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CENTERFOLD

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SPRECHEN SIE BEUYS?

A recent interview with artist/philosopher Joseph Beuys. Candidate in the recent European Election for "The Greens", Beuys describes this new German political coalition of alternative groups.

The Puretex Case



SURVEILLANCE AND INSECURITY

THE SECOND ANNUAL CANADIAN VIDEO OPEN
October-December 1979
Kingston, Halifax, Toronto, Calgary, Vancouver



Deadline for Tapes: 15th September 1979. Send to Tom Harpell, St. Lawrence College, Portsmouth Ave., Kingston, Ont. K7L 5A6.

Eligibility: The 1979 Canadian Video Open is open to all independent producers of creative video that are resident in Canada. Tapes must have been produced between the period Feb. 15, 1978 until Sept. 1, 1979. A maximum of two tapes per entrant. Tapes that are solely film transfers to tape are ineligible. Closed circuit installations are ineligible. All tapes must have been produced on 1/2" or 3/4", submitted dubs should be on 1/2" or 3/4" tape (no VHS or Betamax).

Jury: René Blouin, Lisa Steele, Tom Sherman, Elizabeth Chitty.

Fee & Awards: From the entries 30 tapes will be selected. 25 of the 30 tapes will receive a once-only showing fee of \$60, five of the 30 tapes will receive a \$700 award. All 30 will be shown as the 1979 Canadian Video Open on Kingston Cable TV at the end of

October. The 5 award tapes will be shown (one screening only) at Cineplex, Toronto (tent.); Art Tapes, Halifax; ACA Gallery, Calgary; and The Western Front Vancouver. (Negotiations are under way for the final and sixth location: Montreal.) Extra fees, in addition to the awards are also under discussion.

Entrants & Catalogue: All tapes must be sent with C.V. and information about tapes considered useful for publication (production stills, etc.). The December 1979/January 1980 issue of *Centerfold* magazine will document the Open with information on the 30 tapes, plus essays and reviews.

Organization: the Second Annual Video Open is a low-budget collaboration between KAAI, Kingston, St. Lawrence College, Kingston, Kingston Cable TV and Arton's Publishing Inc., Toronto. The purpose of the Open is to openly celebrate the results of Canadian creative alternative television. All artists directly involved with the organizations mentioned as "organizers" are automatically ineligible.

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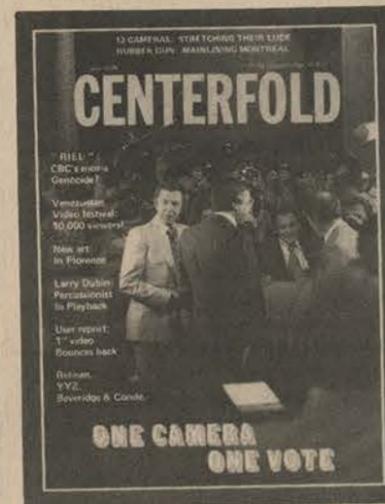
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INFORMATION/DIFFUSION

ARTEXTE

Letters

Mail correspondence to be published
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ada M5W 1W2.



Clark-the-artist?

If you ever again print a photo of Joe Clark on the cover of your magazine consider my subscription cancelled. Since when has Clark-the-artist ever painted a pretty picture?

Mary Ferguson
Hamilton

(We don't put artists on the cover of *Centerfold* because we think it would further ruin their lives if they ran for public office. Anyway Mr. Clark's portrait caused our newsstand sales to slump and we are quick to learn.)

... very much a 'west-coast' sensibility

Having just returned home from a fabulous day spent at wreck beach, I have decided to respond to your mutterings, "Tribal Expressionism", published in the June/July issue of *Centerfold*.

First off: get your facts straight before the attack. The N.F.B. Stills Division did not purchase the entire photography show that hung in the Vancouver Art Gallery last November. That exhibition happened to be yet another project of 13 Cameras. The N.F.B. did purchase 13 portfolios, which in fact, were the original photographs reproduced in the publication *13 Cameras/Vancouver*.

Isobel Harry, what have you been reading? What magazine could influence you to take the term 'political' so

literally? Exactly where are you coming from? Your questionable political generalities are to say the least self-righteous drivel. Being political is not necessarily indulging in the current hip issue. Being political is recognizing and carrying over one's personal political stance/consciousness and applying it in whatever context one may be involved with.

Merely by existing, *13 Cameras* was a political act in itself, a process which shaped itself around the common denominator of 13 individuals who just so happened to be involved with the making of photographic images. A project in which each member could input into all aspects of decision making, from concept to design, to maintaining curatorial control. A project where each member had to come to grips with collaboration and cooperation, which is very much a 'west coast' sensibility.

Isobel, in reply to "Is this a solution to unemployment and de-industrialization?" No, it is not, but it quite possibly a move to decentralization of power, of money and of mass-culture. You further state "... (is this how) artists will present the benign side of the story anytime for money or promises of fame". That for sure is an obvious criticism. But then again which artist, what producer does not want to reach a broader audience. Who doesn't want to earn revenue from their work?

As you put it, I do not believe this is a "co-optation of our vision" to redirect the revenue into self-publishing and marketing a book which we hope will eventually break even or to even perhaps make a little money. You went on to conjecture that "No layman can read it." Who and what is laymans' art?

Paul Wong
for 13 Cameras
Vancouver

This "working together" is political. . .

I felt that the review of the *13 Cameras Vancouver* book dealt in an irresponsibly flippant way with a work of depth and quality. The first sentence states that "the National Film Board bought an entire photography show that hung in the Vancouver Art Gallery last year." The NFB did no such thing. They bought a portfolio of 16 photos each from 13 artists, who took that money and made a book

Letters

with it. The V.A.G. show was a different project with a different format and different content. But the more dangerous insult regards the group's "navel gazing" and supposed lack of "social conscience". Ms. Harry seems to have completely overlooked the fact that 13 artists with widely diverging attitudes towards their art, worked together for a year and examined very closely what working together is all about. The book has no director, no editor and stands as their report on this research into a political alternative to authoritarian hierarchical control. This "working together" is its political content. To suggest it was made for "money or promises of fame" is missing the point to say the least. They all made sacrifices the first of which was money.

And any time she wants to discuss the distribution of funding I'm ready. Finally, in answer to her comment that "the Vancouver theme is non-existent," the Vancouver theme is totally there in that book whether she likes it or not, and I suggest that it is so different from what she is used to that her only reaction can be one of indignant shock.

Hank Bull
Vancouver

What is the basis of his personalism?

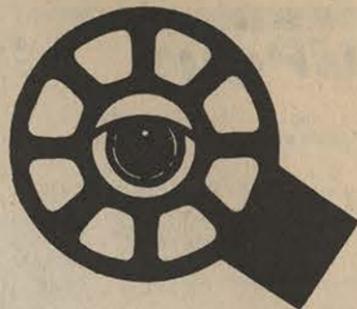
Tim Guest's review of our exhibition ("Maybe Wendy's Right" June/July Centerfold) was okay, given the usual hysterics that pass for the criticism of 'political' art. At least he dealt with the issues raised in political terms. However, we do have some problems with the political criticisms he made. The main points raised by Guest were that in both form and content the work was stereotyped, rigid and rhetorical etc. This he traces to a moralizing attitude inherent in the left that itself has become rigid and rhetorical. Unfortunately, this is true, not only of the work, but of the left as well, to a point. It is here that we part company with Guest, for it is all too easy to simply blame the failures of any social engagement on the problems of the left itself, and as Guest does, opt for some vague and even more problematic 'humanist personalism.' Guest's review stops short of the critical analysis needed to locate the problems he is so quick to discern and of which we are not unaware. The problems of a socially responsible art, and more importantly of a socially

effective left have to be seen historically in terms of the specific social and productive conditions within which they operate. Part of the problem stems from the left's failure to account for and sustain an analysis of the productive capability and ideological resilience of advanced capitalism and thus develop an effective strategy in the face of it. This in itself is a result of specific historical conditions, including the development of the left itself, which it is beyond the scope of this letter to attempt to address.

What it does indicate, however, is that the 'moralizing' attitude all too common to the left often arises from the need to cover over the lack of concrete analysis. Developing this analysis is not simply a matter of sitting down in an easy-chair and figuring out what's going on. Any credible theory has to be developed from a viable social practice, a slow and painstaking process to say the least.

There is a curious belief that when dealing with everyday life, or your own personal situation, ideology is suspended, i.e. you are dealing with the real stuff of life, far from the concerns of economics, politics, etc. This implication underlies Guest's criticism. It is most obvious when he suggests that we deal with our own lives. True we may be more familiar with the details of our own lives than with those of others, particularly those whose life situation is considerably different. But the point is, how do you look at your own life or anyone else's for that matter. On what basis do you select, explain and fit together the details you observe, and of equal importance from what point of view do you observe these details. Guest would seem to suggest you are what you eat, and you eat what's in front of you. What is the ideological basis of Guest's personalism? He's up against the same wall.

This brings up another problem, that of representation. This too has to be dealt with historically, specifically in terms of the history of cultural production. Again to simplify a complex development, it is the mass media that has virtually monopolized the forms of representation of social reality. The fine arts, increasingly divorced from social reality, depicts its own internal concerns. Of course, the mass media totally distorts social reality, and the fine arts may be a true representation, but of its own circumscribed reality.



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6

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Letters

What this means is that the artist who attempts to depict social reality is, on the one hand, confronted with images of that reality which the mass media has trivialized — the most cliché images being those of the most socialized aspects of life, and, on the other, is confronted with a lack of the means to depict that reality in a socially meaningful way.

Political content can only be organic to a representation which at the same time is organic to the social conditions represented. Over and above that, an artwork takes on, of necessity, a didactic function i.e. it will contain elements of overt propaganda. At this point, given present social conditions and the limited understanding of them, any work that attempts to depict social reality is going to contain some degree of rhetoric. The interplay of the ideological intent and the details of everyday life are bound to be tentative and problematic.

It is therefore true that the work in our exhibition was rigid and rhetorical to the degree that the political analysis contained is incomplete, and the images of everyday life are limited. But these problems are not ours alone.

Karl Beveridge
Carole Condé
Toronto

Tim Guest replies:

In reply to the above letter, a few points may help to clarify the issue. Far be it from me to believe that ideology is suspended in daily life. In fact the reverse is true — that ideology is brought to us in living colour every day, and fleshed-out in the homes and factories, offices, schools, etc., not only by the masses (in an abstract issue), but by us. This is the basis of my "personalism" and also the reason I suggested, as a broad hint, that political artists should articulate their own experience first, and then generalize outwards.

Secondly, I don't agree that images of daily life are so limited or that the problems of representation are so immense. There is positively a wealth of cultural information everywhere which is never articulated in the popular media — because it's too complex, or radical, or irrational . . . and which functions in a way like a collective dormant language.

Finally, I don't think "you are what you eat", rather "being determines consciousness", and that's an important distinction.

Centerfold, August/September 1979

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ART METROPOLE, 217 Richmond St. W., Toronto, Canada M5V 1W2

Editorial

The Prisoners' Voice

Millhaven is not on the cover. We received the information too late to include it there. But we felt it important to print the story as soon as possible; not to wait. We heard that inmates of Millhaven were nervous because their recent protest had not reached the general media. Of course they were nervous. They have a right to be. Their organized action against the prison authorities was not deemed newsworthy and yet two short weeks later, Peter Demeter, who was convicted of contracting his wife's murder, was found knocked unconscious in his cell at Millhaven. Peter Demeter made the front pages—again. The message must be painfully clear to the prisoners who were involved in the sitdown protest at Millhaven: violence is currency. It can be traded for column inches in any newspaper in any country. But the effects are short-term. In violent protest, prisoners frequently pay with their lives, in one way or another. And as they themselves say, it's difficult to weigh which is better, a bullet in the head or isolation confinement.

When choice is this extremely limited, the existence of an organization like the Odyssey Group at Millhaven becomes even more remarkable. The group, all serving long-term sentences, are actively working for a reform of the system within which they live, the penal system (called politely in Canada, Corrections). They negotiate during protests and also during violent disturbances, they write briefs outlining grievances and they publish a magazine, *The Odyssey Newsletter*, *The Prisoners' Voice*. They seek to mediate between the frustrations of the kept and the power of the keepers. But they do not hesitate to identify the source of the power and question its autonomy.

The Odyssey Group speaks well for itself. We have printed their brief as completely as our space would allow.

Lisa Steele

Publishers' Note: You may notice that regular features, Centrifuge and the Newswire are missing from this issue. They were bumped due to a lack of space and will return in November. Articles and reviews to be considered for publication should be accompanied by illustrations/photos. DEADLINE: September 16, 1979.

A Canadian Letter

To make some comment about the *13 Cameras* review by Isobel Harry and the reaction published in this issue's letter section might not be necessary if it were limited to one publication by one group of West Coast photographers. Exactly the same type of publication has often been published in Toronto, including issues of *Image Nation* or *Impressions*. The criticism is not limited to photography. Neither does it have anything to do with the "west coast". Cultural cartography in North America has often been simplistically described as being those who survive and stand-out best on the West Coast have an East Coast mentality and vice-versa for the East Coast. A cryptic but useless observation. What is more interesting to look at are the weaknesses that exist in video, performance, photography, computers and in artist-spaces themselves. Any group of artists who get together to do some work, including research, has of course a political effect. Whether what they do is of use to other artists or of use to people other than artists surely is the pertinent question. And that collectivity must go further than just ensuring that there are enough video or performance artists around to warrant some grant-giving agency maintaining funds to give out. Which is saying that the artists' community itself could come unglued by fabricating its ranks.

Now that we're on the subject (?) Robert Filliou's concept "Research on the Eternal Network" has been somewhat abused in the last while. Not being a modernist I am sure that Filliou's intention was not to initiate replicas or even more acceptable but unfeasible clones. To take his notion "all art is good/bad" seems deceptively simple. In art it takes both astuteness and responsibility to wield such a zen-axe. To use the concept as a manifestation of insecurity or aloofness is to debase the findings of the research.

And lastly, speaking again about fabrication, is it implied in the term 'Living Museums' that (a) artists want large retrospectives or their equivalent but don't think the offer will ever come their way? or (b) artists believe that if they ever get involved in a fatal accident that they would rather be displayed in a glass case than be donated in pieces for medical science? Clive Robertson

Cover photos: (top) Acme Housing block, Lisa Steele. (bottom) Village by the Grange surveillance booth, John Watt.

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CENTERFOLD

THE ARTISTS' NEWS MAGAZINE

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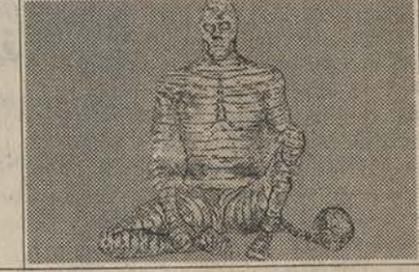
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The Textile and Chemical Union's Victory Over Puretex Knitting Co. Ltd. On May 29th, 1979, S.R. Ellis, an arbitrator appointed by the union and company, decided that 4 of 8 cameras of the company's surveillance security system should be removed. Prior to Ellis' decision, one camera had already been removed as a result of a three month strike by Puretex workers over the cameras and other issues. The camera removed prior to the decision was pointed in its sweep to monitor the entrance of the women's washroom, as well as the timeclock. (See drawing on page , camera no. 3.) The men's washroom entrance was not covered by the surveillance system.

Puretex Knitting is a small modern company located in North-West Toronto. It is a family business, employing

mostly immigrant women (90 per cent foreign born) at the task of producing men's shirts and sweat-

ers. Puretex employs approximately 220 employees, 20 men and 200 women. Before the cameras were removed, the areas where the women were working were areas of electronic supervisory surveillance. The

cameras served as electric eyes for the foremen and the president of Puretex. The company president is Gary Satok. Satok installed the system to deter theft in his garment factory. While there has been

little theft in the company's 20 year existence, there had been a sensational theft by one woman caught stealing sweaters in 1976. An employee with 20 years in the shop, this woman was caught using a 'booster bag' (a handbag with a false bottom), having piled up a considerable booty of men's tops over several years. Sweaters found in her

apartment went back six years in style and it was estimated somewhat hysterically that she may have taken \$100,000 to \$150,000 worth of garments over the years she worked for Puretex. Having discovered such fallibility in its security, Puretex management which has manually searched the bags of its female employees from day one, panicked and fell prey to an electronic security salesman, who upon hearing of the sensational theft, phoned Puretex to offer Satok his services. That of installing video security where human insecurity prevails. Satok had decided his business was threatened by potential employee theft. He decided to tighten security. Live guards would be too expensive in the long run, even with maximum imaginable levels of theft. So, after looking into video security for three months, Satok took

a lease on a system from Photoscan (Canada), a subsidiary of National Security Systems Ltd. of

Toronto, which is a member of the CHUM Group, a corporation whose major holdings are in the entertainment and broadcast industry. As I understand it, the system rented for around \$1,000 a month, for the full 9 camera set up.

The Video Package Puretex Installed in 1976. No Sound, No Recording Capability. Without notifying the employees or the union, Satok had the cameras installed in the two

story factory. Nine cameras, covering both floors and the loading dock exterior (parking lot) fed into two monitoring stations. One of these monitoring stations was in his office on the ground floor. Satok had the monitors installed over his desk. There was a second monitoring station on the second floor, smack dab in the middle of

SURVEILLANCE AND INSECURITY

THE PURETEX CASE by Tom Sherman

As the 70's Close Forever. It's difficult for me to focus down on domestic issues. I've been watching television and the people on my television feel as though the war is coming for sure. I'm sitting here watching my television in Canada. I've been listening to the SALT II debate in the States. It seems the Senators are concerned with verification. How can the Americans be sure the Soviets are telling the truth? The Soviets appear to be playing the game to win, so I assume they are taking it for granted that the Americans are lying. This is the second 'cold war' I've been in. I grew up in the States in the 50's, and let me tell you, those were very intense, long days of serious abstract war. The fantasies of nuclear war and the hell of survival. I was just a kid for fallout shelters and the first general media alerts. The propaganda was very scary then. It was all one big message for the living. For the dead, there is nothing new. Anyone who has spilled their last drop of hot blood in war should already know the absolute horror of a senseless death by another man's aggression. I know I wouldn't take the 'cold war' propaganda so seriously if I was laying weak in a pool of my own blood. But for now the propaganda is scary enough.

I'm living here in Toronto watching the Superpowers wrestle with the language and images of this absolute horror. I believe there is fire behind it all. Death is coming for somebody. My television brings me the message that death is coming through the air for somebody. All this makes me black with doubt and blue with plain old insensitivity. I feel as though I can't function very well locally. It's true, I've begun to read right over the domestic stories. It's typical insensitivity. I did notice this one story. I read it in The Globe and Mail. Wilfred List, a Globe and Mail reporter, wrote that the Canadian Textile and Chemical Union has won a 2 1/2 year fight for the removal of closed-circuit television cameras from the production areas of Purtex Knitting Co. Ltd.

the production area. As I have already mentioned, this is a family business, and most of the men employed by Satok are blood relatives who take better wages, some for supervisory responsibilities. The privileges these men enjoyed before this arbitration included exemption from video surveillance as well

as limited access to both monitoring stations for the experience of occupational voyeurism. (camera no. 2, office camera monitoring station.) A handful of men watching hundreds of women at work. A typical hierarchy in the sexist garment industry. At the date of installation, August of 1976, one of the original 9 cameras (camera no. 3) allowed Satok and his men to observe which of his female employees entered the washroom and of course, to determine how long they remained inside.

Equal Rights for Immigrant Women? On August 30th, 1976, the union filed a policy grievance claiming that the company was discriminating against its employees by violating the employees' rights under the Human Rights Code of Ontario. The union stated its belief that this electronic surveillance showed blatant disrespect for the workers at Puretex. Management was stretching their supervisory rights as were defined by the Human Rights Code of Ontario. The grievance was rejected by the company. The union did not pursue.

The Ontario Human Rights Commission Take Two Years to Say No. In November of 1976, the union filed a complaint of discrimination under the Ontario Human Rights Code with the Ontario Human Rights Commission. The union claimed that only women were being subjected to the supervisory surveillance, and that the women under surveillance were not native-born Canadians. To be more specific, these women were mostly Italian immigrants. These immigrants were being taken advantage of because they were accustomed to being watched for proper behaviour by all native-born citizens. Native-born Canadians would not put up with such abuse — why should landed immigrants?

The Human Rights Commission took two years to decide there was no discrimination. The Commission made it clear in verbal discussion during the formal hearings that the working conditions of employees was not their concern, unless there was clear-cut discrimination, as is defined

SURVEILLANCE AND INSECURITY

in Section 4(1)(g) of the code: "No person shall discriminate against any employee with regard to any term of condition of employment because of race, creed, colour, age, sex, marital status, nationality, ancestry, or place of origin of such person or employee."

After sitting on the case for two years, the Commission ruled there was no discrimination at Puretex. The Commission refused to provide the union with a written decision. It was okay for the Puretex men to monitor immigrant women. The Human Rights Commission of Ontario: Chairman Dorothea Crittenden; Vice-Chairman W. Gunther Plaut; Commissioners Rosalie Abella, Bromley Armstrong, P. Chicchi, Elsie Chilton, Brian Giroux, Borden C. Purcell, Bhausahab Ubale; Executive Director, George A. Brown.

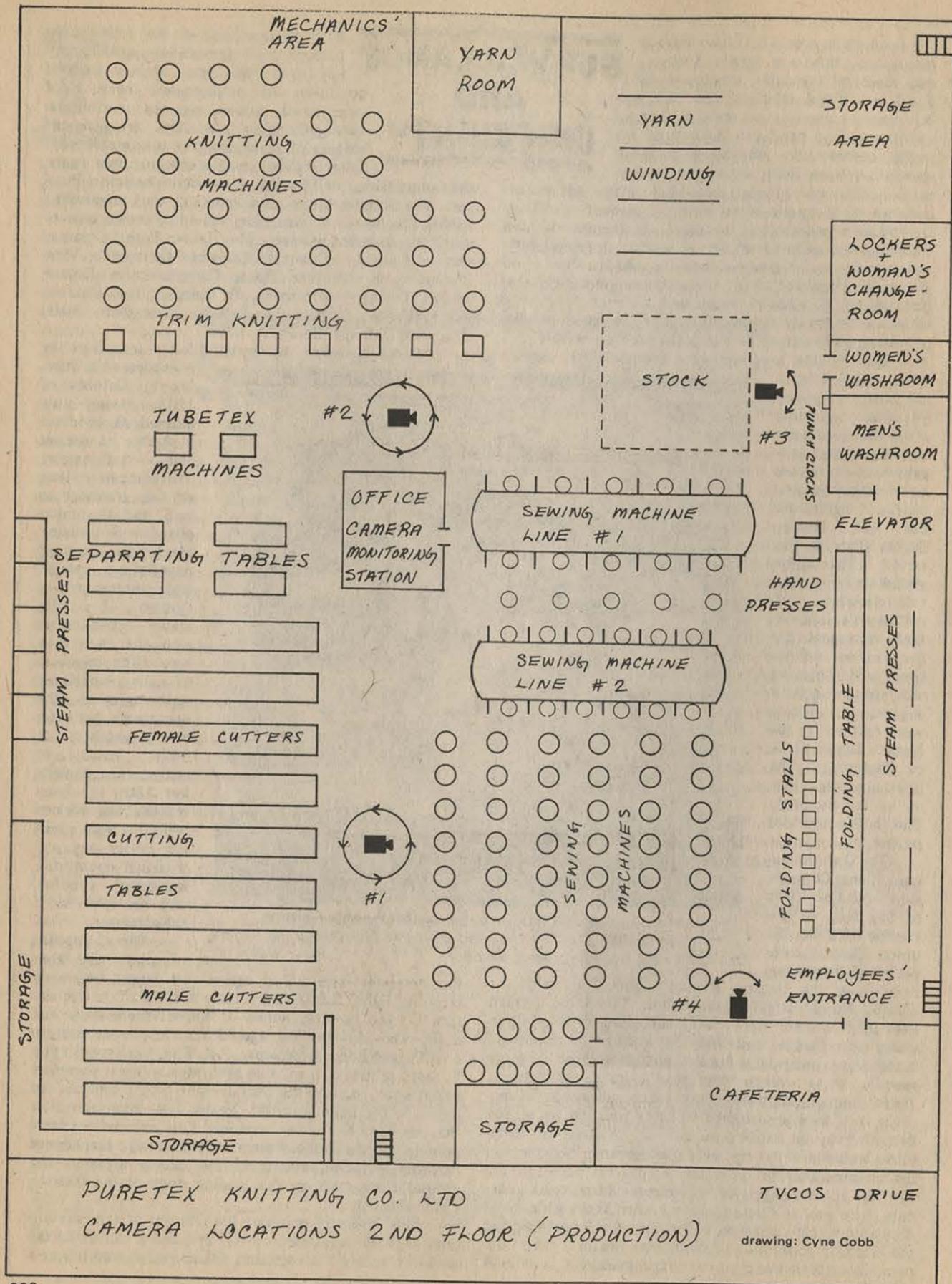
After this defeat, the union filed a second policy grievance with Puretex in October of 1978, having now defined their abuse in terms of sexism and nationalism. The company rejected this grievance as well, and the union abandoned its claim. Meanwhile, contract negotiations, which had commenced in August of 1978, were deadlocked over the camera issue. The members of the bargaining unit rejected the company's last offer on November 12, 1978, voting to strike. On November 13th, the Puretex Knitting workers went on legal strike for better pay and working conditions, improved benefits, and the removal of the cameras.

Three months of solid strike later, the company and union agreed on wages, improved seniority rights and the immediate removal of one camera (no. 3), the camera trained on the women's washroom door. The company also agreed to an interest arbitration on the remaining 8 cameras. S.R. Ellis was agreed upon by both parties as a suitable arbitrator and was therefore called upon to make the final decision on the cameras and did so in the union's favour. Nearly three long years after the installation of these cameras, Ellis ordered a partial removal of the video system. To this day, surveillance cameras remain operating in the storage areas on the ground floor, and on the loading dock of the factory, inside and out.

Ellis' decision to order the removal of 4 of the original 9 cameras (cameras no. 1, 2, 4 and a camera in the shipping area on the ground floor, not pictured) was a



The women on the picket line, on strike against Puretex Knitting. After three months of strike, the company agreed to remove the camera trained on the womens' washroom door. photo: Wendy Iler



victory for the union and the employees it represents. The decision eliminates the constant presence of electronic supervision in production areas. Whether these cameras actually afforded management sufficient visual information for assessment of work performance was always questionable. It was the presence, the constant 360° slow pan overhead, of the surveillance instruments and the distasteful, disrespectful attitude so clearly expressed by management through such a video installation that irritated the workers at Puretex.

It is not against the law for management of any company in North America to study its employees during their workday with closed-circuit video, whether or not the workers' performance is recorded. As of this date, surprisingly few cases of electronic supervisory harassment have made it to the grievance arbitration procedure. The Puretex case is a special one, involving an interest arbitration, and thus, not tied to the usual grievance/collective agreement criteria. Ellis was asked to make his decision in all fairness and good conscience, in light of the evidence at hand, and in consideration of all available jurisprudence, philosophy of law and its accretion in this area of concern.

S.R. Ellis is a professor of law at the Osgoode Hall Law School of York University. He was not an authority on video surveillance prior to this arbitration. He was asked to make what was essentially a philosophical decision based on fundamental principles of justice. Fortunately for the women at Puretex, Ellis decided in this case that direct video surveillance of workers on the job was unfair. Many more favourable decisions will have to be found and much more pressure will have to be exerted before any legislation on this issue is adopted. In the Ontario legislature, bills tabled by both the Liberals and the NDP against the unreasonable use of surveillance equipment have been defeated by the Conservative government.

So Little Relevant Jurisprudence The EICO Case 1965. Ellis found that in 1965, a U.S. arbitrator, Hubert T. Delany, considered an alleged breach of the collective agreement concerning the beneficial treatment of the employees of Electronic Instrument Company Ltd. Electronic Instrument Company Ltd. vs. I.U.E. has become known as the EICO case. The company had installed two closed-circuit television cameras on the production floors with the monitors in the plant manager's office. The arrangement was such that

SURVEILLANCE AND INSECURITY

the employees were under constant video surveillance throughout their workday. The union grieved on the basis of a violation of the employees' right to privacy and of the right to be free from employer spying, in addition to the breach of beneficial working conditions as outlined in the collective agreement. Delany

decided in favour of the employees, basically stating that the cameras introduced an appreciable and intolerable burden on the employees as compared to previous practices. In his decision, Delany actually relates the situation to the era depicted by Charlie Chaplin in his film *Modern Times* and states that he feels this type of electronic management is an affront to the dignity of man.

Ford Motor Company vs. U.A.W. 1966. In 1966, shortly after the EICO decision, arbitrator Richard Mittenthal considered another video surveillance case in the States. Ford Motor Company vs. U.A.W. The company had noticed a loss of material and equipment from a receiving department which it believed attributable to

theft. Video was installed and the union claimed a breach of an implied term in the collective agreement, that there would be no change in beneficial working conditions or interference with the employee's right to privacy. Mittenthal decided against the union, stating that an employee has no right of privacy during working hours as far as the supervision of his or her work activities are concerned.

Dominion Dairies Ltd. vs. Milk and Bread Drivers, 1969. The first Canadian case Ellis cites is Dominion Dairies Ltd. vs. Milk and Bread Drivers, Local 647. J.F.W. Weatherill, chairing an arbitration board, heard a different story. The union was upset because tachographs had been installed in the trucks and the employees felt as though their rights were being infringed upon. A tachograph is a device that automatically records the time and rate of engine speeds, as well as idle time. These devices gave management an electronic minute by minute record of the daily use of the truck. The arbitration board found for the employer in this case, deciding that the tachograph was not monitor-

ing the behaviour of the employee, but that it was simply an accurate record of a moving piece of equipment. Of course, if the driver wanted to stop and have a coffee, or if he or she had a headache and felt like pulling off the road to wait it out, this behaviour could be questioned by management, and assumptions could be made in regard to the worker's performance on the basis of an engine's



Puretex surveillance camera views the loading dock. Company president, Dale Satok, had a monitoring station installed in his office. photo: Wendy Iler

revolutions per minute.

Caproco Inc. vs. Upholsterers' International Union of N.A. 1971. In another U.S. case, an arbitrator had occasion to consider an employer's right to use video tape equipment to study the work activities of incentive workers performing at substandard levels. The evidence was that a number of the employees had improved their earnings as a result of these video studies. The union claimed infringement of the employees' civil rights. In this case, Caproco Inc. vs. Upholsterers' International Union of North America, Local 25, the arbitrator found no breach in any term of the agreement and indicated no concern with the use of video equipment for these purposes. Incidentally, the Toronto firm, National Drapery currently uses video tape in a similar way. To this date, there has been no grievance filed by the union (Amalgamated Clothing and Textile Workers Union). In fact, National Security's salesman took Puretex president Gary Satok to the premises of National Drapery to give him an idea of how well video surveillance established the air of security in this model industrial application of state of the art surveillance technology. According to Satok, the National Drapery installation sold him on video security for Puretex.

Ford Motor Company vs. U.A.W. 1971. In 1971, J.F.W. Weatherill who presided in the Dominion Dairies tachograph dispute, again found for the company in another related grievance arbitration. The U.A.W. had filed a grievance objecting to Ford Motor

Company's use of closed-circuit video as part of a remote control system operating certain gates of the company's plant in Oakville, Ontario. While direct surveillance of employees on the job was never a question, the employees did find the system *very distasteful*. Weatherill found no breach of the collective agreement and dismissed the grievance. In his decision, he took the opportunity to once again agree in principle with the landmark EICO decision, stressing his belief that constant scrutiny of employees' performance and conduct at work by closed-circuit video would be improper. In other words, company security is one thing, unnecessary harassment of employees by managerial voyeurism quite another.

Liberty Smelting Works Ltd. vs. U.A.W. 1972. The final case I would like to briefly mention is a very important arbitration cited in Ellis' decision on the Puretex case. Much of the information in this article is based on Ellis' written decision and many of its contents are directly taken from the text of his decision. The Liberty Smelting case carried particular weight in the Puretex case because of its fundamental similarity to an interest arbitration. It was the only case extant Ellis could find *not* depending on an interpretation of management rights under a collective agreement. The union had claimed a breach of the collective agreement but arbitrator, Guy Delude, had concluded

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that there was no basis for a grievance but a misunderstanding of the Quebec Labour Code by the union.

