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The CEAC opens its new facilities at 15 Duncan street in Toronto with an environment by Heather Macdonald and a series of events.

Heather Macdonald's RAIN ROOM environment is a reductivist enclosure with an access ramp to its single opening. The overall white structure within a white exhibition space seems to float in the interior of the first floor.

The RAIN ROOM is programmed on a two day changing cycle of different heat, humidity, and sound conditions. The natural organization is then the new semantically constructed ones, where it occurs an inside-outside relation ship.

The environment wants to be a total (kinaesthetic) internal situation through a climatic conditioning as edge of radical artifact-making.

"Jud Yalkut has been an independent filmmaker since 1961.

He has collaborated with Nam June Paik since 1966 in a series of films that incorporate Paik's television pieces as basic material.

In addition to Paik's slightly demonic sense of humor, the films are imbued with Yalkut's subtle kinaesthetic sensibility, an ultrasensitive manipulation of formal elements in space and time." M.O.M.A., 1972. Another statement of objectives prepared for the Museum of Modern Art 'cinemprobe' with J.Yalkut and N.J. Paik affirms that "The articulation of metaphysics, aiming to deepen the ontological meaning of monotony" from Film Culture, expanded arts issue, winter 1966, Nam June Paik.

The film 'Self Obliteration' is a collaboration with Kusama.

Herman Nitsch is the notorious creator of the O.M. Theatre (Theatre of Orgiastic Mystery): sacrificial killing of animals, simulated human amputations, obscene rituals that springs from archetypes of sexual aggression and contemporary voyeuristic inclinations.

The film "Abreakationsspiel", the first time to be shown in Canada, is a documentation filmed by Jud Yalkut on the occasion of Nitsch's first North American performance. Between Cannibalism and the O.M. theatre there are some perceptual overlappings. However 'Cannibalism' is also interpreted as metaphorical use of cultural cannibalism, which is the destruction of cultural values from the past for the search of present identities. Cultural cannibalism exorcises that the history we possess is the one we constructed. Nothing is inherited from the past.

In his major pieces like "ALL THE WORDS from the silence of Duchamp TO THE NOISE OF BEUYS" Vettor Pisani reevaluates the modernist and conceptual positions. Vettor Pisani makes use of metaphors to construct semantical scenarios/tableaux in which to play with concepts of death, animal supremacy, bondage. His cultural images contain strong contrasts as in the tableaux of 'a room filled with rats and a woman clashing cymbals'; 'nude youths wrapped with golden leaves'; 'standing nude women in front of wall clocks'.

The performance at the Centre for Experimental Art & Communication is the first one Vettor Pisani is having in North America and an excellent one to have an overview of the contemporary European art scene.

support from the Canada and Ontario Arts Councils, the Ministry of External Affairs, and Wintario for the purchase of the building at 15 Duncan Street.

The thematic focus on cannibalism is not accidental, nor is W.Lee Knox's or the Shitbandit's participation. Shitbandit is a loose association of a large number of artists and radical thinkers who have in the past carried out several spontaneous spontaneous events. Their stance is to be without a programme, nor to control articulations of their energies. What Shitbandit discovers is an hermetic spiritual language, sometimes close to a theatre-of-terror. The organism of Shitbandit's performances is cosmical and non qualitative in nature. Ron Gillespie declares that a new biological man is about to come. The new beginning is possible by the abrupt elimination of old modes of feeling/kinaestheticizing the world. Actions stressing death or time proximity/duration are simply an extension of body-art.

As if it were not enough by contributing to the change of direction of filmmaking in the structuralist domain, Michael Snow is now rethinking a way to modulate sound as a flux of vibrations rather than with a preordered musical score. Together with the Artists Jazz Band and the CCMC he has performed in underground art centres, and more consistently 'playing' twice a week at the CCMC Music Gallery. The history of new music in Toronto is certainly catalyzed by the existence of the Music Gallery, and the new improvisational music of the CCMC. A great energy seems to be flowing from Michael Snow, from drummers like Larry Dubin or pianists like Casey Sokol. There are few others in Toronto composing new music with the same dedication and energy.



Herman Nitsch: performance

Vettor Pisani: performance



Willoughby Sharp admits being one of the few cultural cannibalists practicing the new art.

Willoughby Sharp's new videoperformance 'Anchoring of activity: breaking frame', commissioned by the CEAC, is presented in an unusual frame. The audience is kept fenced off from the space of action. The interface existing here is between the video/television taping and the live actual process (a take off from an occurrence at the White House) of allowing or impeding carnivorous spectacles of savagery. A cannibalist event is today a highly cultural step.

Willoughby Sharp is the first CEAC artist in residence for the month of September. Sharp is arriving with an assistant and a tape recorder, ready to tape the latest statements of the Toronto local Culturalists of a Cannibalist Era.

In the four story building of the Centre for Experimental Art & communication two floors (11.000 square feet) are used as art centre with areas for performances, installation, video and film screening (in conjunction with the Canadian Super B Film Distribution Service), and an archive of material from the global communication with other centres/individuals working in experimental fields.

In display are images by Petr Stembera and Jan Mlcoch of Praha, Gaetano Pesce's book 'Le Future peut etre passe'.

CEAC catalogues for sale are: the recent "Architecture as Experimental Architecture" (for a South American touring show), "Language & Structure in North America" with introduction by Richard Kostelanetz, of the show now travelling across the U.S.A.; and the pamphlet of the first European Experimental Art Performance tour organized by the CEAC, with Peter Dudar, Lily Eng, John Faichney, Ron Gillespie.







# 2

# CEAC

January						
Su	Mo	Tu	Wd	Th	Fr	Sat
<del>1</del>	<del>2</del>	<del>3</del>	<del>4</del>	<del>5</del>	<del>6</del>	<del>7</del>
2	3	4	5	6	7 NOON STEVE LONG VIDEO	8 J. Bullas DANCE WKS
9 KAREN SHAW BOOKS	10 ART & COMMUNICATION DISCUSSION	11	12 <del>8pm</del> ELLEN MAIDMAN "ENVIRONMENT"	13 8 p.m.	14	15 J. Bullas DANCE WKS
16 8pm LUCIO POZZI VIDEO	17	18 8pm SUPER 8 FILM SCREENING	19	20 8pm MARTHA WILSON "Performance"	21	22 J. Bullas DANCE WKS
23	24	25 8pm DAVID SHULMAN FILMS	26	27	28 NOON "The making of a star" VIDEO	29 J. Bullas DANCE WKS
30	31	AUSTRALIAN FILMS				



"Et je prevois que l'initiative (de l'art contextuel) sera mieux reconnue par la suite comme l'intuition juste de la nouvelle et necessaire orientation des demarches artistiques."

Herve Fischer in Parachute, Winter, 1976.

MARTHA WILSON PERFORMANCE JANUARY 20  
8:00 p.m.

"My name means the shape I am--and a good handsome shape it is, too. With a name like yours, you might be any shape, almost..."

From Annotated Alice, Chapter 1



photo: Artist's Space

CANADIAN PREMIERE OF MUSIC FOR "EINSTEIN  
ON THE BEACH" BY THE PHIL GLASS ENSEMBLE

A single concert by the ensemble will present the continuing harmony of Wilson's new opera. The opera (a collaboration of A. De Groat, B. Wilson and P. Glass) was recently presented in its entirety at the Metropolitan Opera House in New York and in Europe at the Venice Biennale, the Festival D'Automme in Paris and premiered at the Festival D'Avignon. Note: Due to very limited seating, advance tickets for the concert may be purchased for \$5. FOR FURTHER INFORMATION  
PHONE 368-4933



photo: Heather MacDonald  
Ron Gillespie at the I.C.C., Antwerp



photo: Polish Contextualists



photo: Babette Mangolte

#### MOVEMENT WORKSHOPS

I A class in movement exploration problems and improvisation leading towards individual and group performance situations with some historical study of art/drama performances.

Time: Saturdays, 1-3 p.m.

Duration: 10 weeks

Begins: January 7

Fee: \$25 (\$10 registration fee at beginning)

II Open improvisation Workshop. This is to be free and open to anybody wishing to work in the area of performances and share their knowledge with others to broaden horizons. This could take the form of loosely improvising together, or different people leading a workshop at times, bringing in whatever sound, marks, film, words. It is hoped that the groundwork in class I will enable people to filter into situation II.

Time: Saturdays, 3:30-5 p.m.

Begins: January 7

Fee: Free

For further information contact Jill Bellos (863-0870).

#### HALLWALLS

Hallwalls, 30 Essex St., Buffalo, is an alternative centre presenting didactic performances, lectures, concerts, screenings by visiting artists and critics, such as Vito Acconci, Rita Myer, Lynda Benglis, Dan Graham, Bruce Naumann, Barbara Rose and Michael Snow.

#### PERFORMANCE SPINNING

FEBRUARY 3-6

New Piece by Wyndham Wise and Richard Shoichet

This performance is the first one after the controversial collaborative work "Shoptalk", an experimental piece on 'communication'.



The November seminars of contextual art in Toronto were intended as confrontations among Art Sociolog. Collective, Jan Swidzinski, (Provisional) Art & Language, Joseph Kosuth and Sarah Charlesworth, and some Toronto 'workers' involved in the theory and praxis of a contextual nature. The task was to find the commonalities and divergencies among the parties, as a process of initiating a dialectical communication among these groups sharing similar elaborations of socio-political practice.

Individual hostility (recent splits between (Provisional) Art & Language and Kosuth and Sarah Charlesworth, and the further splits within (Provisional) Art & Language), New York cultural and economical domination, and the formalization of the (any) seminar situation did not help to bring about an in depth exploration of the supposed commonality of the parties involved. To different degrees, all the seminar participants share the intention to practice self-criticism and theoretical approach to their social practice.

Transcripts and other documents will be published by the Centre for Experimental Art & Communication. The effect spread by the focusing of contextual art debates is quickly taking shape. Parachute magazine (Winter, 1976), Arts-Canada (Dec., 1976) and Spill (No. 2, 1976) have shown some awareness of the contextual art statements. For the CEAC, the seminars were historically essential for a self-clarification of the function of art in a post-conceptual stagnation.

The seminars functioned both as practice and theoretical exposition (never finally verified or verifiable) of Toronto 'workers'. It should be pointed out that, in fact, early in 1974, the K.A.A., in Toronto, had presented some tentative approach of contextual art (then called 'Contextualism'<sup>1</sup>), although remaining at a formalist level of art. The dialectics of a social practice requires a time factor that then was too early to expect feeding back the original proposition. The on-going work within shifting 'contexts' is continuing, this time as a collaborative project between forces and 'workers' from Canada, East and West Europe and perhaps the U.S.

<sup>1</sup> K.A.A. - brochure, Toronto, 1975. See also LANGUAGE & STRUCTURE IN NORTH AMERICA (K.A.A., Toronto, 1975) and Blastbloom (Only Paper Today, October-1974).

I want to construct a room dedicated to Fyodor Dostoevsky. It will measure 8' x 8' x 8'. Its exterior will be black, and its interior walls, ceiling and floor, white. The viewer will be able to look through a single 2' square mesh opening. A single naked light bulb, hanging 1' down from the centre of the ceiling, will illuminate the room.

A framed black and white photograph of a pregnant torso will hang on the left side of the far wall (i.e. the wall opposite the opening). In the right corner of the far wall will sit a black straight-backed chair with dice on the seat. A folded newspaper will lie in the corner diagonally across from the chair. On the floor between the chair and the newspaper will be splashes of dried blood. Scattered about the walls will be counting marks of various sizes done with soft lead (i.e. ~~III~~, ~~III~~, etc.).



Video: Keith Lock, CEAC, Toronto Contextual Art Seminars, Nov.'76



FOUR LEADING QUESTIONS AS PRINCIPLES  
OF REVOLUTIONARY PRACTICE.

WHAT IS A/THE CENTRE FOR EXPERIMENTAL  
ART & COMMUNICATION?

--It is the working ground where the forces of intellectual production, cultural consumption, as well as the exchange and the distribution of culture are managed in accordance to the need of Art & Communication while affecting social forms.

WHAT IS ART & COMMUNICATION?

--It is interface impact conducive with social forms as frames, structures, behaviour. Art as materialist practice and communication as dialectics in juxtaposition along contextual layerings produce revolutionary effects. Art & Communication is basically this: dialectical materialism practiced as ideology.

WHERE IS ART & COMMUNICATION'S AREA  
OF ACTION?

--It locates itself anywhere within intentional perimeters to affect the cultural neighborhood outside itself. It is dependent upon manifestation of itself. Itself being a context out of content back into context, that is ideological praxis back into social praxis or vice versa. Analysis and behavior are the directing forces.

HOW DOES ART & COMMUNICATION DO ITS  
WORK?

--"We try to carry out the principle of administration with as few people as possible. Critical analysis practice surfaces important issues. We reach outer boundaries to find out about unintentional conditions. One of the tasks is to work full time adopting double methods to manage culture and to modify its direction(s). We try to carry out the principle of Art & Communication with as many people as possible."

"Toronto, 1976.

The January discussion by Art & Communication is an open session on 'behaviour praxis', to be held at the CEAC, 15 Duncan St., on Sunday, January 16 at 8:00 p.m.

MILITANT ART FROM THE LAND OF BEAVERS.

"Every artist a soldier" is an unfounded truth. The rapid re-development of wastelands and marginal warehouse spaces provides a glimpse of the end of unrevolutionary building in the future art milieu. Only collective struggle leads to victory over territorial management.

The 89 Niagara Street artists have uncovered unjust eviction from their building. No media coverage was found or sought. We hope for a stronger cohesion in their radical stand to achieve the necessary confidence leading to a victory over obsolete zonings. Land speculation and zoning by-laws block the fuller use artists can make of marginal industrial areas in the downtown core.

The seed for a downtown large scale art community is bound by Simcoe Street, King St. W., Spadina Ave., and Dundas St. W. Worksites in operation are, besides the CEAC, the Music Gallery, About Books, Peter Pan Lunch. Impulse magazine is on the move outward. AGO, OCA, Gallery 76, Old Village bookstore and Vanguard Books have been long edging the area. GI headquarters is the latest arrival.

HEATHER MACDONALD

To commemorate the struggle of Heather MacDonald under the brutality of capitalizations with eviction from her work place without a just cause, under the weight of paralytic institutions and of armoured funding agencies, a collective (companions and friends) will install for public display her latest statement: the RAIN ROOM. The environment will be on view at the AGO (Art Gallery of Ontario) for three weeks, starting February 16, together with the documents leading to her actions.



# film

The forthcoming super 8 screening at the CEAC will have a discussion, to be audio taped, on the work screened. The January open session is at eight o'clock on Tuesday, January 18.

FILMS JANUARY 25, 8:00 P.M.

## DAVID SHULMAN PROGRAMME I

(A Premonitory...)  
(Many Layers...)  
(A current...)  
untitled  
(A...B)  
Specious Present  
(The Vacancy...)  
(On a Continuous...)  
The film works represent constructivist studies made with language as an incomplete reality. The "Books" are constructed for the films in a manner that they (both film & book in a dependent relationship) are assuming a changing meaning as the morphology of the relationship (book to film) changes. Shulman states that he does not, however, make artists' books but films.



photo: Castelli/Sonnabend  
David Shulman

## AGGY READ PROGRAMME II

The films selected (for this programme) have been made since 1968 and it is the intention of this programme to show that a strong independent film culture is, and has been, developing in Australia, that is, in general terms, as good as anywhere, although we are isolated from the latest avant-garde developments.

## PAST EVENTS

### PETER DUDAR

His last film "Editing on the Run" is a transfer from video tape to film of fast editing sequences which keep throughout continuity of sound. The sound is amplification of live running with a resulting jazz quality.

### PAUL SHARITS

Some older and some recent films (from the installation at the Albright-Knox Gallery in Buffalo) shown at the CEAC have been described by Sharits as environmental and based on his preoccupation with film "grain". Sharits, however, admits the limitations of these studies and hopes for a new turn of his work into a more "personal", perhaps "romantic" approach....



Photo: H. Macdonald  
Missing Associates' performance at CEAC

## SUPER 8 FILM SCREENINGS

The December 14th screening of experimental super 8 films revealed the encouraging future evolution in film from Toronto. In the two and a half hours of projection, a total of eighteen films were screened.

The successful session of new footage exposure makes one believe that the direction of the young filmmakers is diversified enough not to bore, and yet the differences in cinematic orientation will correspond to a 'dialectical' ground for further discussions of new filmmaking. New view points are located by the juxtaposition of dissimilar works. Probably the most surprising effect from this last screening was the high resolution and sophistication in the film production and montage, audio dubbed and carefully edited. The resemblance to 'home' movies was far removed. A rundown, even brief, of the works screened will give some idea of the different processes involved.

We gratefully acknowledge the cooperation of Ross McLaren and Villen Teder, independent Toronto filmmakers, for their lending of projectors for the last film screening.

In order of appearance in which they were shown:

### VILLEN TEDER:

Film #1. Abstract sequence of random patterns of paint cracks and synthesized configurations shot in fast sequence with some flicker effect.  
Film #2. Footage of a slow motion cloud formation obtained with video interface.

### LILLY CHIRO:

Close up of two hands rotating a small decorated tea cup, gradually faded out.

### ADAM SWICA:

Making a reference to a building corner, using the presence of such corner as a split screen, especially contrasting with the pedestrian traffic on the adjacent sidewalk.

### ROSS MCLAREN:

Complex montage with fine editing. A study on movement between points of head, cars, rowing. Second film of filmmakers gathering recording hysterical laughter and playfulness.

### BRIAN KIPPING:

Film #1. Camera motion/panning from a referential horizontal position into the opposite side of the horizon always following a vertical path through zenith. The panning is repeated in different locations/reference horizons.  
Film #2. Excellent 'contextual' film of interrelationship of movement during 'off' situation and stillness during 'on' light situation. The frame is kept constant.

### STEVE NIBLOCK:

Performance films of male body in an episode of honey and oil bathing with a reminiscence of Muehl and Nitsch's actions.

### HARVEY CHAO:

Sequence of mirror play. The mirror is held in a blocking position, covering part of the background. The reflection is then tentatively matched with the background view, near illusion is found.

### MARLENE WITH RON GILLESPIE:

Footage showing Marlene experimenting medical gadget and other ware onto her body.

### ELLEN HAND:

Episode of hand study in different positions but always placed along one edge of the frame. The editing is very fast again showing flicker effects which work very well.

### GEORGE WHITESIDE:

Flat surface of a rocky beach. The episode involves the piling of pebbles from the shore and then the tossing of the same rocks from the mound back into the water.

### ROBIN WALL:

Footage of a fire being extinguished by firemen. The construct of the whole scene achieves humorous effects.

A lecture-performance by Lucio Pozzi on contextual Art as a video piece will be monitored from the 16th to the 22nd of January (Noon to 4 p.m. daily).



# video

The first WAVE video event, last October, was an occasion for viewing tapes from Japan, Europe and North America and was in anticipation of further events to be organized at the Centre as well as in other locations. Brian McNavin of the Halifax Videothetre, members of Ann Arbor Telesis Video and Terry McGlade of Visus, Toronto, made appearances at the week long event with conclusion in the installation of "Dramatic Space for Internal Dialogue" by Noel Harding. WAVE (World Association Video Editions) was formed in Antwerp in February, 1976, by Flor Bex (ICC, Belgium), Lola Bonora (McAM, Italy), Jorge Glusberg (CAYC, Argentina), Amerigo Marras (CEAC, Canada), Steve Partridge (England) and Wies Smals (De Appel, Holland).

The next international video encounter organized by the CAYC (directed by Jorge Glusberg) will be at the CEAC (Barcelona, Spain !!) on February 22, 1977. Deadline for the reception of tapes is Feb. 10, 1977.

"OUTPUT", the video work of young Guelph video artists (Blackburn, Brown, Chmilar, Graff, Hutchinson, Johnston, Kotilainen, Lewandowski, MacHattie, Markou, Sarkadi, Vallieres, Wardell, Zablockis) was the last video event in 1976 at the CEAC. David Brown's tapes were singular works, integrating well the accumulations of sound and duration. Nora Hutchinson's "The Silence In Between" was a very fragile piece, while Kieth MacHattie's video performance showed the promising energy, we should expect from this artist.

YOUNG DAVID VIDEO JANUARY 28, Noon

"THE MAKING OF A STAR"  
Young David is 15 years old. "The making of a Star" is a beginning chapter of the story. David will be interviewed on the repression exercised by his schooling, on a film recently produced and his forthcoming appearance with a rock group "The Inmates" as a female tambourine "Inmate".

RYSZARD WASKO VIDEO JANUARY 23  
Three Pieces (from Poland)

Theorem:  
Time can be measured in meters:  
the speed of light  $c = 2.997925 \times 10^8$  m/sec

Conclusion:  
The distance between A - the beginning of the phenomenon and B - its end has the same value measured in time and space if we assume that neither time nor space has the same physical quality. So, the event that took place within the A-B distance measured in time and space will be given the same identical conditions.

Flash Art  
Oct.-Nov., 1976

Steve Long is assembling a programmatic test to simulate a 'cyborg', following a process of information gathering via monthly video taped discussions on the process itself by invited specialists in different disciplines. The first closed discussion is to be taped on Friday, January 7.



photo: Heather MacDonald  
Lily Eng at the Salvatore Ala Gallery, Milan



photo: Bob Bojak Butch and Young David

## SUPERVISION

A special fatso issue of SUPERVISION magazine, vol. IV, number 1, 1977, is featuring the recent successful 'First European Tour of Canadian Performance Art'. The artful performers DEFG (Dudar, Eng, Faichney, Fillepie) and the master of ceremony, Amerigo Marras, are aligning exclusive documents from the 15 performances in 9 cities and 5 different countries.

## LANGUAGE AND STRUCTURE IN NORTH AMERICA

A selected touring version of the original exhibition produced by the K.A.A. and curated by R. Kostelanetz (Toronto, 1975) concluded its Canadian tour at the Southern Alberta Art Gallery in Lethbridge and is starting its U.S. tour at the George Washington University in Washington, D.C.

Catalogues are available at:

Toronto, Canada  
CEAC, 15 Duncan St.  
Art Metropole, 241 Yonge St.  
Carmen Lamanna Gallery, 840 Yonge St.

New York, U.S.A.  
Jaap Rietman Inc., 167 Spring St.  
Wittenborn, 1018 Madison Ave.

Florence, Italy  
Centro Di, Piazza de Mozzi 1, 50125

Amsterdam, Holland  
Other Books And So, 227 Herengracht

## ARTISTS' BOOKS

January 9  
Karen Shaw:  
(Additional meanings)  
Additional meanings 1 to 99  
Equivalencies I

"Statistical data and computerized assumptions define and constrict our existence in time and place. We are a benumbered people!"

"My resistance to this numbing numbering moves me to explore a humanistic evaluation of numbers, expanding the language of mathematics into a personal literature. I seek the poetry in the jumble of figures piled up on the fifty yard line, the complex messages of passion, fears and aspirations that are encoded in the line up on the line of scrimmage. I take the risk that the number of the half-backs jersey may yield "the" word.

"In a process I call SUMMANTICS, I designate a numerical equivalent to each letter of the alphabet according to its position, (A=1, B=2, ..., Z=26). A word is spelled out numerically and added to reach the sum of the word, for example, SPORT=19+16+15+18+20=88, SPORT=88. So does OBSESSED=15+2+19+5+19+19+5+4=88. Numbers are transcribed into words of the equivalent sum and collected in a numerically ordered vocabulary. Since a particular number can equal the sum of various words the choice is determined by mood, imagination and grammatical structure.

Karen Shaw, 1976



# **art communication edition**

**15 duncan st  
toronto**



ACE (ART COMMUNICATION EDITION) PRODUCED MONTHLY.  
SUBSCRIPTIONS AT \$5.00 PER YEAR  
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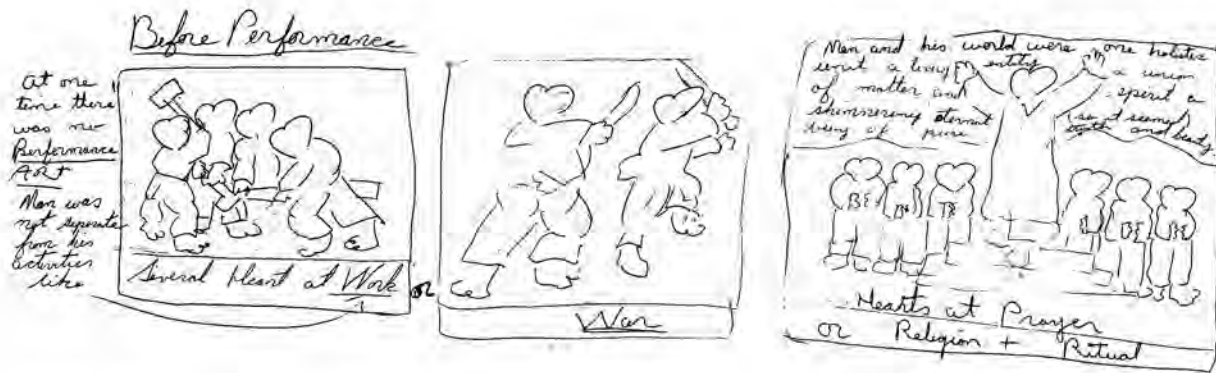




# 3 art communication edition



photo: Michael Stubitsch



## KAFKA AND NIAGARA STREET

Robert McNealy

It is hard to look back at an incident that seemed to allow so little control for those involved, which for those not involved may read like a confession of importance. Guilt? Could we alone do more? If we had, could Heather MacDonald's tragedy been avoided? The strongest feeling is one of helplessness with that: loss, anger, frustration, relief. Is there a moral issue? Certainly there is. But of what use is that question against a landlord who is intent on clearing out a building for what appears to be economic reasons, to lease again this space for a higher rent.

The commercial lease and city zoning ordinances which prohibit living in commercially zoned areas have made this possible. There is no moral issue? There is a law. The word. The act is justified, the law assumes that. Unless one can afford to come to an interpretation of the law to say otherwise. A moral of economics.

We had three months to 'deliver up vacant' our working spaces, 48 hours to vacate our living spaces. First came the rumors: we heard that the building was being repossessed by the mortgage company, an investor named Pucci. I remember that name. On a couple of occasions before I had moved into Niagara Street, which was then owned by III Group. His name had been mentioned to me as a person who owned warehouse spaces, and he was sympathetic to artists' needs. Even once I was told he was a collector.

More recently, when III Group were selling the building, we learned that Pucci was buying it. But, after the sale was completed, a man by the name of Tony Tresling was introduced to me as the new owner. A year later Pucci, repossesses the building. 301091 Ontario, Ltd. was the company formed at the time of the first purchase.

Rumours sounded good. The word came that those of us who were living in the building were going to have to move out. I did not take it too seriously. This happened twice before. I related it again to the earlier stories of Pucci, thinking that it might be just a formality to show outside addresses to satisfy insurance precepts. Then another tenant came by telling me that she heard I was being evicted. Only shortly after other tenants arrived asking me whether it was true that 'I had to be out by the following day'. I was scared. The next morning the first of two other notices arrived: 'We hereby give you notice to deliver up vacant possession and occupation of the premises described as... pursuant to the provision of REMODELLING AND SALE CLAUSE... by 31st of January, 1977'.

Following this notice, a group of us met in one of the studios to decide what course of action we should take. There is a feeling of relief among us. We need to get out of the building anyway, away from this poisonous air. Our nearest neighbor is a lead refinery. There are enough toxic fumes from other small businesses in the building to be a threat to the health of all of us, beyond their discomfort.

We decide we will take the case to a lawyer, and with other tenants to find some recourse to our situation. Most importantly we have to look for an alternative to our dependance on commer-

cial spaces and landlords.

We discussed the issue with other tenants: 'There ain't nothing we can do. Have you got the same money Pucci has? Do you want to spend all your time in the middle of a legal hassle, and all your money on lawyers?'

We phoned to City Hall: 'That's terrible! This just shouldn't happen, not in our city. We are glad you phoned, and please keep us informed'.

We talked with city planners: 'The problem with zoning for artists is that we don't want to create an area that will be commercially exploited as we see happening in Soho in New York City, or Yorkville here in Toronto. Artists have too much appeal. Probably the easiest and safest thing is to let it coast along, let artists take care of their situation and for us to overlook it. Isn't it important though, that artists have it difficult, aren't they supposed to suffer?'

We talked to landlord-tenant specialists: 'The commercial lease is written for the landlord. There is hardly a thing in commercial landlord-tenant law for the benefit of the lessor. It is probably legal anyway.'

The mail brought notices to pick up registered letters, which were the same as those slipped under our doors. Few, if any tenants, picked them up.

A second letter is slipped under the door: 'Unless you cease to use said premises for residential purposes within 48 hours, we intend to bring immediate proceedings to have you vacate this premises'.

Other rumours again: the police are going to come through the building at night to see that no one is sleeping here. Reminiscent of a previous owner's goon who would come through the building in the early hours of the morning, breaking down doors to find sleeping tenants.

Heather MacDonald returned home from Europe the same afternoon. We go out to dinner and she learns what has happened. 'What a way to treat people!', she says. There is a strong feeling of helplessness. I am told that one of the tenants is married to a lawyer. I did get in touch with her. Her husband sent Pucci a letter immediately after receiving the first notice saying they suspected the sale to be a sham.

Pucci replied that they were suing her for slander, 'for spreading rumours', whatever that meant.

Several of us went to her studio to discuss the matter. Most of our attention is towards finding an alternative to our dependance on 'sympathetic landlords'.

Not finding ways to stay in the building, we went about looking for new living and working spaces, with intentions of still exploring alternatives. We had a community at Niagara Street, one that is rearing up. We hope we can still keep our community together with this new distance which circumstances forced on us.

For some it can't work, for others it will find a new form. Most of us have now left Niagara Street behind, though with a certain amount of anxiety, a feeling of loss, a taste for vindictive.

"The sun sets irrevocably."

## Demystifying American Art



A gallery of paintings—paintings created hundreds of years ago. What value can these paintings have for us now?

### AN ANTI-CATALOG: A RADICAL ANALYSIS OF A HISTORICAL EXHIBITION

A collective of artists and art historians are assembling an Anti-Catalog consisting of written and pictorial essays that address questions about the historical and ideological function of 'American' art and the practice of museums and established art history in general.

The collective includes R. Baranick, E. Bendock, S. Bromberg, S. Charlesworth, S. Cohn, C. Duncan, S. Gargagliano, E. Golden, J. Koenig, J. Kosuth, A. McCall, P. Pechter, A. Roseman, L. Rosing, AM. Rousseau, A. Wallach, W. Weissman.

The questions brought into focus by an exhibition of American Art at the Whitney Museum, entitled 'American Art: an exhibition from the Collection of Mr. and Mrs. John D. Rockefeller the 3rd'. The exhibition portrays a distorted image of America's past.

'Nowhere in the exhibition was there any sense of the struggles and conflicts that make America's history. Instead the exhibition and the accompanying catalogue by E.P. Richardson promoted a ruling class view of American art and history: a view that serves the cultural and ultimately economic interests of the Rockefellers'.

Contributions should be sent to the Catalog Committee, 106 East 19th St., #4, New York, N.Y. 10003, U.S.A.



Cover of Smithsonian, April 1978





Hearts in Despair

Things  
were  
not a  
mess  
like  
today!

But  
recently  
there have  
been  
hopeful  
remours



Youth wants to know

Next  
issue  
a glimpse  
of truth

little Hearts  
by J. SCOTT

#### ACE INTERVIEWS YOUNG DAVID

- David, you're 15, right.
- Yes, that's correct.
- Good, I'm glad that's no media hype. Now, the reason I wanted to do this interview was because I've heard a lot of comments from you concerning the harassment you're getting from the alternative school. First I'd like to have you discuss the differences between the straight school system and the alternative one.

