

# CENTERFOLD

AN INTERDISCIPLINARY ARTIST'S NEWSPAPER

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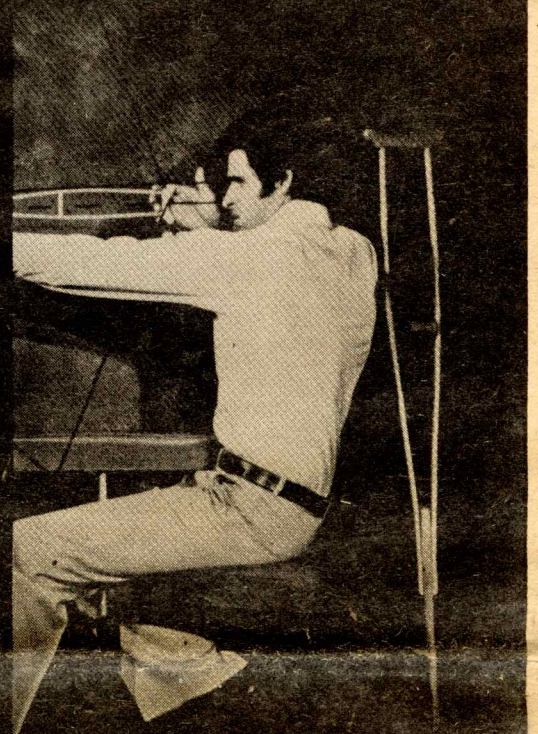


Vol. 2 No. 1 OCTOBER 1977



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Vic d'Or on  
\*'ONLY PAPER TODAY', ETERNAL NETWORK PRESS

*Music:*  
\*REVIEWS





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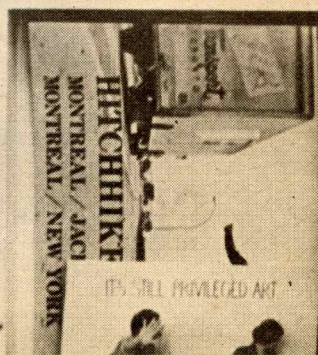
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a problem.**

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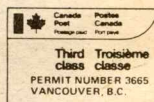
**Centerfold**

distributed free to artists, arts centers and publications throughout the world

No.9-10 1977

**Criteria**

A CRITICAL REVIEW OF THE ARTS  
VOLUME THREE NUMBER TWO JUNE 1977  
ONE DOLLAR



**ONLY PAPER TODAY**

A BI-MONTHLY TABLOID ON THE ARTS  
VOLUME FOUR NUMBER FIVE  
JULY 1977

85 ST. NICHOLAS STREET TORONTO M4Y 1W8  
Published by The Eternal Network & The Nightingale Arts Council

**Spill**

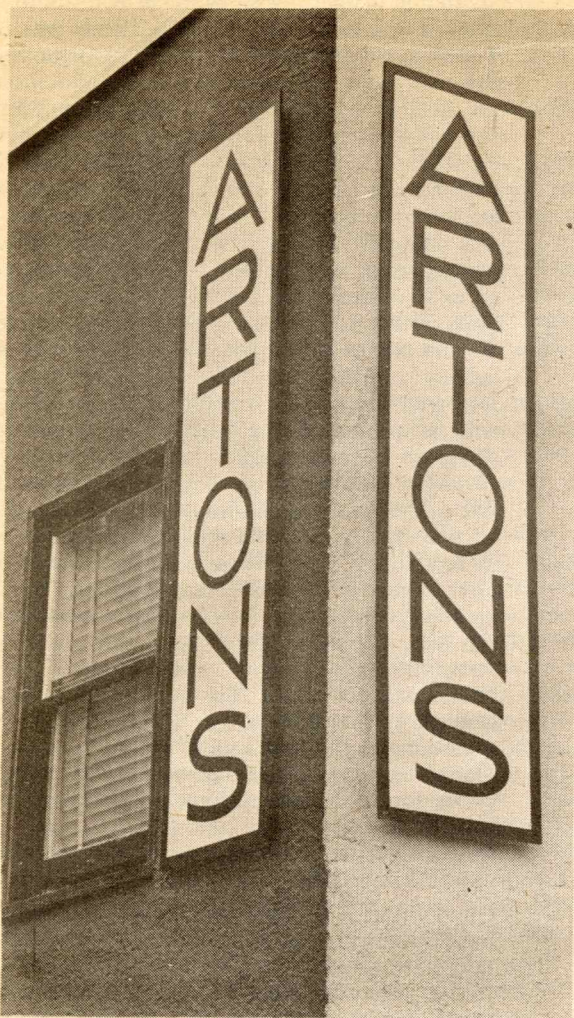
a new newspaper geared towards  
the experimental arts, focused  
on dance.