In 1972, Liberty Smelting was in the business of recovering usable materials from scrap manufactured products. Liberty had contracts with Northern Electric and Bell Canada, from whom they were receiving old telephones for scrapping. Both Northern and Bell considered it imperative that these old telephones not be re-used as telephones and each of their contracts contained cancellation rights that could be exercised should the old phones be reintroduced into the market.

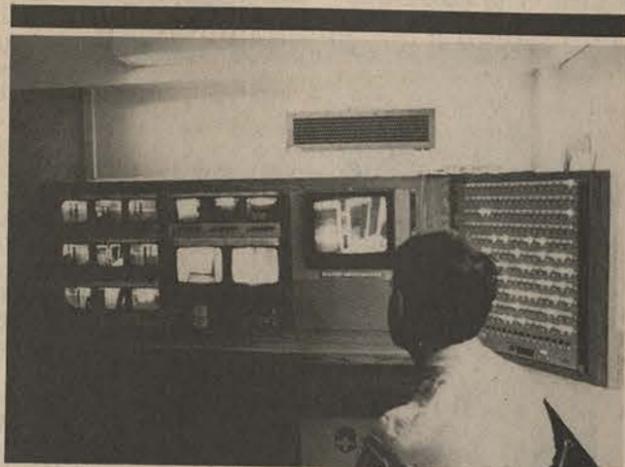
A number of the telephones were discovered on the market and Liberty had been formally warned by its customers of their displeasure. The management of Liberty Smelting proposed to install closed-circuit video in their factory to deter employee theft of the used telephones. The U.A.W. filed a grievance. Quebec arbitrator Guy Delude found the company had clearly established

that it faced an alarming situation over the theft of these used phones, and concluded that video security was justified in order to protect its contracts with the only two customers it had. But he set definite restrictions on the extent of electronic surveillance the company could implement. Indicating a strong general agreement with the EICO decision, he stated that the company should not, under any pretext, set its cameras upon any particular employee in a constant manner. He made it very clear that the use of the cameras should be

strictly limited to the prevention of theft.

Ellis' Conclusion in the Puretex Case. It was a split-decision. All cameras trained on working employees were ordered removed no later than June 29th, 1979. But Ellis decided that the three cameras covering the ground floor storage areas and interior loading dock, as well as the single camera monitoring the parking lot and exterior loading dock, were perfectly acceptable. Therefore, his decision can be seen as an even split: four cameras may remain, four cameras must go. Remember, the settlement of the three month Puretex strike included agreement on the immediate removal of a ninth camera, the camera picturing the washroom door.

Ellis concludes his 31 page decision with a short muse on the Orwellian aspects of this electronic surveillance issue. As *Modern Times* was referred to in the EICO decision, Charlie Chaplin's classic film is once again used to illustrate a world of anti-human societal tendencies — a world gone wrong through the indiscriminate use of technology. The principle of right to privacy and the elusive concept of human dignity are tossed about in a couple of paragraphs. Ellis points out that the public controversy generally surrounding the implementation of electronic



Monitoring room in Toronto apartment/shopping complex. Can domestic surveillance be a passive act? photo: J. Watt

surveillance technology demonstrates an almost instinctive understanding of its fundamentally dehumanizing potentials. He sees electronic surveillance as the ultimate socializing device.

Who Wins With the Puretex Decision? Ellis' decision can be seen as a victory for all workers, especially women and immigrants. This important decision also becomes part of the body of jurisprudence surrounding the mounting video surveillance controversy, and as such can be referred to in future arbitration. It will also form part of a historical base in attempts to secure legislation for the benefit of the public in this crucial area of concern.

In reviewing the Puretex case, it is difficult to believe it actually took three years to get the cameras removed. The long overdue decision was obviously a sweet one for the employees of Puretex Knitting. This case emphasized that constant video surveillance by a company of its employees does serve to maintain a powerful managerial presence — an image of control surpassed in potency only by the expensive and excessive implementation of the live supervisor in the role of security guard. In terms of men and their machines (toys and gadgets), video surveillance is an excellent example of the all too common masculine extension of power through remote sensing technology. Just as certain as corporate growth has mushroomed on the heels of the rapid development of the digital computer with its awesome organization capacities, video and other forms of surveillance technology have become integral components in man's control of other men, and women.

Electronic Surveillance in 1979. 1984 Is Still Such a Long Way Off. As this corporate era progresses, the use of electronic surveillance technology and its threat to

SURVEILLANCE AND INSECURITY

basic rights of privacy, will surely provide the focus for the next major controversies between management, government and the people. Whether surveillance technology is used to a limited degree by a company or directly and omnipotently by government, it is almost always implemented under the altruistic

banner of common concern for the security and well being of the public. Fundamental questions of intent and necessity must be posed whenever surveillance technology directly determines the qualitative nature of relationships between people. In each specific application, is there a legitimate need for the presence and function of an electronic security system? Where do our rights begin? Who can watch whom? Who's watching me while I'm watching you?

While there are plenty of hot issues to keep an eye on, genocide through 'limited' wars for instance, the cool, low-key, creeping menace of unchecked domestic surveillance is quietly developing much closer to home. The concept of domestic security surveillance has been spawned by the international 'cold war' sensibility, where diligent observation is continually (and falsely) presented as a passive act. The actual application of information obtained through surveillance, redirected by publication or transmission, can be seen in a totally aggressive light in terms of mass psychological effect. What do the Russians know about American missile installations? What do the Americans say they know about Soviet nuclear submarine activity in the Atlantic? When will the 'cold war' heat up again? Is it too late for us to say, "what we can't know won't hurt us"?

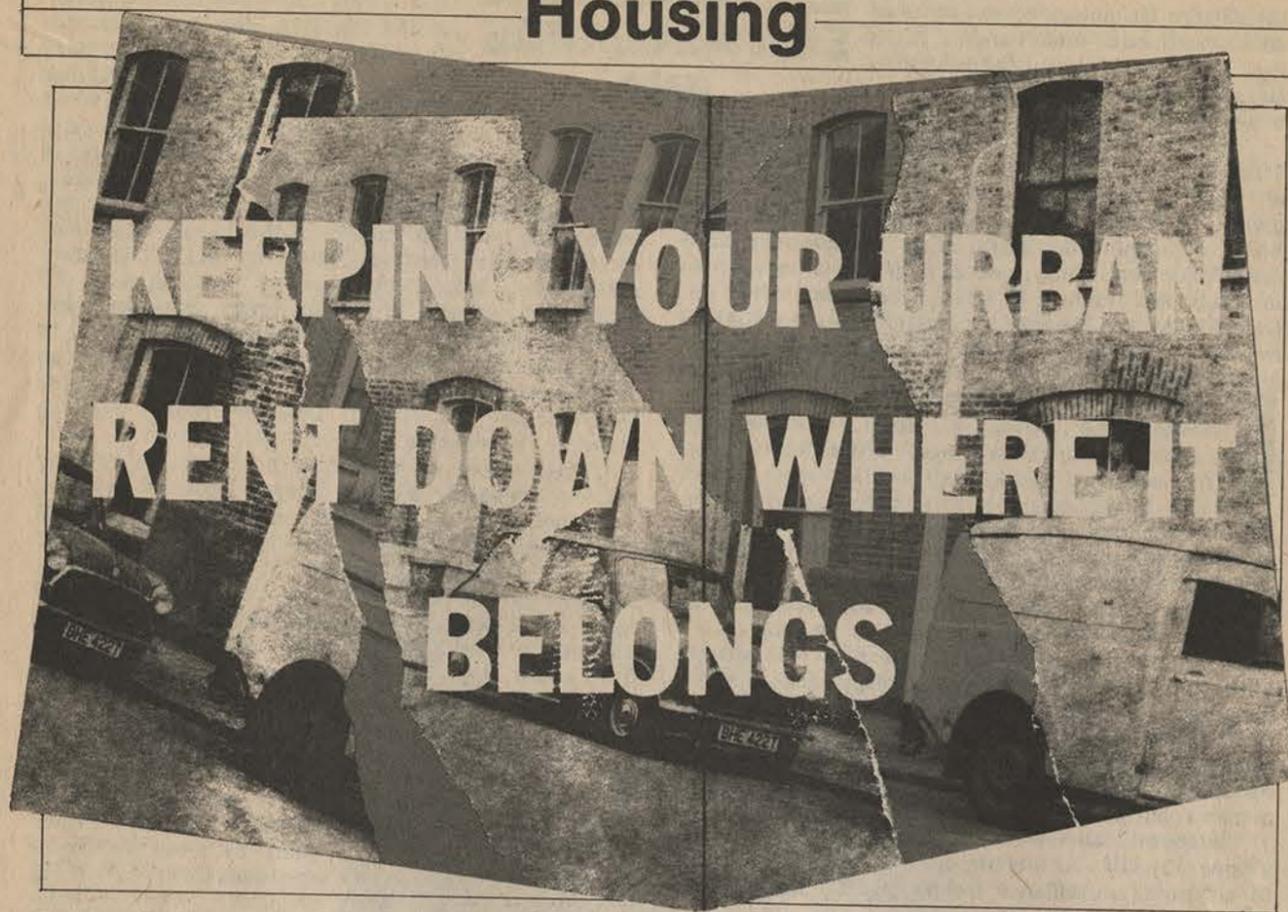
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Housing



Acme Housing Association began in 1972, with a group of seven artists attempting to find very low-priced housing/studio space in London. It has been run from the beginning by David Panton and Jon Harvey. David Panton is the Manager of Acme Housing Association, Jon Harvey is the Manager of the Acme Gallery, an artist-run space. AHA followed on from the success of London's SPACE (Space Provision (Artistic, Cultural, and Educational) Ltd.) which was established in 1968. The Acme Housing Association also researched the International Visual Artists Exchange Programme which now operates between five countries and soon to be doubled. Centerfold talked to Jonathan Harvey and Richard Layzell in early July.

Literature on Acme Housing Association, the Exchange Programme and a pamphlet titled 'Help Yourself to Studio Space' are all available (send money for postage) from ACME, 43 Shelton Street, London WC2, U.K.

Setting Up an Association

J: I was lucky in that I met one of The Kipper Kids who'd managed to get hold of old commercial property — an old chemist's shop by negotiating directly with the GLC (Greater London Council). Approaching them in a plausible, competent, responsible way. They decided he was O.K. and let him have three properties on short-term leases with very cheap rents (\$20 — \$30 a month). With that we began to consider that it might be possible to get houses as well. He had been informed by a valuer of the GLC that you could negotiate as an individual for commercial property. If you wanted houses you would have to form a corporate body as protection for them that you would return the property when requested. An individual could hold up a re-development scheme. The GLC is happy if there is an organisation that will take corporate responsibility and hand the property back on time. Before you could discuss housing with them you in fact had to form a housing association. So for me that meant getting

together with six other people to form an association. It was initially seen as a means to an end — to get those seven people housing. It was fortuitous that those people happened to be artists. It was totally self-help, we did not begin by setting up an association to help artists. That came later. It meant us looking at empty houses, finding out that they were not going to be demolished immediately and requesting use of them.

C: Were they properties the GLC owned?

J: Yes, they were compulsory purchases that either they rented to their tenants or it was property that they purchased specifically for re-development, roads, schools, etc. Eight years ago in the East End of London there was considerable re-development. What would happen is that they might get all of their tenants out of a terrace of houses and then there often could be a change of plans. For the GLC it was an embarrassment with not enough housing in London yet sometimes rows of vacant houses.

C: What was the difference between

Acme and other organisations, did you ever legalise already existing squatters?

J: A few. Very few. Once we started working with the GLC we were zoned to a particular geographic area. There was a critical phase. Having started as self-help when more property was offered to us we then thought of contemporaries of ours who could make use of it. We then found ourselves offering a service to artists.

C: At that time how much was it costing the association to fulfill the necessary requirements of the GLC?

J: In the beginning with twelve or fifteen houses we dealt with accounting ourselves. It's not Acme providing finished studios or houses, it's Acme providing an opportunity for artists — we were just acting as a vehicle. It required a lot of work for each person as the houses were almost always in bad condition.

C: Were they inspected after the improvements?

J: Not really. It was done on a basis of trust between the association and the GLC.

C: So was there housing you had that had been condemned as being unfit for habitation?

J: No. Maybe one or two.

R: Those things are very much open to interpretation by district surveyors and local inspectors. They are usually flexible.

J: You see I don't think the GLC are sympathetic because it is an organisation of artists. They merely see it as a very expedient use of property that can't be used otherwise. Most housing associations tend to be very specialised in that they deal with people with particular social problems. We happen to be a group with a particular problem, namely needing cheap space. We are able to take on poorer properties because artists are able to take on the necessary work. Other housing associations often have to rehabilitate their properties but also furnish them and consequently the cost is much higher. That's where we are at an advantage. Run-down houses are too expensive to recondition for most associations whereas we can accept them knowing that artists can and will do the work.

C: In '73 Acme Houses were assisted by studio renovations grants from the Arts Council. Have they stopped?

J: No. The studio conversion grants were given to individual artists anyway at that time. Now if somebody has got an Acme house they've been

through one selection process and we apply for studio conversion on their behalf. And the tenant normally gets the grant.

Short-Lived & Indefinite-Life Housing

C: Has the GLC ever sold the property to the tenant after deciding that they have no re-developmental use for the house?



Acme studio block in Hammersmith.

R: This is beginning to happen just now. Just before the end of last year we were notified that a number of our houses which had been considered short-life, were now considered of indefinite life because of scrapped schemes. This is often due to a slow-down in the projected population growth. Houses can then be offered to the tenants. No sale has gone through completely yet; it's a very slow process. They are first offered to the tenant and then in turn to the housing association. Failing that, they would go onto the open market. You have to have a verifiable income to get a mortgage which is difficult for artists. Acme Housing Association does not have the available capital, but a tenant would be foolish to miss the opportunity. (Ed. note: Purchase price of such a two-storey house was rumoured to be between \$22,000 — \$27,000. Current London purchase price of one storey flat approx. \$60 — 75,000.)

J: The Acme Housing Association had always been seen as a temporary solution. Someone can be living in a house for three or four years and at the end of that they can move on.

C: Is there an average time period that the tenant can rely upon?

J: It varies. Some people have been unlucky and its only lasted 18 months.

R: Other people have been given nine months and it's lasted five years.

C: So what's the largest number of houses Acme has had at any one time?

J: About three hundred.

C: Does the Association make any income from the service?

J: We are allowed to make a small levy towards paying for administration. For example, if the rent on a property to the GLC is 20 pounds (\$50) per month, we are allowed to charge 22 pounds (\$55). That allows us to be two-thirds self-sufficient.

R: On the question of purchase what a lot of people have been able to do is to leave their house before its life has expired. By being in a cheap house for a number of years they've been able to stabilize themselves. They can now buy a house on the open market.

J: I'd agree that it has happened but it's rare. Re-development schemes have slowed down.

C: Two hundred and fifty houses is probably a small amount in any one area, I am sure you're not over-demanding of the GLC?

R: According to David (Panton) we have the largest share of short-life housing.

J: Yes, but most housing associations have diversified, acquiring permanent properties and new developments. Also squatting associations are numerous. The demand on Acme is incredible, about twenty applications a week for at the very most one house per week, we have an open list of about 2,000 people so there has to be a selection process.

Who Gets the Housing?

C: How do you select possible tenants?

J: The criteria aren't to do with the quality of their work.

C: You mean their art work?

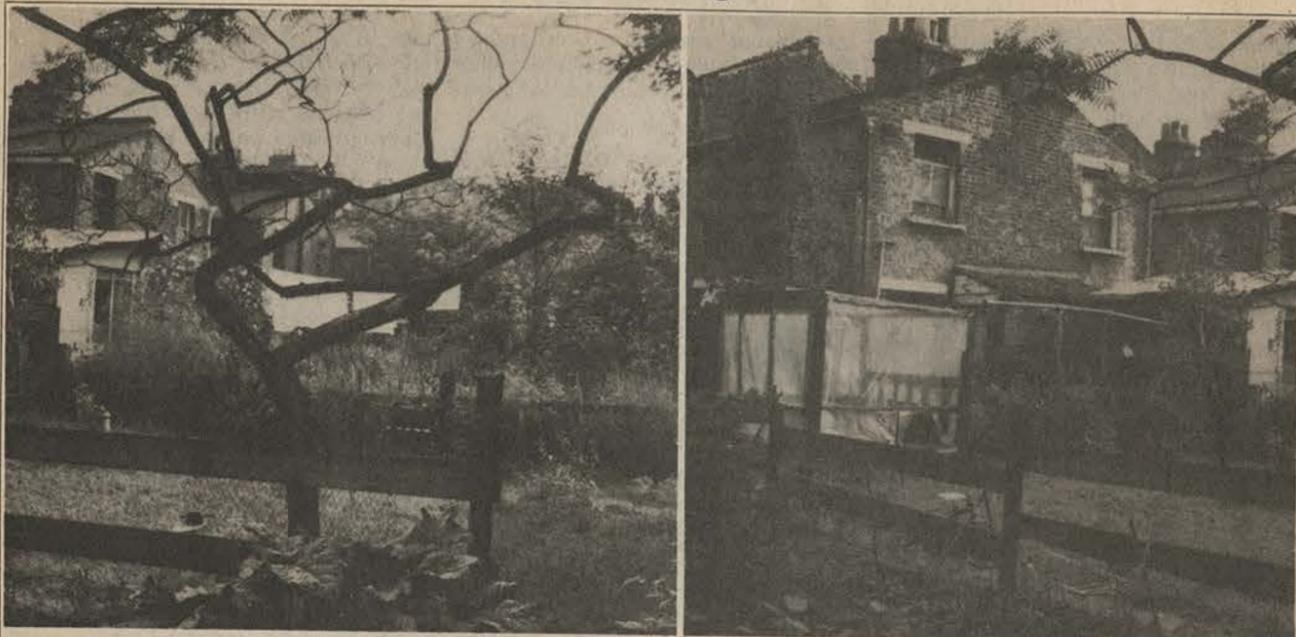
R: Yes. It's not a value judgment on people's work.

J: The selection is more based on attitudes, how committed they are. We don't for instance give houses immediately to people who have just left art school. Because in a sense they haven't had a chance to test their commitment to what they are doing themselves. But if someone approaches us who has been two or three years out of art school and maybe who has been through very difficult circumstances, as regarding studio space . . .

C: With twenty requests per week, two thousand demands, it must be quite a lengthy psychological questionnaire that determines the successful?

Housing

Housing



Back gardens of an Acme block in south-east London. Other housing associations must renovate run-down properties before renting, but because artists are willing to do the work, Acme can acquire poorer properties and keep rent low.

R: There's no questionnaire.

J: It's very informal. We sit down like this and discuss it.

C: But if you have a waiting list of two thousand — judging comparable commitment must still be difficult.

R: No. John said if we had a waiting list there would be two thousand.

C: So how many people would you be looking at for one house?

J: It doesn't quite work that way. We have to have a list of a length where it would be possible to house the last person on the list within six months of applying. If we keep a longer list than say thirty-five, the circumstances change to such an extent that by the time we offer them a house they will probably be somewhere else anyway.

C: So the list is kept to thirty-five?

R: Yes. When it starts to shorten you get in touch with the next people to be contacted, people who have written to us, and we ask them to come along to an interview. There might be 15 people we see on that day and we select five to go on that list.

J: It's important to remember Acme's growth — its philosophy as well as its mechanics. From our own needs we have developed the same understanding, trust and contact. The organisation was not begun by looking at a group of people and deciding that they needed a service. Through the process of growth we

hope to have avoided the usual paternalism.

C: The mechanics are useful and hopefully instructive to other artists. I assume that some of Acme's tenants teach or teach part-time, so while not affluent they are also not destitute. Is there any discussion of earnings during your interviews?

J: We want to know what they've been doing for the past two or three years.

C: I am suggesting for instance that it could be an easy way of saving money for four or five years, your comments about artists being able to buy houses on the open market...

J: It could, but only a small proportion. In terms of your implied ceiling I think we think of housing in terms of the degree of benefit that will accrue to the tenant.

C: So David Hockney doesn't stand a chance?

J: No. He doesn't need it. We can see that he doesn't need it. On the other hand you could get an artist who is a senior lecturer at an art college, who is "Making a lot of money" but at the same time they could be paying large sums of alimony to support three kids from one marriage and two kids from another. It varies.

R: We do try and make sense of the problem. Would it be of greater benefit to A than to B? Maybe not benefit but making their lives simpler.

J: It's really based on being able to let people spend more time on their work.

C: Your last comment is important as the means of solution. Instead of attempting to find a middle income to pay for expensive accommodation, attacking the problem of working by living on as little income as possible and finding ways to get cheap accommodation. Not being controlled by what the open market determines as being the cheapest accommodation. Acme's solution to housing as well as studio space is unique. It's even more interesting from a Canadian perspective that Acme chose to work on the housing solution first before tackling the artist space/gallery needs. The Western Front is the only operation that comes even close to your model.

I hear from talking to artists here that the Acme Gallery itself has been influenced by the constant house reconstruction nature of your Association and that art projects proposing to dismember the gallery itself are warmly received?

(Laughter)

J: It's not in fact. We have to a large extent given the artist the responsibility of defining what the gallery should be. So there are few constraints placed on the artist. You then attract people who have ideas that extend beyond the traditional view of a white space. ■

MILLHAVEN: PRISONERS WRITE FOR ACTIVE REFORM

Authorities respond with transfers, censorship and red tape.

On July 16th, 1979, there was a protest at Millhaven Penitentiary, a Federal Maximum Security prison in Kingston, Ontario. The prison population staged a sitdown refusal at night lockdown. With the sitdown in progress there were negotiations with the Administration of the prison until 5 a.m. that morning. Finally the prison officials agreed to discuss the 22 demands of the prisoners, demands for a more humane life on the inside, including a call for an end to the brutalising conditions in the Special Handling Unit, that special prison within a prison where so-called "incorrigibles" are sent. The inhuman conditions that exist in these Special Handling Units, Environment Control Areas, the 'Hole', have been successfully challenged in a Federal Court of Canada (The McCann case, New Westminster 1975). The nature of confinement in these places was called 'cruel and unusual punishment' by that Court and recommendations were made for change. Thus far, very few of these changes have been realised, and prisoners continue to hold strikes, riot and take hostages in

an effort to expose the treatment they are subjected to. But all too often these actions of protest turn back on themselves; the protest against repression is reported only when there is violence involved. And this violence which is a symptom, makes the public nervous, thus giving the prison administration the go-ahead for further crackdowns and restrictions. Meanwhile, the frustration which led to this action grows, unabated.

For prisoners now, especially those in maximum security units, in solitary confinement, those first segregated and then brutalized within their isolation, the frustration of their particularly inhuman confinement must be challenged. How, is the question. Violence, which can too easily become self directed, (suicide and self mutilation are many times higher in SHU and the Hole than in the 'normal' prison population) is of limited use. But learning not to play to the media with created 'incidents', hostage taking, and violence is a hard lesson. Television, in particular, is not the friend of the prisoner. Their violent acts, their protest, and their deaths are simply a

'news flash' while the real issue of prison reform and inhuman conditions are too often ignored in favour of the primetime pablum which, in the words of one inmate "... is our best babysitter. It castrates our lives." No, the answer may lie in a form of public education of a less sensational type.

The Odyssey Group, composed of prisoners serving long-term sentences in Millhaven Penitentiary, is currently involved in just such an education program. Talking in terms the Government can understand, The Odyssey Group acts within due processes of law. Briefs, hearings and management efficiency studies are prepared and circulated. For the system, this must be seen as valuable. Due process hearings defused the 1976 riots in Laval, B.C. Pen and Millhaven. But for the prison population, this trust in the system was violated. The result of these hearings was the MacGuigan Report to Parliament on the Prison System in 1977 which made 65 recommendations for change and reform. So far, the Solicitors General have turned their philosophic backs on these recommendations, in a move toward a larger and still more repressive Justice Industry. A move which

For the 1 in every 25 people who will be insiders in these warehouses of 'justice' someday, and for the 1 in every 1,000 in there now, injustice is relevant.

the present government will presumably conserve; like jam, the mess is on too thick to reform. The only MacGuigan Report recommendations that have been implemented are corrections to supposed lapses in the day-to-day housekeeping regulations in that Penal Bible, the Commissioners' Directives. In view of this betrayal, the continuing activity of the Odyssey Group and others like them is remark-

PARTIAL DEMANDS THAT OCCASIONED THE JULY 16th SITDOWN AT MILLHAVEN PENITENTIARY

- immediate alleviation of the brutal conditions in the Special Handling Unit.
- transfer of inmate previously declared insane to Penetang (an institution for the criminally insane). The man is currently being held in SHU at Millhaven and receiving no psychiatric treatment. (see brief re SHU).
- treatment and mobility training and companionship for another SHU inmate who has recently torn out his own eyes.
- halt plans to skinfrisk visitors, a practice which alienates family, relegating them to the same animal posture as their loved ones.
- instate conjugal visits.
- an end to the unnecessary pointing of weapons in the living unit that is currently in practice by guards.
- an end to the unconstitutional censorship of *Odyssey Magazine*.
- a re-instatement of evening cloister privileges, which were taken away to punish this particular demonstration.

Prisons

able. But they are continuing, with determination, to be an articulate voice from the inside.

August 10th, National Prison Justice Day, is in memory of the men and women who have died, and are still dying, in these cells. In the push for 'law & order' the particular injustices of that law and order seem of less concern. But for the 1 in every 25 people who will be insiders in these warehouses of 'justice' someday, and for the 1 in every 1,000 in there now, *injustice is relevant*. Currently there are 26,000 people in the Canadian prison system. It is the most expensive prison system in the world. It costs \$37,000 a year to keep a prisoner in a federal maximum security prison. With a 10 year sentence, a judge is running a \$.37 million tab. And it's more than money that's being wasted.

Printed below are excerpts from briefs presented to the Solicitor General of Canada and articles printed in *Odyssey*, *The Prisoners' Voice*, April-May issue, 1979. *Odyssey* is published by The Odyssey Group of Millhaven at their own expense. Subscriptions: \$4 for 1 year (six issues). Available from Odyssey Group, P.O. Box 280, Bath, Ontario K0H 1G0. These excerpts speak for themselves. If the Odyssey Group's work is measured in terms of response from officials, they could indeed be said to be effective. The Chairman of the group, Howard Brown and the editor of *Odyssey Magazine*, George Watson have both been shipped out.

The Criminal Justice Committee of the Civil Liberties Association has called for an amendment to the Penitentiary Act requiring that "... decisions relating to punishment in any form, including transfers and dissociations, be subjected to the Canadian Bill of Rights and the rules of natural justice." Until this is enacted, prison administrators will continue to use transfers for their own political ends to fragment prisoner organizations and silence protest.

The government, through the Canadian Correctional Services, and the Public Service Alliance of Canada (the prison guards' union) must not continue to exercise the same autonomous power within the prison system. There is a need for community infusion into the Criminal Justice System in Canada. The channels of communication and cooperation must be open-

ed up to shrink this 'justice' industry into a more human form.

Excerpts from prisoners' Brief on SPECIAL HANDLING UNIT (SHU)

photo: Pierre Gaudard

The SHU was officially formed on 29 November 1977 as described in Commissioner's Directive No. 174 issued on that date. However, it has been in use unofficially for at least 4 1/2 years.

Criteria For Placement in SHU. Officially a prisoner must have committed at least one of the following to be placed in this unit: (1) abduction, hostage taking, or forcible confinement; (2) serious incidents of violence; (3) escape or prison breach



Segregation cell at St. Vincent de Paul.

involving the use of force; (4) conviction for first degree murder. However these offences must be committed upon a Candian Corrections Service employee or a police officer. If a prisoner severely assaults another prisoner he will appear in Institutional Court and most likely receive a sentence in the "hole". If however a guard is assaulted, the prisoner will most likely go to SHU. It is the same with first degree murder. A person serving a 25 year minimum sentence for the death of a civilian is placed in the main population. But if it is a guard or a policeman, he will go to SHU. Is this justice or is this vengeance? A prisoner is transferred to this unit by people who must be biased to say the least.

Recommendation No. 1. That an impartial review board be created to examine each and every case of any person being considered for placement in SHU. They would have to be totally devoid of any previous relationship with the Canadian Corrections Services. These people must be permitted to interview the prisoner in question, and permit the prisoner to speak on his own behalf. If the board decides that the prisoner is to be placed in SHU they should advise the prisoner why he is being placed there and what he would have to accomplish in order to gain release to the main population. As it stands now there is no reason given other than that you have committed an offence.

Segregation Review Board. Once every month there is an institutional Segregation Review Board. This consists of the Director, Assistant-Director of Security and a few other administrative representatives. A prisoner may appear in front of this board by submitting a request. They will discuss all the men's cases and if they wish, will listen to anything he has to say. A few days later each prisoner will receive a piece of paper saying the board has decided to keep him in SHU. Most people would think that this is great. That it means a prisoner has a chance of getting out of the unit every month. But this is not so. The board has no authority to release a prisoner to any institution. The people who have that authority are in Ottawa and meet every six months. Also the prisoners are not allowed to appear in front of the National Board in Ottawa.

Recommendation No. 2. This would be the same recommendation as the first.

Living Conditions. The living conditions in SHU can only be described as deplorable. Cells measure 10 x 6 x 10 feet and are composed of three steel walls and one concrete wall. Night lights are left on 24 hours a day. These are used for when guards make their rounds which is about every fifty minutes and yet they are left on continuously. It is very aggravating trying to sleep with it on. The windows are also a problem. There is very little access to natural light and fresh air. There are steel plates over the windows which have five openings approximately four inches wide. When the plates were installed, the caulking was removed from the cracks along the sides. This results in cold air blowing in during the

Prisons



Drawing by Terry Southwind, a long-term inmate in SHU.

prisoners in SHU be permitted more time in the common rooms. These rooms are not used during the day and there can be no reasonable excuse for this not being allowed. Secondly,

there can be no logical explanation for prisoners being searched on release to yard. On return it is understandable. But what could possibly be brought to the yard from cells that are searched at least twice per week which would be detrimental to the security of the institution? This just seems to be another way to aggravate the prisoners of this unit. Thirdly, that there be no count at 2010 hours as there is no movement in "E" Unit after 1600 hours.

Recreation Facilities. Recreation facilities are practically non-existent in SHU. The yard is approximately 150 feet by 90 feet and is solid asphalt surrounded by hurricane fencing with three rolls of razor wire and seven strands of barbed wire on top. There are no benches. There is no grass to lay on if you wish to get some sun. Prisoners are not permitted to bring out blankets for this purpose. It was requested that prisoners

"CANADA VIOLATES NEARLY EVERY SECTION OF THE UNITED NATIONS ACT ON TREATMENT OF PRISONERS."

Brief Re: Transfers, submitted by the Odyssey Group to The Solicitor-General of Canada.
(reprinted from *Odyssey Magazine*, April-May, 1979)

In the super-maximum security prison at Millhaven, there are approximately one-third of the prisoners who do not fall into the stated qualification of being maximum security type prisoners. They have been classified, upon entry into the federal prison system, as being medium and minimum security risks, but, they have been sent to Millhaven on the grounds of suspicion.

The Canadian Penitentiary Service's criteria for a prisoner to be classified as a "maximum security type" is: (a) a person who will make an active attempt to escape; (b) if he does escape, could be a danger to the public; (c) serving a lengthy sentence — where violence was involved.

It is suspected by the prisoners at Millhaven, that because there are only approximately 120 prisoners here that fit into the category of maximum security risks, prisoners are being transferred here from medium security prisons to justify the large amount of security guards that are employed at Millhaven and also to justify the existence of Millhaven itself! If there

are only 120 truly maximum security risks in Ontario, where is the justification for a prison like Millhaven with its oppressive and suppressive policies? 120 prisoners could be distributed elsewhere, but, if the population can be kept at the 200 level, the guards' union can point at that figure and try to justify whatever they do here.

Note: Since we submitted this brief, the shuttle service between the medium security prisons and Millhaven has continued to operate. It is the same old story. Why were you sent here? The reply, "Suspicion."

Another possible and quite probable reason we forgot to mention in the brief is that with the many prisoners being sent to the penitentiary from the county jails who cannot be labelled as "maximum security", there isn't enough room in medium security prisons so prisoners that aren't popular with authorities are being gotten rid of in order to make room for these newcomers.

The Solicitor General has stated that Millhaven is going to be changed to a medium security prison. Perhaps they just want a head start. At the present rate, by 1985 everyone in Millhaven will be a medium security type without changing anything.

The Hypocrites

(reprinted from *Odyssey Magazine*, April-May, 1979).

