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STRIKE

ART COMMUNICATION EDITION, VOLUME TWO, ISSUE NUMBER 1



BRAVE NEW WORD: STRIKE!

Are we supposed to explain the switch from Art Communication Edition to **STRIKE**?

We want to come out closer to the de-training programme, opposed to service systems. We want to effectively move on and merge with the social stance that we foster. We know that within consumerist tactics, the antithetical position, as explained in issue 6 of Art Communication Edition, is an effective strategy. We know that the surfacing of behavioural aspects of our nature, of the nature of systems, of the nature of objects strengthens the break-down of the (cultural?) system. We know that the non-qualitative approach as developed by marginalities increases the reaction against blankness. We know that standing on one's own feet means to realize ideological autonomy. We have to realize a polemical state, a state of permanent questioning. The polemics and its art are the core of our surfacing and switch. To uncover the sore points the polemics, to challenge them is what we mean with **STRIKE**. This is the mechanics of dialectics: polemics and the professing of ideological positioning. As the unresolved contradictions emerge we discover further contradictory issues, and so on. But the premise lies in the speaking out one's own oppressions. The students' riots, the gay activism, the feminist or blacks' polemics, terrorism, and a few other currents have in the past taught us a great lesson. The refusal to co-operate with the subjugations: to strike - The only ones which usually do not go on strike are those individuals that hold power like ministers, bosses, and pimps - for example

STRIKE



PHOTO: ART COMMUNICATION EDITION, AFTER H. NUSCH'S ORGY MYSTERIES

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If you have ever subscribed to a magazine, the police could get your name. And use it.

**They have the names of *our* subscribers. And our classified advertisers.
And a lot of other things as well.**

The Body Politic is Canada's national gay liberation newsmagazine. It has been publishing regularly for six six years.

On Friday, December 30 at 5 pm, five police officers raided the offices of *The Body Politic*. They had a search warrant authorizing them to search for material relevant to charges which might be laid under section 164 of the Criminal Code ("use of the mails for the purpose of transmitting or delivering anything that is obscene, indecent, immoral or scurrilous"). Three and a half hours later, they left with twelve boxes of material, including subscription lists dating years into the past, distribution and advertising records, corporate and financial records, manuscripts for future publication. The works. Almost everything we need for continued publication.

Our lawyer, Clayton Ruby, feels that the warrant is illegal. He is moving to have it quashed in the Supreme Court of Ontario. If he is successful, materials will have to be returned to us.

Three people have now been charged under two obscenity statutes. One charge results from the fact that our book service sold the book *Loving Man* — a photographic guide to gay male lovemaking. The other charge has been laid against the paper itself.

To lay those charges, all they needed was evidence that we had the material for distribution, and evidence that we mailed it. *They did not need sub lists, classified lists, and most of the other material seized.*

**It is a clear attempt to destroy a small Canadian magazine.
It is a clear attempt to intimidate its subscribers and advertisers.
That's dangerous.
And if you want to help us, you can.**

Legal costs are expected to be very high. A donation to THE BODY POLITIC FREE THE PRESS FUND would be very much appreciated. Lynn King of the feminist-identified law firm of Cornish, King, Sachs and Waldman has offered her services free of charge for the administration of a defence fund totally separate from other accounts of the newspaper. Although names of donors will be kept in strict confidence, anonymous donations will be accepted.

The Body Politic has received messages of support from the National Gay Rights Coalition, the American National Gay Task Force, the Canadian Periodical Publishers' Association, the Periodical Writers' Association of Canada, June Callwood, Douglas Marshall of *Books in Canada*, and many other individuals and organizations both gay and straight. We would like you to join them.

**Cheques should be made payable to: Lynn King in trust for The Body Politic Free the Press Fund.
Mail to: Cornish, King, Sachs and Waldman, Barristers and Solicitors, 111 Richmond St. West,
Suite 320, Toronto, ON, Canada M5H 3N6.**

ON ORGANIZATION

In my experience of playing the role of artist, within the paradigm of 'art' and taking part in 'art' activities, I am approaching the toleration limit to any further internalization of the notion of 'art' and/or of 'art as something else'.

Any discussion on the function, the structure, the internal principles, the theories, the media image, the strategies, the internal politics of art is a cover-up for the true motivations.

When we discuss 'art', we are actually using the discourse as a pretext for established relationships in a class structure.

In capitalist societies, the hegemony of specialized artists as the cultural heroes, the high priests of alienated discourses, is the manifestation of a definite economical and social 'domination': class ideology. The discourse and such manifestations of art are internalized and continue to be marginal for other members of this society.

To an extent, the art discourse is also marginal and pretextual to the artists themselves.

It would be useful to investigate the process used in acquiring a role within the territory of art. How, in fact, do we recognize the role of the artist? How has the artist achieved access to the means of cultural production? Obviously each individual has a different personal history and a personal development, making it difficult to identify such a process as an overall pattern.

The artist's identification can be located in relation to the means of production and in relation to the remuneration one receives from one's society.

The institutions of the class society impose the ideology of recognition of roles, as is manifested in schooling (1); as is imposed by the behavioural code of the dominant class; as is operated by the division of labour in all of its violent competitive ethics.

The recognition of the artist's role is re-affirmed by the law of 'scarcity and reward' in a hierarchical society.

In the art world, culture is defined and controlled by a value system directed by experts (artists, dealers, curators, critics, collectors, grant officers). These experts control the access to the means of production and channel the consumption of a multi-billion dollar operation: the art industry, which sustains the idea of the artist-as-genius. The belief that art is the work of the few 'enlightened' ones mystifies the system of exploitation and prevents the access to the means of cultural production by non-specialists.

Non-specialists are eliminated from the cycle except as passive viewers of the mythology of heroes and the history written about it.

What perpetuates the reactionary mystification of the role of the artist is the 'world of scarcity' and the 'incapacity to survive' in a capitalist society. The artist defends the privilege and the entrenchment he/she holds in the capitalist society. Also symptomatic,

even and not less so among the vanguard, alternative and co-op artist's groups (2), is the sense of hopelessness for social change, as these same groups mimic those repressive methods of economical capitalization adopted by the art world.

Artists' co-ops, although to be praised for their attempt to self-organize, reflect the art mythology and the product of advanced mercantile class structure. Here, it is important to ponder the meaning and the effect of collaborative work, that is, to evaluate the sharing of labour and the sharing of the surplus value of such labour.

Paradoxically, even the discussion of the division of labour (the reactionary aspect of specialism in our culture), does not deal with the immediate time and circumstances. The class division and the cultivation of petty-bourgeois ideas are calmly maintained, allowing a smoother and more productive flow of the same contradiction without resolving it.

Among radicals, marxists, and self-proclaimed vanguardists, we notice elements of persistent sexism, class defense and specialism.

As is often observed, the contradiction of the artist's condition (3) is left unresolved. Such an attitude discredits marxist theory and practice, and the increased confusion about the positivism among false radicals (the ones who do not make a choice within a contradiction) delays the process of actual change in the value system towards a new culture (4).

One of the motives for withholding self-criticism is self-serving careerism, camouflaged as 'irresponsive' creative behaviour.

Careerism is activated through the proceedings of back-room politics and the cultivation of the 'art-star' syndrome.

This attitude is very noticable in most of the New York community of artists, who are caught up in the tendency to produce neutrally directed work, which is consumed by the media mechanism that hypes their significance (5). In less developed 'consumer' societies, such as the ones in most of Europe (east and west), the tendency is for the local artists to long to be part of that media mechanism and to achieve the same access to the means of distribution as in the New York art market. However, as the economy of the European context is in a different stage of development than the U.S., the results are quite different. In Europe, there is still a nineteenth century mercantilistic tendency to 'art', (justified by a semiotic and symbolist interpretation). The European situation is far less aware of the mechanisms for creating a market and the media construction of a history of modernist heroes, though young militant students from the far left are attacking their own art structure (6).

In Canada there is a tremendous influence from the U.S. cultural hegemony due to the physical proximity and the presence of U.S. media which is circulated in the major educational and mercantile circles. (7) However, in Canada, a more mature stage of self-organization and collective association of artists exists, creating yet a different attitude from the

European and U.S. The group orientation of the large number of 'alternative' art centres and galleries serves the petty bourgeoisie with their stated intentions and with their extreme conservatism through lip-service work to the 'system' by most of them.

Artists, traditionally educated and seldom exposed to self-criticism, operate in a way similar to the mercantilistic method of dealer-worker relationships.

Participation to the network of alternative galleries is seen as the early stage of careerism and promotional advancement, that starts from the alternative galleries, then goes through the major, respected dealer galleries and finally ends up in the arms and the glory of the large-museum racket, the Art Bank, and the corporate collection systems. The formation of a collaborative group is seen as a method of providing the artist with a device for continued survival but not as a method for providing full access to the means of production and distribution.

In relation to our geo-social viewpoint and historical location, we recognize three distinct cultural groupings, which we can broadly define as: the enemy, the allies (and potential allies), and the ones that we have contact with on a daily basis: our people.

The enemy is made up of those who hold the hegemony of the cultural ideology, as well as the ones who maintain direct control over the economic base of the art market. The enemy is the merchandising of intellectual issues. The enemy is the entire art-world market that is presently directed by the New York cultural imperialism.

The enemy is the class system that capitalizes upon our work and divides us.

It preserves the conflict of unresolved contradictions, made hazy by the smoothness of the system, as indicated by Herbert Marcuse (8).

In the category of (potential) allies, we include all artists who have not been absorbed by the art market and those that fight for their rights to survive and those that are oppressed within the capitalist system (under which we are also subjugated).

The allies are those individuals/groups who have made a decision about their contradiction, attacking the perpetuation of the commodity system.

The allies are those that share the language and the issues we are exposing (9).

Ourselves and those that work closely with our daily operation are the ones with whom we must form new relationships. Each case, each 'distance' shares particular interests. We should recognize the intention, the practice and the effect of the practice.

To recognize means to index the relationship and the commonality and/or the conflicts arising from their roles and ours within the contexts where we communicate, relative to the locating of a common economical base.

When indexing the enemy, we include those institutions that with their ideologies dominate the idea of commodity culture. This class of specialists is the group of mandarins who advocate 'qualitative judgement' as the criteria for 'survival'. The same mandarins support the rarification of access to the means of

production (the Artforum mentality), and in this list we should include most art magazines, most galleries, most museums, most schools. The enemy class historicizes itself through a string of heroes, the wealthy painters and sculptors. Their history is the careful construction of a logical progression of heroic intervention, theirs is not the history of the class struggle. As a comprehensible pattern, a miniaturized reality, the experts, the granting officers, the police even, historicize the perpetuation of the dominant class.

The story is common, but not the same, everywhere.

We should be aware of this class and be able to spot it, for our role here is to expose it for its false consciousness and the imminent danger implied. Our role stands antithetical to this careerism.

Along with the exploited class (the allies who maintain a relationship with the art market), we have to keep our critical view, pointing to the trap of the 'alternative' position in which a large number of marginal artists are placed: they are the raw material for the market place, the appendices to the constructions of history. (10)

The meandering art students and artists in the streets of Soho, the obsessed readers of Artforums, the pathetic pilgrimages into the white-walled sanctuaries are all forms of dependence upon the art market. The galleries present functionless, meaningless, merchandise that is sold off as 'aesthetic', lyrical and well-balanced. The repetition of the stylistic qualities of the artists' best selling pieces, the careful covering of the gallery walls with 'designed for the gallery' items, and the one-man shows are all variants of the same industrialization of the human intellect: the ideology of an alienated class system. The absurd belief, held by a large number of gallery curators and artists, that art is not related to the economical system of exploitation of a country over its inhabitants or over other countries is the classic rime of those who lie or are afraid of admitting the true motivation of their artistic 'career'. The same will admit that art is a system of rewards for the most talented.

In reality, no one is more or less endowed than anyone else; it is simply a matter of perspective and economical position in the system.

It is our role to question, to initiate a debate, to expose the role we inhabit. We cannot expose issues by hiding behind the privilege of cultural production. We might end up playing the role of the exploited in one context and the exploiters in another, depending upon how we define the geo-historical boundaries, depending upon how we define the geo-historical boundaries, depending upon our economical base in each context.

For me to say that I come from Canada is a truth and a lie. It is an incorrect statement to assume that I only maintain local contacts, since the effects are felt everywhere, whether I want it or not. When I refer to Canada, I refer to it as a concrete reality: the economical base that allows my work to happen but not my revolt (since I should be able to revolt without its economical support).

When I speak of a relationship to reality, I mean the location where I realize myself economically: the economical base from which I benefit and of which I am a victim.

The critical stance towards the socio-historical group with which we are more closely related is more difficult to make clear. With our people, we share the same exploitation from the situation (economical, political, social) wherever we choose to live. The relationship with this group should maintain its continuity, its persistency, without fear of chastisement.

In Canada, among the parallel art centres and collectives, there is the constant threat of being eliminated by the governmental agency at the whim of an arts officer. The funding agencies do have the power to end their support to any of the groups, whose budgets are kept low and expansion is controlled. The repressive 'containment' is subtle and seldom exposed. The artists associated with this system of galleries do not hold open political power or opinion and depend heavily on the 'system' for their access to the means of production and distribution. A recent operation from the main Canadian funding agency was the establishing of an official network, governed by the members of the galleries themselves (in reality controlled by the major two or three gallery members). The creation of this front was justified as a strong lobby for further governmental support. In reality, it constitutes another institution, too busy for its own survival to provide any significant lobbying for its members. Once more the economical motivation of the artist's survival is camouflaged and hindered by 'art' structures that leave the economical base unchanged.

The context of art is the pretext for survival.

In the Canadian pretext, the artist faces the lack of a guaranteed income while his work functions as the filler for a meaningless business mythology. I mean that in reality the merchandising of art in Canada is transacted in a very limited way, since there is no tradition to support such a consumer habit (although this habit is increasing). The major collector, the supporter of 'art' production in Canada is the govern-

ment, itself, with its system of purchase, rewards, granting and other programs. But, no system exists to openly guarantee the economical survival of the people. CAR, the Canadian Artists' Representation (artists' union), views the issue in terms of artists' fees, the fee scale and copyright protection. In a cultural and economic climate where the sales of artworks has become more and more irrelevant for the majority of the artists (except, of course, the few linked to the Art Bank and museum sales), where there is an increasing public disinterest in the gallery oriented exposure, and where the proliferation of instant photocopying and reproduction of images for which we quickly lose the original source, it is obsolete to frame the question as a question of fee scale. Even if such a scale could be set up in a well-controlled (policed) manner, it would never compensate nor support the artists that CAR has in mind, never mind the ones who are occupied with other manifestations such as 'performance', seminars, didactic and activist work. Canadian artists cannot under the present circumstances make a living out of their 'privatized' internalized activity. The mercantile market rewards only the few heroified artists, supported by the media hype of the few active 'critics' (who, themselves, have a close economic bind to the gallery they support), since the market itself is perpetuated by the law of scarcity and the rarity of the merchandise. The short-comings of this unbalance is obvious as it is elitist and therefore unjust.

The point I want to underline here is to be capable in recognizing the enemy and the allies and this is the reason why I deny an alternative role for any system. Our people are critical of dominant ideologies.

We search the antithetical ground, along with those sharing our problem.

Obviously we are not talking about 'art' alone, nor about reality alone.



photo: Peter Dudar

Art (culture) is an integral part of our consciousness of reality.

When we are talking about behavioural and social parameters, we are implying also other levels of reality: its economic structure, its ethics and its language of repression. The reality that we perceive and fight is the one that we encounter day to day, it is the contradictions that we recognize and require us to make a decision. This reality is validated by the relationships we maintain with other people and institutions, placing our role (11), within economical situations.

What interests us is the widening of the discussion to include further findings in the antithetical position to the dominant ideology.

Amerigo Marras

Notes:

1. The practice of segregation according to age, similar to the class segregation according to the division of labour, is the device used in modern societies which encourages the practice of compulsory 'training' or 'education' which society forces upon each individual during his/her lifetime. See, for example, the writings of Ivan Illich.

2. See TRA, Milan, Spring issue, 1977, Special Canada, and also Studio International, Feb., 1977, article by Jennifer Oille. Her report has been compiled from a distance without first-hand investigation of the situation and is therefore inaccurate and out of date.

3. See activity and position of former Art & Language (U.S.) in particular THE FOX, 1, 2, & 3 (1975-76).

4. It is interesting to note that 'artists' consciousness about issues like feminism, gay rights, and social analysis are surfacing in art journals and major 'art' events rather late, when the struggle and the public demonstrations have already modified the mass consciousness, with little support by the art community and the vanguard class when the transformation was occurring. Note the persistent lack of actual involve-

ment by the art vanguard even today, revealed by the language adopted in 'exhibitions' such as the recent 'Social criticism and art practice' at the San Francisco Art Institute, August, 1977, where the artists do not implement a 'social practice', but an 'art practice'.

5. Characteristic of the perspective artists have of themselves, is their response to invitations to be involved in 'gallery' situations by asking for information about the 'size' and the physical make-up of the space, by requiring historical information about the previous activity of the space, and by giving credentials such as 'reviews' and newspaper coverage on their own behalf.

6. During the International Performance Series in Bologna, June 1-6, 1977, all the artists participating to the events were either not aware or showed no response to the bloody events occurring in the city of Bologna which left one student killed by the police just outside the doors where the performances were taking place. The artists' refusal to understand the local situation typifies the classical neutrality of the art world towards the human condition, limiting human experience to an aesthetic or visual game playing.

7. See the persistent presence of U.S. based art periodicals outside the U.S., in particular ARTFORUM, ART IN AMERICA, ARTS MAGAZINE.

8. H. Marcuse, ONE DIMENSIONAL MAN, Beacon, 1964.

9. This includes the spectrum from the Italian left wing students, fighting in Bologna; the artists fighting the Pompidou Centre in Paris; isolated artists in Czechoslovakia and Hungary; Argentinian artists who have abandoned their discipline to help the fighting in the countryside.

10. See Tom Wolfe's article "The printed Word" in HARPER'S, 1975.

11. See ART COMMUNICATION EDITION, as the ongoing manifestation of the growth and the information over which we have no control.



photo: Lily Chiro

THOUGHTS OF STAMMHEIM

As the 30th anniversary of the foundation of the Federal Republic of Germany draws near, fewer references are being made to its economic miracle (*Wirtschaftswunder*) of the post war years. While most western countries still suffer from the economic woes brought on by the 1973 oil embargo, West Germans are presently basking in the comforts of having an unemployment rate of 4.4%, accompanied with an inflation figure below 4%. One of the more visible effects of this economic (& political) security has been a re-emergence of the chauvinism and superciliousness for which Germans have long been famous. This was typified in the last election by the campaign slogan of Chancellor Schmitt, "The Federal Republic -- a Model for Europe".

But this autumn Germany was momentarily stunned. Following the assassinations of the Federal Republic's chief prosecutor Siegfried Buback, Dresdner Bank head Juergen Ponto and the president of the manufacturers' association Hans Martin Schleyer, shock waves shot throughout the country. How is it possible that a handful of their own children could declare war on the very society in which they had been raised? What seemed to disturb West Germans most was the attack on their pride, a pride in the society which has offered the highest standard of living and "constitutional freedom" in German history. After all the conditions in Germany can hardly be compared with those of Vietnam or Bolivia.

Naturally the most languid attempts were made by the official press to analyze the problem. While ethnocentrically refusing to shoulder the real blame, West Germans seemed quite content to hang up whipping-boys like Marcuse or make hackneyed references to the failure of the 60's revolution. Rather than pointing to the problems and contradictions within German society, officials have begun to use this recent 'crisis' as justification for tough measures against radical left dissidence. These measures, as we shall soon see, are simply another example of what Dahrendorf called the German "tendency to seek out authoritative and substantive rather than tentative and formal solutions."

In order to develop an overview of the problems and contradictions within modern German society, it is necessary to begin with the German re-constitution of 1949. At this time West Germany undertook the election of its first *Bundestag* (national assembly) under the leadership of Konrad Adenauer. Adenauer, an ex-mayor of Cologne who remained unscathed by the Nazi era, zealously undertook the task of not only rebuilding the economy, but also the problems of overcoming the Nazi past; coping with the massive influx of refugees and the protection of a fragile

Although economic growth progressed at a miraculous rate, the inherent contradictions plagued Bonn from the beginning. Quite aware of the foreign sensitivity on the question of Nazism and war criminals, Adenauer began reconciliation with repatriation payment to Israel. The problems arose when Adenauer began to accept ex-Nazis, whom he considered trustworthy, in high government posts. Protests against this practice became particularly vehement with the appointments of Hans Globke to the Chancellors Dept. and Theodor Oberlander as Minister of All-German Affairs.