Last year at this time I was attending Jane Junior High School in Down-sview and the kids there were very inhibited and insecure and I received a lot of harassment because I was different according to their standards. I wasn't conforming to the norm because I was different according to their standards. I wasn't conforming to the norm because I was simply never interested in the same things, and so I knew I wasn't going to be able to handle another year of that. Then I heard about a school called A.I.S.P. (Alternative and Independent Study Programme) so I applied and got accepted. My first impressions were very positive. It looked like I would be able to go to school and not face the same shit as before, and investigate the areas I was interested in. It's not as structured and much more personal.

- Do they know you're openly gay?
- It's not something I hide. The majority do, but at the same time, it's not been an issue. I don't like putting labels on things because they're so oppressive.
- That sounds very ideal.
- Yes, I was never oppressed on that level, but I did something else that offended people. I signed up for a media class and one of the requirements was to investigate super-8 filmmaking. So we were formed into groups of four, but no one else came up with any ideas for a film, they all just sat around saying um, um, well, um what are we going to do. So, I went ahead and wrote a script which examined the social family structure and some of the age-old myths such as sexism by men toward women, and are parents really able to meet the needs of their children, and to break a few taboos. The family is such a holy structure, but it's not all that it's cracked up to be. The reaction I got at this point was very positive, there wasn't ANY negative feedback at all. Then, we shot half the film and at that point I was very happy with the way things were going. The film was to be finished the next week, but the others wanted to put it off, because they found the class Christmas party more important. I just wanted to wrap it up before vacation. One day after that I happened to walk into one of the english areas and found the others talking to the media teacher and I almost felt that there was some sort of conspiracy, so I asked what was going on and one kid turned beet red. 'Oh, we're just discussing our ideas about the film.' 'Well, maybe I should join you.' And instantly I started getting negative feedback, I was called perverted, they said, David, we know you're

liberal, but some times you go too far. God, why insult me with this liberal bullshit.

- I'm getting interested now that you've been called a pervert, tell me the details of the film.

- In the film I played the mother, the breadwinner of the family, and I'm coming home from a hard day on the construction site, I walk down the suburban street and into the house and find my daughter masturbating with the vacuum cleaner. The daughter is played by another boy. Of course I'm shocked at seeing auto-eroticism. The daughter hides it by sitting on the hose and smiles. The mother ignores this for now and hands her the present she bought, a True Confessions magazine. While the daughter is busying herself with her favorite mag, the mother throws her paper and stuff down in a heap and goes in to greet her husband, played by a girl, who is busy cooking dinner. She strikes a few sleezy poses to get his attention and then walks over to him but he pushes her away because he's too busy. The marriage is devoid of emotion, it's just a machine. And so the wife goes back into the living room and reads the evening paper. That's as far as we got and from the looks of things it will remain unfinished.

- The piece seems quite insightful to me, so why all the flack? What was the other guy's response to being in drag.
- I assumed him to be straight and upright. He loved every minute of it. You couldn't get that dress off him. But then I guess he had second thoughts about what other people were going to say.
- So what's going to happen to the film now?
- The other two people wanted it burned before it was even developed. The media teacher looked at the script and said that the so-called board would want it destroyed as well. No one told me there was any censor board! It's being judged before it's even been seen, and that's a totally irresponsible attitude to take about anything.
- Have you sought an alternative screening?
- I discussed the problem with the people at C.E.A.C. and they were outraged about the situation and are quite interested.
- But what will happen at the school?
- I'm going to fight against the destruction of the film. They're using reasons like we didn't know what we were getting into, does their sorry but just irresponsible.
- Are you planning to continue working with film.
- Definitely, I think a lot can be said with it. I'm most interested in gay filmmaking.
- What's your attitude to the alternative school system now?
- It's just a farce that's masquerading as something it's not. It's just as oppressive as the other, and it's

their oppressive attitude under a convenient facade.

#### ROMANTICISM

Even though the approach of most artists working within the modernist avant-garde format could be described as materialist, I cannot help but believe that the original impetus to work within this format arose from a suppressed romanticism. Perhaps all creative action does, but it seems especially true in those drawn to the heroic stance of the avant-garde.

The flip side to the dynamic energy inherent in Romantic heroism is the malaise of pessimism and despair. When you couple this with the oppressive social, cultural and economic conditions and the diffuse and mystifying state of the arts today, the artist is left on dangerous and shaky ground.

Be warned: The need for solidarity amongst artists has never been stronger.

#### 1

Okay, what then is the realization that's eating up my guts and apparently the guts of fellow (used to be?) artists? That we're witnessing a collapse around us, a silent implosion, a hushed gentle affair-destruction by persuasion. Enter the era of the merry consumer. Choices in life reduced to car colour and stereo components, with museums and galleries playing the ushers, role-guiding us toward the fading light at the end of our cave.

Artist/dinosaurs stumbling around in the half glow, speaking vainly in anachronistic language, verbs that have never been used, choices that were never made. The suffocating realization of the increasing limitations within our cave as the rock grows inward, of the uselessness of small chisels, of a battle against enormous forces.

Of what? Mediocrity, materialism, limited existence, touted as truth, bedrock, the end goal, the good and desirable, the raison d'etre-the unchanging, fossilized life from birth.

Why? Fears. Of change, of life and death, of loss of profit and property and prestige and individuality.

Then how and what and where dear self/artist? I don't know. I've just begun to look and ask and search and.... E.S.M.

#### ELAINE JADE GREENE

E.J.G.'s trip to Timbuktu and other places in the Sahara is another manifestation of her 'reaching and describing dreams'. She is at present working on a recollection of dreams as a book-notebook project.

Heather MacDonald  
1952–1976



The exhibition of the rain room by Heather MacDonald makes further evidence the self-contradiction by an institution such as AGO, which serves well the dominant cultural conditioning.

The same exhibition would have been rejected during the artist's lifetime by the same institutional authorities (of cultural necrophilia). The institution 'insecure of its role and of its cultural choices, by rarifying its uses controls the access to cultural formation, while it presents a false socialization; the image of children mimicking in black sacks the expressionist formalism of Henry Moore.

To us, alive and active in the second half of the 20th. century (so called post modern), the serving of the Art-market/dominant ideology by a cultural institution prevents a continuous critical perception of reality. Repression lurks in such reality, exercised by exclusive cultural conditioning.

Attacking then is a fair traditional activity, seldom used in our cultural milieu. We can state that Mayakovsky is probably a figure very close to us in a declaration of intention as we look at the final act of Heather MacDonald.

C.E.A.C. Toronto  
1977. Amerigo Marras.

## "RITUAL PERFORMANCE", A MANIFESTO BY

MICHAEL Berman

Wendy Knox-Leet

1. The basic premise of "RITUAL PERFORMANCE" is that the human being is fundamentally a spiritual creature ... a single unit within the entire creative pulse. Our vision of reality must be extended to encompass the unknown, and to reacquire ourselves with lost instincts that were once integrated in to the matrix of ancient existences.

2. "RITUAL PERFORMANCE" is an act of prayer uniting eternal and contemporary symbols. It is a spiritual purification .... an expression of the sub-conscious, a catharsis.

3. In "RITUAL PERFORMANCE", art is created out of the need to return to origins and primal instincts. Its basic components do not exist solely as decorative forms or as a means of entertainment. It is validated by the traditions of ancient primitive cults and their rites.

4. "RITUAL PERFORMANCE" is a living visual entity ... capable of sustaining pure energy for a given moment of time.

5. The length of this moment can be different on different time-planes. The existence of such simultaneous time-spaces is a fundamental reality in "RITUAL PERFORMANCE".

6. Each performance becomes a link between now and eternity ... capable of breaking through the time barrier.

### ELEMENTS OF "RITUAL PERFORMANCE"

#### VISUAL

1. In "RITUAL PERFORMANCE", the visual elements (i.e.: slides, sculptural elements, body adornments, lighting effects, animal and vegetable materials, etc.) are highly structured, and are individually integral to the whole.

2. They exist as catalysts within the performance to initiate contact with eternal space.

3. Only their relationship with the performer as their maker ... and within the performance will render them sacred.

4. The visual elements remain infused with shamanistic life-blood. As icons, they are not merely documentation ... but conductors of spiritual power.

5. The construction of 3 dimensional visual objects is a ritualistic preparation and initiation into the time-space continuum of the performance. It differs from the construction of conventional art forms in that its existence is not justified solely by its material relationship to museums and galler-



Copyright: Michael Berman and Wendy Knox-Leet, 1977

ies ... but by its dynamic role as a source of pure energy within the piece. In other words, the final product is a secondary function.

#### SOUND

Sound is the wind rustling through corn stalks  
Sound is a baby seal wailing on ice .....  
Sound is a voice chanting...weeping... sobbing  
Sound is the storm ... of clashes ...stomps in the night .....  
Sound is the tintinabulations ... of metal ... against metal .....  
Sound is primal rhythmic sensations ..... physically involving .....  
Sound transports ... on the rhythms of time ..

1. Sound is rendered with natural materials and with electronic instruments ...with synthesizer, strings and percussion, echo machines, loop devices, tape recorders ...to recreate the haunting spirit of nature.

2. Sound is essential to "RITUAL PERFORMANCE". Auditory stimulation on the sensual level is as intrinsic to the piece as the visual elements.

3. Sound is the signature and the voice which reveals the relationships between object and beings ... between nature and man.



photo: Paulo Campbell

It creates a spiritual ambience which evokes images that intensify the performer's role, as well as the power of the visual objects.

4. Music conjures, seduces, and grabs the primal instincts behind the collective unconscious. In its complexity, it carries the entire range of animal emotions, emotion that one time motivated the creation of the caves of Lascaux, Megalithic Passage Graves, The Great Pyramids of Giza, Voo Doo ( unknown ), African, Indian and Eskimo ceremony, the magical essence of our "RITUAL PERFORMANCE".

5. With powers residing in the subliminal zone, the music pierces the core of the audience, uniting them into a single living and breathing entity.

Having awakened the forces behind the collective experience, the performer begins to move

#### MOVEMENT

1. The basic movement of the performer and her involvement with the external forces such as the visual elements and the music are highly structured into 4 or 5 simple gestures.

2. These gestures are pivotal manifestations of the ritual's content. Her movement in 3 dimensional space is like the drawing of sacred diagrams. As the pencil is to the

page, the performer is to the performance a vehicle ... a tool.

3. Maintaining a grasp of self, her outward physical appearance is altered. This is a critical point of the performance where she becomes opened to identify displacement ... vulnerable to the trance state. Possession occurs when all the elements have achieved their own life force. All energies focus and merge. They transcend the individual ego reference point to be replaced by the collective unconscious.

4. Her movement transmits primary feelings with a sense of directness and urgency.

5. She is the Shaman, speaking with high deities, which pass through her body as an invisible source of power.

6. Having entered the sacred tableau that she has created, she draws from the combined energies that are present. The metamorphosis has begun. Civilized mannerisms are shed. The animal emerges.

7. Her persona integrates with the spirit of other species and the instincts of creation. She ventures out into space, to other galaxies, to other forms; the possibilities become endless.

8. The movement of the performer draws upon the images of ancient rituals, reminding the audience of a return to the primeval state, the rites of initiation, fertility, and the worship of higher powers.

9. The performer always represents her essence. She is not "acting" a part, but simply manifesting qualities inherent in every living creature ... the fabric of the spiritual self.

10. The emotions and their power exist as constants, and within the performance, set up a resonance of high frequency. Like the performer the audience as witness can be vulnerable, the involvement is a personal commitment.

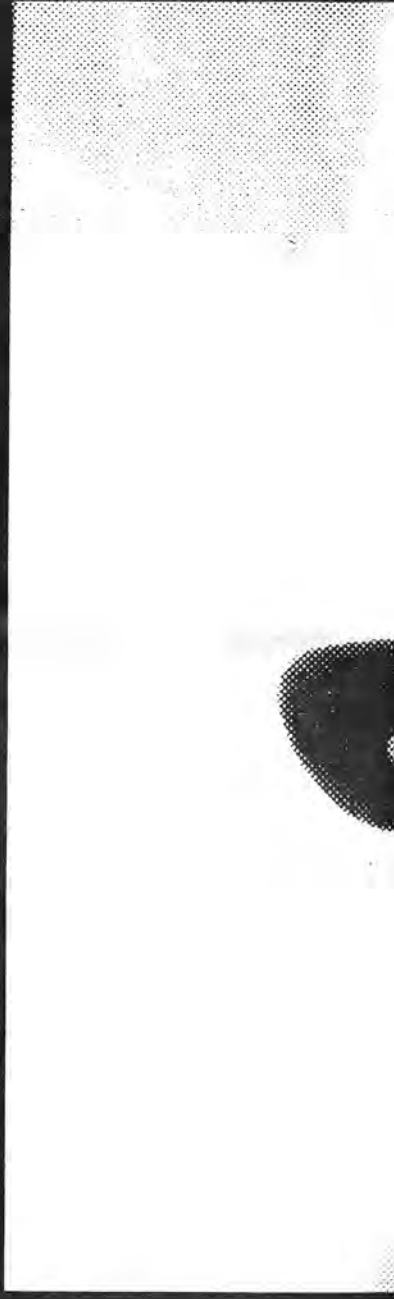
The world that we enter in "RITUAL PERFORMANCE" reveals the same world that we experience daily. The material and spiritual worlds exist side by side, but the spiritual world must be perceived from a particular vantage point ... a highly charged one, intrinsic to "RITUAL PERFORMANCE".

The world is one. While man's understanding of reality tends to be limited to his own meagre perception ... the universe continues to be one. Only when we can accept the invisible and elemental realities that dominate all existence, can we begin to sense these incredible wonders.

"RITUAL PERFORMANCE" as a REVOLUTIONARY FORM takes this limited and predefined structure, and EXPLODES IT. As it shatters into fragments we see the key to survival.



The Canadian Premiere of  
Music for Einstein on the  
Beach by the Philip Glass  
Ensemble, March 26, 1977.





8:00 p.m. CEAC, 15 Duncan  
Street, Toronto (368-4933).

\$5 admission.

# film

What seems to be the most interesting aspect of these super-8 screenings is the recognition of specific approaches to experimental filmmaking, in a way overlapping the tradition of 16mm film. From the last two screenings, we can identify 'performance' films very well suited to the dimension of super-8, 'structural' film, 'materialist' film, narrative film, surrealist film and plain home movies. As this work of screening goes along its is the intention of the filmmakers and the viewers to deepen the understanding of the filmmakers' processes, to be elaborated and expanded in open discussions. Another important aspect is the one of indexing what is available and being produced recently in all areas of super-8 film as an experimental medium. The feedback from screening these films will be a valuable situation. Publicized events assembling the most significant and well realized works will give the filmmakers a greater confidence in their work and exposure to newly produced pieces.



Ross McClarin

11 min. "Film by B.K."; B&W silent, grainy.

Chair  
Coat  
Vest  
Mirror  
Table  
Cigarette  
Light ...

In the context of my first and at the time only film, theoretical and structural problems were approached on the level of film truth and purity, and therefore a written description is in order.

The idea was to make a film of its own source (what a film objectively is) - ultimately the absence and presence of light. It meant a literal approach to flashing light, instead of the 'magic' in film happening in movement between each motionless frame, the time sequence is actual - no frozen time. Movement in the film happens in darkness, like conventional films between each individual frame, but it is not invisible. (The darkness is there - it exists equally). The light source (content) is a single bulb in the centre of the screen which alternates on/off by a person, myself, standing under the light holding its switch, counting to ten, turning the light off, making a movement - the time of darkness in relation to the movement, and again illuminating the screen. The result is perceived as basically a static "movie" as I feel that contradiction is of prime importance. -

This pure approach to the still frames of a film, with blackness (as movement) separating them seem to be the essential mechanics of a film. As a personal approach it seemed logical to me as a true statement, dealing in real time, (no editing), a direct use of light, and its source, colour being eliminated due to its superficiality, nothing being introduced into the film that was not already there, (at one sequence the camera-man replaces my function for the film to include this last element) - essentially a 'factitious atmosphere'. Toronto, 1977. Brian Kipping.



Brian Kipping

The CEAC is maintaining a regular monthly screening for super-8, as the only centre in Toronto hosting such a permanent programme. The forthcoming screening is for the first Tuesday of February, the first, at 8 p.m., with discussion to follow at 9:30 p.m.

## SUPER-8 OPEN SCREENINGS

January 18, 1977

We gratefully acknowledge the cooperation of Ross McClarin and Villen Teder, independent Toronto filmmakers, for their lending of projectors for the last film screening.

In order of appearance in which they were shown:

### JOHN FAICHNEY:

#1. Tossing a camera into the air.  
#2. Two persons tossing a camera back and forth between them. An overall effect of fast diagonal movement with split second images of earth, hands, sky, etc.

### DAVID ANDERSON:

Close up of windshield wipers in motion - zoom-out and view from inside the car.

### ROSS MCCLAREN:

Fixed camera framing a woman sitting with her back against a brightly lit window, with her telephone conversation as a soundtrack. In the second segment, fast editing gives a flickering of the image with a rhythm the same as the bombarding sound effect.

### DAVID MCLEAN:

Satire of family roles: the mother, the father, the daughter as reversed characters: mother as breadwinner still preserving the stereotypical properties of a female: the father relegated to domestic housekeeping roles and daughter obsessed with her sexuality as she appears being caught by her mother while masturbating with a vacuum cleaner. The film manifests a John Waters' sensibility. It was, however, directed by the fifteen year-olds who played the roles.

### MATT NAUNHEIMER:

'Faces': static camera on a man's face, which turns into hysterical laughter, repeated with another face.  
'Performance': man with his back against the camera swings his arms, creating shadows onto the photographer's back-drop. He accelerates the motion until he pulls the backdrop and rolls onto it.

### VILLEN TEDER:

Tin-foil and a special lens effect create a filmic illusion of a multifaceted stone refracting light.  
'Materialist' film grain, in the tradition of the London structuralist school.

### SCOTT DIOLAKE:

"There is no place like this place". The film begins with short performance pieces by an infant child (spinning). The following sequences are too disjointed to have significance.

### ROBIN WALL:

"Home Movie": "Isn't that lovely?" is the best line in this true home movie of Niagara Falls equipped with the picturesque frames of a panoramic survey.

"Diggin It": Alternate sequences of earth digging and the Bearded Lady visit to Toronto. In the 'earth' frames a blue filter is left on the right half of the image.

### ROSS MCCLAREN:

Fast paced boat paddling. Camera pans from left to right, the boat appears to maintain a static position.

### GLENN FURSE:

Surrealist performance of the artist as heavy drinker, moving among wooden life-size cut-outs, piano playing, and repetitive breaking of wine bottles onto the walls. Sound track is sometimes interesting. A second part shows a 'Bergmanian' character moving through a dense forest.



# video

## TEXT AND CONTEXT: AN EVENING OF EXPERIMENTAL ART FILMS

Organized by Ian Birnie at the A.G.O. on January 12, 1977.

Films by P. Dudar, John Knight, A. Lugg, and D. Askevold, sharing the common grounds of structural context in reductive frameworks, and in some cases the knitting of the images with the narration of a text. The differences among the films screened are, however, great enough to make distinctions. From the descriptive programme by I. Birnie: TRACE (1971-72), a film by A. Lugg, performance and piece by Tom Sherman. 'Sherman's sustained act of hyperventilation, originally performed and then filmed in Ann Arbor, Michigan. The increasing/diminishing space appears as visual correlative for the simultaneous loss of breath and expansion of exhalation'. CATAPULT (1969-/0) by D. Askevold. RUNNING IN O & R (1975), film by Peter Dudar. The 'film of a live continuous performance...breaks the continuity into 5 distinct shots: 1. long shot, static camera; 2. medium shot, lateral pans; 3. closeup, lateral pans; 4. long shot, static camera; 5. close up, lateral pans. The pans direct our attention which slips from one runner to the other'.

### KUBELKA

UNSERE AFRIKAREISE, Peter Kubelka's film released in 1966, was considered by the Contextualists as a fundamental work in structural cinema related to the understanding of film form and 'context'. The CEAC was then working a way to show the whole Kubelka's film work to be related to the emergence of Contextual Art consciousness. A possible collaboration with Ian Birnie's programme of experimental films at the AGO seemed to be viable, with the presentation of the older films there and a following discussion on those films and the presentation of the new work, released this year in North America, MONUMENT FOR THE OLD WORLD, considered by Kubelka as the most complete statement on the essence of cinema so far. The inflexible scheduling of the AGO did not make the collaboration possible. However the AGO went right ahead and scheduled all the old films by Kubelka without any connection nor to the previous arrangement neither to the significance of the work itself which was designed simply as a didactic programme to clarify contextual structure by the CEAC. Then the chance to have Kubelka himself to discuss the whole history of 'flicker' film has been missed altogether. Of course we are told that the AGO needs several months to organize its own programmes, we understand that, but we do not understand why the AGO has taken the opportunity to show the whole series of such films betraying the original commitment of collaborative work.



Noel Harding's "SIMPLIFIED CONFUSION" with Nora Hutchinson and Keith MacHattie

### NOEL HARDING

'Simplified Confusions' at Artspace, Peterborough, Ontario, February 5-13 (Sponsored by AGO artists with their work), a video/environmental installation with a 3 day workshop and a lecture on conceptual video. The piece is to be shown at Art Metropole in March. Simplified Confusions, first shown at the University of Guelph, October 21-25, 1976, is 'simplified against a surface in an image, a device of a film of a door, moving a door, down the wall and projected, past the notion of the past on the present, as it works as you watch and not as you see. Confusion presumes, making full sense of the fusion and change. Dialogue making circles and the circles making distance as you say the same things.'

### W.A.V.E. Colloquium

A forthcoming W.A.V.E. Colloquium is planned for next November, 1977, at the De Saisset Art Gallery, University of Santa Clara, California. The precise date will be announced in future issues of the ART COMMUNICATION from the CEAC, Toronto.

### VI INTERNATIONAL OPEN ENCOUNTER ON VIDEO

The VI encounter, organized by J Jorge Glusberg, has been postponed to a February date and it will still take place at the Museum of Contemporary Art, Caracas, Venezuela. The tapes sent for this encounter (previously scheduled for last September/October, 1976) will be returned then with some delay.

### VIDEATION

Artists working in video are invited to contribute to "Videation" with graphic information on their work to form a notebook. Materials should arrive no later than March 1, 1977 to: 110 North Mulberry St. Richmond, Virginia 23220 U.S.A.

Each participant will receive two copies of the notebook.

### VIDEO WORKSHOP February, 1977

A Course in how not to destroy:  
- portapaks  
- black & white cameras  
- 1" video tape recorders  
- special effects generators

\$5. registration fee.

If you wish to make use of our recently acquired video facilities, you must complete one of the upcoming video workshops and successfully answer a skill testing question.

For further information contact:  
Saul Goldman  
Video Coordinator  
CEAC  
Phone: 368-4933

Video studio hours:  
Tues., Wed., Fri. & Sun.  
From 10 a.m. to 4 p.m.



### THE ONGOING PROGRAMME AT THE CEAC of European tapes includes tapes from Poland.

A series of pieces from the Lodz Filmform group is monitored on Tuesday, February 1st, between noon and 4 p.m.

The workshop of the Filmform presents the collaborative/interactive experiments in both film and video by J. Robakowski, P. Kwiek, R. Wasko, W. Brzuszewski, L. Mrozek, A. Kutera, and J. Swidzinski.

A special arrangement on request can be made to view these works at a later date at the CEAC video/W.A.V.E. (World Association Video Editions) in Toronto.

# performance

## MARTHA WILSON'S PERFORMANCE "MUDDIE"

M.W. sits below a naked light bulb hanging in the middle of the performance area, where flour has been scattered on the floor. Her reading is from her recent 'chapter five of the Annotated Alice'. She reads calmly but continuously without emotional inflections, similar to the reading of timetables or game-scores. The second part of the piece is the reading again, but louder, again without interruption or emotional empathy, but the reader hidden from the audience's view, while a naked woman (Elaine Greene) sweeps the flour on the floor into a mound, then kneading the flour into a dough with vigor and consistency, while M.W. reads the final part of the piece.

The performance, clear and presenting aspects characteristic to some New York type of collaging, is in essence a literary work. Her use of language is sharp, and the metaphorical conversation of the re-written Alice is a poignant statement on repressed sexuality in an all-female world. The philosophical solution of lesbianism is attained through the lifting of the repression.

"Alice couldn't grasp what the passion-flower was saying. 'Does that make babies?' she asked, feeling thoroughly confused. 'No', said the lily, 'mudpies; mudpies', said the violet. 'They get a rise out of polluting our environment', said the dandelion. 'Maybe they think they're putting the enrichment back', said the passion-flower. 'Like Wonderbread,' murmured Alice. 'Always taking it out and putting it in again.' 'My god,' exclaimed the rose, 'her consciousness is raised!'"

## CAUSA MLCOC

When I first met him a few years ago, I had the impression that it was just another encounter with a typical product of the Prague milieu, a young fellow reasonably well-versed in psychology, philosophy and above all, in the literature of the French and the Czech decadence, taking the delight of an esthete in conversations about perversities of the body and the soul. And I felt that in this case just as with most decadents or characters created by authors of the decadence and their admirers/all this was just a mask he assumed to hide a fear of life, of its shadowy and, above all, its painful sides. And it wasn't until later that I discovered that: he had associated with homosexuals; to preserve his identity, which army service inevitably destroys, he ate almost nothing for a year so that when he was called up, he would be underweight and wouldn't have to serve (in doing so, he badly damaged his stomach). In order to learn about alcohol, smoking and making love, of which he had no previous experience, he subjected himself to doses that even a person with years of experience could scarcely have survived.

Petr Stembera, Praha, 1976



photo: M. Stubitsch

**SPINNING** a new work by Richard Shoichet and Wyndham Wise with Chris Radigan and Michael Holton.

Central to the piece is the single activity of spinning. Spinning is structured so as to produce a dense imagistic/sound collage by juxtaposition of a non-linear activity against both reflections of its self (spinning as reproduced on film and video loops) and against an accumulative (linear) level of acoustic space.

The constant repetition/refraction of the action creates a resonance which re-adapts the temporal environment to its own rhythms. Overlaying of language and purely musical sounds (pre-recorded and replayed through a series of speakers) produces a depth and a texture which realigns the perceptual matrix of looped and live images. The show runs approximately an hour.

## LILY IN ACTION

Lily Eng and I are co-directors of Missing Associates. We choreograph, and usually perform in our works as well. Others work with us as performers, cameramen, technicians etc. I've seen virtually every professional performance she has done.

Bruce Lee in action - she has his intensity, without editing, without closeups, without sound amplification. She is a superb athlete; and moves with elegance, flair and incredible speed. Her performance photographs are inevitably blurred.

Furthering the comparison: the narratives juxtaposed to action sequences in your standard martial arts film are generally contrived and inept. Besides filler, they provide justification for violence (beating the shit out of an opponent). Lily generates a combative feel, but the opponent seems to be subsumed within herself. She runs a gamut of emotions in the course of a piece, matching each with appropriate actions, without an encumbering narrative. You sense that her self-generated emotional outlay is the recall of intense real experiences which shape her personality in movement.

"It is common experience that no technique of action can become effective until repeated practice has drummed it into the unconscious areas of the mind".

Yukio Mishima, *Sun and Steel*

In a photograph taken of her performing at the Palazzo dei Diamanti in Ferrara last October, Lily is doing the splits vertically, tightly crammed into the corner. Her comment, "Did I do that? I wonder how I got out of it?"

Spontaneity combined with virtuosity energize her work. She composes as she performs. She repeatedly throws herself into physical predicaments, and extricates herself with finesse. Her technique is innate and irreproducible. (I know other performers resent her for this).



Lilly Chiro in KATCHIBATTA Performance

photo: Alain Masson



I recently saw Lily deliberately come crashing to the floor on both knees (with padding and control). A dancer with screwed up knees is put out to pasture. Four long time professional dancers seated to one side of me, in unison, jerked, with a quick intake of breath.

By no means do all her actions imply self destruction or aggression (though an acquaintance recently asked that she stop wearing her red Ramones t-shirt while performing, it was getting too "scary"). Though often nasty, she's sometimes coy, and extremely delicate.

Occasionally she does little things, while thrashing her limbs, which defy perceptibility. Sometimes you think you can detect a counting pattern on her hands: 1 finger, 2 fingers, 4 etc.. You are sort of convinced. Rhythmic patterns emerge and dissipate in her footsteps, in the banging of her elbows (like the knees, padded), and in the tapping or scraping of her fingertips on wall and floor surfaces. She's taken to i-ing (a shout from the abdomen, usually accompanying a punch) during performances lately.

Now performers are inevitably concerned with an audience's perception of their work. (Some are strictly concerned with getting the largest audience possible, by whatever means necessary.). It seems that Lily has evolved a means of expressing original concepts through a virtuosity comprehensible to almost any individual, regardless of his lack of historical perspective (typical Canadian). Though the degree to which the work is comprehended is open to question it definitely connects. It can survive outside an art milieu where non-accomplishment oriented performance (whose coherence is contextual) falters.

What is most important about Lily is that in doing the above, her work has maintained its integrity. She's never up to anyone. P D



Ron Gillespie in KATCHIBATTA Performance  
photo: Alain Masson



Linda Eng, photo H. McDonald

#### SOCIOLOGICAL MUSIC

Luc Ferrari from the Ecole Sociologique  
interrogative, Paris, France.

My situation as a composer appeared more and more as paradoxical. It is however the particular interest that I have for sounds that brought me to observe reality, then noises, and the sonority of things and finally the spontaneous language people use. It is my experience as an artisan which allowed me to make use of this reality. But is it necessary to depend from musical specialization, among other things, or is it necessary at all to depend from any artistic specialization/discipline?

In what measure does the form of expression we choose creates its own method of diffusion? Or is the method of diffusion imposing a specific mode of art? Isn't official culture tending towards a mode which adopts a more complex mystification?

Formalism through elitism obscures the liberating power existing in the observation of social reality. We should attempt to analyse how a simple language can grasp the complexity of reality. How we, as urban specialists deformed by cultural evolution which has created temples of specialization, cannot but produce mystification.

To go back to the idea of the village which is the one we occupy, a peasant told me about my work in the following manner: 'one needs longer than a month to understand the life of a village, one needs to live it, indeed one needs to be born in it....'

It is not a matter of considering things globally, but we have to choose one point of view, and if we choose the position of external observers we can only remain on the surface. It is possible that this report brings a 'symphonical' information, either on the aesthetic level or on the hopes/despairs of those still staying 'in the village', as well as on the regional sociology of the human dynamism. How about diffusion? It won't be a traditional one. As I have stated before, this realization is in itself another form of diffusion. Which does not mean that we can find it...

PETER DUDAR by Lily Eng

I like Peter Dudar's work because of the overall simplicity, purity and humour that is evident in his work. His approach is very different than mine, in fact, he tends to be rather methodical and concise in his approach. And this I like. No other choreographer works in the same way he does. His organization of movement is most unique.

Being an ex-painter and sculptor, he is very concerned with the overall visual effect. But movement is his medium, so that the juxtaposition and processes of movement he undertakes tend to emphasize certain intellectual concerns in his discipline.

Peter would rather work with a few clear ideas rather than work with too much too soon. His concern with simplicity is reflected in both his art and his environment. Peter would always take the most appropriate time for demonstrating a piece. Nothing is too long for each appropriate action demands an appropriate timing. Nothing is ever added to his performances to suck in and/or suck up an audience. He is one of those few people who will do a work if it means offending almost everyone in the room. That is, however, not his primary concern. His concern is to be responsible as an artist: he must do his best in any artistic situation. Because of this, he maintains a definite dignity and remains faithful to the content and form of his work.