In *Let's Talk*, the organ of the Canadian Penitentiary Service, Jean-Jacques Blais, Solicitor General, is quoted as saying, "Canada's official position at the UN is that inmates retain *all rights* of ordinary citizens except those taken away by law due to incarceration. We accept the statement of the Parliamentary Subcommittee that justice for inmates is a personal right essential to their reformation."

Canada's official position at the UN is the exact opposite of what is practised in Canada's penitentiaries. If a copy of the Parliamentary Subcommittee's Report on the Prison System in Canada and a copy of "Cruel & Unusual" were sent to the United Nations, the conditions reported in these two publications would have Canada condemned for violating nearly every section of the United Nations Act on Treatment of Prisoners. Canada is a signatory to this act, but not a practising member.

Trudeau, Outerbridge and Blais — three hypocrites, proven by their own words. It is politer than calling them liars.

George Watson

Prisons

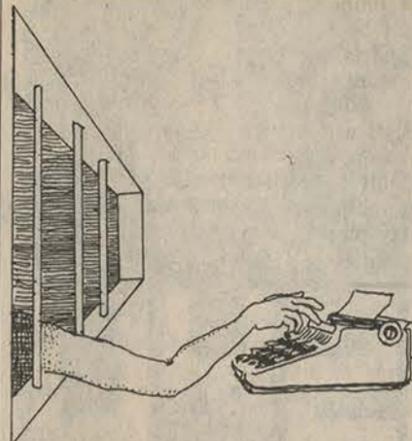
be allowed to bring out a few buckets of water or containers of Kool Aid. This was denied. It was requested that a hose, tap or fountain be installed. Rejected. In the winter of 1977-78 a snow-plow was brought in about six times in the first two weeks of heavy snow. Then it disappeared. A shovel was requested. This was again denied. Prisoners have to walk in snow up to their knees. A chin-up bar was installed in the summer of 1978. An exercise bicycle was brought in but this broke at least once a week. A couple of gloves and softballs, a soccer ball and a football were given to the prisoners. They disappeared. Naturally the guards didn't know where they went although they were locked-up every night. Before these "yards" were built in 1977 the prisoners used the cloisters which are between the buildings. These contain an outside strip of asphalt for those who wish to walk or run. Between these strips are areas of grass. Also there are two small shrubs which add a bit of colour to the surroundings. These areas are at least twice the size of the yards in use now.

"To those prisoners in SHU who are still capable of logic and reason, it is becoming increasingly difficult to cope with the physical and psychological torture which is an everyday part of surviving in this unit."

Recommendation No. 4. That these cloisters be reopened for exercise periods. Also that there be sports equipment put in SHU which will stay there.

Educational Programs. There is practically no educational program in SHU. The only things which do exist are correspondence courses. However, there are prisoners who do not know how to read and write or others who need help with their courses. There are no teachers going up to the unit on a regular basis. The prisoners requested that certain of them be allowed out into the common room to teach and help each other. This was granted in principle, but has not taken place.

Recommendation No. 5. That prisoners be permitted to be released to the common rooms during the day



Drawing: Ivan Horvat, prisoner and negotiator in 1976 B.C. Pen disturbance to help each other in their courses or that a teacher be assigned to SHU on a permanent basis.

Work Programs. In 1976 the administration was talking about building shops for the prisoners in SHU. The only progress, if you can call it that, is a number of jobs held out as pacifiers. There is a librarian whose job it is to keep boxes of books in his cell. There is a prisoner whose job it is to take care of sports equipment when there is any. Another prisoner makes a list of supplies weekly which are needed for cleaning. Also there is a television monitor. His job is to change the channels on the television in the common room. The only reason the jobs are accepted is that they bring in a bit more pay. Another job is cleaning the range. This is done on a rotation basis and is by far the most strenuous of these jobs.

Recommendation No. 6. This has to be one of the most necessary of needs in SHU as the men in there have almost nothing to do during the day. There must be jobs of the type where a man can do some kind of physical work. You cannot imagine the degree of frustration which builds up because of sitting in your cell all day doing nothing day after day.

Grading of Prisoners. Upgrading of pay for prisoners in SHU does not occur. The administration says that because the prisoners do not work they cannot be upgraded. They stay at the lowest level of pay which is \$6.50 per canteen (\$3.25 a week). All of this goes towards necessities such as tobacco, papers, matches, envelopes, writing paper, soap, shampoo, etc.

Recommendation No. 7. That the school teacher be given the authority

to upgrade prisoners in SHU for those doing correspondence courses on the basis of quality and quantity. Also, that jobs be created in order that these men may earn more money.

Hobbies. There are only three hobbies permitted in SHU. They are beading, art work (no oils), petite point. This has been brought to the attention of the administration, but again to no avail. One prisoner requested that he be allowed to do a rug hooking hobby. His request was denied. Why? Because the rug hook could possibly be made into a knife. How naive can you people be? Fifty percent of the things a prisoner has in his cell can be made into weapons. A normal pencil can do as much damage as a regular knife.

Recommendation No. 8. These prisoners should be allowed to purchase a wider variety of hobby equipment.

Medical Attention and Psychiatric Treatment. Requests are sent to the hospital and many times they go unanswered. The prisoners are not provided with yearly physical examinations. As for psychiatric treatment, it does not exist for SHU prisoners. At present there is a prisoner in SHU who has been found "not guilty by reasons of insanity" and placed under the jurisdiction of a Warrant of the Lieutenant-Governor. Because he was serving a previous sentence in the penitentiary, the Canadian Corrections also has jurisdiction over him. If he was not serving this sentence he would now be in Penitanguishene Mental Health Centre. Not only does the C.C.S. have no regard for the man, as he should be in a place where he can receive this treatment, but they have no regard for the people around him. Rather than put him in a place where his illness can be treated, they place him in SHU where the atmosphere is certainly not conducive to better mental health and where there is the distinct possibility of the man hurting either himself or another person.

Recommendation No. 9. When a person in SHU receives some kind of injury he should be seen the next time that the doctor is in the institution. The doctor should also conduct regular yearly physical examinations of these prisoners. There should be some facility for prisoners from SHU who are suffering from mental illness where they can be treated.

Prisons

Religious Programs. It has been offered to put up a screen in SHU behind which the priests may conduct services for a maximum of four prisoners at a time. This has been refused not only by the prisoners but also by the priest. How degrading can you get? The priests are willing to have services in SHU on a face to face basis and the prisoners would like this to happen.

Recommendation No. 10. That religious services be allowed in SHU without having to have a screen or barrier separating the priest and the men.

Socialization Program. It has been stated by the administration that they "would have one hell of a time finding volunteers to come into SHU." We believe we could find ample volunteers to attend meetings in SHU.

Recommendation No. 11. Volunteers should come into the unit. Association with people from the outside would greatly alleviate the pressures and tensions built up within the prisoners and would give them contact with people who care for them and are concerned about the situation they are in.

"There are guards who the Parliamentary Sub-Committee recommended be removed from contact with prisoners (still) working in SHU. Guards who have been convicted in a Court of Law for breaking a prisoner's back."

Guards Working in SHU. According to the Director, the guards working in SHU are: (1) there on a voluntary basis; (2) able to communicate and get along well with prisoners. The latter can hardly be considered appropriate as some of the most notorious guards are working in this unit. There are guards who the Parliamentary Sub-Committee recommended be removed from contact with prisoners working in SHU. Guards who have been convicted in a Court of Law for breaking a prisoner's back. These guards continue to maintain their reputations by kicking on doors at night, turning night lights off and on, turning off the main lights at night, slamming food slots when meals are being passed out, and the list goes on and on.

Recommendation No. 12. There is not really anything that can be

recommended in this regard which has not been recommended in the various reports by various commissions and committees in the past years.

Summary. To those prisoners in SHU who are still capable of logic and reason, it is becoming increasingly difficult to cope with the physical and psychological torture which is an everyday part of surviving in this unit. The mere fact of surviving is no longer ac-

"With incidents such as beatings, the kicking of doors during the night shift, turning off televisions while the prisoners are watching them, and the host of others can only be thought of as cheap psychology designed for the sole purpose of provoking prisoners into reacting in a negative way, thus lessening the privileges such as they may be."

cepted as reason when the guards and administration continually play their head games. With incidents such as beatings, the kicking of doors during the night shift, turning off televisions while the prisoners are watching them, and the host of others can only be thought of as cheap psychology designed for the sole purpose of provoking prisoners into reacting in a negative way, thus lessening the privileges such as they may be. The despair, loneliness, frustration and hopelessness of not knowing when one is to be released to a normal prison population would lead a person to wonder just what is the use of continuing to lead a life such as this. Especially after spending a number of years doing the same thing . . . nothing.

There is one final recommendation which must be made. That this unit and others like it across the country be abolished. They were created in the first place as a justification to the public for the abolishment of capital punishment. How can the Government of Canada use the destruction of a man's spirit and mind as an alternative to the citizens of this country to killing them? ■

This brief was prepared, written and circulated by The Odyssey Group. The Odyssey Group is made up of prisoners serving long-term sentences in Millhaven Maximum Security Prison.

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Energy Barefoot in the Park?

If Anti-Nukes Are Anti-Labour, It Could Split a Movement With a Future.
by Karl Beveridge

On Saturday, June 2nd Donald Sutherland appeared at Darlington to protest Ontario Hydro's construction of a nuclear power generating station.

Sutherland maintained a low profile among the 2,000 protesters, and when asked to say a word by Tonto's sidekick, Don Franks, mumbled something about showing his modest face in support of this modest protest. At no loss for words, however, Barry Morse pontificated on, among other things, the dumb hard-hats who were selfishly concerned about their jobs on the site. When Morse's patter finally subsided several of those still present formed a circle of love chanting about the freedom of birds, lead by an Indian beaded remake of Woodstock. These were the last of a series of images: the sun, angels (Greenpeace parachutists), the beautiful people (the audience itself, no less), peace,

Hydro Security Guard surveys demonstration at Darlington



photo: Karl Beveridge

children, natural food and so on, that punctuated the day's spectacle.

It was an ideal demonstration that would warm the hearts of even the most reactionary board members whose subsidiary could now contemplate an updated sequel to "Hair". A perfect blend of righteous indignation and peaceful co-existence paralleled only by the baby blue-eyed seal protesters.

This is not to say that the issue of nuclear power is not a critical one, nor that the people mentioned above should not be involved, but it is to object to the character that the movement has taken, and the predominance of those people in it. At this point to call it a mass movement is a joke. It is a middle-class movement, and as such, like the movement it so obviously and clumsily borrows from, it will again polarize the middle-class and the working class.

Some of the speeches at Darlington pointed to the real issues involved: health and safety, not only to the community as a whole, but on the job as well; the answerability of corporations, not only for nuclear power hazards, but for pollution and health in all areas of industry; the difference between capital intensive (nuclear power) and labour intensive (hydro, coal, solar power) development; the purposeful confusion on the part of corporate

interests between fossil fuel shortages and the potential of electric power generation from non-nuclear sources to promote nuclear power development; the interests of Canadian capital to market nuclear technology internationally etc. etc. But even these speeches failed to emphasize the main issue at stake; the control and development of technology (of which nuclear power is one aspect) both in terms of social responsibility (health and quality of life) and social production (jobs and control of the work process). Capitalism has succeeded, especially around nuclear power, in sustaining the myth of a politically neutral technological monster. On the one hand enlisting labour to tame it, on the other blaming labour for failing in its task (the euphemistic human error syndrome), all the while eliminating and down-grading the very function of labour itself.

The predominant sentiment at Darlington was anti-technological. Very few suggested, for example, that nuclear power could be developed under safe and responsible conditions under a different system of social and economic organization. (This might mean severely controlled and limited research at this time, and would not rule out the possibility of its eventual rejection as a feasible resource.) But of greater importance is the fact that this anti-technological sentiment alienates labour, as well as other sectors of the workforce, from such movements as the anti-nuclear movement. It denies the essential aspect of the very process by which labour has and can emancipate itself from manual drudgery and clerical mindlessness.

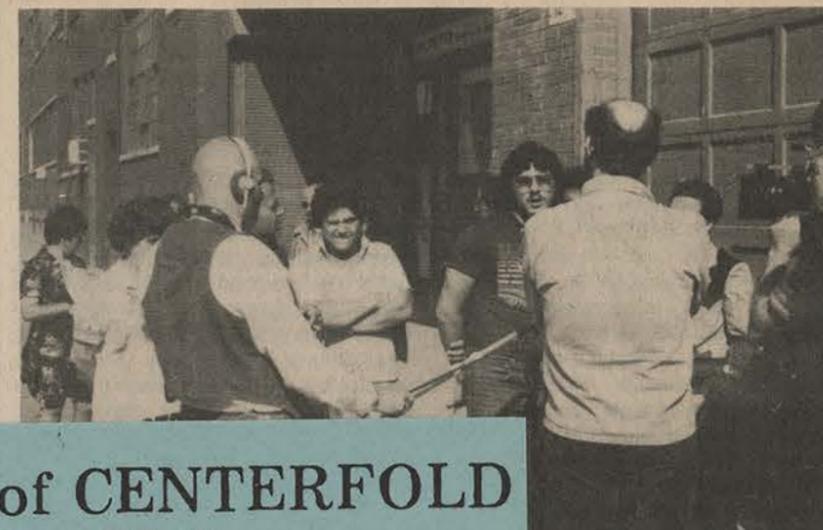
If the issue was put forward, however, as the purposeful mis-use of technological development, both in terms of the fragmentation, de-skilling, and elimination of jobs, as well as the health and safety hazards such mis-use engenders, there could exist a basis for unifying the anti-nuclear and labour movements.

In this regard, the labour movement itself is only beginning to realize the importance of the issue of technological development. Most labour unions take a 'hold the line' policy towards technological change, that is, they only protect the jobs of those already working and seldom fight either the eventual loss of jobs im-

Centerfold, August/September 1979

plicated, nor the change in the quality of work introduced. (Two notable examples where it has been taken up are the consistent fight of the Canadian Union of Postal Employees, and the recent strike against Puretex in Toronto (see page 286 this issue).

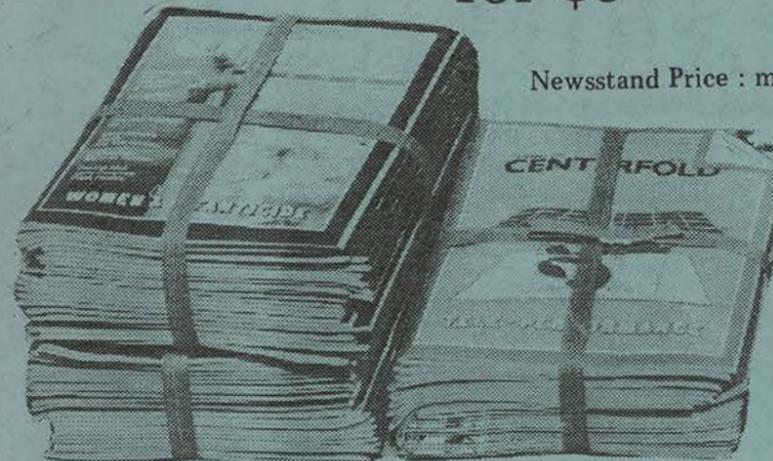
The nuclear power issue is a highly emotional one, linked as it is to both the nuclear arms race and the energy question. It is an emotional issue well utilized by capital to disguise its motives, and diffuse opposition to its domination (for example the separation of the anti-nuclear and labour movements). But as an emo-



...es, interviewing participants.
...rkers photo: K. Beveridge

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cations Authority (OECA), Channel 19. Their main demand centers around wages. (Asking for an overall 23 per cent increase, they rejected an offer of 7 per cent over two years.) During the strike the members of N.A.B.E.T. have been producing a film as a way of learning about strike conditions.

There's nothing new about filmmakers producing a film on labour, *Harlan County, U.S.A.* by Barbara Kopple and *Maria* by Alan King come readily to mind. But these are usually made by independent filmmakers who have to scrape around for funds. Nor is it unusual for a labour union to finance a film. But these are most

line to picket line is the relative isolation of the various strikes (at this time there are approximately 22 strikes in and around the Toronto area). A lot of the conversation consists of the mutual exchange of information on who's out, where and why. By moving from line to line the film not only documents the particularity of each strike, but becomes a link between them. Strikers are brought together not only on the film, but in physical fact. The production of the film itself becomes an active political instrument.

This isn't just a nice sentiment of solidarity. Behind it are some hard core issues of survival, not just for

during the recent postal strike in which public 'opinion' was deliberately and extensively used to diminish public support for the strike, effectively isolating the union, even within the ranks of labour.

The demand by N.A.B.E.T. that Channel 19 air a weekly program on *labour by labour* is its most radical and far-reaching demand, and in the long run its most important.

Another aspect, from the point of view of cultural production is the relation of the producers to their audience. Most cultural production is mediated through corporate management which deter-

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photo: Karl Beveridge

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interests between fossil fuel shortages and the potential of electric power generation from non-nuclear sources to promote nuclear power development; the interests of Canadian capital to market nuclear technology internationally etc. etc. But even these speeches failed to emphasize the main issue at stake; the control and development of technology (of which nuclear power is one aspect) both in terms of social responsibility (health and quality of life) and social production (jobs and control of the work process). Capitalism has succeeded, especially in sustaining

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plicated, nor the change in the quality of work introduced. (Two notable examples where it has been taken up are the consistent fight of the Canadian Union of Postal Employees, and the recent strike against Puretex in Toronto (see page 286 this issue).

The nuclear power issue is a highly emotional one, linked as it is to both the nuclear arms race and the energy question. It is an emotional issue well utilized by capital to disguise its motives, and diffuse opposition to its domination (for example the separation of the anti-nuclear and labour movements). But as an emotional issue it could form the basis of a strong mass movement, a movement aimed at the heart of the nuclear issue; the irresponsible development of technology by profit motivated capital. ■



Striking NABET members visit other picket lines, interviewing participants. Shown here, recording striking Hunts Bakery workers photo: K. Beveridge

**Labour
Home Movies By
The Professionals**

NABET, Filming Their Own Strike - And Others.
by Karl Beveridge

You get a few programs on T.V. about labour, but they're usually put together by some media executive. What'd be really great is a weekly program on labour by labour."

The members of local 700, the National Association of Broadcast Employees and Technicians (NABET), are freelance filmmakers and technicians who are currently on strike against Ontario Educational Communications Authority (OECA), Channel 19. Their main demand centers around wages. (Asking for an overall 23 per cent increase, they rejected an offer of 7 per cent over two years.) During the strike the members of N.A.B.E.T. have been producing a film as a way of learning about strike conditions.

There's nothing new about filmmakers producing a film on labour, *Harlan County, U.S.A.* by Barbara Kopple and *Maria* by Alan King come readily to mind. But these are usually made by independent filmmakers who have to scrape around for funds. Nor is it unusual for a labour union to finance a film. But these are most

often produced by outside companies. What is interesting about the N.A.B.E.T. film is that it's being produced and financed by a union local, local 700 itself.

The format of the film is quite straightforward. It's being called a training film, which means there are no pretensions about its quality, nor idealism about its subject matter. A crew made up of striking N.A.B.E.T. members visit various picket lines and document the situation with interviews of participants, including the crew itself. The film is as much about the N.A.B.E.T. crew learning about labour conditions (this is their first strike) as it is about other workers learning from them, and eventually the film itself.

One of the first things that becomes apparent in moving from picket line to picket line is the relative isolation of the various strikes (at this time there are approximately 22 strikes in and around the Toronto area). A lot of the conversation consists of the mutual exchange of information on who's out, where and why. By moving from line to line the film not only documents the particularity of each strike, but becomes a link between them. Strikers are brought together not only on the film, but in physical fact. The production of the film itself becomes an active political instrument.

This isn't just a nice sentiment of solidarity. Behind it are some hard core issues of survival, not just for

N.A.B.E.T., but for labour as well. Members of N.A.B.E.T. are not essential producers, and the number of people directly affected by the strike is small, even negligible. Added to this is the fact that, as freelancers, they are particularly vulnerable. To survive they need support, but such support has to be mutually given and effective. By offering their skills as 'propagandists' the members of N.A.B.E.T. make up for their lack of economic 'clout'. (A small example of this point is the constant presence of the Metro labour cops during filming.) But of more importance, and this cannot be over-emphasized, it contains the possibility of labour (including N.A.B.E.T.) gaining some control over the media on a rank and file level. The importance of the media to labour should have become clear during the recent postal strike in which public 'opinion' was deliberately and extensively used to diminish public support for the strike, effectively isolating the union, even within the ranks of labour.

The demand by N.A.B.E.T. that Channel 19 air a weekly program on *labour by labour* is its most radical and far-reaching demand, and in the long run its most important.

Another aspect, from the point of view of cultural production is the relation of the producers to their audience. Most cultural production is mediated through corporate management which deter-

mines its means and ends. That production which is not, and is designated the 'fine' arts, is socially marginal, and alien to all but an elite audience, usually made up of the producers themselves. The N.A.B.E.T. film establishes an organic connection between the producers and their audience, both formally and in terms of its content. Of course it can and has been argued that film is already a socialized form of production and therefore adaptable to such uses. But this is a technical/formal question and one highly dependent on economics. What is important is the content, which expresses the collective interests of both producers and audience/participants, whether this be expressed in economic, political and/or in terms of everyday life, that is, true mass media. The particular forms this collective enterprise takes could be as various as the situations themselves and their specific needs.

This particular film arises out of the specific conditions of a strike, but it is not difficult to see how this can be extended, as N.A.B.E.T. already does in its demand for a weekly program. This extension, of course, raises what is originally an economic confrontation to a political one. But it is only on a political level that a union like N.A.B.E.T., or any workers who are not in an economically essential industry can survive.

These last two points are particularly important for producers in other areas of cultural production, especially those in the fine arts, who at this point only have rudimentary forms of organization, and whose production is even more individualized and vulnerable. It is often asked what the function, even necessity, of an artists' union would be. This is because an artists' union is usually framed in purely economic terms, rather than in economic/political terms. To alter this, the function and strategies of unions in areas of non-essential production have to be seen differently, but as no less important. The demands of such unions would have to be framed in political terms as much as in economic terms, specifically in relation to the production of ideology and its control by management.

Some people may say all fine and good, but if you're talking about the production of culture, what about the 'quality' of this film, or any work that

might be produced under these circumstances? On the one hand if quality is a purely technical/formal question, it's quite possible that the N.A.B.E.T. film may not have the quality of a big commercial production given its production limitations at this point. On the other hand if quality is also determined by how social meaning itself is determined, that is by such conditions as the ownership of the means of production and distribution, the divisions of labour etc., then a situation in which the producers and participants are able to determine the meaning and use of their own production will greatly effect the formal terms by which that content is articulated. Rather than the present use of form to obscure the social meaning of a work, it could underscore such meaning. And this does not simply apply to mass media producers, but to the fine arts as well, where management control, the systematic organization of production, and the divisions of labour are becoming more acute, and where the control of the productive process by the artist is becoming simply an exercise in technical dexterity over well defined and increasingly arbitrary formal conventions.



NABET member (right) on the picket line with CCWU striker.

At this writing the N.A.B.E.T. film has not been completed. When it is it will have to be dealt with critically. But the film itself is only one part of the issue, and indeed only an end product of a social practice that has important implications especially in regard to the function of unions of non-essential producers and the ability of labour as a whole to gain some control over the production of culture. ■

Audio Sound On.

Audio Scene '79 at Modern Art Galerie, Vienna.
a report by Hank Bull and Robert Adrian

Grita Insam's Modern Art Gallery is sponsoring a summer long show called Audio Scene '79. It opened with a Symposium, continues with an exhibition and will conclude in September with a performance series. The symposium took place at Schloss Lenggenfeld (Longfield Castle), a beautiful Medieval farm about two hours from Vienna. We drank wonderful village wine, danced in a very international local disco and were constantly heckled during our discussions by comments from the rooster, the donkeys and the peacock. The weekend opened with a performance by Arlene Schloss and then leaned into a series of historical arguments, the strongest of which came from Peter Frank, now curating performance etc. at P.S. 1 in New York. He sounded forth on Fluxus and the reaction against the modernist orthodoxies of abstract expressionism, 12 tone composition etc. Much mention was made of John Cage, by Frank and others, as a kind of father figure of "intermedia" until it was pointed out that there are many lineages and that in fact Hollywood's music and sound effects have had at least as great an effect on the current generation of "post-modernists". This remark came from Bob George, another producer and sometime distributor of records by artists. Producer of the *Airwaves* album, he has done some thorough research into record sales and talked about getting the work into record stores. Distribution emerged as the central practical issue and the question: whether to go for a straight distributor or do it yourself met with the consensus that the former method is ideal but difficult to pull off and that the latter is a lot of hard work.

Some progress was made. Rene Block, who brought Beuys to his N.Y. gallery to do the Coyote Piece, now lives in Berlin where he is developing a large sound show to include installation and performance aspects,

as well as a thorough history (back to 1500!) of sound work. The show will open in January 1980. Block is one of many European "galeristes" who are leaving their traditional roles as dealers for the more challenging job of promoting the new media. He and Grita Insam retired at one point with Bob George and Bill Furlong for strategy talks. Furlong brought a suitcase full of his *Audio Arts* editions. He stressed the cheapness, ease and speed of audio cassette distribution and in fact published the performances from the weekend less than a week afterwards. This is unconfirmed but as far as I know the whole symposium is available now by writing to Audio Arts, 6 Briarwood Rd., London SW4. Also present was Michael Köhler of *S. Press*, Munich, with an equally impressive catalogue of tapes.

Ian Murray is involved in radio production. His concern is to produce peoples' work not only specifically for radio but so that it will be broadcast in its entirety, for good money. His determined thinking was a strong presence. He complained constantly that the hardest thing to do at the symposium was to actually play a tape. Too much talk. (Murray, George and Frank were quickly dubbed the Three Stooges). Heidi Grundmann, a radio producer from Vienna and behind the scenes wizard, talked about her regular national broadcast and the problems of funding in Austria. Her show is the only one in Europe

Joachim Diederichs (second from left facing camera) delivers the opening lecture at international sound symposium, Audio '79, which took place outside of Vienna at Schloss Lenggenfeld.



photo: Robert Adrian

Video Video '79 - Roman Style

Art in the Back Seat - Again.
a report by Colin Campbell

One is tempted to begin this report with a wine list. And perhaps slip in a recipe or two for a fabulous pasta dish. The conference in Rome Video '79, *Video - The First Decade*, was a little dry. Not that it lacked flavor. The problem was the consistent flavor. The puns are intended. What was the intention of the conference? As stated in the catalogue "... the time seems ripe for an assessment of past experiences..." to examine the past ten years of video production by independents. With a view to the future. Somehow, it missed the present. The majority of work there was quite dated. A lot of the work focused on disadvantaged minorities (Blacks, prisoners, people in mental institutions, etc.), made by some claim, another disadvantaged minority (independent video producers).

There was also some video art. A lot of it quite dated. The video art was rather hard to see. Finally, a few of us video artists got our nerve up and requested to see our own tapes. Like there wasn't a lot of demand at the video conference to view video art. So a few of us sat nervously in a darkened room clutching our tapes, hoping to beat the clock. Knowing that in a half hour the emerging rights of women in China was going to preempt us.

Most people assured me that the difficulties involved in organising a conference in Italy in general, and Rome in particular, are enormous. It's not hard to believe. The first day of the conference was cancelled after the opening panel discussion because of a strike. We couldn't stay in the building because it was a government building staffed by government workers guarding government video equipment, and the government was on strike. Which was too bad, because the panel discussion sort of dealt with that old bug-a-boo question: What is Video Art? The discussion limped along (no one suggested we look at some), but got

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Joseph Beuys is returning to the U.S. this fall for a retrospective at The Guggenheim, N.Y.. His announced personal visit prompted thirty American universities to invite him to speak. Berkeley offered \$5,000 for a two-day visit. Beuys' reaction to this institutional interest is mixed. After refusing The Museum of Modern Art for a similar retrospective he is resigned to 'play the part', to have his "last exhibition". Beuys is hardly the playful artist. Outside of the art-world his ideas are beginning to produce results. This year he was a candidate for 'The Greens' in the recent European election. Next year he could run as an ecology candidate in the German federal election.

The following edited transcript was taken from a 90 minute video interview in Düsseldorf, June 26th, 1979 with Clive Robertson and Lisa Steele. "It is impossible for us to analyse the likelihood of an alternative party gaining seats in future West German parliaments. Our N. American experience does not help, even with talk of a third party being discussed in the States. However such a coalition of minorities, under the re-defined banner of ecology, is not, in itself unworkable."

C: What is the purpose of The Greens?

B: Every new alternative grouping today has to bring a very important set of ideas for the transformation of the society. So we can take every positive part of every new grouping, ending up with a uniform program. That is the idea in the unity of the manifold that we believe every new grouping has to bring some important spiritual goods towards the transformation of the society. There is then the necessity to work with the idea of tolerance. To leave behind the basic ideology of every group. Instead each group tries to compare their ideas with other groups. It is where we overlap in the solutions to problems that we plan to take steps towards the future. We leave behind the old-fashioned ideology because more and more people



The photos accompanying this article were taken at Joseph Beuys' home in Düsseldorf. (above) Beuys with family pet, Piccolo photos: Lisa Steele

APPEAL FOR AN ALTERNATIVE by JOSEPH BEUYS

(an article written for 'Frankfurter Rundschau', published 23 December 1978)
English translation for Centerfold by B.E. Kleer.

This appeal is directed to all people in the European sphere of culture and civilization. The breakthrough into a new social future can succeed if a movement develops in the European zones which, through its regenerative faculties, levels the walls between East and West, and bridges the gap between North and South. It would be a start if, let's say, the people of Central Europe decided to act along the lines of this appeal. If today in Central Europe we commenced to live and work together in our states and societies in accordance with the demands of our time, it would have strong repercussions in every other part of the world.

Before considering the question "What can we do?", we have to look into the question "How must we think?", so that the lip service that all political parties today pay to the highest ideals of mankind becomes the real thing, and is no longer belied by the actual practices of our economic, political and cultural reality.

Be warned against impetuous change. Let us start with *self-contemplation*. Let us ask ourselves what prompts us to reject the status quo. Let us seek the ideas that indicate to us the direction we should take to make a new start.

Let us examine the concepts on which we have based our regulation of the conditions in the East and West. Let us consider whether these concepts have furthered our social organism and its correlation with the natural order of things; whether they have led to the establishment of a healthy existence, or whether they have harmed mankind, and now put even mankind's very survival on the line.

Through careful observation of our own needs, let us reflect whether the

principles of western capitalism and eastern communism are receptive to that which, judging from recent developments, more and more clearly emerges as the central impulse in the soul of man, and expresses itself as the will to concrete self-responsibility: to be freed from a relationship founded on command and subjugation, power and privilege.

I have pursued this question patiently for some years. Without the help of many other people, whom I encountered in the course of this research and experience, I would hardly have come to the answers which I want to communicate in this appeal. Thus, these answers are not just "my opinion"; they have also been recognized by many other people.

At present, there are still too few to bring about the change right away. Their numbers must be increased. If what I am suggesting here can also be brought to bear in a political-organizational way, and can finally be applied in *concerted extra-parliamentary action*, the appeal has attained its goal. It is therefore a question of a *non-violent revolution*, an alternative based on an openness towards the future.

The Symptoms of the Crisis

We may assume that the problems which motivate us to reject the status quo are common knowledge. A brief summary will suffice to point out the main factors in the total problem.

The Military Threat. Even when the superpowers harbour no aggressive intentions, there is the danger of the atomic destruction of the world. War technology and weapon arsenals, stepped up to the point of absurdity, no longer permit a secure control of the total operation, which has become extremely complex. Despite the accumulated potential of the hundred-fold destruction of earth, the embittered arms race accelerates from year to year behind the facade of the so-called disarmament talks.

This collective insanity results in an incredible waste of energy and raw materials, and a squandering of the creative abilities of millions of people.

The Ecological Crisis. Our relationship to nature is characterized by the fact that it is a totally disturbed one. The complete destruction of the natural foundation on which we stand is imminent. We are well on the way to destroying it in that we maintain an economic system based on the unrestrained plundering of this foundation. It must be stated very clearly that, on this point, the economic systems of private capitalism in the West and state capitalism in the East do not fundamentally differ. The destruction is a worldwide phenomenon.

Between the mine and the garbage dump runs the one-way street of modern industrial civilization, whose expansive growth victimizes an ever increasing number of lifelines in the ecological system.