Despite the pervading memory of the failure of the Weimar Republic and the Nazi era hanging ominously over, 1952 saw the re-emergence of Nazism in the form of the Socialist Reich Party (SRP). As a result of foreign criticism, Bonn was soon forced to implement the first of many measures which would remove all potentially dangerous opponents. The second of such measures occurred in 1956 with the banning of the Communist Party of Germany (KPD).

Adenauer's darkest moment occurred in 1962 during the notorious "Spiegel Affair". After the publication of an article which criticized German defence policy, the magazine's offices were raided with the auspices of Defence Minister Strauss. After the raid and the arrest of several members of the magazine's staff, a bitter debate arose in the legislature. The Opposition's outrage was followed by the public discrediting of several senior members of the Government, including Adenauer himself. Allegations of Gestapo methods and fascistic attacks on democratic rights, supported the call for the Government's resignation. The most significant aspect of the whole affair was Adenauer's unruffled indifference.

As in most universities during the 60's, German students took to the streets. The revolution was on! A backlash resulted in the revival of the neo-fascist National Democratic Party. 1968 brought in riots and protests, which almost brought down the French Government. Law and order became the major issue. Bonn retaliated once again, this time with the infamous 'Extremist Act' which immediately provoked public protest.

In the meantime, misguided youth began to realize that revolution was more than peace marches, sit-ins and getting high. Real change demands unpleasant inconveniences, such as getting killed. Hence, the students rolled up their sleeping bags after the walpurgian binge, descended the sugar mountain and returned finally to peaceful suburbia.

Unlike other countries, however, German youth soon learned they would have to pay for their past indulgences. In an effort to prevent the repetition of such uprising, Bonn commenced to purge the educational system by implementing the controversial Employment Ban under the 'Decree on the Principles Governing the Question of Persons Employed in Public Functions Who are Hostile to the Constitution'. Under the ban all prospective government employees, be they teachers or social service applicants, are interrogated regarding their opinions on matters such as 'democracy in the Federal Republic' and the nature of the 'free enterprise system'. In the past five years over 50,000 citizens have been routinely checked, resulting in over 3,000 known employment bans. But bans have also been extended to the private sector via the circulation of blacklists, distributed by the 'Office for the Protection of the Constitution'.

The inevitable outcome of these restrictions were well articulated by Heinz Braun in his article entitled "Land of Employment Ban -- a Model for Europe?":

"In general, the political function of the employment ban is to sow an atmosphere of fear and intimidation so as to educate good conformists and hypocrites who are prepared to comply with any kind of orders; in the

case of school-teachers, there is an additional objective; to eliminate all committed democrats from the teaching profession, since their democratic alone makes them excessive 'security risk' as educators of the young."⁴

Fear has begun to run rampant in Germany among the few individuals who are still committed to social change. Lately this fear has been all the more reinforced by the apparent public swing to the far right. Revival of neo-fascist para-military organizations, the public infatuation with Nazi regalia and the controversial escape of convicted Nazi war criminal Herbert Kappler seem to support allegations of a "Fourth Reich".

At this point I would like to state that the object of this article was not to create anti-German hysteria. Rather, I have endeavored to articulate the extent to which the system will go in order to preserve the status quo. These dangers are inherent within any system and Canada is no exception. Our complacency about domestic policies such as the 1970 War Measures Act, the current R.C.M.P. scandal and the impending loss of 7,000 jobs in Sudbury only reflect the state of impotency to which we have been led. It was this same complacency that prompted the desperate at-

tacks by the Red Army Faction.

To repeat the words of a close friend, "I hate myself, as every rational man must, for we have been co-opted into a system on whose existence we are sustained." It is a system which thrives off the poverty and suffering of others, such as those people in Soweto, for with every sip of Paarl Sherry our hands are stained with more blood. As for a solution, I don't know, but perhaps Ulrike's final decision has already led the way.

NOTES:

1. Ralf Dahrendorf: *Society & Democracy in Germany* (1965), pg. 135.
2. Hans Globke participated in the writing of the 1935 Nuremberg race laws.
3. Theodor Oberlander was a leading member of the NSDAP and from 1939-45 was the Reichfuhrer of the east German provinces.
4. Heinz Brauh (member of the presidium of the Vereinigte Deutsche Studentenschaft), "Land of Employment Ban -- a Model for Europe", *World Student News*, vol. 31, No. 3, 1977.



from Atom Express, Goettingen, Germany

WAS IST KRIMINELL?

CULTURES/FRAGMENTS DE MUSÉE CONVERSATION AVEC ET ENTRE LES GARDIENS DU MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

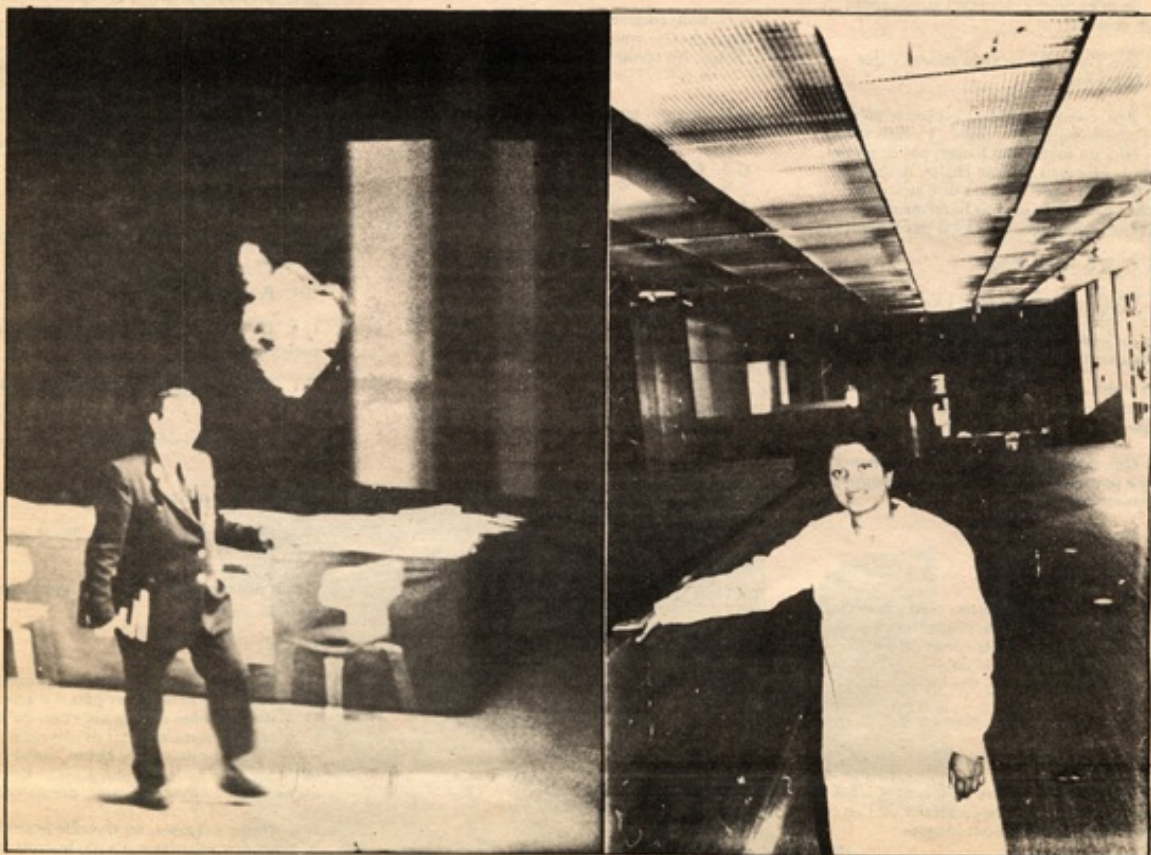


photo: Alexandre Gherban

Introduction sous forme de journal

3.10.1977

j'approche un gardien, micro à la main, et lui pose la première question. Réponse: "monsieur, je n'ai pas le droit de vous parler, il faut avoir l'autorisation du chef du personnel, pour ça". je vais voir le chef du personnel en question, qui decline toute responsabilité, et me conduit au bureau où siègent ses propres chefs. eux non plus ne peuvent pas décider, il faut voir pour ça la biennale de paris, qui occupe à ce moment les salles du musée. après avoir expliqué ce que je veux, à la secrétaire de georges boudaille, j'attends sa réponse, qui m'est donnée dans l'après midi du même jour, et selon laquelle je dois voir le conservateur en chef du musée, jacques lassaigne.

4.10.1977

je parle à madame antonios, qui va parler à jacques lassaigne.

5.10.1977

madame antonios me communique l'accord verbal de jacques lassaigne. j'explique que pour que je puisse faire les interviews tranquillement, il me faudra un papier écrit, contenant l'accord de jacques lassaigne, madame antonios va poser la question à jacques lassaigne.

6.10.1977

madame antonios me communique le refus de jacques lassaigne de me donner quoi que ce soit d'écrit. je proteste. je suis orienté vers une autre secrétaire de jacques lassaigne, à laquelle je dois réexpliquer toute la situation et qui va consulter de nouveau jacques lassaigne.

7.10.1977

je rappelle, on me communique le refus de

jacques lassaigne de me donner un permis écrit pour interviewer les gardiens du musée, et cela sans aucune justification. je réexplique le nécessité de ce papier par rapport aux divers chef de personnel. on me donne la réponse suivante: "écoutez monsieur, on ne peut rien vous donner, tant pis, vous ne faites pas le travail, aurevoir."

10.10.1977

je fais l'interview sans aucune autorisation écrite.

22.11.1977

il est important de remarquer de quelle manière cette institution culturelle facilite un certain type de travail artistique.

(dans le texte qui suit, j'ai utilisé les abréviations suivantes: A.G. = Alexandre Gherban; G.x = gardien no x, le numéro étant donné par l'ordre dans lequel j'ai fait l'interview des divers gardiens).

A.G. Bonjour ma dame, vous travaillez ici depuis longtemps?

G.I. Oui, ça fait 4 ans.

A.G. C'est long. Vous avez du une raison particulière pour prendre ce travail, ou pour vous c'est un travail comme n'importe quel autre?

G.I. Comment?

A.G. Pour vous ce travail, c'est un travail comme n'importe quel autre?

G.I. Non. On travaille du matin jusqu'au soir.

A.G. Ah oui. Et vous aimez ce qu'on fait ici?

G.I. Mm?

A.G. Vous aimez ce qu'on fait ici?

G.I. Un peu, oui.

A.G. Il y a quelque chose comme ça que vous aimez en particulier?

G.I. Enfin, j'aime beaucoup les tableaux. J'aime bien les tableaux très vivants, tous comme ça.

A.G. Là où il y a beaucoup de couleurs?

G.I. Oui, voilà. J'aime beaucoup les couleurs mélangées, comme de l'autre côté, là (montre une salle où il y a des grandes toiles). Et puis en bas, au rez-de chaussée, c'est plus vivant aussi.

A.G. Et les films vidéo, les films sur les télévisions, vous aimez?

G.I. Oui, j'aime les films aussi.

—arrive le chef no. 1. (C.I.)

A.G. Vous travaillez depuis longtemps ici monsieur?

C.I. 11 ans.

A.G. Vous avez vu beaucoup de choses ici.

C.I. Beaucoup d'ennuis.

A.G. Il y a quelque chose qui vous a plu en particulier?

—il s'éloigne en disant: "ça va, ça va".—

A.G. Bonjour monsieur, vous avez envie de parler un peu avec moi?

G.2. Oh non. J'ai pas le temps. Je travaille,

la. Je travaille.

A.G. Oui je vois bien, mais je vous ai demandé si vous vouliez discuter un peu avec moi.

G.2. Ah non, là je suis sur ma tournée et..., je fais mon travail, quoi.

A.G. Bon, d'accord.

G.2. Je m'excuse, monsieur, j'aurais voulu parler, mais, hé...

A.G. Oui, j'ai compris; vous aimez ce que vous faites ici?

G.2. Ben, comme métier, c'est pas le métier que j'aurais voulu faire, mais... J'aurais mieux aimé faire un métier qui bouge, pas ce métier de, de..., être assis sur une chaise, deux, trois fois, puis être assis, puis... à dire aux gens touchez pas trente six fois la même chose à longueur de journée, mais c'est pas tellement...

A.G. C'est ennuyeux, non?

G.2. C'est un métier pour... c'est un métier pour... euh... c'est un peu réservé, c'est pas pour un jeune. D'ailleurs, maintenant, ils embauchent tout, des jeunes, ou des vieux, comme des noirs, comme des hindoux, comme des... alors on est très mélangés... Et puis chaque métier a ses inconvénients.

A.G. Oui, mais vous êtes dans une ambiance un peu particulière, il y a des choses comme ça autour de vous.

G.2. Ben oui, ben oui.

A.G. Vous vous en foutez.

G.2. Ben, vous savez, des fois c'est pas drôle, on est toujours surveillés; vous savez, quand c'est pas les chefs, c'est la conservation en haut qui nous surveille, le public nous demande des tas de choses, des tas de trucs...

A.G. Oui c'est pas drôle, mais il y a...

G.2. Il y a de beaux tableaux à voir, mais c'est un métier où, c'est un métier sédentaire, quoi. Un métier où tu es toujours assis, moi j'aurais mieux aimé faire un métier où l'on bouge, ici les journées sont longues.

A.G. C'est long, et en plus, je ne sais si vous pouvez parler tellement.

G.2. Et puis dimanche et samedi on travaille, et puis, et... on n'a que le lundi et le mardi... alors on est payés en heures supplémentaires, mais t'as qu'un jour pour te reposer, alors c'est pas tellement...

A.G. Pour les vacances, vous avez un mois?

G.2. Un mois où tu peux buller, mais dans d'autres musées tu ne peux pas tellement, alors... c'est suivant le service, on peut pas choisir, bon, t'as pris le mois d'août, des fois ils te changent, tu vois, parce que, souvent t'es malade... T'est payé, d'accord, mais... ils sont... C'est l'inconvénient du métier. Il vaut mieux faire ça que de rester chez soi et puis... rester chez soi et puis... puisque là au moins tu touches au moins ta paye au fin du mois. Rester chez soi et puis aller pointer chaque 15 jours, mais je le connais, le chômage. Alors, j'aime mieux rester là, moi. Mais je trouve que c'est un métier de fainéant pour moi

(rires)

A.G. A part ça, il y a des choses qui vous plaisent?

G.2. Ah oui, oui, c'est pas très beaux, ça; la salle à côté, c'est vraiment affreux. Ils mettent n'importe quoi. C'est vraiment n'importe quoi... Il y a des photos pornographiques, tu vois ça tous les jours si tu vas au cinéma, alors... Sinon, des fois c'est pas mal... Il y a le permanent en bas, mais là il est fermé, lundi, mardi il est fermé... Mais sinon, il y a des gros tableaux. Des fois on a des roulements, mais des fois, on a un dimanche par-ci, par-là, mais c'est tout.

A.G. Vous vous reposez combien dans la mois?

G.2. Ben je me repose... On a un mois où on peut prendre, si on veut on peut prendre... on peut cumuler, mais... ça dépend, il y a des jours où d'autres sont malades, donc il y a des

jours à prendre et tout...

A.G. Vous pensez changer ce métier-là, vous pensez vous en aller?

G.2. Changer. Changer c'est difficile, si je me licencie, il faut que je me remette au chômage, alors... Il vaut mieux rester là et puis attendre la retraite... C'est dur de trouver du travail même pour ceux qui ont des diplômes.

A.G. Bon; comme je vois un de vos chefs approcher, je voudrais pas vous causer des ennuis. Au revoir.

A.G. Bonjour madame. J'aimerais vous poser quel que questions.

G.3. Pourquoi?

A.G. Ben comme ça, pour moi. Vous voyez, je suis artiste et je fais des discussions avec les gardiens de musée.

G.3. Non.

A.G. Vous n'avez pas envie de parler?

G.3. Non.

A.G. Bonjour madame. Vous avez envie de parler un peu avec moi?

G.4. —geste: non—

A.G. Bonjour madame, vous travaillez ici?

G.5. Oui, je travaille ici.

A.G. Vous êtes gardienne, n'est-ce pas?

G.5. Je suis gardienne.

A.G. Depuis longtemps? Vous travaillez depuis longtemps ici?

G.5. Depuis 6 mois.

A.G. 6 mois.

G.5. Pour qui interviewez? Pour quel pays?

A.G. Pour aucun pays, à titre personnel.

G.5. Alors, pourquoi m'interviewer moi, il faut que je demande l'autorisation à mon chef, si j'ai le droit de, euh, de répondre à vos questions. Moi je ne peux pas parler toute seule.

A.G. Vous avez le droit parce que j'ai l'autorisation de la conservation du musée.

G.5. Mais moi, j'ai pas demandé à mes chefs de, d'interviewer, de que vous m'interviewez, il faut que je... demande à mes chefs, eh, je peux pas vous parler comme ça!

A.G. D'accord. Il faut donc que le chef vous donne l'autorisation.

G.5. A moi, il faut que mon chef me donne l'autorisation. Quelles questions voulez vous me poser?

A.G. Ben, je sais pas, sur.

G.5. Ça fait 6 mois que je travaille.

A.G. Et ça vous plaît comme métier?

G.5. Oui, très bien. Attendez, vous permettez. Si vous m'interviewez, il faut que je demande la permission.

A.G. Oui, si vous voulez, bien sûr.

G.5. Il faut que je demande la permission au chef. J'ai pas le droit de parler toute seule.

—approche le chef no 2 (C.2.)—

C.2. Qu'est ce qu'il y a? que...?

G.5. Il est en train, il veut m'interviewer!

C.2. Non, non, non, il faut demander—conservation.

A.G. Oui, mais j'ai l'autorisation.

C.2. Le papier!

A.G. Je n'ai pas de papier.

C.2. Moi, il me faut donner, il faut me montrer ça, le chef là-bas—après, partout, qu'on, vous promener partout, il faut donner l'autorisation, le chef là-bas, le chef principal. Merci, tout à l'heure.

—la gardienne no 1 s'approche—

G.1. On n'est pas bien payés ici... 2000 francs

G.1. On n'est pas bien payés ici... 2000 francs par mois. Alors c'est pas suffisant, parce qu'on travaille le matin jusqu'au soir et le samedi et le dimanche encore, le dimanche n'est pas payé... 32 francs, 35 francs par dimanche.

A.G. Par dimanche, pour toute la journée? Toute la journée. C'est pas payé.

—G.5. s'approche—

G.5. On n'a pas le droit de parler, sans permission.

G.1. Permission de qui?

G.5. Du chef, en tout cas, on ne peut pas parler comme ça.

G.1. Mais non, mais non, mais nous ne sommes pas des esclaves!

G.6. On est des esclaves alors? —se forme un groupe—

G.1. Je peux parler à n'importe qui.

G.5. Oui, mais ça, ça c'est en direct, ça!

G.1. Et alors! Il faut justement dire tout ce qu'on pense. Voilà.

G.5. Et alors, parlez!

G.1. Parce qu'il y a beaucoup de choses qui se passent dans le musée et puis il y a beaucoup de personnes dans la direction qu'il ne le savent pas, normalement ils devraient le savoir. Il y a beaucoup de choses qui se font et la direction ne le sait pas, alors... Parce qu'on touche même pas assez, normalement.

G.6. On ne pas assez, on travaille le samedi et le dimanche, et puis on n'a pas le droit de parler.

G.5. Oui, mais ça c'est pas une question du musée, c'est sur l'exposition que le monsieur veut parler. C'est pas sur nos droits!

A.G. Non, non, je veux parler avec vous comme ça, sur tout, et pas sur quelque chose de particulier, qui...

G.6. Si ça vous plaît (rires).

G.5. Ah non, moi, pour ma part, c'est un travail qui me plaît, maintenant il

G.1. Enfin, ça plaît surtout aux gens qui sont âgés, des gens comme madame.

G.5. Je ne suis pas vieille, moi.

G.1. (rires) Parce que ça vous est égal de travailler le samedi, mais moi, ça m'intéresse pas; il y a qui veulent aller danser le samedi.

G.5. Ah moi, je suis veuve, je ne peux pas danser, alors.

G.1. Mais nous, les jeunes.

G.5. Ben, les problèmes de chacun ne sont pas.

G.6. Sont pas les mêmes.

G.5. Vous, vous parlez pour vous, moi, ça m'est égal de travailler, j'ai perdu mon mari, je veux pas aller valser.

A.G. Il y a l'histoire de la paye qui est importante.

G.1. Justement.

G.5. Enfin, ça...

G.6. Tu touches assez d'argent, tu touches même trop, peut-être?

G.5. Je touche assez d'argent? Je touche pour vivre. Je ne gagne pas des milles et des cents, mais je gagne suffisamment pour vivre.

G.6. Tu te contentes de peu, quoi! C'est ça? (rires)

G.5. Aaaaa...