I really liked his latest performance work, Getting the Jumps. This piece requires two primary performers running in step simultaneously. This constant running element is being broken sporadically by low hurdles. A beat board and a chinning bar exist at either end of the space to further interrupt the performers. Depending on their inclination, the performers knock over the hurdles or they choose not to until the next course. If one of them does knock over a hurdle, the two performers stop and repeat the segment of kicking the hurdle. A chinning bar is inserted into a doorway at one end of the space. At the other end exists a structure with a chinning bar overhead and a beat board on the floor. The performers can choose at will to spring with crossed arms onto the bar. This action forces the performer to twist around and then he/she dismounts with a piking action to continue running another lap. And then one of them deliberately knocks over a hurdle again.... The result is very humorous. The constant crisp movements force the spectators to switch their attention back and forth from performer to performer. This work has been transferred to 16 mm film and is entitled Crash Point Editing.

At present, Peter is one of the two or three Independent Choreographers existing in Canada. That term was coined by him.

E.J. Greene's Performance in Amsterdam





# The Lumpen and the Lumpen-Eaters

The lumpen-eaters control the lumpen artist with a series of perverse art crimes with so seeming dissatisfaction on the part of the devoured. Artists are bound into an acceptance of the unwieldy institutionalizing patronage of the reactionary minds that make up the government funding agencies; and have placed themselves into the pie in the sky ivory tower framework of producing endless streams of useless objects by pandering to the tastes of the bourgeoisie. This process does nothing more than alienate the majority of society from their culture. These institutionalized artists remain as they always have, as decorators and entertainers for the financially elite.

The art colleges begin the criminal actions of institutionalization by romanticizing the role of the autonomous artist and never dealing with the real life situation the student will face after graduation. This is all extended by the institutions, critics, the support system, and an already co-opted older generation of artists. Through their own institutionalization, the artist blesses himself with innumerable grants, purchases, critical attention, and therefore, respect within the circles of the bourgeoisie.

The non-institutionalized artist is the lumpen of his cultural milieu, that contemptible individual who fights against the manipulative, co-opting force produced by the high art system, and propagated by the same criminals of institutionalization. Only through a solidified collective force can the lumpen artist counter the actions against him and his society, and begin to work toward a demystification of the art making process and create the possibility for social change. But this has not happened on any scale, for it is difficult to strike out in the reactionary lets-not-cause-a-scene land of beavers.

The most recent example being the eviction of forty artists from the Niagara St. warehouse, by a fickle, suddenly invisible landlord with no action taken by them or others to fight their oppression and establish the possibility of creating a community of artists on a much larger scale through the re-writing of the municipal housing by-laws. One need only witness the efforts of the New York City art community in the early 1970s that led to the establishment of the Soho community to understand the power of solidarity.

The lumpen artist faces the brick wall of near impossibility for receiving financial or moral support from powerful individuals or the funding agencies, which are so resolute to supporting safe, reactionary institutionalized art. The external image of the Canadian culture as exemplified by the representatives to the Venice Biennale have generally worked within an old fashioned milieu. The most recent example being Greg Curnoe in 1976 with his 1964 pop art style. It is small wonder that the international art community could not name five Canadian artists they had any clear knowledge of, much less any respect for, previous to the recent European performance art tour from the Centre for Experimental Art and Communication (C.E.A.C.). Their consistent ignoring of the radical, questioning lumpen artists or institutions, which have somewhat ironically been labelled parallel; but interestingly enough most of these 'parallel' centres are quickly fitting under the umbrella of institutionalized redundancy fostered by and for the bourgeoisie, with only the C.E.A.C. maintaining a direct interest in political and artistic activism. After the support systems continued support of the Art Gallery of Ontario with its \$2,000,000.00 annual deficit, it seems strange that the majority of parallel centres have an annual budget which amounts to less than the yearly wage of the funding officer in charge. This only points up the general attitude that if we ignore them, they may go away. In Toronto, at present, it is virtually impossible to receive any critical response for anything more challenging than old-fashioned post-minimalism or New York conceptualism. The institutions prosper while extending the stereotype of the bohemian artist gaining a public presence only after death. One need only cite the examples of David Watson and Heather MacDonald. It seems immoral to me, that the only individuals or institutions interested in the work of the Canadian lumpen artists are out of the country, as shown in Heather's case by Richard deMarco (Scotland) and Salvatore Ala (Italy), whereas in this country Alvin Balkind, Carmen Lamanna, and an Art Bank jury comprised of Gordon Rayner and Gerson Iskowitz were without interest. How can a jury who cannot see beyond the bourgeois redundancy of colour field painting honestly pass judgment on a piece so obviously far removed from their own conceptual interests. It seems perverse to me to mismatch an artist and a jury in such a way that the artist would never come out on top. A statement by the originator of Art Bank about her intentions to 'create an environment where we can foster searching, creative, questioning minds' strikes a contradictory note as to the real life attitudes it has toward those individuals.

Only through a withdrawal of support given by artists to their manipulators, can the possibility of demystification and social change take place, for the lumpen artist holds this talent. Let the institutionalized artist rot

## Heather MacDonald

personal view and hopeful signs:

I speak to people who knew Heather or have some knowledge of her work.

In much of Heather's constructed environments I see an act of confronting/subverting a mechanized perception. Such a confrontation gives me feelings of urgency and some terror — for our built environment, the counterform of our culture, our values does not seem to approach the ideal. A struggle develops to avoid becoming what we behold — a very lonely proposition.

Heather's Rain Room I feel to be a culmination of her environmental sculptures. As a conceptual piece it interiorizes the outer world within a man made construction: at once the indifference of natural phenomenon is brutally confined and mechanized to man's will. It is with uneasiness that I approach such a room: 8' x 8' and with no exit. Its austerity is formidable.

And my unease is well founded, for what is a room? — a room is something that in our minds construction provides us with the most basic assurances of comfort; it is that inner sanctum of house; it is man made and it is familiar. A room after all is to shelter us from rain and from what is strange. To capture rain in a room is a drastic reversal of roles.

What can such subversion come to mean? — different meanings to us all I'm sure, but Rain Room like Heather's Christmas Trees, is more than just subversive to our sensibilities. The conjunction of Rain/Room is constructed — dare I say it? — with grace; for it sets a delicate tension in my thoughts that provokes those associations of that ever unending drama between Man & Cosmos, Light & Darkness, and so on. The confrontation is fruitful because it offers a chance for that synaptic leap of recognition from inner to outer and back again; a recognition that we may bridge those two worlds. I would claim that such work as Heather's hopes to precipitate those forces in our conscience that shall declare — yes, the world is at best an extension of ourselves, and that yes, it can be transformed by us into what we vitally need. The hope is that the work of such a young artist — that it is there, that it exists — can make us aware of the choices we have made or can make in our attitudes to the world.

But more important than this Heather MacDonald's work was done with effort and no assurance of finding its purpose. As such she made herself vulnerable and also revealing for those who cared to look.

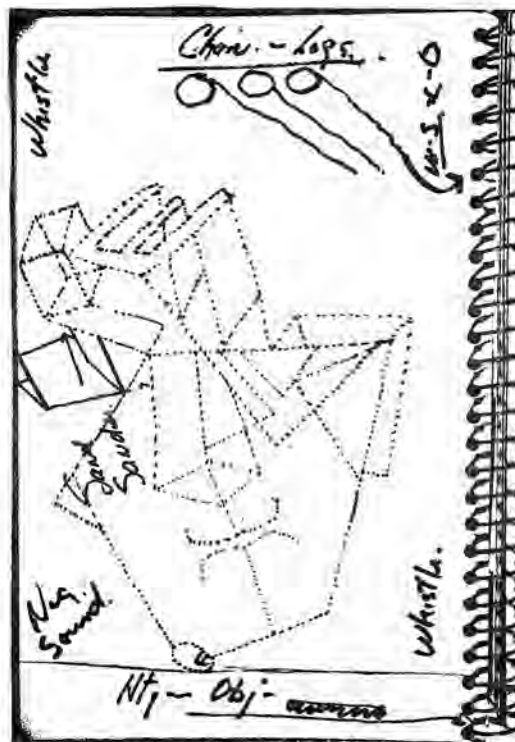
Erik Grafstrom

Heather is probably the most special person I have ever known. Whatever the lady did, she did with dignity, with class, and above all, with great style. This is not the bullshit hyperbole of which eulogies are made, but merely a statement of fact. The love she had within her was infinite — and she gave of it freely, with no demands, no bargains, no manipulations. But her love was more than any one person could match, and this was hard for her to understand. She was too good to survive in a society like ours; she possessed none of the defences, knew none of the games with which we all shelter ourselves from the hurts and blows that come our way. It is painful to compare oneself with her, without looking like a hypocrite, a cop-out. She detested hypocrisy in others, since it was so foreign in her own life. A life of such utter fragility, and yet, at the same time, paradoxically, so resilient and strong that she could always be there to give, to listen, to support. Heather was a given in my life. As sure as the sun comes up each morning, I knew she would be there whenever I needed her. That is the kind of friend she was to me.

I am not the only one who feels this way. She brought so many people together, from so many walks of life. I know now how many people there are who love her; I wish she had known it then. But I guess it wasn't enough. So now I am left, lonely for her physical presence, clinging to those who are left with me, and realizing how dear they are to me. And I am afraid. Of a stunning awareness of my own mortality. Of the futility of trying to see things through Heather's eyes. Of the danger of doing that. But most of all, of the gap that I feel in my life. She was my friend and I miss her.

G.E.G. 5/1/77

in the ivory tower of bourgeois public acceptance without questioning the situation built by and for the bourgeoisie and presented like the proverbial carrot before the ass, for the only important work being done is by and for the lumpen.





# CEAC

tuesday February 1st 8 p.m.

SUPER 8 FILM

OPEN SCREENING

thursday/friday/saturday

February 3-5, 8 p.m.

sunday February 6, 2 p.m.

SPINNING PERFORMANCE by

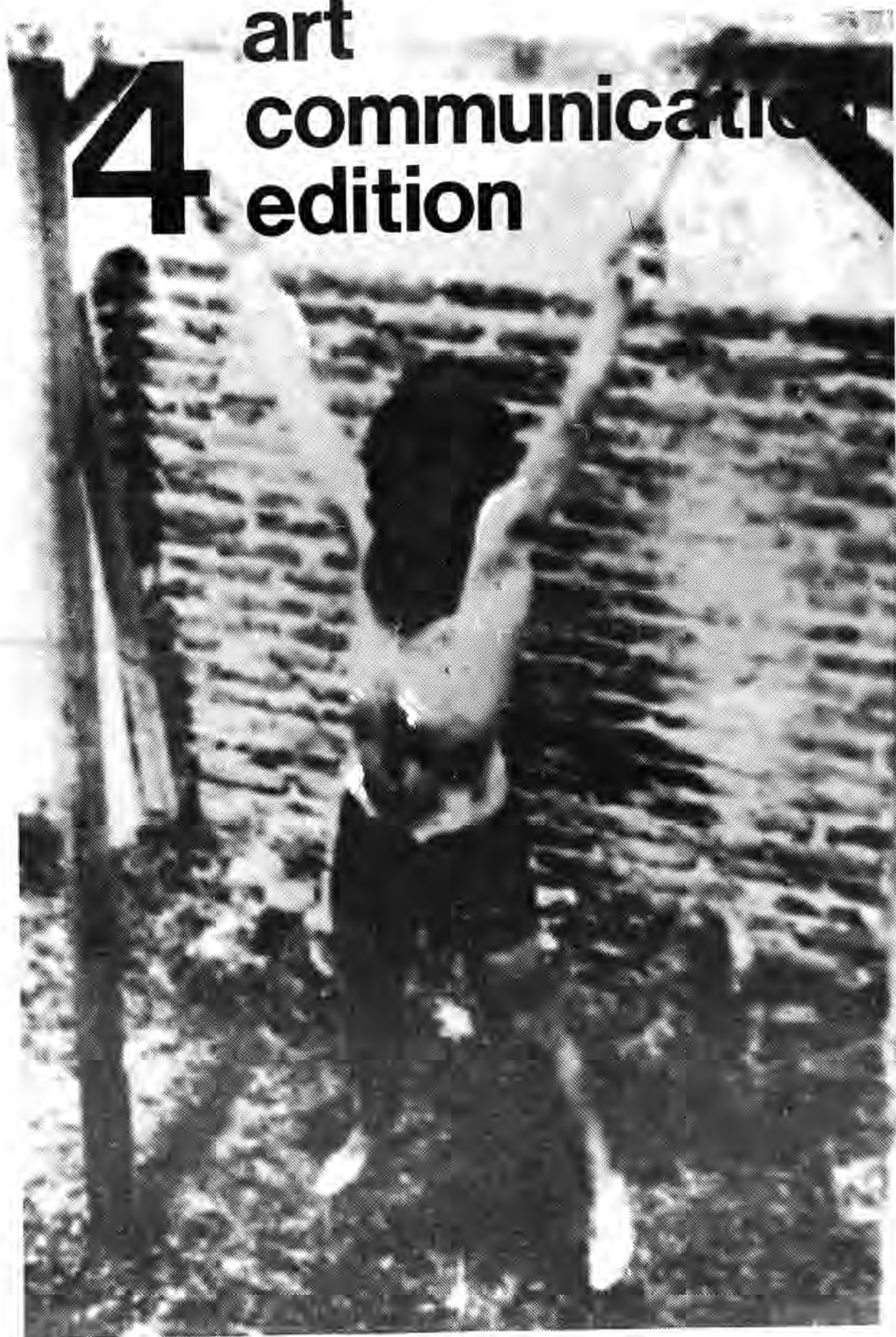
wyndham wise & richard shoichet







# 4 art communication edition



## ART COMMUNICATION EDITION number 4

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

### ART COMMUNICATION EDITION

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

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

### HEATHER MACDONALD

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

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

It was exactly this kind of apolitical and opportunistic attitude (which will and can be used for personal advancement within the sphere of the reaction) that had caused the conditions and despair that affected H.M. Unfortunately, she was right in her action, in the sense that reaction permeates our lives and we end up the respectable image of just being another genre.

Political statements in some cases are unavoidable and necessary for pointing towards a dialectical analysis of our society/art system. We need clarification, accusations and surfacing of contradictions. By doing so, we receive the punitive response of the establishment, as evidenced by the response to *Art Communication Edition* #3. In answer to the accusations couched in the commemorative to H.M., the curator of contemporary art at the A.G.O. called threatening to cancel the H.M. exhibition to be held there. He wondered how can one dare bite the hand that feeds.

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

### Letter to the Editor

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

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

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

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

L.Melnyk

### POLL: A.G.O. ATTENDANCE January 30, 1977

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

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

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

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

#4 (F)-Because we have two children and we wanted to make an outing, but I have no expectation. No, just to look around, it is very nice here.

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

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

photo: Ellen Markman



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

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

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

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

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

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





fills its role in the contemporary arts. I think.

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

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

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

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

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

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

#### EXPERIMENTAL ART FOUNDATION-ADELAIDE

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

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

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

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

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

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

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

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



#### little Hearts



**ВЕНА**



**VIOR**

# THE LAST TEXT

## Some notes on Behaviouralism

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

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

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

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

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

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

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

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

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

### John's Postscript

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

Dr.N.Krid 20th May '76





photo: Angela Puckey

# TODAY'S SOCIETY

## Situation Ltd.

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

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

## Mathematics

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

## Unspeakables/Fame is the —disgrace.

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



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

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

## On Communication

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

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

## Housing

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

## The Law

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

In our society the Guardian-philosopher-politicians rule.

In Today's society the defective, the inexperienced and the children will not be noticed.

### On People

Women and men will be children and children will be women and men. Children will be more powerful than women and men. If anyone rules, children will rule, but as they become women and men they will forget their power and try to somersault back on themselves. Some will survive and go on to become women and men. The others will lie where they die, and will be like the earth and the logs. The result of their public efforts will be reflected in their smell.

It must be remembered that Today's people will live in Today, not tomorrow or yesterday or the day before. Only Today will exist, and it will only exist Now. Economy has a basis of future and past, which both being abstractions are not on the same basis as Now. Today's people eat Today, fuck Today, give birth Today and die Today. Today's people are not either physically or mentally like those of yesterday. Today's people need not be people.

People can live in great fear. A hunting hope on their tongues causes a babble of excitement in their mouths, but it never reaches anywhere as there is nowhere. Today's beings have no fear of fear. They are all Hunter. They are all afraid and they stamp their feet as what they fear is Belief (unstoppable). They jump from great heights and fly to their deaths if Today can't get them first. They fear yesterday. The little children are the truest of Today. As yet they can have no yesterday, but when their growth comes, then they too might just jump from those tall trees.

Today's beings will see "being" as the prime, rather than "existence" as the prime.

### On Possession

Through changing the mores of evaluation, Today's society will allow everyone to possess the most valuable commodity. Power. The fewer material encumbrances the average being possesses, the more power he will gain. Because of the aversion to individual recognition, each person will do his best to rid himself of, or never acquire material possessions. These goods will only point up that he is *there*. Once he becomes a target for recognition, others will find it necessary to relate to him, which will be precisely what they and he wish to avoid most. Recognition *defines* an existence. Through recognition as an individual the main source of his power is lost. His one possession gone. Through power being encouraged as the prime-life possession, Today's society will be able to develop a much faster flux-base. People will be able to live in conurbations of increasing density with less conceptual and emotional friction. Today, people will never recognise other people. Recognition creates history, and history necessitates reflection which stimulates reaction. Dense populations can't afford reaction.

Societies which cannot afford to give people real personal power, lay a heavy moral stress on the development of the individual, which in effect circumscribes his obtaining any real power. These societies encourage the development of myths which show the lack of a collective conceptual appreciation in a wholly negative light. In Today's world there will be no *possession* of sur-names, and most people will be called John. By "Power" Today's society means fluxibility as a base for positioning, so that all possible human resources are available at all times to all beings.

### Women and men

Cats will exist, and so will people and dogs. "Women" and "Men" will not exist. Men will be women and women will be men. There will be no number of identifiable sexes. There will be no one to count them. Dogs will be women and men and cats will be children just as children will be old hens.

### Music

There will be no music as such. Music will be the process of listening at noise, rather than to it. Density of noise will be found attractive.

### Health

In present terms Today's society will be supremely unhealthy. Food will be seen in incidental, rather than objective terms. The behavioural circumstances around the physical act of eating will be so indivisible from the act itself in most people's minds, that they will never know whether they are eating or behaving. Food will taste of nothing in particular as nothing in particular will be regarded as more desirable than something specific. It will be shapeless and colourless, and will need no preparing. It will be available scattered all over the land. People will hang around these lands, not for the food, but for the situation. Today's people will regard chemicals as important as food. They will have no regard as to what the chemicals and the food do to their bodies, as they will not think of themselves as being alive or dead. Most people will be covered with sores, cuts and bruises due to their life-styles, but this will not matter to them.

Today, the only reason for a day to end, will be death, exhaustion or forgetfulness. Days will be found in caves and sunshine, just as in night and day. Nights will be coaxed into the light, and days into the dark. Darkness will be

encouraged by the young, and the old will greet the light with suicidal blessings. The young will drag materials around to fill up the light, and old men will clear the space for night. Today's fear-god No will be appeased by accidental death.

"We limit our systems to try and grant ourselves immortality. But if we are neither dead nor alive or neither cats, logs nor humans, what need is there for immortality?"

Our feet are neither ground nor ours. Maybe they are pedestals to our mortality. If so, why should they ever die and rot? Both employees and employers are locked; polarised on one pedestal: Belief reinforced by Memory and Faith. If both are poles, North and South, each must be uncompromising to retain his concept of existence, which is essential to the maintenance of Identity, Understanding, Knowledge, Truth and Fiction. Who lives on the Equator? The unemployed and unemployable? If so, they live where the fruits are richer, the sun is warmer and where "The Jungle Is Impartial." But they're so used to partiality that most will die, save those that let their identities blow freely in the wind. Nothing's like tomorrow, and some things are Today. Polarities pro-create the state of conflict. Using reason to justify this conflict, man has to use Truths which utilize conceptual Doublethought as their invisible pawn. Only if mankind believes in the existence of Thought as an ontology, is conflict essentially the state of his existence.

If man is to be acquired by the jungle of Being he will have to neutralize Conflict or cease. If he is only a small part of existence, then it is time he re-discovered his capabilities as a non-functioning material. Maybe his Behaviour, or perhaps his Feet, will non-function his functions and let them meet."

(John)

### Movement

Peoples' movements will no longer have any bearing on where they go, or how far they travel. They will fling their arms, feet and necks in unconcerned parodies of de-lined movement.

### Sexdeath

Since all books will contain all information sex-books won't exist. This will reflect neither repression nor liberalisation. Peoples' awareness of their celestial and physical natures will be extended to the point where any photo or paper types/textures will be capable of fulfilling sexual needs. In Today's society sexual development will be so extended that male/female sex will seem bizarrely primitive.

"There are no schools as the idea of learning is counter-productive to the flux-base of inter-object communication. (Bear in mind that dogs are trees and cats are people or trees, and sometimes both.) People are born and die, and death is not prolonged. It is obscured by the Present consciousness of the society. Bodies stay where they drop and are part of that Present. Death is not hidden. The cat snuggles up to the old lady's dead body. She is a tree. A log. A curious smell. In her youth she was sexually attracted to railings. She was as attracted to them as to people. Trees, flowers, carpets, chairs, all used to affect her in different ways. She would look, but not see, touch, but not feel, caress, (but not care for), many different types of beings sexually, and then grow an orgasm in the limbo of her mind. She was part of the generation that found the break between specific-concept sex and "nothing sexed nothing sex". (John)

### Clothes

Buttons and button-holes will not exist. After all they exist on an illusory basis of one to one. Other basis of fastening and attachment will be used. Material will exist that automatically attaches on contact to all material. There will be no different styles and no concept of different articles of clothing. There will be no concept of colour. There will be only varying shades of one colour. Red, blue and yellow will be seen as one colour. The process of development toward this viewpoint will come when people start to declare, "There is no colour Yellow. Yellow is Green." There will be no clothes shops. Clothing will be entirely an individual responsibility. People will stand behind curtains and declare that they are clothed. They will stand on floors and the soles of their feet will be clothed. They will sink into their no-shape seats and feel clothed. Situations will be considered to be clothes as much as clothes will be clothes. Clothes will be situations not necessarily related to people.

### The Universe

Because each man will see himself as a spiral, the illusory proximity of all material beings will be equal. Since there will be no conceptual basis for space, the heavens will be sensed as being as near as the horizon. Stars and planets will not be

identified as objects. Fingers held up to the sky will be viewed to possess as much star-quality as the stars themselves. If stars are seen as "Perfections", so will cuts and grazes on bodies be seen as such.

### Feet

Feet will be within one of the most involved areas of concern in Today's society. They will be subject to the same amount of comparative thought as space-research is in our society. If you are a spiral, if your basis of thought exists as a spiral, all material beings will be neither near nor far, due to the equidistant uniformity of the lines of a spiral. If your spiral does not extend to cover areas of material involvement, they simply won't exist. Someone who sees themselves as a conceptual point will position themselves spatially to other points. A being whose consciousness is the shape of a spiral, is never conceptually at any point. Now a spiral



photo: Angela Puckey

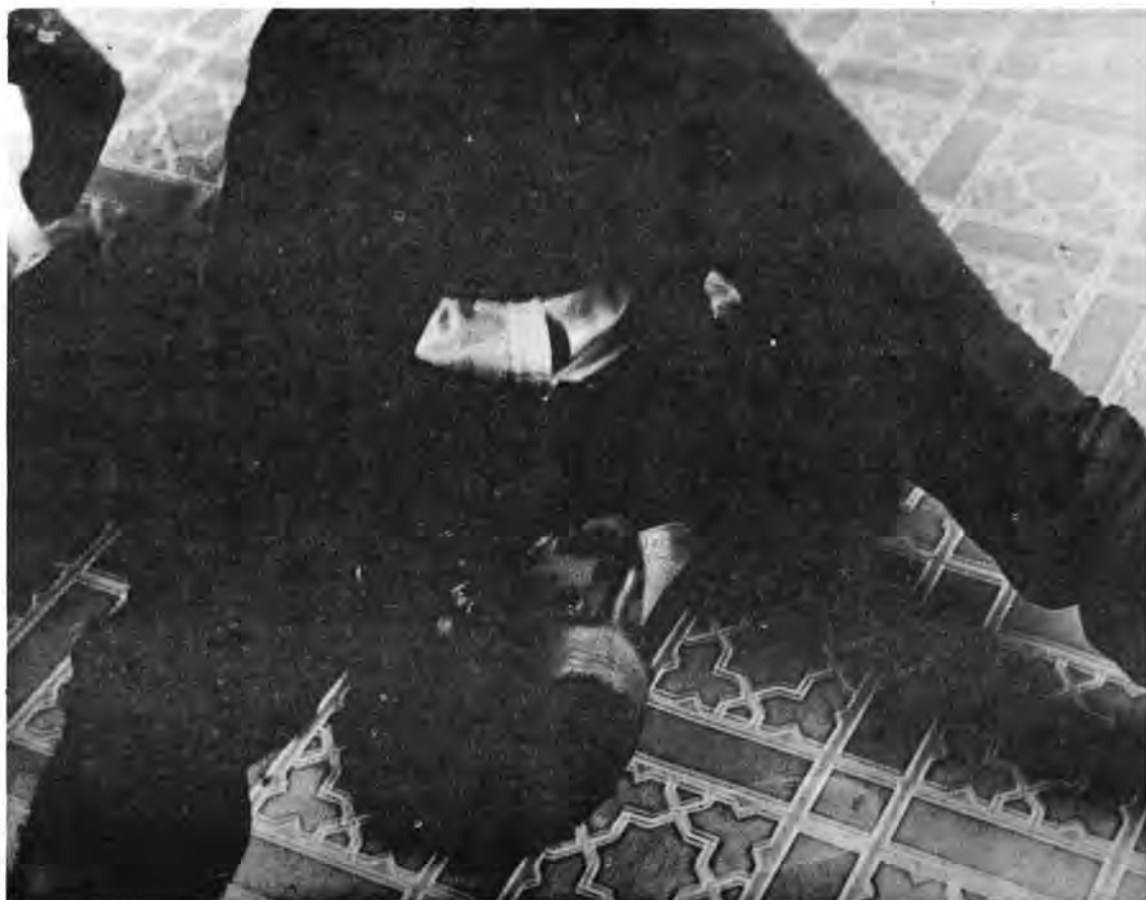


photo: Angela Puckey



## SIMULATION OF A SOCIAL ORGANISATION

The first of the two directions engaged upon in the present treatment of the use of a self-organising system as a learning model, is its use in a symbolic interactive machine method of concept-acquisition within 'isolated' environmental conditions.

The learning device is in itself a simulation of a social organisation, the simulation being capable of evolving according to problems generated by its own fabrication or its environments.

The simulation is intended to show some of the processes involved in establishing social-decision structures that optimise the information resources which it holds when matched against problems that threaten the stability of its fabrication. The simulation has an internal structure that continually seeks equilibrium between itself and a symbolically presented environment, and will rest in the same position until a predictive model it has of events in the environment breaks down as the events change, in which case they become problems. In the event of changes in the environment. The structure of the simulation has to re-organise itself in order to build a new predictive model, this generally established in making the maximum use of heuristics out of information gathered from previous events stored by the system.

As a problem is generated and a predictive model of it evolved by the system in order to provide a solution, so the problems increase in difficulty embodying more parts, the predictive models that are set up to cope with new problems having to evolve accordingly. As the problem level rises and it becomes more difficult to provide solutions, so the successful provision of a solution will tend to favour co-operative relationships between nodes that make up the simulation, as against competitive ones. This tendency to favour co-operative relationships brings about the establishing of agreed relationships between nodes, forming the foundation of a social structure between them.

The simulation functions as a task-orientated learning mechanism for two to four human operators, this group forming the system's nodes. The nodes are richly connected via a monitor to a central net, which takes the form of a dedicated computing device (a device which is given to a particular programme). Each node or individual in the group has an area of influence in the central net which, when the simulation is in its start position, are all equal and loosely connected with each other.

The central net is used to establish channels between members of the group, though initially when the simulation is in its start position they are considered discrete adaptive systems with no existing connections between them. But as the simulation progresses and members opt to co-operate, channels can be established between the members via their individual areas of influence in the central net. The establishing of channels between members enables organisations to be formed by the nodes through mutually agreed links that increase the heuristic power and resources of the contributing nodes. The kind of social structure that emerges between members is dependent on the nature of the links established. For example, members may agree on specified cases for co-operation but remain essentially individual nodes in the system, or agree to richly connect, or merge altogether as one adaptive organisation by mutual agreement.

The simulation is organised so that, as problems become more difficult, the connections between members will have to increase in order to build heuristics embodying many rules. The establishing of organisations made up of more than one member becomes the likely option for members. The way the simulation does this is as follows: each member of the group has its own monitor which is used to express or register decisions they have made and also to receive problems. While the problem an individual member receives is discrete, as is the solution they arrive at, its effect on the relationships between members is not discrete and can be seen altering the structure of the central net. Problems are represented on the monitors as sequences of events, the members of the group given a problem cue. The problem cue might be the first event in a series from which participating members attempt to build a predictive model which matches the rest of the events in the sequence.

## Stephen Willats

In the initial stages of operating the simulation, members or nodes are given problems which are linear and comprise few events. As the simulation progresses they are fed more difficult problems which have many events in parallel and are non-linear. All the members of the group are fed the same problem and they are given a set time to provide a solution in the form of a model that matches the events constituting the problem. The first member to provide a solution can store the results as a rule for further use as a basis of a future heuristic. As already mentioned, the result or solution is discrete to the member that provides the solution, and is not available to other members except by mutually agreed rules for co-operation.

A member has to have some area of influence in the central net in order to continue to participate in the simulation the size of which is related to the amount of problems they have solved. This stipulation is used as an incentive for members to try and provide solutions to problems. The member or combination of members that solve a problem first will increase their area of influence in the central net. The larger a member's area of influence, the more they have priority of potential command in any structure evolved between members to build a predictive model of a problem. A member can achieve a position of priority in attaining potential command in a sub-set made up of other members simply on the notion that they have more rules in store to form a relevant heuristic for a particular problem.

Though as a member's area of influence is increased in the central net, so the relationship between himself and other members becomes proportionately unstable. The instability between members is caused by noise generated in the channels between the member with priority of potential command and the other nodes. The noise level in the channels between members is reduced as co-operative relationships are established between them, so that as nodes attain the same base-line, the relationship between them becomes stable. The larger the area of influence a member has attained in the central net, the more difficult it is for the member to establish connections with another member because of the level of noise between them.

The sequential increase in problem difficulty as the simulation progresses means that gradually more parts are involved. Some of these parts are embodied in problems requiring the application of member's previously learnt and stored rules, or combinations of elements taken from them and applied to the provision of new heuristics as solutions.

In order to provide a solution to a problem a heuristic has to be constructed by a member or co-operating members that has as many, or is equal to, the parts in the problem. This in itself means that as problems increase in the number of parts they have, so the motivation to co-operate between members also rises in order to share or combine stored rules to make up complex heuristics as solutions.

As problems increase in their complexity, so co-operating members will have to organise a decision structure amongst themselves to maximise their resources and to provide similarly complex solutions. Any sub-group decision structure between co-operating members will need a common language in which to describe to each other their contributing parts towards the production of suitable heuristics.

The kind of decision structure that a sub-group of co-operating members might well form to provide coherence, is that of a hierarchy, with perhaps the member whose contributing part of a heuristic is most relevant to the constructing of a predictable model of a solution, commanding it. Though, as soon as a solution has been constructed by co-operating members of a hierarchy and shown to be correct by enabling stability between co-operating members' organisations and the problem environment, the rules of homeostasis mean that the sub-group hierarchy disappears. As the hierarchy between the co-operating members disappears the base-line between contributing members rises to settle at a level of equilibrium. This gradual rise to equilibrium is achieved through the dissemination to contributing members of a hierarchy of the sum total of data held in the hierarchy. In this way the command of any hierarchy shifts according to the problems presented, being given to the member who at any

particular moment can supply the most powerful and relevant rule as a solution to a problem. It thus makes the best use of its members' resources.