The Economic Crisis. It has many symptoms — the daily fare of newspapers and newscasts. There are strikes and lockouts; millions (speaking worldwide) are unemployed, and cannot put their abilities to work for the community. In order to avoid having to slaughter the sacred cow, the "law of the marketplace", vast quantities of the most valuable foodstuffs, accumulated through subsidized over-production, are destroyed without batting an eyelid, while at the same time, in other parts of the world, thousands are dying of starvation.

Here it is not a question of producing to satisfy the needs of consumers, but rather, a cleverly disguised waste of goods.

This kind of management delivers mankind ever more systematically into the power of a clique of multinationals who, along with the top functionaries of the communist state monopolies, make decisions at their conference tables about the destiny of us all.

Let's disperse with a further characterization of what is constantly being touted as the "monetary crisis", the "crisis of democracy", the "education crisis", the "energy crisis", the "crisis of the legitimacy of the state", etc. and conclude with a brief comment on the *Crisis of Consciousness and Meaning*.

Most people feel that they are at the mercy of the circumstances in which they find themselves. This leads, in turn, to the destruction of the inner self. These people can no longer see the meaning of life within the destructive processes to which they are subject, in the complex tangle of state and econo-

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learn that the ideology is mostly a left-over from the last century. They are therefore anachronistic connections to the problems of society.

C: How much of your time is now taken up with The Green Party (The Greens)?

B: A lot of my time. This is the result of my enlarged understanding of art. It is related to the anthropological understanding of the art to bridge the gap between the art, living in a kind of niche, and the isolation of each person living in his daily work, occupied with other conditions of life. The arts as a kind of social sculpture and this related to everybody. It's related to all problems in society. Not only in the arts as a traditional result of the history. Also in schools, universities, in the media and so on. The social sculpture includes the democratic power field, the law structure and the democratic problems, as in the idea of equality. In comparison with the idea of freedom, equality means something else. One must find out how they function together without damaging the freedom on the one side and the equality process coming up from the creativity on the other side. So making it possible for everyone to have self-determination and co-determination resulting in a new manifestation of democratic law structure. In this law structure we hope there will be, as soon as possible more ideas surfacing in the economical field. How to solve monetary problems, how to deal with the international monetary system and its implications. So these are three power fields: the field of equality, the field of freedom and the field of solidarity or brotherhood. They are different power fields. We research how they should function in comparison to existing behaviour as manifested in the current illness in society. In bringing the confused constellation of the society into a more transparent constellation. How does the freedom work together with equality, democratic powers, economical powers, etc.? Radically it would result in a trans-

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formation of the money. And the meaning of money would no longer be economical goods, or value. It would change its character to a democratic regulating bill of rights and duties of the people. So creativity on the one side as a starting point for this anthropological idea of art which results in the changed understanding of what capital is. So art brackets capital. This is the basic idea of an enlarged understanding of the arts, a phenomenological methodology to transform the conditions of the social body. And this means social sculpture because everybody can participate in this



work. Every discipline, every type of work is involved, or could be involved. C: Has your thinking changed at all as a result of the social questions raised by the women's movement and the gay liberation movement?

B: Yes. These people are involved in the so-called Green Co-operation. What you said earlier about The Green 'party' is incorrect. It has not been a party. It is a kind of free organisation, a political organisation working with the principle idea of unity, following my declaration I gave before. It's carried by very different groups. For instance women's groups, gay liberation groups, agricultural groups, citizens initiatives groups, other smaller existing ecological parties. We have in Germany four different ecological parties which worked until now in

mic power, in the diverting, distracting manoeuvres of a cheap entertainment industry.

These are accounts which must be settled by our environment, our contemporaries and future generations. It is time to replace the systems of "organized irresponsibility" (Bahro) with an alternative based on equilibrium and solidarity.

The Causes of the Crisis. To get back to the heart of the matter: We may say that two structural elements of the social orders that have come to power in the 20th century represent the actual causes of the total mess: *Money and The State*, i.e. the roles that money and the state play within these systems. Both elements have become *the* decisive means to power. *The power is in the hands of those who control the money and/or the state.* The monetary concept of capitalism forms the basis of this system in the same way as the concept of the totalitarian state is the basis of communism as we have come to know it.

Meanwhile, these two ideas have been reciprocally assimilated into the concrete manifestations of current conditions in East and West. In the West, the tendency towards an extension of the state function is gaining momentum, while in the East, aspects of the money mechanism developed by capitalism have been introduced. Although clear differences do exist between western and eastern capitalism, e.g. with regard to respect for human rights, it is nevertheless true that both systems are tending increasingly towards destructiveness, and that, through their opposing powers, they threaten the future of mankind in the extreme. For this reason, it is time that "both be replaced by a new principle", since both are "on their last legs" (Gruhl).

Among us, too, this can only be done by a change in the constitution. The neurotic loyalty to the Basic Law which has developed in the interim makes us blind and incapable in face of the necessity of developing its rudiments further.

In a society that has attained a certain level of democratic development, why, in fact, should requisite further development not be openly discussed? Already, far too many are afraid that they may fall under the suspicion of being enemies of the constitution. They deny themselves even creative ideas on how to extend the concepts of justice once these have been formalized, if the progress of conscience demands it. And it does. The upshot: *Capitalism and communism have led mankind into a dead-end street.*

As incontestable as this is, and as widespread this insight, it is still little comfort, if no models for a solution have yet been formulated; that is, ideas for free, democratic perspectives, in solidarity with nature and one's fellow man, based on foresight and a feeling of responsibility for the future of the whole. But such models *have* been worked out. One in particular is discussed in the following.

The Solution

Wilhelm Schmudt demanded the "correction of concepts" as the central requirement of a sound alternative. Eugen Löbl, the economic theoretician of the Prague Spring, agrees with this when he speaks of the "Revolution of Concepts" that cannot be postponed. Schmudt entitled one of his books *Revolution and Evolution*; with this, he means to say: "Only when we have effected a revolution of concepts, by re-thinking the basic relationships within the social organism, will the way be open for an evolution without force and arbitrariness."

Unfortunately, the attitude that concepts are 'not the point' still lives on, often precisely in those circles that think in political alternatives. This flippant preconception must be overcome if the new social movement is to be effective and become a political force. Concepts always involve a far-reaching set of practices, and the way in which a situation is thought about is decisive for how it is handled — and before this, how and whether the situation is understood at all.

In working out the alternative, i.e. the *third way* (of which the Italian Communist Party, the first communistic party to do so, now also speaks positively), we start with the human being. He creates the *social sculpture* and

it is according to his measure and his will that the social organism must be arranged.

After feeling and recognition of human dignity, man today puts three basic needs in the forefront:

1. He wants to develop freely his abilities and his personality, and wants to apply his capabilities, in conjunction with the capabilities of his fellow man, freely for a purpose that is recognized as being meaningful.

2. He sees every kind of privilege as an intolerable violation of the democratic principle of equality. He needs to count as a responsible person with regard to all rights and duties — whether in an economic, social, political or cultural context — as an equal among equals. He must have a voice in the democratic dealings on all levels and in all areas of society.

3. He wants to give solidarity and claim solidarity. That this is a prime need of contemporary man may perhaps be questioned, because egoism is by and large the dominant motivator in the behaviour of the individual.

However, a conscientious investigation proves that this is not so. It is true that egoism may stand in the forefront and determine behaviour. But it is not a need, not an ideal to which people aspire. It is a drive that prevails and rules. What is desired, is mutual assistance, freely given.

If this impulse of solidarity is understood to be the human and humane ideal, the mechanisms in our present social structure which activate the egoistic drive must be re-cast in such a way that they no longer work against man's inner intentions. And these structures can be re-cast as follows:

The "Integral System" of new concepts of work and income. In industrial society based on a division of labour, economic life has developed into an integral system, as Eugen Löbl put it. This means that when people work, they leave the private sphere, the households, and stream into the associated places of production. The products of their labour no longer reach the marketplace by a barter system through individuals or guilds; rather, they get there through a concurrence of complex processes. Each end product is the result of the joint activity of all within the framework of the world economy.

All activities, including those of education, training, science, the banks, administration, parliaments, the media, etc. are integrated into the whole.

Two processes constitute the basic structure of this type of economy: the stream of *capability values*, which are applied at work, and the stream of intellectual or physical *consumer values*. The technical means of production must here be considered more highly developed resources.

All work is, on principle, work for others. That means that, at a certain point, every worker makes his contribution towards the creation of an item, which in the final analysis will be used up by his fellow men. A person's work is no longer related to *his* consumerism. It is equally significant that the integral system no longer permits the workers' income to be considered an index of the exchange value of their labour, since there is no longer an objective yardstick to determine an individual's contribution to the production of a particular consumer item. Similarly, the objective participation of a firm in the total product cannot be determined.

If we acknowledge these realities, and do not allow ourselves to ignore them because of these interests and those disinterests, then we have to recognize that, along with the transition from the barter economy (including a money trading economy) to the integral economy, the relationship of work/income has changed fundamentally.

If we were to follow these realizations through to their logical conclusions, this alone would cause the current economic situation to change radically. The income that people need to maintain and develop their lives would no longer be a derived quantity, but rather a primary right, a human right that must be guaranteed in order to meet the prerequisites that will enable people to act among their co-workers in a responsible and committed way.

The democratic method of agreement, based on a point of view oriented to need, is the proper principle by which to establish income as an elementary human right. The extent and type of work must also be considered and regulated by democratic society in general and workers' collectives in particular, in accordance with their autonomous forms.

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opposition outside of the parliamentary process. There's the anti-atomic power movement, the Christian movement and a lot of other ecological/political movements. Also the Free Education Movement, which is mostly carried on by the Free International University. — for the liberation of the working collectives in universities, schools, etc. . . . to free them from the state, from the nationalisation of culture. We can make very clear the effects of nationalised economics. Because if you can enlarge the idea of creativity to everybody's problem in life, enlarging this to every problem



in the society, automatically you change also the understanding of economics. To produce things that's the problem. And everything which has to be produced stems from the core of the problem and in the beginning is therefore a creative act. Everybody starts with the production of ideas, so it is a spiritual thing. Even to the extent that the car is a problem of the production, or refrigerators are problems of the production and in connection with all the recent ecological ideas now as a necessity to be solved as soon as possible. This re-evaluation of problems is gaining public interest and changes radically the idea of the revolution. So more and more people learn that this revolution starts in the personality of the individual. Enlarging this, bringing it

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closer we can see the necessity for co-operation between individuals and between groups of individuals. So this means the unity in the manifold.

It has a lot to do with the art to find a new basis for what art could be to reach a radically changed world with the starting point always in the art, in the ability of the human being to create. This problem starts in thinking. So thought is already to be seen as a creative act, as a sculptural act where the shape of the thought has already been considered. So speaking and thinking — the language problem is the starting point of the activity generally. Sometimes it results in food production, technological production but this means a totalisation of the idea of creativity and again with the result that the value of the money as an economic property shifts over to the democratic field and becomes a democratic regulator for all creative processes within the society. This money problem has a lot of consequences.

C: There would, one can rightly assume, be international opposition to such ideas. How do you intend to make your alternative both accessible and understandable to the mass of people who would be needed to demand such change?

B: Firstly it is not necessary to make it clear to the masses, because it sounds to me too abstract. It is necessary to make the ideas clear as much as possible to the people. For instance, we spend every day attempting to articulate problems which already exist in the minds of the people. So we can only speak with people who have already understood and sensed the problems. We can only find results with people who are already psychologically prepared. So, for instance, this whole discussion finds a good basis in the situation that everyone suffers from, namely the whole ecological problematic in the world. So if we only start with this point to suggest solutions for these ecological problems we can make clear the origins and roots of this damage of na-

This invalidates all of today's pressures, injustices and frustrations, which derive from the anachronism: 'remuneration for work'. The socio-psychological consequences of overcoming the dependence on remuneration are also positive. Nobody buys or sells abilities and work. With regard to their income, all workers belong to a democratic community of citizens with equal rights.

The Change in the Function of Money. Just as the nature of work changed fundamentally during the transition to an integral economy, so, too, a metamorphosis has begun in the monetary processes. But in the same way as the concepts of the barter economy were retained to regulate the relationship of work/income, so too, these concepts remained decisive for the organization of the monetary system. For this reason, money could not be integrated as an ordering agent into the social organism.

This has prompted many analyses of money, based on psychological, sociological, economic-theoretical and other points of view. But they have all been of little use. The power of money remained unbroken. Why? Because we did not change our concept of money when historical development would have required it.

What has led to the change (so far still ignored) in the function of money? This change came about with the emergence of central banking in modern monetary development. Money was no longer part of the world of economic values, in which it had previously served as the universal medium of exchange.

The new method of issuing and managing money through the institution of central banking led to the development of a *circulation system* within the social organism. Thus, like the evolutionary step in the biosphere from a lower to a higher organism, the social whole acquired a more complex form of existence. Money constituted a new functionary system. It became the *arbiter of the rightness* of all creative and consumer processes.

On the production end, firms require money to operate. They get it from the banking system in the form of credit (interest, today linked with the idea of credit, derives from a misunderstanding of the nature of money!).

In the hands of business, money equals production capital is a document of law. It *obligates* firms to channel the capabilities of their workers into work.

When money is put at the disposal of workers in the form of income, it changes its legal meaning. As consumer capital it entitles the user to acquire consumer items.

The money then flows back into the production sphere and changes its meaning one more time. Now it is *money unrelated to economic value*. As such, it entitles the firms who gain it — to nothing. With it, credits are paid off, companies' accounts are balanced at the credit banks. Since many concerns — e.g. schools and universities — do not charge for their services, the balance of accounts among the firms themselves, insofar as some have a profit and others, a deficit, must be undertaken in conjunction with association banks.

This concept of money, raised to the level of the successful social evolution, has sweeping repercussions. It solves the problem of power insofar as it is based on the monetary aspect. By refusing to recognize that monetary regulations were no longer part of economic life, but had become an independent functionary system in the area of law, the old Roman concept of private ownership could survive without restriction. So also the categories of profit and loss could become operational. The unrestricted appropriation of everything involved with the production sites remained legitimate.

On the other hand, the recognition of the transformed monetary concept leads, without a single civic measure or fiscal exercise, towards the abolition of the ownership as well as the profit principle in the production sphere.

And what becomes of the stock exchange, land speculations, usury, inflation? They disappear, as do the hostages of unemployment. The world of stocks passes away overnight, without causing even one gear to grind. And the stockholders, the speculators, the big landowners? Will they present their holy riches to mankind on the sacrificial altar of the dawning new age? We shall see.

With regard to consumerism, production will be in accordance with con-

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sumer need. No profit or ownership interests inhibit or divert this, the only proper economic goal. The fraternity that has already reached an elementary stage within the integral system — "Work is, on principle, work for others" — can evolve without hindrance.

A new light is cast on the ecological question as well. Economic ecology is self-evident, when a free science, liberal education and open information systems comprehensively research and disseminate the laws of life, and illuminate their significance for man.

The Form of Freedom of the Sociological Organism

We might consider entrusting the state with the management of social development, were it not for the fact that this stands in radical contradiction to the freedom impulse, to the demand for self-determination, self-responsibility and self-government (decentralization). For this reason, the last important question that arises in conjunction with the concept of the evolutionary alternative of the Third Way — "How can a society freed of constraints find its developmental direction, oriented to human needs and physical necessities?" — can only be answered with a description of the "form of freedom of the social organism" (Schmundt).

On the one hand, freedom is an individual impulse to act according to self-determined motives. On the other hand, self-determined action is free only if it occurs "with insight into the conditions of life of the whole" (Rudolf Steiner).

Beuys' poster for The Greens, used in the European Election



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tural resources, air, water, etc. We can make clear that this damage originates from the declaration in which the idea of capital still exists. Money as an exchange still exists in the form of Adam Smith's invention. Even Marx didn't see the problem with this because he did not critically analyse Adam Smith. Marx did not attack the condition of capital but instead criticized the results. He did not foresee the possibility to change the nature of the money. Through ecological experience more and more people understand the connection between the Western private capitalist system and the Eastern state communistic politboro principle. So people see that the ecological problems are springing from the false description of the money.

C: One question Beuys. If as you say the problem is ecological rather than economic by referring to the collective grouping as ecological surely you encourage governments to invent short-term solutions. In Japan the government is sponsoring a project which will clean up Mt. Fuji and three million people will climb that mountain this summer and clean it up. In that way national governments 'deal' with public concern about ecology. Are you not tactically therefore at a disadvantage when your main platform is changing the economic structures?

B: It's true. We discuss the problem daily. With other groups we sometimes reach a point where the cooperation is described as 'ecological' and they will not take the consequences of the more important ecological idea. In my understanding, ecology today means economy-ecology, law-ecology, freedom-ecology and in every lecture I make including in the recent European election, started from the point that we cannot stop with a kind of ecology limited to the biosphere. The politicians are saying the social questions of the society were the problems of the last century. Now we are standing before the ecological problem. That's a lie. Because the ecological problem is a result of the unsolved social question in the last century. Therefore I

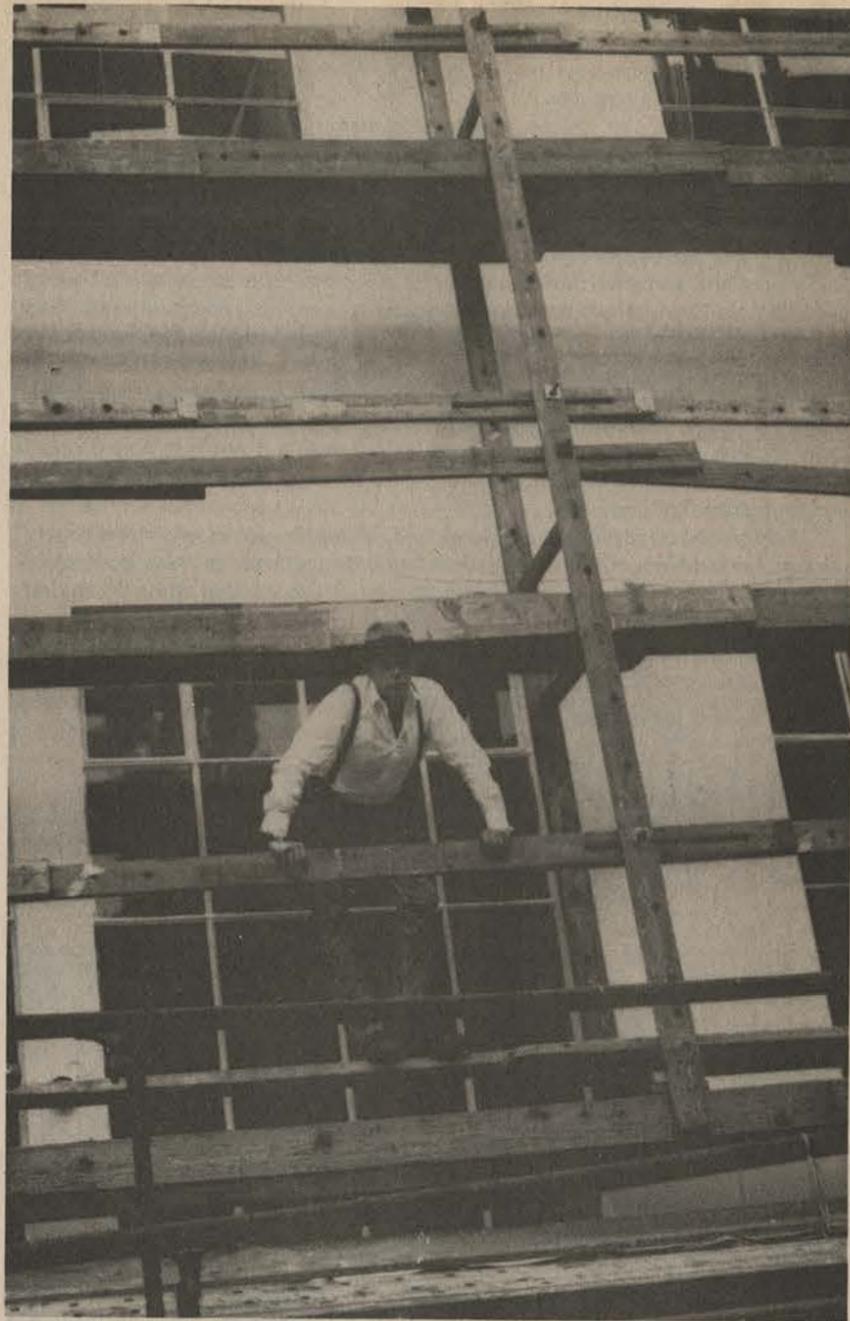
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say the only thing which works is a gain a sort of enlarging of the idea of ecology towards the social body as a living being. Make this clear to the people and give them a kind of spiritual creativity to allow them to protect the social body with their energy of freedom, equality and brotherhood as a living being, which has through history taken on different shapes. The people can then create a real living being — the life of a social body, which lies on a different level than the life of an animal. Finally it is radically directed to the future condition of the planet. We have already confronted the end of this planet, because an organic understanding of history and life tells us that one day earthly life will end. Living in the present we can look deep into the past where organic flow of everything originates and see its character changing. It's the very spiritual essence of the whole ecological idea. You can only reach this, one could say, spiritual understanding of the possibilities of man, if you see the possibilities for man to live at a point higher than bio-understanding of life. It's a substantial discussion of substances — the biosphere and man's existence above the biosphere. Making the people feel the different substances gives people also a kind of concrete, true experience, one could say religious demand from life. Because all the conventional activities in sex and churches and communities, confessional activities, are all decadent. Giving the people the means to see everything that is related to art, science and religion existing in their own capability — this will give people the confidence to dare and break the conventions, to break through the barriers of the systems.

C: Speaking of art how did your own ideas develop? What would be your linear description of the way your own ideas developed from an anthropological view of art into the way that you are putting this together at the moment?

B: My development was not, in a way, the development of an artist.



For the complex interrelationships within our production, which is based on a division of labour, this means that the individual, or the individual firm, can only with great difficulty discern, on its own, how the task — to produce something for the needs of others — can best be accomplished. Thus it is necessary to incorporate into the body of society a new functional system: the system of advisory trustees, an authentic counsellor-system as a constant source of inspiration.

Every workers' collective can best gain an insight into the conditions, relationships and effects of its actions if it appoints a board of trustees in which the democratically authorized management of the firm discusses the purposes, goals and development of the firm, from the most comprehensive viewpoint possible, with leading personalities of other companies, banks, scientific research institutions and also representatives of its consumer groups. Those responsible in each case must make the decisions. Through the assistance of the trustees, these decisions will be supported by an optimally ob-

jective perception of the situation.

What holds true for the associations of workers' collectives among themselves also plays a role in the basic structure of a single free concern. Once the antithesis of "employer" and "employee" is overcome, the field is open for a social structure in which processes of free consultation, democratic dealing, and finally, a joint effort for the social environment are interwoven.

Everyone has the right to free entrepreneurial initiative, because man is an enterprising being. It is necessary that managers have the capacity to call upon their co-workers in accordance with their professional competence and expertise. This function, however, will bring them neither material privileges nor any other form of power that is not democratically legitimate. Thus, within the framework of the Third Way, free enterprise in a self-administered economy and self-governed culture is the democratic base unit in a post-capitalistic and post-communistic New Society of Real Socialism.

The law-giving, ruling and administrative activities of the state are limited to the function of determining the democratic rights and duties applicable to all, and of putting them into practice.

The state will shrink considerably. We shall see what remains.

What Can We Do Now to Bring About the Alternative?

Whoever considers this image of the evolutionary alternative will have a clear fundamental understanding of the social sculpture which is shaped by man as artist.

Whoever says that a change is necessary, but skips over the "revolution of concepts" and attacks only the external manifestations of the ideologies, will fail. He will either resign, content himself with reforming, or end up in the dead-end street of terrorism. All three are forms of the victory of the system's strategy.

If we ask in conclusion, therefore: *What can we do?* in order to actually reach the goal of a new form from the ground up, we have to recognize that there is only *one* way to transform the status quo — but it requires a wide spectrum of measures.

The only way is the *non-violent transformation*. Non-violent, but not, indeed, because violence does not appear promising at a given time or for particular reasons. No. Non-violence on principle, on human, intellectual, moral and socio-political grounds.

On the one hand, the dignity of man stands and falls with the inviolability of the person, and whoever disregards this, steps down from the level of humanity. On the other hand, it is precisely those systems which must be transformed that are built on force of every conceivable kind. Thus the use of any kind of force constitutes an expression of behaviour that conforms to the system, i.e. that reinforces what it wants to dissolve.

This appeal is an encouragement and exhortation to go the way of the non-violent transformation. Those who have been passive so far, although filled with uneasiness and dissatisfaction, are called upon to *become active*. Your activity is perhaps the only thing which can lead those who are active, but are flirting with the tools of violence, or who already use violence, back to the route of non-violent action.

Although the "revolution of concepts" described above is the essential factor in the means to change that is outlined here, it is not necessarily the first step. Nor can it claim absoluteness. Whoever has the capability of thinking through the theories of Marxism, liberalism, the Christian social teaching, etc. will realize that these theories certainly come to the same conclusions as we do.

Today, it is necessary to think the historical initiatives through to their conclusions. Where this has been done courageously, it is noticeable how the fronts shift. Then Bahro is closer to Karl-Hermann Flach and William Borm than these are to their party colleague Lambsdorff, and closer than he, in turn, was to his associates, who arrested and condemned him.

The process of conversion of inveterate abstract concepts is in full swing. It must lead to a *great dialogue*: to inter-factionary, inter-disciplinary and international communication between the alternative theoretical solutions.

Centerfold, August/September 1979

SPRECHEN SIE BEUYS

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Most artists come to their biography as artists. I began with a study of science and after having had a kind of experience with the narrow understanding of science, I changed as in a laboratory the discipline. I told myself that it is for me of highest importance to compare the existing practice of science, the materialistic, positivist practice of science . . . (tape ends).

And then I started to study art in an official state academy. I then saw more clearly the equality between the existing materialistic understanding in science and the materialistic or bourgeois or conventional understanding of art. And so from the beginning of my studies I started to think about another understanding of art and science to find the way out of the reductivist position of both of these human activities. So I tried to build up a theory of sculpture, a theory of communications, I made a lot of actions that involved such theories. Making things tangible, firstly in an imaginary way, then, afterwards, mostly in longer discussions to work with ideas in an epistemological context. So that was my activity at the time. Later I became a teacher at the university and was again confronted with the more concrete political constellation of students in the society. The whole system of learning, the state enterprises of the culture, the indoctrination of the ideas of the State, the influence of the international capital on states feeding back to the universities. It was a daily experience in the existing system. Again it was further proof that I was right in my research. So when I founded an Organisation for Direct Democracy in 1967, during my teaching time at the Dusseldorf Academy, I felt then a necessity to enlarge this organisation to have a more universitarian character. Being not only involved in the problems of the democracy, but to have a kind of research for all power fields in society. I then started to discover the idea for the Free International University appearing in the discussions so in 1971

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I founded the Free International University, as a political movement. To work as a researching tool for the policy of the social body to find an alternative for the Western private capitalistic system and the Eastern communistic state bureaucratic system. And more and more people understand. So coming back to the idea of bringing these things to the masses, it cannot be this abstract question for me: "How to change the masses?" I can only care to reach as many people as possible so that the ideas spread outwards.

Now I feel coming back to the problems of The Greens that the model of the unity in the manifold has shown positive results in this direction. Nevertheless, every day we are reminded that some groupings in this composite organism are staying only there where the argicultural problems are; some groupings will not go so far to ask for a democratic banking system or to change the capitalistic system today. But because every day another situation appears far more people learn and therefore this whole cooperative organism of The Greens, which is a permanent learning process, learn that they will not reach their ecological goals without changing the system from the roots upwards. By learning and following the process patiently, more and more people enter the discussion. We can see that the result in this election (European Parliament). Reaching an average 3.5 per cent of people in the Federal Republic of Germany is a very good result. In some cities in the south we obtained 14 per cent of the popular vote. I think the results are proof of our methodology, in not speaking in the abstract to masses all over the world but to start on a place, showing models.

Readers who are interested in information and collaboration on the projects mentioned here may contact the Free International University, 8991 Achberg, 4000 Dusseldorf 11, Drakeplatz 4, Federal Republic of Germany (Tel. 0 83 80 / 4 71).

The Free International University (free college for creativity and inter-disciplinary research) offers a constant opportunity to organize and develop this communication.

"Against the concentrated interests of the powerful, only a compelling idea, one at least as strong as the humanistic concepts of the last centuries and the Christian concepts of the first centuries of our time, stands a chance." (Gruhl) We need a constant and comprehensive dialogue to develop this "compelling idea" from the various beginnings spawned by the new social movement. The Free International University, as the organizational focus of this research, work and communication, therefore signifies all the groups and basic units in our society in which people have gathered to consider jointly the questions of our social future. The more people who involve themselves in this work, the more strongly and effectively the alternative ideas will be brought to bear. Therefore the appeal is sounded: *found work centres of the Free International University*, the university of the people.

But this alone is not yet enough. Wherever possible, we should decide to *practice* alternative life and work styles. Many have made a start, of limited scope and in special areas. The *Third Way Construction Initiative Action* (aufbauinitiative aktion dritter weg - ed.) (business, association, endowment, membership organization), is a *consolidation* of alternative economic and cultural enterprises. Individual groups or businesses that want to put their alternative ideas into practice are called upon to support this project.

A final, topical aspect, perhaps the most important and decisive for the way of non-violent transformation. How can the new social movement attain a political dimension?

This raises the question of the possibility of parliamentary action, at least within the western democracies. If we follow this path, we do right only if we develop a *new style* of political work and political organizing. Only if we practice this new style will we overcome the obstacles - restrictive clauses and the like - that are erected in the way of alternative developments.

In any case, it would be necessary that alternative models for a solution arise from the parliaments as well, to be perceptible to the public at large. But to do this, people who have worked out such models have to get into the parliaments. How will they do this? By concentrating their entire strength on a *joint electoral initiative*.

How the total alternative movement is understood is decisive for such an effort. After all, the movement comprises many streams, initiatives, organizations, institutions, etc. Only in solidarity do they all stand a chance.

Joint electoral initiative does not mean old-style party organization, party platform, party debate. The unity that is required can only be a *unity in the manifold*.

The citizens' initiative movement, the ecological, freedom, and women's movements, the movement of operational models, the movement for a democratic socialism, a humanistic liberalism, a Third Way, the anthroposophical movement and the Christian-denominational oriented streams, the civil rights movement and the Third World movement must recognize that they are indispensable components of the total alternative movement; parts that do not exclude or contradict one another, but are mutually complementary.

In reality, there are alternative concepts and initiatives that are Marxist, Catholic, Protestant, liberal, anthroposophical, ecological, etc. In many essential points they already *agree* to a large extent. This is the basis of *solidarity* in the unit. In other areas, there is *disagreement*. This is the basis of *freedom* within the unit.

A joint electoral initiative of the total alternative movement is only realistic in the form of an alliance of many autonomous groups, whose relationship among themselves and towards the public is defined by a spirit of active tolerance. Our parliaments need the liberating spirit and the life of such a union, the *Union for the New Democracy*.

The vehicles that will take the new route are ready to roll. They offer space and work for all. ■

English translation for *Centerfold* by B.E. Kleer.

Government

In April 1, 1976 the CRTC became the Canadian Radio-television and Telecommunications Commission, having existed since its creation under the Broadcasting Act of 1968 as the Canadian Radio-Television Commission. The new Commission continued the same regulatory responsibility over broadcasting, and further undertook supervision of all federally regulated telecommunication carriers, previously regulated by the Canadian Transport Commission's Telecommunication Committee. Merging two federal agencies while retaining the authority and responsibilities of each, the 1976 CRTC Act yielded the CRTC we know today. According to government announcements, "the new body will be able to regulate the two closely related industries against a common background of similar technologies and economic interests."

The responsibility of the Commission is awesome. According to Statistics Canada estimates in 1978, there were 7.3 million households in the nation. There were 4.8 million homes with one telephone, and more households (379,000) had three or more phones than had none (257,000). On the broadcasting side, only 112,000 homes were estimated to be without radios, while almost 1.5 million residences had four or more. Television sets were present in an estimated 7.1 out of 7.3 million homes with households possessing two or more colour TVs (483,000) outnumbering houses without any television set (198,000) more than two to one.

The CRTC had licenced 2,011 broadcast undertakings as of March 31, 1978. The figure includes 436 AM and 323 FM radio stations, 278 low-power relay transmitters, and 933 television stations. For purposes of measuring television coverage, the Commission defines a 'Grade B contour' as an area within which a broadcast signal would be available to a domestic receiver when using an outdoor antenna. On the basis of A and B contour areas, the CRTC states television coverage of the entire nation is 98 per cent for CBC English language television and 98 per cent for French language television, while the CTV network reaches 93.8 per cent of English speaking households. In the Northwest Territories 74.7 per cent

Original informative analytical content on TV perhaps exists as 2.5 per cent of entire programming. For radio it might peak at 4 per cent. As the broadcasting industry, the government and the CRTC would have it - it's what we want. The question is: if the CRTC had never existed would it, could it have been any worse? Who is the CRTC and what do they say they do?