G.6. Tu as bien raison. Tu as bien raison. (rires)

G.5. Moi je sais pas, moi, je peux rien dire. On nous exploite pas, eh, je pense pas!

G.1. Moi, dis-donc, moi, on m'exploite, moi, alors oh là là!

G.5. Eh oui, vous regardez vos problèmes, moi je regarde les miens. Moi je travaille, je dis, merci mon dieu, eh!

G.1. C'est tout?

G.5. Maintenant vous voulez avoir d'autres problèmes, alors, ça c'est à vous, ça c'est à vous de voir. Moi je ne peux pas parler de ça! Moi je ne peux pas parler de ça!

G.6. Tu ne vois pas les choses comme nous.

G.5. Vous, vous avez votre mari et votre paye. Ça fait deux salaires. Moi, je suis toute seule à travailler, je fais vivre ma fille.

G.1. Parce que vous voulez.

G.5. Eh?

G.1. Parce que vous voulez.

G.5. Ah, parce que je veux? Ah oui, je perd mon mari pour que je me refasse une vie!

G.1. Mais biensûr.

G.6. (rit).

G.5. Alors là, je préfère arrêter de parler.

G.1. Vous êtes jeune, vous êtes belle, vous.

G.5. Je suis très bien, vous avez parfaitement raison, mais c'est moi qui ne veux pas d'autre mari, voilà, c'est tout.

G.1. Mais il ne faut pas dire que "j'ai eu un mari et il m'a fait peur"!

G.5. Non, c'est... Je, je ne veux pas. Je ne veux pas, je ne veux pas.

G.1. Ma mère, elle a perdu son mari et voilà, elle a un autre mari.

G.6. Parce que ça lui plaisait.

G.5. Il était trop gentil mon mari, alors j'ai peur de tomber mal, d'avoir un autre homme et de tomber mal. Il avait tout pour lui, mon pauvre mari. C'est pour ça que je ne veux pas me remarier? Et puis ça, ça c'est personnel. Ça c'est des choses qu'on ne doit pas dire.

G.6. Il y a tout dans la phrase (rires).

—le groupe se disperse—.

G.1. Il y a beaucoup qui ont répondu?

A.G. Non, il n'y a pas beaucoup, il y a 2 ou 3 qui ont refusé. Il y a le monsieur, assis sur la chaise, qui a beaucoup parlé, et puis vous, ça va, c'est déjà pas mal.

G.1. Il y a surtout l'augmentation. Surtout pour le dimanche. Normalement, on devrait avoir un week-end, même deux week ends par mois. On peut rester avec non parents, la famille à la maison. Nous on travaille ici, le mari est seul à la maison. Alors c'est pas intéressant, et le lundi, le mardi tout le monde travaille, on ne peut pas aller chez les parents. Puisque les parents travaillent le lundi et le mardi. Et le samedi et le dimanche tout le monde est à la maison, et nous sommes ici, et on fait même pas 2000 francs par mois. On surveille les choses très très chères, des choses qui coûtent très très cher, alors on n'est payés assez. Et puis nous sommes toujours suivis par des chefs. On est pire que les militaires, ici! Les militaires même ont un moment pour la parole. On a pas le droit à la discussion, si on discute, comme ça, voilà le chef tout de suite, et tout le monde à leur postes.

Alexandre Gherban



photo: Alexandre Gherban

NO BUTTER, NO BUTTER, NO BUTTER: CEAC DRY HUMPS THE AUDIENCE. MOTOR CITY MEETS CEAC: A CONFRONTATION WITH SEARING ANARCHO-FAGGOTRY. ENCOURAGING YONI CONSCIOUSNESS. HETERO CLONES FOR GAY CONSUMPTION: THE AUDIENCE AS SURROGATE SEX VICTIM. WARM IT UP BEFORE YOU EAT IT: MOTOR CITY GETS CRAMPS AND GOES HOME.

They didn't like the wine. The music gave them cramps. They weren't even damp, let alone wet. Bruce was describing brief encounters between consenting adults while CEAC agents dry humped the audience. Alienation was a little bit rampant.

The profound experience of alienation: the alienation of faggots and artists. Dostoevsky's *NOTES FROM UNDERGROUND* is a classic work of alienation. It succeeds in transcending alienation not by the use of an appealing lubricant but by that act of love and seduction that creates a work of art, that opens us each like a flower, that makes us receptive. Art puts the yoni in the impenetrable brick wall, the crack in the mammon's egg.

We dream of an art that emerges from love and a sense of beauty rather than from a sense of alienation.

There is titillation derived from alienating people as you have been alienated by them. Such an art is impotent and spiteful.

The audience is getting nervous and sore, and CEAC asks, "What is your ideological base? What is the source of your alienation?" If anyone bothered to answer they might have said they were alienated by the image of impersonal sex, by the incompetent foreplay and lack of a lubricant, and by the violence done to their privacy.

If an audience is not to feel righteous in its alienation, then seduction is necessary. An audience not given a resolution will not understand the pettiness of its alienation. An audience not seduced will entrench itself. Who has time for a lousy lover.

One effect of this alienation was that some of the most attentive in the audience, feeling insulted and abused, concluded that CEAC was concerned with a cold, voyeuristic, Warholian observation of behaviour. That is to say, any political stance was lost on the audience.

MOTOR CITY MEETS CEAC: RADICAL ANARCHO-FAGGOTS IN HOSTILITY AND AGGRESSION INSINUATE THEIR ALIENATION ON COMPLACENT BOVINE AUDIENCE.

CEAC is an institution in power, and therefore dangerous. Solidarity is rarely a communion and commonly a retreat into fear and alienation, a block with which to wield power: ideology as corporate alienation. The projection of violence is not altruistic but masturbatory and adolescent. The STRIKE image of CEAC is as much adolescent and masturbatory as altruistic: an expression of private violence.

If art is about communication rather than self expression then the expression of personal alienation is a jerk off. Marxist closets, anarchist closets, art closets, cosmic closets: they stink of jerk off.

The alien does not wish to be assimilated. His alienation is his identity.

Music was provided by the Curse. To say that punk rock (in its Toronto incarnation) is petty bourgeois alienation is not to say that it is not real alienation, only that it is as flaccid, indulged, and tepid as the bourgeoisie. It is difficult to understand why CEAC aligns itself with such insipid forms. The binding clause appears to be alienation.

ANOTHER GANG OF SKINNER BOX HOODLUMS OUT TO PASS ON THEIR PROGRAMMING.

The alien neither understands nor desires a

resolution. A resolution would alienate him. Any part of the alien that is assimilated by the establishment becomes foreign to him. The alien does not wish the acceptance of the establishment, he wishes to re-structure the establishment on his own terms.

Every artist not being warmed by the narcotic embrace of the bourgeoisie is prone to alienation from those who are. In our hearts we are all junkies: we want to go home. Though we may take pride in our alienation, flaunt it, we still resent those who have resolved it, by whatever means.

There is always an establishment and always aggressing aliens.

Next Gerard spoke negatively, ate cake, vomited, ate his vomit and chased the audience around the room. In a later interview he claimed to have been trained by a James Dean clone-reject from Captain Videos mondo-revival factory. Then he got hired by that nazi with a club foot fetish, you know, the one that got a Canada Council grant for discipline, precision, and good diction. . . .

And the nerve of those aliens: they imagine, like every ideological idiot in the past, that they are in possession of an ideological sense that will be the final resolution, once they overthrow the opposition, once they become the establishment, imagining that their failure will not be as complete and pitiful as that of the last establishment: once again justifying violence out of pride. Precious egos in political and cosmic closets.

It is a mistake to believe that we are alienated by ideological differences, by different learnings. Ideologies only transfer our alienation, relocating our skin, our fear and our violence. Our skin is the source of our alienation and our skin is not learned.

A child's memory is of the skin's absence, and therefore of alienation's absence. As adults we necessarily embrace our skins and our alienation: to resent the skin is to exacerbate it.

We are to become as little children. That is, we are to embrace the spirit, the skin's absence. But the complexity of adult behaviour is not abnormal or perverted, it is a dealing with the reality of alienation, the skin. The adult may transcend the flesh, not by 'normal behaviour' as defined by the child, but by art and artifice.

THE REDEMPTION OF CEAC: A MASTERPIECE FOR MURDER CITY. FROM FEAR AND ALIENATION TO TEARS AND TRAGEDY. TWO SOLITUDES ACHE FOR SOLIDARITY, AGAIN, AND AGAIN. MY HEART BREAKS FOR YOU, AND YOU AND OH, FOR ME. BEAUTY FEELS HER FIRST PANGS FOR THE BEAST. FAITH, LIKE A JACKAL, PICKS UP THE BONES. CEAC LIMPS TO THE KINGDOM OF HEAVEN.

The back room of Alvin's Finer Delicatessen is alive with revisionist mutterings about behaviour modification in the hands of the haviour modification in the hands of the wrong people. Most of the audience has long since left. Ron, eyes bloodshot and bulging, is attempting to entice the audience to gather around him, to come as little children. He has a story to tell. He wants to tell us that we must become as little children. The audience is hallucinating dada monsters, sex maniacs, purveyors of gratuitous violence. He continues to appeal, his voice hovering somewhere

between sneer and hope, supplication and threat. No one is moving, and he gives it up.

LET THE LITTLE CHILDREN COME UNTO ME: OR LENNY SNUFFS ANOTHER MOUSE.

But perhaps now, the audience's heart is breaking. Yes, yes, we do want to be as little children: but oh, look what you've done to us. We've been trained: skinner box monsters, acting from skinner box wisdom. Toronto's gang of skinner box hoodlums has bequeathed its programming on Detroit.

But the alienation of the audience is no longer righteous and hostile, it is tragic and ashamed. Alienation is recognized as universal tragedy. A violence that we all share in brings us together, makes of us conspirators, brethren. The two solitudes ache for one another: the Motor City Princess feels her first pangs for the Beast, and sheds a tear. Now ain't that a miracle, ain't that a masterpiece?

YOU PUKED ON MY FLOOR AND FOULLED MY LIFE, YOU BUGGERED MY SON AND DEGRADED MY WIFE: BUT YES, OH YES, I DO LOVE YOU, AND I'LL REMEMBER YOU ALWAYS. . . .

Faith, like a jackal, picks up the bones, still hoping for love.

But probably I'm dreaming. This audience is about as yoni as a parking lot, as a car accident: as a bucket full of glass. . . .

Anyway, enter the Buddha, hope for the survivors. The proud and the sure, the liberal and the rational, have all gone home. The lame shall enter first.

RADICAL NEO BUDDHISM: LILIES IN THE COSMIC CLOSET.

The Buddha has learned to program the world as it programs her. The Buddha has learned to project the world as it projects her. The Buddha understands herself to be both parent and child, bound to the world in a MARRIAGE WHOSE INTIMACY precludes the concepts of violence and alienation.

The Buddha wants to know: how may we do violence to our audience's world-myth, their belief in and attachment to the material world without fomenting a reactionary alienation, without entrenching the audience in their materialist ideologies, congealing and reinforcing the solidity and opacity of their world view: without clotting their blood?

There is no answer because every world view is false, another false congealing, a retreat into impenetrable surface and alienation. Both love and war are an exacerbation of surface, copulation: but war also consolidates and congeals the opposing bodies and love of the flesh never succeeds in its attempts at union.

The solution is not of this world. The solution is of that spirit which uses us as a mouthpiece through which to howl. The solution is in the praise of that spirit, in a recognition of the violence we do that spirit by maintaining our flesh, and by the realization that we have been provided and blessed with an inclination to love: as the only tool availing us a possible redemption of the flesh.

A preoccupation with love, concerned as it is with our live's wholeness, with communion and communication, can make of our lives a miracle. A preoccupation with the split, the flesh, with matter and the skin's surface, is by its nature counter productive: it is a preoccupation with alienation, the clockwork unfolding of death.

Tom Dean.

VARIOUS WAYS IN WHICH CHARLOTTE HILDEBRAND AND LE GROUPE DE LA PLACE ROYALE (AND ETC.) REFLECT THE DISEASED STATE OF CANADIAN DANCE



collage: Peter Dudar

(Disease: An abnormal condition of an organism or part, esp. as a consequence of infection, inherent weakness or environmental stress, that impairs normal physiological functioning.

Infection: Invasion of a bodily part by pathogenic microorganisms.

Invade: 1. To enter by force in order to conquer or overrun 2. To encroach or intrude upon 3. To infest 4. To enter and spread harm through.)

OR, COMMENTARIES DERIVED FROM THE SELECTION OF PERFORMERS FOR "LOOKING AT DANCE-LIVE" AT THE ART GALLERY OF ONTARIO

("This program was never intended as a survey of Canadian dance. As a matter of fact, the Canadian inclusions were strictly gratuitous, uh...." "Listen, we're funded primarily by the government of Canada; it's our responsibility to throw in a couple of Canadian acts." STRICTLY HYPOTHETICAL STATEMENTS)

Let me make my position on dance clear. I hate it. That's why I'm trying to replace it with something else. The dancer prototype is perfectly described in this passage from HAGAKURE by Jocho Yamamoto (written in the early 1600's in reference to Samurai):

"A man who earns a reputation for being skilled at a technical art is idiotic. Because of his foolishness in concentrating his energies on one thing, he has become good at it by refusing to think of anything else. Such a person is of no use at all."

Le Groupe de la Place Royale embody this concept (along with the National Ballet, Toronto Dance The-

atre, etc.) The administrators of these organizations have one motivation: MONEY (and the power which its possession implies). THAT'S ALL. Anything else they say is SHIT.

Anyway, before diverging too far, I should state that this is intended as a general overview of dancey things and not a comprehensive review of the A.G.O. dance series.

(Interesting, the selection, though - two-thirds of the program consisted of foreigners.)

I only went to the performances with the Canadian group Le Groupe de la Place Royale; and the American, Charlotte Hildebrand. Trisha Brown I'd seen a couple of times in the United States previously.

I have to diverge here. The following are general instructions on how to form a New York style avant-garde dance group. First of all, it's best to be born in the States. For, unlike Americans arriving here, a Canadian has absolutely no rights, privileges, or access to government funding. In Canada, however, you can feel free to lift American ideas indiscriminately since their style is not yet firmly entrenched here. Take a few classes with Merce Cunningham or one of his former students—that's a must. You have to be a girl (though a trendy variation here is to throw in a little Steve Paxton type contact improvisation)—do try to keep your figure nice and trim—the cuter you are, the better. Devise a series of moves particularly suitable for your body, and put them together in such a way that your dance will have a structured look (it's the keep them counting approach). That's important because you really don't have anything else to communicate. (Though there is the Yvonne Rainer variation in

which you throw in allusions as to how fucked up your love life is.) Now find a group of girls who don't look nearly as good as you do, or move as well—and have them memorize your repertoire of moves. Don't worry, they won't be in your league in luring audience attention.

Now, the look: recognizably dancey, you know, maybe leotards and terry cloth pants (as a rule, everyone should wear matching outfits), and maybe running shoes. After all, Twyla Tharp is into Adidas, you know.

Neat and austere—that's what you're striving for. (Admittedly, there is the Meredith Monk variation, heavy on theatre. Consider voice lessons for you and your crew.) Some makeup would look good under the lights.

Study up on Lucinda Childs, the aforementioned Trisha Brown, Laura Dean, and so on. (If you were American and had their earning potential, you might even be taken on by Performing Arts Services in Westbeth, their mutual manager.) Be a bit disdainful of Twyla Tharp since everyone knows she's sold out.

But, about Trisha Brown specifically. Remember the article about Trisha in *Artscanada* a couple of years back. *Artscanada*, huh? Anyway, on the night of her performance of the same old stuff she's been doing for years it was a question of either going or watching the Shanghai Ballet who at least seem to have a good reason to be doing what they're doing, on television. So I didn't go.

Maybe I should put things in order. Trisha (nice, my career was supported by my mother, upper middle/bourgeois class name) wasn't first on the program. David Earle, Danny Grossman (New York, American), and members of the Toronto Dance Theatre were first. As you might well guess from my intro, I gave up on them I don't know how many years ago. Actually I should partially credit them with confirming my decision to get involved with choreography. It was an "anything I can think of has to be better than this," reaction.

Danny Grossman—yes, well last time I saw him he was sucking up to an Ontario Arts Council officer to stomach-wrenching excess. I'm sure he would have been on his knees, but the officer was a lady. I have this idea that a choreographer's everyday integrity in his work. So fuck Danny Grossman.

(BY THE WAY, I DON'T MEAN TO POINT HIM OUT AS AN UNUSUAL CASE.)

Next on the program: Sara Rudner (American), whoever she is. Apparently she danced with Twyla Tharp (note the running shoes in Sara's photo on the poster). Let's imagine this conversation:

—We could get Sara Rudner.

—Who's she?

—Well I don't know anything about her work, but according to her management, she used to be with Twyla Tharp.

—Well then, she must be good. Think we could get her for a thousand plus expenses?

I looked at her photo and thought, "a typical New York choreographer who gets a bunch of girls together

who don't look as good as...", then, "it's not really fair to assume all this from a god-damned photo". Never saw the performance though, it was sold out.

Speaking of sold out, the American Charlotte Hildebrand was on the next program with *Le Groupe de la etc.* Charlotte is the typical case of the American with insufficient talent to make it back home who comes to Canada where the derivations in her work aren't immediately recognizable by most.

(I know you're going to get pissed off at me for what I'm saying about you, Charlotte. But, fuck it, it's true.)

Charlotte's piece was basically the New York stereotype with mostly Meredith Monk variations. Cliche props: chair, television, hanging light bulbs (I wondered if she'd borrowed one of the light bulbs from Elizabeth Chitty who'd used a similar set-up a couple of years ago). A few leaps were thrown in to impress the audience. Badly done; ah, well. A few lines were recited with southern American accents: "When I was a young girl, I thought that love", sorry, it was more like, "When ah wuz ay...". (Basic Yvonne Rainer variation.) The most entertaining aspect of the piece was that a couple of the dancers with bigger tits than your standard dance model (refer to *Standard Female Dance Physique, 1977* by George Balanchine) tended to bounce quite a bit when they got moving—but, we're not supposed to notice this. The other part I liked was the flash of a car's headlights through a crack in the curtains. I think Charlotte could have improved the piece dramatically by turning the TV set around so the audience could watch it while she and the girls played around.

Some audience members applauded mildly at the end though they didn't know what the fuck was going on, but figured that there must have been something in it because it was programmed by the AGO, and in a place as big as the AGO they must know what they're doing.

I'd predicted earlier that strategically it was a bad move for Charlotte to be billed with *Le Groupe de la etc.* because they would outclass her technically, and audiences generally recognize and love technique. What distracted from the pleasurable element in *Le Groupe's* physical display was the fact that the piece was obviously choreographed and performed by morons. They played around and made funny noises like happy, carefree natives on an island somewhere in the South Pacific. It was sickening. Most of my acquaintances left, they COULD NOT TAKE IT. I forced myself to stay, thinking, "I can't believe how bad this is, but if I force myself to sit through it (and it went on, and on, and on), the more justified I can feel in wreaking vengeance. And these assholes deserve it.

By the way, *Le Groupe de la etc.* recently moved to Ottawa where the Canada Council is, and away from Montreal where the Quebecois are.

Anyway, back to the piece (I can't describe it in detail, I can't). Apparently it had cosmic implications, because as the performers exited, the choreographer kept saying things like, "Alpha Centauri is x zillion light years away, Andromeda is..." I wanted to say, "Jean Pierre Perrault is a jerkoff, and he's only several meters away." But, I didn't. I really regret that.

Some of those that remained applauded enthusiastically.

ly because they felt the rest of us couldn't appreciate "avant-garde" concepts. What a laugh.

BUT WITHOUT THESE CHANGES, QUEBEC—AS ALL THE REST OF CANADA—CANNOT AVOID BUT WITHOUT THESE CHANGES, QUEBEC—AS ALL THE REST OF CANADA—CANNOT AVOID HEADING TOWARD ANNEXATION TO THE UNITED STATES. ECONOMICALLY THIS ANNEXATION IS FOR ALL PRACTICAL PURPOSES ACCOMPLISHED. CULTURALLY THE PROCESS IS WELL UNDER WAY. POLITICALLY, IT IS ONLY A QUESTION OF TIME.

NO, THE CANADIAN UNITY CRISIS IS NOT CAUSED BY THE LEVESQUE GOVERNMENT, NOR BY QUEBECOIS NATIONALISM. IT IS THE RESULT OF THE COLONIZATION OF CANADA BY THE UNITED STATES.