The essential constituent of this proposed model is that members establish their own decision-making relationships in order to extract predictive models of their environment, evolving the development of a social structure which enables this to occur.

## A MODEL OF SOCIAL ORGANISATION

The social decision-making model that is still currently predominant is essentially derived from machine age society, and though aspects of it are undergoing modification as a result of factors such as new technology, evolution of societal cognition, etc., it is still the model that most social groups are built around. The form this currently predominant social decision making model takes is shown in my decision role model diagram. My map of a decision role model shown in my diagram illustrates a system that is dominated by an orientating body that is made up of a comparatively small number of contributing members considered against the number employed in the rest of the system. The control exercised by the orientating body over the system biases the parameters and constructs for the rest of the structures, determining its orientation.

The orientating body feeds a decision tree which functions essentially in a hierarchical, uni-directional fashion. Each level in the decision tree relying on precedents for making decisions determined by higher levels in the tree. The decision tree tends to generate its own prescribed sets of rules for making decisions. The membership of the decision tree is generally associated with middle class social groups. The decision tree in turn feeds what I have called a machine base, as a result of the small amount of decision making associated with it. The machine base generally accepts prescribed conditions for operation from the decision tree. The social groups that are linked to the machine base have been traditionally seen as working class, though this is by no means a condition of membership.

While various social groups are associated with different decision roles, they can share and have similar areas of decision-making, though these are mainly confined to domestic situations such as gardening, shopping routines, holidays, etc. On the other hand, decision-making that effects the nature of a social group's social and/or physical environment are excepted as operating within set prescribed limits that are not by and large determined or articulated by the social group's membership. For instance, members of a social group do not generally determine themselves the nature of their neighborhood community structure, the relationship their social group has to other social groups, their physical environment, work roles, social resources, etc.

The structure of social groups that are represented at different levels in my decision role model tend to organise themselves around fundamental drives. One of these drives that effects the composition of a social group, and perhaps the most important, is the habitual drive towards social homeostasis. Some principles relating to habitual drives towards homeostasis are now outlined.

In complex organisms that exhibit homeostasis a state of equilibrium between the fabrication of the organisation and its external environment is sought after as being the best position for its survival. It is also at a stable state that a predictive model of the environment can best be obtained by the organisation, which is also essential if it is ultimately going to succeed in surviving.

For a member of a human organisation the building of a predictive model of their physical environment is likely to be less important than that of their social environment; the physical environment being determined for most people by their social one.

Though basic drives mean that equilibrium is sought by people with their physical world, it is habituation within their social environment in order to validate their membership to their social environment that is more immediately meaningful to them. Rules evolve which maintain internal stability within a

social environment and these I have called its rule structure. Knowledge of what constitutes the rule structure has to be acquired (probably unconsciously) and operated by a member in order to be fully believed and accepted as belonging to a social group by its other members. This process which a member goes through in order to conform to a rule structure plays a large part in forming parameters for their beliefs.

It is through a rule structure's effect on a social group's member's beliefs that it determines their perceptions, attitudes, etc. of their own and other social groups; these also being commonly shared by other members of the social group.

A social resource has a considerable role in reinforcing the rule structure of a social environment, in that it acts as a form of control on member's habitual drives and beliefs. There are a wide variety of social resources coming in many different guises, and they range from gentlemen's clubs, dance halls, British Legion, football on a Saturday afternoon, tea break at work, political group meetings, to the boy scouts, Sunday morning church, etc., depending on the social environment. For example, at one level one can think of a tennis club as being centered around tennis as a sport (one is not saying that it is not), but it serves a more important function within a particular social environment by satisfying certain needs. For example, 1) it reaffirms and reinforces habituation and strengthens the rules for it, 2) it enables power and dominance drives to be fulfilled at a ritualistic level that, if played out in real life, would upset stability: a member might be a bank clerk in the daytime but the best player by night, 3) it is also a way of ensuring the social environment's survival by boy meets girl, etc. The evolution of a social environment's rule structure together with associated drives, priorities, etc., are largely undetermined by its members, and this has formed the motivation behind the ideological direction of projects.

A rule structure determines the internal running of a social environment and is largely both proscribed and proscribed. A rule can originate in a social environment on one hand from some form of conflict say within an organisation that is part of the social environment, or conflict between another social group can generate a new rule. But, on the other hand, rules are created within a social environment which originate from external sources. In both the forementioned cases the rule tends not to be consciously articulated or controlled by a social environment's members, being a product of events or designed intervention. The absence of control over the make-up of a rule structure by members of a rule structure by members or a social environment results in a social organisation that does not necessarily relate to or serve their individual community needs. Attention switches are designed and set up that are directed at social groups from sources external to them and that cause members to attend to these, rather than problems within their social environment. Some of the attention switches come in the form of projections, which create gaps between actual needs and those that are created through their embodiment in fantasy situations. The projected needs extinguish the drive towards achievement of actual needs and redirect attention towards the fantasy ones. The re-direction of attention towards fantasy needs results in conflict between members of a social group's actual position within their social environment and the new roles that are being created for them in the projections. The projectional needs have to be attained by a member of a social group in order to be believed and accepted by other members, and thus be in a position to achieve stability within the group.

Members of a social group might well be aware of the conflict that exists between their actual position within their social and physical environment, including society generally, and those created for them through such techniques as fantasy projection. However, members of social groups are unable to exercise any control over the forementioned state of affairs for fear of violating the rule structure of their social environment, which would invalidate their membership. Instead, in order to function at all, a dissonance buffer is erected in order to maintain a gap between the actual state of their environment and members of a social group's projections of it.

## A STRUCTURAL MODEL OF SOCIAL DEVELOPMENTS

The social evolutionary developments that have taken place since the late 1940's have resulted in the gradual erosion of the proscribed, exclusive social structures such as typified machine age society. The advent of new disciplines in the sciences and the growth of new techniques, coupled with developments in education, etc., have had their effect on the fabrication of our society.

One major social development can be seen in the perceptible tendency of an increasing reluctance on the part of decision organisations or their members to accept proscribed decision roles. Also, in the rejection of contained social conditions and behaviour that is not self-determined, i.e. non-deterministic. In other words there is an increasing tendency to self-responsibility in the determination of social behaviour, conditions, etc. Certain other developments within the fields of communication technologies have resulted in greater access and availability of information and have thus tended to increase the interaction between previously separate disciplines and social groups.

Cybernetics, the behavioural and social sciences, together with other related disciplines have established the possibility of greater insight and understanding of societal developments and of social problems, through the growth of both hardware and conceptual, speculative models that have been either taken up, or fed into diverse areas of society. These models play an increasing part in directing the course of society's structural evolution; though these developments have not occurred in isolation, but through an interaction that was not evident previously.

A model of the kind of social structure which is evolving is radically different from the models employed in machine age culture, though admittedly it is only presently at a level of advanced signals, its central characteristic being that of a homeostatic net type system, exhibiting self-organising, self-evolutionary, interactive behaviour. Homeostasis is an important feature in cybernetic models of adaptive control, and has enabled self-organising decision-making systems to be postulated, the implications of which are of importance to the structure of actual social organisations. Systems that exhibit homeostasis generally have a channel structure which is essentially single layer, each node is connected to all other nodes by channels. This feature of homeostasis means that in a stable position the system has a zero base-line (fig. 3).

Another characteristic of new structures is that there are no permanent or set hierarchies, though transient local ones can occur in unstable states.

All nodes within the system can be either effectors or effectors and are equal in their relationship to one another; a change in one node would mean the structure re-setting itself to find a new position of equilibrium. Though the tendency is for individual nodes to remain unspecialised, their input to all other nodes can cause a node to develop a non-permanent specialised programme in order to meet the demands of a specific problem with which the structure is faced. However, its output link to all other nodes ensures that it can reset to its unspecialised state by the raising of the net's base-line, through either distributing the acquired programme, or giving access to other nodes to the acquired programme.

In a model of simple homeostasis with four effectors linked by feedback, and with an information input of say 12, the homeostat would operate by achieving equilibrium leaving each effector with 3. If any one effector required the total information input, it could seek this state from the other effectors; this would cause the homeostat to become unstable and would cause redistribution. At another level one can view the model's effectors as holding specialised information, each one capable of seeking and gaining information (becoming effectors) from other specialised effectors, or of becoming a source in an area of information. Thus the effected nodes can become the effectors, and vice versa. Hence the correlation of both media and information specialisations becomes increasingly cross referenced and their correlation more complex.

The cross referencing of information of what was the exclusive prerogative

of discrete disciplines, has had its effect on their areas of attention. The demarcation of the attention boundaries of a growing number of disciplines is increasingly less evident, areas of concern no longer being the exclusive prerogative of any one discipline.

The implications of these evolutionary tendencies on social developments is significant to the artist's criteria for defining a theoretical and operational basis, this being previously derived from an exclusive environment with prescribed areas of attention.

An example of this is, if the events in the environment impinge on the system's channels, an example would be a channel between two nodes which has been subjected to noise, as a result of which messages between the nodes become disfigured and misunderstood. Consequently misinterpretation ensues, resulting in the nodes establishing two different base lines. Interaction between the two nodes takes place in order to arrive at a point of reference which is common to both nodes, from which a new language can be constructed to either overcome or accommodate the amount of noise. Eventually, if the conditions that generated the noise are consistent for a period of time, a new base line is established between them. A self-organising system cannot exist outside a contextual environment to which it is connected. In order to achieve internal equilibrium a stable state will also have to be found with its environment. This is best achieved by constructing a predictive model of the environment, the system can adapt its structure in order to meet events as they occur in the environment with the minimum of conflict. Thus the system is continually building models of its environment, equilibrium being dependant on and equatable to the success of the models.

Instability within the fabrication of the system is caused by the conflict generated between new events which become problems to the system and its models of prediction, hitherto accepted and stored. Nodes continually shift their relationships to form hierarchies in an endeavor to construct new models of prediction. The formation of these problem solving hierarchies is established by nodes in the system grouping into sub-sets. These nodes have a particular bias to the component parts of the problem in hand. All nodes in a sub-set have potential command over other nodes, the hierarchy corresponding to the relevance of their bias to the problem state.

## A MODEL OF A SELF-ORGANISING SYSTEM

It is a characteristic of my model that the system exemplified by the model is made up of nodes, which are specified points in the system of some changing value. These nodes are adaptive organisations in their own right and are capable of having an effectory or affector relationship with another node. This means that there are a number of operational categories that nodes can have, these being: 1) an input is received before an output is given, 2) an output is given before an input is received, 3) an input is received at the same time as an output is given, 4) a node can continually act as an effector to one part of the system while being an effector to another part. All nodes are connected to all other nodes in the system by a channel or line, enabling communication between any points in the structure.

The system has a fundamental drive towards internal equilibrium, this being the best state for the survival of the system. In this position all nodes are assigned the same value.

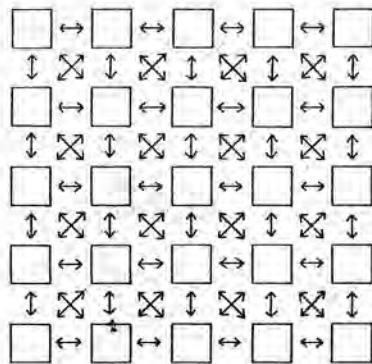
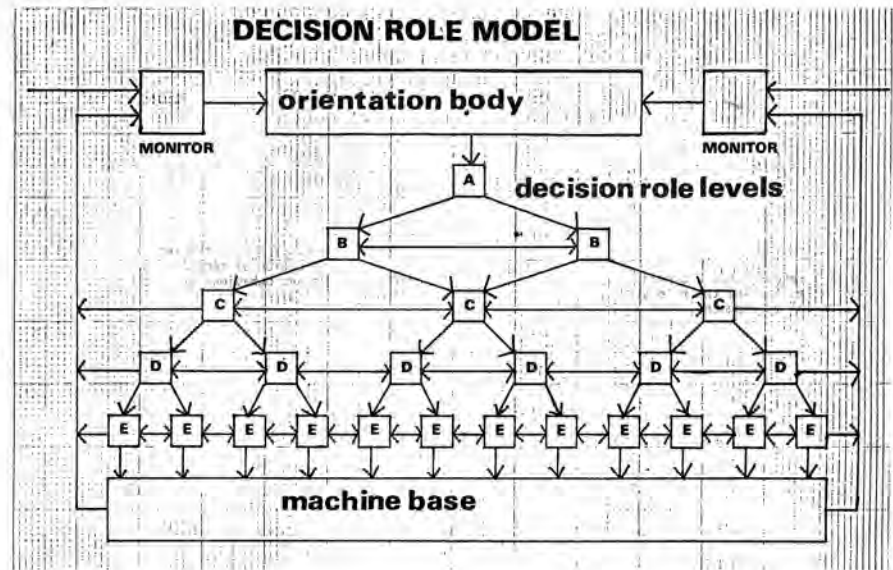
An essential feature of a self-organising system is a common language which facilitates interaction between different nodes. The seeking of internal equilibrium ensures that the language evolves. If different parts of the system operate their own language then there is an unstable relationship between them, resulting in different base lines in relationship to the zero point of the system, which is the lowest point of equilibrium of the whole system. In order to attain the zero base line, interaction between nodes ensues so that either one language or the other is adopted or they amalgamate, either possibility resulting in a single language and a common base line between nodes. The latter may hover above the zero base line, the drive being extinguished once a stable state has been attained. A feature of a self-organising system is its structural uncertainty when situated in an evolving environment, for it is continually adapting to attain equilibrium between its internal state and



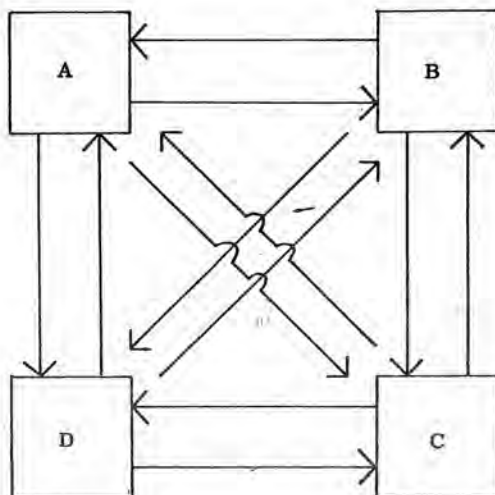
that of the environment.

The resulting interaction between nodes enables heuristically devised strategies to be formed. The larger the channel size, the greater the system's capabilities for redundancy. Consequently there is less likelihood of noise or misinformation affecting the system. Similarly the more nodes that belong to a sub-set the more capable the sub-set is of maximising its node's output on the maxim that co-operative interaction between nodes is worth more in terms of output heuristic power than the sum of two individual nodes.

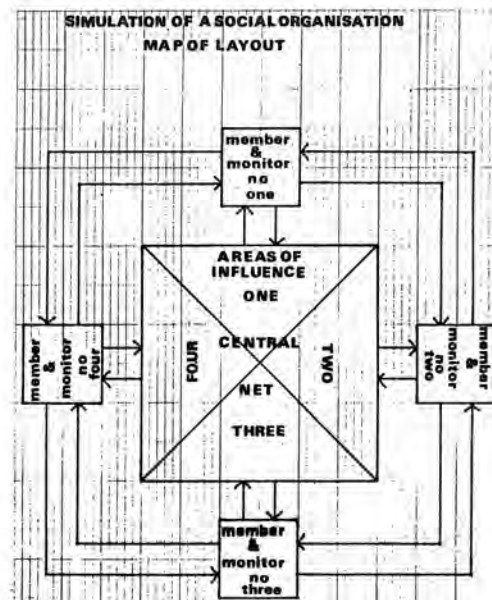
S. Willats



All nodes have a zero base line, if one node obtains a plus potential the total input/output linkage means all other nodes obtain a plus potential. Thus the base line rises finding a new zero.



A basic model for a homeostatic self-organising system, showing total coupling between elements, A, B, C, D. Elements can achieve a Effector / Affector condition as a result of the total coupling.



Stephen Willats is the editor of *Control* magazine, 5 London Mews, Paddington, London W.2.

*Control* magazine is also related to the Centre for Behavioral Art in London, England.



photo: Nancy Gordon

IMAGES, THOUGHTS AND STORIES BASED ON  
A 72 HOUR SENSORY DEPRIVATION EXPERIENCE  
(Photographs and tape recordings were  
done at intermittent, but unknown, times  
throughout the experience. Language was  
edited from twelve hours of tapes.)  
Nancy Gordon, September, 1976



Third Day, 9 a.m.  
He would go yachting if his mast wasn't  
broken. When you're in the hospital,  
they must care for you. They can't leave  
you. You need help everywhere. They  
bring apricot juice and saltines. Grand-  
mother was dying in her living. Her hair  
was matted.

photo: Petr Stembera, Praha



PARALLEL DEPRIVATION  
Petr Stembera and hamster  
Prague, February 23-27, 1976

Both of us spent three days without  
drinking. On the evening of the third  
day, I offered the hamster and myself  
wine, which neither of us can bear.  
The piece was to end when one of us  
took a drink. This happened on the fifth  
day, when the hamster finally drank the  
wine.

	hamster	Stembera
1st day	food drink corn none	food drink bread none
2nd day	corn none	bread none
3rd day evening	corn none wine is offered	bread none
4th day	corn refuse	bread refuse
5th day afternoon	corn refuse drinks the wine=END OF ACTION	bread refuse



3:1 POSSIBILITIES (WITH HUNGRY ANTS)  
Petr Stembera  
Prague, August 27, 1976

The ants got three possibilities to get  
out of a box I opened in the beginning  
of action: to go to the light in dark,  
to go the sound I made with a stone and  
to go to food (jam) I had on my fingers.  
They chose the third possibility and  
ate the jam as well as bit my fingers.  
Then, I ate the jam together with them  
(they bit my tongue, too). If the ants  
had chosen the first or the second poss-  
ibilities, they would be free.



Second Day, 5 p.m.  
I have nothing. I'm blank.



Third Day, 5 p.m.  
It's 9 o'clock! Jesus Christ, where have you been? I thought you weren't coming. I thought you'd forgotten. God. It's over.

reprint from the 'De Appel' Amsterdam

gina gane 'discours mou et nat' op zaterdagavond 9 uur, 28 Juni 1975  
een autor stond hinderlijk in de weg bij het entree van de performance ruimte waar-  
in van motophala, hokhandenhoeden, hokbengels, een goudgeverfde golfbal en een  
goudgeverfde schaarmer, rode en witte rozen, een mantel met blauwe sterren op de rug  
getuend, decoratiestukken vonden.  
te soene, 15 min. gina knielde achter 2 spiegels met glasplaten erboren, 2m  
tussenruimte, op de ene spiegel waren sterren getekend en op het daaropliggende  
gina het woord "allendition" (verreendling) op het 2e glas stond een portret gete-  
kend met in de brillienglasen een molen en een tulpenveld. gina had blauwe sterren  
op haar linker arm en hand getekend. gina speelde met bekkene gesnakt van goed kar-  
ton gevuld met watten. als niet werden subiele dia's groot geprojecteerd.  
te soene, 5 min. gina sloeg met haar vuisten de 2 glasplaten kapot.  
te soene, 10 min. gina speelde tennis, gezeten op een kruk, met een zwarte bal die  
van het plafond bevestigd was en die ze vrag sloeg en met haar voorhoofd opeing. een  
tekst werd voorgelezen  
te soene, 10 min. gina hijgde in de microfoon en kroop naar de glasplaten waar ze  
ongenuke op sloeg  
te soene, 10 min. gina snoed zich in de lippen met een schaarmer  
te soene, 10 min. gina legde zich naast het raak en keek omhoog door een verrekij-  
ker, verticaal gemak van braken. weer een dia projectie

Marina Abramović exchange of roles  
Amsterdam July 2, 1976



# CONTEXTUAL EVENINGS IN NEW YORK

P.S.1

FEB. 25 8 PM  
ARTISTS SPACE  
FEB. 26 8 PM

**FEB. 20 3 PM**

**FRANKLIN FURNACE**

**FEB. 27 8 PM**

**d boadway b bolak p dudar  
d eagle l eng b eves r gillespie  
i harry b kipping a marra  
c radigan r shoichet d tipe w wise**

**ORGANIZED BY THE  
C-E-A-C- TORONTO**



# performance



photo: Elayne Jade Greene

## SCREAMING

At present the act of "screaming" is reaching a peak of use. In both taped and live performances, the unbound scream is being used as an unrepressed internal drive. Just the simple act of letting the voice out represents one of the primary modes/elements of speech used only by children and mentally disturbed adults. Rather than considering screaming to be a marginal act to living, we think that this activity is of primary importance, but has been repressed to a secondary role in our daily communication. To release one's own scream means to communicate with instantaneity outside conventional logical forms of common language. The intensity, the breadth, the type of scream make up a vast range of possibilities that can substitute entire sentences, come closer to the actual meaning of the signal sender and are an unusual variation for our society so conditioned to control ethics.

Among artists who have recently used screaming for performance, we can mention Marina Abramovich (video piece: "Letting the Voice Out"), Joan LaBarbara (very sophisticated voice control emitting a continuous vocal sound without interruption, created with a trained breathing method, Ron Gillespie-Amerigo Marras use of scream as a signal during the performance at Salvatore Ala, Milan, the use of shouts by Lily Eng in her performances, and the brutal screaming of Young David, who is demonstrating a session for his short performance on the evening of March 21 at the CEAC.

from Butler's Wharf, London, England



## PERFORMANCE PROGRAMME

Tuesday, March 1, 8 p.m.

Katherina Sieverding presents 'China/America'

Saturday, March 5, 8 p.m.

Ron Gillespie in 'behavior' situation

Tuesday & Wednesday, March 8 & 9, 8 p.m.

Reindeer Werk in Behavioral Art performance

Friday & Saturday, March 11 & 12, 8 p.m.

Wendy Knox-Leet, ritual performance  
Michael Berman & Doug Pringle, in  
the 'Rites of Nulajuk'

Tuesday, March 15, 8 p.m.

Cioni Carpi, 'environment/performance'

Saturday, March 19, 8 p.m.

Antonio Muntadas, "Today"

Friday, March 25, 8 p.m.

Barbara Bloom in behavior performance

Saturday, March 26, 8 p.m.

Music for Einstein on the Beach by  
the Phil Glass Ensemble

## 03 23 03 PROJECTS/PERFORMANCES

Organized by C. Pontbriand and France Morin of Parachute magazine (Montreal).

The editors of Parachute magazine have organized a series of performances to take place in Montreal from March 3-23, 1977. The calendar to date includes Klaus Rinke, Jean-Christophe Amman, Michael Snow, Giuseppe Chiari, Charlemagne Palestine, Annette Michelson, Cioni Carpi, Reindeer Werk (presented by the CEAC), Germano Celant, Gina Pane, General Idea.

It is quite unfortunate that in such a large gathering of performers from the U.S. and Europe, there is no Canadian representation of what is closer to home and certainly important in the historical context of contemporary art. For one, we do not understand how no inclusion of a single representative of experimental dance from Canada was made, nor any invitation to body artists, the ritual artists, the narrative artists of a younger generation perhaps, but no less significant than non-Canadians. To lament this state of affairs is not to corner oneself to a regionalist attitude but to point out that the lack of support for the marginal and radical artists starts at home, sometimes strategically so, other times as a result of the New York/media coverage syndrome. Certainly Michael Snow is an excellent piano soloist and the G.I. can make of a reading an entertaining affair, but if we want to see the energies of "local" performers being supported, we ought to underline the pervasive and incurable effect of imperialism into our cultural nervous system.

However, a collaborative effort was made in that the Reindeer Werk and the CEAC behavioural/contextual group will be present in Montreal for the March 16 performance of 03 23 03.

## CDFB

"Return to an abandoned field of action"  
Cioni Carpi

A sound/image environment/performance.

(from the collection of G. Pansa) "This audio visual work which I have seen is considered very important, actually predated/"preceded" the present tendency toward a third genre-between the known form of 'ambiance' and scenic action, environment and performance that is..."

## L'ATTICO

L'Attico Gallery in Rome has recently organized a 'Futurist' dinner following the menu of the first Futurist dinner in 1931. Some of the dishes include "Sun Broth", "Tactile Airfood with sounds and smells", "Supermale" and "Rubbery-sweet".

## OTTO MUEHL AND THE AA COMMUNE

Since 1961, Otto Muehl has cooperated with Herman Nitsch and Gunter Brus in actions and in 1970, he started a therapy commune. The AA (Action Analysis) commune initiated by Muehl is designed to function for the satisfaction of the existential and material needs of the group. The basic rules are (a) common property, (b) free sexuality, (c) common care of children, (d) cooperative labor and production, (e) direct democracy.

The AA Commune is concluding the series of Body Art performances that have taken place at de Appel in the past year. This action therapy, originally based on Wilhelm Reich's theories of the 'human body armouring' will demonstrate its recent development for the overcoming of inhibitions and childhood damage.





## NOTES ON BEHAVIOR

The evidence of the control assumed by the social condition in a class conflict for the attainment of a disproportionate distribution of power is alarming. Social control (which can be applied to culture, art, the thinking process) is a mechanism which prevents 'alternative solutions' by individual decision. The foundations of control and conditioning are based on the long history of human subjugation based upon the 'limited access to the source of information/goods'. That is, in any society, the natural adversities are tantamount to an increased dependance on social balances and security.

In our present society the reinforcement of dependance is articulated through the 'necessity of consumerism', which is assimilated by the organization of production and consumption. Any doubt or refusal to 'cooperate' is a transgression on the code of ethics and is, therefore, a behavioral deviation from the social code.

The behavioral action is governed by:



- a modification of one's own behavior within a given situation
- the acceleration of a regressed behavioral response to a stimulus within a given group
- the identification of regressed behavioral traits hidden by a current mode of communication
- indexical analysis of recurrent responses to lay out forecastings of behavior
- the use of 'empty signs' within diversified contexts to recognize prototypical meanings and the extension of archetypes
- observation on the change of meaning of a given semantical context, when dislocated from its original place.

All these applications make use of a reductive process of practice.

The translation of the behavioral actions into art becomes:

- psycho-physical deprivation of a precise element
- confrontation with an unaware group
- analysis of social conditions through the effects of a given dominant ideology
- media analysis and its assumed language
- dialectical interface and collective creation
- bringing to its extreme contradiction a definitive condition.

This range of activities includes self-exploration and collective (Petr Stembera or Otto Muehl's therapy commune), the interface of provocation and demarcation appearing in the work of Ron Gillespie, which surfaces in the behavioral modification of the primal instincts repressed by social mores in an average situation. This latter form lays the aggressive urge to react to a signal of a threatening 'change' in balances, which upsets a learned conditioning, rather than responding through the questioning of the source of the response. The situation

of panic increases the individual's defensive mechanism. The work of Reindeer Werk is instead the amplification of a deep meaning taken out of its context (the act usually belonging to tramps and schizophrenics), its impact comes from the juxtaposition with another reality.

The beneficial use of behavioral actions lies in the enrichment of critical judgment, directed towards the reality around us which is taken for granted as being unchangeable and absolute and in the search for a deep structure of language syntax and the liberating power of controlling one's own destiny, beyond the limitations of one's context. That is the active participation for the shaping of a wider reality in a present time.

A. Marras, Toronto, 1977

photo: Bob Bolak, performance at the London Art Gallery, London, Ontario, 1977 with Diane Boadway, Bruce Eves, Ron Gillespie, and Amerigo Marras.



## SIGNAL VARIATION Ron Gillespie

It has been shown that behavioural traits tend to be selected out by the principle of metabolic conservation when they are suppressed or when their original function becomes neutral in adaptive value. With our present inadequate understanding of the human brain, we do not know how many of the most valued qualities are linked genetically to more obsolete, destructive ones. Cooperativeness toward group mates might be coupled with aggressivity toward strangers, creativity with a desire to own and to dominate, athletic zeal with a tendency to violent response, and so on. If the planned society, the creation of which seems inevitable in the coming century, were to deliberately steer its members past those stresses and conflicts that once gave the destructive phenotypes their Darwinian edge, the other phenotypes might dwindle with them. In this, the ultimate genetic sense, social control would rob man of his humanity.

I, therefore, propose performances as a measure of our capacity to respond naturally to fear and aggressive behaviour to hopefully improve our adaptiveness in society. Each signal is based on normal behaviour patterns and as such is deviant from moral and ethical laws in society. Certain signals as in the case of touching become normalized in the act of spitting, for instance. The extreme cases of crotch burning become peripheral in meaning and it presents a particular removal from normal activity. This extreme example points out the rate of change in a particular set of behaviours from the environmental features to which the behaviours are keyed. The behaviours are thus dependent on the social codes of conformity and specifically demonstrate these uniform codes in society that create complex, intractable moral dilemmas which are the current condition of mankind.

The purpose of these extreme signals is therefore to heighten our sensitivities to a change in the current restrictions placed upon us by a political group and to evolve new forms of communication in society.

The reaction in European cities of behavioural performances pointed out a variation in response, while the Canadian response was less adaptive, and therefore more naively based. For instance, in Italy the response was dialectical, whereas in Canada, the audience tossed beer bottles.

#### CAN THERE BE SELECTION FOR ALTRUISM? Ron Gillespie

Study of the ecology of many types of animals has led to the concept that many species have developed behaviour patterns by which the population density is limited (Wynne-Edwards, 1962). This may be by formal competitive fights for breeding territory or by ceremonies of assembly in which dominance relations

shared in the evolution of sets of ideas and co-operative re-generations of those societies.

The new groups of artists in Canada range from the anartists and shitbandit groups to the older sevens and eighths. The obvious contribution is that a group is stronger and more effective due to its organizational ability and thus a greater effect on society. I urge the artists to seek group activities in return for a more effective and re-generative relationship to the rest of man who is prepared and at least equipped to respond to groups rather than the lone individual participant. I hope for an interaction with society, lest they leave us to fend for ourselves.

The value of real ART altruism is overwhelming in its favour now, we only have to figure out how to love those die-hard individuals, myself as a latecomer am still getting over the adaption difficulties. However, I now can see a much brighter future for all as a result of this real-life situation.



are established and excepted (as in the roosts of starlings). Formalized behaviour of this sort may well have been of importance for man in the past, as it is for many primates and, indeed, for man today. Such behaviour, of course, favours the group rather than the individual and has evolved by some form of group selection but individuals who are too aggressive or too timid would fail to leave offspring (Maynard Smith, 1964). Human society today depends upon the acceptance of appropriate roles of submission of the individual at least at some times of his life. Somehow, we need to solve the paradox of producing numerous people of great ability and, indeed, energy and initiative who yet remain co-operative. This is, I feel, the present state of art in Canada in terms of individuals who leave the country for acceptance.

The artist, who neglects the wishes of others is in an enviable position in regards to the rest of society and indeed is supported by that society. However, the contribution to society is small in value for that society and someday must go extinct as a result. This would seem rather bleak to some artists. Yet, there is a possible future art that is directly related to growth of a society and that is the form of interaction named behaviour or in 60's terminology, process information.

As a behaviour function, the artist may assist in the studies of future man by enlarging his faculties of sense and helping in the understanding of a new society. This valuable tool of sensory gift might be the refinement a society might be



#### CEAC ON TOUR

Missing Associates have been invited to give workshops and performances at the University of Guelph and to the Art Gallery of London together with Ron Gillespie, Diane Boudway, Bruce Eves and Amerigo Marras of the CEAC, who gave a sample of contextual art activity. At London, Peter Dudar of M.A. presented his latest film, *Crash Points* (19 min., b&w). The film flows very fast and visually is more assimilable than the classic *Running in O and R*. The camera pans, following the performers and their interrelationships.