To answer the second question we asked correspondent Joe Wright to give us a report on the history of the CRTC. No jokes. No stabs. No fictions. No comments.

To test our ecological disaster, to read for yourself the current pollution index just reach over and activate the nearest radio or TV. Now wipe the oil spill off your face, sit back and ask yourself:

WHO ARE THE CRTC AND WHOSE DENTIST PULLED THEIR TEETH?

A HISTORY by Joe Wright

of homes receive Grade B coverage.

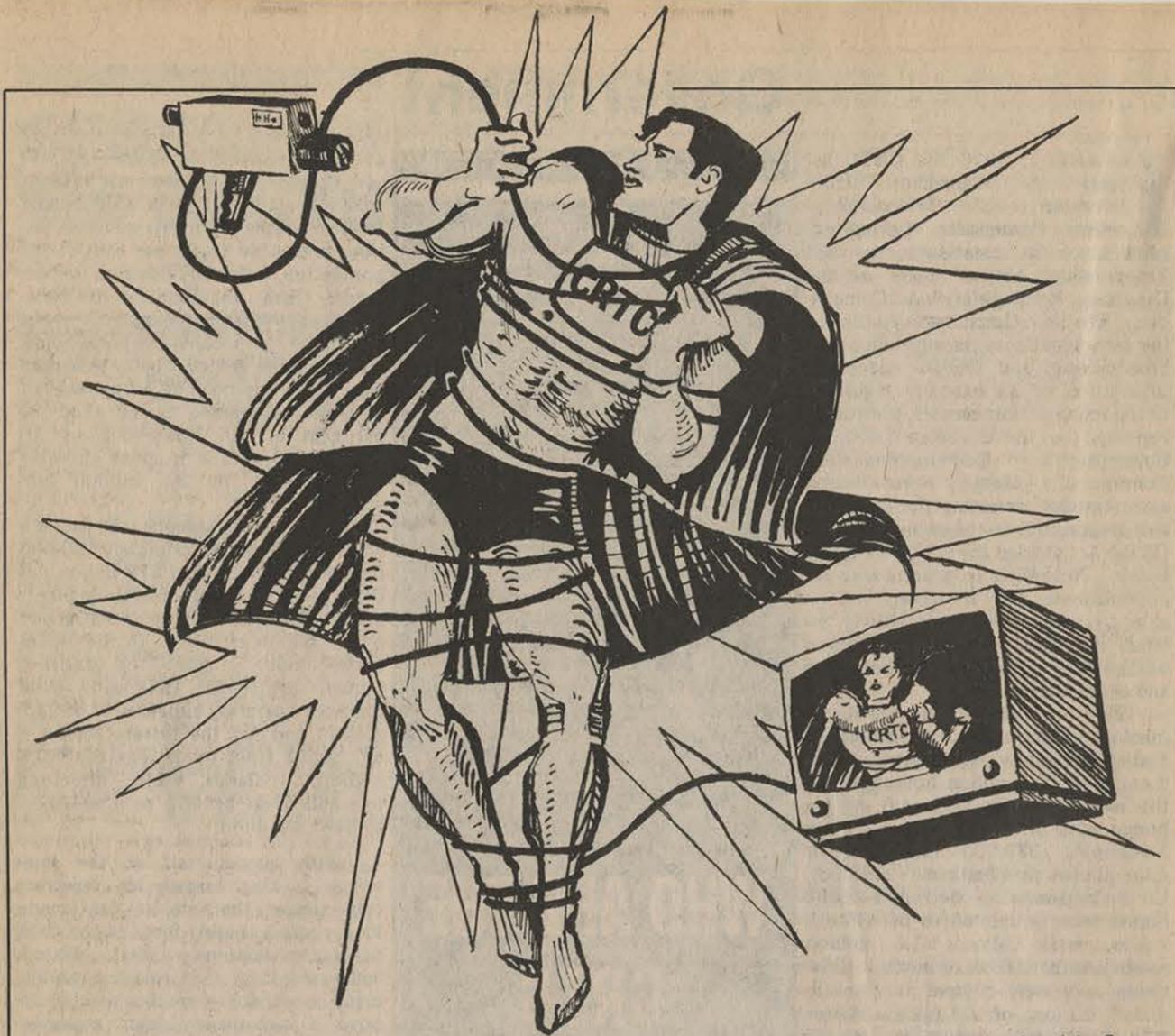
The CBC radio network extends to 99 per cent of both English and French houses, with private radio stations accessible to 98 per cent of the population. Cable Television service ranges from unavailability in Newfoundland, to its presence in three out of four British Columbian households. Overall, cable service is being extended to a figure approaching 50 per cent of all homes, compared to only about 20 per cent of U.S. households so far. Some \$228 million is spent on cable television by the 3.6 million subscribers.

The communications industry as a whole employs approximately 100,000 Canadians. More than \$18 billion has been spent on communications plants and equipment, a figure which grows by \$2 billion annually. In the broadcasting industry alone, the Statistics Canada figures for 1977 show total industry operating expenses of \$923.7 million and for the private sector, a net profit from operations of \$50.8 million. Salaries, wages, director's fees and fringe benefits paid added up to \$481.0 million.

With almost half of the television owning households receiving cable service, the potential for Canada to become a leading force in the field of communications is great. Historically speaking, that role has always made sense for a nation wishing to serve a sparse and widely scattered population, and one which stresses the importance of its bi-culturalism. Other issues confronting those who would effectively regulate Canadian broadcasting include ownership regulation and control of the airwaves; the amount of public and private involvement; maintenance of the public interest; division of authority between federal and provincial governments; degree of political involvement; and the nature of advertising and its role in broadcasting.

The government began its control and regulation of broadcasting with the Radio Telegraph Act of 1913. Establishing the right of the government to licence broadcasters, it also expressed an interest in the technical aspects.

With the growth of the industry, the government established a Royal Commission in 1928. Seeing the medium as a valuable tool for estab-



There is an ecological problem in Canada and it's not in the Rockies, it's not in the Great Lakes, it acts like a powerful defoliant, it produces genetic defects worse than mercury poisoning. It's effect is inflicted on 99 percent of the population . . . IT'S THE BROADCASTING INDUSTRY!! !

lishing a Canadian identity, the Aird Commission recommended that broadcasting should operate as a public service and felt that certain broadcasting considerations would only be fulfilled via some type of public ownership. Another basic recommendation of the Commission was that a national broadcasting system be established, although this did not come about for another eight years.

Following a Special Parliamentary Committee on Radio Broadcasting, the Canadian Radio Broadcasting Act was passed in 1932. It established the three member Canadian Radio Broadcasting Commission (CRBC). Although the committee had recommended it be given power to grant and operate licences, expropriate existing sta-

tions and produce programming, the CRBC had difficulty carrying out this mandate, chiefly due to inadequate funding.

In 1936 the CRBC was replaced by the Canadian Broadcasting Corporation (CBC), through passage of the Canadian Broadcasting Act. The CBC was given a Board of Directors of nine people from across the nation under a general manager acting as chief executive officer. Its primary purpose was to develop and carry on a nationwide radio service, while continuing a regulatory function.

The Act was important for establishing:

- the basic tenet that broadcasting should be as far removed from political control

- as possible,
- distinctions between day-to-day management and policy decisions,
- that broadcasting authority was to be undertaken by the Board of Governors of the Canadian Broadcasting Corporation (CBC),
- that channel assignment did not confer any proprietary interest.

Due to the Act being somewhat unclear about defining the nature of broadcasting and the need for the CBC to avoid becoming commercialized and yet needing advertising revenue, problems developed in the 40's and 50's. Private broadcasters also complained that it

was unfair for the CBC to be both a broadcasting venture and a broadcasting regulator simultaneously.

The Massey Commission (Royal Commission on Arts, Letters and Science) was appointed in 1949. Because of Canada's geographical, social and economic conditions, the Commission stated that a broadcast system specific to those needs should be developed. The Commissioners felt private broadcasters should be supporting the national system, although they made little effort to foster Canadian talent. The Massey Commission generally concluded that the country should work towards a single national broadcast system, and generally affirmed the Aird, and 1932 and 1936 Broadcasting Act policies.

Financial constraints on the CBC, and competition from American broadcasters brought about another Royal Commission in 1955. The Fowler Commission proposed that the regulatory function be split from the CBC, to be entitled simply the Board of Broadcast Governors. The Commission reiterated the "single system" view of Canadian broadcasting and found the combination of public and private ownership a unique and positive achievement.

A newly elected Conservative government was responsible for the Broadcasting Act of 1958. The Act established the Board of Broadcast Governors (BBG) which supervised all Canadian broadcasting. Although this body remained as the broadcast authority for ten years, it was plagued by problems:

- the Act was vague in defining policy, and made for indecision in broadcast policy by the BBG
- policy decisions had to be approved by the full board of three full-time and nine part-time members, so that less experienced part-time members wielded more power
- the final authority was vested in the Minister, and the Board had to abide by the Minister's final decision
- there were no clear guidelines concerning control by the BBG over the CBC
- the Board paid little attention to the quality of Canadian content.
- the Board initiated legislation to bring about an eventual 55 per cent Canadian content

Government

requirement, but to adhere to the rules, broadcasters could run cheap Canadian programming at the extremes of the broadcast day.

The White Paper of 1966 put forth the government view of aims, principles, regulatory authority, structure, programming and ownership of Canadian broadcasting. It also expressed the government's wish to have the ultimate authority for broadcasting placed with the Governor in Council to provide as much freedom for the Board as possible.

Reactions from interested parties were submitted in the form of briefs beginning in late 1966 to the Parliamentary Committee on Broadcasting, Films and Assistance to the Arts.

As a result of the Parliamentary committee and the White Paper, the Broadcasting Act of 1968 was passed, which set forth the statement of aims for Canadian broadcasting. It also called for the formation of the Canadian Radio-Television Commission, which became the Canadian Radio-Television and Telecommunications Commission in 1976. With the five full-time and ten part-time commissioners appointed by the Governor in Council, the CRTC was authorized to carry out the policy aims contained in section 15 of the Act. Accordingly, they were granted the power to:

- regulate all broadcast licences, including those of the CBC,
- make by-laws when necessary,
- regulate quality and quantity of advertising,
- regulate networks,
- initiate or promote broadcast research,
- conduct public hearings,
- regulate broadcasting performance, including the right to suspend licences, after a public hearing, if standards are not being upheld,
- regulate and supervise cable television (CATV),
- take responsibility for providing outlets for educational broadcasting.

The CRTC displayed a greater degree of independence than its predecessors and had explicit guidelines to follow. As a single body committed to regulating the mixed Canadian broadcasting system of public and private interests it espoused the principles: (a) the air waves are public property, (b) every Canadian should be served

by the best system possible in his own language, (c) Canadians must own and control their broadcasting system, and (d) the system must operate in the public interest.

The CRTC is required to hold a public hearing in connection with the issue, revocation or suspension of a broadcast licence. These hearings are held from June to September each year. From April 1, 1977 to March 31, 1978, the Commission held 41 public hearings, ranging from a one day sitting in Fort Chimo to a nineteen day session in Ottawa. In that period 60 new AM and FM radio licences were granted, 113 television stations were licenced, and the operation of 69 cable television systems were authorized. The same period saw 15 applications for new AM or FM licences denied and two existing licences not renewed, 6 applications for new television stations denied and 1 existing licence not renewed, and 22 applications for new cable television systems denied.

The Commission is composed of not more than 19 members. Nine full-time members are appointed by the Governor in Council for seven years, and together form the Executive Committee, consisting of the Chairman, two Vice-Chairmen and six Commissioners. Ten part-time members are appointed for terms of five years, and are drawn from all regions of the country. Although some statutory powers of the full Commission are exercised on the recommendation of the Executive Committee, the CRTC may issue, renew, amend or revoke the licences of radio, television or cable television companies only on consultation of the full Commission. Part-time members may be consulted on telecommunications matters.

The Executive Committee, followed by the dates of appointment and re-appointment, consists of: Chairman Pierre Camu (Oct., 1977); Vice-Chairman Charles M. Dalfen (April, 1976); Vice-Chairman Jean Fortier (April 1976); Roy Faibish (June, 1976), Jean-Louis Gagnon (August 1976), Paul Klinge (April 1978); Mme Jeanne LaSalle (June 1976); Mrs. Pat Pearce (April 1968, 1975); Réal Therrien (April 1968, 1975). Part-time members are: Harry Bower (April 1973, 1978); Jacques de Chevrotière (April 1971, 1976); Edythe Goodridge (Jan. 1978); Rosalie Gower

Government

Canadian Households With Communications Services May, 1978

	Number of households	Increase(Decrease) over 77	
		Percent of total households	Number Percentage
Television*	7,121,000	97.3	299,000 4.4
Colour	5,294,000	72.3	530,000 11.1
Black&White	3,819,000	52.2	(133,000) (3.4)
Radio (AM & FM)**	7,206,000	98.4	324,000 8.3
Telephone***	7,063,000	96.5	292,000 4.3
Cable Television	3,625,000	49.5	337,000 10.2
Total Canadian households	7,320,000	100.0	298,000 4.2

*Because some households have more than one television receiver, combining households with colour television and those with black and white television does not equal total households with television receivers.

**Includes households with one receiver or more.

***Includes households with one telephone or more.

Source: Statistics Canada

(April 1973, 1978); Jacques Hébert (April 1971, 1976); Ronald Irwin (August 1977); Brian Land (April 1973, 1978); Steve Patrick (April 1978); R. McLeod Rogers (Dec. 1977).

The authority to regulate and supervise all aspects of the Canadian broadcasting system, radio, television and cable television, is vested in the CRTC according to the 1968 Broadcasting Act. Under the CRTC Act passed in 1976, it also obtained jurisdiction over Canadian federally regulated telecommunication carriers. The Commission is required to ensure that all tolls (including any rates or charges to be charged to the public or to any person for telecommunication services) are just and reasonable, and do not discriminate unjustly in respect of their rates, services or facilities. The Commission also approves any agreement entered into by the carriers concerning the interchange of traffic or limitation of liability and also extends jurisdiction to a number of other matters.

In the past fifty years or so, we have seen the advent of radio, television, cable television and satellite broadcasting. Communications technology is more a part of our lives than ever before. Yet the traditional roles of communicator and consumer have remained virtually unchanged.

Two-way television is next, we are

told, thanks to fibre optics. Plugging into central computer banks, getting and sending whatever information we desire, even obtaining the latest movies and newspapers — it will all be a subscriber service. Once again we are led to believe that technological advances will provide answers to problems of the past. Emancipation through innovation is the rallying cry, and we have heard it before.

The aims of Canadian broadcasting as envisaged throughout the years by legislation and parliamentary committee stand in stark contrast to what we are receiving.

From a system that was originally conceived and intended to be entirely a public service, Canadian broadcasting has evolved into an organization dominated increasingly by private enterprise. The would-be regulators have been unwilling or unable to exercise their mandate. Whether in broadcasting or telecommunications, it has been industrial economic structures that have determined what the citizen eventually gets.

With the capital investment required for cable systems, satellite broadcasting and fibre optics, private involvement seems only likely to increase. Considering the CRTC, and its ability to protect the public interest, it looks like more of the same coming up. ■

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FABRIC

.....amongst
other
things

An exhibition from the
Canada Council Art Bank.

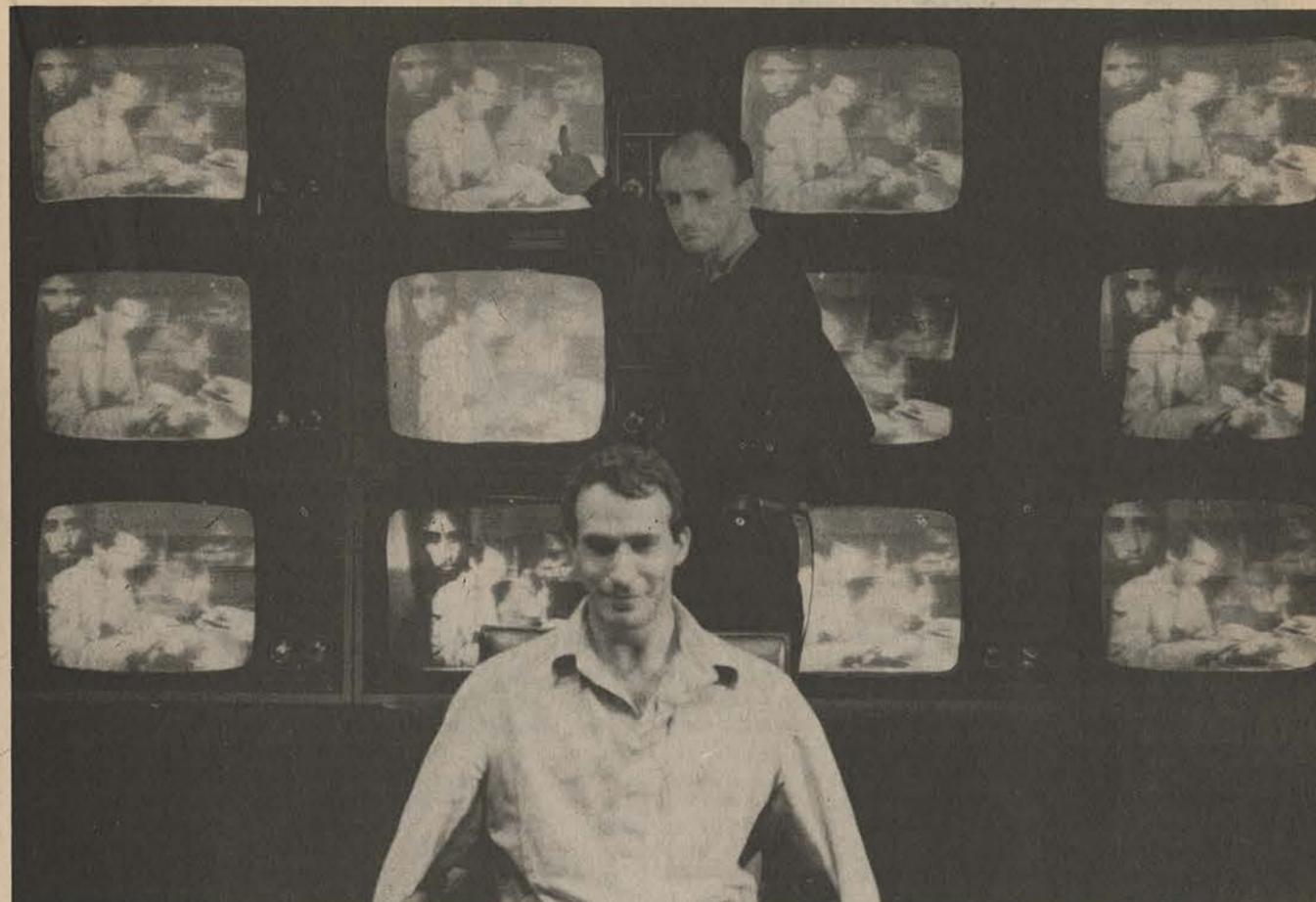
Aug. 17 to Sept. 9, 1979

Benner
Cozic
Dickerson
Goodwin
Janitch
Lindgren
Moppett
Rousseau-
Vermette
Scott
Whittome
Wieland
Wood

Harbourfront Art Gallery

235 Queen's Quay West

Toronto, Ontario



Alan Bridle as Winston (front) and Alan Rosenthal as O'Brian in 1984.

photo: Isobel Harry

Performance

Orwell Lost in Videocab Staging

1984, A ROCK VIDEO TRANSLATION BY MICHAEL HOLLINGSWORTH
Music by The Government

a review by Martha Fleming

Videocabaret has as its base two of the most emotive media of our generation: rock music and television. These two touch nodes of circuitry that we have been trained automatically to open to over the years — they have instant access to our most romantic and sentimental thought patterns. We allow them to fantasize for us. Videocab is not distractingly oversensory only because of the physical presence of a band and a bunch of monitors. There is also a vertigo of infinite regression — we are trained to hear a love song (no matter what the lyrics) once we hear that first three chord riff, and each time we see a 21" screen we relive the frustration of Wiley Coyote, Gidget and Gilligan.

This is why anything presented in the Videocab format must be expressly written to accentuate this fact of our adolescent tribal memory. Videocab must be self-referential in this respect. If it is not, the production must expect to have its plot forgotten each time the band starts up, and the live actors must expect to constantly be playing second to the actors on the videotape, who by the mere fact of being on screen will always appear to the "trained" eye to be a hundred times more compelling, even though the sometimes indecipherable 565 lines might be at a distorting angle to the audience.

1984 was not written for Videocab. It is an 'adaptation'. Hollings-

worth has lifted almost verbatim from Orwell's book and added a number of monitors and a band. The production is not a solid unit pointing towards a coherent message. A friend of mine said: "Someone told me the acting wasn't any good, but I didn't notice — I guess I was watching the monitors." Another considered the band to be a "breather". The components are constantly battling each other on the stage because they are not written for each other — they are so strong individually that they become diversions from each other. The fact that The Government played very well the night I saw it and that Robert Nasmith and Berneche in particular gave superlative performances serves only to underline Hollingsworth's unfortunate choice of form.

Hollingsworth will use his strict attention to the text as a tool against

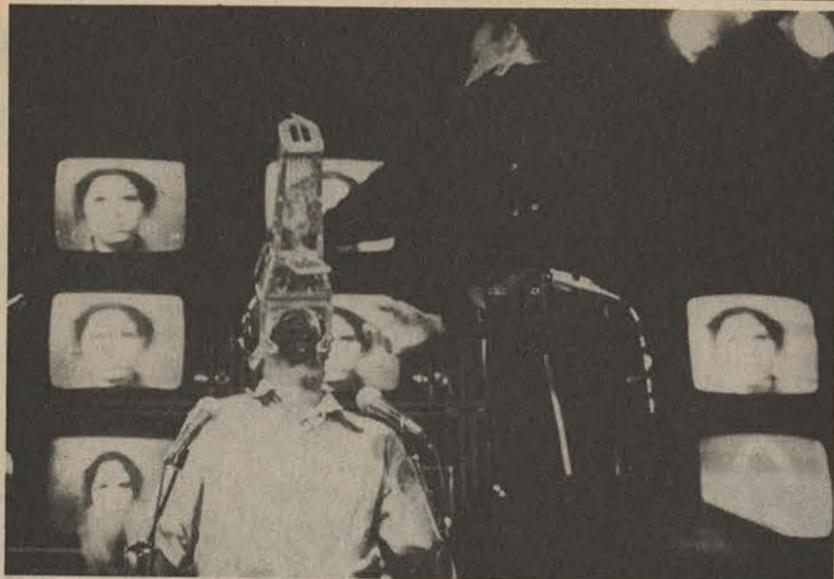


photo: Robin Collyer

criticism I am sure, but the fact remains that it is impossible not to take this choice of book into account. This choice must include the stigma that surrounds the book, no matter how much or little he chose to adapt it, or how much the intellectual community mistakenly imagines that it forms part of the fund of common book knowledge that is constantly alluded to in all forms of art. The important element in the book *1984* is the almost cool emotionalism, the 'emotional detachment' which horrifies as it grows. Orwell controlled it just enough to allow the reader to feel for the human condition what the book's protagonist feels for himself. But with Hollingsworth's misuse of such knee-jerk emotional bomb shells as rock music and tv sets as well as the hysteric rantings of the interrogator, (there was nothing hysterical

1984: Rough Metaphor Still Wrinkled

To understand the real "1984", you have to look at 1948.

1984 has not worn well. Not because it isn't a good piece of science fiction but because it is a misguided piece of political prediction. And though many see parallel phenomena all around them, they see these through the gaps in their own historical knowledge.

Orwell's vision for *1984* was set in 1948. Following the Second World War, the intellectual left, having fought off Hitler, was embracing Stalin who was equally irresponsible in his dictatorial repression and liquidation of personal liberty. In an essay titled, "Catastrophic Gradualism" written for the *Commonwealth Review* (1945), Orwell almost resignedly agrees with such a paradoxical position. "It is logical to condone tyranny and massacre if one assumes that progress is inevitable" Orwell believed that Socialism could occur and from 1930 actively supported the Soviet model. But from 1937 onwards, he was opposed to the U.S.S.R., as it turned into a utopia (meaning imaginary society good or bad.) The political scene in England during the Second World War was confusing. Orwell remained in continual anxiety not understanding why his friends and his government could support the new Soviet regime. Hence his novel *Animal Farm*. In a preface to the Ukrainian edition (March 1947) of *Animal Farm*, Orwell explains his aim: "... for the past ten years I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the Socialist movement." Orwell defends *Animal Farm*, saying "the man in the street in England has no real understanding of concentration camps, mass deportations, arrests without trial, press censorship and quite willingly accepts the lies of totalitarian propaganda." Orwell believed that the tri-lateral agreements of the Teheran Conference (1943) among the U.S., the U.S.S.R. and Britain would not last. And they didn't. But the ideological exchange which took

place among Stalin, Roosevelt and Churchill was saved for *1984*. As a metaphor, *1984* is 1948 and not The Bay of Pigs, or the RCMP or the recent Chinese trade pacts.

In answer to questions from Francis A. Henson (United Auto Workers) concerning *1984* Orwell wrote (16 June 1949): "I do not believe that the kind of society I describe necessarily will arrive, but I believe (allowing of course for the fact that the book is a satire) that something resembling it could arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences. The scene of the book is laid out in Britain in order to emphasize that the English-speaking races are not inately better than anyone else and that totalitarianism, if not fought against, could triumph anywhere."

Even the web of what we believe to be the predictions of *1984* are tangled. For instance: "The rulers of this new society will be the people who effectively control the means of production: that is, business executives, technicians, bureaucrats and soldiers under the name of 'managers'... The new managerial societies will not consist of a patchwork of small, independent states, but of great super-states grouped round the main industrial centres in Europe, Asia, America. These super-states will fight among themselves for possession of the remaining uncaptured portions of the earth, but will probably be unable to conquer one another completely. Internally, each society will be hierarchical, with an aristocracy of talent at the top and a mass of semi-slaves at the bottom." It sounds like the plot of *1984*. It is, in fact, an Orwell critique of James Burnham's *Managerial Revolution* (1940). Burnham predicted that Germany would win the war, but nevertheless Orwell was impressed by Burn-

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about interrogation in Orwell's presentation and its systematic quality is a larger part of the point of the book) he has not allowed the audience to intelligently become emotionally involved.

Drugged by the monitors and the music, we are also excluded from silent participation by the whip sharp interplay of too-tight dialogue between the live actors, those on tape and the band. Instead, Hollingsworth chose to embrace his audience through tired, traditional staging. By turning the protagonist's chair around to face upstage, he becomes part of the audience, thereby making the audience part of him. In case we didn't get it the first time, Hollingsworth then directs the interrogator to speak directly to the audience. About as subtle

as a bag of hammers.

The moment when, as a member of the audience, I saw an opening through which to become part of the situation was when a variable appeared — and a large one it was. Live rats on stage. Even their caged appearance was a moment of transcendence to be sure, but suddenly in light of it, Videocab became a sort of pre-performance foreplay, and when the rats were wheeled off, I felt a bit blue.

Unfortunately, in the Videocab context, the plot of this book has become a temporary locus for a trendy concern about the serious subject of 'surveillance'. With the same presumption that the entire audience has read the book, we are expected to be up to date on the artist's sometimes unfounded worries about state inter-

ference. There is a peculiar mix of concern and lack of information in this area, and it leads to this paranoia — and to an irritatingly exclusive lip service. For example, the lack of basic knowledge of the workings of the Canada Council makes for nervous worry in the artists' community. The fact that being 'employed' by the Council implies a far more serious form of surveillance which is lost in the nail-biting over grants or the lack of them. All for want of a horse-shoe nail. And in an even large context, what are the political (and surveillance is not just a party politics problem) implications of closed circuit tv trained on the women's washroom door at Puretex Knitting, where countless non-English speaking immigrants work daily. Just what does Hollingsworth

ham's holistic predictions of the evolution of laissez-faire Capitalism and failed or abandoned Socialism. Orwell follows Burnham's other essays and criticizes his 'cowardice' for predicting events as they happen. Orwell also refutes Burnham by saying that "slavery is not a stable basis for human society", though he agrees "the 'managerial' class... look towards the U.S.S.R. and see in it, or think they see, a system which eliminates the upper class, keeps the working class in its place, and hands unlimited power to people very similar to themselves." Orwell wrote this review at exactly the same time he began writing *1984*, in August 1946. In the same essay he expands Burnham's view of the 'managerial' class to include scientists, technicians, teachers, journalists, broadcasters, bureaucrats, and professional politicians. He then fails to use this in *1984* and so fails to make the more accurate prediction.

Anthony Burgess, in *1985*, gives further understanding to what he calls "the waking origins of Orwell's bad dream". Burgess' colourizing of 1948 is useful for anyone wishing to stage *1984* or just anyone pinned by the myth who considers that *1984* is a sliding scale which can be calendarized when convenient. Burgess insists that *1984* was made possible by E.I. Zamyatin's novel, *We* (1923). Zamyatin was a Russian novelist and critic, imprisoned in turn by the Czarist government (1906) and the Bolsheviks (1922). The "we" of Zamyatin's title refers to a free anarchic community. The novel, set in the 26th century, is populated by the Unifs who live in glass houses so that the State police can supervise them more easily. Though Orwell did in some senses revive interest in *We* by a review in *The Tribune* (January 1946), Burgess passes over a letter from Orwell to publisher friend F.J. Warburg (January 1949). In this letter, Orwell says in the chain of Utopian books *We* debunks the hedonistic type of Utopia, suggests that Huxley's *Brave New World* was probably based on *We* and that it is a book with similar quality to Jack London's *The Iron Heel* (1907) but better written.

Burgess analyses Orwell and *1984* in a very self-serving manner, knowing that Orwell has been despised by the post-50's left of all factions; he does, however, add historical detail. Burgess states that Orwell believed "the intellectual totalitarianism had to be fictionally

realised"; that what existed merely in the newspapers or official records — like torture or concentration camps — had to be 'imported' into Britain. He continues by saying that in 1948 Winston Smith's frustrations were shared by the English: dirty streets, decaying buildings, sickening food in factory canteens, the government slogans on the walls. Not *Freedom Is Slavery. Ignorance Is Strength. But Be Like Dad, Keep Mum*. The props in *1984* Victory cigarettes, the actual brand given to overseas troops in the war, and cheap gin, which Orwell had drunk himself in the Burma police, were ripe for "fictional transference", as were blunt razorblades, and coarse soap. Says Burgess: "One asked for the bread of minimal comfort and was offered instead the stone of progress." In 1945 England dumped Winston Churchill and voted in a Socialist Government, largely through the desire of the majority of men in the armed forces, who were attempting to make the broken 1914-48 War promise come true ("A Country fit for heroes to live in"): Orwell's mockery of English Socialism in *1984* as INSOC did not agree with the contemporary reality. Though a Socialist, Orwell loved his country more than his party, any party — he was a pragmatic rather than a doctrinaire Socialist.

In this light a re-staging of *1984* offers little substance. 1948 is historically not explicit in the text. In our present context, to use General Idea's words, "it is a cultural shell, emptied of all its meaning". Again, it is not about pay tv or industrial surveillance. The problems of such a cultural shell is that to refill it with creative, liberal interpretation is to deny the necessity for present analysis which in turn, could be placed on the cultural market as a prediction. Videocab is not nearly sophisticated enough to attempt such a project. General Idea are not Orwellian, but more like James Burnham: projecting the future at the very last moment when the cultural pattern is more than clearly visible. Though Orwell's book has had an undeniably significant cultural effects its socio-political understanding was its main, though weak, thrust and cannot in any way be saved by further cultural decoration. True historical understanding for artists does not seem to be getting any easier. ■

Clive Robertson

Performance

think constitutes surveillance? His blurred image of the relationship between the 'prols' and the 'party' — central to the understanding of the political implications of the book — point to the romanticism of a subject which artists profess to be concerned about, but about which their knowledge is surprisingly hazy.

Orwell wanted us to see the possibilities and be motivated to act. Hollingsworth just wants us to know that he is concerned.

... it is not the message of the script we are reacting to. Dimly we recognize the gravity of Orwell's statement, and yet are emotionally manipulated to feel numbed and hopeless.