Pierre Vallieres
U.S. 'colonialism' is more a threat to Canada than the PQ

Toronto Star, Nov 16/77

(To be continued)

PETER DUDAR



photo: Gerard Pao

LANDING IN ENEMY TERRITORY



photo: Len Hum

**IL DOSSIER DELLA NUOVA
CONTESTAZIONE, 1977**
edited by Felice Froio
published by Mursia, editore
via Tadino 29
Milano, Italy

The 'Dossier' presents in a chronological order the texts, statements, posters and leaflets with a radical tendency during the student revolt of '77 in Italy. The radical activity took place in Bologna, Milan, Rome, Florence, where the greatest confrontation with the police force and the reactionary institutions occurred. The student revolt of '77 was different from the one in '68. It dealt with the disastrous unemployment situation, class differentiation, the misuse/underuse of public buildings and housing. The new situation among the political files of the Italian government is also different now than it was in the '60's. The disaffection of the students towards the governing left created the ultra-leftism first, then denounced the 'left' as the collaborationist body to the right wing. The experience with the historical compromise to have to proceed along moderation and the support of a fundamentally capitalist system, in favor of the industrialists and the new bourgeoisie. The Italian youth are not concerned with delayed strategies, but they seek the immediate, day to day concreteness of reality, their needs and their survival, and not the ideological promise of an improved future. At this point there is no referent political ideology that can satisfy the pressure of reality, but the action that can modify social relationships. It is the urban guerrilla that has questioned the political effectiveness of traditional governmental structures. As Felice Froio briefly describes in his introduction to the documentation, the language used in these texts is more disturbing than the one of ordinary mass communication. As a social document of a politically evolved nation, the 'Dossier' is extremely important and we are glad that it exists.

MONTAGE: JOHN HEARTFIELD
vom Club Dada zur Arbeiter-illustrierten
Zeitung by Eckhard Siepmann, 1977
Elefant Press Galerie
Berlin/Hamburg

The frenzy of German acculturation by the western countries goes hand in hand with the historical digging of the vanguard subcultures as operating in the first half of the 20th century. John Heartfield's Montages, the object of this book, belong to the heroic period of German avantgardism: from Dada to the pre-war social realism. On a formal level Heartfield's collages, photomontages and illustrations, usually for radical and underground magazines, have represented some of the strongest political illustrations to-date, some of which 'celebrate' European tyrants. His illustrations were banned during Nazi Germany because they attacked directly the Nazi regime, the Fascism in Spain and Italy, and ideologically allied with Russian revolutionaries. The combination of slogans, photography and assemblage are manipulated by Heartfield in a genial manner to make a critical point powerfully clear, sometimes depicting the humour and the violence of fascist regimes. As a member of the Berlin/German Dada group he represents the most extreme committed artistic position of the quasi anarchic 'art' (sic) group that was Dadaism. Recommended for beginners and a must for school teachers.

UNFAIR TO YOUNG PEOPLE
A youth liberation pamphlet or how the
public schools got the way they are.
by Robert Peterson
published by Youth Liberation Press
2007 Washtenaw Avenue
Ann Arbor, MI 48104

In this booklet, 'Bob Peterson steps back into history to uncover the origins of our present day problems. His findings are illuminating. Mass public education emerged at about the same time as the giant corporations did—and it wasn't by coincidence. The corporations encouraged and molded the schools, as much as they could, to meet their own needs. Guidance counseling, the tracking system, junior high schools, and even recess were invented or manipulated to serve corporations, which needed a disciplined, obedient labor force. Today the corporations, aided by principals and school boards, are still at it.'

As few books have done so far, this booklet take the question 'Why are we socialized in a specific way? How are we socialized? What effect does it have on us as people and our society as a whole? And furthermore, what else does the school system do?'

Behavioural training starts at an early age.



FIFTH ESTATE
4403 Second Avenue
Detroit, MI 48201

Radical/anarchic tabloid mastering language, information on terrorism, with a humorous vein and cynicism. It declares in its December, 1977, editorial, the ideological stance has shifted from New Left to Maoism, from Anarchism to 'its current perspectives'. We hope that their influence can be felt in schools among younger readers. Its pages are filled with criticism as a fine art about repression and exploitative methods, whether through a 'Lottery system' that robs poorer people under the expectation of chance rewards, or prisons. Attempts to resolve such a system are reported in 'news' about teenagers trying to poison school principals or essays on 'punk rock'.

SCUM MANIFESTO
The Correct Edition, 1977
by Valerie Solanas

The Scum Manifesto is the 'Presentation of the rationale and program of action of SCUM (Society for Cutting Up Men), which will eliminate through sabotage all aspects of society not relevant to women (everything), bring about a complete female take-over, completely automate, eliminate the male sex and begin to create a far-out, funky female world.'

The thesis exposed is extremely powerful and controversial in the context of contemporary reality. Here are some of the statements from the text: 'To be male's to be deficient; emotionally limited; maleness is a deficiency disease and males are emotional cripples', 'After the elimination of money, there'll be no further need to kill men; they'll be stripped of the only power they have over psychologically independent females'.

Strategically SCUM proposes the disruption of the economy, by withdrawing from the labor force, and withdrawing from the consumer force which is replaced by looting. 'SCUM won't picket, demonstrate, march or strike to attempt to achieve its ends', 'if SCUM ever marches, it'll be over the President's face; if SCUM ever strikes, it'll be in the dark with six inch blades.'

If Marinetti's 'Futurist manifesto' in 1909 was the revolutionary text for the first half of the twentieth century, Valerie Solanas' SCUM is the polemical document for the second half of the twentieth century.

WIE ALLES ANFING
(How it all began) or the personal account of
a West German Urban Guerrilla
by Bommi Baumann, 1977
Pulp Press
Box 48806 Station Bental
Vancouver, Canada

'Others should understand why people take the road of armed struggle, how they come to it, how the seeds are planted, and what the emotions behind it are, what kind of considerations and psychic preconditions are needed to overcome the fear involved.'

The terrorist trend, sophisticated and 'effective' in its overcoming the fear of repressive social systems, is at our doorstep, ready to explode in all its rage. As a method, it lends itself to popular use, easy to improvise when required or needed. Barricades, squatting, disruptions and the refusal to cooperate with the bourgeois economic system are the traditional methods that the new generation adopts in the re-organization of self-designed societies. In **WIE ALLES ANFING**, we read the development from a conditioned Bommi Baumann to one that challenges an established political domination. Although the book lacks any manifestation of a clear 'programme' of intentions and even though Baumann uses a chauvinist late '60's male language that is a reflection of his own personal development, we still think that the gut response to reactionary power structures is made clear in the book.

The original German book was published by Trikont Verlag, Munich, in 1975 and confiscated by the German police. The repression exercised by the police happened, however, at a time when Germany had emerged as an economically powerful nation.

I DON'T KNOW IF YOU BELIEVE THIS COULD ACTUALLY HAPPEN IN THE ART GALLERY OF ONTARIO



Lily Eng and I had been scheduled to perform at 9:00pm on Thur Nov 17/77 at the AGO. We arrived —the programs read 9:30pm. But, actually, we didn't get started until 9:45 because I had some film in the program, and the lights couldn't be turned off in the surrounding hallways of Walker Court until 10:00pm closing time.

As Lily entered to do her solo number, I reminded her to make it at least 15 minutes. A security guard approached the 2 martial artists in one of my pieces and asked what was wrong. Derek and Henry said, "Nothing." The guard then asked what THAT WOMAN (Lily) was doing. "Performing," they answered. "No she's not!" he responded, and stormed into Lily's performing area. She was lying on her back at the time. He said something and tried to grab her arm. She pulled away, her lips moving. All I could make out was "Get the fuck out of my performing space!" He drew back (he seemed to be contemplating charging in), noticed the 150 or so people staring at him, then exited, so to speak.

Lily went on a bit, then laughed maniacally a couple of times. Again she continued, throwing in a few flashy moves to demonstrate that she can do anything she wants. Then she addressed the audience:

Every time I come into this fucking place the fucking security guards harass me. Well if you want to get me out you'll have to fucking come and drag me out!

This was soon followed by an announcement over the loudspeaker system that the gallery was closing immediately.

A small girl began imitating Lily by rolling around in the carpeted hallway. A security guard told her to cut it out.

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With the lights at last off, I showed *Crash Points 2*, at the Berlin Wall, the details of which I don't want to into because I'm tired of it.

Lily went into Graham's Surgical Supplies in the Medical Building at Bloor and St. George on Monday morning to be measured for a spinal brace. It was ready Thursday morning. We whipped together some ideas on the afternoon of the performance, and called the piece, *Labor and Management* (in the developing stages).

When she was set I roundhoused Lily quite loudly in both ribcages, moving her a couple of feet to each side in each instance, then sidekicked her in the small of the back where normally it really hurts. The steel pieces in the brace took most of the shock, and the leather binding helped emphasize the sound.

I noticed that Grant Strate who's presently teaching at York University left after this piece. I was embarrassed last time I met him because I couldn't remember who he was.

A friend of mine, Margaret, said something that triggered off an idea for another piece:

Lily looked quite uncomfortable, as if she were in a strait-jacket.

Then it went on to the sparring match with Henry and Derek. In contrast to the vicious intent of their actions, I mentioned afterward that I really liked the part in the film segment of the piece where they put their arms around each other. It was a simultaneous projection, 2 screen film with a left and right soundtrack. The performers' actions had been filmed from opposite sides with 2 cameras (actually a third camera was involved in the shooting, but this footage is

being reserved for version 2 of this piece which is called **PENETRATED**). The 2 images and soundtracks are supposed to begin in sync, and then separate increasingly further with each edit in the film. The last part of the film has 2 completely different sequences juxtaposed. The movement is so fast and furious that as the images separate you have to resort to listening to screaming on the left speaker, followed by the same scream on the right to piece movements together. It's a simultaneous flash forward, instant replay situation.

Derek's cocoa skin tones and dreadlocks, contrasted with Henry's Aryan features are really nice; part 3 will have Lily Eng taking on another female.

The conversation took place at the end. It's interesting to note that we were the first performers ever at the Art Gallery of Ontario to draw in working class persons (including Chinese from the surrounding community) along with the usual AGO audience; and yet we're the most advanced choreographers in this country. We're also the only Toronto choreographers to come from working class families.

I initiated the whole thing by asking if there were any immediate questions about the preceding pieces, which there weren't because there usually aren't many immediately. So, I mentioned something about second class treatment of independent Canadian choreographers in their own country to give people time to think. The bureaucrats took off immediately; and not just AGO bureaucrats.

Amerigo started screaming with someone about the people looking down on us from the members lounge with drinks in hand, and being middle class; but left soon afterwards because he found it hard to resist the urge to punch her. John Faichney said he felt a fight would have made everything perfect.

Somebody asked if the last film should have been in sync at the beginning. I said yes it should, that it was equipment failure, but that I edited with non-sync projectors in mind because usually they were all I could get. We just weren't given time to test anything.

It's ironic that I ended up using these projectors because they were initially built for Michael Snow's **Two Sides to Every Story**, in which I'd performed, and they would never have built them just for me. (Wyn and somebody else mentioned afterward that they thought **Crash Points 2** was the best 2 screen projection film they'd seen since Andy Warhol's **Chelsea Girls**. Admittedly, it's true.)

I think I also mentioned something about the inability of Canadian choreographers to deal with social reality. And of how it was generally assumed that dancers should be inarticulate. And of how dancers were usually presented as mythological beings aloof (and in their own minds, disdainful) from an audience.

As soon as it was obvious that we'd finished, Kate McCabe, superintendent of the live events, approached me from the outer lobby and said with her eyes askance:

I heard from someone that you said that we didn't give you as much publicity as the others.

I replied:

That wasn't what I said. I said that I assumed the gallery had given us all the same sort of publicity, but

that certain major media such as the Star had chosen to pass on information about everyone on the program but us. It was an example of how Canadian independent choreographers, as opposed to American, get second class treatment in the media.

I couldn't believe it. Not 5 minutes after the discussion, I was getting misquotes from the person who was officially supposed to have overseen the whole thing. (I seriously hope they don't fire her. She's uncertain a lot, but her intentions are basically good, and that's the most important thing.)

I forgot to add to my reply that though we may have had equal publicity, we (and Charlotte Hildebrand, who's presently residing in Toronto) were paid less than the imported choreographers on the program. This has to be corrected in future.

Afterwards I sat in the members' lounge briefly with one of the persons who had fled:

I enjoyed your show, but I had to leave at the conversation part because it got into money, and I'm tired of people talking about money. As a matter of fact, I was talking about money, but it was video money, all day today.

I don't remember if I said anything immediately, but I do remember thinking, when it was too late, that I should have said right then:

Oh, Lily thought it was because you were afraid of her.

Just to see what sort of reaction it would get.

There was something else I said in reply to an earlier question. I said that individuals and public institutions should at least be willing to listen and reply to criticism. That criticism, even when apparently mean and nasty, can be a revitalizing force.

And that the practices of anyone unwilling to face that interchange were highly questionable.

And that we need artists with attitudes of strength.

PETER DUDAR

Bruce made a joke the other day: he suggested kidnapping a couple of AGO administrators for ransom, collecting the money, and then killing them anyway.

I said they'd probably just put extortion money on their next request from the Canada Council.

THE FANTASY OF A CONTINUOUS ERECTION IS THE STONE THAT PHALLOCRATIC BEHAVIOUR TRIPS OVER

This work began from a consideration and observation of phallic behaviour on both the individual and collective levels.

After putting together the basic elements of the piece (a scale model of the Hindenburg disaster and a vaginal-shaped area formed by the title), I began the two consecutive parts that would bring it to completion. The first part consisted of sitting within the vaginal-shaped area (the only verbal part of the piece). Once there, I began vigorously boring a hole between my legs in the center of this space, with mallet and chisel, until I could no longer lift the mallet. Then I went over to the scale model of the Hindenburg and proceeded to

burn it for 37 seconds (the actual time it took for the real blimp to vanish from the face of the earth). The boring of the hole was an allusion to compulsive phallic behaviour for extra-sexual reasons as a means for individual assertion. Also the objectification of others as a medium of this assertion implies an objectification of one's self and in the long run, a dissolution of identity, a flight from one's capacity to communicate, an increase in aggression toward one's self and toward others

This view offers more than similarities to phallocratic and repressive social structures, especially when they get totally out of hand, i.e. Nazi Germany. In the context of national-

istic and political aggression the sexual aspects are, of course, sublimated and the mechanisms of self-assertion are apparently different although I can't think of any racist or even chauvinistic attitude stripped of sexual implications.

The Hindenburg was Hitler's soft sell propaganda item in the years that preceded World War II. It was burned to ashes in 1937 in New Jersey from unknown causes, although it is that the disaster was produced by anti-Nazi sabotage. The Nazi regime survived one of its phallic symbols eight years before total and self-inflicted annihilation.

Francesc Torres 1977.



photo: Francesc Torres

IX INTERNATIONAL OPEN VIDEO ENCOUNTER OR CLOSED ENCOUNTER OF THE THIRD WORLD



photo: Saul Goldman

The opening of the 1st Mexican and the IXth International Open Video Encounter, coordinated by the CAYC, Argentina, and the Colegio Nacional de la Comunicación at the Museum Alvar Y Carmen Carrillo Gil in Mexico City was presented in the midst of contradictions: oligarchy and the extreme poverty of contemporary Mexico. The Encounter happened simultaneously with the discovery of enormous oil reserves in the state of Chiapas, Southern Mexico. The U.S. will obviously assume direct control of these resources and continue its training of 'professionals' in Latin America.

The white population maintains total control of the economy and the politics of Mexico. The indigenous 'Indio' population amounts to 72% of the total Mexican population, and does not interfere with the white population's politics. Feudal servitilism, low wages, class division are a prevalent sight in Mexico. Certainly the Acapulco hotel environment is not the mean average for the Mexican Indian.

Mexico City, 13 million inhabitants, is a city of modernist museums: the Bellas Artes, the Arte Moderno, the University of Mexico, the Carrillo Gil. The Carrillo Gil, recently built and a replica of Le Corbusier's Villa at Garches, allowed the following American artists to install video environments: Shigeo Kubota, Nam June Paik, Les Levine, Roger Welch, Allan Kaprow, Dennis Oppenheim, as well as Latin American artists Leopoldo Maler and Felipe Ehrenberg. Others present at the Encounter were John Baldessari, Robert Walker

(U.S.), and the CEAC contingent of artists Saul Goldman, Liza Burroughs, Keith McHattie, and critic Sandra Shaul. Few were the students. Numerous were the bureaucrats and museum agents. Shigeo Kubota, during the first day of the conference, explained how she became involved in video, moving from Japan to New York. She finally decided to work with Jonas Mekas of the Anthology Film Archives, willingly so because he (Mekas) was not an American. She went on to say that she did work with Navajo women and she professed anti-American feelings (sic). Nam June Paik, less wordy and more hermetic, told the public of some ancient Chinese tale and then relapsed into silence. The CEAC group raised some questions, concerning the following points: 'Is there evidence of the perpetuation of economical interests through technological domination from one culture into another? What is the meaning of cultural imperialism and how do we recognise when one compromises oneself in the collaboration with a dominant class? And how do we understand the mechanics of exploitation between classes? When are artists and artists' works used in strengthening the power of the elites for a furthering of a class division? How does the artist participate to the culture of repression? Having come to a video event to engage in a discussion of ideological practice and to share experience about offsetting the domination of any established culture, we found a great deal of institutional paranoia and collaborationism with the U.S.' The introduction of a new medium such as video would widen the gap between the cultural elites and the depressed poor.

THE CEAC PRESENTED THE FOLLOWING TAPES TO THE IXTH INTERNATIONAL VIDEO ENCOUNTER:

- HARVEY CHAO "Kuwait 1977"
colour, sound, 1/2"
- TERI CIMILAR "Sunglasses"
B&W, sound, 3/4"
- BILL JACKSON "A Visualization of Music"
colour, sound, 3/4"
- HELEN HAND "My Voice"
B&W, sound, 1/2"
- HARRI PALM "Bellwoods Park"
colour, sound, 1/2"
- SAUL GOLDMAN "Waves"
colour, sound, 3/4"
- SAUL GOLDMAN "Modulation"
colour, sound, 3/4"
- TOM SHERMAN "Television's human nature"
colour, sound, 1/2"
- LIZA BURROUGHS "Flicker"
colour, sound, 1/2"
- KEITH MACHATTIE "Other Flight Trainees"
B&W, sound, 3/4"

STARBABIES

Michael and Arlene Levine are the producers of STARBABIES and were the producers of the BEARDED LADY SHOW from the previous year. Starbabies and the Bearded Lady Show are directly interconnected. While the 'bearded lady' was a live performance by Bob Star of Chicago, alias the Bearded Lady, and Oh Those Pants as they were in 1976. The original show included a huge crowd of people that had come to see what the Bearded Lady would have done and perhaps were disappointed about the performance itself. But the great point of allowing participation to the large gathering was the greatest merit of the live show. The bizarre response by the diversified audience became the focus of the evening of music and drag show. Starbabies takes all the footage, the videotaped and the visual material from the live show and creates a multi-media complex collage packaged for a one hour long media spectacle.

The intention of the re-creation of the event was very ambitious in terms of putting together a tight show from the endless amounts of material at the Levine's disposal. They wanted to present a media image of a media product: the bearded lady. First we should

wonder why the bearded lady is a media product and a 'monster', 'Frankenstein myth in drag'. Bob Star is indeed a very common man that enjoys performing, that enjoys the outrageous and the out of the normal as expressed in the fancy costumed posturing that is the outcome of a rich fantasy. The playfulness of the acts, the self-indulgent attitude of the performer were less disturbing than other drag shows, possibly not even disturbing at all. Another celebre transvestite, Divine, acts far more aggressively and for an effect.

Surely transvestism is less effective today than it was a year or five years ago, when the glitter drag shows were more in vogue sweeping from the east to the west coast, as enacted by people like the Coquettes. We are now more detached from those images, and while admitting that sexual and gay liberation have made an impact on assaulting our sexist view of the world, we are bored by the image of a man that performs a fantasy of a transformed sexual identity. There exists a lot of repression that does not allow for fully exploring the subconscious desires. The detachment is a rational judgement. We are detached because we do not want to play that contradiction of

identities. There exist negative connotations by selecting hyperfemale attitudes. On the positive scale, we know that the condition of the 'woman' as exemplified in sexist and feudal societies is the outcome of a cultural binding, of an exploitative relationship between sexes and age groups. The dominated have to play a submissive role with the whole set of rules and customs.

But indirectly the bearded lady is not really posturing that attitude. For some reason I could equate the b.l.'s with the highly narcissistic poses of the aborigines (whose adults are also bearded and make up their faces and bodies with bright colours). The acts of incantation of the aborigines must have been very to the mystification of roles that the b.l. performs as a survival mechanism.

The media overload of the show is not bothersome, however, and having seen all the executions, I would say that at times, the media presentation was fully an obvious piece of information. It would have and still does tend to be a broadcastable video piece. Its pace moves along quickly and smoothly, unlike a great deal of conceptual video.