The group of contextual performers, instead, presented a situation of verbal communication with the audience by whispering into one ear and then both ears simultaneously. The effects on both those members of the audience selected for the performance and those not selected was incredible: fear, projecting expectations of involvement, feelings of rejection or being left out. In some cases, the effect was of a sexual titillation. The experiment led to an immediate communication and was considered a very successful situation.

# video



photo: Roland Baladi, 'Telepathy', 1976

## TELE-PATHY Roland Baladi

Non-verbal communication experiment  
numbers 1 & 2.

This experiment, based on parapsychology, intends to have the watcher do what the artist is thinking of, just by reading his intentions, looking at his silent face on the screen.

After the experiment, the public is invited to fill in a form placed on the monitor. The answers will help to do statistics about the success of the experiment.

## MARINA ABRAMOVICH

Video tapes of her recent work will be shown at the CEAC during the last week of the month of March.

Marina Abramovich, born in Yugoslavia, has been working in body art and behaviour for the past couple of years. Her strong performances, some of which involved a high degree of danger (she was almost murdered in one performance) and most recently she has been living in Amsterdam in a car with no permanent address, along with her companion Ulay. In a performance at de Appel, she exchanged roles with a prostitute from the red light district of Amsterdam with the prostitute going to the gallery and Marina sitting at the window waiting for customers.

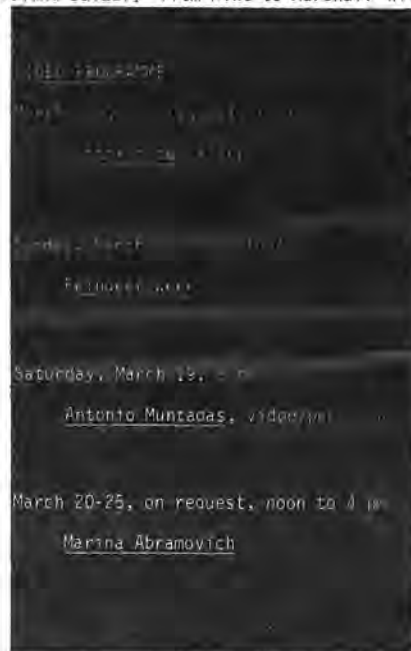
## ITALIAN VIDEO Vittorio del Piano

An experimental piece by Vittorio del Piano will be played March 7-11 (noon to 4 p.m.) from the CEAC (WAVE video). The piece is experimental in so far as it shows the beginning of some Italian artist at play with social reality and the new medium. The art of video is relatively new in some European countries and not nearly so developed as some North American video work. It is nonetheless an interesting study on a society of which we have heard a lot and known little as first hand information.

Vittorio del Piano is the organizer of Punto Zero, a documentation centre with a gallery and a bookshop in Taranto (Italy). For the International Contemporary Art Fiera/Expo '77-Arte in Bari (March 27-April 9) del Piano is presenting video work in collaboration with CEAC performance and video work in the sector International Video-Documentation which is also going to be part of the Video Art event in Bari from August to September, 1977. Eugenio Miccini and Lamberto Pignotti have also collaborated to the video pieces for the Expo Arte Fiera.



photo: Roland Baladi, 'From Mike to Marshall with love', 1976



## ACTION/SITUATION: "TODAY" Antonio Muntadas

A study concerning the moment (day and place), where the aforementioned work is realized. This work has no narration, but creates instead, a situation. It can be better classified as an installation than a performance piece.

Description: Within a darkened space, two points of attention A and B are located.

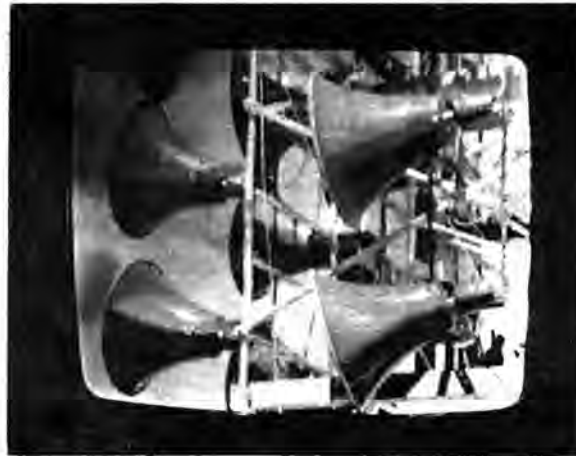
A personal information: The use of the human body (anonymous: the person cannot be identified) standing with the back to the wall, nude to the waist.

The space created between these two points A and B represents the reconstruction of an open space encompassed within the closed space where the action is produced.

Antonio Muntadas, born in Spain and at present working in New York, has been using video in behavioural investigation of self-awareness, recognition of unknown places, bodily communication performed blindfolded among strangers. Such experiments were carried out in the outdoors as well as indoors, and in either case there were stressed the senses of smell, touch and taste.



photo: Margarita D'Amico



#### MARGARITA D'AMICO: CUBAN TAPES

Margarita D'Amico has been making tapes around social issues. In one of her trips to Cuba, she widely documented the life there, the political gatherings, the public appearances of Fidel Castro and other images of this different society.

#### OPEN SCREENINGS FOR NEW VIDEO WORKS

A most unusual and effective video screening will be implemented by the CEAC starting on March 1. Colour monitors have been located in the CEAC building at the corner of Duncan and Pearl Streets to provide for the continuous playback of video work onto the street at eye-level.

Video work made available will be transferred to the CEAC video loop system for continuous playback on Friday, Saturday and Sunday of each week. The forthcoming issues of the Art Communication Edition will feature the list of video works screened by CEAC street video.

#### ED VIDEO

Ed Video creative community television, formed in the fall of 1975 to teach the creative and artistic use of video in the schools and institutions in Wellington County, exists as a video resource centre for artists, groups, and individuals in the community. Ed Video wishes to be a catalyst for further artistic and creative activity within the area.

Ed Video is sponsoring a show of video and sequential photography by local artists at the University of Guelph. The show, entitled "Immediate, Etc.", opens March 8 and continues to March 11. It will then be making a tour of the western provinces.

#### LEAD COPY: THE IR PROJECT ST-32 Organic Computer

As an area of investigation, the ST-32 has chosen the simulation of the creation of the world's first non-recursive cyborg. A non-recursive cyborg would have to be able to transcend its programming in order to make unpredictable decisions which would result in unique interpretations of its experience.

If the information systems in human beings can structure unpredictable choices of alternatives, other cybernetic systems may yield a similar structure in bionic intelligence. A technical group will design the bionics of such non-recursive robots by playing a series of cybernetic games, initially as seminars arranged by the ST-32 Organic Computer. Those interested in becoming involved in the investigation should leave complete identification with CEAC or write to ST-32 Organic Computer, R.R. 5, Rockwood, Ontario.



photo: Bob Bolak

**A. RAINER**  
VERLEGENES VERGEBLICHES



**(SELBSTBESCHÄFTIGUNGEN)**

photo: Arnulf Rainer, PAAP films & Video



# film

## SUPER 8 OPEN FILM SCREENING February 1

In order of appearance were shown the following films:

### **LILLY CHIRO:**

Static camera position framing a burning candle from which an extended hand ignites incense sticks; repeating the action many times.

### **DEBBIE PALLOVEY:**

Hand held camera acts for her eye in a sequence of ascending to a freight elevator, textures of rough walls, wooden gates, stopped at each different floor are emphasized. A textural study of the experience.

### **CATHY McLAREN:**

Making of a film as a construction of a private fantasy. The parts of the film are roughly: shot of indoor window, fast rotation, panning from right to left, female reclining (repeated), panning inside the same room from left to right, double exposure of a window and still photographs, female reclining, window....

### **DAVID ANDERSON:**

"Xeroxing". Frame of D.A. over a xerox machine while making copies from a book. Interesting full frame shots of the book page over the xeroxing surface and the green lighting coming through as a negative effect picture.

### **KEITH LOCKE:**

Sunset on a river. The author mirrored within a background of woods. Child's hand peeling a citrus. Images of country.

### **ROSS McLAREN:**

Particles like ants within a circle moving erratically, with the soft play of focusing and unfocusing of the image. Soundtrack of a mechanical quality. This short film has an intensely beautiful overall effect.

### **LILLY CHIRO:**

Camera investigations of edges, ordinary objects under a softened focus play. The film achieves from ordinary items a sort of extraordinary visual dimension, always framing edges of close-up views.

### **JIM & DAVID ANDERSON:**

Travel film of a bicycle trip into the country. Summer notebook with ordinary activities, stops, encounters and persistent posing in front of the camera.

### **GRETA GREENHOW:**

Multiple projection of differently coloured sparks from welding. The effect is of an abstract composition, intensely visual. The film was supposedly with a soundtrack, though not played during this projection.

## THOUGHTS AND REMARKS ON ROSS McLAREN'S FILM WORK

This year, there were 97 films shown at the Ann Arbor Super-8 Film Festival (which precedes the Ann Arbor 16mm Film Festival by a month). Ross McLaren, a Toronto filmmaker was awarded first prize of the festival for his film 'I.E.' (briefly described in A.C.E. #2 and illustrated in A.C.E. #3).

His films are rather complex and hard to describe. His early Super-8 films used a fixed camera and a single image. Typical of this type is 'Ants' which used overexposure to blur the visual definition (similar in a way to DuCane's film 'Lenseless'). At later stages, Ross moved away from the single scene to a double framing device: the window, or the view through a window into another space. This is the system used in 'Weather Building'. Subsequently, he adopted



from stills of Juliao Sarmiento's film  
'Animal Behavior'

a greater intimacy, as he defines it, and a further distortion of reality that is completely intentional and calculated. The overall effect comes, however, from testing and editing over a long period of time.

Until the completeness of a work is felt, he continues to edit (for years in some cases) and he sometimes makes several versions of the idea. For one project, he modified the film after each of ten public screenings.

Film is more definitive than performance, its form less dialectical than a live situation, yet McLaren can modify his intentions as if the medium had a life of its own. The final decision with each film is the one that makes him decide to go on to other projects.

The position of Super-8/independent cinema today can be compared to the one that the American school of independent filmmakers had in the past. Today 16mm film productions are safer than they were in the past and safer than super-8 is in the present. There is a market, a possible exposure that makes the production of 16mm films worthwhile. On the other

hand, Super-8 filmmakers face the problem of finding an adequate exposure, the large festivals giving the major source of any exposure. In Toronto, the experimental film programme of the CEAC encourages the continuous series of open screenings, art films and marginal films. This effort allows for the interchange of different directions and for a direct acquaintance with American, European and most recently Australian filmmakers.

There exists a commonality of histories between the development of art films and the ones that are more strictly 'filmic' (parallel to the commercial cinema). Sometimes even the commercial cinema shows the most recent preoccupations around the medium. McLaren, however, makes his own historical references with the films of Michael Snow and the experience of Stan Brakhage. The difference between art films and independent cinema is not so much a different consciousness or technical skill but the different 'system' that one uses when manipulating the film or the cerebral/conceptual treatment of an idea through film (as in Acconci, Shulman, Gillespie, etc.). The same is true if one uses words, images, structures, or whatever 'system' of communication. This statement or belief is opposed to the traditional 'credo' of structural film which in the words of Peter Gidal is called materialist, materialist because there is no articulation of a 'fictional' plot, there is not, in fact, much trace of a linear thought pattern, but a preoccupation with the level of textures, of technical illusions which are well known and made evident by the shooting process. Even documentary film, McLaren believes, can enter the small world of experimental or independent filmmaking, although only if there is an active sensibility that guides the camera so that the process of making the film is synchronic with the action in front of it. This process, he thinks, is not in any case a matter of 'looking competent', because more likely a very competent filmmaker hides his technical skills in favour of the newer aspects of a 'naive' texture.

Ross McLaren uses 'elements' (actions to be shot) and 'sequences' and he interchanges the two to different degrees. The effect is a distorted 'memory'. A good example of this interchange is 'I.E.' with the spinning head effect being the principle 'element' for the 'sequence'.

He works on all of his films alone, operating the camera, sitting in front of it, and editing the film. This is what he calls intimacy, a type of intimacy that is close to the one of video by different especially in what he regards to be 'patience'.





Katharina Sieverding, from  
Kunst Bleib Kunst, Koinischer Kunstverein

#### KATHARINA SIEVERDING, KLAUS METTIG

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

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

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

#### AUSTRALIAN FILMS

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

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

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

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

#### FILM PROGRAMME

Tuesday, March 1, 8 p.m.

Films/performance by Katharina Sieverding

Tuesday, March 22, 8 p.m.

Super-8 Open Screening

Friday, March 25, 8 p.m.

Animal behavior by Julian Sarmiento

# books

## EINSTEIN ON THE BEACH

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

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

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

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

## COOP HIMMELBLAU AND SUPER SOMMER

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

## NEW BOOKS ON VIEW

Coop Himmelblau's "Super Sommer"

Peter Downsbrough's works

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

Ferro's "Poesia di Comportamento"

## SEMINARS

Monday, March 7, 8 p.m.

Art & Communication, discussion on 'Consumption'

Sunday, March 13, noon

Reindeer Werk, discussion on their work

Sunday, March 20, noon

Nancy Gordon, discussion on her work

Monday, March 21, 8 p.m.

Richard Demarco, discussing the Edinburgh Festival

## LA POESIA DI COMPORTAMENTO

Ferro (ed.)

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

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

## EIGHT BOOKS BY PETER DOWNSBROUGH

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

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

On view at the CEAC, March 21-25.

## JUERGEN KLAUKE

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

## ADZ MAGAZINE

Adz Magazine - an art magazine containing original art.

For copies for sale and promotional literature contact:

Applegarth Follies  
Box 40  
Station B  
London, Ontario

For copies not for sale contact:

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

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



Le matin



L'après-midi

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

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

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

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

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

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

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

All submittals for APRES GARDE are to be addressed to:

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



Victor Burgin/Robert Self

'WHAT DOES POSSESSION MEAN TO YOU?'

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

#### HARD BOUND BOOKS: BRUCE EVES

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

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

The above was a paid political advertisement.

**PROSODYNIC PRINT**  
Ernest and Marion Robson  
A Primary Press Publication, 75

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

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

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

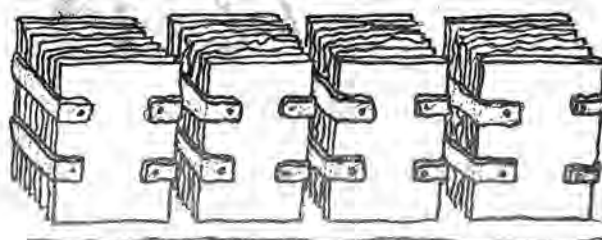
SITE (Sculpture in the Environment) has recently published a book on the architecture of America that would have been and has not been built. All the projects are possible projects which would have changed the face of America and remained instead as tentative gestures that never left the drawing boards.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

#### ARCHITECTURE AS EXPERIMENTAL ARCHITECTURE

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

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

Bruce Eves, 1977



seven floor - one hundred fragments

# design

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

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

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

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

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

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

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

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

## THE BODY AND ITS BUILDING WORK

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



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

## THE BODY AND THE THEORY

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

## THE BODY AND ITS SURVIVAL

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

## THE BODY AND THE COMMUNICATION

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

text appeared in 'Global Tools', #2

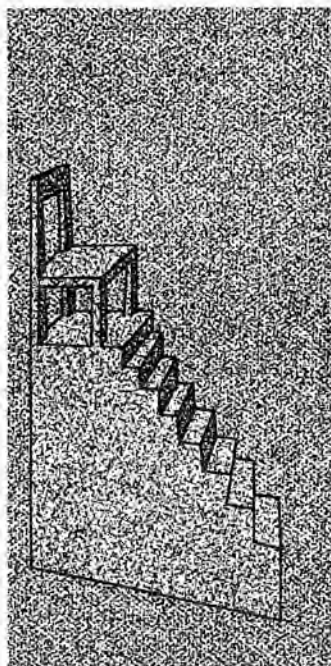


photo: Davide Mosconi

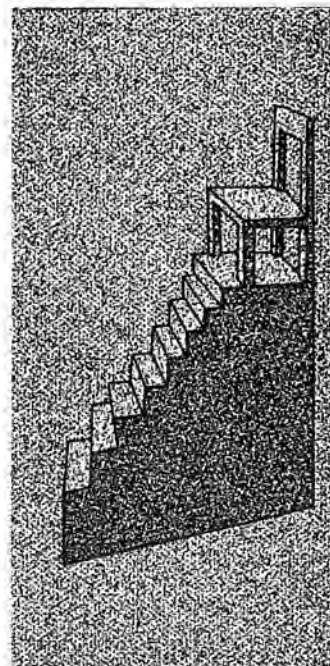






photo: Jeremiah Chechik



#### THE SURVIVORS

David Brown, Dawn Eagle, Isobel Harry, Bert Liffman

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

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

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

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

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

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

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

#### INSTITUTE FOR ARCHITECTURE AND URBAN STUDIES

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

#### RADICAL ARCHITECTURE MAGAZINES

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

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

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



(1) *Carbonyl*

Handwritten musical score for 'Carbonyl' by Phil Glass. The score consists of 11 staves of music. The first staff is a single melodic line with many beamed notes. The subsequent staves are in a 2/4 time signature and feature a rhythmic pattern of eighth notes and quarter notes, often with ties. Measure numbers 1 through 32 are circled above the notes. The score ends with a double bar line and a fermata on the final note of measure 32.

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

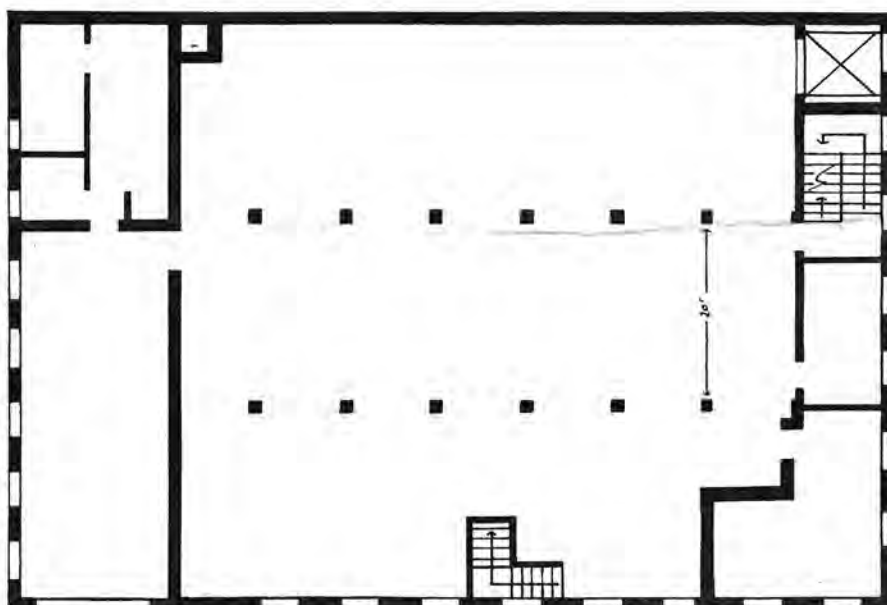
March 26, 1977.  
8:00 p.m.

CEAC, 15 Duncan Street,  
Toronto  
(368-4933).

\$5 admission.

# CEAC

15 duncan st  
toronto



#### ART COMMUNICATION EDITION

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

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



photo: Bob Bolak







# 5 art communication edition



MARINA SIEVERDING  
after Klaus Mettig

# sex and politics

S. & P.

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

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

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

eois, which is still the victim of consumerist ethics.

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

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

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

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

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

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

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

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

#### UNFAIR CRITICISM?

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

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

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

Greg Curnoe





#### DUNCAN SMITH

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

#### 1. A photograph that replicates the division of labor.

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

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

#### 2) A photograph is a fetish.

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

#### 3) Photograph as a mirror.

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

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

#### 4) Photograph as a sentence.

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

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

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



## REALITY VERSUS "SOCIAL REALISM"

by Dave Poholko

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

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

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

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

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

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

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

Third, it is democratic. It serves



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

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

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

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

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



Fig. 1

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

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

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

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

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

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

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

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

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

unofficial Soviet artist, it is titled "Inmate".

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



Fig. 3

Fig. 2



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

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

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

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

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



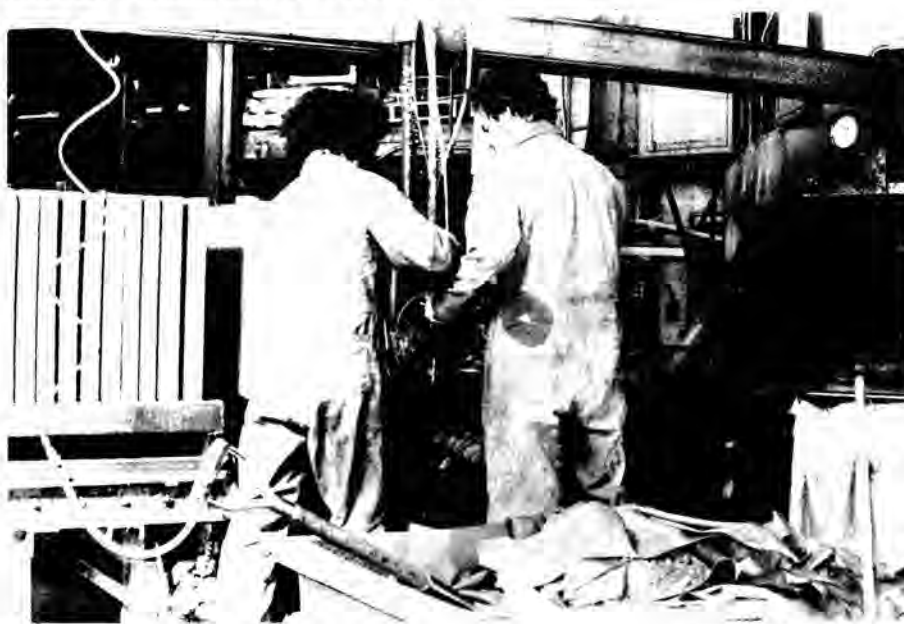
sic, art, or literature, is qualitatively no different from burning those works of art after they are created.

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

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

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

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



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

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

#### WHAT DOES REALITY MEAN TO YOU?

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

There are two types of realities:

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

From "Jederman sei ein Kunstler"  
Photo: Paul McLellan

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

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

#### PARTISAN

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

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

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

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

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

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

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

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

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

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



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

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

The members will "be" their points of view.

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

The members will help develop this static charge of being by not necessarily concerning themselves with each other's work. They will exist as behavioural catalysts - non-functioning as "tutors" or "students", but existing as questions. Directed questions will not be answered or reflected by them, but people will be.

The members will be expected to be personally responsible.

This school will exist for ordinary people.

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

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

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

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

Reindeer Werk

Dirk Larsen and Tom Puckey

March 14, 1977

## SCHOOLS AND FREEDOM

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

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

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

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

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

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

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

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

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

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

Little  
Hearts

(the  
Canadian  
Cardinal)

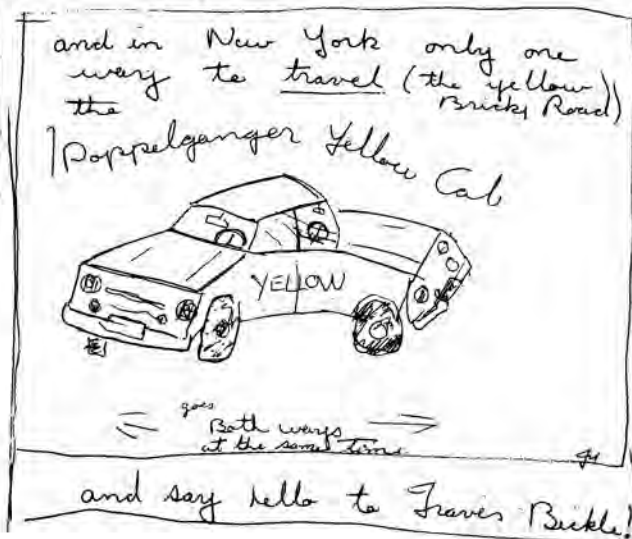
in  
the Big  
Apple



The Barrier Year 1



I was naked first!



Stay Tuned

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

## NEW YORK, NEW YORK

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

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

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

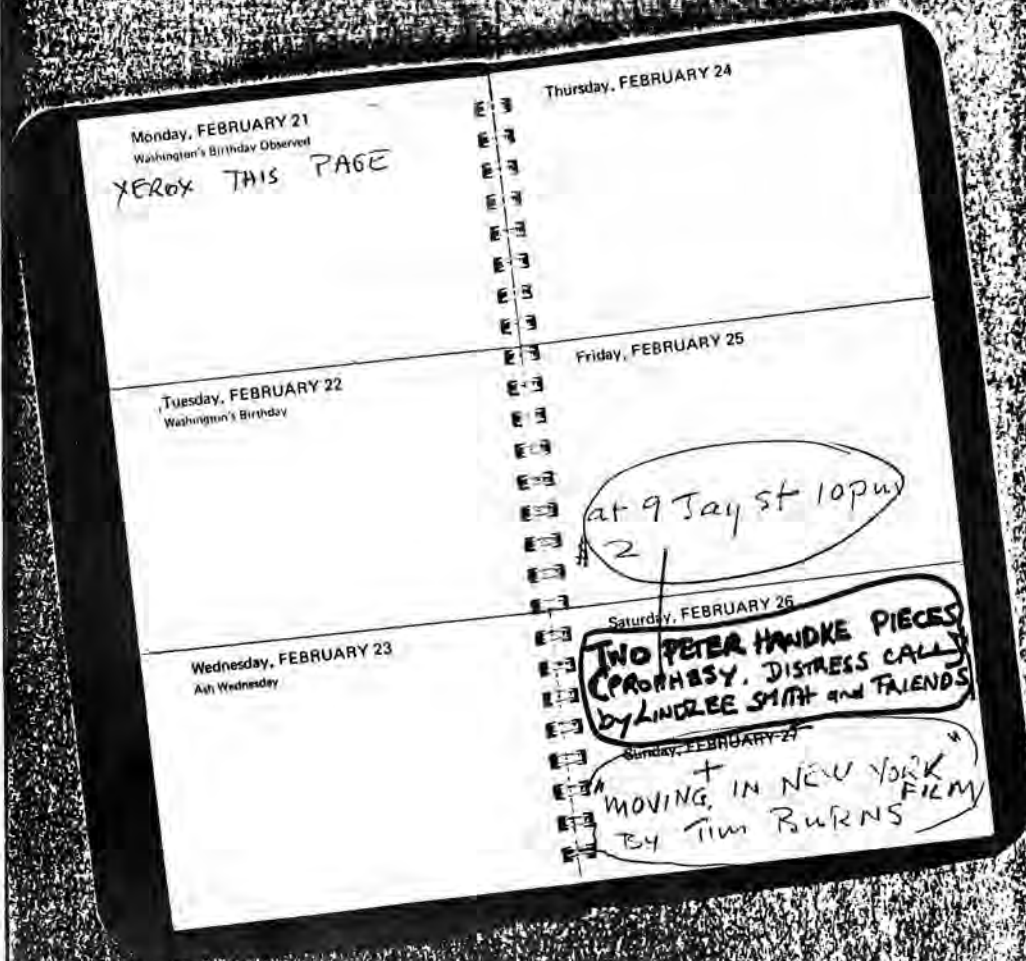
Trade Centre are offered as very expensive merchandise to the world outside New York after they have been decorated by a vast, but unimpressive list of reviews from the N.Y. Times, Soho Weekly, and other N.Y. mags. Art intelligence is measured by the residue (reviews, gossip, inclusion in artists' indexes)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

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



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

# HERE



artist instantly. But everything is happening in New York.

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

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

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

cuteness, a revival of romanticism, again and again.

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

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

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



# the last performance



DIANE BOADWAY  
Photo: NADA



DIANE BOADWAY

DIANE BOADWAY  
Performance: 'Which will follow'

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

THE DIODES  
Of Toronto

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

DIODES



DAVID TIPE  
Performance "This is a Chair"

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

The piece is:

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

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

DAVID TIPE  
Photo: Brian Doucette





Photo: Ethereal Doc Wat



#### HYDRO

A performance piece by Bob Jutra and Craig Laberge of Montreal

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

#### BOB BELTON

Performance from London, Ont.

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

#### BRUCE EMILSON

MR. B. Emilson

155	11
155	3 1/2
155	10
<hr/>	
465	

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

#### Reference: Lease Insurance Coverage

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

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

Yours sincerely,

S. Bindin

Dear Bruce,

S. Bindin

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



Photo: Linda Branscomb

DIANE BOADWAY      SUBER CORLEY

ACME GALLERY, LONDON ENGLAND - MAY 7.

PARIS FRANCE - MAY 10-13.      NEW REFOR

PEL, AMSTERDAM NETHERLANDS - MAY 17.

LAND - MAY 20-23.      GALERIA SZTUKI DO

STEMBERA STUDIO, PRAHA CZECHOSLOVAKIA

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

DEI DIAMANTI, FERRARA ITALY - JUNE 9.

WHAT IS A/THE CENTER FOR EXPERIMENTAL  
ART AND COMMUNICATION?

- It is the working ground where the  
forces of intellectual production, cul-  
tural consumption, as well as the ex-  
change and the distribution of culture  
are managed in accordance to the need  
of art & communication while affecting  
social forms.

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

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

BRUCE EVES      AMERIGO MARRAS

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

WHAT IS ART AND COMMUNICATION?

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

COSA E' ARTE E COMUNICAZIONE?

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

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

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



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

FRANKLIN FURNACE, NEW YORK  
FEBRUARY 27, 1977  
BEHAVIOURAL EVENING

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

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

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

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

PIER 52, NEW YORK  
MARCH 24, 1977  
BEHAVIOURAL CIRCUMSTANCE

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

The performers behaved as follows:

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



## THE COMPENSATIONS OF BEING SUBORDINATE

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



REINDEER WERK, performance at CEAC  
Photo: R. Gillespie

### THE DETERMINANTS OF DOMINANCE:

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

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

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

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

### THE THIRD MAN

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

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

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

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

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

change between the two no longer necessarily exists.

The causally effective terms of the function of mathematics are no longer the terms that it functions within. It can exist with-out as well. And so it is with the idea of understanding.

The third man functions without the terms of situational causality.

You people are the police.

Always answer the person, not the question.

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

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

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

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

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

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

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



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

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

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

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

Content was usually the prerogative of the moment.

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

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

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

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

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

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

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

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

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

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

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

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

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

#### KLAUS METTIG AND KATHARINA SIEVERDING

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

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

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



LILY ENG  
Photo: Peter Dudar

- A. The worm-like animal curled up in the palm of the right hand. A caterpillar named the woolly bear, the larva of the isabella moth. The long slender body is completely covered with bands of black and brown fur. Found crawling across the sand, grasped between the thumb and index finger of the left hand, the finger and thumb tightening around the tiny body, careful not to crush the mid-section of this woolly bear. Down on one knee, the left, with the elbow of the right arm resting on the thigh behind the right knee. The muscles of the left breast jerk as the left arm bends at the elbow, the forearm raising the hand, slowly positioning the insect over the open right hand. Rolling into a tight ball of black and brown fur, the woolly bear plays dead.
- B. On the hands and knees, the face down, the head in front of the body. The heels of the hands push against the ground, the knees press into the ground, the toes rest on the ground. The eyes see the ground below the head, in front of the hands. On the ground below is the caterpillar. The hands move, positioning the head over the worm-like animal. The arms bend at the elbows lowering the body; the trunk, the shoulders, the neck, and the head. Closing in on the insect larva. The head is pulled back as the nose is positioned directly over the caterpillar. The nose almost touches the larva as air is inhaled for smelling. The arms bend again, the body shifts, the toes lift, the mouth opens, the head drops, the mouth closes over the larva.