To give him the benefit of the doubt, Hollingsworth could just as easily be saying that what Orwell feared has already come to pass, evidenced by our drugged-by-processed-media state. The fact that he could present this as a hypothesis means that it can't be entirely true. And yet he is stringing a serious subject about which he must be concerned and active both as an artist and as a citizen on a theatrical structure as volatile as Videocab. In the dichotomy of intent and form in this production, ultimately it is not the message of the script we are reacting to. Dimly we recognize the gravity of Orwell's statement, and yet are emotionally manipulated to feel numbed and hopeless.

It must be infatuating as a director to get such a reaction of emotional OD from your audience. But Videocab producers must remember that 9/10 of the reaction is automatic — to the screens and the music — and that when Videocab works, it is because the final 1/10 (the con-tenth) refers directly to that automatic reaction. If not written expressly for Videocab, the divisive qualities (our senses have their hierarchy) of the performance will focus our attention entirely on the screens and music, throwing subject matter to the wind.

By putting Videocab and 1984 together, Hollingsworth has displayed a lack of understanding and respect for both an important forum and an important political viewpoint. ■

Martha Fleming, Toronto writer, is the video curator at Art Metropole.

A
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PUMPS
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LIVING ART PERFORMANCE FESTIVAL

September 27th - October 3rd, 1979, VANCOUVER

September 27th — Commodore Ballroom
Mondo Arte Cabaret — A Decade of Artists Wear

September 28th — October 3rd
18 Artists — Six Evenings

Randy and Berneche

Paul Wong

Glen Lewis

Ken Lum

Tom Grass

Evelyn Roth

Eric Metcalfe

Jane Ellison

Hank Bull

Max Dean

Bruce Barber

John Anderson

Kim Tomczak

Anna Banana

Bill Gaglione

Rodney Graham

Sylvia Scott

and others

Vancouver Art Gallery
Performance Art Video
A Selection from

Beuys

Acconci

Burden

Coum

Ant Farm

General Idea

Reindeer Werk

Oppenheim

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Mauri

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Eng

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\$20 FOR PERFORMANCE SERIES
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Publications

Surf's Up! Performance Publishers Ride New Wave of Interest

PERFORMANCE: LIVE ART 1909 TO THE PRESENT
RoseLee Goldberg. (Thames & Hudson, 1979). 128 pp.

reviewed by Clive Robertson

The last time Thames and Hudson walked a similar plank it was with Adrian Henri's *Environments and Happenings* (1974), part of their New Directions Series. Henri, the English poet, painter and performer omitted much that was occurring some two to three years prior to the publication (which in many ways affected its reception by artists) but nevertheless the book was written with a sense of genuine interest and excitement.

This four month old book by RoseLee Goldberg was at one point rumoured to be in two volumes, the first covering from 1909-1933, the second from 1933 to the "present". Was it a victim of inflation?

There are two ways of looking at the new performance book: either Ms. Goldberg wrote a long, competent manuscript two-thirds of which ended up in the publisher's shredder, or, the task was too ambitious, too rushed and much to unscholarly from its inception. The last assumption is the worst, as this slim volume of secondary and tertiary source material seems aimed at the school market.

The first glaring mistake of the book lies in its assumption that a history of Performance Art can be written by devoting seventy pages to live art carried out prior to 1933 and forty-six pages from '33 to the class of '78. A cameo perhaps, but certainly not a history.

When Camilla Gray's book *The Russian Experiment in Art: 1863-1922* was published in 1962, it was widely known that Gray's research on the continent (looking for old constructivists) produced many 'tales' from former students at the Vkhutemas but little history. However, since the appearance of the book there have been countless magazine articles and a number of major exhibitions, all, so to speak, making up for lost time. For Goldberg, not only are the students of performance art her peers but also the old masters are not yet dead, so their arranged 'gravestones' must come as quite a shock (yes shock).

Whatever happened to George Brecht, Eric Andersen, Mark Boyle, Milan Knizak, Robin Page, Ben Vautier, etc. etc.?



Performance is divided into seven chapters: Futurist Performance, Russian Performance, Dada Performance, Surrealist Performance, Bauhaus Performance, American and European Performance, and Seventies Performance. The first chapter, Futurist Performance, is a slim copy of the Dutton paperback of the same name by Michael Kirby, 1971. The second chapter on Russian Performance stretches the thesis dragging in Popova's "Magnificent Cuckold", which was a development of theatre and not performance, and the famous re-enactment of The Storming of the Winter Palace (1920) with eight thousand participants. While the 'storming' must have been almost a religious experience for the extras, it was also theatrical in the same sense that it could have been *Ben Hur* without the film crew. The inconsistency appears later when Robert Filliou's project "Arts Birthday" (1971) in Aachen, involving per-

haps two thousand participants, warrants no mention in the book. Likewise much is made of Marinetti's early learning from Alfred Jarry but no mention is made of the English Performance artists in the early seventies who learned their 'trade' by re-staging Jarry's work.

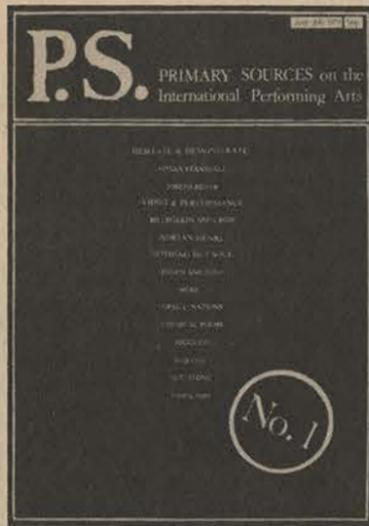
The Dada, Surrealist, and Bauhaus sections are again mere repetitions which are better served by other publications. While one would assume that the most contentious chapter would be the seventies it is in fact the pat and hole-ridden version of the sixties that irks most. Example: George Brecht perhaps one of the most important composer/performers in the sixties is not even mentioned, but then neither is Ben Vautier. European performance in the fifties and sixties is given nineteen lines. According to Goldberg nothing happened there in the fifties, leaving eight lines to cover the sixties. Whatever happened to Eric Andersen, Mark Boyle, Milan Knizak, Robin Page, etc. etc.? The whole FLUXUS 'movement' is given less space than the Judson Dance Group!

While the Black Mountain/Cage story is told for the hundredth time, absolutely no connections are made between Europe and Japan, Japan and the U.S. and so on.

The seventies chapter is hardly worth discussing. Beuys made the book. Many didn't, mostly those who didn't live in the States. Of course there were exceptions and the punk movement is included but if I were an artist I would file a civil action against the author.

However, there are other chapters both being written and published. Hopefully they will not be further 'history' claimants. La Marnelle is soon to publish a document on California Performance Art and Art Metropole is publishing *Performance By Artists* which is not definitive but neither does it pretend to be. Which is to say save your money and wait until something more useful is published.

Publications



P.S. PRIMARY SOURCES ON INTERNATIONAL PERFORMING ARTS
June — July 1979. 50p. 28 pages. Six issues 3.90 (Sterling). Editor, Roger Ely, 15b Dorset Gardens, Brighton, U.K.

THE PERFORMANCE MAGAZINE
June 1979. 45p. 24 pages. Six issues \$8.00. Editor: Rob La Frenais.
c/o 55 Mount Pleasant, London WC1.

Since Colin Naylor left *Art & Artists* in 1974, there has been little regular coverage of Performance in England, despite much activity. (*Studio International's* coverage was not regular, neither has been *Art Monthly's*.) There has existed a steady stream of artist publications documenting either individual or collective works and now there are finally two magazines: *P.S.* is a tabloid, *PM* is a magazine.

P.S. is edited by Roger Ely, who co-organises the annual Brighton Contemporary Arts Festival, the programme of which often reads like a Newport Festival of seventies English Performance artists. There is a bent to the magazine that includes such post-Fluxus interests as Stand-up comedians, Ventriloquism, and Punch and Judy shows, but in the opening editorial Ely ends up saying "The spate of bad publicity that appeared in the press two years ago has only just stopped resounding in everybody's ears and there now needs to be a sensitive enquiring and accurate research and review of the work taking place." English Performance Art, or elements of it became very public for a while with reactionary results. In the first *P.S.* Mick Hartney writes about Performance and Video in a way which pleads to get English video out of its 'structural stranglehold'. Adrian Henri writes a long piece about 'Hesitate and



Welfare State Kipper Kids Heartache and Sorrow
Foco Novo Ken Campbell Phantom Captain
People Show Fearless Frank Comedy Store

Demonstrate' (Geraldine Pilgrim and Janet Goddard) that includes a performance script. There is an "Archive" text, Rob Con talking with Joseph Beuys (1970). 'Billboards and Crime' is an interview with Mark Pauline who is an infamous billboard alterer and 'thief' in San Francisco. The writing in *P.S.* is mixed, sometimes earnest, sometimes humorous (Opal Nations, Sgt. Stone). Like most first issues, *P.S.* is teething but deserves a flood of subscriptions.

The *Performance Magazine* is similar to *P.S.* in intent and editorial description, though their different identities will probably emerge. *PM* features feminist cabaret group Heartache and Sorrow at Action Space (with which *PM* has some ties), pieces on Welfare State, The Kipper Kids, (a review of 'Up yer Bum' at the Acme Gallery) and The People Show. *PM* identifies their Performance interests as being with "Fringe Theatre, Performance Art, and Community Art". *PM* picks up on The Comedy Store, recently opened in London, and reviews what must be the formalisation of a national pastime. Other fringe theatre reviews include Phantom Captain and Fearless Frank. Like *P.S.*, *PM* seems clearly attached to an ongoing community which defines its own priorities of Performance rather than trailing behind some historian's misconception.

PERFORMANCE ART MAGAZINE
No. 1, 1979. 48 pages. \$2.00 Subs.
(Overseas) \$10.50 for four issues.
Publisher: Performing Arts Journal,
P.O. Box 858, Peter Stuyvesant Stn.,
New York, N.Y. 10009. Editor:
John Howell

Seemingly following on from the success of L.A.'s *High Performance* magazine, plus the desire for N.Y. artists to be "written about", *Performance Art Magazine* is a split venture of the successful *Performing Arts Journal*. The publishers have chosen to split *PAJ* into two magazines, creating *PAM* for the art world leaving *PAJ* for the theatre world. And of course the consumer demand is what makes such a projection possible.

PAM's publishers introduce the new publication with common myopic patter: "neither theatre or art publications have single-mindedly focused on performance art." Every new Performance Art book and magazine makes similar statements. The publishers also inform us that "our (their) real interest is in critical thinking about performance art rather than indiscriminating documentation of it." Yet all nineteen performances/performers discussed in the Review Section of *PAM* are promoted as being successful in their attempts, all are reviewed with glowing verbal paraphernalia. The reviews are also all



very readable, very "accessible" but they hardly reveal (with perhaps the exception of Peter Frank) "critical thinking".

Gone is the wit and stamina that for a while we enjoyed through the efforts of *Art-Rite* to which *PAM* seems pale in comparison. Nonetheless *PAM's* audience one assumes is fresh and hence the requirement of a two-page spread titled "What is Performance Art?" with new definitions from Laurie Anderson, Stuart Sherman, Charlie Morrow, Dick Higgins,

Publications

Joan Jonas, Robert Ashley, Jean Dupuy and Eric Bogosian. The last artist disagrees with the publishers by saying "performance is theatre and the line between does not exist". Bogosian also says something which is unforgivable: "the best definition is that provided by the NEA (National Endowment of the Arts); 'performance occurring in a visual context'." It implies that it was the NEA who told the artist rather than the artists telling the NEA. What used to be call-

ed Freudian lipservice.

This aside, there is information on Carolee Schneeman: "More than Meat Joy", Robert Wilson's "Death Destruction and Detroit" and an auto-interview by Richard Foreman. The fifth major piece is written by Ken Friedman, a review of FLUXUS performance reunion at The Kitchen, N.Y. Given RoseLee Goldberg's distortion of Fluxus (see *Performance* review) and given also that she is programme director of The Kitchen, I

am surprised, even amazed that Corner, Friedman, Watts, Hendricks, Higgins, Knowles, et al. didn't just trash the place. Friedman's piece is an historical re-telling of Fluxus rather than an account of the recent Flux-concert. The photo-documentation implies that all is well. This first issue of *Performance Art Magazine* is well-produced but somewhat cautious. We can only hope that "market considerations" don't give subsequent issues premature irrelevance. C. R. ■

Exhibitions

Some Wagging of the Tale

KERRY TREGOVE

The Acme Gallery, 43 Shelton Street, London, England. June 17 - 30.

reviewed by Lisa Steele

To some, the problem of moving art into life is one of engineering, placement, flow. Construct the structure, build the freeway, and the traffic will take care of itself. This is an attitude responsible for what is now called "public art". It is sculpture at the zoo, it is art in government buildings, it is art walks, art trains, art tours, art parks. In short it is "art for the people". But I suspect that the "people" would rather be sailing — or on a four-wheel drive weekend in the Badlands, or doing almost anything else. Because it takes a rainy day or a holiday or a combination of the two, to bring art and "the people" together.

But there are others who do not view their audience/participants as 'walk-ons' in this numbers game, as statistics to be rounded up on Sundays and then re-released into the jet-stream of 'real life'. Kerry Tregove, a U.K. artist living in London, is one of these others. For the last 7 years he has been engaged in art activities, that by their structure and context, have brought him into varying degrees of contact with specific groups of people, sometimes within a gallery and sometimes outside of it. It could be said that social discourse is the content of his work, which is not to imply that "art" is absent; it remains, cast in the role of the facilitator. Like a therapist at a self-help session, "art" provides the guidelines. However, the real heart of the activity, for Tregove, for the participants and for

whatever structured or ambient audience present, is the interchange itself — human to human, human to animal. An interchange that sometimes occurs in spite of this "guiding art" structure.

For example, *Solo*, Tregove's most recent activity at Acme Gallery, London, seemed, on the surface, to be a combination gallery show and performance. On the main floor of Acme, he had constructed four large cages out of mesh wire and 2 x 4's. In each of the cages was a dog. Four dogs. Four cages. The floor area of each cage was covered with sawdust. It was clean; it didn't smell. As I recall, there was something personal looking in each cage — a blanket, a chew-bone, a toy, something that seemed to belong to each dog. The animals themselves appeared quite normal; that is, they sat down, stood up, slept curled in the corner, sniffed, became anxious, jumped on their cages, barked, calmed down, looked around; which is to say, they acted like dogs. I mention this because when I first saw the poster and heard that an artist was building dog cages in the gallery, I expected to see an extremely aggressive "statement" about training and discipline. I expected to be drilled. I was wrong. Instead of *symbols*, the dogs became *working models*, their behaviour illustrating "the suppression and expression of individuality" that Tregove speaks about. But that's where the training comes in.

Working on a rotating cycle, Tregove spent about 20 minutes training each dog and 10 minutes having conversation with the audience. These time divisions were marked by the ringing of an alarm clock. When all four dogs had had their training, it started over again with the first one. It was a very regular schedule. He performed this activity 8 hours a day over the 13 days of the show. The training was low-power behaviour modification, reinforcing a correct response with affection, praise and an occasional dog biscuit. "Sit . . . stay . . . heel . . . come" an ordinary man and dog exchange, performed with a mutual concentration. As training, it seemed authentic; it was not an artist *pretending* to train a dog, but instead a man and a dog engaged in the private activity of command and response.

While the training took place, there was an audio tape loop playing. It was an edited tape compiled from many conversations Tregove had with people who felt they had gained some personal control over their own lives through self-discipline. The content of these conversations was a kind of spiritual self-awareness and integration, but since any context for the statements had been removed by editing, they took on an almost greeting-card simplicity. In place of inspiration were clichés. These taped statements embody the major problem in *Solo*; when experience which is of crucial individual importance is broken down to such a degree as to make it seem naive instead of direct, this experience-as-content is too easily over-powered by an electronic presentation. It is a problem all of us face trying to structure content into a living whole. Often we *bonsai* and so create a busy little forest — a picture of experience

Exhibitions



rather than experience itself.

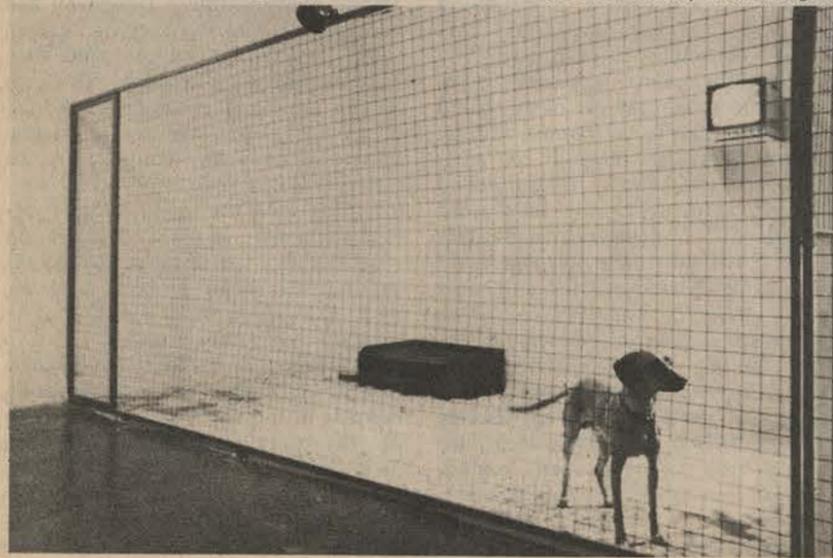
I am sure that this miniaturized effect is not what Trengove is after; in fact, just the opposite. His performances over the last 7 years have a consistent track: starting with a process of self-education, a gradual but very definite outward movement is planned. As the circle widens and social reciprocity becomes intentional, the question is posed: "What does it mean to be a human being?" This is not to say that Trengove sees himself as a philosopher, or even an artist/philosopher. He doesn't. The connections he sees as necessary between in-

dividuals in the social body are not a grandiose "world view" but are instead an almost mechanical safety interlock. We need each other. The future is important. It passes through the present like water through porous stone. Prediction is not as important as projection. The future is more to be considered in terms of where we want to arrive rather than in what state we are likely to end up.

In a curious way it is a sensibility of feminism, not in any superficial treatment of women per se, but in its practical optimism and view of the audience. It is this view of audience

(above) Trengove in conversation with the audience during *Solo*. (below) Dog cages built in the lower gallery.

photos: courtesy of K. Trengove



that prevails, primarily because it is structured so carefully and on so many levels. By levels, I mean that in almost all of Trengove's work, there are not only viewers and participants, but within his structure of activity, these roles are interchanged. The viewers become participants, while participants are given the setting within which to step back and reflect, thus becoming viewers. In explaining this aspect of Trengove's work, I realize that it may seem like a twisted hall of mirrors that, if successful, would reflect back on the artist as a clever conceit. This is not the case because much of the activity is implicit, almost hidden.

Solo illustrates these different tiers of dialogue. First, there was the very apparent interchange between Trengove and the dogs. Whether this is truly dialogue, being inter- as opposed to intra-species variety, I do not know. But there definitely was an exchange. Next there was the dialogue that was entirely invisible to the audience viewing the activity in the gallery — the conversations that Trengove had with the dogs' owners when he returned the dogs to their homes each evening. In these conversations, he passed on the progress report, how to re-inforce and continue the training and heard any changes the owners had observed in their pets. This dialogue with the owners actualized the training and made it a real activity; not allowing the training to rest as an illustration alone, but making it functional.

Finally, there was the scheduled 'audience-participation' time when, as gallery viewer, you could talk to the artist. The fact that this occurred once every 30 minutes, eliminated any nagging suspicion of "tokenism" on Trengove's part and made it much more of a commitment. As a viewer, you were also aware that others would have the opportunity to have this dialogue also. If you chose to participate yourself, you believed that others would do so too. Of course, you couldn't know this as, undoubtedly, Trengove was the only human to be in the conversation area of the gallery for all of the thirteen 8-hour days. This awareness on the part of the viewer made the dialogue even more personal, no matter what the specific content of the conversation.

I describe this in such detail, not to psychologize the role of the viewer, but rather to indicate what

Centerfold, August/September 1979

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was the *apparent* intention of the artist. This apparent intention seems different in approach from the usual artist/audience relation, a relation most frequently measured in numbers. Generally, this also is intentional. Many performances are specifically designed for a large audience to view and function more as a 'mass dialogue', whether or not they are defined as entertainment.

Dialogue on a one-to-one basis is very different. In practical terms, it is more time-consuming. Because of its more 'conversational' form, the traditional gratifications of performance are missing. It is less heroic and more catalyzing. It is speaking to people about what they want to talk about, but not at random. The dialogue happens after setting up an environment and introducing either an activity, in *Solo*, the dog training and its parallels to human self-discipline, or objects. In an earlier work, *A Visit to Eyemouth*, 1975, Trengove set up public discussions in a Scottish fishing village. Eight objects ('cultural debris') were displayed with "texts relating man's beliefs regarding the specific object, to the system it represents." These objects became 'conversation pieces', a starting point for discussions with the citizens about the town's past, present and future. It is this relation between specific and system, individual and social body that forms the interior of Trengove's investigations; 'people talking to people' is the house this investigation lives in. Thus, the dialogue shelters the theory, which is another way to say that the theory is grounded in the practical. Just how practical is a surprise sometimes.

In his latest activities, *Passage* (1977) and the recent *Solo*, Trengove has structured his dialogues with the audience around the central question: what constitutes an individual creative act? and its answer: a disciplining of the self resulting in a movement out of the self into the social body and thus discourse. If that which is radical in art defines itself by a pursuit of pathology, then Trengove is its opposite. He describes *Passage*:

The Context: Passage is essentially about the necessity and methodology of the act of creativity. . . how a series of individuals, mostly unknown to each other, have each perceived, imagined and believed in creating an alternative future, committing their

lives to making that future occur. This shared belief in the conscious extension of their own limits has been strengthened by persisting situations of extreme personal or social duress, which also divides them into two groups, those whose beliefs lead them to undertake severe experiences of their own free-will, and those whose beliefs have had to be maintained through periods of excessive involuntary constraint. Extracts from taped interviews with these individuals (athletes and ex-detainees) form a continuous context for the activity/ies in the upper and lower galleries.

The Activity: On the morning of the 25th October 1977 I shall be incarcerated within the confines of a concrete cell and the entrance sealed behind me. With only the basic essen-



In Passage, Trengove tunneled under the gallery in eight days, finally digging through to the outside.

photo: courtesy K. Trengove

tials for life support and limited external contact via a microphone, my task within the eight day duration of this work will be to attempt to free myself from the isolation of these self-chosen limits of time and space. This will necessitate the intense activity of creating a passage from the cell, beneath the foundations of the Gallery structure, which will demand both a physical and mental extension of my present state.

Of all of Trengove's work, *Passage* uses the most sensationalized presentation. And the only one in which artist-as-hero makes an appearance. But the overriding concern was still, I think, communication and dialogue, rather than the performance of a sensory deprivation experiment. After all, he was connected by two-way

audio and one-way video to the gallery (they could see him, he couldn't see them), and also there was a telephone in the tunnel with him that took only in-coming calls. Over this telephone, he got hooked in with radio talk shows that called to check on his progress and see how the day's dig went. It must have been a kind of NASA-style dialogue ("How am I doin'?" asked the man in the tunnel. "You're doin' fine." replied Mission 'Control'), with the audience there in spirit. I don't know. I wasn't there. I do know, in talking to Trengove almost two years after this event, that some considered *Passage* almost a publicity stunt, a little like flagpole sitting. I suspect not. Instead it seems to have been performed for two reasons: to test his own abilities to act under

stress and to attempt to communicate with other human beings while separated physically from them. But in the history of his actions, *Passage* does stand out as the only piece involving isolation rather than integration as the primary image.

It is difficult to talk about Trengove's work without making it seem like a how-to-do-it book on Enlightenment, which it definitely is not. The concept of the individual as an active force in the society has been debased and subsumed into Individualism and its attendant Egoism. And to assist public discussions of the Self can invite accusations of narcissism and political naiveté. However, creating a model in which people can talk to each other, is, by no means, a trivial occupation for the artist. ■

Centerfold, August/September 1979

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Rebecca Horn: *Keeping those legs from cheating each other.* photo: H. Wietz

Tape Exchange Network — Not Reality Yet

GERMAN VIDEOTAPES

Ulrike Rosenbach, "Reflexionen über die Geburt der Venus"; Rebecca Horn, "Berlin: Übungen in 9 Stücken"; W. Knoebel, "Projektionen X"; and Joseph Beuys, "Eurasienstab". Screened at Art Metropole, Toronto, July 21, 1979 reviewed by John Greyson

The four tapes were not the remarkable experience I wanted them to be. They were approachable, proficient, each thoughtful in their own right. One person said: "The Germans make boring tapes just like we do"; I remove the word 'boring' and still disagree, mainly because the statement assumes the tapes were representative of some exotic German movement, which they were not. Three were documentations of performances, (Knoebel's being the exception) and the performances were based very much on individual as opposed to national codes. My expectations as to their character can be traced back to a problem of third generation information — ink on paper. We read about video and performance more than we actually see it. In a funny way we prefer this. The package and process of ink on paper, with its historical weight as our most accepted mode of information, is comfortable, removed from the real experience. In an editorial in this magazine (September, 1978) Clive Robertson suggested that: "... new works do not necessarily have to be

exhibited to be reviewed. In fact, with video, a non-yet-exhibited work review could be a refreshing departure." A departure that, for the present, is unrealistic to the needs of the medium and its users. I think it can only be considered when tapes, especially from far away, are accessible in the true sense of the word. Right now, our primary access to tapes is through reading — built in synopsis, built in opinions. When people know video from a paper point of view, they really know the paper. Beuys works here as an example. I saw a still from his tape prior to the screening, depicting him squeezing a large lump of fat with his legs — he had placed it behind his knees and squatted. The photo was charged with a highly strung violence. This impression was very much in line with various texts that stress the strong moral forces that drive his work. In the tape this same act was performed with gentleness and deliberation, completely at odds with the implication of the photograph. The camera lied, and altered the meaning completely.

Words are a greater danger because of the way we read them. Beuys again will serve. Our superficial process of assimilation makes it very easy for us to forget the actual information these words transmit. What remains is a facile lip service to names which create myths, media myths, expectations of something larger than life and bigger than a breadbox. I'm talking about the way the small magazines are often read, not *People* or *Playboy*, which do the same thing much better or much worse depending on your own alliance. Beuys exists on this continent in this way, in a context of vague affirmation — we know he is important, having read his name, without necessarily knowing why. The unlikelihood of him coming to Canada in the near future makes it harder than ever to bridge the gap between what he does and what we think he does. In fact, many times it becomes: who we think he is VS who we want him to be.

The three performance tapes were made to combat this access problem, documenting for travel things that can't travel. They were originally slated for screening at the International Video Art Symposium (March 6-8, 1979, Agnes Etherington Centre, Kingston). The fact that they have only surfaced now, four and a half months later, for a smaller, more insular audience than the broad one Kingston offered, shows that the problem is far from solved. Indeed, distribution was the hot topic of the conference, but only in the marketable sense, vis à vis who gets the money and how. Tape exchanges were dismissed or rather taken for granted, as something commonplace, an established cornerstone in our Canadian scene. Yet the fact that this Toronto screening was the only one in recent memory of out-of-town tapes (without the artist(s) present), shows that our sense of a tape exchange network has a wide gulf between theory and practice, between talking about mailing off the brown paper packages and actually licking the stamp. While a gleeful mail art approach could never deal sufficiently with things like fair artist rental fees, and copyrights, it would get the work out, and travelling, and seen, which everybody should agree is the final point.

The four tapes had not been seen in this country (and probably on this continent) before, and what we know

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about them and the four artists who made them has been gleaned from books and other sources, by and about them. (For instance, these photographs are taken from the books, and not the tapes.) Rebecca Horn's work translates well to the book form — her costume-sculpture-performance pieces work well in the isolation between pages. Her tape tried to flow individual pieces together into an independent work of new proportions. It aimed too high and became less. On the one hand she tried to use the camera as a straight documentary tool, presenting the work. Examples: a man and a woman, one leg each bound with white tape and magnets that joined the two legs, doing a three-legged race up and down a room, or Rebecca walking up and down the same room, her ten fingernails extended by long light sticks that scrape the opposing walls, or her feather-dance-machine, where her toes play a keyboard of feathers on her shoulders that are connected by strings. Incidentally, during the fingernail-stick-extension segment, someone asked if she was pulling ten strips of masking tape off the two walls. Indeed, at that moment it looked and sounded like tape more than sticks. This illusion was created by the distance of the camera, the lighting, the room, the soundtrack. The transfer of the performance to the tape made it possible for the camera to create something different out of the original, changing the implications, and having a strong affect on Horn's intentions. I think this transfer — 3-D to 2-D again, but different media — was one of the realities she avoided confronting. She interspersed these segments with other pieces of business: a conversation between a cockatoo and herself, in the bird's language, Rebecca's nose and eye paralleling the bird's beak and eye; the red wig that she cut with two pairs of scissors facing the camera, the blades coming dangerously close to her eyes; plastic goldfish on sticks swimming over what looked like a ratty brown feather boa (I have since been informed that it was chest hair). The collage of elements was carefully composed, and visually exotic — in some ways her eye is too good. The beauty embellished her pieces in such a way that their meaning was misled, transforming them into a secondary hybrid. Diluted down by the cathode tube, they became a different sort of generation gap. Placed on the same constant level of

lushness, they tended to cancel each other out. Not that the audience was left with nothing at the end — rather we were given a blend of some twenty odd ingredients that could better have been experienced by one. Individual sampling would have revealed the subtle committed statements of Horn — of social and personal relationships, of feminist perspectives, of an ironic self view — their incisive nature was blurred to a soft focus, at cost. A better way is through the books. Probably better again would be through her other films and tapes where she seems to have used either straight action-documentation or work expressly created for the camera.



Ulrike Rosenbach as Venus

None of the tapes were German (they were probably chosen for that reason.) Horn's came the closest with German statements to be read at various intervals. All were very much based on visual as opposed to visual-audio information, which is interesting in comparison with the common use of narrative and especially monologue in both performance and video on this side of the water. In its place, both Beuys and Rosenbach used music to fill the gap, knowing the oppressive nature that silence must assume, if the ear has no balm as the eye concentrates. Thus music becomes a laxative to wash the work down with, a painkiller, and time passes faster when your toes are tapping. Rosenbach's use of Bob Dylan's "Sad Eyed Lady of the Lowlands", repeating the first verse at least ten times, was this sort of manipulation, and it trapped the audience on three levels: (1) with

its vicarious hopelessness and sentimentality, very much to do with what Rosenbach was saying, (2) it filled the time, and (3) because it was and is recognizable, being a mass-consciousness fixture of our culture, as all popular media is. To use it was to make her tape more appetizing to a greater number of people in the cheapest possible way. No matter how much it supported or became part of what she said, this aspect overrode, to my mind, any value its use had. It's not the specific song or its relationship to the tape that offends me, but the fact that to use any song in any similar context is to trade on the subtle power hold that it has. The commonness of this ploy is growing, and must be attacked at its roots.

The tape was simply Rosenbach turning slowly in front of a projected slide of Botticelli's "Birth of Venus", and nothing more. She wore a body leotard — the front half was painted white and acted as a screen for the slide, the back was black and became a shadow, obliterating the image. The slide moved from being just Venus in the shell, to the whole painting. Indeed, when after twenty minutes, it did finally arrive, an almost nostalgic euphoria rippled the audience. This minimal progression was really the only thing that separated the tape from a loop playing endlessly in a gallery. Rosenbach never varied her revolve — facing us, white side, she was Venus art history alive and dead hanging in a museum. More, the essence of idealized femininity, which in this case was really the object of a chauvinistic voyeurism. With her back in Black to us, she was us, looking at the shadow she was a moment before, only to turn again and fit herself back into the cavity. Like the dancing doll on a music box her movement was a parody of actually never moving. In the realm of single action performance, it stood up well as a strong image that held our attention — we watched her move in and out of the mould made by the projected light with an interest that did not flag. Because of this we could develop a thought pattern based around what she was trying to say. The message that emerged: "Don't get trapped on the wrong side of the mirror". In illustrating the double view, how the world sees women and how they see themselves, and that they are the same thing, she was reiterating something that should be obvious. I think



photo: courtesy Beuys

she saved this cliché from redundancy by the subtlety with which she executed it. Also in these days of anti-feminist backlash, repetition of some basic values cannot hurt.