ARTISTIC SQUARE METER

COMMUNIQUE

WHEN NEWSWEEK CENSORS ADVERTISING: an illustration of the role played by hidden forces in our advanced liberal society.

This past September, French artist Fred FOREST pursuing his critical artistic work, launched a new action using three international newspapers, "FRANKFURTER ALLGEMEINE", "LE MONDE" and NEWSWEEK. He intended to publish a large ad in each, mocking speculative practices in art and real estate through the "Artistic Square Meter": a piece of land one meter by one meter whose artistic quality is determined by FOREST himself.

On September 19th, "FRANKFURTER ALLGEMEINE" in Germany and "LE MONDE" in France published the ad, as scheduled.

But not the U.S. Executive Edition of NEWSWEEK (Part of the Washington Post group) which finally refused, after first having accepted and recorded the order through London offices as no. 48. To make matters worse, the artist and his lawyer, Mr. Paul LOMBARD were only officially notified of the refusal on September 21st, two days after the advertisement should normally have appeared.

Here is the sequence of events:

1—August 18th: NEWSWEEK accepts FOREST's advertisement.

2—August 22nd: NEWSWEEK issues an exceptional demand for deposit of a check equivalent to the price of publishing the ad—duly met by FOREST.

3—August 29th: Paris receives by teletype an order to reject the ad: "Advertisement not in conformity with NEWSWEEK standards." Paris, surprised, requests that New York explain its refusal; New York advances two arguments:

- a) American law does not allow direct appeals to readers for funds. (This is in no way the ad's objective.)
- b) The ad's title, "Buy France Piece by Piece"

considered as deceptive advertising.

In order to clear up any ambiguities in the interpretation of his text, and obtain the authorization to publish, FOREST proposes to change the copy, making clear that he is not asking readers to send money. He also accepts to modify the accroche which becomes: "Buy A Piece of France".

New York offices immediately wire their approval of the new version for publication on September 19th.

4—September 5th: New cable from New York arrives in Paris offices demanding details of the financial status of the Artistic Square Meter Real Estate Company. FOREST furnishes all required information, including legal references, and requests NEWSWEEK to get directly in touch with his lawyer if necessary.

5—On September 21st NEWSWEEK sends a registered letter containing the check deposited by Fred FOREST and the following statement: "We deeply regret to inform you that your ad which was scheduled to appear on September 19th was not published. In spite of the numerous exchanges of memos and teletypes between Paris and New York, and the turns, which you know too well, that this affair has taken (changes in the accroche and the copy), we have run up against the inadequate information concerning the financial structure of your company. As a result, the editor, applying the "acceptancy clause" has decided not to publish your advertisement in our forthcoming issue. Time and distance worked against an agreement, and you may be certain that we deplore this."

Is there any need for further comment? All year long, NEWSWEEK publishes pages full of ads from numerous firms, particularly from I.T.T., without ever "running up against the inadequate information concerning the financial structure" of these companies.

POSITIONING AT THE ART GALLERY OF ONTARIO.

Re: Looking at Dance—Live—Missing Associates.

Peter and I went to the AGO on November 14th to check out the lighting and equipment situation. Kate McCabe and Peter were on the steps of Walker Court discussing some detail, while I was walking around the steps checking out the spatial possibilities. All of a sudden, one of the guards yells at me in a most curt fashion to "STAY WITH THE GROUP". I informed him I was "checking out the space".

Another guard approached the first one who said to this one, "someone should tell her that she can set off the alarms". Now instead of just plain telling me all this, he has to be rude and indirect about it.

November 17th was performance day. It turns out that Peter can't get larger boards for projection of his two films, "CRASH POINTS 2" and "PENETRATED". He couldn't do a run through for the films as another presentation was happening in the space. Supposedly, the two projectors were synced up for both films (they were used for Michael Snow's "TWO SIDES TO EVERY STORY" recently shown at the National Gallery in Ottawa, and in which Peter and I both performed. Missing Associates were slated for a 9:00 performance. The programme said 9:30. But we didn't actually start until just before 10:00, as the lights couldn't be turned off until after that time.

Okay, Derek, Henry, and I were sitting on the steps as were the audience members. I rolled down the steps to start my performance. As I'm lying on the floor (I had my eyes closed) I heard this voice saying "Do you mind getting back on the steps?" I bolted straight up and said, "I'm performing". The security guard replied, "No, you're not". I really couldn't believe this was happening. Within a second, I exploded and swore at him. "If you want to get me out of here, you're going to have to carry me out. Either that, or get the fuck out of my performance space". It was really incredible. This has never happened to me before. I've performed all over Canada, twice in Europe (and at Documenta 6) as well. And it takes a performance on home turf for this kind of treatment. Not only that, but my performance psyche was rather jolted, to say the least. I remember doing some rather dancey moves after the man left. Maybe it was in anger or maybe I was thinking, "What does he want?" "Can't he tell that I'm doing something?" or "Do I have to have on a tutu and pointes or some elaborate lighting?" Maybe I should have had several women dressed in casual post-modern dancewear to establish some sort of credibility as a performer/choreographer.

Anyhow, I finished that piece to allow Peter to show "CRASH POINTS 2 (at the Berlin Wall)", a film made last year based on earlier choreographic ideas presented in another movement medium, the camera.

It was my turn again. The piece was called **LABOUR AND MANAGEMENT** and was based on an idea by Peter and choreographed by Peter and myself. I got myself fitted into a Harris spinal brace earlier in the week and only got it that Thursday morning. I wore it for a couple of hours to get used to it. Peter and I worked out some possibilities for this contraption. Anyhow, I put it on in front of the audience and stretched both arms to shoulder level. Peter came on and side kicked the small of my back sending me travelling a short distance. He then proceeded to round house my sides, to "send me on my way". The rest was improvised movements. The brace restricted some of my movements and made others somewhat grotesque. I found it challenging to restrict myself and work out of a definite structure. It was hard to do leaps and turns at the spine. It was easier doing movements on the floor. I found that rolling movements (from shoulder to tailbone) were quite nice as the bottom of the brace stuck out so that it made a nice thump when I landed on my buttocks.

If you've ever worked in Labour and Management situations you can appreciate it. Management always tries to keep you in line because efficiency and production are key factors. But they need the workers to provide this. Yet, they try to keep you down as much as possible so that only in numbers do you have any strength. In our piece, the brace was doing all the "managing" while I was doing the "labour" and it was in my interest to explore as many possibilities while maintaining the brace.

Our friends, Derek Marshall and Henry Kronowetter then went on to do a short sparring match. This was the live version of Peter's double projection film "PENETRATED", in which Derek and Henry also worked. Derek, a black Rastafarian squared off with Henry, a caucasian. The contrast was very nice. I'm sure it was the first time the AGO has seen a multi-cultural performance, let alone so-called violent movement.

Anyhow, Peter's double projection film was shown next. The projectors were not in sync at the beginning of the film. The two cameras were placed on a particular performer. I must say that Keith Lock and Jim Anderson did an excellent job considering that the movements in sparring are quite difficult to maintain within the frame. But they moved right with it. (Both Keith and Jim also shot Michael Snow's "TWO SIDES TO EVERY STORY".)

Next, Peter and I had a discussion with the audience members. I remember saying something about how things are rather screwed-up. The money granting system; trying to get performances etc. I still believe that this country is rather conservative, in politics and art. But that should make a lot of sense. Everybody is so tied into different Council fundings that it breeds creeps trying to get most or at least some of the monetary gains. Maybe it's the way that funding agencies can keep a tight rein on you. And if you are all fighting all the time amongst yourselves, you won't expend any energy in trying to change things which aren't just. I got a Canada Council grant this year. But I'm not satisfied. I feel that it was a long time a-coming, and if I hadn't kept in there and fought it all the way, I probably wouldn't have gotten it. What about all you out there? Do you think you can do anything? There's only so much money to be distributed amongst artists, but if you check the lists to see who gets grants, it's probably the same names, every time, or every other time. Most of the people who get into galleries or get grants aren't usually exceptionally talented guys or gals. They probably did a really good snow job on somebody or some place. I remember the exact wording for this situation, "mediocrity breeds mediocrity" and its in the interest of those so-called 'artists' to keep others down.

So next time you see who got into a particular show or presentation and you weren't included, you'll understand why. It's a real art mafia you're contending with.

Excuse my tangent. Now getting back to the AGO situation: I'm really happy at how things turned out for Missing Associates. I'm sure they aren't that happy with us, though. Funny, when we first started to have a talk with the audience members, all the AGO bureaucrats and others took off. I wonder what they were afraid of, considering that somebody misquoted Peter's comment about us being ignored by the Toronto media, meaning that they didn't include an announcement about the performance in the newspaper's Thursday edition, they had him saying that the AGO didn't give us the same publicity as everyone else. Anyhow, I felt that some AGO officer (if not all the ones present) should have been present so that a mix-up like this could not have occurred. One really shouldn't listen to hearsay, it just isn't professional.

All in all, I found that space was the most difficult to perform in. It's just too much of a bureaucracy for me, and that undermines my performance efficiency. Everything is made so hard for me, let alone somebody mistaking me for an audience member, I'm sure (although I don't have concrete proof) that Peter and I weren't paid as much as the Americans in the series. Boy, do I ever feel like a token in more ways than one.

LILY ENG

MODERN TIME

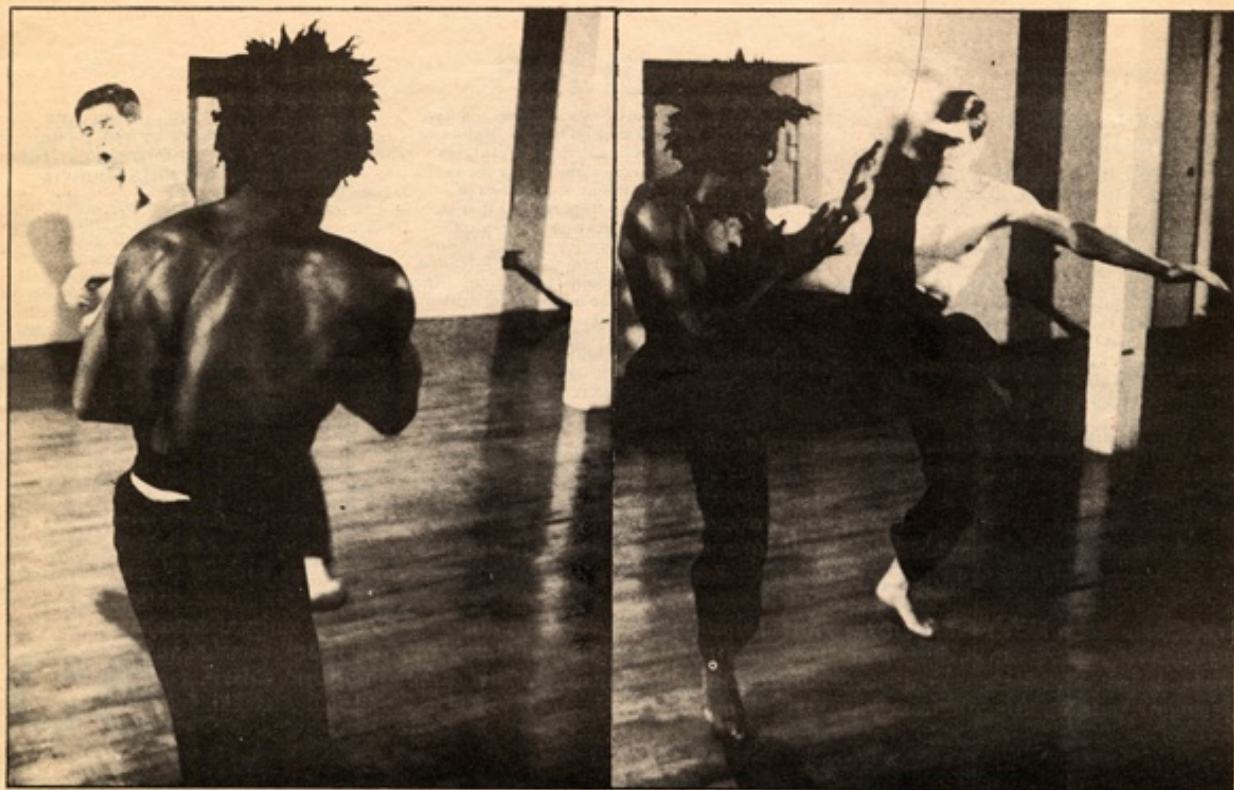
Even in Canada, we hear of the 'experimental' use of video for the behavioural recording of patients in mental institutions. The taping tests have involved a number of patients, each with a different diagnosis. The patients were first interviewed by the 'experimenter' around general topics; often the instant replay was followed by a re-recording of their impressions of their video image. The questions are usually mundane and dealt with in general terms by the patients. The patients whose tapes have been made were always in normalized conditions. The intention of the taping was to show the real-time 'reflection' through video, minimizing any distortions. The condition for putting a patient under psychiatric 'care' was usually one that was generated by 'generally' dangerous (unpredictable (sic)) behaviour, patients that had manifested manic-depressive symptoms with tendencies to commit suicide or homicide. In many 'cases', the patients found the hospital the place where survival could be guaranteed, together with some behavioural attention to them. The questions during the taping followed the patterns of 'who are you?', 'where are you?', 'what is your conflict?' The answers were as general as

the questions, but lucid. Common sensical remarks such as 'I am looking for reality, truth, hope and love' makes us wonder about the distorted vision that hospitals, institutions, professionals and social organizations have helped to create, capitalizing upon the alienation of a fragmented labor force. We can appreciate the efforts made towards the realization of one's own personal responsibility for the mental patients. We also think that institutional changes do not eliminate the effect of institutionalization, and we still wonder whether a different social base would not be preferable to a modernized detention, that is, like worrying about the stylistic quality of an electric chair, period or moderne, while the issue of electrocution is left unsettled.

VIDEOSCOPE
(Incorporating Radical Software)
published by Gordon and Breach Science
One Park Avenue
New York, New York 10016

Videoscope is the offspring of an 'underground' publication specializing in video and

the slick, well designed quarterly that resolves contradictions. Such a 'resolution' can be ascribed to the wider acceptance of broadcast casting/cablecasting as the sole significant direction of videomaking, that is the acceptance of the principle of having 'new information and experience...extended to a wide audience in a thoughtful manner, the video medium can be strengthened in its social, cultural, and artistic applications', as outlined in its editorial. This socially oriented attitude makes a great deal of sense, in the light of the interconnectiveness between the mechanisms that make a society run. Videoscope takes a very serious informational stance, one that widens its readability, that does not 'scare' but normalizes its audience. No analysis of hegemonic effect of the superstructure (economical or political) is ever attempted in a direct form, but the selection of the articles is a careful one in so far as it covers the whole gamut of innovations (the Museum of Broadcasting or nonfiction TV, for example) and neutralizes them with a discursive language, getting the hint from the very source they also believe we are heading toward: the context of television.



stills from the film 'Penetrated' by Peter Dudar

OPEN SCREAMING SCREENING October 25, 1977

SCOTT DIDLAKE "Take Out Food"

The good eats of the Huron Grocery brings Hollywood to Toronto. 7 min.

JOHN PORTER "Time Lapse Documentaries"

"Tattoo"—Queen's Jubilee military tattoo at the C.N.E.

"Eatons"—continuous rotating shot of Yonge & Dundas after opening of new Eaton's store.

"Queen Street"—the south side from window of street car travelling east to west.

GERALD ROBINSON "Lords of Creation"

about God creating the world, etc.

"Distances and Hidden Rooms", 15 min., colour. Romantic early love poetry of Ted Plontos set into an electronic by John Mills Cockel. "Flowers in cellars—moons are the doors of hidden rooms"

STEPHEN NIBLOCK "Untitled"

Some celluloid which looks like its about things. Its amazing that its only celluloid.

MANUEL CHI

A total eyeball response-flick, light etching, motion, & experiment.

SHALHEVETH HILLEL

"3 Years Apart" Two films on similar people 3 years apart.

"First version America on the moon" A quick cut of old movies.*

*films are subject to change.

GLEN JAMES & WARREN QUIGLEY

"Homage to the Sasquatch"

TERI CHIMLAR "Dojits" 1975

Experiment with light and sound.

R. JOHNSTON

"Some added footage to jerking at the hydrant." 1969-1977. About 15-20 min.

JOANNE DEANE "Expectation"

THOMAS ROBE "Timestream"

5 min. working print...sound to follow. Its water.

CHRIS TERRY & OWEN BURGESS "Live

Footage" 16mm B&W

ROSS MCLAREN "Three boys, two dogs, one girl, and a battery cap." 3 min. 14 sec. Lip-synch-colour-sound.

VILLEM TEDER

"Zoom Flowers"—starting at slowest speed possible, and as gradually approaches normal speed, that it is a loop becomes quite clear. Once normal speed is reached, illusion of pictorial representation is destroyed by disrupting normal projection. Loop is then destroyed by pulling splice apart in projector gate, leaving light of bulb and shutter flicker. Sound of projector amplified while loop being destroyed.

"Flares"—light flares, when S-8 cartridge is removed from camera part way thru, spliced together and projected in slow-motion.

"Cut"—dedicated to all those great films that never quite got finished.

"Action" by "the Great Yellow Father"—found footage—looks like a 5-7 year-old promo film for home movie stuff. A revealing glimpse at the mentality that controls the production of the medium.

OPEN SCREENING

November 29, 1977

VILLEM TEDER Opening loop "Do you ever get the feeling that you're running around in circles?"

ROSS MCLAREN "Crash 'n' Burn" (1977)

B&W 16mm 27 min. Remember the summer of '77? "New Wave" on film featuring Teenage Head, the Diodes, the Boyfriends, the Deadboys.

GERRY MIGLIARISI "Oh Shoot!"

IGOR T. "Flight"

ED RADFORD & PETER CHAPMAN

"Various Experiments, May - Oct., 77" Some animation experiments, a film about shadows and forms on Queen St., lots of fooling around with shutters, colour interplay etc. etc. Oh yes, some cute loops photographed off an editing table, a mobious (?) loop, shots of a favourite cat etc. etc. P.C.

VILLEM TEDER "This Way out"

Three exciting things happen in this film:

1. grain pattern, 2. dirt, 3. the end
- "No Exit"—Peter Chapman
- "Analogous to birth"—Jeff Paul

JOSEPH RANIERI "Orlando"

PITAGORAS "Untitled"

ROSS MCLAREN "Nite Lite"

One minute silent black frame lightning silhouettes.

MANUEL CHI "Burning Leaves, Etc."

A frame by frame film about the light in the fall, textures & literally pushing the emulsion as far as I can go with some kind of image."

GERRY MIGLIARISI "Dissensus"

VILLEM TEDER "Untitled"

Walking around the perimeter of an abandoned sewage treatment/water purification tank.

"Great!", Ken Stacey.

"My brain hurts", typical film student.

KIMO & EDDIE RETROSPECTIVE

December 13, 1977

"Eddie as a young man" 16mm, silent, B&W

"Spitfilm" S8, colour, silent

"Eddie Housewife" S8, colour, sound

"Oh Those Pants" S8, colour, sound

"The Idiot Meets Joan of Arc" S8, colour sound

"ONe Egg Each" 16mm, B&W, sound

"Lets Get Out of Hcre" 16mm, colour, sound

FOUND FOOTAGE

January 10, 1978

BETTY FERGUSON "Kisses" (1976) 55 min.

"Kisses" is a collage of found footage from feature films, newsreels, and old T.V. serials; a humorous dadaistic study of the kiss in film.

ROSS MCLAREN "Summer Camp" (1977)

B&W, 62 min.

The drama auditions of nine young would-be stars originally shot in 1964 for a television network. Our hopefuls find a cancer cure, recall summer camp and shed real tears while vying for the big break. Nine stars.

STEVE DILKUS "From the Dilkus Collection"

King Edwards Coronation & Funeral etc. Circa 1910.

HURWITZ, HOCHHEIM, SAMUEL
January 17, 1978

ELAINE HURWITZ "Their Last Days on Earth" (1977) colour, 40 min., silent

FRIEDER HOCHHEIM
"Plurality of Vibratory Circumstances" (1976) B&W, 10 min.

An anxiety play in which the filmmaker confronts himself. The viewer is presented with not only the play, but the making of it. Dedicated to Kurt Schwitters Dada artist/poet, and John Cage with whom the filmmaker shares an affinity towards letting much of his work be governed by chance.

"Accumulative Distinctions Extending a False Unity" (1977) colour, 8 min.

An anxiety play which presents a situation; a confrontation with the absurd. This drama of sorts, as in the absurd theatre, questions not what will be the outcome of the situation, rather what in fact is the situation.

JULIAN SAMUEL "Structural Pun" (1977) colour, 25 sec. silent.