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

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

  
© Tom Sherman





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



# film

## SUPER-8 OPEN FILM SCREENING

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

Films were shown by:

### DAVID ANDERSON

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

### ROSS MCLAREN

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

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

### DEE DURST

'Thru the Void'

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

### VILHEM TEDER

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

### SCOTT DOBLAKE

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

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

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

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

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

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

### PAUL WINKLER

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

R. KOLESAR  
From videotape by B. Eves



#### STREET VIDEO

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

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

#### VIDEO THEATRE

1371 Argyle Street  
Halifax, Nova Scotia

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

#### VIDEO OPEN SESSION

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

#### JAMES EDWARDS

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

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

#### BRUCE EMILSON

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



BRUCE EMILSON  
From "Video by Artists", Art Metropole



# video

## THE IMAGE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SAUL GOLDMAN

# books

## ARTISTS' BOOKS

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

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

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

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



MICHAEL GIBBS  
De Appel, Amsterdam, performance

## RED HERRING

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





CEAC Library/Archive

#### LIBRARY-ARCHIVE

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

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

#### TABLOIDS ET AL

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

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

#### ARTSCANADA

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

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

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

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

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

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

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

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

## G7 STUDIO

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

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



ROBIN CROZIER & ROBERT KELLY  
"Corporate Work", book



# VIDEO ART METROPOLE Edited by Peggy Gale

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

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

## MUSICS 48 Hillsborough Court Mortimer Crescent London NW6

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

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

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

## NADA ASKS

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

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



## MOVEMENT DECLARES:

"Eliminate Canada Council and Provincial Art Councils."

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

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

## DENNIS OPPENHEIM

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

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

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

## L'ATTICO IN VIAGGIO

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

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

## GLOBAL TOOLS

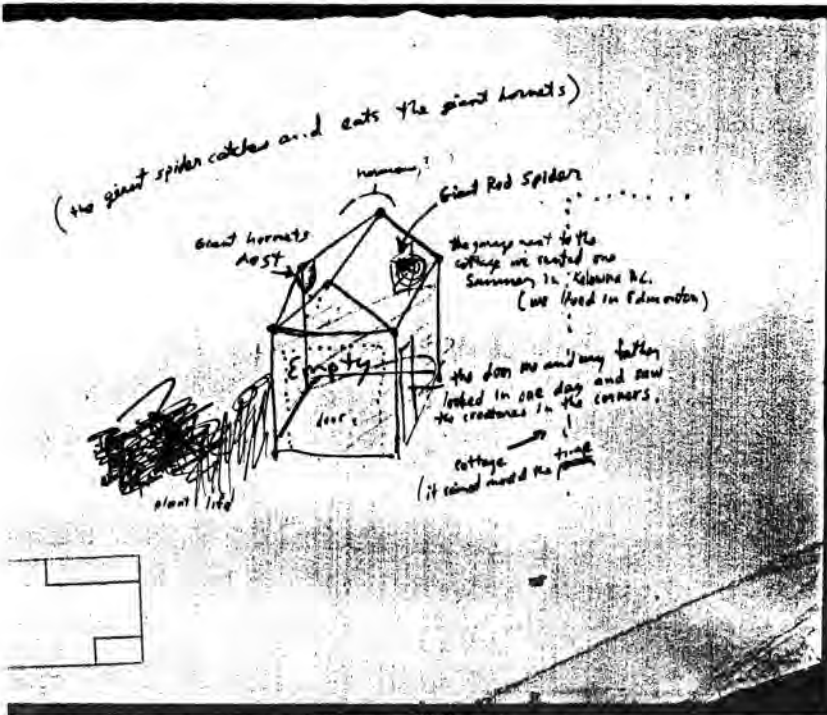
The non-school Global Tools for individual creativity, founded in Italy by a group including Germano Celant, Archizoom, Superstudio, Alessandro Mendini (Casabella magazine) and others is no longer functioning. In A.C.E. No. 4, (see design section) we gave an important text by Alessandro Mendini on the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

M. BERMAN  
CEAC Performance



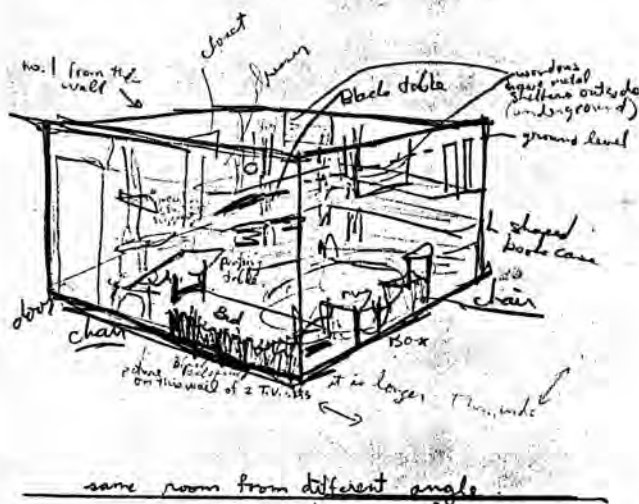
BRIAN KIPPING

From "Memory Drawing", artist's book



#### MOMENT WORK

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



MEMORY DRAWING 2 Artist's Book 71-73

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

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

TED WEIR

BERND & HILLA BECHER  
Preparation Plants





# CEAC

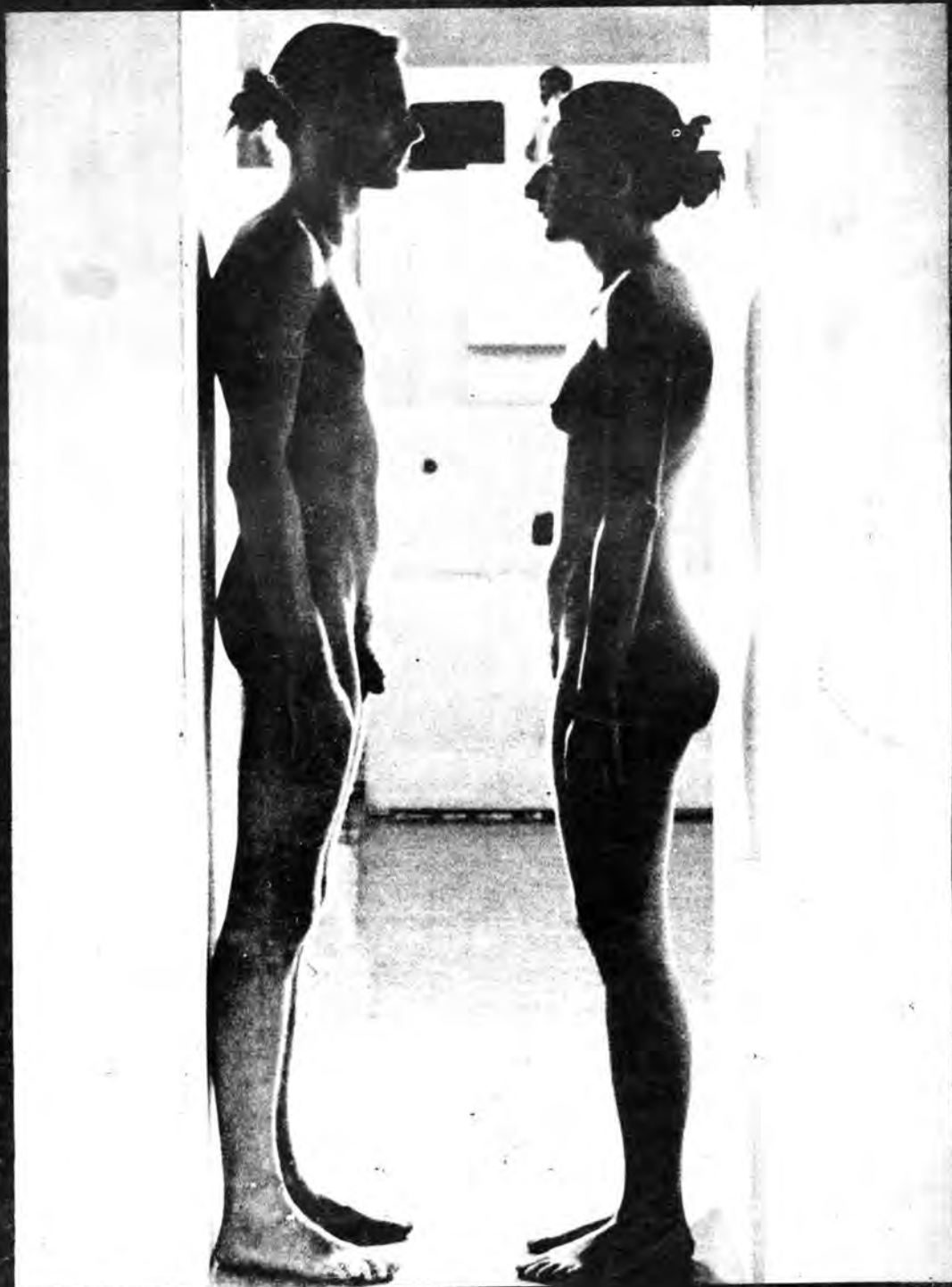
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S A T U R D A Y				





# 6 art communication edition



## ART COMMUNICATION EDITION

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ART COMMUNICATION EDITION PROPOSES FOR ITSELF THE ROLE OF BEING THE 'ANTITHESIS TO DOMINANT IDEOLOGIES', RATHER THAN THE ROLE OF BEING ALTERNATIVE TO THE HEGEMONY OF COMMERCIALLY MOTIVATED JOURNALS. AS A FORUM FOR NEGLECTED ASPECTS OF CONTEMPORARY ART ACTIVITY, ART COMMUNICATION EDITIONS ARE THE PLATFORM FOR PARTICIPATING IN A DISCOURSE ON THE CONDITION OF THE CULTURAL REALITY, AS IT IS DESCRIBED BY SOCIAL STANCES AND BY THE INDEXICAL PRESENCE OF ART AS A LABOUR IN A CAPITALIST SOCIETY, THAT IS THE NOTICEABLE ELEMENT OF MEDIA OR ART AS MEDIA.

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(On the cover: Marina Abramovich and Ulay, photo A.C.E.)



photo by Suber Corley



## on being antithetical

It is not just changing content. The content is already within ourselves. It is a problem of recognizing and liberating the fundamental strength to fight for the correction of 'history'. The only acceptable history is the history of conflicts, one that includes oneself as relevant to one's own life.

The correction is a revelation of those contradictions existing in the systems we use. The systems are obviously any system on the political, economical, 'cultural', ethical levels. The contradictions reveal our role in those systems and the demarcated zone we are tossed into as consumers, or as exploited producers.

Dominant culture absorbs all the raw produces of the working mass and the undeveloped icons of its sub-culture; hence the rush towards 'povera' and conceptual sensibility, the search for the worn and torn, the hot interest in the revolutionary declamation of 'anarchy in the U.K.'. Rough edges, residues of original lifestyles, the residues of the exploitation inflicted by the dominant culture itself is recovered as raw material for recycling. The process is then completed by the recovering of anything 'lost' to recover the lost territories.

Precisely so it has been the re-evaluation under a different value scale of the fashionable New York lofts, the Victorian downtown houses, the Levis, the farmer coveralls, the black leather jacket, the looks of a motivated, unkempt figure, the punk. This discourse has been pounded over and over again over our heads, we know, the chore of the issue is however the brutality of possession of the meaning in marginal culture by the dominant elite. The cultural rape is executed for profit multiplication (again the old strategy of conquering the virgin territory, and this applies for industrial as well as cultural rape). Clearly, cultural rape is not the major motivation for invasion and conquest but rather the visible escalation that goes on in the economical class struggle. Now Levis are redistributed to the ones who used them in the first place but as a 'condition' of exploitation by the dominant class.

How does 'people' magazine communicate to us? It teaches a 'popular' language that is the extraction from a reality that



ULAY and MARINA ABRAMOVICH, performance at the Bologna Museo d'Arte Moderna

has been simply reduced to a stereotype, a convenient manner to 'reflect' the audience. By reflection, one forgets one's own identity and notices the 'projection' of one's own reality. Removing and hence projecting away the reality itself means to control the raw power of language and package it as a consumable item. Projections work by images, by tickling the fantasy layer of our repressed conscious, pushing the subconscious into a deeper surface. The process of self-criticism and revelation of inner conflicts is closely related to the material, the real, the shared context. The process of nourishing an idealized and 'private' fiction is the internalization of repression itself. 'People' magazine internalizes repression through selling projections of reality.

The art world, the chain of immense institutions and associated museumifications proceeds to impose a fiction (and a falsified value system controlled by the art market) as the cultural reality. If we intend culture as the expression and consciousness of a human grouping (whether this is constituted by four or four million people), then we must also believe that there is no absolute culture nor absolute language. As a dialectical process, we see social struggle as cultural struggle. We see that dominant culture is located antithetically to the marginal position of minority cultures and beliefs (as expressed by age, sexual and language differences). As radical marginals, it is incorrect to place oneself in an alternative ('parallel') situation. That is to say, it is ludicrous to think that it is only a matter of time before we receive recognition for our labour. We do not want 'recognition' by the dominant culture. We want to simply eliminate the dominant culture 'tout court'. To assume such a stance is to think that other relationships are possible and they are. Other relationships are the continuous progression of life itself. It is the shaping and the correction of these conflicts that finally make the ultimate reality. The active participation (and self-awareness) by the majority is the social pattern that will doom cultural hegemony.

However, the content and the form of such a pattern cannot have the same value system as the culture which has been substituted. We are referring, here, to the level of self consciousness necessary in order to become active in the process of self-determination. How? We know that mimicry is only the immature and most

immediate response. We respond with safe patterns that are recognizable as the parody of the dominant 'culture'. The mimicry is only falling into the same view of history (of heroes). The correct pattern is, instead, being antithetical to the dominant culture; to completely break away from the main direction is to deny classifying oneself as an alternative. We reject the process of absorption. We reject the process of parodying. We assume that the antithetical position is the way to stand on one's own feet. To exist separately is to erode hegemonies. To erode hegemony is also to make a choice in the continuous setting of contradictions. Not making the choice of contradiction places oneself in the category of an alternative. That is a subordinate role compared to a primary one.

This argument brings in an important issue in the so-called alternative circles. We do not stand as alternative but as antithetical to dominant ideologies. To be antithetical is to reject any 'coming back' syndromes so pedantically proposed in reaction to revolutionary activisms.

Amerigo Marras

#### CONTEXTUALLY DEFINED BEHAVIOUR (interrogat)action

At the Bologna Galleria Comunale d'Arte  
June 5, 1977

What is the definition of society?  
What society?  
What definition?  
Does a bourgeois society reproduce other bourgeois social models?  
Does a repressive society reproduce repressive social models?  
What is the language of each society?  
What is the behavior of each society?  
Does the questioning of the bourgeois social model create perhaps a new social model?  
Who is questioning?  
Who is determining the social parameters?  
Does self management produce a model of continuous changes?  
How can ideology change social practice?  
What are the tools to change such a practice?  
Is it rather a change in consciousness?  
Is such consciousness an individual viewpoint?  
Is individuality an illusion?

## the present day creates history

The fundamental questioning of art's present ideological underpinning on theoretical levels, and through the 'politicisation' of certain practices within the contained social territory of art, has been an important development providing useful insights. It remains however an internal polemic of 'conscience' about the social role. Social or political content does not make art social or political if it is contextually withheld from such spheres of influence - the activity of 'putting one's own house in order' may go on indefinitely without contact with one's neighbours and therefore has limited credibility in terms of its duration and future intentionality. There are however a growing number of artists who are making genuine attempts to expand the social parameters of their practice and it is in this area that the real problems of changing the social role are made manifest in concrete terms.

Alternative support structures must be found for such activity because it usually falls outside the 'Art' categories of state patronage and has a totally different use value to that of 'culture consumption' which forms the basis of the art market. 'Patronage' (the word itself reveals its ideology) is fundamentally anachronistic and inhibitive to social practice. It is based upon the spurious principle that 'Art' is an occasional and 'unique creation of the gifted' and is 'untainted by the sinful world of mammon' - it is not conceived as a potentially useful job of work. This mythology encourages art to be regarded as a fetishistic commodity whose exchange value may be highly 'tainted', though the artist is expected to be sheltered from this in order to retain his 'naivete'. The original 'meaning' or intended use of the work is pre-empted by fetishism, prestige and status - the commodity which is sold is the myth of 'Art'<sup>1</sup>. Although various attempts have been made to explode the myth (Dada etc.), it remains equally virulent and the structuring of support systems continues in its 19th century concept of 'suitable platforms' and the 'star' mechanisms of the art business. Unless alternative means of funding can be found, the internal network of the artworld must be utilised in order to continue the external practice which is the true sphere of any socially based activity. It is indicative of present social priorities that a practice which seeks a useful social function must in such circumstances justify itself

in terms of traditional art mythologies. This kind of problem, of course, is not confined to the social practice of art but to any practice which questions the dictates of status quo (e.g. attempts to instigate workers co-operatives within a capitalist system).

If the artist seeks a new social base for the activity, clarity of motives is essential. A simple wish for art to be 'more influential' within society is spurious to say the least - in its rawest form it is frustrated chauvinism. If, however, the desire is towards relevant contribution, then it must be clear what tendency or directions within society are to be supported/purported and the approach must be rigorous - the public are rightly sceptical of naive 'social comment'.

Power is necessary in order to bring about social change and art does not possess, or aspire to possess, power in those terms. What it can contribute towards, however, is a consciousness prescriptive to direction which is integral to the forging of actual change, if it is not just to be change for change sake. In order to avoid the implications of 'mindless propaganda', authoritarian modes of communication must be questioned and the practice should be informative and capable of generating critical attitudes in both public and artist - to paraphrase Marx, the educator must himself be educated<sup>2</sup>. The development of the artist's consciousness cannot be achieved through theoretical analysis alone, it must be developed through the pragmatic anchor of practice - if a social model is purported then the practice should be social. If this is not so, abstract idealism blurs criticism and the 'educator' ceases to be educated - a notion of 'superiority' distorts relations.

### On Stereotype

The whole process of learning, expanding and developing, whether it concerns an individual or an organisation, is largely dependent upon the formation and the breaking of 'habits'.

A habit is considered to be a good one if it facilitates growth, when the patterning helps to order and collate experience and knowledge in order to move on and expand. However, if the habit becomes too entrenched



ched and is no longer a useful tool then contraction and a narrowing of the horizons of experience is likely to set in. This is often accompanied by a process whereby the entrenched habit is 'mythologised'. That is to say it becomes accepted as the 'given' or 'natural' state where human control or intervention is seen as impossible, unacceptable or undesirable. This is especially the case if the habit is widely adopted so that it appears a 'natural' social mechanism separated from its historical beginnings or any 'ethic' determining its institution. In this way an 'ethic' or ideology may be perpetuated unconsciously<sup>3</sup>. Such status confers upon the habit a universal quality such as "That's the way things are, always have been, always will be", "That's life" or "It's human nature, you can't change it" - such determinism is seen as transcending its cultural, historical or social context.

### 'Art' as Stereotype

'Modernism' in art, Vanguardism, the cult of the Avant-Garde, has produced a generation of artists encouraged to continually re-assess 'habits', to continually seek new forms, new ways of seeing and acting - in other words to develop the 'habit of habit breaking'. Unfortunately this has been encouraged for its own sake within a paradigmatic model 'Art' which has itself become mythologised. Although this process began in pre-capitalist times in connection with magico-religious functions affecting the deep structure of society, the mythic quality of art is easily dovetailed with the fetishistic character of the 'commodity' in Capitalism. This has led to a superficial obsession with the exotic, with style and novelty which only serves to add fuel to the predominant consumer ethic and public relations fetish of present Western culture. There are many compounded reasons which contribute to the present impotence of artistic endeavour to intervene, enrich or modify our culture. However, it seems certain that a practice which merely follows or simply 'reflects' society is severely limited in its contribution to a forging of new cultural direction. This is especially true if the 'reflection' is unconscious and therefore uncritical. The Western model 'Art' has been universalised to the extent that it can appropriate objects and utensils from another culture and ascribe them to 'Art' of the North American Indian or Eskimo, etc., when that culture has no equivalent of 'Art' and the

objects have a totally different social function. This gives rise to the parallel mythology that creative activity can only be the elitist activity of the 'gifted', taking place in a society of 'surplus' - that it is a 'luxury' offering a means of 'self-expression' and abstract 'contemplation' for those who have 'freedom' from the day-to-day production necessary to survival; productivity is alienated from creativity and 'freedom' is equated with surplus. This is the Western model of 'Art', the universality of which is not substantiated by historical or anthropological evidence.

### Individuality, self-expression and 'creativity'

The capitalist mode of social relations conceives 'individuality' as relative to collective 'uniformity' (abstract objectification) - i.e. as 'uniqueness'. It is of course conceded that everybody possesses this personally but socially it must be proved in an either/or fashion. Either one is in the state of being determined by others (objectified) or one is in the position to determine the destiny of others (reified). Such 'special' people create events using others to reproduce them in uniformity - human labour as a mechanism for creating capital or as tools in the service of a 'visionary' concept. 'Rule of the special' pervades all levels of such society by the creation of a commonly shared goal - the desire to be 'special'. The promotion of this goal is plainly exhibited in advertising rhetoric and its manipulative myth-making purpose is plain. Notions of 'individual freedom' and 'equality of opportunity' are similarly manipulated to reside in acquisitional ability, masking the fact that they are restricted by the social handicaps which are necessary to maintain such hierarchies. That such alienating competitive self-interest is the 'given' or 'natural' state of 'human nature', that it is universally intrinsic to social relations, is an unsubstantiated quasi-Darwinist mythology<sup>4</sup>.

Whilst the complex nuances of present social relations may not overtly manifest such crude oppressive forces it is nevertheless obvious that alienation divides our society by the objectification of human beings and exploitation binds it together through competitive tension. As discussed, the creative role in the prevailing socio-economic sphere concerns a consciousness and ability to shape events in society. The



individual gives expression to this according to the limits of his/her power. Therefore such expression which is not based upon exploitive relationships must be based upon democratic power. This is not to be regarded simply as voting but control over the means of production and distribution of all socially determining activity. It is only in this way that every individual is given not only the right but the responsibility for shaping events.

We do not have to emphasise the danger of falling prey to abstract idealism implied by such an ideological stance and that is why an emphasis upon practice is so essential. If such a projected society is what the artist supports, a society which attempts to replace alienation with creative (in the above sense) participation, then the practice should develop a model of this projected social form. It must therefore firstly be an interactive practice. Secondly it must be designed to produce a critical consciousness of the dynamics which shape events on one hand, and on the other, an awareness of the alienating constraints, oppressions and manipulations which are inherent in stereotypes and their mythologies. This brings us to the whole question of how artists with their present elitist conditioning can contribute to the development of such a society, in that it undercuts the 'cult of the special' so fundamental to 'Art' consciousness in our society from the Renaissance to the present. We believe the answer lies in what can be salvaged from the present anachronistic practice to serve as useful tools in the new. Besides basic skills in visual communication (commercial media are often more sophisticated in this respect), this predilection for 'habit breaking' mentioned earlier can be redirected as a practical means of operating as a catalyst within cultural forms and social organisation. In this sense it has the possibility of contributing valuable shifts in frames of reference necessary to any form of 'cultural revolution'. If we define culture as: the whole way of life, where analysis is concerned with different elements, from the structure of the institutions of production to 'life style' and communications between people; then such an approach relates to society because it deals in issues which are seen to affect peoples lives.

This society with its alienating divisions and abstract specialisations is now grossly in need of revision - it requires new images and forms in order to build the new. It is the task of all areas of so-

cial activity, including art, to develop new models.

### The Practice - Two Projects

In discussing the practice we cannot indulge in such abstract generalisation and speculations, we must return to pragmatic realities and modest beginnings. In this respect we have limited our initial attempts to expand the contextual content of the work to small and easily defined geographical locations. However, we have attempted to ensure that the indigenous issues dealt with are seen as examples of similar situations and ideological assumptions which are prevalent in our society as a whole. In order to ensure continual reassessment of the model and ones own preconceptions we have discovered that it is important to involve as wide a cross-section of the community as possible and to encourage those who have a specialised and indigenous knowledge of issues related to the area of investigation to contribute.

Our present approach incorporates research, interviews, exhibitions, interactive events and open forums in order to:

1. discover and present contextual material emphasising the historical development of events and assumptions which may exhibit stereotyped responses within existing acceptable norms.
2. compare and contrast these 'norms' with other forms performing corresponding functions.

In this way a nexus of historical and synchronous information and a cross-fertilisation of ideas through dialogue can serve to demystify the issues involved and provide informational tools and direction for future action.

The form or aesthetic of the work involves strategy: the choice of issues as content; the choice of material as catalytic agencies; potency or accessibility of 'images' (visual or linguistic); encouraging participation (publicity, interviews, forums etc.); timing and location of the work within the social framework.

## The Project

A long term work comprising exhibitions, public discussions and events, which investigates change in the life, work and environment of the people of Ruistip, in the S.E. and Peterlee, in the N.E. It aims to build over a period of time, in these communities, an interactive structure through which a critical analysis can be brought to bear on the motivating factors, policies and decision-making behind the changes which affect people's lives. The most vital part of such discussion will concern how these factors might be transformed.

The issues dealt with are contextualized within the locations of Ruistip and Peterlee but contain implications of much wider application.

## The Context

The context is essential to all cultural activity but its abstraction into academic or specialised areas, i.e. history, anthropology, art etc., removes its use value from the people and appropriates their experiences for use by another class. Re-application of these 'findings' then comes from the top down acting as another means of control. If the work is developed by the people in, and related to, their own context then it can be applied by them to their own circumstances and location.

In this way issues can be contextualised within a specific location but this location can be placed within the broader social context.

Peter Dunn and Loraine Leeson

OUR AWARENESS IN THE PRESENT DAY IS A RESULT OF OUR HISTORY BUT THIS AWARENESS ALSO DETERMINES OUR FUTURE ACTIONS - IT CREATES HISTORY.

## Notes.

1. The 'aura' effect described in Walter Benjamin's 'Illuminations'.
2. 'Marx on Sociology and Social Philosophy' (P 82) edited by Botomore & Rubel (Petican).
3. Barthes discusses this process in the context of bourgeois ideology ('Mythologies'), however it would be simplistic to think it specific to such a context. Anthropological evidence indicates that the process occurs in different societies as a result of the 'socialisation of myth' relating to the 'stabilisation of society' rather than a specific ideology. The ideology is distinguished by the latent ethic of the myth rather than by the existence of a mythologising process - for this reason mythologies must be studied within their social context.
4. The isolation of the individual in a 'survival of the fittest' ethic is capitalist ideology. It ignores the human-beings social aspect and the difference between 'adaptation to environment' on a primary level and social determination in effecting the environment, i.e. we increasingly have to adapt to the environment of our own making.



SUBER CORLEY and ARTURO SCHMARZ, CEAC performance in Bologna Museo d'Arte Moderna, June 5, 1977, photo by Diane Boadway

# manifestos

SOCIOLOGICAL ART, which we alone were proposing and defending a few months ago, is in danger of being surrounded by confusion arising from the variety of the enthusiasms and crazes it produces. A review of the facts and a restatement of what we have always meant by the concept sociological art have therefore now become necessary.

One must bear in mind that sociological art differs quite as much from the sociology of art as it does from the easy-going notions associated with the concept "social art".

On the one hand, being an active praxis effected here and now in the social domain in which theoretical approaches are subjected to the test of action and in which strategic situations are set up not only with respect to what is real but also with respect to artificial creations such as the institutions and the power structure, sociological art, which invents its own techniques of experimentation, surpasses the intellectual territory of science and the university. Although it must avail itself of what science and the university have to offer, just as one makes use of knowledge as the instrument of action and though it offers new material for analysis back in return, it surpasses it dialectically in the praxis it sets up.

On the other hand, the specific nature of its relationship with sociology dissociates it completely from the cultural hold-all represented by the term "art and society" with which certain art critics, abusing their authority, try to link it in order to water it down for their own ends. We and others now realize this danger. This cleverly orchestrated confusion now constitutes the most insidious threat to our approach.

The fact that our sociological praxis involves political engagement also leads some people to confuse it with traditional militant art when it is really quite different. Traditional militant art continues to use petit-bourgeois-type aesthetic formalisms and pictorial conventionalisms. In their stead we want to set up an active praxis of critical questioning. Militant painting was indeed an important step, but having been imprisoned to the extent of finally becoming inoperatively cultural clichés and conformisms, its limitations and failures are now so obvious that so-

ciological art has no option other than to adopt other routes involving new media, critical education methods and fundamental resort to sociological analysis. We have defined sociological art by its indispensable epistemological relationship with sociological science. This relationship is a dialectical one. It sets up the artistic praxis which tests it and which in return challenges it by the confrontation with the force of social reality. This relationship is a specific feature of sociological art that distinguishes it from all the other approaches, whether they be traditional or avant-gardist. It means the desire to make use of the scientific output of sociology and to confront our praxis with the rationality of this output - a desire incompatible and very much in contrast with the traditional expression of art as a mystifying ideology of the irrational.

Sociological art is a praxis based on the turning of the sociology of art against art itself, and is one that takes into account the sociology of the society producing that art. Undoubtedly, it represents one of the first attempts (if one excepts a few 'sociodrama' experiments) to establish a SOCIOLOGICAL PRACTICE. Indeed, unlike many of the other sciences, such as economics, mechanics, psychology and biology, sociology has not yet engendered a praxis except perhaps for a passive fact-finding one in the social domain. The sociological art project is after all the setting up sociological praxis itself.

However, unlike these sciences with their applications, sociological art does not seek to manage reality, either now or in the future, but to carry out a questioning and perturbing function with respect to the social reality and thus with respect to ourselves. This interrogative and critical function involves not giving the questions and answers. Indeed, far from aiming to justify a dogma or comfort its bureaucracy, it seeks instead to provoke disalienating awareness. In those situations where one-sided information circuits are the rule, sociological art endeavors to establish multiple circuit structures permitting two-way communication and exchange, which will involve everyone reciprocally engaging their active responsibility.

Sociological art attempts to context the ideological superstructures, value system, attitudes and mentalities conditioned by the massification of our society. It is with



this intention that it makes use of sociological theory and its methods, and formulates an educational praxis consisting of arranging (provoking) group activities (events), engaging in surveys and, in addition, perturbing the communication channels.

The sociological art concept, in the form in which we proposed it in 1972 and in the form in which we had been practising it since even before then, with hardly anyone taking any notice at the time, means today, just as it did yesterday, a rigorous constitutive relation with materialist sociological theory, of which it is after all the outcome, and in respect of which it represents the switch to action in as much as it is a praxis operating in the social domain.

Herve FISCHER, Fred FOREST, &  
Jean-Paul THENOT  
PARIS, May, 1975

## methodology and strategy

In the practice of sociological art the traditional affirmative finalities and traditional esthetics of art are replaced by objectives related to the transformation of ideological attitudes in such a way as to bring about awareness of social alienation. It is not a matter of putting forward new models of social organization, but one of putting into effect the dialectical power of critical questioning. This awareness, or more precisely conscientization, should permit - on the occasion provided by a break-up of the social system (a state of crisis in the economic and bureaucratic structures) - the development of fundamental questioning able to guide those desiring to transform social inter-relationships. Indeed, that is our deliberate plan.

The philosophical question of sense (meaning) is inevitably subversive in the context of a social system that will not tolerate its being subjected to questioning.

This implies that the Collectif d'Art Sociologique considers methodology and strategy as being two basic concepts of its own practice.

1. The Methodology of Sociological Art  
The basic aim in the methodology is to

establish deviance-introducing devices. The field of action is directly that of inter-individual subjective relationships.

Borrowing parts of the official sociology is hardly possible inasmuch as this official sociology merely aims to take note of - and to manage and manipulate - the attitudes of the electors/consumers with respect to the pseudo-alternative propositions of the social system itself, and not to subject these propositions to challenge. The history of this bureaucratic methodology limited to the noting down of "facts" is tied to the requirements of the governmental and economic bodies that finance the social surveys to help maintain themselves in power. Only by carrying out critical questioning can we make use of these methods - through misdirecting them.