Beuys' tape was a collaboration with composer Henning Christensen, who provided the music, a rather meditative undercurrent that lacked intrusion while supporting in an admirable way. Like Horn, Beuys' tape was documentation, but where hers tried to be more, his remained direct and unembellished. The tape was made in 1968, recording his personal actions and explorations of a deserted, rather decrepit office. The biggest surprise was the gentleness of it — a lack of harshness and pretension on his part allowed for an engrossing experience. Though it seems like a contradiction, this was due to his completely relaxed indifference toward the camera (and us). His attitude: that his explorations and discoveries were for himself, and could stay in his head. His objects: the clothes, the hat, a large lump of fat, planks, his cane, (which took the form of a long metal rod moulded into a crook at one end — the title Eurasienstab came from this, stab meaning cane) littered the floor, objects that reappear again and again in his work. Though the elements are similar to his "Coyote" performance, which detailed his first visit to the U.S. where he caged himself in a gallery with a coyote for two weeks, that piece had specific things to communicate to the public, within its specific context of cage and prisoner. This one did not. There was no linear sequence. For instance, halfway through he squeezed the fat, yet when he started the tape the back of his knees were smeared with it. This was due to much editing, and some private form of com-



Joseph Beuys, squeezing a lump of fat.

position. Central to the action was a shoe construction, a board really with laces. He traced its outline on the floor at one point, later he fitted the shoe back into the stencil. Three planks, the exact height of the walls, were raised to stand between ceiling and floor. He used them to hide behind, like trees in a forest, peering out at us, making strange hand signals; one of the few times that he acknowledged the possibility of our presence.

To analyze what was given us meant to finally acknowledge that the questions raised — What does he get out of doing these exercises of construction and comparison, arrangement and reaction? Are there any outer implications for us? Does it matter if there aren't? — were an end in themselves. This was acceptable because on a subjective level the tape remained compelling. In response to the last question, you could criticize the tape being made in the first place, if the ritual was a private one with no commitment to any sort of audience. That argument defeats itself — by being there as the audience we created the reason; we all wanted to see the tape. We witnessed instead his commitment to himself, which was strong enough to counteract the fatal possibility of self-indulgence.

Knoebel's "Projektion X" was exactly that. Taped at night from a travelling car, two spotlights, probably at opposite ends of the same car, directed their beams on the facades of the passing buildings, the beams forming an X at their convergence. Intended as an installation, the audience did not feel compelled to stay for the duration. (Indeed, Art Metropole replaced the tape after ten minutes with a bonus documentary on an aging German film star who had decided

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she wasn't quite dead just yet.) Differing theories as to how Knoebel had made such a perfect X with spotlights ranged from a contention that the action was shot twice with one spotlight each time, to a suspicion of studio gimmickry. It doesn't matter — the effect was strong, hypnotic. X marks the spot, X the nullifier, the ultimate denial, crossing out mistakes. Trying to obliterate a series of factories, those cages of our social stage, while being recorded from the window of a subtler, more dangerous cage. The image called up war conditions, and the expectation of a bomb; this was marked territory, condemned by the extra X that knows no discrimination. Then, the catch — in the blackness of night, this X was the thing which revealed the buildings in the first place. So X the denial is at the same time the affirmation. The tape worked because the single image was strong enough to sustain itself. With the present plethora of single image video, it becomes rarer and rarer to find ones that will last. Knoebel's will, Rosenbach's to a lesser degree.

International symposiums lack credibility when the token tapes are four months late. If we ever want to extend our context of video and performance to encompass something beyond tokenism and the hometown crowd, we will have to start licking the stamps. It will never be enough to just read about what the foreigners are up to. The work itself must be available. We must effectively wade through the rental/sale swamp, which, despite much talk, seems in actual fact to be stagnating. An exchange network can't be as problematic as we seem to be making it. By establishing the norm (afternoon screenings of out-of-town tapes, for example) it will test the novelty. The real and intended value of the words, specifically, reports and criticism on performance and video, can then be achieved and take their place in the larger dialogue. When the work the words are based on is close at hand, the readers won't have any excuse to skim and twist what they read into what they want to get. Hopefully, this larger dialogue will also test the myths and expectations we have created around the lip service names, which must be better than the present state. For instance, to play the nasty game, would Horn or Beuys ever be interested in dealing with our present image of them? ■

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"Off the Street with Peter George", a PUMPS collaboration photo: C.K. Tomczak

The Nine Tape Test

NEW VIDEOTAPES AT PUMPS, VANCOUVER

reviewed by Kim Todd

Having missed the evening presentation at Pumps on June 10 because of a previous invitation to go helicopter flying, I watched the tapes a few days later — following the order of the original programme.

The evening began with Michelangelo's "The Agony and the Ecstasy", a tape that balances puns on metaphors on ironic twists yet manages to maintain the precarious structure by using as its foundation a series of simple actions accompanied by a flatly quoted text. An old volume of *The Agony and the Ecstasy*, the classic about the life and work of Michaelangelo, fills the screen. Below the title and the author's name is printed MITCHELANGELO in bold lettraset. A hand opens the cover to reveal the tape's credit lettraset on the first three pages then the book is closed and laid down on the table to become the tragic figure, the source and victim of Michelangelo's literal associations.

A regular ringing begins in the background, sounding like an anvil being struck, and continues through the tape as the hands begin their ritual and a voice quotes, presumably based on text from the book, "It was his task to impregnate the book with

a true lust . . .". The book is fixed to the table with a vice, a circle is traced on the cover and the silver bit of a hand drill begins to disappear through that target into the old cardboard and thick paper, spewing scraps in its wake. ". . . create power and momentum by incorporating into the book the very strength of man. He carved downward. He sat with his head forward, hands angled downward . . . he would not, could not, sculpt the agony without the ecstasy. . ."

The hole is finished and the hands produce an oval-shaped stone which they pound into it with a crude hammer made of a rock lashed to a stick. The voice starts again, "It was like penetrating white marble with the pounding, live and loud thrust of his chisel beating upward through the warm, living book with one word — thrust . . . until he reached the explosive climax . . . and the marble book was made to love the hand of the true sculptor . . . till at last the sculptor and the book coalesced so deeply penetrating the infusing each other that they had become one — book and man, an organic unity, each fulfilling the other in the greatest act of art and love known to the human species."

The stone fills the hole, the cover is closed, the ringing hammer beat stops and a throat is cleared — "that's it, that's (unintelligible) again."

And that's it — a primitive, heavy-handed surgery on both book and analogy, stretched to the breaking point but saved by Mitchell's sense of humour and control. He gets out cleanly and it is the viewer (or reviewer) who could get stuck with setting up and then facing all those dangling symbols.

The next tape shown was "Girls' Club" by Bruce McCrimon, Peg Campbell and Madeleine Duff. It is a short, black and white piece that's lit softly like an old movie and features the same kind of fractured action accompanied by music. Three Blondie tunes about Sunday girls, pretty babies and groupies supreme provide the sound track. A punk makes up and dresses to go out. Shots of her dressing, applying mascara and lipstick, snorting a bit of coke and swigging a beer are cut into by shots of a truck headed across town picking up other members of the Girls' Club as it nears her place. It gets there and picks her up.

According to its producers, this tape is supposed to be a parody of boys' clubs but, while the music is good and the shooting maintains a nice hazy romantic feeling so the short tape is enjoyable enough to watch, the parody isn't there. First, the person driving the truck is a boy and it starts off looking like he's picking up his date, then another, then another and the idea of the "girls' club" is obscure until the viewer realizes that the boy is wearing a wig and is supposed to be passing for a girl. Secondly, it's not funny or mocking or irreverent or any of the things that make a parody. It's simply five minutes of well-shot images and good music.

"Breakfast of Champions" by Chris Reed is another short tape, without the finesse of "Girls' Club" but with the comfortable feeling that it is what it is — a morning in the Pumps kitchen with John Anderson and John Mitchell cavorting with toasters and oatmeal, listening to the radio announcer wishing them Happy Valentine's Day, singing along to easy listening, checking the weather report and generally waking up.

It was followed by Kim Tomczak's tape, transferred from Super 8, of part of the Hermann Nitsch performance

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that took place at the Western Front last year — from morning antics to ritualistic disembowelment. The tape, called "Action 58 by Hermann Nitsch" features some of Nitsch's own music that sounds like a circus turned upside down with a parade coming through. Blood is poured into the mouth of the young man splayed naked on the floor, animal guts are piled on his stomach and blood is poured on them, a fish is slowly sliced and turned inside out . . . as the ritual takes over from the horror and Nitsch moves through his careful patterns.

Tomczak's tape is a very small excerpt of the performance and is difficult to talk about without getting into the whole Nitsch work itself. In context, following the dispersed romance of "Girls' Club" and the light easiness of "Breakfast of Champions", it was the surreal anti-relief needed.

"Off the Street With Peter George" is a collaborative tape by the Pumps Video group. Peter George is an Indian who offered to perform his dance — about a deer being shot — for the Pumps people who were scanning East Cordova Street, camera ready. He came into the gallery and started — so abruptly that the tape begins with the camera trying to get it's bearings, a focus on the Indian, naked to the waist, belly flab and arm fat jerking, face contorted, hair falling forward stuck together with sweat and grease and voice grinding — the pain of the deer scream alchemized with the booze-gravel voice and short breath. He dances in front of the drawings on the wall then sits down and announces he's finished. The camera shuts off. He says he'll get a new dance this year.

Against this short, powerful piece, the following tape, "The Great Cock Cut Off" by Jim Cummins falls flat with its contrived and not very well simulated story of a guy cutting his cock off (a chicken neck held on the counter and hacked through), frying it, eating it (sausage this time) and puking. It has neither the sense of high ritual of the Nitsch performance nor the very real "off the street" feel of "Peter George" and it has none of the understated humour of the following piece, "Punk-a-Roonie", also by Cummins. This tape is a series of stills of the Vancouver punk scene presented at a slow regular pace and with an organ music sound track that recalls those nostalgic television tributes to past decades. A soft belch is heard and a rough British-style punk voice

begins to reminisce, speaking slowly — "This was quite some time" — as the photos of groups and parties and general punk times flow smoothly past. "It certainly was. It was a time when everyone danced. It was a time when everyone posed, said what they had to say. It was a time when everyone was drunk, sad, happy, threw up. It was a time, yes it was . . ."

The photos continue, light colorization adding to their romance and to the freeze effect of arrested, frantic motion — people mid-laugh, mid-fall, mid-chord. And the voice talks about seeing "ourselves grow a little older . . . days sorta passed away now. Got memories — some good ones, some really good ones. Sure do." The smiles don't change. "Good night punks. Was nice knowing ya. Good night punks. God bless ya."

At a time when many members of that scene in Vancouver are still hanging on tightly, Cummins is pulling back gently but firmly — like ending a love affair before it drags into indifference. Cummins treats his subjects sympathetically but as relics, realizing the speed with which 'now' turns into 'then'. It is a statement but not a moral, the kind of eulogy the scene deserves — whether it is ready for it or not.

Keith Donovan's "Commercial Break" is a collection of commercials chopped and edited together so the viewer is barraged by sub-familial smiles, refrigerator odours, indigestion, soaps floating in English fountains, girdles with five-finger panels, limp



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underarms and people of all sizes munching their way through processed cheese spread, chocolates and gum. The end is kind of confusing as the sudden quick-cut rhythm is smoothed out and Donovan shows a very long advertisement for an old rock and roll movie that is not nearly as funny as the jumps from brassieres to refrigerators. The reason the cuts work, of course, and that the tape is disturbing at the same time it is funny, is that we TV kids can fill in the blanks. We know the beginnings and endings, recognize the music and know to root for the stain-eating enzymes over the stain.

The premier of Kate Craig's most recent tape ended the evening. Craig, whose tapes consistently examine the fine layer of tissue between personal and private exposure, takes on this "Delicate Issue" in her latest piece. She has turned the uncompromising camera on herself and allowed it a micro-examination of her body — the real tissue confronting and annexing the metaphor as the extreme close-ups reveal open pores, hairs, moles — patches which the eye is seldom able to synthesize into "body".

The sound track is breathing and a heartbeat, both as close to the make as the lens to the body. Craig's voice asks, "What is the dividing line between public and private? At what distance does the subject read?" Then, after a pause, "How close can the camera be? How close do I want to be?" The slow sets of questions continue intermittently through the 12-minute tape.

"Who is in the frame? Who is willing to be in the frame? Who is willing to watch the frame? . . . How close do you want to be?"

Craig gets as close as she can as the camera consumes impassively. Penetration happens to the point of ultimate physical intimacy stripped of romance and cosmetics and Craig asks, "The closer the subject, the clearer the intent? The closer the image, the clearer the idea? Or does the intimacy breed obscurity? . . . How real do you want me to be? . . . This is as close as you can get. I can't get you any closer."

The camera is not satiated, could go on roving forever, but Craig has torn herself out of analogy and confronted the surface. It is an uncompromising tape pared down to a clarity and sharpness that the viewer cannot back away from. ■

Books

Jamaica: Mining Cultural Resources

CULTURAL ACTION AND SOCIAL CHANGE

The case of Jamaica. An Essay in Caribbean Cultural Identity. By Rex M. Nettleford. 1979. 239 pp. A publication of the International Development Research Centre, Ottawa. IDRC-111e. Available from Renouf Publishing Co. 61 Sparks St., Ottawa K1P 5A5. \$10.00.

reviewed by Isobel Harry

The history of the Caribbean is one of conflict between Europeans and Africans, where one culture (Europe) conquered the other by economic exploitation and total cultural annihilation in the fight for domination. The Africans were already subdued

and he writes as a government adviser. He is a Professor of Extra-Mural Studies at the University of the West Indies in Kingston, Jamaica, is Cultural Adviser to the Prime Minister, and has many other titles and functions in international cultural work such as OAS.

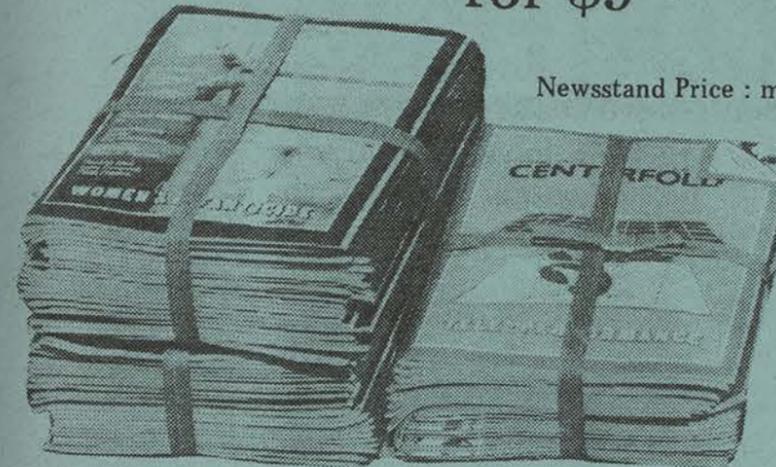
languages of comprehension available to both artist and audience." He goes even further in making a case for political art: "All drama is a political event since it either re-asserts or undermines the code of conduct of a given society." This uncompromising stance is the strength of the book and provides its backbone of artistic commitment to improvement, and especially the creation of an egalitarian society.

I have separated the book into four parts which attempt to reflect the author's own divisions of his text.

1. Indigenous art is an essential use, as Nettleford points pluralism can affect y. In other words, custom diverse backgrounds, es, languages and, based y, should be left alone to rms which will ultimately sly isolated groups. Cul-

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from centuries of crushing oppression and poverty and in this sense it does not give a full picture, but I think the book is sympathetic towards the cultural plight of the mass of the people and bears analysis. Since there can be no cultural liberation without the equivalent economic self-determination, Nettleford's book posits a theory of freedom in abstraction that is hard to swallow. Despite this rather untenable position, there is much information that indicates at least a roots rejuvenation of such intensity that we must take notice.

Rex Nettleford has extensive academic and governmental credentials,

holding a government job, at least a heretofore unheard voice is being recorded and understood.

Nettleford views art and culture, and pleads the case for relevant art, constantly reiterating the position: "Truly important art is not flight but pursuit, is not apathy but commitment, is not refuge for inaction, but action which responds imaginatively to the most important and significant historical tensions." Later, he defines the process itself: "Art is a relationship between creative artist and audience conversing about reality, mediated by social struggle, and by the artistic and intellectual

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Performing and Plastic Arts
organizations — dance and drama
groups, orchestras,
variety shows, artists.

Private sound
recording studios
(music entertainment industry)

Video

that took place at the Western Front last year — from morning antics to ritualistic disembowelment. The tape, called "Action 58 by Hermann Nitsch" features some of Nitsch's own music that sounds like a circus turned upside down with a parade coming through. Blood is poured into the mouth of the young man splayed naked on the floor, animal guts are piled on his stomach and blood is poured on them, a fish is slowly sliced and turned inside out . . . as the ritual takes over from the horror and Nitsch moves through his careful patterns.

Tomczak's tape is a very small excerpt of the performance and is difficult to talk about without getting into the whole Nitsch work in context, following the performance of "Girls' Club" and the easiness of "Breakfast of the Day" it was the surreal anti-religious "Off the Street

George" is a collaborative Pumps Video group. Peter is an Indian who offered to dance — about a deer being the Pumps people who were East Cordova Street, Canada. He came into the gallery — so abruptly that the camera trying to get bearings, a focus on the legs to the waist, belly flab jerking, face contorted, forward stuck together with grease and voice grinding — the deer scream alchemical booze-gravel voice and so. He dances in front of the wall then sits down and he's finished. The camera says he'll get a new dance.

Against this short, powerful the following tape, "Cock Cut Off" by Jim Cummins flat with its contrived and

well simulated story of a guy cutting his cock off (a chicken neck held on the counter and hacked through), frying it, eating it (sausage this time) and puking. It has neither the sense of high ritual of the Nitsch performance nor the very real "off the street" feel of "Peter George" and it has none of the understated humour of the following piece, "Punk-a-Roonie", also by Cummins. This tape is a series of stills of the Vancouver punk scene presented at a slow regular pace and with an organ music sound track that recalls those nostalgic television tributes to past decades. A soft belch is heard and a rough British-style punk voice

begins to reminisce, speaking slowly — "This was quite some time" — as the photos of groups and parties and general punk times flow smoothly past. "It certainly was. It was a time when everyone danced. It was a time when everyone posed, said what they had to say. It was a time when everyone was drunk, sad, happy, threw up. It was a time, yes it was . . ."

The photos continue, light colourization adding to their romance and to the freeze effect of arrested, frantic motion — people mid-laugh, mid-fall, mid-chord. And the voice talks about seeing "ourselves grow a little older . . . days sorta passed away now. Got

underarms and people of all sizes munching their way through processed cheese spread, chocolates and gum. The end is kind of confusing as the sudden quick-cut rhythm is smoothed out and Donovan shows a very long advertisement for an old rock and roll movie that is not nearly as funny as the jumps from brassieres to refrigerators. The reason the cuts work, of course, and that the tape is disturbing at the same time it is funny, is that we TV kids can fill in the blanks. We know the beginnings and endings, recognize the music and know to root for the stain-eating enzymes over the stain.

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Penetration happens to the point of ultimate physical intimacy stripped of romance and cosmetics and Craig asks, "The closer the subject, the clearer the intent? The closer the image, the clearer the idea? Or does the intimacy breed obscurity? . . . How real do you want me to be? . . . This is as close as you can get. I can't get you any closer."

The camera is not satiated, could go on roving forever, but Craig has torn herself out of analogy and confronted the surface. It is an uncompromising tape pared down to a clarity and sharpness that the viewer cannot back away from.

Books

Jamaica: Mining Cultural Resources

CULTURAL ACTION AND SOCIAL CHANGE

The case of Jamaica. An Essay in Caribbean Cultural Identity. By Rex M. Nettleford. 1979. 239 pp. A publication of the International Development Research Centre, Ottawa. IDRC-111e. Available from Renouf Publishing Co. 61 Sparks St., Ottawa K1P 5A5. \$10.00.

reviewed by Isobel Harry

The history of the Caribbean is one of conflict between Europeans and Africans, where one culture (Europe) conquered the other by economic exploitation and total cultural annihilation in the fight for domination. The Africans were already subdued. They had arrived as slaves against their will. The 'master culture' established itself as ruler for 400 years, and forced the 'subordinate' culture into illegitimacy. In the Caribbean an 'abiding Eurocentrism' rules and Africanism or indigenous expression of the majority is given a lesser place. This phenomenon pits race against race, colour against colour, language against language in a never-ending cultural and class war that exists and continues to make negative inroads. Since both Canada and Jamaica have in common a naturally pluralistic population, the benefits of pluralism as put forward by Nettleford can be adapted in this country in our own indigenous groups.

Cultural Action and Social Change is concerned with topics that are not unfamiliar to Canadian governmental cultural policy-makers at this moment: how policies of cultural pluralism affect national unity, how cultural values are created, preserved and developed, and how cultural integration can be achieved. This book is not concerned with the raw economic policies that need complete overhauling in Jamaica in order to lift most of the population from centuries of crushing oppression and poverty and in this sense it does not give a full picture, but I think the book is sympathetic towards the cultural plight of the mass of the people and bears analysis. Since there can be no cultural liberation without the equivalent economic self-determination, Nettleford's book posits a theory of freedom in abstraction that is hard to swallow. Despite this rather untenable position, there is much information that indicates at least a roots rejuvenation of such intensity that we must take notice.

Rex Nettleford has extensive academic and governmental credentials,

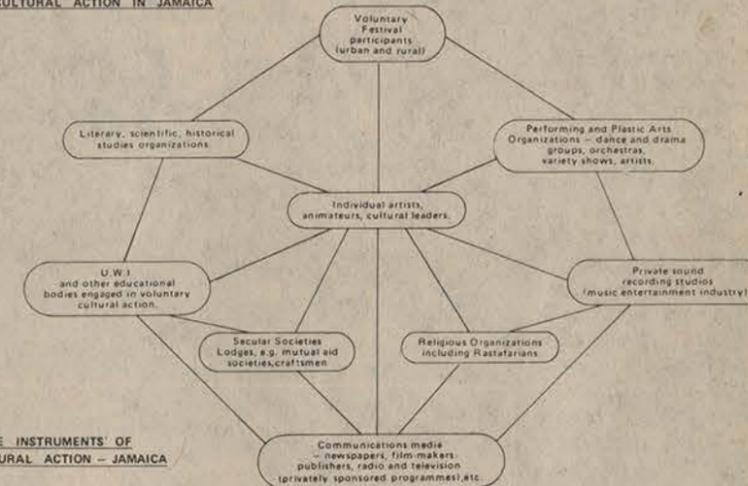
and he writes as a government adviser. He is a Professor of Extra-Mural Studies at the University of the West Indies in Kingston, Jamaica, is Cultural Adviser to the Prime Minister, and has many other titles and functions in international cultural work such as OAS, UNESCO, and IDRC. He is a Founder, Artistic Director, Principal Choreographer and dancer in the National Dance Theatre Company of Jamaica, and he is head of the Trade Union Education Institute in his country. Nettleford's awareness is such that, despite the compromises inherent in

languages of comprehension available to both artist and audience." He goes even further in making a case for political art: "All drama is a political event since it either re-asserts or undermines the code of conduct of a given society." This uncompromising stance is the strength of the book and provides its backbone of artistic commitment to improvement, and especially the creation of an egalitarian society.

I have separated the book into four parts which attempt to reflect the author's own divisions of his text.

1. **Indigenous art** is an essential concept because, as Nettleford points out, cultural pluralism can affect national unity. In other words, culture comes from diverse backgrounds, economic bases, languages and, based in one country, should be left alone to create new forms which will ultimately unify previously isolated groups. Cul-

NETWORK OF VOLUNTARY CONTRIBUTION TO CULTURAL ACTION IN JAMAICA



STATE INSTRUMENTS OF CULTURAL ACTION - JAMAICA

holding a government job, at least a heretofore unheard voice is being recorded and understood.

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for themselves, then for others more literate than themselves who can write thick treatises on the 'rich cultural contributions' of the underprivileged. However, it is Nettleford's unwavering adherence to the belief of the 'proven importance' of art that can give artists everywhere a sense of the possibility of the worth of their cultural work. He even goes so far as to say that "artists are committed to self-reliance in the reconstruction of the economy during times of financial crisis." I know most artists in Canada would be surprised to hear this definition made of their autonomy, and it places them right in the Business section of the *Globe and Mail*, along with the other economy boosters! He definitely lifts the artists out of their accustomed role of dependence and elevates them to noble and high positions in society. Each artistic expression exists not alone but for a specific reason and should be honoured because it is indigenous and speaks directly of the crisis of the population. Middle and high-income Jamaicans, however, work hardest at participating in the 'international consumption pattern', buying 'universal culture' at the expense of supporting their own, which of course works against the country and keeps those in 'inferior' positions where they are.

2. Relevant Art. Nettleford rapidly dismisses all '19th century European notions' of the special individuality and uniqueness of the artists in society and in their 'insights into the deeper meanings of existence'. He argues against the inherent 'universality of art' which does not apply in Third World countries at this time because the low state of development does not permit such 'indulgence', but he does this without denying an artist's own experiences as being crucial to her/his development and subsequent influence on work. He insists that 'the grand posturing of the unique artist' began with class prejudice in contempt for the output of the labour class.

Nettleford writes about virtually all fields of culture in Jamaica, but most interestedly of three types of art: 1) Jamaican music, reggae, which also incorporates, 2) language protest, or the cult of sound, and 3) body movement. Of reggae, he says: "The lyrics of many a reggae tune are the raw stuff of protest coming from the

(left) Peter Tosh in performance
"Everyone feel oppression..humiliation all..degradation all." photos: I. Harry

'subordinate culture section' of Jamaican society and expectedly the sound of the music is ancestral echo itself." He writes of the cross-fertilisation of many cultures, and reggae also reflects as it prods forward. Socially, it's a unifying principle, and has been encouraged for a decade through an active recording industry. Many artists have come forward and are heard internationally. It is sad to note that this 'raw stuff of protest' is still pleading the same cause without any change in the basic inequalities of life in Jamaica.

Language protest has many outlets for creative artists on the island. There are many orators, often called dialecticians, who act as social weather-vanes, mystic announcers, or mixers who are legitimate artists working primarily in language change. Nettleford puts these speechifiers into the volunteer work category. Linguistic autonomy is needed so that the country can be bilingual in Standard English (taught in schools as the official language) and Jamaica-talk, with the indigenous language allowed to be taught and develop as legitimate expression. An artist named Orlando Wong has started the 'Aatis Muvmant' to create an organic linguistic expression that is indigenous to the majority of Jamaicans so that the politics of protest are mirrored in the changes in vocabulary and syntax which accurately describe realities. The Rastafarians have made a cult of sound with a new language merging egalitarian concepts ('I and I' instead of you and me, or he and she), with nonsense words, 'onomatopoeia, fleshing out of ideas (reasoning or grounding), visualisations miming, surreal merging of philosophic and mundane symbolism' to create a rich language able to penetrate into the deepest cultural recesses. The natural multi-lingualism of many ethnic groups yields diverse language forms which are constantly and artistically manipulated, whether by orators (using dialect, or *labrish*), or by deliberate electronic manipulation in a reggae recording studio (*dubbing*), or in a form of singing commentary (*toasting*) whereby a *toaster* makes fast-talking social pronouncements during another song or to music alone, or still, in poetry, where Ras Dizzy has entitled a book *Rastafarian: Society Watchman*. Nettleford talks of the importance of Rastafarian lexicology: "... organic manifestations evident in the

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linguistic defiance by a genuinely Caribbean-rooted protest group like the Rastafarians whose battery of I-words are only a part of their small but pointedly relevant lexicon of normative-descriptive word-symbols." This language is inclusive in nature, and breaks down divisions between fellow Jamaicans, and the world.

Being a dancer himself, Nettleford writes movingly of dance: "... the dance can do and actually does more than that for Jamaicans who are a people to most of whom the movement of the body denotes a ready eloquence of cultural significance and for whom movement is a decisive complement of, if not substitute for, verbal communication in daily social intercourse as in formal ritual worship. Movement of the body, like musical sound or the intellectual emotional appeal to 'higher science' (God or Satan) is by nature immune to the master's or oppressor's influence or interference. All oppressed people know this!"

3. Rastafarian Art. The tone of Nettleford's book is not set by wealth of information alone, but by the sympathy and intellectual understanding accorded to artists, specifically the ones who are misunderstood in his country, and the most forward-thrusting (by his own admission), the Rastafarians. Though no amount of intellectualisation will give this oppressed group an economic footing of any kind, what he says about the Rastafarians is inspiring because it accords to them the importance that is seldom given them in any social strata. Many books have been written about the Rastafarians of Jamaica that examine all aspects of the culture from history to rituals and symbols, to the Ethiopian Orthodox Church and the place of Haile Selassie I. One such book is *The Rastafarians* by Leonard Barrett which proposes a theory of dissonance/consonance that establishes a background for Nettleford's comments: Barrett says, "Cultural dissonance, like musical dissonance, constantly searches for a consonance in which to resolve itself, which in most cases is latent within the culture itself... An example of this dissonance/consonance combination may be seen in the Rastafarian evolution — dissonance, and in their cultural contribution to present-day Jamaica — consonance-resolution." This explains the seemingly erratic beat of the music, sometimes violent and noisy, mirroring social conflicts

existing in the same song with a search for deep harmony and innocence.

Nettleford observes the Rastafarians' increasing contributions to the establishment of an indigenous culture. Their outward 'dread'-ful appearance he calls "programmed high visibility" to assert "a would-be denied presence" in Caribbean society which has in the past and still does keep them economically and socially oppressed. He emphasizes that "this dread exterior also conceals a firm inner commitment to peace, love, and a quiet determination to guard their own and mankind's self-respect and dignity."

The main contributions of the Rastas have been in all areas of the culture for which they invent the most indigenous, liberating expression: music (the reggae roster is huge), language, food preparation (using the most abundant local produce for which they often set up cooperative farming projects much needed in this land where sugarcane has traditionally used up most arable land in the holdover from plantation days), and visual art.

All this cultural action doesn't exist on its own as an artistic expression, but works through art, to re-define an oppressive social *shitstem*. Nettleford calls them 'society's cultural conscience' who are changing the society which has been dependent forever, into a self-sufficient proud society intent on using indigenous materials, all of which can't help but improve the *downpressor* economy. Thus far, they have been providing 'sustained voluntary service', which has transformed them into 'revolutionaries despite themselves', and Jamaican politicians are beginning to count their lucky stars, for without the Rastafarians there is no hope.

4. Government Art. *Cultural Action and Social Change* deals in large part with Jamaican cultural institutions and how they work. Charts are provided which delineate how the various arts committees, institutes, trust and festival commissions, foundations for education, information agencies, cultural centres and museums relate to each other and to the Ministry of State. The best chart is the 'Network of Voluntary Contribution to Cultural Action in Jamaica' (see chart page 333) which shows Individual

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Artists at the centre of a dynamic self-styled voluntary organization which fuels an impressively large amount of unpaid and unsolicited cultural action.

What should the government do in its cultural policies in order that the anticipated change may take place, and so that proper recognition is given to workers in the cultural idiom? Nettleford takes this question most seriously on the cultural plane, but never ventures into the hard world of economic revolution. Basically he argues for the support of art and culture that will show a return for the largest segment of population, and not just to the few. Within this principal guideline, he goes on to formulate a national cultural development strategy which superficially at least would allow society to develop in an egalitarian way, the end result of equal expression. He wants government cultural policies 'consistent with freedom . . . and without prejudice and concerned with the protection of the livelihood of artists'.

Especially important are the creation of copyright laws, of a Third World News Agency, and of a 'new information order.' He reiterates that culture is an 'all-pervading' part of life and industrialisation of the highest tech will not change that, the fact being that in a technological age, technology must be put to work for the culture. Processes not products must be emphasized to facilitate cooperation: the process is everything because deciphering is necessary in Jamaican culture, whether in lyrics or in musical riddims, and it's always essential to go back to the original process for analysis. The creative process molds appropriate forms and hands down survival information. The Third World is in a unique position of being able to mix high-tech with the authentic simplicity of certain aspects of their culture and be the first to use the positive aspects of both to their advantage. For neither limitless 'progress' nor debilitating underdevelopment will advance the cause of cultural reclamation.

Nettleford has written not only a Jamaican cultural book of lists, but has unfolded an exciting story of a band of culturally-oriented persons who are consciously at work on the restoration of equality as a principle in the language created from 400 years of slavery, which is change. In Jamaica, where these youths live in ghettos rural or urban, in the hills, in government yards, most people fear them for their appearance is dread, so dread are the times everywhere. Since the change must come from within the deepest part of the culture, Nettleford sees the direction of the wind: "Culture is a science: anthropology, psychology, theology, mythology, sociology, economics, art." If only his idealism and nostalgia could be matched in social/economic change, Nettleford's ideas would sound less like a proposal for the Garden of Eden. ■

Isobel Harry is a photographer and writer, living in Toronto.

