gruenberg et al.: *Diagnostic and statistic manual of mental disorders*. Washington: American Psychiatric Association, 1968.  
 Janusz Haka et al.: *Polish art copyright*. Wroclaw: Author's Agency, 1975.  
 Piers Handling: *Film Canadiana*. Ottawa: Canadian Film Institute, 1976.  
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 Tom Henrickson and Martha Henrickson: *The organic zucchini*. Toronto: Arterial Books, 1976.  
 Donald J. H. Higgins: *Urban Canada*. Toronto: Macmillan, 1977.  
 Joak Hugo: *A guide to art resources in Los Angeles*. Glendale: ARLIS/NA, 1977.  
 James Richard Huginin: *Pulp*. Los Angeles: James Richard Huginin, 1976.  
 Francisco Ilegre: *Script*. Sao Cristovao: Editora Artenova, 1977.  
 Henry James Korn: *Muhammad Ali Retrospective*. New York: Assembling Press and Sydney: Wild and Wolley Pty., 1976.  
 Andrzej Lachowicz: *Persewja wzrusza i mentalna*. Wroclaw: Państwowa Wyższa Szkoła Sztuk Plastycznych we Wroclawiu, 1972.  
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 P. J. Ribeiro: *Birds*. Cataguas: Edicao do autor, 1977.  
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 Hugo Roelandt: *Performance photographs*.  
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 Eckhard Seppman: *Montage—John Heartfield*. Berlin: Elephanten Press Galerie, 1977.  
 Alan Sondheim: *Function of the avant-garde—possibilities*. New York: Alan Sondheim, 1977.  
 ..... *General description of the world*. Nova Scotia: Alan Sondheim, 1972.  
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 Larry Sultan and Mika Mendel: *Evidence*. Santa Cruz: Clarity Colourways, 1977.  
 Jan Swidzinski: *Art as contextual art*. Warsaw: Galeria Remont, 1977.  
 Lew Thomas: *8 x 10*. San Francisco: Not-for-sale-press, 1975.  
 Caroline Tisdal: *Report to the European Economic Community on the feasibility of founding a 'Free International University for Creativity and Interdisciplinary Research' in Dublin*. Dublin and London: Free University Press, 1975.  
 Frances Torres: *Almost like sleeping*. New York: Frances Torres, 1975.  
 ..... *Everybody's house (is burning)*. New York: Frances Torres, 1976.  
 ..... *The fantasy of a continuous erection is the stone that phallicistic behaviour trips over*. New York: Frances Torres, 1977.

- ..... *Material shown at Vehicule Art (Montreal) November 1974*. New York: Frances Torres, 1974.  
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 Endre Tot: *Total Questions* by Tot. Berlin: Edition Hundermark, 1974.  
 Barbara Tyler and Victoria Dickenson: *A handbook for the travelling exhibitionist*. Ottawa: Canadian Museums Association, 1977.  
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 R. Verbeest et al.: *Today 5 Place*. Antwerp: Today 5 Place, 1976.  
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 Nancy Webber: *Real Estate Calendar*, n.p., 1977.  
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 Walter Zimmermann: *Desert plants*. Vancouver: ARC publications, 1976.

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- Abracadabra. Luxembourg: Abracadabra.  
 Aktion drifter weg. Achberg: Achberger Verlagsanstalt.  
 Art contemporary. San Francisco: La Mamelle.  
 Arts. Berkeley: Arts.  
 Ausgabe. Berlin: Edition Hundermark.  
 Beyond the new wave. Cleveland: Beyond the New Wave.  
 Cine-tracts. Montreal: Institute of Cinema Studies.  
 Collage. Los Gatos: Collage.  
 Corporate crime comics. Princeton (Wis): Kitchen Sink Enterprises.  
 Crawl out your window. Del Mar: Crawl Out Your Window Press.  
 Criss-cross. Boulder: Criss-Cross Foundation.  
 Cultural worker. Amherst: Cultural Worker Collective.  
 Dadaisme. San Francisco: Dadaisme.  
 Documents. Achberg: Achberger Verlagsanstalt.  
 Dusch art & architecture today. Amsterdam: Visual Arts Office for Abroad.  
 Early canadian life. Milton: Goldenlog Publications.  
 Facade. Paris: Facade.  
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 General Schmuck n. 5. Devon: Beau Geste Press and Tlacopac: Libro Accion Libre, 1976.  
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 Intermedia. Los Angeles: Century City Educational Arts Project.  
 IS. Toronto: The Eternal Network Press.  
 Issue in radical therapy. Oakland: IRT Collective.  
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 Melody maker. London: IPC Business Press.  
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 Museum of Temporary Art magazine. Washington: Mota Press.  
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 New deteetes. n.p.: n.d.  
 New wave. San Francisco: San King Productions.  
 New York arts journal. New York: Manhattan Arts Review.  
 The New York correspondence school weekly breeder. San Francisco: Bay Area Dadads.  
 One and done. Chicago: Running Dog Press.  
 The open road. Vancouver: The Open Road.  
 Our generation. Montreal: Our Generation.  
 Ovum. Montevideo: Ovum.  
 Phoenix. Aracatuba: Faculdade de Odontologia de Aracatuba.  
 The Pig paper. Mississauga: Pig Productions.  
 Portico. Oakville: Sheridan College of Applied Arts and Technology.  
 Praxis. Goleta: Ensaer Press.  
 Prime time. San Jose: Council of Arts.  
 Punk. New York: Punk.  
 Radical philosophy. London: Radical Philosophy Group.  
 The red menace. Toronto and Hamilton: Libertarian Socialist Collective.  
 Rude. London (Ont): Rude.  
 Search and destroy. San Francisco: City Lights.  
 Soft art press. Lausanne: Soft Art Press.  
 Soubols. London: Spotlight Publications.  
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 Us. New York: Bansam Books.  
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 Word works. San Jose: Word Works.  
 Young lust. Berkeley: Last Gasp Publishers.

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