"Line, George and Water Street Boogie Woogie" (1976-77) colour, 23 min., silent

In my previous works "Formation" and "January Windows", I was studying the relationship between image and rhythm. In "Line..." I feel I have refined my understanding of those aspects of seeing. This proposition has satisfied me and I have come to basically one conclusion: a purely visual rhythm can only be achieved when an image, or a sequence of images lose their, or its, mimetic aspect. Some of the final sections in "Line..." reach this abstract state, while the initial movements have a rhythm, but not in any pure way: the moving camera is always reporting real objects and day to day street and domestic scenes.

Within the movements in "Line..." I have edited, in camera usually, lengthy, static and mimetic takes for counterpoint: fast takes are juxtaposed to ones which relax the eye.

Some of the tensions or dynamics in "Line..." are derived from the fact that we can almost see and recognize the subject, whether it is being seen for the first time or seen again. Freedom from seeing this tension is achieved when the subject is reduced, either through blurring, or an insubstantial existence (duration) on the screen to its basic elements: form, colour and also time. In film all objects have time; they exist only in so far as the viewer is allowed sufficient time to resolve their character as objects. If the object is not shown long enough or if the image is fuzzy, it is seen as an abstraction: in the context of "Line..." a series of abstractions makes up a visual language. At this stage the film is much like music: the abstract elements are like those felt during listening. Film can utilize an abstract language, and a tone can imitate a reality with pictorial and perspectival exactness. Music works from only one of those premises.

CHRIS TERRY
January 24, 1978, 8 p.m.

COMMENTS AND GESTURES by Chris Terry

"Live Footage"

"Sunday Sundown"

"Slag Wind"

"The lost Lives of Bob Hope"

Video: Live, The Cad from Outer Space
(An interview with Bag Asteroid)

SCREENINGS AT THE FUNNEL ARE SUPPORTED IN PART BY THE CANADIAN FILMMAKERS DISTRIBUTION CENTRE AND THE ONTARIO ARTS COUNCIL

praxis 3

A Journal of Radical Perspectives on the Arts

Ten Theses on the Failure of Communication in M. Puppis Arts by Kenneth Courts Smith

A Measure of The Measures Taken: Zenshu, Biondi and Heidegger by Roger Howard

Revolutionary Rhetoric: The Detective in the Capitalist City by John M. Kelly

Toward a Theory of the Lyric: George Lukács and Christopher Caudwell by Eileen Spiller

In the Belly of the Monster: The Popcorn Revolt in the U.S. by E. San Juan Jr.

My Education by Carlos Bulosan

"Be American" by Carlos Bulosan

Identity as Dislocation in Modern Art by Fanny Fisher

Psychoanalysis, Notes on the Poetic Workings of Gramsci: The Poetics of Literature in Marxist Theory by Jean Thébaud

The Theatre of Prophecy by Antonio Gramsci

Brecht and the Dynamics of Production by Marc Zimmerman

The Machine of Lucien Goldmann in The Philosophy of the Enlightenment by Norman Redden

Visions of Defiance: Black, Political Consciousness and Spirituality in Twentieth Century Works of Fiction, 1898-1925 by Nan Baker Waples

Painting and Ideology: Picasso and Guernica by Brian Dwyer

Salvation and Modernity of the Common Man: The Epiphany of The Reader's Digest by Carol Gifford

The San Francisco Mayor's Trustee Commission and the Rhetoric of Public Planning: Not Engaged by Theodore Shapiro

Single copies for \$5.00 and subscription rates: \$15.00 (US) \$20.00 (Canada) \$25.00 (UK). Prices are available from Praxis, P.O. Box 201, Santa Cruz, CA 95061 USA. Praxis is published in the UK, Europe and the Commonwealth by Praxis Press, Unit 10, Spence Court, 1 Church Road, London N6B 3H1, England. Subscription price: \$2.00 (US) \$3.00 (UK).

Centre for Experimental Art and Communication

LAWRENCE ST
Tue. Nov. 2

VIDEO WORKS BY TERI CHMILAR

Business and health matters will improve around you.

thurs. jan. 26 8:00 pm

S.E.A.C.
15 DUNCAN STREET
TORONTO, CANADA
M5H 3H1

OF THE MONTHLY EXHIBITIONS AT CEAC COMMISSION

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UP
DOWN
70 SUBWAY
50 DON MILLS
30 BRIMLEY
10 ORTON
00 ROUGE HILLS

15 Duncan St, Toronto Ont, Canada, M5H 3H1
(416) 368-4933

POLEMICS

For too long we have been under the oxygen mask just because the gold diggers can still hope for the re-inaction of older days . . . yet . . . And yet critics, art magazines, biennales, triennales, tenannales, fairs and art events, which should be standing with their noses up to sniff the brutal and healthy smell of some fertile heap of manure, are instead still circulating stinky cheques from the international art club. Tired of itself, the neutral speech of internationalism goes on, even if the same yankees that have invented it would not even support. Polemical art is yet to come.

Nazareno Noja.

The intention to bridge the present impasse for a critical identification that is projected towards autonomy and criticism, a series of Monday night discussions on the overall topic of counter - information has been initiated at the CEAC (in the library). During the last couple of months the discussions have been

centered around the meaning of counter - information, counter - productivity, terrorism,

the possible actions that create effective change, to a practice of scrutinizing texts and pinning down its obscurantist ideological incorrectness. Polemical points were found. The group, diversified in its positions, invites further contribution on the counter - information strategy.

The long road to action is preceded by the 'spark' that will accustom people to talk to one another first, as suggested by Loraine Leeson and Peter Dunn of London, England. (1)

These discussions are the basis of two projects the one with a didactic end, the implementation of a 'skill exchange' (2) school wherein artists are sharing information and realizing a diversity of an average month long seminars, and the other is the exploration of issues within a programme of discussions and presentations of HUMAN RIGHTS, IDEOLOGY, BEHAVIOUR, WORK, COMMUNITY. The over all theme is '5 POLEMICS TO THE NOTION

OF ANTHROPOLOGY' - intended as a follow up on the discussions of Self-design, as proposed by Yona Friedman; the Contextual Art seminars, based on Jan Swidzinski's theoretical position (CEAC, Toronto 1976; Ecole Sociologique Interrogative, Paris 1977; and Remont Gallery, Warsaw 1977); and the Behaviour School as presented in North America and at the Free International University, Documenta 6 with the collaboration of Joseph Beuys and Caroline Tisdall.

(1) Their article 'Present Day Creates History' appeared in Art Communication Edition 6, Toronto. Subsequent work along critical practice has been and presently implemented in England.

(2) There is now in Toronto a 'Skill Exchange' programme and newspaper disseminating the information about this programme. The direction is not too dissimilar from what Ivan Illich has proposed in his critique for a 'de-institutionalizing' of society.

ceac

BASIC FILMMAKING Ross McLaren

The workshop will cover:

1. format, camera, lens, film.
2. shooting, lighting, exposure.
3. splicing, editing, sound.
4. prints, projection, labs, distribution.

4 week session. beginning Jan 17-18, 8:00 p.m.
\$25

MOVEMENT WORKSHOP Lily Eng

As an independent choreographer/dancer and martial artist, I am interested in exploring new and different methods of movement. I have been actively engaged in movement/choreography since 1971.

The classes will include warm-up exercises, toning up exercises etc. and spatial explorations.

4 week session. beginning Feb 28, 1:00 p.m.
\$25

INTRODUCTORY SEMINAR ON EVOLUTION Ron Gillespie and Veronica Loranger

The aim of the seminars will be to explore the nature of Evolution and its meanings for each individual. The only criteria we expect is a vital sense of humour and sensibility due to the magnitude of this study.

8 week session. beginning Jan 17, 8:00 p.m.
(limited to 10 participants only)
\$50

ART AND COMMUNICATION CEAC Collective

On-going seminars on counter-information, group practice, and related topics.
Monday evenings, 8:00 p.m. No charge.

THE PORTAPAK Lisa Burroughs

Hands on workshop and basic video theory.

4 week session. beginning Jan 22, 2:00 p.m.
\$25

A "COURSE" IN/ON LETTER/WORD/IDEA LANGUAGE ART Hermann Neutics

1. Introduction: Looking at/listening to some words of modern visual artists.
2. The study of FORMAT/inFORMATION: Or why sometimes words wear it.
3. Backtracking - Looking at words and letters as they appear in the landscape.
4. Crossover: Narrative Visual Art & Non-Narrative Writing.
5. The Wordiness of Things & The Thinginess of Words.

5 week session. beginning Feb 3, 8:00 p.m.
\$25

WORDS John Faichney

Making one's vocabulary a tool for expression: using words to say something precisely, and having something to say by using words precisely: taking possession of language.

4 week session. beginning Feb 1, 7:30 p.m.
\$25

THOUGHT AND THINKING Ron Gillespie

The explanation and methods of approach will be practical and useful for uncovering the fecundity of thought. The practice of the seminar will be a study of some recent ideas and their meanings to the different sectors of society. The exploration and investigation will cover physical as well as social and political thought systems with particular needs of the individual.

4 week session. beginning Jan 19, 8:00 p.m.
(limited to 6 participants only)
\$25

VIDEO CASSETTE EDITING Saul Goldman

A basic knowledge of video recording techniques is a pre-requisite. ie Portapak workshop or equivalent.
The workshop will cover: cassette editing techniques, time logging tapes, insert and assemble editing, production editing.

Successful candidates will have access to the CEAC editing system.

4 week session. beginning Feb 1, 7:30 p.m.
\$25

KINDERGARTEN AND INFLATO-ART Harry Pasternak

The de-mystification of learning. A chance to begin to learn all over again. If you can't learn all about something in two hours - it probably isn't worth learning.

Inflato-art, or the simple technology of inflatable objects or how to build a theatre for \$1000.00 or how to walk on water or how to build an entire set to fit in a shoe box or or or

20 week session. beginning Jan 19, 8:00 p.m.
\$3.50 per session

BUDDHA MAITREYAME WEARS A PURPLE TAFFETA DRESS Lily Chiro

A humorous glance from a 'radiant omnisciently exponentially accelerating super-celestial spherical energy bubble', expressing that no art has ever risen out of human intention intellectually conceived and also that neither can the principles of imitating nature ever produce an art.

7½ week session. beginning Jan 18, afternoons and evenings
fee: kiwi fruit, oysters, baked beans

ART AND REVOLUTION Amerigo Marras

The course discusses the potential and the limitations of recently formed cultural contexts. The overall assumption is of a socially different base. Marginal and punk cultures, post-Marxism, and self management are topics to be discussed.

4 week session. beginning Jan 25, 8:00 p.m.
\$25

COLOUR THEORY AND PRACTICE Saul Goldman

A basic knowledge of video recording techniques is a prerequisite. ie Portapak workshop or equivalent.
The workshop will cover: waveform analysis of video signals, colour camera - set-up and operation, alignment and colour balance.

Successful candidates will have access to the CEAC colour video studio.

4 week session. beginning Jan 17, 7:30 p.m.
\$25

CEAC SCHOOL, 15 DUNCAN STREET, TORONTO 368 - 4933

All dates are only tentative, please phone for further information.

school

RECORDINGS BY ARTISTS

The intention of the Recordings by Artists project, Toronto, October 17 - 30, 1977, was to survey a relatively unexplored artform that deals with the manipulation of sound. The media accepted for this project included not just audiotapes and discs but also videotapes when sound was a major concern. In a few cases, the recording was 'propositional' in that it required an environmental set-up. Some live situations were also implemented to present first hand the implications of recordings.

As a survey, it was desirable to explore the diversity and extent of previously unknown material. The response was good with material received from Europe and North America. The diversity of the work is an indication of the openness of the project, itself. Works from the project that were made available to the public included situations using language, new music, poetry, street sounds and formalist compositions.

There have been a number of recent investigations of recorded materials through exhibitions in other centres. The 'Art by Telephone' exhibition at the Museum of Contemporary Art in Chicago (1969) was organized by Jan van der Marck. In the introduction of the long playing record that contains the contributions by 37 artists involved, he states that "Conceptual art as documented, recorded, manufactured or performed in 'Art by Telephone' is a further step toward the syncretism of the literary, plastic and performing arts

which characterizes the 1960's". The mammoth exhibition 'Contemporanea', organized in 1974 by the Incontri Internazionali d'Arte in Rome, included a section on 'records' which was curated by Yvon Lambert and Michel Claura. That section was not extensive because it limited itself to only relatively recently pressed artists' records. In 1975, the Kensington Arts Association, Toronto, with the collaboration of Richard Kostelanetz produced an exhibition by artists involved with language experimentation that included sound tapes. 'Text Sound Image', organized by Guy Schrenen in 1976 as a festival, included primarily language tapes. An important historical survey of language art and concrete poetry, from futurism to present day patterns was organized at the Stedelijk Museum in Amsterdam in May, 1977.

The contents of the exhibition and the performers were listed in Michael Gibbs' Kontext-Sound (of Kontexts Magazine, Amsterdam) in June, 1977. In addition to the catalogues for these exhibitions, a useful compilation of recordings has been included in the book "Off Media", by Germano Celant, published by Dedalo Libri, Bari 1977.

The works for the Toronto Recordings event included rarities such as B. Heidsieck's 'Exorcisme' (Paris, 1962) and recent 'punk' records by the Poles, the Viletones and 'Raw/War'.

For the dissemination of spoken and other

audio information, recordings are a technical and economically viable means of reproduction. As a radical tool, recordings surpass the limits of other forms through the possibility of wide dissemination and the wide availability of cassette and record playing equipment among all social classes.

Though there has been an increasing production of recordings by Canadians (in particular in Toronto), this project tended to rely upon sources from outside the Canadian context. Much of the success of the show is due to the collaboration of friends at Shandar in Paris, Guy Schrenen in Antwerp, and La Mamelie in San Francisco, all of whom were involved in the recordings format through the production of editions (Shandar's excellent and very valuable collection of new music, Schrenen's cassettes and Axe magazine, and La Mamelie's audiotapes and videotapes of various performance pieces). We are also grateful for the assistance of Editions Hansjorg Mayer, Zweitschrift magazine, the Stedelijk Museum and all the artists and other individuals that helped to re-locate the works included in this survey. And finally, we would like to thank Lawrence Weiner for his patience and enthusiasm during the recording of his sound piece 'Strike While the Iron is Hot', which was commissioned by the CEAC for this exhibition. Collaborators to 'Strike While the Iron is Hot' were Paul Bartlett (English/French reader), Sophie Desoudres and Marie-Josée Marti (French readers), Honey Novick (vocalist), and Ross McLaren (engineer).

RECORDINGS BY ARTISTS

ADER, Mary Sue
"Missouri Breaks"
soundcassette
AB on press.

ALLELUIA, Dominic
"Untitled"
soundcassette

"Sound Poetry", 1977
soundcassette
La Mamelie edition.

AMBROSINI, Claudio
"Auto 104", 1976
soundcassette
courtesy, Shandar, Paris

ART BY TELEPHONE, 1969

"12 inch disc recording produced by the Museum of Contemporary Art, Chicago, as a catalogue which includes works by telephone of 37 artists. Participants in the exhibition were: Shah Armajani, Arman, Richard Artschwager, John Baldessari, Ian Baxter, Mel Bochner, George Brecht, Jack Burnham, James Lee Byars, Robert H. Cumming, Francois Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Richard Hamilton, Dick Higgins, Davi Det Hompson, Robert Huot, Alain Jaquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenberg, Dennis Oppenheim, Richard Serra, Robert Smithson, Gunther Uecker, Stan Van der Beek, Bernard Venet, Frank Lincoln Viner, Wolf Vostell, William Wegman, William T. Wiley.

AZRIE, Abed
"Epic of Gilgamesh", 1977
two 12 inch disc recordings with texts in French, English, and Arabic.
produced by Shandar, Paris.

BEUYS, Joseph and CHRISTIANSEN, Henning
"Schottische Symphonie" and "Requiem of Art", 1973
two 12 inch mono disc recordings
produced by Schellmann, Munchen.
edition of 500

BOADWAY, Diane
"IMagazine", 1977
soundcassette

BOSSEUR, Jean Yves
"Anna Ivia's awake", 1975
open reel
produced by G.E.R.M.

BRUS, NITSCH, ROTH, RUHM, and WEINER
"Manchner Konzert Mai 1974", 1975
three 12 inch stereo disc recordings
produced by Hansjorg Mayer, Stuttgart, London.
edition of 1000

BRUYNEL, Ton
see GELUID = KIJKEN

BUKOWSKI, Charles
"90 Minutes in Hell", 1976
two 12 inch disc recordings
produced by Earth Books, Santa Monica

CEAC
"Contextual Evenings in New York", 1977
soundcassette
CEAC edition, Toronto.

"Discussion on Behaviour with the Reinder Werk and Ron Gillespie", 1977
soundcassette
CEAC edition, Toronto.

CHARLIER, Jacques
"Musica Boumba"
soundcassette, realized in Belgium
courtesy, Shandar, Paris.

CHRISTIANSEN, Henning
see BEUYS, Joseph

CHOPIN, Henri
"Air vibrations for Jean", 1973
7 inch disc recording with issue one of Axe magazine
Guy Schrenen edition, Antwerp.

CONCATO, Augusto
"Without/Senza", 1977
7 inch disc recording

CURRAN, Alvin
"Canti e vedute del giardino magnetico", 1976
12 inch disc recording
Amanda edition, Rome.

DADALAND
"Sound Poem" performance, 1976
1/2 inch b & w videotape,
20 min.

DE FILIPPI, Fernando
"Narciso", 1976

film video performance
book included

ETOILE DU NORD
"Selection from a Star", 1975
b & w videocassette.
22 min.

"A Man and a Tree", 1975
b & w videocassette (European standard)
8 min.
music by Ingram Marshall

"Goal", 1975
colour videocassette
8 min.

DIAS, Antonio
"The Space Between", 1972
12 inch disc recording
Milan/New York.

EVES, Bruce and MARRAS, Amerigo
"Raw/War", 1977
7 inch disc recording with liner notes.
Crash 'n' Burn Records, Toronto
edition of 1000

FO, Dario
"Matero Bulfo"
Internationale Nieuwe Scene,
12 inch disc recording.
produced by Fonopres, Belgium.

FOREST, Fred
"Marche d'Aligre, dimanche 12/6, 1977", 1977
soundcassette
Art Sociologique editions.
courtesy Shandar, Paris.

FOUR HORSEMEN, the
"Canadians", 1977
12 inch stereo disc recording
Griffin House, Toronto.

GABOR, Toth
"Two Projects for Audiotape"
soundcassette
Budapest

GAGLIONE, Bill and LOEFFLER, Carl
"Homage to Endre Tot", 1977
soundcassette
Audiotape 6
La Mamelie edition
(also see DADALAND)

GELUID = KIJKEN
drie audio-visuele projecten catalogue 498, 1971
Sound - Sight with three 7 inch disc recordings
Ton Bruynel
Side 1 & 2, "Sound Block", 1971

Dick Raaijmakers
Side 1 & 2, "Ideofon", 1971
Peter Struycken
Side 1 & 2, "Image and Sound programme,
Structures 121 - 180", 1970/71
produced by the Stedelijk Museum, Amsterdam

GIBSON, Jon
"Two Solo Pieces", 1977
12 inch disc recording
produced by Chatham Square, New York

GILLILAND, M.
"Aspects of Temporality", 1976
b & w videocassette
21 min.

GHERBAN, Alexandre
"Prélèvement de durée variable sur l'environnement
sonore de l'Avenue J. Jaurès à la hauteur du n. 7,
à Montrouge, France."
open reel

GRIPPE, Ragnar
"Sand", 1977
12 inch disc recording,
50 min.
new release by Shandar, Paris

HAMILTON, Richard and ROTH, Dieter
"Canciones de Cadaques", 1976
side 1 "Barks from Cadaques"
side 2 "Hunderlieder"
7 inch stereo disc recording
produced by Hansjörg Mayer
edition of 500
(also see ART BY TELEPHONE)

HEIDSIECK, Bernard
"Trois Biopsies + un Passe-partout", 1962
7 inch disc recording

"B2B3 (Exorcisme)", 1962
7 inch disc recording
3 min. 53 sec.

HERMAN, Jan
"Election Day Tape", 1969
7 inch disc recording
produced by Nova Broadcast Press,
San Francisco.

HUGUNIN, James
"Phenomenological Artworks"
1. very little. 2. hysterectomy. 3. art.
4. salt and pepper, found language art.
videotape
10 min.

JANICOT, Françoise and HEIDSIECK, Bernard
"Encoconage", 1974
7 inch disc recording signed by the authors
produced by Guy Schraenen, Antwerp
edition of 480

JEANNET, Jacques
"Poker d'art passe au ramis"
soundcassette from the semaine internationale
sonore
courtesy Shandar, Paris.