The Name of the Name

MIND AND NATURE: A NECESSARY UNITY

by Gregory Bateson. New York: E.P. Dutton, 1979. 230 pps. with glossary and index. \$11.95

reviewed by Patricia Gruben

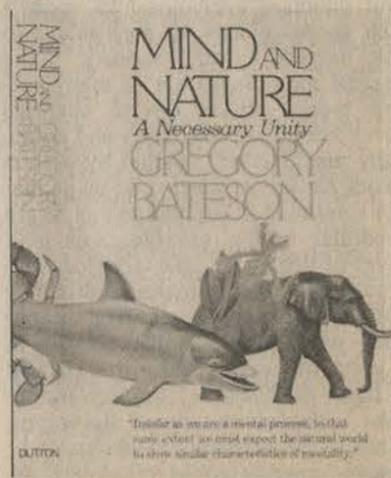
Bateson is an old man, and he has had a lot to do with some of the most progressive applications of cybernetics and systems theory to social science over the last forty years. He invented the double bind theory of communication pathology, laying the foundations for the family therapy method of psychological counselling which Laing later popularized. He was in on the early dolphin research with John Lilly. He has written a couple of technical anthropology books based on field experiences with and without Margaret Mead in New Guinea and Bali, and one collection of papers (*Steps Toward an Ecology of Mind*, 1972) dealing with a wide range of topics from national character to animal morphology. Although he has attained cult status in the seventies, the publishers haven't really been able to package Bateson for the hard sell, partly because he is a difficult, convoluted writer, and also because his thoroughly original ideas have been popularized by writers more accessible than him-

self.

This book, probably his last, makes a final leap into the unknowns of epistemology, the science of knowledge, and attempts to lay out a framework on which we can build an understanding of how we do come to know anything. "Two descriptions are better than one," he says; but this time, instead of giving us a collection of applications of his theories contained in short papers and addresses, he writes a totally theoretical book, building gradually from a deceptively simple beginning to a climax which ties together information theory and genetics into a model of mental processing corollary to his theory of evolution.

The first chapter is entitled, 'Every Schoolboy Knows . . .' and lays down basic principles from which he will work: Science Never Proves Anything; The Map Is Not the Territory; There Is No Objective Experience; Number Is Different from Quantity, etc. Next he elaborates principles of investigation in terms of relation-

ships between percepts: There are no 'essences'; percepts are not objects, but aspects of interdependent systems; all of our information comes from change. This is why all problems must be approached from a number of different avenues if we are to obtain an approximate mapping of our experience. An appropriate model is our binocular vision itself, which gives us perception of depth in the comparison of two slightly different perspectives of the field of view. Also, our perception of *gestalten* comes from a scanning approach to the field; we are only able to perceive differences as a means of pattern identification.



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Bateson breaks down the thinking process into a combination of elements having an apparently linguistics-derived model. On the lowest level of mental organization are *atomies* which taken separately do not have mental characteristics. And, like the relationship of inanimate particles which through their combination create the quality we call life, a relationship between atomies gives us mental functioning.

His model for biological evolution is a stochastic one; and from this he derives a model for mental evolution. A stochastic process is one in which random elements are fed through a discrimination filter of some kind, which selects the useful ones and rejects the rest. In evolution, these random elements include, on the genetic level, both the mutations in the gene pool and their random selection through recombination; and on the somatic level, the unpredictable interaction between the available gene pool with its potentials for adaptive change, and the environment to which the organism must adapt. Natural selection comes from the adaptation of the soma to environmental factors in a way influenced by the genetic range of possibilities. "Between them, environment and physiology propose somatic change that may or may not be viable, and it is the current state of the organism as determined by genetics that determines the viability." (p. 178). The gene pool of the population is already heterogeneous enough that, as environmental changes occur, we don't need to wait for favourable mutations to take place in response to them; the mutations are already present in a dormant state as possibilities for somatic adaptation.

Bateson's most ambitious leap to date is to propose a model for mental behaviour which parallels the double stochastic process of biological evolution. He devotes his final two chapters to the attempt. This model takes a zigzag pattern, an escalating 'ladder of dialectic between form and process' and relates to his earlier writings on metacommunication (Whorf's term). It is removing oneself to a one step higher level of abstraction in order to perceive what one is communicating. In the broadest possible terms, talking about language: "We are trying to deal with an interlocking or interaction of digital (i.e. naming) and analogic steps. The process of naming is itself nameable, and this fact compels

us to substitute an alternation for the simple ladder of logical types . . . To get from the *name* to the *name of the name*, we must go through the *process of naming the name*. There must always be a generative process whereby the classes are created before they can be names." (p. 185).

It is impossible to distill Bateson's ideas enough to make them clear in a review; they are already distilled down to schematic level in this short book. He is not an easy writer to follow. Sometimes he will spend pages setting up a problem, as in a chapter called 'The Great Stochastic Processes', where he asks in great detail how an oval egg can be instructed to establish the asymmetry of internal organs properly 'every' time, and answers it merely by saying, "This requirement is satisfied most simply by some sort of spiral of nonquantitative or vector relations. Such a spiral will cut every meridian obliquely to make in every meridian the same difference between east and west." (p. 164). What the ---?

But in Bateson's methodology, the most important factor is knowing how to ask the right questions. His subject, though based on years of field research in genetics, psychology, anthropology, and animal behaviour, is

knowledge itself — how we organize our perceptions and how we organize the organization. His theoretical investigations are so far ahead of experimental data that he can only lay down guidelines for its conduct, he cannot often rely on the research of others to back him up. Attacking university teaching methods, in an appendix to the book, he says, "The presuppositions or premises or thought upon which all our teaching is based are ancient, and I assert, *obsolete*...such notions as: (a.) The Cartesian dualism separating 'mind' and matter'; (b.) The strange physicalism of the metaphors which we use to describe and explain mental phenomena: 'power', 'tension', 'energy', 'social forces', etc.; (c.) Our anti-aesthetic assumption, borrowed from the emphasis which Bacon, Locke and Newton long ago gave to the physical sciences, viz. that all phenomena (including the mental) can and shall be studied and evaluated in quantitative terms." As a great teacher, Bateson's final and transcendent effort is to leave us with the embryo of a new approach. We have the future to adapt this for ourselves. ■

Patricia Gruben, writer and filmmaker, lives in Toronto.

Sado-Anarchism?

SEMIOTEXT(E)

Published: 522 Philosophy Hall, Columbia University, N.Y.C., N.Y. 10027.

Single copy \$2.50; subscriptions (3 issues) \$7.50.

reviewed by Karl Beveridge

Semiotext(e), a journal published in or around Columbia University in New York, is one of those obscure gems derived from one of the latest facets of French intellectual rigor. We can now expect, after having dodged 'amateur anthropologists', 'signified semiologists', 'nouveau riche philosophes', and assorted 'café terrorists', a wave of 'desiring machinists'. It's not that these various arguments are without some merit, but in each case what are often valid, if limited, insights are raised to the level of a program complete with membership buttons, secret vocabularies, and coupons for a do-it-yourself revolutionary kit. I don't pretend to know how these debates operate in France, but once they hit the shores of North America these exotic items become olives in

the martinis of left-leaning one-upmanship.

Semiotext(e), however, is a particularly suspect entry into this field. Taking their cue from Felix Guattari and Giles Deleuze, authors of *Anti-Oedipus*, it seems to offer little that is new, but provides pages of obscure and surprisingly turgid text for those who don't have cable TV to while away the late hours of early morning. Sylvère Lotringer, editor in chief of *Semiotext(e)*, is nothing more than a fadish dilettante, a self-proclaimed revolutionary freak pushing the bounds of his schizoid individuality in a classless New York artworld. (This I gleaned from an incredible interview of Lotringer by Eldon Garnet of *Impulse* magazine. The descriptive phrases I use do little to re-

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veal the bizarre statements in this interview.) If anybody takes this guy seriously they deserve a free lifetime subscription to *Semiotext(e)* and *Awake* and nothing more. Guattari and Deleuze, however, do need to be taken seriously, because they seem to make sense, to a point.

Starting with legitimate (and well known) criticisms of 'orthodox' communism and Freud, they arrive at their central concept, that of desiring machines. Now I have to admit that this concept left me a little mystified as to what exactly was meant. Apparently Marx made a false separation between men/women and tools in his formulation of the relation between the social relations of production and the development of the forces of production (poor old Marx had to make these inconvenient analytical distinctions). Guattari and Deleuze argue that men/women and tools are themselves components of a more encompassing machine, and these social bodies/machines are what they call desiring machines, that is, the unconscious sexual energy (energy equals machine) rooted in all activity that corresponds to the objective interests of economy politics etc. Add to this their critique of Freud, that neurosis is a product of economic/political repression, of which the family is a component, not a determinant, you come full circle to what? It all seems profound, especially when reading a text full of allusions to Kafka, Buster Keaton, Marcel Duchamp etc., and full of micro/macro snips at and praise for Marx, Nietzsche, Spinoza, Reich and so on. But I can't help thinking that I missed something. Is this saying that all human production is both subjectively (internal need) and objectively (external need) motivated, and that the subjective exists in some definite relation to the objective (they won't say dialectic because desire operates in mysterious ways.)

The practical consequence of this observation, as stated by Guattari and Deleuze, is a need for a non-repressive therapy to enter into revolutionary practice, or better, that true revolutionary practice is at once therapeutic as it is militant. Now this has, in various forms, been articulated before and stems, for the most part, from the attempt to explain the failures of Soviet socialism as well as the failures of the French C.P. in this particular case. The real problem, they

state (and this has been stated before) is how in the hell do you implement such a strategy, outside of subscribing to the 'spontaneous subjective liberation' delusion. Well as far as I can tell they come up with a big zero, but not quite.



This is where I find the whole Anti-oedipal/*Semiotext(e)* hype objectionable. It purposely avoids dealing with the concrete reality upon which such a project would be based, and allows for the likes of Lotringer to legitimate his fadish sado-anarchism. As soon as they admit the problem of implementing their ideas, they drop it, and reiterate vague recommendations. How can one, for instance, create an open and above board dialogue in the midst of an activity that is illegal and of necessity, secretive. It seems a dumb point, but a crucial one if you're talking about real organization, and one they fail to confront. The Leninist model of a revolutionary party is based on this aspect of illegality, that is, an organization that is at war. What is at stake here is the institution of a revolutionary vanguard as an instrument of historical change and its relation to a mass movement. It might seem that Guattari and Deleuze's argument is a variation of the anti-vanguard, anti-authoritarian type. At one point they say that the single party, and later the dictatorship of the proletariat is simply a variation of capitalist structure in another form. But at another point Guattari concedes the necessity of a party structure and the proletarian state. In fact their whole

argument is that class struggle is not the traditional one over the ownership of the means of production, but that this in itself is an aspect of the struggle against libidinal repression. The struggle of humankind is that against the repression of desire — the individual socially defined struggling against social definition. In the end it is the struggle of the poetic — the mad genius (the mad genius in us all, of course) rebelling against the repression of his/her madness. Hence we come again full circle. The true revolutionary is the schizophrenic, and enter again our schizo-revolutionary opportunist Lotringer.

Which brings me to the most interesting aspect of *Semiotext(e)*; its popularity in the art ghettos. Apart from the obvious appeal of elevating such luminaries as Tristan Tzara, Duchamp, Picabia, Tinguely *et al* to the level of revolutionary theorists/activists on the long march against the repression of desire, there is something else at work. In the issue 'Schizo-Culture' there are lumped together an amazing group of people, from Phil Glass (talking, once again, about the good old days of pre-Soho) to Ulriche Meinhof. *Semiotext(e)* provides a terrific open-ended rationale for the economically and politically pressed artist. Sufficiently anti-authoritarian, anti-institutional, with the right mix of psychoanalytic jargon and communist innuendos, a wide variety of topical interests, yet with an intellectual cultism attuned to obscure issues and names (there's nothing like re-discovering and eulogizing something everyone else only vaguely remembers — man of the year; Frederick Nietzsche), yet saucy and stylish. Everyone's answer to doing your own thing, and being politically hip as well (except I wonder about Phil Glass. Our friend Lotringer tried to get him to admit he was a 'machinist' — desiring machinist. Phil carefully ducked, suggesting Steve Reich was better qualified. You can't get Phil off the piano stool that easily.)

I'm sure we will see more of this fascinating inquiry into the schizo-inanities of revolutionary neurosis. Meanwhile Lotringer can be seen any Friday night dancing to the disco sounds of the International(e). ■

Karl Beveridge, Toronto, is an artist and associate editor of *Centerfold*.

Music



Devo fans in Calgary.

photo: Anne Milne

The Novelty Wears On

DEVO IN CALGARY

reviewed by Anne Milne

A fellow from B.C. brought Devo, Boomtown Rats, and Blondie albums to Edmonton this June, took a little bit of good-natured kidding from a few Edmontonians who immediately recognized his out-of-place, new wave bent, incited some discussion with the defenders of fine musicianship concerning the potential lifespan of a musical style which to their way of seeing was partially dependent for its vitality on the technical ineptitude of its performers. "How long can the novelty wear on?", they asked him and me. I just happened to be there, vacationing, watching, and paying not so much attention to these first two reactions, which I'd seen and dealt with before, as to a third reaction: young men almost fearful of the music, of the implications of listening to this kind of music, embarrassed if caught off-guard tapping their toes to Devo. When caught, acting out, shaking their bodies, thrusting fists into the air, "Oh, this music makes me feel so violent", when they really didn't understand/didn't want to understand how this music made them feel at all. They were acting the way they thought punk rockers were supposed to act, reacting to the pictures they had seen, to Sid Vicious' 'syndicated' death, to the three minute item on

British Punk they'd seen last summer on *The National*.

This reaction was noticeable too in Calgary a few days later, at the Max Bell Arena as we stood, part of a small, pre-concert crowd, waiting to be admitted to see Devo. Live. Certainly the spirit here was more playful. There were pranks, there were costumes, there was red and green food colouring on some heads of hair but there was also a not very subtle, underlying self-consciousness within the crowd, due somewhat, I think, to Devo's own ambiguities, but due again more to the dreaded implications of being a part of this 'new wave' in Calgary. Someone threw a pop bottle against the arena's brick wall and a young man, sitting some distance away cheered, "Oh ya, violence!" failing, it seemed, to realize that it was Devo, creators of the Blockhead and the Spudboy, the impotent, devolving members of our future world that he was going to see, not a repetition of the pictures he'd seen of the Sex Pistols on TV. Neither was it going to be as Brian Brennan of the *Calgary Herald* called it, "a Halloween party." Going to the concert demanded a greater commitment than just putting on a funny costume. In Calgary and in other towns and social

circles like Calgary's, you could probably lose friends by going to a Devo concert.

There were some advantages though, to the small crowd and the hesitations within that crowd. Inside Max Bell Arena, there was plenty of room to move around. The floor was clear except for the stage area at one end and I don't think anyone lasted in their designated seats for more than two songs into the concert, choosing instead to wander and weave together as a large pack close to the stage. The police were there but didn't, as such, police the movements of the audience. There were no degrading Maple Leaf Gardens-style searches, no crowd control. People exclaimed and giggled at each other's costumes. The atmosphere was relaxed, anticipatory and there was room for surprise.

I'm not sure how heavily Devo relies on surprise in their act, but they certainly surprised a lot of people with their rendition of "Satisfaction" on *Saturday Night Live* last year. Indeed, their performance that night was enhanced by the appearance the following week of Mick Jagger and the Stones, pale by comparison, in their sluggish presentation of "Beast of Burden". Soon after that, an American stereo magazine devoted major article space to a debate between two of the magazine's writers concerning Devo — were they true or false, were they reflections of and spokesmen for our times or merely capitalizing on them? In Calgary and with the first

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few listenings of their latest album, *Duty Now For The Future* for me, this point of debate has yet to be resolved.

It seems almost ironic to say this in reference to a new wave band, but what impressed me most about Devo in Calgary and about *Duty Now For The Future* was/is the music. They and others (some more closely connected to the Disco wave than new wave) are creating a place for electronic sounds in pop music, borrowing, doing their homework on some of the purists, pioneers in popular electronic music: Kraftwerk, Vangelis, Syrinx, Larry Fast, Klaus Shultze, Eno. These sounds seem to be for Devo, a more apt expression/reflection on the electronic future we are being offered through the extensions of our already, deeply-rooted electronic past than their visual presence, theatrics, films, the lyrics to their songs. Strangely, their music is more human. In the other areas, they're not wholly convincing; they appear insincere. Their characterizations are poor, particularly within the song lyrics where their vision lacks vividness and vitality and continually presents us with stereotypical blockheads and potatoheads and fatboys. Perhaps this is intentionally so. With their concept of a fully evolved world/society de-evolving perhaps we can't expect more human characterizations. Perhaps too, any failings within Devo's own ranks should be attributed to their own inevitable devolution.

The Calgary concert was a performance. There were no Calgary jokes thrown in to charm and endear the local crowd, in fact, there was no attempt to reach the audience except through the music and through media presentations (audio tapes and films) a comment, I suppose, on the way in general our modern generation receives information and enjoys relationships. The tape at the beginning of the performance outlined world problems: "You may not be aware of this but we are in the middle of World War III" referring to gas lines, tourists who go to Three Mile Island and "airline passengers who attempt to save money" as the enemy and offering "Duty Now For The Future, thirteen songs designed to give us strength through these times of multinational warfare" and Devo's "educational films" as necessary therapy.

The four or five films shown

throughout the evening served to extend Devo's image and philosophy and acted as a transitional break between songs, allowed time for costume changes. By presenting a film version of the "Devo Corporate Anthem" instead of a live rendition, Devo was released from the necessity of playing their instruments to present the song and were, in the film, able to act out the song properly, to strike the appropriate formational stance and salute throughout. Another film examined the relationship between Devo and a cartoon character agent/promoter, Rod of Big Entertainment. In the film, Rod insists that Devo's success lies with their yellow suits and goggles, which was indeed Devo's real-life initial attraction. Devo, bored with this image, tell Rod that they want a change and don't feel that they

have to continue wearing yellow suits to succeed. Rod comes down on them hard, "I can forgive you guys for being artists, but I can't forgive you for being stupid" . . . "You're begging for the barrel room" . . . "This marriage is heading for the rocks." Devo continues to disagree and as the film ended the band returned to the stage in their yellow suits only to strip them off and reveal their new image: black mini tunics and hockey helmets. In addition, each of the four frontmen sported a green fluorescent letter on his tunic. Leaving the drummer to sustain a musical background they danced towards each other and formed a line. D-E-V-O bobbed before us. The novelty wears on. ■

Anne Milne, Toronto, is a writer and an associate editor of *Impulse*.

Please Repeat

THE GOVERNMENT

"*Hemingway Hated Disco Music*" and "*I Only Drive My Car at Night*", 45 rpm. Andrew Paterson (guitars/vocals), Robert Stewart (bass/vocals) and Edward Boyd (drums). \$2.00. Available by mail: 334 Spadina Ave., 3rd floor, Toronto, Canada. M5T 2G2.

reviewed by Diane Spodarek

Don't let the title, *Hemingway Hated Disco Music*, fool you. This is not an angry anti-disco disc. After all, "disco sucks" T-shirts are now hand-me-downs, and some R & R musicians, Debbie Harry, Nick Lowe, Mark Norton, Mick Jagger, Andy Peabody . . . like some disco music. This first 45 by The Government should be played on a repeat turntable to experience the intense energy of this group beyond its 1:41 set time. Repeat playing will also get you closer to some great lyrics that are, at first inaccessible: "Gertrude Stein liked disco music, disco music, disco music, but Hemingway hated disco music, and so did Raymond Chandler, and so did Gary Gilmore, and so did Humphrey Bogart." Listen to the first sung line; it's the best singing of the whole cut. Much of the singing is garbled from a fast running together, screaming of the words, and the muddy mixing allows the drums and guitars to drown out parts of: ". . . disco music is the voice of the . . . there ain't no dance for . . ." As expected, this song is funny, but not like Ray Stevens or the Mutants are funny. The audience at the New Miami Bar in Detroit



were smiling and jerking their heads while murmuring, "What group is this?" during a recent break between two rock and roll sets when *Hemingway* was played on tape, appropriately twice in a row. This single has something for everyone, and continuous playing will reveal different meanings from the lyrics and the driving, repetitive beat. The driving force is not as hard as someone like Richard Hell, but 999's energy comes to mind while listening to *Hemingway* over and over.

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Keep this disc on "repeat", you won't be bored and the musical connection between the end of the song and the beginning will become more enlightening for any rock and roll fan who hates disco.

The lyrics are less symbolic on *I Only Drive My Car At Night* than the first side, giving this disc by The Government two good songs from two different points of view. Formally there is more to listen to in *I Only Drive My Car* — try to make out the argument at the beginning and the "zombie" voices interspersed throughout the song (more dead people). The guitar is dominant on this cut as on the A side but the lead vocals contain more emotion, or variation; and the lyrics are somewhat more clear: "I don't talk too much at lunch breaks, I don't talk too much at coffee, I keep to myself at work; no one here knows my address, no one here knows my birthday, I keep to myself at work . . . sunshine girls . . . office

girls, I only drive my car at night, yes, I only drive my car at night. . ." This song will hit home to those who have found themselves in a job they hate working with people they hate more. The instrument ending drives the lyrical message down reminding me of those days of hitting the typewriter keys at General Motors in my mini skirt while the men sneered, "I bet you like that *I Am Woman* song." I wish I'd had *I Only Drive My Car At Night* back in '72.

For \$2.00 The Government's first single is worth it; however, for two bucks the cover (handmade xerox?) could be better and a record company name with address would help for a lot of reasons. I don't believe The Government — like the government — really wants to be inaccessible. I'd like to see this group sell out, go commercial, and produce more technically proficient discs. In Detroit, some bar patrons, children, and my disco neighbor have all responded to *Hemingway*. Send more. ■

R.L. Crutchfield's Dark Day

HAND IN THE DARK AND INVISIBLE MAN

Strike it from the Records; produced by Charles Ball: *Lust/Unlust Music*, P.O. Box 3208, Grand Central Station, New York, N.Y. 10017.

reviewed by Andy Paterson



This record is a divided mood record. It isn't the mood that's split into two; it's the record itself. Each song could easily be spliced in and out of each other, or played one immediately after the other and this record would produce a professional paranoiac's audio equivalent of Morning Thunder tea that would last well into midday. But each song is so strong in mood and colour orientation that I don't feel cheated by the standard A side/B side layout.

Robin Crutchfield was the relentlessly obsessive keyboard in *DNA*. This keyboard is the bedrock track on his own record, flanged yet maintaining that same single-chorded percussiveness. On *Hand Nina Canal's* guitar comes in spurts, reactive impulses which die almost immediately after execution. On *Invisible Man*, more in keeping with the title's commonplace of TV intrigue, she plays a dirty 007 line. Nancy Arlen's drums deviate from the time role during *Hand*, and because Crutchfield's percussiveness is so strong her deviation is clear and disturbing. *Invisible* calls for a more stately percussion, and she responds precisely. Where in *DNA* Arto Lindsay's voice was frantic and accusative, Crutchfield's is observative, with the most English mannerisms I've ever heard on a New York record. The lyrics are after the initial paranoia paranoid; cryptic location descriptions like the Bowie of *Low*.

Hand is the quicker in tempo of the two songs, with the drumming of a mad military woman. The melody line is like that of *Metropolis* by

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Kraftwerk, but this production is low budget human. It takes place in a very small room, and the colour of the room is post blue blue electric blue. (Who's that knocking on my door? Anybody knocking on my door is by definition an intruder and this knocking is getting louder - will it stop?) Of course the ending is unresolving and the song could go on forever. An LP side or tape loop of *Hand* is perfect for the man/woman who'd rather not get out of the bathtub, answer doors, telephones or change the record.

Invisible is really similar, except it has a five note melody line and that 007 guitar. This side is more of a formalized SOS note to the rest of the world, while *Hand* is a present tense phenomenon. *Invisible* is more resigned, and therefore more morbid, while recognizing humorous aspects of solipsism through its use of TV commonplaces (the title and guitar tone).

This record is the product of a mind that used to watch television, became watched by television, and then became accustomed to that fact while still resenting it. Buy it and play it in between Devo and the B-52s and Magazine and other TV babies, and it will act as a forcefully sombre reminder that the Snoop Sisters are not the only TV detec-

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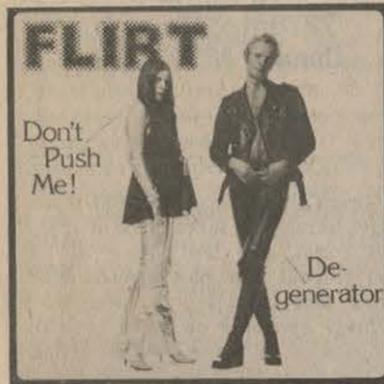
tives. Buy it and play random with the running order if you are technologically inclined. And if you only have a comfortable little record player, buy this record for its uncompromising and unique environmental sound. ■

Andy Paterson is a Toronto sound fetishist and mobile model.

Flirtin' Remarx

45 rpm. *Rockee Re Marx* (vocals), *Skid Marx* (bass) and guest musicians: *Gaetano* (guitar), *Thomas St. Thomas* (guitar), *Steve Sortor* (drums). *Real Records*, P.O. Box 19149, Detroit, MI 48219. \$2.00/post paid.

reviewed by Diane Spodarek



Detroit's music scene is exploding again: several clubs in the area have converted from mediocre Top 40/R & B/Female Impersonators to original "power" rock 'n' roll; record stores now carry independently produced discs; and about seven music fanzines originate in Detroit. Flirt's first single, *Don't Push Me* and *De-generator* represents only one original style, but it is real Detroit-power rock 'n' roll. (Contrary to popular belief, Ted Nugent, Bob Seeger, and Mitch Ryder are not from Detroit.) Although Flirt's lead singer, Rockee Re Marx, sang on *Katmandu* for Seeger, Flirt's style is closer to the MC5 or The Stooges (both were from Detroit) and far beyond any Motown influence. (All of the rumors about Dirty Detroit are true.)

Flirt is reactionary. Their driving sound, simple lyrics and piercing vocals seem to explode from these musicians who refuse to hold back. Flirt fronts the best female vocalist in Detroit (so far) doing original music, and she doesn't sound like Patti Smith,

who has been a resident of Motown for the past year. *De-generator*, the B side of Flirt's first disc, has become as popular as the A side due to local performances. Rockee Re Marx wrote the words, "... from about a fourteen year old mentality." Close. "Pulled on my pigtails in school, stepped on my books to be cruel, told all your friends I was loose, called me a dog, such abuse." And, "I heard you got your girlfriend PG and had to quit school, and then OD'd. *Degenerator* too bad, I wouldn't say that I was sad." Some of the lyrics are lost by inferior mixing but Rockee's vocal range is incredible — try singing along with her on the chorus. Her voice is also as powerful live as any instrument and has gained in intensity, as has this group's combined sound, since this 45 was released.

A pulsating driving sound gives the impression that Flirt has been pushed around too many times on *Don't Push Me*, written by Skid Marx. "I'm gonna set you straight, you can't push me around . . . I'm gonna rip you to shreds some day . . . you can't push me around." As on the B side, lyrics get lost, and Rockee sings a thin back up to her own lead. But those back ups are never missed during the live version which usually gets the Detroit audience up and pushing everyone around. (Flirt's music can be fun too.)

There is a punk edge to Flirt's simple lyrics. And when Rockee belts them out with Skid Marx on bass, Keith Michaels on guitar and Tom Fremont on drums, it makes you wonder what all the fuss is about in great lyricists such as Costello, or Loew or Byrne. Flirt's lyrical style is closer here to Dion in understanding what an audience responds to.

Flirt's aggressiveness and their reactionary sound is also evident in two songs from their live set. *You Burn Me Up*, their next single, is about Francine Hughes, from Flint, Michigan, who burned her husband to death in "self defense". And, in *DMA* you don't have to hear the words to know how much Flirt hates *DMA* (Diversified Management Assoc.), a local booking firm that Rockee had a run-in with. "D D D M A you hang around, D D D M A you put me down, D D D M A thank god we don't work for you clowns, anyway." ■

Diane Spodarek, Detroit, works in video, performance and in music under the name of *Dangerous Diane*.

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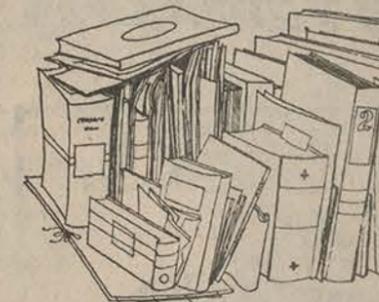
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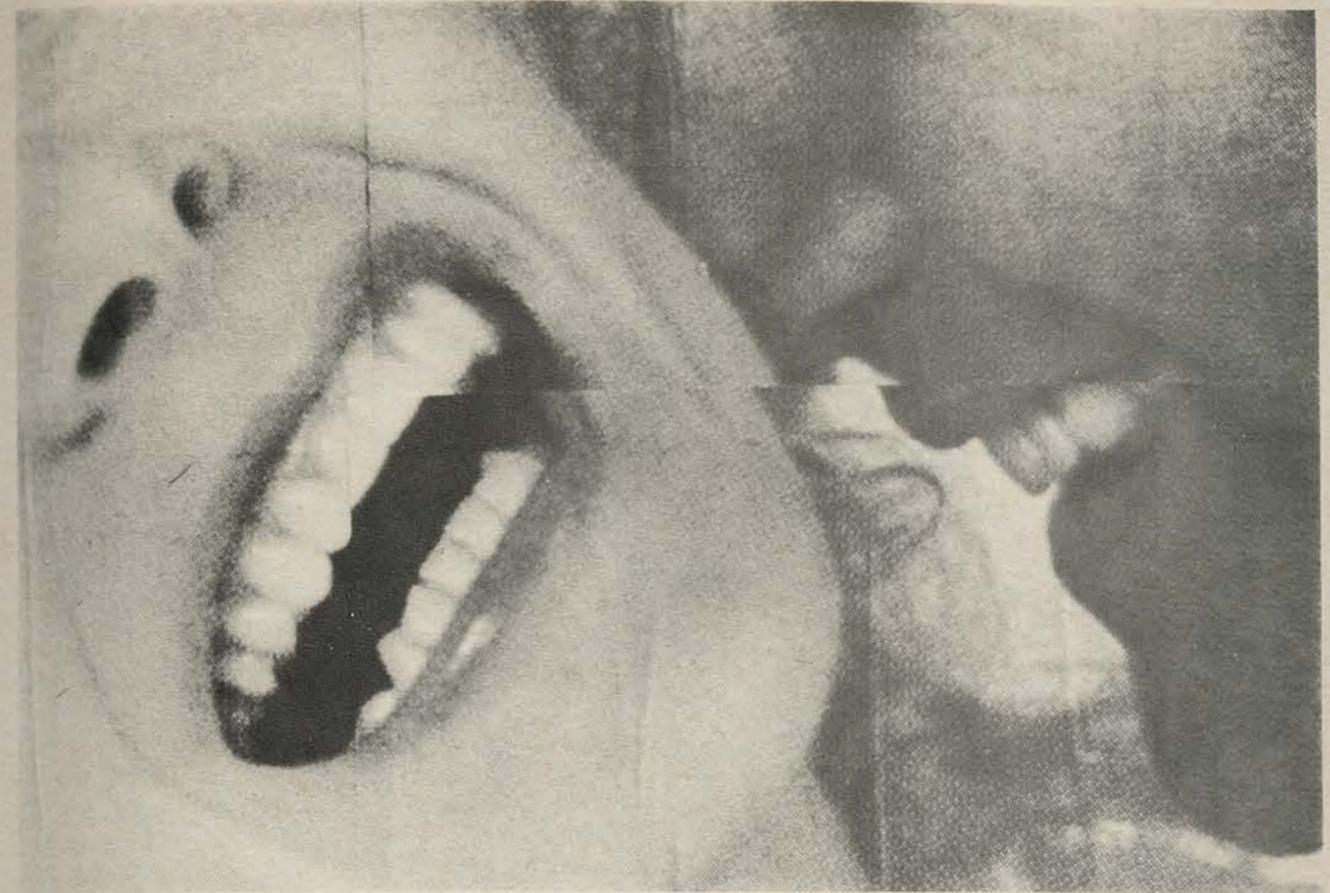
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