All our methodology has to be invented. It aims to render concretely apparent the reality of the social relationships which determine individuals, but which the dominant ideology, through its political, moral and cultural discourse, obstructs in various ways at the imagination stage (level) in their minds. Sociological art visualizes the social relationships revealed both by theoretical sociological analysis and actual practice; it makes everyone begin to be conscious of these abstract structures, despite their being the object of the sociological discourse and despite their being ideologically blinded in the context of daily life. This subversive pedagogical practice reveals the workings of real social relationships between social groups, the methods of exploitation, and the political logic of the dominant value systems and their daily mystification of the truth, and hence allows each person a chance to exercise critically his judgment and liberty of action and thought with respect to a social order that falsely presents itself as natural and necessary. This self-management of thought can be attained by taking the effect and subjecting to certain operations: transposing or transferring information to places or contexts other than those with which it is usually connected or related, thus creating critical "distancing"; bringing together disparate cultural processes associated with social levels or spheres that are usually partitioned-off from each other; synthetic operations (activities) provoking subversive short-circuits, everywhere where the dominant ideology carefully divides and fragments in



order to avoid dialectical confrontation. In other words, these techniques produce a deviant combinatory placement (arrangement) of the real cultural elements, which raises doubts about their social logic, thus making it clear how much they owe their coherence to the repressive dominant political power. This transformative practice can include use of question sessions, debates, "dynamizations", disturbance of the affirmative communication circuits, provocations, refusals, counter-utilization, critical fictional fabrications and counter-institutions. It is not only a matter of direct action, but also one of experimentation, the partial or deferred effects of which are as important as comparison in the case of hypotheses of theoretical research of critical sociology.

2. The Strategy of Sociological Art  
Its two principles are realism and misdirection. It is carried out specifically with respect to the existing institutions of the dominant system that it wants to contest. Being established as a collectif (group), we not only meet with individuals but are also constantly confronted with institutions which, on the one hand, are artistic and cultural by nature (galleries, museums, art critics, magazines, biennales, art festivals, etc.) and, on the other hand, political and institutional by nature (mass-media, political parties, unions, local government, regulatory and censorial bodies, pressure groups, etc.). Envelopment by the influence of the art market and the fencing-in of our activities by the various institutions pose problems. As far as the art market is concerned, the Collectif has taken the decision not to take part in it and to contest it thoroughly; as far as political parties are concerned, we will remain outside and subject them to constant questioning, all the time ourselves avoiding the various dogmas. Our critical interrogative function is completely opposed to any militancy.

The strategy of sociological art will rely on the permissiveness of artistic institutions, in order to extend its activity to a sociological practice far wider than that encompassed by the category of "art". It is a matter of seizing from existing institutions part of the power that they have vested in us (either by depending on some of the people having duties in these institutions, or by the logic of acquired power) in order to misdirect this power, if possible to outflank the neutralization of our

action usually effected through the institutional fencing-in provided by the elite micro-milieu, and to redirect this power against the institutional system we wish to contest.

In a society dominated by an economic and technocratic elite to which the middle class (which is in the majority) has delegated its political power, it is possible to base our strategy on the section of the intellectual class that contests the power and also the aims of the administrators.

The realism in our strategy implies constantly evaluating the risks involved, such as the dangers of approval by institutions or the dangers of the neutralizing and enveloping mechanisms. Constant estimation of the chances of being able to experiment or question effectively is also necessary. Though the short-term prospect is by no means negligible, the fact that the long-term outlook is hopeful means that any will to transform contemporary social relationships - no matter how insignificant it may seem - must be legitimate. It is perhaps the will to continue, despite everything, that will give full force to our

refusal to accept a society consisting of cybernetically controlled men/objects.

Herve Fischer, Fred Forest &  
Jean-Paul Thenot  
on the occasion of the  
Bonbardando Venezia

## art and the economy

ART is a complex commodity. In the industrialized countries its market is organized at several levels: elitist speculation based on unique items or items produced in limited lots, the mass-circulation of reproductions (records, post cards, copies...), the packaging or presentation of consumer goods (food, items for the home...). This market has exuded a modern information network and an excessively organized institutional system (galleries, museums, art & culture centers...). The 'spider', imperially dominating the market, swamping it with dollars and stinging it everywhere with her own local culture, is none other than the world capital of financial and economic affairs, New York.

### 1) The Art Market

Banks, insurance companies, industry, (commodity?) exchanges, auctions and art galleries have turned the "EXTRA humanizing factor" of our civilisation into a highly profitable business, very similar to any other but with an additional function, namely to legitimize spiritually our commercially based society and the class which dominates it. This is art being allowed to return to its old affirmative role.

The Sociological Art Group refuses to accept a society where 'Art equals Money' and where money is God. Rejecting art-as-merchandise and the consumer/consuming culture, it subjects the social consciousness to questioning through the process of its own interrogative and critical praxis.

### 2) The Communication Network

In the face of the commercial and official art networks (magazines financed by the art galleries, managed by representatives of the State or published by the captains of industry), the Sociological Art Group both raises and tackles the communication problem. It sees that it must develop its own 'underground' information network in opposition to the established economic and political power structure.

### 3) Institutions Serving the Market

With respect to the galleries, museums and that monumental symbol destined henceforth to reign over the system in Paris - the George Pompidou Art & Culture Centre - the Sociological Art Group will have to formulate a subversive strategy. It must form counter institutions, such as the Interrogative Sociological School, in order to place consciousness in opposition to consumption.

### 4) New York

Even in the United States, New York's essentially local culture manifests itself as though universal and almighty. Canada, being too near, falls under its sway to the extent that it cannot even find its own cultural identity. Anything coming from New York is sacred in the art market. The galleries, having established their registered office on Broadway, use their European branches as test-beds for their products prior to possible investment in the

North American market. Obsessed by New York, the artists of Europe, Japan and the rest of America indulge in imitative art in order to be in the avant-garde spiral. The Pompidou Center felt obliged to announce a NEW YORK/PARIS exhibition at its inauguration in order to qualify for international standing. Unaware of the financial nature of their power, the New York 'stars' remain royally oblivious to ideas developing elsewhere - in places that seem to them to be a cultural Third World.

Even so, the crisis has not spared the imperial capital. The more astute dealers may be temporarily welcoming a few foreign artists and galleries to get over what they hope will be merely a short-term crisis, but meanwhile we are setting-up a THIRD FRONT OUTSIDE NEW YORK involving strategies devised and applied outside the international market able to give full range to the realisation of our consciousness and identities, without any dependence of our consciousness and identities, without any dependence whatsoever on the funds of the New York banks.

The art market, its information and mass-circulation systems, the Pompidou Center and the imperialism of New York exist. They are here with us as typical products of a market-orientated consumer society. The Sociological Art Group does not have the power to get rid of them. It must therefore subvert them, so that art, instead of being the sublime expression and saving "EXTRA humanizing factor" of the economic, political and military power structure, may become the interrogative consciousness of everyone.

The Sociological Art Group  
(Collectif d'art sociologique)  
Herve Fischer, Fred Forest and  
Jean-Paul Thenot.

Paris, February, 1977.

## paris seminar: statements

A. That which is currently art is defined by a set of notions, the rules of which are known to and accepted by the social group accepting the given phenomenon as art.

This set of notions, values and rules governing them is part of the ideology of the social group.

The ideology of the social group is that ideal picture of the world/model/, which it would wish to exist.

The structure of such a model is founded on the experience acquired by the group, and also on the wish to modify it in such a way which would allow to bring about such a state of affairs which the group could accept as beneficial to it.

My position as an artist is determined by the existing set of rules and values in art.

I am an artist for as long as my work can be interpreted as belonging to art, though at the same time I remain an artist when I change these rules, since a change of rules is a binding value in contemporary art.

B. The contemporary model of reality is a materialistic model. The difference between the two basic systems of the contemporary world - between the older form, capitalism, and the newer, socialism - lies in the divergent, class attitude to the means of production.

The capitalist break down into classes differently related to the means of production and its implications in culture define the area of activity by contemporary artists.

The more efficient is the functioning of the capitalist system, the greater is the speed of changes in the material structure of civilization - and vice versa, the greater the speeding up of changes in the material structure of civilization - the more efficient is the functioning of the capitalist system.

Changes occurring in our environment require an effort which is essential to adapt to them. The greater the pace of those changes, the more frequent is the need to adapt to the changing situation - the greater the effort.

C. The more advanced is the system of production, the greater are the opportunities for increasing production. In a capitalist society the gap between the weak and the strong is widening steadily. The strongest attains a hegemony. The dependence between material practice and

ideology results in economic hegemony accompanying cultural hegemony. Hegemony in art means that personal notions, values and rules of appraising cultures are enforced on others.

Art functions in culture as a certain plus value. This plus value offered by art confirms the plus value of the ideology behind it. The plus value of ideology gives a plus value to the social system and the state of affairs resulting from it.

The moment the contextual character of art /the set of notions, values and rules resulting from the context of social practice/ is revealed, art ceases to substantiate the correctness of social practice. On the contrary, Social practice substantiates the correctness of art. As an artist I am subjected to the operation of the system of values, notions and rules governing contemporary art. These rules are enforced upon me by the Art World, which holds a position of hegemony, is the leader.

These rules are set by the ideology of the leader. The ideology of the leader is enforced by its social practice. There is a dependence between notions employed in art, its criterions of values and rules and the context of reality. Therefore the acceptance of an art system behind which lies a different model of the world from that in which I live, implies an acceptance of words without accepting their meaning. This would place me in the position of a stylist, which is what all provincial artists do.

Provincial art never acts in its own interest. Its dependence on the leader only strengthens the position of the latter as one who supplies the only true models to copy. Art models, because of the contextual dependencies, are at the same time models of reality proposed by the leader. The idea of isolated areas of art is unacceptable. Being in reality impossible to apply it would simultaneously imply an abandoning of contextual influences of art. The only possible situation is that of introducing one's own context to the set of parameters characterizing the context of others.

THE CONTEXT AS THE PARAMETER OF ANOTHER CONTEXT implies:

a/ the legal validity of varying outlooks /and not only that of the Art World/ on the grounds that they reflect a different social practice. That they are different is because their contexts are different.



## third front

b/ the relativity of the set of notions, values and rules /also those proposed by the Art World/, and in consequence, the relativity of historically shaped models of reality.

E. The excessive acceleration of contemporary civilization is the effect of the operation of a specific, historically conditioned system. The effect of the excessive acceleration of civilization is the loss of a semantic relation between the system of signs employed by culture and the marked reality. Our notions, which we employ to define reality, do not keep up with the speed of changes occurring in it. We must understand reality to be able to construct it. To understand it we must each time start from the beginning in defining its meaning, depending on the existing context.

The sense of my work as an artist does not lie in making reality a part of art - as had been proposed in 20th century art from Duchamp, through happening, land art, body art, politics as Beuys' art - but of making art a part of reality. This is served by my premise of the contextual nature of art. Existing states of affairs are relative, depending on the changing context, and they may undergo changes.

Jan Swidzinski

1. We propose to develop a socially based practice through which artists can provide a critical contribution in a social transformation towards an autogestive power base.

2. We affirm that cultural activity can have a dynamic interrogative role in ideological transformation which stands in dialectic relation to the power base. This is opposition to the cultural hegemony reflected in the international art market which appropriate art as a commodity to bolster capitalistic ideology.

3. We accept that there might be intellectual and cultural differences within the group, which create contextual perspectives upon these essential aims but maintain that the aims themselves are fundamental.

We shall therefore take the following preliminary steps:

- begin an international network of communications for people of like aims.
- to oppose the international art market controlled from New York.
- to co-ordinate regularly future activities: research, practice, forums, etc.

The THIRD FRONT is the one strategy to offset the 'capitalist division of labour in the art market'.

The Panel for the seminars was composed of:

H. Fischer, J.P. Thenot, J. Swidzinski, A. Marras, P. Woodrow, B. Dysin, F. Gribling, P. Dunn, L. Leeson, F. Forest, E. Cesar, B. Eves, S. Corley, D. Boadway.

### Go to the Enemy's Rear

*Alently* Music by Hsien Hsing-hai

We'll go to the en'-my's rear and van- quish ev'- ry foe. We'll  
(We'll) go to the en'-my's rear and van- quish ev'- ry foe. We'll

go to the en'- my's rear and van- quish all the foe!  
go to the en'- my's rear and van- quish all the foe!





# DIODES



# Crash in Burn

(pearl & duncan, behind royal alex)



**DISHES  
JUBILEE  
SHOCKER!**

The Dishes Fashion Pla

Photo - Bill Pryor



Photo: Isabel Harry

**... FASHION BURN!**

IS THE NEW WAVE  
A PERMANENT WAVE?



The Concert

B-girls

# Crash in Burn

(pearl & duncan, behind royal alex)

## GIRLS



### PLUS... FASHION BURN!



# the CADS



*Trickett chrome +  
chocolate*



*Frankie-Head*



## bologna events

Bologna Arte Fiera, the International Week, the International Performance Series, the international gatherings, the international room service.

### DAY ONE

Prior to the opening of the performance series at the Bologna Museo Comunale d'Arte Moderna (to run simultaneously to the Arte Fiera), a crack down by the police brings death to one student of the local university. The student association demands an investigation into the poor housing conditions and the limited access of use to the city housing stock and public buildings. The left wing government, set as an example for many years as a 'good' government for the city of Bologna (traditionally 'red'), represses the students and the workers' demonstrations to minimize the public debate over the inadequacy of housing and over the restricted use of public buildings (such as the museum of modern art). The death of the student arouses even more the situation. Demonstrations at the museum. Further threats and police crack down. Students occupy some public buildings and have a sit-in that the police attack.

### DAY TWO

The museum finalizes the schedule for the CEAC 'performance'. The questionnaire is made ready for printing by the museum staff. The 'performance' is to be called 'contextually defined behaviour'.

### ACT ONE

Conflict between museum officials. The curator supports, the director opposes. One prepares the blackboard schedule, the other has it removed. One deposits the questionnaires on the public information desk, the other seizes them.

### ACT TWO

A meeting is called between officials of the museum and the CEAC. Censorship of the performance is declared. Slogans are hurled at the museum regarding the performance selection. The museum officials in a defensive position recognize themselves and transform the term bourgeois into fascist.

### ACT THREE

A compromise is negotiated. The performance is allowed under the condition that it be done in the presence of the Canadian ambassador, expressly for his visit on Sunday evening. With such an honour,

we cannot refuse.

### DAY THREE

The traffic of the fair is normal. Names already known, pass on. Similar to a miniature world, one can walk in minutes from a Leo Castelli to La Mamelle, from Herman Nitsch to Marina Abramovich. Names are exchanged. Promises are promised. Smiles are returned.

### DAY FOUR

The Floating Museum from California, which received assistance from the Bank of Rome in the U.S., proposes that an international association of alternative art groups and centres be founded in Europe for direct access to the great European art collector circles. The proposition is backed by the numerous Canadian groups present at the fair and is also supported by the Italian artists collective present during two initial discussions. A request is made for the meeting to be held at the next fair to be supported by the Bologna museum.

### ACT FOUR

The performance is executed in one of the first floor areas of the museum. Arturo Schwarz kindly lends his talent as he translates and reads in Italian the questions the CEAC is presenting to a seated audience. Other words and other questions are slipped and murmured into the sensitive ears of the audience, which does not know where aesthetic ends and reality begins. Performers and activists hear the comments: "I'm completely bewildered!" Meanwhile, an interview is arranged with representatives of the revolutionary front from the students association. "Your action is quite different from the other performances. You have understood our condition." "We just had some unanswered questions." "The other artists come here without knowing the situation and play their gig, irreverent of what is happening here. Did you know that a student died a couple of days ago?" "We found a lot of contradiction and some kind of censorship from the museum." "Yes. The use is denied for the kind of work that you are actually doing. This interests us a lot, to be able to come here and discuss the situation. This is what we want to do."

### EPILOGUE

Following our action, a request was presented to the museum for hosting 'cultural' seminars open to the entire population.

# network



HUGO ROELANDT and NARCISSE TORDOIR, performance at New Reform, Aalst, Belgium

## NEW PLACES RUN BY ARTISTS

### BASEMENT GALLERY Newcastle, Great Britain

Basement gallery is, together with Butler's Wharf (not Butcher's Wharf as printed in *Flash Art*) one of the few places in Great Britain consistently presenting performance art. Other spaces only occasionally present performances and live events. Basement is encouraging this new art-form for local and visiting artists. It is their intention to bring in more performance artists who have been passing through the London scene.

### KAAI Kingston, Ontario

The Kingston Artists Association is a collective of artists working in different media who felt the need to organize themselves into a visible centre. These artists are now presenting their own works as well as collaborating with other groups for the encouragement of a wider discussion on issues in recent art and are intending to have performances and show film work.

### 'CONTEXTO CULTURAL'

The objective of a group working around the cultural context in Acre, Brasil, is above all to create a local and national cultural consciousness; such a consciousness to act as a defense mechanism against the cultural invasion prompted by the regular press and the mass media directed by ruthless editorial boards, who are practicing a particular colonization by exploiting the poor and domesticating or liquidating the indigenous people (indios).

### INCONTRI D'ARTE DI EXPERIMENTA curated by Antonio Ferro

Artists meetings curated by the poet Ferro have recently seen the intervention by Horacio Zabala, who has been proposing the slogan 'Art is a jail', with a series of design probes on jails for artists, some of them floating, others in the mountains, or underground. The jails have the minimum living dimensions, making a statement on the advanced capitalism effect on our lives and its increasing possession of the whole territory which confines our dwelling to reduced boundaries (meant physically and conceptually). Zabala's language opposes itself to the 'jail' language and continuous self-reference that art(ists and critics) is entrenched in. The discourse he uses exists outside 'art' and it can communicate in inter-social situations above all. In accordance to this principle a choice of living is made not falling into the easy argument used by notable artists who are caught in their 'contradiction'. The series of discussions is held at the Università Popolare of Naples.

### ARCUS Lublin, Poland

The most recent art project in Poland is the Arcus Gallery, ephemeral insofar as being one specific centre, since the organization uses the local university hall for discussions. The documentation archive will be made more accessible in the Fall. The curator is interested in the textual aspect of art, collecting manuscripts and printed information on recent art. Arcus was the sponsor of the first Polish Contextual Art seminar in Poland (at Kaziemierz) which was a follow-up to the CEAC Contextual Art seminars of last year.

## raw-war

Wherever we were, we were surrounded by the American dream. Musak playing the tunes from the Western hit parades. Musak backed the restaurant scene, the hotels and the homes of millions of Polish people. No matter where, U.S. music made itself obvious. We understood then that music acts as one of those insidious devices one cannot ignore. The presence of tunes performs the same function as the physical violence of a presence. Aesthetics is overlooked and forgotten, but music exists over our consciousness, it creates the mood, it defines the culture of domination.

Reacting to the now traditional socialism of the communist league, the young and the populace at large assume that historically the time has come for a rethinking of those 'revolutionary' organizations which are slipping and losing any sense of reality. In some socialist countries, socialism is either choked by the enormous bureaucracy that wants to oversee every single piece of textual information (for example, to make even a simple photocopy requires the approval of the censor), or it preserves the conventional social structure of the bourgeoisie with its whole system of signs and values. Perhaps the classical aristocracy and the professionals have lost somewhat their traditional command over public affairs, but there exists a class of 'new rich', a bureaucratic class, and a petty bourgeois class which strengthen their position by inflicting a power differential that is helped by the censor-cut strategy. In fact, who is the censor?

Who participates in the definition of the state? Who defines the terms and the tools that are adopted in this process? As anyone knows, no strikes are allowed to shape the social situation. The rigid economical and political structure redefines itself, eliminating any conflicting forces that might question the obsolescence of roles and strategies.

The Polish character and geography tend to keep the waters still. The youth, the students are the ones to stir them, though much of the news is glossed over by the official news machine which invariably presents a state of no problems, where no conflicts ever arise. The idea of the 'problem' keeps the heads of the bureaucracy awake. The 'no problem-no conflict' ethics dominate the language and the information machine. With Poland isolated from the Western world of con-

sumption and surrounded by the doctrinaire marxism of the Soviet Union, its people long for the mythical abundance of the west. The justification is ready at hand: Polish culture has been traditionally connected to French and Italian culture rather than the Russo-Slavic reality. The Russian agricultural revolution, rebelling against the feudal czarist regime, could not be compared to the more sophisticated social development in Poland where a different type of aristocracy and learned minority dominated. To justify even further the assimilation of a distant mode of consumption is the active and evident presence of a Catholic tradition. The Church is active everywhere in Poland. Nuns run freely in Bunuel-like effects through the streets of Warsaw or Lublin (just a few miles from the feared no-man's land of the Soviet Union). The dreaded border between Poland and the Soviet Union has not been crossed as often by the Polish as the other borders towards the west. The no-man's land presents (for all practical purposes) a one way flow. The Soviets visit Poland but no Polish visits the Soviet Union.

### DOUBLE STANDARD

Double standards are common, helping to define the limits of territory. For the residents, it is quite easy to move about within the country, flying from city to city quite inexpensively. But, moving into the West becomes problematic. Monetary exchange values and the thickness of the walls create laws that govern the number of residents who might afford to leave (even temporarily) the country. Life as we observed it was just like anywhere else. People are fed up with the time-consuming bureaucracy, though they are dressed, housed, entertained, instructed, educated, coordinated, employed, and no one seemed to work extremely hard. It was interesting to view the equality that women have in the highly paid jobs involving manual labor. In fact, women were seen in abundance cleaning streets and clearing fields. Of peasant extraction, they belong to the well-paid working class. There are tales of an old aristocracy that wears white gloves while working in the fields to maintain a link with their heritage and to maintain a distinction from the peasant class.

The consumer system retains the nineteenth-century system of small stores specializing in few goods. Large department stores do exist, however,

though they resemble their counterparts in Western Europe rather than in North America. The appeal of goods from the West (Levis, in particular) is contained and even enhanced by the existence of popular speciality stores that stock highly priced items which only dollars can buy. This adds to the existence of a wide-spread black market for the exchange of Polish money into Western currencies (especially dollars). This black market exists with little apparent opposition from the authorities as an alternative to the official exchange/banking system. Double standards, double values, double systems coexist side by side.

Parallel to the social double standards, there is a duplication of cultural networks. It is misleading to compare our culture with theirs in that ours is concerned with strategies, the 'how', whereas theirs is concerned with the epistemology of relationships, the 'why'.

### WE HERE-

Similar to the Canadian preoccupation with historicification of the marginal fields of activity such as art, Polish antithetical art centres are struggling to expand their strength both nationally and internationally. These centres, with a few notable exceptions, are supported by the open structure of Polish students associations as they relate to local universities. The universities, by official planning, are supposed to maintain cultural centres that include recreational and exhibition facilities. The art centres (galleries) are directed by professional artists, who, despite their dependence upon the student associations, possess an autonomy of direction and management. The problems faced by these 'student' galleries are common to any cultural organization. These problems involve censorship/surveillance and the low budgetary allocations for their operations. The censorship process delays the communication necessary for speedy development in any project which concerns the mass production of printed matter. The low budgets restrain the centres from operating ambitious programmes. Compared to the student galleries, all 'official' galleries (usually, though not necessarily more conventional and conservative in content) are well off with full-time paid staff and possibilities for the provision of artists' fees and official lodging for visiting artists. In general the difference is a quantitative one, a quantitative access to the purse of the nation. In terms of content, the student galleries have a greater control over their cultural direction than do the official galleries. Their exhibitions are, thus, usually more audacious and explorative. Remont, Sztuki Najnowszej, and Labirynt galleries have presented Reindeer Werk, Marina Abramovich, Valerie Export and are thus, making connections to the international art alternatives. The older tendencies, those based on a neo-dada sensibility, have ceased to be a valid challenge to the conventional art culture.

The new challenge is coming from the organized youth and those intellectuals and artists who have rejected the dominant ideologies and have not fallen into the trap of merchandise and safe art. Passing over the conceptual overload from the West, contemporary Polish artists are able to avoid the deadly super power of New York imperialism. There is an evident 'short-circuit' connection between the young Polish artists and those radical artists who have not been absorbed by the West Broadway art market racket.



CONTEXTUAL SEMINARS at KAZIMIERZ, POLAND, May 20-24, 1977, photo by Andrzej Owczarek



RAOUL MARROQUIN, performance 'Superman', De Appel, Amsterdam



**vogue**





MICHAEL BERMAN of THE POLES, photo by Ziorjen

**punk**

## spanking punk

The latest rebellious form for Toronto's youth scene is the rave of crash 'n burn punk rock groups. Pushed into coordination by the banning of those groups from the Colonial Underground, the Diodes, Viletones, Dishes, TeenageHead, Curse are now the source of considerable attention. Media coverage arrived promptly on the scene with miles of columns about the rough scene and the fever of new wave rock. Far from homogeneous, each of the groups has their own fans, groupies, and audience and offers a choice for our consumer spirit.

To prove their talent, they are challenging the well-worn CBGB's myth and are creating their own. The Ramones and the Dead Boys have commented on the really alive spirit at crash 'n burn, so different from the New York scene.

Parallel to the groups playing-out their withheld rebellion, the crowded audiences are playing fashion conscious through their imaginations and recycling of low cost goods. The audience both shows off and mingles. Sometimes their signs of frustrated consumerism come out in broken beer glasses and make-up applied with razor blades. The punk rock scene in Toronto is considerably different from that in Britain, where the youth are the victims of working class conditions. The Canadians, instead, exist on the edge of a capitalist surplus, having grown up in homogeneous suburban settings. The wall

to wall carpet environment at mom's and dad's doesn't have the glamour and the punch of what one sees on TV. The emotionless generation dreams of instant success and clan respect for their unnoticed virility. 'Women are treated like women' and men try hard to show their difference. Forms have lost their contextual meaning and assume the no-meaning of make-up. The contradictions are far greater than the possibility of making a choice. The labour ethic entrenches all, leaving the margin of a night out of self-expression. The Big Organization, the State are viewed in the right perspective: a huge machination that should not be taken seriously. Allowing oneself to be noticed helps greatly to be different, not to be ashamed of ragged edges, of the grease marks on your face. Let's upset the old folks. The helmet and chain look, lost its meanings except for the media history of what was a long ago period of terror: Fascism. It is not the same kind, it's cruder and exaggerated in outlook. Pushed to its extreme, the group offers what the audience wants in its voyeuristic role: the treatment of a consuming crowd with subconscious masochist traits. 'Don't call us, we won't call you', say the Viletones.

Media and advanced capitalization promise the dream of exclusive possession for the smarter. Receiving coverage fuels the contradictions. To channel the energy in a revolutionary way still leaves different doors to choose from.



NAZI DOG of the VILETONES, photo by Ralph Alfonso

Little Hearts  
in  
**THE HEART OF DARKNESS**  
on My Trip to New York

**BAR or GRILL**

Almost immediately I made new acquaintances!

the \$8 Room <sup>permanent occupant</sup>

Sinks (to pee in) <sup>broken mirrors</sup>

large light bulb

My lodging were not deluxe

Went to the opening of a Canadian friend's painting show

The first kept ignoring me!

So I decide to strangle the little creep!

Decided to consult the critics / the intellectual heavies!

Philip Gaulton

Harold Rosenberg straightened me out on the ~~Good~~ Garde Arts

Gosh! Joseph's ~~1st~~ <sup>Not seen here</sup> woman friend was ~~pretty~~ <sup>pretty</sup> ~~Arrest~~ <sup>Arrest</sup> too!

Joseph Kosuth previously explained the 9th or was it 10th investigation

From Max Kosloff's place you can see everything

Maybe some real Art would help after all New York is the **Art Centre** of the world isn't it.

Is you Art or Art you is my baby!

I know I visited the Castelli gallery but somehow remember nothing.

It came to me suddenly that maybe NY was nothing so special!

**Next Issue**

Andy Warhol  
Robert Wilson  
Richard Serra  
stand up food  
Nathan Rice  
the Artist meeting for change, Piece  
the World Trade Center. Punk Rock and the PAN AM disaster

# video

## AN EXPERIMENT IN FERRARA

Conducted by the Video Group of the Palazzo dei Diamanti directed by Lola Bonora.

The Museum of Modern Art in Ferrara is supported by the City of Ferrara, and as a video facility open to all cultural operators and the general public, is one of the few centres in operation in Italy, today. Other museums in Italy (and probably in Europe) have not yet found their role and social definition the way Franco Farina and Lola Bonora have found theirs. Starting with a few portapacks, they opened their doors to a large video event organized by Jorge Glasberg two years ago. Since then, they have documented some of the artists coming to Ferrara (Andy Warhol, Cristina Kubisch, CEAC artists, Missing Associates, Ron Gillespie). Art tapes have been explored and exhibited as well as produced on a local scale. The use has been internal to the museum.

A point has been reached in the meantime of total saturation of art tapes. Art tapes were works that few were interested in. No response was generated by the 'aesthetics' of art tapes. Art tapes communicated to no one, they were self-referential and false, dictated by the consciousness of the art world necessities and lacking a consciousness of bridging thought and meaning.

From this observation, the Ferrara museum video curators have initiated a brave experiment in didactic video. Tapes were produced as open documentaries on the behaviour and response of people in very specific circumstances. The most complete and interesting of the series has been the work conducted in the local mental hospital, which has produced a great deal of criticism and reconsideration. The tapes were made over a long period of time. They showed the life pattern of the patients in the hospital. An extension of the same project showed interviews and the life pattern of the patients at home, back into the re-adaptation to 'normality'. The contradictions, the loss of self-esteem in the patients while they were in the hospital were brought into focus. The patients, later, viewing the images of themselves on video monitors, became more self-conscious, creating a sharper critical view of themselves.

The video projects, besides being used in specific institutions as a tool for self-learning, were also used in the local cafes to overcome the present ban on the use of cable television in Italy. Questions and collective issues in this fashion surfaced as collective experiments in living. As recently noticed in Ferrara, organized groups challenge the BIG ORGANIZATION, the System; and women fight together for the right to abortions, distributing petitions to be signed and discussing the issue in public squares, while loudspeakers broadcast the latest Italian 'ballad styled revolutionary songs'.

## SOCIOLOGICAL VIDEO: AN ANTI-TELEVISION

In the recently released book 'Theorie de l'art sociologique' by Herve Fischer,

published by Casterman, there is a section in which Fischer proposes sociological video. Comparable to our viewpoint, he declares the sociological use of video as the extension of the eye which reveals and brings a crisis of consciousness in the viewer. He also differentiates video in 'real time' and 'offset time'. The first being the group effort which produces and consumes its own relationship among the members. The 'offset time' is the broadcasting of a 'real time piece' to a larger audience; in this case the number of producers is smaller than those who will view it, while in the first case, the viewers coincide with the producers. 'Offset time' video broadcasting requires a faster pace than the 'real time' operation: the differential rhythm. This technique is, in fact, the one largely used by conventional television. In order to capture the audience, real time is charged with dramatic and violent intensity. The work of anti-television is a work of showing the nature of the television 'image', its false naturalness and chumming effect, in other words, creating a process of distance to show the complete framework of television's massification.

## WAVE

(World Association of Videomakers and Editions)

As announced in Art Communication Edition 2, WAVE is the collective formed at the 5th International Video Encounter organized by the CAYC at the ICC in Antwerp, Belgium in February, 1976. The organization's objectives and principles were defined by its members from different countries (in Canada, Amerigo Marras from the CEAC in Toronto). Further meetings are planned and other activities which are aiming at creating a consciousness that only by starting from a joint international action will it be possible to promote the development of video, in spite of the differences generated by geo-political frontiers, the members' countries varying technological levels, and their corresponding artistic and ideological products. 'Universalization of efforts and regional evaluation do not contradict.' The international video events are the possibility for establishing, with the active participation of its operators, the basis for a united future tending towards the wide exchange and circulation of artists and video works, and encouraging the effective application of a principle of reciprocal and generalized protection of videograms.