JONES, Joe
"Musicmachine"
soundcassette
produced by edition Hundermark, Berlin
edition of 20
(image of musicmachine supplied)

KAHN, Kathy and McMAHAN, Danny
"Coors Brewery Strike Song", 1977
7 inch disc recording
Dare To Struggle Records, Denver.

KOSTELANETZ, Richard
"Experimental Prose", 1967
side 1. 1' dialogue one :35. 2. plateaux 2:50.
3. dialogue two :30. 4. recyclings one 8:30.
5. self-interview on recycling 4:30
side 2. (engineered in stereo by David Dial)
1. recycling two 3:58. 2. milestones 3:07.
3. dialogue three :35. 4. declaration of independence
10:07. 5. excelsior 1:20.
(supplement to sixth assembling)
soundcassette

KUBISCH, Christina, and PLESSI, Fabrizio
"Two and Two"
12 inch disc recording
side 1. "Earth", "Fire"
side 2. "Air", "Water"
edizioni multipia, Milan.

KUCHARZ, Lawrence
"Winter Street Scenes 11"
(sound text-environment)
open reel
(with supplementary text)

LADIK, Katalin
"Phonetic Interpretation of Visual Poetry", 1976
side 1. G.J. De Rook, K. Ladik, G. Toth, B. Sandri.
side 2. B. Szombathy, F. Zagorinik, G. Sandri.
7 inch disc recording
produced by Novi Sad, Yugoslavia.

LIZENE, Jacques
"Petite Musique + Texte", 1971
soundcassette
courtesy Shandar, Paris.

"Art Banlieue", 1974
soundcassette, 15 min.
courtesy Shandar, Paris

LOEFFLER, Carl
see GAGLIONE, Bill

LURIE, Toby
"Mirror Images", 1975
12 inch disc recording
Accent Records, Hollywood.
courtesy Shandar, Paris.

MAIREY, Françoise
"Untitled"
soundcassette
courtesy Shandar, Paris.

MARRAS, Amerigo
see EVES, Bruce

MARROQUIN, Raoul
"Superb Man's Last Adventure", 1977
soundcassette
(illustration provided)

MARSHALL, Ingram D.
"A boy and a bird"
text and voice by Emmett Williams
"cortez"
text and voice by Don McCraig
"gambuh"
"rop: Pa fjeller"
soundcassette.

MAYR, Albert
"Signal / Noise", 1977
open reel
realized at the Conservatorio Cherubini,
Florence.

McMAHAN, Danny
see KAHN, Kathy
NANNUCCI, Maurizio
"Untitled", 1977
soundcassette
realized for broadcasting at the RAI, Italy
and for the Netherlands.

NIELSEN, Mogens Otto
side 1. "Den Dynamiske Violin"
side 2. "Musik for Fløjt", "EXIT. Stykke for Hund
og Middagskoncert", "Een Dags Pileføjte".
soundcassette
produced by Edition After Hand, 1977

NEW MISS ALICE STONE LADIES SOCIETY ORCHESTRA
1. the overture. 2. magnetic rag. 3. mother. 4. white girls.
7 inch disc recording
produced by Sherry Rayn Barnett

NIMMER, L.
"Community Art Radio", 1977
soundcassette
Audiozone 5
La Mamelie edition.

NITSCH, Herman
see BRUS

OSWALD, John
"Animal voices Human", 1977
soundcassette

PAKSA, Margarita
"Comunicaciones"
12 inch disc recording
self produced

PALESTINE, Charlemagne
"Strumming Music", 1977
piano piece of 52 min.
12 inch disc recording
new release by Shandar, Paris.

PATELLA, Luca
"Gazzetta Ufficiale di Luca Patella", 1975
action and recording with book produced
by label di Luca Patella and studio palazzoli,
Rome.
soundcassette

"Didactique telefonique", 1977
soundcassette
(realized between Rome and Falconara, Italy)

PEDERSEN, Gunner Møller
"Stoned", 1974
12 inch disc recording
NCB production, Denmark

POLES, the
"C.N. Tower", 2:52
"Prime Time", 2:34, 1977
7 inch disc recording
produced by Nimbus, Toronto

PUNK
San Francisco poetry festival
soundcassette
Audiozone 7
La Mamelie edition

RADOVANOVIC, Vladan
"Voice from the Loudspeaker"
7 inch disc recording
Serbo-Croatian version read by Vladan
Radovanovic, and the English version
translated and read by Paul Pignon.
Student Cultural Centre edition,
Belgrad, Yugoslavia.

REMUS, Jacques
"Untitled", 1977
soundcassette
courtesy Shandar, Paris.

RESIDENTS, the
"Meet the Residents", 1973
12 inch disc recording

"The Third Reich 'n' Roll", 1974
12 inch disc recording
(nazi cover)

"Fingerprint", 1976
12 inch disc recording also
available on soundcassette

"Duck Stab", 1977
side 1. "Laughing Song", 2:14
"Blue Rosebuds", 3:11
side 2. "Constantinople", 2:23
side 2. "The Booker Tease", 1:09
"Sinister Exaggerator", 3:27
"Bach is Dead", 1:12
"Elvis and His Boss", 2:30
7 inch disc recording with poster and tee shirt.
produced by the Cryptic Corp. on Ralph records.

ROELANDT, Hugo
"Steels"
7 inch disc recording
Throw Away Edition.

ROTAPRINT
"R 70 n. 203339", 1977
soundcassette, 8 min.
Guy Schraenen edition
courtesy Shandar, Paris.

ROTH, Dieter
see BRUS
see HAMILTON, Richard

ROTH, RUHM, WEINER
"Selten gehörte Music vo den 3 Berliner
Dichterworkshop", 1973
12 inch stereo disc recording
produced by Hansjörg Mayer, Reykjavik,
Stuttgart.
edition of 1000.

RUHM, G.
see ROTH
see BRUS

RUPPENTHAL, S and WENDT, L
"Variety Theatre"
an anthology of sound poetry, 1977
soundcassette
Audiozone 4
La Mamelie edition.

SAMBIN, Michele
"Autoritratto per 4 voci", 1977
soundcassette
courtesy Shandar, Paris

STRUYCKEN, Peter
see GELUID - KIJKEN

SUMMERS, Rod
1. "Growing Circles"
Water, Ford, Wind, Carter.
2. "Scratch Symphony" (extract)
Darling (details as for one, one and one)
Sound Poem (Song of the Silent Majority)
3. Gold Mine, dramatized poem "Friday
Balck"
soundcassette
V.E.C. production, Maastricht NL

THENOT, Jean Paul
"Libre discourse sur l'Oedipe", 1977
soundcassette
realized in Marvilliers by the group
in institutional setting.
courtesy Shandar, Paris.

VIDEOZINE
a magazine of contemporary West Coast
art on videotape.
issue n. 1
La Mamelle edition.

VILETONES, the
side 1. "Screaming Fist"
side 2. "Possibilities", "Rebel", 1977
7 inch disc recording
Vile records, Toronto.

VIOLA, Luigi
"Abschied (ah si?) von Haschisch"
soundcassette
realized in Venice
courtesy Shandar, Paris.

VOYAGE DE GINSBERG
"Le Bateau Mouche"
soundcassette
courtesy Shandar, Paris.

"Le metro - ligne 9"
soundcassette
courtesy Shandar, Paris.

"Le bus 72 - 74"
soundcassette

WEINER, Lawrence

"Having been done at/
Having been done to/
essendo stato fatto a", 1973
12 inch disc recording
Sperone and Fischer edition, roma.

"7"
12 inch disc recording
produced by Yvon Lambert, Paris.

"Nothing To Lose", 1976
12 inch disc recording
produced by Van Abbemuseum,
Eindhoven NL

WEINER, O
see BRUS

WEISSER, Stephan
"The sound of Windlimb", 1977
soundcassette
Audiotone 2
La Mamelle edition.

WENDT, Larry
"Annabelle's song", 1975
"Lost Among Dead Giants", 1975
from Mythologies, a collection of six
sound poems published on vol. 4 of
Ocean Composers Cassettes.

"Adaba", 1976 for Stephen Ruppenthal
"How to Cook Duck", 1976 for Tom Wendt
unpublished collection of seven sound poems
from the Shadow of Ideas.

"In the Beginning was the Whale", 1976

"The Secret Life and Death", 1976 for Charle Amirkhanian

"I'm Back", 1977 for Allen Strange

"Spiral", 1977 after the paintings of Edith Kallman

"The Spring", 1977
voices: Karen Jacobson and Larry Wendt

"There", 1977

soundcassettes

WILLIAMSON, Chris
"The Changer and the Changed", 1975

12 inch disc recording
Olivia Records, Los Angeles.

WISHART, Trevor
"Untitled", 1977

ZWEITSCHRIFT
magazine n. 2
Neue Musik

APPENDIX:
WORKS FROM THE COLLECTION OF THE
CEAC ARCHIVE.

ART & LANGUAGE
"Corrected Slogans", 1976
12 inch disc recording
Art Language production.

HALL, Joe
"Impulse" vol. 5 n. 2, 1976
12 inch disc recording
songs written and composed by Joe Hall
produced by Impulse Magazine, Toronto.

SACCHI, Franca
"concerto p. 2 / concerto p. 3", 1973
12 inch disc recording
edizioni toseli, milan

"essere", 1975
12 inch disc recording
edizioni musicale, milan

S.E.M. ENSEMBLE
"The Entire Musical Work of Marcel
Duchamp", 1976
12 inch disc recording
edizioni multipia, milan

SMITH, Patti
"Canine Teardrop", 1976
spoofs of blood, embers, and the thousand
murders (une saison en enfer)
12 inch disc recording
edited by Deek/Takri

VELVET UNDERGROUND WITH NICO
soundtrack from the Plastic Exploding Inevitables
show by Andy Warhol, 1969
12 inch disc recording
produced by Andy Warhol for Verve Records,
New York.



INTENDING BOOKNESS

A story is told of an anthropologist visiting an island in the South Seas. On one occasion, she brought a book, an object of great curiosity and fascination to the natives, who had never before seen such a thing. But: another time she had with her a copy of the same book—this confounded the natives, for, remarkable as the first book had seemed, that there might exist two identical books was inconceivable.

But matters should seem no less strange to us, who celebrate a print explosion; as much as we have surrounded ourselves with multiples and interchangeable parts, unique books remain a part of our reality, our disregard for their integrity notwithstanding.

What is the quality of "book-ness"—i.e., what are the conditions that will satisfy our implicit understanding of what constitutes a book?

What credentials or authorization do we demand of it? What must a book be to be a book? This is the question raised by the range of work presented within *Bookness: an exhibition of unique books*.

Not necessarily in answer to this question does the Dutch artist *Ulises Carrion* say:

"A book is a sequence of spaces.
Each of these spaces is perceived at a different moment—
a book is also a sequence of moments."³

Here, the order of those spaces has been frozen—in one way or another, each page is bound to its place in the sequence, each page is bound to a space and time. Within this bondage, however, the deviation is immense.

That these books manifest such diverse attitudes and approaches is seen as a good thing; moreover, it is uniqueness that allows their diversity. Many of these objects were produced via techniques that would make their reproduction in multiple difficult, if not impossible. Uniqueness is adopted as a means to encourage breadth of sensibility: I hope, this breadth will in turn, engender within us an understanding of our own assumptions, and a recognition of the uniqueness of each participant's vision.

Vision in the sense of a legitimacy of imagery—this body of work makes apparent the essential subjectivity and coherence of each person's approach, that any image is liable to be appropriated for "expressive" purposes.

So to reinforce an awareness of our expectations, I have sought to juxtapose these books to the context of books as books are conventionally seen. As such, I have included only such work as could be displayed upright on a shelf, spine facing outward, accessible to examination.³ These conditions were not suitable for a number of very interesting examples, some of which will be the subject of future shows.⁴

One can distinguish two ways in which to relate to "book":

1) as a cultural artifact, juxtaposed to the behaviour of its users. It is itself an image, portending a consciousness of its past significance. Its meaning is dominated by its formal appearance, which we as consumers cannot repudiate.

2) as a pragmatic eventuality, its significance diminished and diluted to the point where antithetical positions reside, quite comfortable, on facing pages. The nature of our expectations of it are so vague as to be of no consequence.

From the first position, we speak of the "true nature" of books: not only as a sequence of spaces/moments, but also as something intimate. Each person will read a textbook at a different pace—the way in which a page is "read" reinforces the uniqueness of that book to its reader during the time it is being read. To share the reading of a book would be an imposition; to look over someone's shoulder impolite—what we would commit to no one else's eyes but our own do we commit to a diary. Reading-time (now!) is private property.

A book is a little bit like a box—distinct, floating slightly off the surface on which it rests.

We lift the lid and climb in. We enter a book as if we were tunneling through a mountain, finally breaking through to the other side.

However, that we may choose to recreate these conditions at will is no more than a convenient projection upon behaviour, certainly no abstraction from it. If we want to know whether we will "like" a book, we willingly flip through its pages, stopping randomly, or at those places where others have lingered. Even texts—sentences no longer pass by like trains at the railway crossing; its every word for itself, the trained eye skimming the page like a tongue tasting soup.

By which I mean this: that a "book" as a form would be an impoverished form—polymorphous, adapting to immediately perceived needs, enduring outside the confines of its mystified historical context, as unique as the moment of turning a page.

On the other hand, that these books are called "unique" does give grounds for a distinction.

Unlike the South Seas natives, we have seen books before—we see them in stores, in libraries, under friends' arms—we are comfortable letting them go, not clinging to them, trusting on their retrievability.

Not so these books—you, looking, take a good look; for perhaps you will never see any of them again.

No cause for remorse—simply, what is proposed is a choice: as consumables, these books must be consumed now—there is no second chance.

There will be other book shows, perhaps to the point of redundancy; some who find this exhibition unsatisfactory may be moved to originate their own. To choose here is to rec-

ognize the directedness of one's creativity, to see elsewhere the germs of one's own ideas, and to act accordingly.

JOHN FAICHNEY

Footnotes:

1. One could even suppose, pedantically, that all books like all objects are literally unique; the ramifications of this proposition are self-evident.

2. KONTEXTS, no. 6/7, 1975.

3. Two tendencies have been amplified in the way in which this exhibition is presented: use of a book's capacity for integrating and juxtaposing imagery versus the use of the book itself as an integrated image. Though an attempt has been made to segregate one from the other, this is not to imply that such tendencies are necessarily mutually exclusive. The internal arrangement brings into proximity manifestations and elaborations of other tendencies; however, this will be of little use or concern to the casual browser.

4. Initial research yielded a number of books impossible to include herein, of which I might mention a few; noteworthy is a manuscript in the possession of L. Wallrich of Toronto, consisting of an account by a ship's captain of the period (WWII) of his command. More than a diary; here had someone put their story to paper, then painstakingly copied it into a plain college examination booklet, numbering the pages, and heading each new page with the last word from the page before—extremely intentional. While we cannot know for whose eyes this account was written, that the author had created a BOOK is clear.

The Coach House Press includes in its collection of books and memorabilia a number of unique examples, some of which were produced (or are still in production) at Coach House, and also some "found" books; among the latter is a ration coupon book (again, from wartime). As many of these books as were produced, it is nevertheless interesting that each one of these was "signed and numbered", a practice considered normal in "limited edition" publishing; which in that context is, ironically, a means to augment the exchange value of the book by intimating scarcity (by making each "unique").

Coach House could at one time claim the distinction of having a book that was, literally, alive. Victor Coleman told me of a book that was claimed from the shelves off the Toronto island, which disclosed a multitude of sea creatures inhabiting its pages. This book was kept on display in an aquarium outside Coach House, until one weekend when vandals broke the glass, and the book, dry, died.

Others could be cited: artists Michael Snow and Vera Frenkel have in different ways used the book format as a process notation and as a complex visual object; bp Nichol and Eldon Garnet have made unique editions of text work.

Raymond Souster created an unusual marriage of published and unique texts by inscribing his poetry on the blank pages of defective copies of his own prose work *ION TARGET*, written under the pseudonym John Holmes. A set of four such books are in the Canadiana collection of the North York Public Library.

I would like to thank those who assisted my inquiries, a number of whom have been previously cited: David Kotin at NYPL, Stan Bevington and Rick Simon (and staff) at Coach House Press, and Victor Coleman at A Space. I would also like to thank booksellers Larry Wallrich, Nelson Ball, Martin Ahvenus, and Hugh Anson-Catwright; Robert MacDonald of Deadnight Press, Marilyn Rueter at the Toronto Board of Education Library, Allen Suddon at Metropolitan Toronto Library, Av Isaacs at the Isaacs Gallery, John Scott and Nancy Johnson at Gallery 76, and most of all, the artists, upon whose work the success of this exhibition has depended.

Key:

Dimensions in centimeters.

Abbreviations: fbr = fabricated
fnd = found
sc = softcover
hc = hardcover
bndg = binding
unpag = unpaginated
inc. = including
b/w = black & white
image 1s = image on one side of page
image 2s = image on both sides of page
w/ = with

GROUP 1

Tom Sherman WRITING, 1975.
22.2 x 28.7 x 1
fbr: sc (transparent, front & back)
cellophane bndg
unpag: 30 leaves, inc. title page
b/w xerox; image 1s; narrative: 6
texts.

Today: the structure of narrative writing must be profoundly renovated if the writer hopes to produce a literature accessible to the contemporary reader. This new reader is an individual who considers "natural" his environment of sound recording, photography, film and video,....or restated for the current street, his mind is right at home inside a world of tapes and records, snap-shots, magazines, movies and TV. A reader from this world cannot be expected to save a special channel of himself for the libraries of books that continue to deny his way of seeing, hearing and feeling. The writer can tell that her readers are on a different channel when they have trouble following her cuts and dissolves, her compression of time, her use of voice-over. The timing is hard for them to sync up with. They have no idea where the writer goes when she fades to black.

WHAT CHANNEL ARE YOUR READERS ON TONIGHT?

Gary Shilling POOR, POOR, POOPSY, 1973.
13.7 x 35.7 x 1.8
fbr: hc (boarded); handbound: glue
and tape bndg
unpag: 19 leaves, inc. endpapers
transfer lettering and pen-and-ink
drawing; image 1s; narrative.

David Anderson DUTCH MOTHER, 1977.
21.3 x 31.4 x .5
fbr: sc (title rubber-stamped on cover)
handbound: seven bndg
unpag: 36 leaves
image 2s; b/w xerox, rubber stamp,
pastel, watercolour.

OTTAWA BY BUS, 1974-77.
28.3 x 22.3 x 1
fbr: hc; handbound: seven bndg
unpag: 28 leaves
image 2s (plus inside cover); b/w
xerox, watercolour, acrylic, & oil-base
paints, pen-and-ink drawing, rubber
stamp

Dutch Mother: A visit to a home and a recording of that visit is the content of the book. This time not only pencil is used but cassette recorder as well. So the woman is being interviewed in her house. Questions and answers stamped on paper, colours added—green bathroom, yellow walls. Everyone is introduced, four children and a husband. The question that is asked most often is "Do you like this house?"
Ottawa by Bus: The actual journey was recorded in pencil on paper in the fall of 1974. Later with a Xerox machine came the freedom to alter the original records of the trip. The lady next to me turned pink. Outside turned bright enamel blue. Then words, heard words, rubberstamped here and there. Then painted over as new old better words were found. The whole thing became an image word poem and was completed in the spring of 1977.

Brad Harley THE STORY OF A BOY AND HIS HORSE, 1977.

32 x 21.6 x .5
fbr: sc; handbound: saddlestitch sewn
bndg
unpag: 13 leaves (2 leaves taped
together), inc. cover
image 2s; collage and montage of
found images, transparent overlay,
pen-and-ink drawing

I'm interested in books because of my involvement in design and printing (posters, books, brochures). These two books reflect those processes: The Story of a Boy and his Horse uses multiple overlays of images and paper, while John Lennon uses overlays of printed images.

Robin Wall untitled, 1977.

29.5 x 25.4 x 1.4
fnd: photo album; hc; covered spiral-wire bndg
[initial pages covered w/ transparent
overlay]; unpag: 8 leaves
image 2s; montage of found images,
slides, contact sheets, film, pen
inscriptions

Incompetence.

Michael Bidner

JOURNAL, 1973.

35.4 x 21.8 x 5.5
fnd: cashbook; hc; sewn bndg
300 pages, plus endpapers, plus
inserts
image 2s; found images, various
inscriptions

I work in multi-media with a special interest in the preparation and presentation of images. The seductive appeal of graphics within this area of work is strong and I take much opportunity to exploit its potential where it will enhance the realization of my work. Journals were used for a period of seven years to keep track of areas of investigation until I became just too busy to be duplicating everything I was thinking about or came across while observing my milieu. RUDE will appear on news-stands in the future of 1978 and if this copy puzzles you now — check out a copy when you are next in a bookstore. It is inevitable that the amount of paper an artist must fill with content to pursue his activities in contemporary twentieth century society should yield bulk enough to be bound between covers. If this bulk is more than twenty five sheets — you have a book. If it becomes the artwork of an artist the inevitable results yield artist's books. Book-making is just a natural extension of my activities and interest but not necessarily my art.

David Thayer

INTO A NUCLEAR FALL-OUT SHELTER, 1974.

20.2 x 16.8 x .5
fnd: child's story book; hc; glue bndg
unpag: 12 leaves
image 2s; collage and montage of
found images, pen-and-ink drawing

Blastbloom

BLASTBLOOM'S FACULTY OF ARCHITECTURE, 1976.

fnd: graph-paper booklet; sc; saddle-
stitch elastic bndg
unpag: 10 leaves
image 1s; montage of found images,
pen-and-ink drawing, transfer
lettering

Kim Snyder

Four notebooks: October 1975.

20.6 x 14.1 x 3.1
fnd: blank bk; hc; sewn bndg
unpag: 140 leaves
image 2s; found images, drawings,
inscriptions

March 1976.

21.5 x 14 x 3.5
fnd: blank bk; hc; sewn bndg
unpag: 140 leaves
image 2s; found images, drawings,
inscriptions

October 1976.

20.8 x 14.3 x 3.8
fnd: blank bk; hc; sewn bndg
unpag: 140 leaves
image 2s; found images, drawings,
inscriptions

April 1977.

21.8 x 14.2 x 3.5
fnd: blank bk; hc; sewn bndg
unpag: 120 leaves
image 2s; found images, drawings,
inscriptions

RICH IMAGES, 1977.

29.2 x 23.1 x 3.6
fnd: photo album; hc; accopress
bndg
(black pages w/transparent overlay);
unpag: 40 leaves
image 2s; found images

These books are about Kim Snyder, what I do, think, feel, like (love), dislike (. . .), an extension of my visualizing faculty and my memory. They are subjectively eclectic. For two years I always had one with me: it became the seat of a dynamic intercourse with myself. The subjectivity was tempered by my sense of aesthetics and my wish to make people laugh. I tried to give them more than bookiness, than a journal, with evocative juxtapositions, foils, and other tricks, without sacrificing its intimacy. In this exhibition, the idea of intimacy with strangers doesn't bother me; I want people to know me. I also want to know people.

Paul Barnett

THE HARDBOUND COLLECTION, vol. 1, 1974.

39.1 x 27.9 x 3.7
fbr: hc (imitation woodgrain boarded)
handbound: sewn bndg
unpag: 103 leaves, plus endpapers
image 2s; found images

THE HARDBOUND COLLECTION, vol. 2, 1974.

39.1 x 28 x 3
fbr: hc (ditto); handbound: sewn
bndg
unpag: 83 leaves, plus endpapers
image 2s; found images

THE HARDBOUND COLLECTION, vol. 5, 1974.

38.6 x 27.9 x 3.4
fbr: hc (ditto); handbound: sewn
bndg
unpag: 96 leaves, plus endpapers
image 2s; found images

THE HARDBOUND COLLECTION, vol. 6, 1974.

38.5 x 27.4 x 3.3
fbr: hc (ditto); handbound: sewn
bndg
unpag: 94 leaves, plus endpapers
image 2s; found images

Brain Kipping

GARBAGE PHOTOGRAPHS, 1977.

19.4 x 24.7 x 2.7
fbr: hc (title embossed on cover);
handbound: sewn bndg
unpag: 24 leaves
image 2s; found photographs (title
page in transfer lettering)

untitled, 1977.

28.9 x 21.6 x 1
fbr: hc; handbound: fold-back binder
clip bndg
found pages and endpapers (envelope
of colour plates); unpag: 17 leaves,
plus endpapers
ink deletions on plate titles, ink
inscriptions

COLOUR CHART, 1977.

19.9 x 24.3 x .8
fbr: hc (title embossed on cover);
handbound: sewn bndg
28 pages (irregularly paginated)
transfer lettering, typewriting,
montage of colour chips and b/w
xerox

THE ORIGIN OF LIFE ON THE PLANET EARTH, 1977.

21.4 x 25.3 x .5
fbr: sc; handbound: sewn bndg
drypoint etchings on paper; unpag:
13 leaves
image 1s; etchings and typewriter
inscriptions

PICTURES, MOSTLY AT NIGHT, 1977.

12.7 x 21.4 x .5
fbr: sc (title embossed on cover);
handbound: Bulldozer 2-prong
fasteners
unpag: 11 leaves, plus endpaper at
front
image 1s; colour xerox

The greatest exposure of art to the general public is through book technology — colour separations, photographic reproductions, art magazines and historical works — essentially untrue information, quite different from the real thing. Reproduction loses certain qualities and gains others, making commercial printing a viable extension to more omnivorous forms of printmaking.

Books I have made are either unique or limited to ten copies or less — so far, out of necessity, but mass production is always in mind; the books are like master copies. I prefer not to think of my work as art, my books don't have a category to fit into — it's more like a hobby. I enjoy synchronizing information to page/time. For instance, Colour Chart was an exercise for a more elaborate book, in which house paint colour charts with descriptive titles ("tropical sunset", "gun metal", etc.) would be printed in black and white, then arranged in a book-novel form (climax, denouement, etc.) according to the emotional impact of the name.

Donna Tkachuk

THE INVESTIGATION OF THE EXPERIMENT WITH: "ER" & "ING", 1976-7.

29.1 x 23.2 x .8
sc: Duo-tang cover (transparent front);
2-prong fasteners
colour pages in photomount covers;
unpag: 5 leaves text, 6 colour illustrations
image 1s; b/w & colour xerox

I was put in a crib. The crib had a railing that surrounded me; I could not get out. In my boredom, I chewed the wood and I saw that it left two teeth marks that were from my mouth. Gradually I bit all around my crib, trying not to overlay the teeth marks. Each bite was slightly different. Books are like that.

George Whiteside

LOST TIME ACCIDENTS, 1977.

21.6 x 28.7 x 1.4
fbr: sc; Cerlox bndg
unpag: 33 leaves, inc. front cover/
title page
colour xerox, silver ink inscriptions

UNIQUE SNAPSHOTS, 1977.

28 x 23 x 1.8
fbr: sc; Cerlox bndg
unpag: 52 leaves, inc. front cover/
title page
image 2s; b/w colour xerox

FISH TAILS, vols. 1-5, 1977.

each volume 28 x 21.7 x .8
fbr: sc; Cerlox bndg
unpag: 9 leaves (vol. 11/10 leaves
vols. 2-5)
image 2s; b/w xerox, silver ink
inscriptions

Unique Snapshots: (originally intended as a limited edition — as yet only one copy has been made) is from my collection of snapshots taken by various members of my family when I was 8 or 9. Lost Time Accidents uses collage of found photographs, templates, blueprints, and other objects from a small steel fabricating plant where I worked as a truck driver. Silver lines and excerpts from the accident journal were added after the printing. There are five copies of each page, only one set of which is a book. Patterns running through the design are obvious when the piece is well mounted. Fish Tails was accomplished by moving images while they were going through a roller-type xerox machine. All monochrome; five volumes.

Kim Korolanka

UNIVERSAL COLOUR SYSTEM, 1977.

21.9 x 28 x .2
fbr: sc; crimped fasteners
unpag: 10 leaves
image 1 s, colour xerox, transfer
lettering

untitled, 1977.

21.9 x 28 x .2
fbr: sc; crimped fasteners
unpag: 9 leaves
image 1 s; colour xerox, transfer
lettering

Barbara Axtman

UNTITLED—PRESENTS & THINGS... 1977.

19.3 x 26.4 x .2
fnd: Chinese character-writing
practice-book; sc; staple and glue
binding
xerox 1s; colour xerox iron-ons,
pencil inscriptions

For me the notion of making a book is to compile my visual information and set it down in some order or sequence that will be both visually stimulating and hopefully intellectually provocative. It's also a basic love of unusual papers combined with unusual visuals. Dealing with a human scale — a book someone can hold — dealing with one page at a time — yet in the context of the page before and the page after — the feel of each page and the intimacy of scale . . .

Matt Harley

SOPHY WONG FACSIMILE, 1976.

28.6 x 22.3 x .6
fbr: sc (transparent, front & back,
w/ inscriptions); E-Z slide bndg
unpag: 40 leaves
image 1s, alternating; b/w xerox

SOPHY WONG, 1976.

24.5 x 19.6 x 1
fnd: child's inscribed practice book;
sc (loose transparent dust jacket),

Sophy Wong and I "met" in the snow in March 1976. In August 1976 I found a small book of German battle-ship — my immediate thought was of Sophy. In January 1977, sitting in a hospital emergency ward, I glued it. Upstairs someone had just won a million dollars and was dying. This work is about how ridiculous it is to be alive. In February 1977 I made the facsimile. This work is about camouflage.

GROUP 2

Bev Bram

BOOK N. 1, 1977.

34.1 x 26.2 x 1.4
fbr: hc; handbound: sewn bndg
single page, 65.8 x 50.6, sewn to
spine and folded in four
image 2s; acrylic on paper

BOOK N. 2, 1977.

34.2 x 26.5 x 1.7
(Otherwise: ditto)

BOOK N. 3, 1977.

34.3 x 26.2 x 1.5
(otherwise:ditto)

BOOK N. 4, 1977.

34 x 26.2 x 1.5
(otherwise: ditto)

BOOK N. 5, 1977.

34.1 x 26.2 x 1.3
(otherwise: ditto)

BOOK N. 6, 1977.

34.2 x 26.2 x 1.4
(otherwise: ditto)

BOOK N. 7, 1977.

34.1 x 26.2 x 1.5
(otherwise: ditto)

BOOK N. 8, 1977.

33.9 x 26.2 x 1.5
(otherwise: ditto)

BOOK N. 10, 1977.

33.7 x 26.3 x 1.3
(otherwise: ditto)

BOOK N. 12, 1977

34.1 x 26.4 x 1
fbr: hc (w/ translucent marked dust-
jacket); handbound: sewn bndg
unpag: 2 leaves
image 2s; acrylic on paper, thread

The books are concerned with examining our conceptions of object and viewer. We are accustomed to a particular visual experience when we confront paintings. They stand before us, the viewer, at vertical planes. The book format is different because books demand a certain amount of physical manipulation by the viewer to be experienced. The books are essentially containers of visual information or paintings. They attempt to communicate their information in a personal and intimate way. By using the book format I have tried to decrease the distance both visually and physically between the object and the viewer.

Michael Bidner

RUDE magazine publisher's dummy, 1977.

35.1 x 25 x .8
fbr/fnd: sc (title logo on cover);
saddletich staple bndg

Brad Harley

JOHN LENNEN, 1977.

15.5 x 11.2 x 1.4
fnd: sc (im/transparent dust-jacket);
handbound; sewn and glued bndg
printer's waste card stock; unpag:
83 leaves, plus endpapers
image 2s; add'l sheet of same stock
mounted on first & last page

Flavio Belli

THE ISLAND, 1977.

29.5 x 27.1 x 6 (binder size)
fbr: hc (3-ring binder, xerox logo on
cover)
coloured paper pages encased in clear
plastic lamination (page size, flat,
33.2 x 22.2); unpag: 17 leaves
colour xerox

found book, 1977.

31.2 x 22.8 x .6
fnd: pad of drawing paper; sc: glue
bndg
25 pages
image 1s; coloured construction paper
on paper

found book, 1977.

26.2 x 20.1 x .2
fnd: essay; sc (coverless); stapled in
one corner
typescript of essay, with commentary
(pen, pencil inscriptions); ii plus 9
pages
text: "Individuality", by Paul Haddy

John Faichney

found book, 1977.

18 x 27.5 x 1.5
fnd: inscribed photo album; sewn
bndg
cyanotype photo print w/ caption
in ink; unpag: 25 leaves
image 2s, last two pages blank;
"History of Sculpture", by Ora Belle
Stoddard

found book, 1977.

23.5 x 14.7 x .4
fnd: inscriber school exercise book;
sc: saddlestitch staple bndg
"Words are Important", introductory
book; 52 pages, inc./cover
various fill-in-the-blank type
exercises, with responses

Much of my work has sought an awareness of contradiction
and irony . . . It is of little or no consequence that others
have made the books which I have included here under my
own name. The pattern of their choice is the subject of my
inquiry: that and the juxtaposition of this work in the ex-
hibition context.

Elsie Jade Greene

Autograph book, 1964-71.

12.2 x 15.5 x 1.5
fnd: hc; sewn bndg
unpag: 51 leaves, 2 inserts
inscriptions of texts, drawings

Books are part of all our lives, for the most part we received
our education from them. In the near future they will be-
come obsolete as we move into electronic information ex-
change. I think most people secretly dream of writing a book.
Books are the most subjective medium.
Even though I have a collection of six years of personal diaries
that is not what I intended to show in the context of this
book show. I have endeavored to show a very mundane and
common to all nostalgic experience of word exchange in per-
sonal terms through this autograph book. It was a sponta-
neous response for a book request from me. Something writ-
ten to me but not by me, and sums up a whole other area
than other artists have contributed here.

Jonas Goldstein

book from street performance, 1977.

19.1 x 23.2 x .9
fnd: school practice book; sc: saddle-
stitch staple bndg
mirrors affixed to first 5 leaves;
unpag: 26 pages
image 1s; pencil inscriptions (ques-
tions & answers) on first 6 leaves

The book being an artifact of a performance, Monday, Sept.
12, Bay and Adelaide streets (NE corner), 1:15 - 2:00 p.m.
I surround myself in a small circle of earth, I write questions
of a mathematical basis followed by the first question that
comes to mind. I offer the book, open to all who pass, giving
them a chance to be a parent and help with a math problem
or be anything they wish, as they look in the mirrors or ig-
nore them.

James Anderson

two flip-books from the film,
GRAVITY IS NOT SAD BUT GLAD,
1975.

"Breaking Cloud and Airplane"

22.8 x 30.4 x 3.5
fnd: pad of construction paper; sc:
flued bndg
holes cut, toy airplanes affixed to
pages; unpag: 24 leaves
[book's pages to be flipped to create
illusion of motion]

"The Sinking of the Bluenose"

22.8 x 30.4 x 8.8

fnd: pad of construction paper; sc:
handbound; glued and wire ring bndg
holes cut in, toy boats affixed to pages;
unpag: 23 leaves
(ditto)

These flip-books are actually props from a movie entitled,
Gravity is Not Sad but Glad. The flip-books in themselves
about the nature of the film experience or perception (i.e.,
still images rapidly following one another). In this way, it is
a demonstration or an enactment of film perception. By film-
ing the flip-book, it becomes film theatre.
The content of the flip-books provide some comments on as-
pects of our culture and history. The flip-books become a
movie about a book and/or a book about a movie. The flip-
book is anyone's one movie (or book).

David Type

untitled, 1977.

26 x 23.4 x 1.6
fnd: sketch book; hc: spiral wire bndg
elaboration of pattern by ink bleed-
ing through to successive pages;
unpag: 64 leaves

untitled, 1977.

30.5 x 22.9 x 3.5 (size of pad)
fnd: pad of construction paper; sc:
flued bndg
manipulation of pagination by juxta-
position w/paper tape, through &
around pages; unpag: 46 leaves

80 FT., 1977

21 x 13.9 x 8
fnd: blank book; hc: sewn bndg
adhesive cellophane tape, with found
objects (from floor) applied to &
around pages; unpag: 192 leaves,
plus endpapers

DIE BOOK, 1977

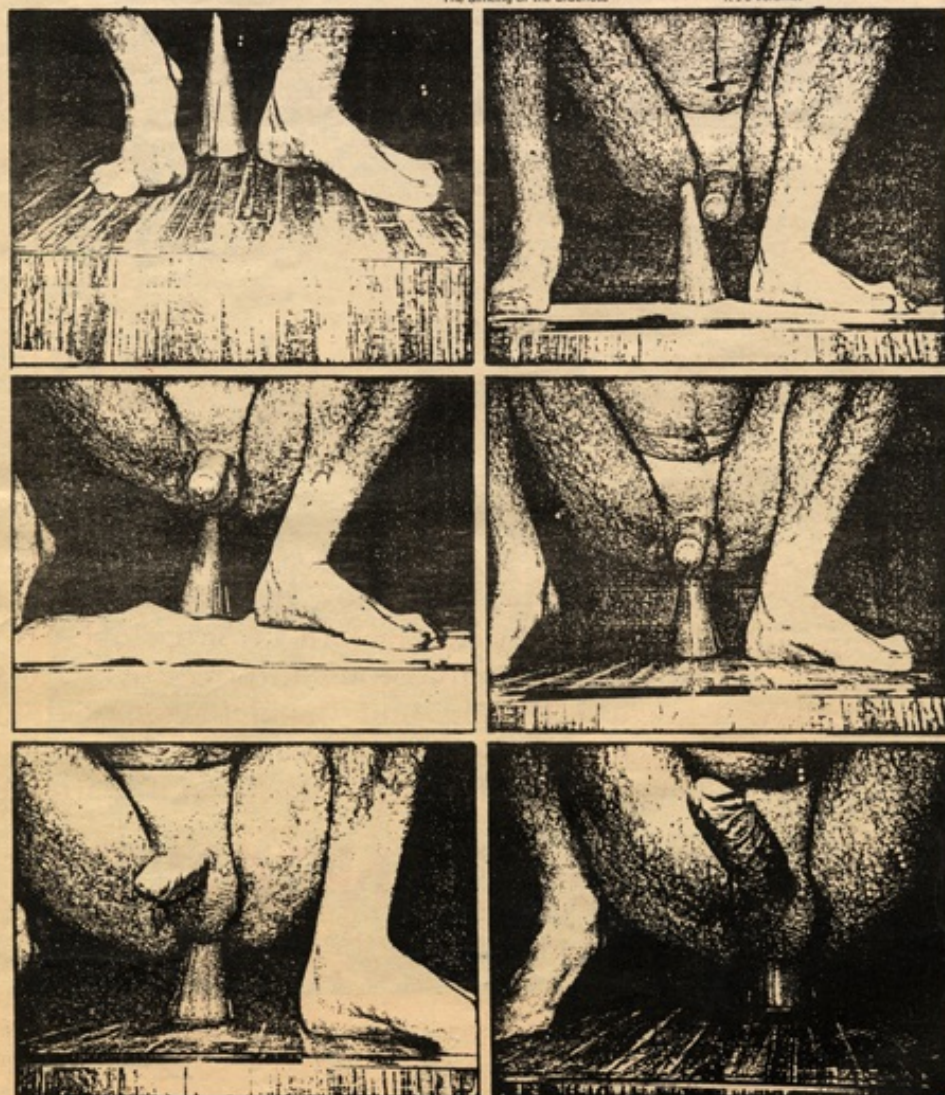
22.7 x 15.4 x 2.4
fnd: sc (coverless); sewn, taped bndg
book dipped into dye solution; unpag:
94 leaves

John Oswald

UNTITLED, UNPAGINATED, 1977.

21.6 x 14.1 x 2.2
fnd: blank book & contact cement;
hc

Why it's just a book with the pages pasted together.
It's a volume.



from the book "Wissen Schamst du DUCH" by Gerard Pas

5 POLEMICS TO THE NOTION OF ANTHROPOLOGY.

From April 3 to May 6, 1978, the CEAC is organizing a 5 week discussion SERIES

series to examine the theory and to surface the polemics of communitarian living. The sessions are intended as interdisciplinary research focussing on five basic issues: Human rights, ideology, work, behaviour and community. The polemics offer alternatives to social organization in search of a new pragmatic base.

The tentative programme of discussions is as follows:

April 3-9: **HUMAN RIGHTS.**

Sessions on prejudice and the demonstrations of struggle by women, gays, children and deprived minorities.

April 10-16: **IDEOLOGY.**

Sessions on cultural institutions and self-defined alternatives.

April 17-23: **BEHAVIOUR.**

Nature of oppression and liberation. The socio-biology of genetics.

April 24-
May 1: **WORK.**

Polemics of the dominant technology of production and alternative work bases.

May 2-6: **COMMUNITY.**

Polemics on autonomy and social organization. Case studies and practical models.

The April workshops are a follow-up on the regular weekly discussions at the CEAC. Prior theoretical work to these discussions have been the Self-Design proposition by Yona Friedman; the Contextual Art seminars (CEAC, Toronto - 1976; Ecole Sociologique Interrogative, Paris - 1977; and Remont Gallery, Warsaw - 1977); and the Behaviour School as presented in North America and at the Free International University, Documenta 6 with the collaboration of Joseph Beuys and Caroline Tisdall.

CEAC 15 DUNCAN ST
TORONTO ~~**368-4933**~~

593-4111