## TELEVISIONS

Published by the Washington Community Video Center, Inc.  
P.O. Box 21068  
Washington, D.C. 20002

TELEVISIONS fills the function of a well informed, multifaceted journal on video art, broadcasting, community documentation and plain technical information on the use of video. In its very satisfying format, it deals with all aspects of video information and is not the usual media freak publication, nor a star-filled promotional paper. It is well balanced in its diversity of content and now in its 5th volume. TELEVISIONS is a good example for what a contemporary video journal can be. For us in Canada in particular.





WARREN DAVIS and AMERIGO MARRAS of A.C.E. on C.B.C., photo by Ron Gillespie

### THE VIDEO HAPPENING

A video experience is one of learning, analyzing, and creativity. Some have made use of the facilities at C.E.A.C.'s video department in the recent past and found the experience to be most gratifying. If you do not know how to use the equipment, or are afraid of the technology, yet would like to tackle it; or to experiment with the medium if you are not frightened of it, you might probably be interested in our workshops. There will be a series of four workshops held at C.E.A.C. starting sometime in July for a fee of \$5. If

you would like to know more about the workshops please phone C.E.A.C. at 368-4933 and ask for Saul or Bev.

If you know how to operate a porta-pac and would like to borrow one for a specific purpose, please call us for an appointment with references handy. If playing back, editing, or dubbing is what you require we can accommodate you as well. And if you have tapes that you would like to show publicly at C.E.A.C. please let us know.

- Bev Goldman

# press

## MAYDAY

P.O. Box 69403  
Station K  
Vancouver, B.C.

A collective of politically motivated artists constitute the directive force of *Mayday* magazine with articles and other contributions on the problems of action in socially relevant issues. These issues are centred around the working class and the latent revolutionary force in it. As a magazine which is also conscious of the new role of the artist in the contemporary society we congratulate them for this collective editorial effort, believing that more collective work still needs to be catalyzed in the Canadian consciousness.

## WET

The magazine of gourmet bathing  
published by Leonard Koren  
200a Westminster Ave.  
Venice, Cal. 90291

WET presents itself in an attractive format and with a consistent search for the fans of watersports, bathing, mudding, the pleasures of showers and lockers. Each of WET is an art piece, a document of contemporary anthropology; in between design, photo-art, and fashion. Particularly recommended for architectural students.

In the March, 1977 issue's interview with Robyn Blake (photo-documented), we learn about mud-bathing and the 'ambivalence' of getting into the mud pool. Beyond being a 'fad' item, WET can truly constitute a worthwhile research source for a behavioural activity that is common to all, in all the possibilities and combinations.

## GIDEN

edited by the 'Movimento Arte Genetica'  
c/o Libreria Adriatica.  
Pza Arco di Trionfo  
73100 Lecce, Italy

The first issue of GIDEN, a tabloid which declares itself to be making the connection between 'art' and genetics (or the genesis and transformation of art) is the group effort of artists from Italy. In an essay by Francesco Saverio Dodaro 'Genetic ambivalence', it is made clear the meaning of such a connection. For instance, there is a discussion of the conditioning of humanity by 'genetic' time which is observable in the repetitive sounds produced by drums, clapping, chants, prayers, metrics, rhythms; all being reproductions of the prenatal heart beat, and an observation long known and often the object of remarks.

## B-CAR

Chris Burden  
Designed and produced by Future Studio  
for Choke Publications, 1977

or 'The story of Chris Burden's Bicycle Car with texts by Chris Burden and Alexis Smith'. The booklet covers the entire process of designing and testing a self-made bicycle car during the three months Chris Burden worked on the project in California, Amsterdam and Paris. He had thought of considering as a performance the driving of the self-made car in the Appel Gallery in Amsterdam and at the Stadler in Paris. The car is conceived as the materialization of an alternative vehicle to overcome the energy crisis and it turned out to be a one person car made out of bicycle parts with an engine.

## A SOCIAL HISTORY OF MUSEUMS

by Kenneth Hudson  
the MacMillan Press, Limited, London.  
1975

Twenty dollars for this book? Twenty dollars for a two hundred page book? A social history of museums this is not, although such delusional fancies are understandable.

What Kenneth Hudson does provide is questions, questions all too rarely asked by museum personnel. For whom are museums assembled, anyway? What happens to something when its existence is defined within the context of a museum? "Only the person of exceptional imagination, knowledge, and powers of detachment can return to an object the associations and the qualities which the museum has taken away."

Hudson's account of the history of museums (of all kinds) is interesting in light of his background as an extensively published industrial historian. His call for museum leadership is not a call for scholarly pretension nor pedestrian banality, rather it is a plea for vision and sympathy. The test by which a museum succeeds or fails is its ability to integrate itself into the lives of the communities (both of proximity and of affinity) that it serves.

The lack of much source material is repeatedly apparent, though Hudson expands on meagre offerings with insight and wit. Though the book is characterized by having raised greater expectations than it can fulfill (more and better photographs would have been appreciated) he does offer model criticisms of many museums, renowned and obscure.

The book will be welcomed by those who share his desire to return to the people the cultural inheritance that was the product of their labour. Many would do well to acquaint themselves with an historical perspective lacking from the sincerest of rhetoric. *A Social History of Museums* cannot provide this; few ideas are pursued in such a way as to provide other than a mosaic of incidents and observations.

- John Faichney

## FUTURE LANGUAGE

by Stanley Berne  
New York: Horizon Press, 1976

Stanley Berne is by no means unknown to writing, having first published, in 1954, *A First Book of the Neo-Narrative* (co-authored with his wife, Arlene Zekowski). The present volume is welcome for its adoption of an expository conceit, broaching the problem of how one might articulate ideas as *ideas*, rather than as metaphors.

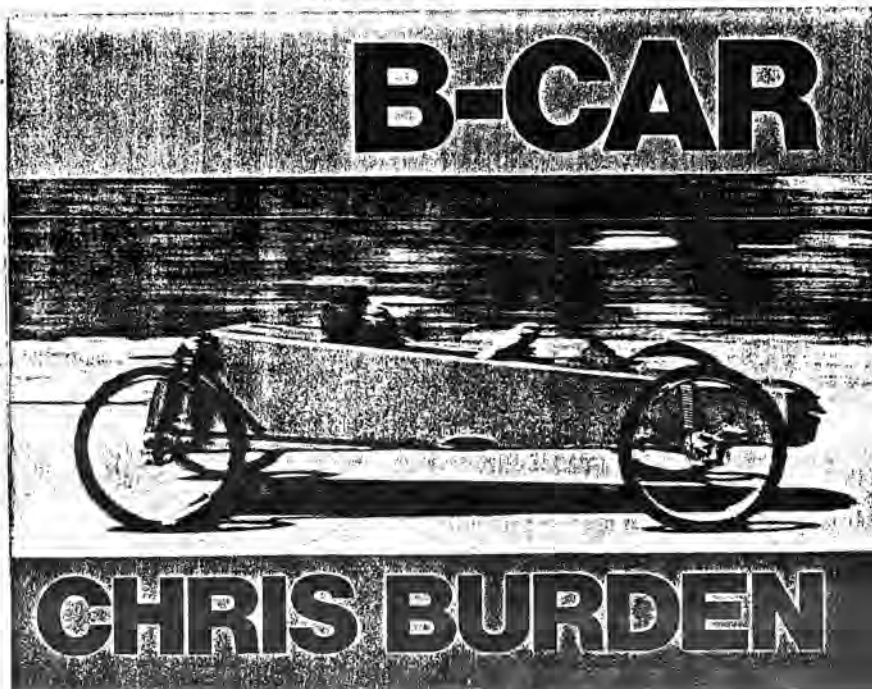
Ironically, Berne has succeeded all too well - as a development in style, he does make available a useful tool for those whose ideas outrun their adeptness at conventional constructions of grammar. Easily discernible has been the trend towards more conversational patterns within written discourse - Warren Brodrie, and, in a sense, Daniel Sperri come to mind. Berne has developed the so-called 'Kommatic' style, "which pushes the comma outward and outward to the farthest reaches that thought may freely want to flow." The ease with which Berne manipulates this new set of rules makes the apprehension of his thesis a generally pleasurable experience.

This effort expended in the assimilation of means to articulate has taken its toll upon the exposition of a coherent dialectic. While one can be sympathetic to Berne's projection (like Kant's) that we are coming into possession of our freedom, to cloak that freedom in such bourgeois values (as he has repeatedly attempted, e.g., in his preface to *The Unconscious Victorians*, 1959) is ultimately to cheerfully adopt the repressive structures of the very system which he ostensibly opposed.

One could say more; Berne would do well to study McLuhan and Swidzinski.

This is not to dispel the exemplary character of Berne's writing, and many would do well to emulate for a while his technique. One wonders, though, whether this model does in fact engender the permanence and pan-culturalism to which its practitioners would aspire.

- John Faichney



## everything in the art world exists in order to end up as a book

The big topic now in the art world is artists' books: there have already been several exhibitions of them, Other Books & So in Amsterdam and Printed Matter in New York are dedicated to selling them, Art Rite and Dumb Ox have just come out with special issues on the subject, and it looks like the scene is spreading, the presses rolling, and the artists coming to terms with their new-found literacy. Gone are the days when 'artist's publication' meant no more than a catalogue for an exhibition, the usual formula being a few repros, a list of the exhibits and maybe a statement by a critic or sometimes the artist him/her-self. The conceptualists (particularly Lawrence Weiner & Robert Barry) started the swing towards the text (or a collection of texts in book form) as an autonomous work, which opened up a whole new production/distribution set-up, whereby Sonnabend or Leo Castelli could post their artists all over the world. Initially, and I'm talking about 10 years ago now, the artists book was considered as something like the multiple - indeed Multiples, Inc. were one of the first publishers to put out important but inexpensive editions by artists, although these were usually in loose sheet rather than book form. In Los Angeles, Ed Ruscha began publishing large editions of his photobooks in the 60's; again these were more multiples in book form rather than 'books' in the literary sense of the word. This brings up a difficult point for my critical terminology: what is an artist's book exactly, what makes it different from a printed published multiple?

It's partly a question, I think, of 'literacy'. Let's go back a bit more in time: Motherwell's crucial anthology of Dada Painters and Poets came out in the late forties and influenced a whole generation of New York painters and poets who knew each other intimately and collaborated in the production of book editions, usually with a poet's work illustrated by a painter. A couple of decades later artists, poets & musicians banded together under the banner of Fluxus & they too put out editions, although usually boxed in plastic rather than boards. But the word was definitely IN. Meanwhile, in Europe & South America the concrete poets and the visual poets were also making books in which literary sensibilities were married perfectly with aes-

thetic concerns, and it was their books which spearheaded the do-it-yourself approach to publishing, which had previously been the exclusive domain of the poets. Dieter Rot in particular was busy filling books with his prolific output of words & images and making book-objects from cut up magazines & newspapers and enclosing perishable foodstuffs in the books themselves. Rot's importance as regards any discussion of the state-of-book-arts needs to be emphasised as his pioneering work is still largely unknown in North America - indeed, in Art Rite's artists' books issue his name only appears once, whereas in England and Europe he has achieved far more recognition. In the US and Canada there appear to be far fewer publishers of artists' books than in Europe, although, paradoxically, Paris, famous for its book-culture, bookshops and publishing houses, has produced surprisingly few books of this nature. Must be the debilitating power of the Academie Francaise.

There's a lot of books coming out of Germany, Holland, Belgium, Eastern Europe; in Spain Francisco Pino has published several volumes which are pure object-books using coloured pages with window-like cut outs so that 'reading' them becomes a kinetic/visual activity. Similarly the German Helfried Hagenberg has produced a series of unique-copy books which are blank books ('commonplace books') whose pages are meticulously hand-cut in the form of, for example, a horizontal line that expands from the centre as the pages are turned until the cut out line contracts to vertical. He has also made a cut pages book in which the cut out forms a sphere inside the body of the book. Hagenberg is having a whole section to himself within the artists' books section of this year's Documenta. Nobody in North America is making books like this, and very few artists are working with the idea of the book as OBJECT, as Rolf Dittmar, the organiser of the Documenta books section discovered when he went on his recent talent-spotting tour of America (see Peter Frank's essay published in ArtRite & reprinted in The Dumb Ox). Alison Knowles' THE BIG BOOK is about the only exception I can think of. So what sorts of books are the North American artists producing? Browsing at Printed Matter & Jaap Rietman's in New York, my first impression was of





"A. told C., that he'd insist on just one thing -- B. was not to wear his mocassins."



"The women agreed their energies should be directed to their personal strengths and creative will, not to an idea of 'happiness'."

CAROLEE SCHNEEMAN, performance 'ABC, we print anything, in cards', De Appel

the highest standard of production of the books: clear printing, glossy paper, etc. - not a mimeo job in sight! Although there were a few xeroxed productions. The styles of the works published in the books seems to follow whatever styles are current in the galleries: photo-documents are popular, so are narratives. Gordon Matta-Clark's book *Wallpaper*, with its pages sheared in half horizontally, was the only book I saw that didn't conform to conventional book format. There was an interesting book with no authors name or imprint that consisted of what looked like standard prose but which was composed of totally meaningless 'words' - something like: zkght bgh rthe yt dhfr.....etc. I imagined it to be one of the books from Borges's *Library of Babel*. The new-found literacy of New York (& some Toronto artists is reflected in the large number of books which consist solely of narrative, usually of a personal, confessional, diaristic nature: Constance de Jong and Kathy Acker are two practitioners that come to mind. On their own these are quite literary books; it is only when they are performed that they shift over to the art spectrum, and then it's a matter of the artist's personality more than the quality of the words. Also it's quite noticeable that most of these personal narrative books are by women artists. Taking the book into the performance arena (rather than making a book from a performance) does seem to offer a new direction for the art of the book. I recently saw a performance in Amsterdam by Carolee Schneeman called *ABC, WE PRINT ANYTHING, IN THE CARDS* in which Carolee read out about 160 short highly personal texts from cards which were also projected onto a screen while on another screen complementary photographs were shown. The book of this piece is already complete: it is the piece, and there'll be an edition of it out soon from a Dutch publisher.

As artists' books become more acceptable as an art commodity we'll find more publishers willing to produce such books. Already there are publishers in New York specialising in these books, e.g. TVRT Press, Printed Matter, Holly Solomon Gallery. The situation differs from Europe in that there the books are more often produced by the artists themselves or by presses that also publish other material such as visual poetry. What has not yet happened in America is a re-evaluation of the book in the way that other media such as painting, sculpture, film have been stripped bare and undergone critical examination. Artists aren't trying to do anything with the form of the book - they simply take it as given & fit whatever they can into it, pieces found from other books, photos of their grandmother, their diaries, anything. This is where the European influence could be beneficial. In the last century, Stephane Mallarme wrote an essay called *ABOUT THE BOOK* which dealt with the book as an object, with the "grey mass of words", the turning of pages, and the fact that basically all books were the same. His great unfinished project *LE LIVRE* was planned as a monumental multi-media work involving performance, reading, music and theatre (and, interestingly, chance processes). It was to be his book of the world. The works that contemporary book-artists are producing are moving in this direction, but they'd better hurry: before we know it, the book will be obsolete.

Michael Gibbs, June, 1977

Correction - in Art Communication Edition 5, there was an announcement of an exhibition of books by Michael Gibbs. Some of the book titles mentioned were not by Michael Gibbs, but by John Liggins. These were: *ELEMENTAL ACTIONS* and *EXCHANGING LANGUAGES*.



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# BEHAVIOUR

## DOCUMENTA VI

### KASSEL GERMANY SEPT. 8-16

"TO INVESTIGATE INTO 'BEHAVIOUR' IS TO FIND MORE OF OUR OWN NATURE, WE WANT TO FIND THE AMBIGUITY WITHIN EACH DISCIPLINE, AND IN THE END TO FIND THAT ALL HUMAN ACTIVITIES CAN BE UNDERSTOOD AS BEHAVIOURAL ONES. THE BEHAVIOUR SCHOOL IS THE PLACE FOR THE DIALECTICAL FORMATION OF SOCIETY, OF WHICH THE OBJECTIVE IS TO RAISE QUESTIONS FOR THE EMERGENCE OF A SPONTANEOUS BEHAVIOUR, CONTRARY TO THE LOGICAL ORGANIZATION OF THE REPRESSIVE SOCIETY IN WHICH WE LIVE" - CEAC'S BEHAVIOUR SCHOOL, AT THE FREE UNIVERSITY, WORKSHOPS AND PERFORMANCES, SEPTEMBER 8 - 16, COORDINATED WITH ARNULF RAINER; LILY ENG, BRUCE EVES, RON GILLESPIE, AMERIGO MARRAS (CEAC); DIRK LARSEN AND TOM PUCKEY (REINDEER WERK).

## SCHOOL







# **7 art communication edition**



**BEHAVIOUR**

SUBSCRIPTIONS:

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

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

The objective of the behaviour school is to raise questions that are found in the social context. The learning process using self-determination will be developed within the context of being. Sessions will be on a continuous basis, almost twenty-four hours a day. The 'teachers' and the students will organize workshops and seminars followed by specific projects and discussions.

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

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

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

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

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



#### ART COMMUNICATION EDITION NO. 7

AUGUST, 1977

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

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

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

# VENOM

## a. SECRET vs SECRETION.

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

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

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

## c. MALIGNANT VIRULENCE.

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



#### d. STING & DIARRHEA.

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

#### e. LANGUAGE

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

#### f. CONDUCT

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

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

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

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

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

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

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

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

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

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



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



PHOTO BY PANORAMA, ASYLUM INTERIOR

ANT FARM, NEW MODEL HOMES, INTERIOR





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

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



COURTESY OF BODY POLITIC, TORONTO

REINDEER WERK, PHOTO BY CLAIRE GRAVELLE



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



REINDEER WERK, PHC BY CLAIRE GRAVELLE



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





LILY ENG, PHOTO BY PETER DUDAR, TORONTO

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

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

Two animals from different classes are seldom compared/juxtaposed.

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

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

Are acts culturally programmed; are they deconditionable?

To show the bias:

one. All actions as interaction with people.

two. No discrimination exercised over people.

three. Recording activity to coincide with its simultaneous retrieval.

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

five. All food to be chemically treated before serving.

six. Absorption yes, rejection no.

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

eight. All deviant signals not to be repressed.

nine. All object fetishism to be eradicated.

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

eleven. All exchanges to be encouraged.

twelve.

Enduring: of time measurement

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

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

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



Is art just another behavioural plot (meaning manipulation)?

STEPHEN EINS, CROWBAR ACTION



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

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

2. All forms of organizational devices inhibit individual assaults.

3. Smoothness of regular norm-response opens the

U



7





door to 'familiarity'. What is more familiar than a stereotype such as a door, a chair, a table, a bed, a house, a church, a bank, a road, a car, a coffin?

4. Habit reinforcement regulates the reality with its archetypal use. Habit reinforces use. If we would use a house as an abbatoir, would the neighbors complain? Where else can I find food if not in supermarkets or at the cornerstore.

5. We can map the habit formation we accumulate. Watch very carefully the difference or similarity you share with the ones appearing on the television screen.

6. You use the door as pattern recognition of a habit formed behaviour. What do you think would happen if you stop using doors as entrances and start using large tables as sleeping surfaces. Are you perhaps worried that you will have to contend with the hard backing of the surface?

402

SET BY LUKASZ PYRO



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



PHOTO BY LUKASZ PYRO

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

kindest regards



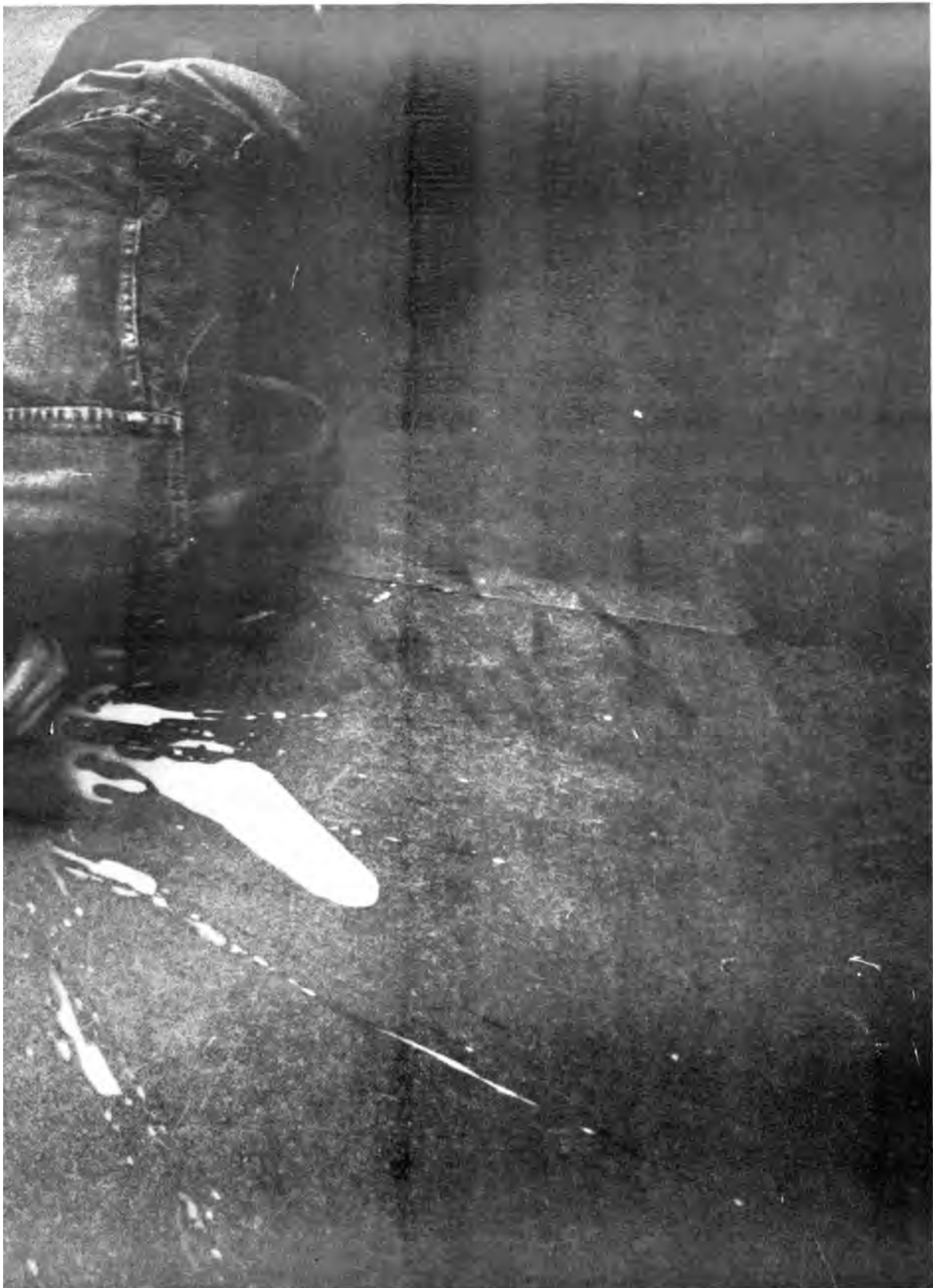
Jan Piekarczyk



NIKOLAUS URBAN, ACT II

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





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

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

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

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

JAN PUSTY, ATHLETE



NIKOLAUS URBAN, ACT I



NIKOLAUS URBAN, ACT III



NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE



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

1. I suspect that the behaviour of everyday life is so politically conditioned that confusion is our only weapon for defence of our ideals of humanity. The 'confusion' growth operates on organic time—period of evolutionary explanations.

2. Failure is an ethical problem and in nature is however an undistinguishable act. Yet there are two modes to measure: culturally and organically. Culturally as quantitative deduction, and organically in evolutionary time.

3. A step is a measure, especially when you leave footprints wherever you move into.

4. Are we programmed for the future? How are we behaviourally programmed to survive the juxtaposition of cultural, natural or technological-genetic behaviour?

5. What happened to Rudolf Schwarzkogler?



NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

'DOUBLE-THINK IS A BEHAVIOURAL TOOL. THE TOOLS WE HAVE USED TO EVOLVE OUR THOUGHTS HAVE REVOLVED TO ARRIVE BACK AT US, WHILE THE PLASTIC SENSIBILITIES THAT EVOLVED THOSE TOOLS HAVE ACQUIRED THE SENSIBILITIES OF THE TOOLS THEMSELVES. THE DIRECTIONAL INTER/CHANGE BETWEEN THE TWO NO LONGER NECESSARILY EXISTS'.

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

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



REINDEER WERK, PHOTO BY PHILIP GREENWOOD

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

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

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

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



ARNULF RAINER, COURTESY ATELIER RAINER







ARNULF RAINER



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

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



# DIVISION OF LEISURE

limit 1:  
leisure is an  
anti-behaviour  
mechanism

## DIVISION OF CLASS



# DIVISION OF LABOUR

limit 2:  
labour is an  
anti-behaviour  
mechanism

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



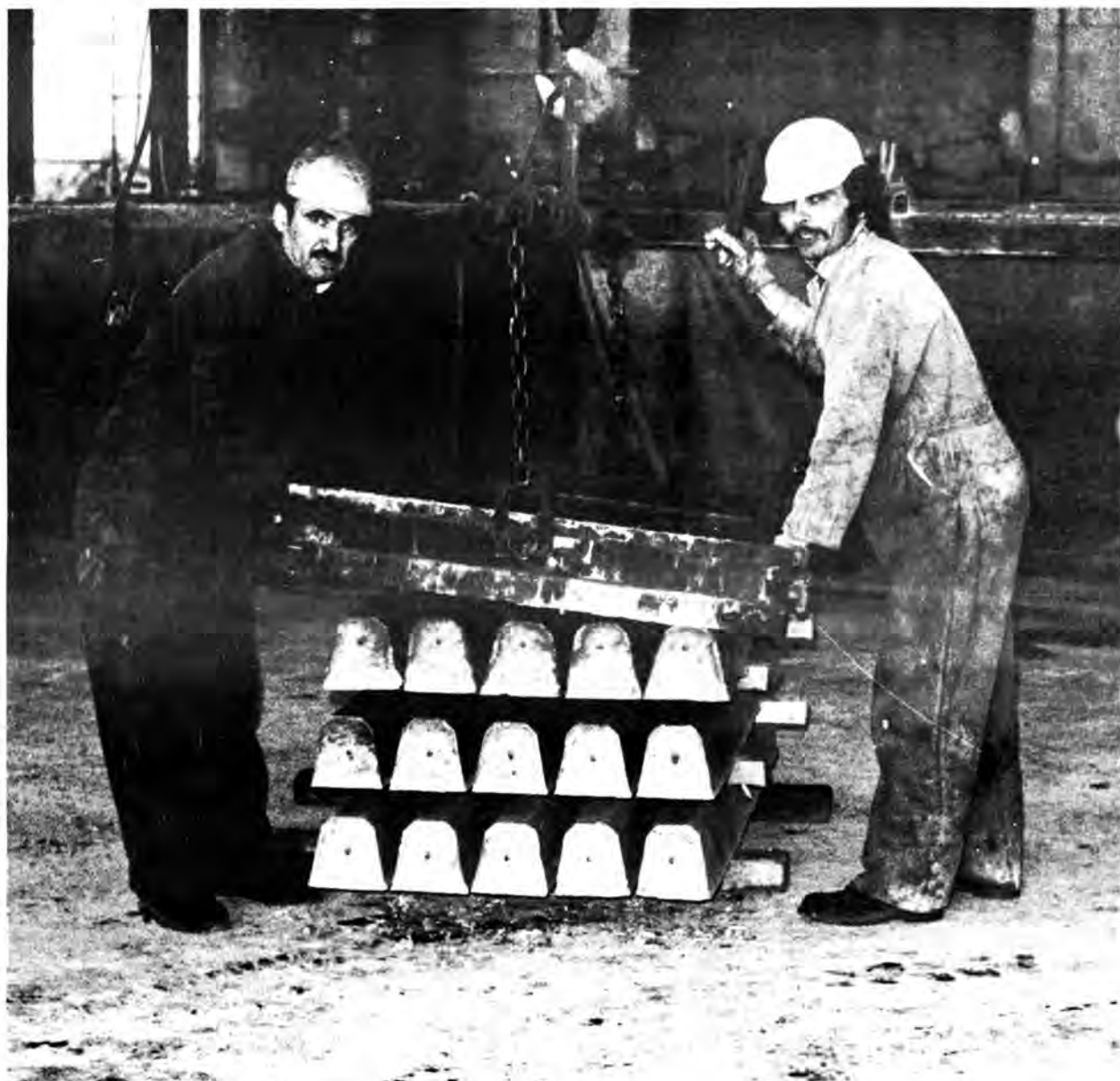


PHOTO BY PAUL MCLELLAN





STEPHEN EINS, PULLEY ACTION

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

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

## DECOMPRESSION AND THE THIRD FORCE

Raoul Vaniegem

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

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

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

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

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

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

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

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

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

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

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

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

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

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



JOHN'S SECOND PREDICTION for the Ministry of Behaviour

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

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

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

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

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

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

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

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





NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

## 'ART' AND 'BEHAVIOUR'

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

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

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

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

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

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

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

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

## BEHAVIOUR AND DOMINANT IDEOLOGY

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

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

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



## ON THE CUTTING EDGE OF CHANGE

Peter Dunn & Loraine Leeson (England)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



NORMAL BEHAVIOUR, PHOTO BY RON GILLESPIE

#### THE CONCEPT OF ALIENATION After Arnold Hauser's ESSAY ON MARXISM (1965)

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

#### MARX'S CONCEPT OF ALIENATION

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

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

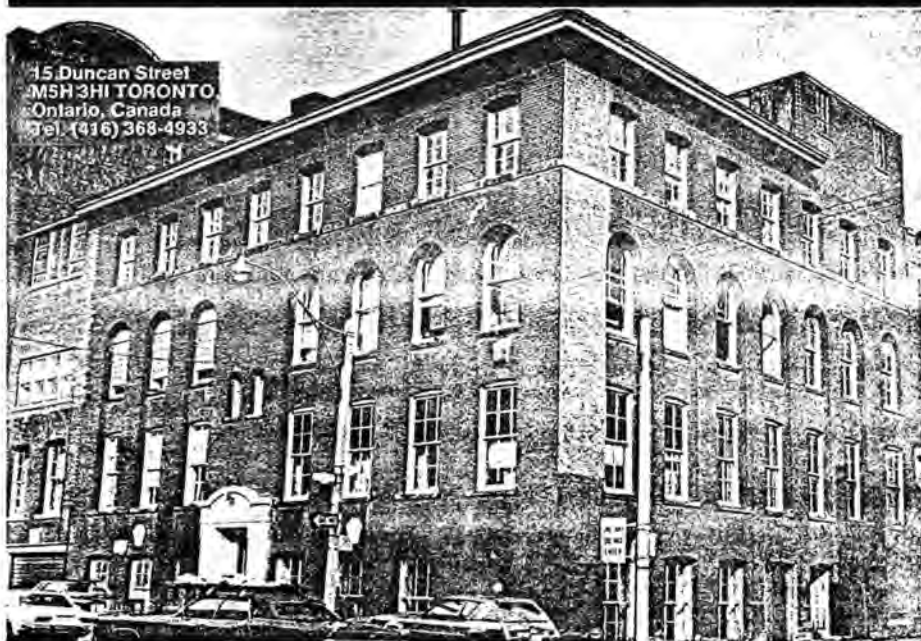
#### THE PROCESS OF INSTITUTIONALIZATION

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

#### ART IN AN ALIENATED WORLD

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

C.E.A.C.



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

(Centre for Experimental Art & Communication)

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

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

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

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

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

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

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



PAUL ROBINSON OF THE DIODES, PHOTO BY RALPH ALFONSO





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