June 1976

.50

(Canadian Artist's Newspapers)





# PARACHUTE CENTER FOR CULTURAL AFFAIRS

## INFLATION AND THE KNIFE

Accusations of money wastage in the arts is a double-edged sword that under normal circumstances can cut the hands of the wielder. At this point in time we are at a significant if not crucial stage of arts funding with regard to Visual Artists organisations, Artists as Publishers and architectural and administrative roles which artists in Canada have taken upon themselves in all disciplines.

Whilst the original ongoing function of artist centers, artist publishers and artist distributors was to create facilities or services that didn't exist, the growth of this 'Third Network' has uncovered much more concerning the inefficient economics of arts funding in Canada.

National Museums is presently 'swaying' on a decision to fund a study from ANPAC (Association of Canadian Non-Profit Artist-run Centers) which would study the mechanics and experiments of administering (and funding) contemporary art in Canada. This mammoth, detailed data collection will cross-compare what has been done both in the artist-organised context and the public and institutional galleries.

In Calgary recently the most bizarre collection of blunders, wastage and non-policies emerged from the Glenbow Museum and particularly from the large gallery within the Museum. It is one of the most extreme examples of a private Foundation not only getting a considerable tax write-off but also 'feigning' a civic art gallery so throwing away public monies that are badly needed to develop arts programming of creative community-based arts organisations.

After receiving free rent from the Province (\$900,000 per annum), free maintenance from the city (\$400,000 per annum), plus \$600,000 from the Provincial Government and \$37,000 from the Canada Council they are still heavily in debt. They had to let go ALL their curatorial staff and since their re-opening have ignored the local arts community and have served up such uninspired and uneducational programming that the degree of ignorance and influence is somewhat unbelievable.

Even their monied patrons are now beginning to ask us what can we do to assist the situation. Our answer can only be: 'Slip them the pill.' Euthanasia.

Canada in no part can afford to save the well-meaning but anachronistic dreams of 'art-lovers' with their prestigious and expensive projects. Public monies should no longer be used for such functionless ideals especially when they exist at the expense of a grass-roots cultural explosion from a new generation of administratively proven artists. This applies not only to museums, but also publications, dance, television and music.

The Canada Council led by the Visual Arts Section has and is continuing to respond to these developments. Provincial and civic funding agencies, for the most part, have not even begun to comprehend the implications of the change that now surrounds them.

Within the last six years artists themselves have developed a national unity and promoted international cultural exchanges to an extent which is only now being revealed. This fall will see the publication of a number of histories and related projections.

If government agencies responsible for cultural funding wish to be more efficient and maintain their own expensive positions we suggest that they use the knife. And if they are too squeamish, if asked, we'll show them where to cut.

Centerfold Vol.2 No.1 1977

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Copies of this paper are available for free to artists, artist-publishers and artists' organisations. Institutional subscriptions: \$10 (First class, Air Mail) Newstand price: 25¢

An indexed volume (1976-7) is available. Institutions: \$10 Others: \$2





# FEBRUARY



85 Saint Nicholas Street  
Toronto/Ontario/Canada  
M4Y 1W8 / (416) 964-3627

26th August 1977

Clive Robertson talks with Vic d'Or, co-director of A SPACE, Toronto and editor of ONLY-PAPER TODAY, author, publisher (Eternal Network Press, longstanding IS. magazine) who has worked long and hard at earning the reputation of being Canadarts 'Atilla the Hun,' but 'as long as you know your stuff, he just can't get rough' — in fact quite the opposite...

Centerfold: So what changes have been planned?

Vic d'Or : Essentially after two years of high energy programming the directors of A Space have decided to move into a more consolidated kind of programming. For about two years we ran a new show in the art gallery every two weeks which amounts to over twenty shows a year and as you can understand it was pretty gruelling. It was a good training ground for us in learning to promote visual arts. The other programming that we did: the concerts, the readings, the dance performances and the art performances were happening contemporaneous with the art-shows; there were lots of times when there was some kind of conflict: A dancer wouldn't want to have paintings on the wall, or, when we had something on the floor we had to move it to move it to accommodate a performer. So after months and months of struggling with these conflicts of interest we decided at our last general meeting first of all to close the gallery for a period of approximately four months, from the end of May to the beginning of November.

C. : Which is not that unusual because other artist-run spaces have had annual closings?

V.D. : That's true. Certain programmes run anyway, our video programme runs continuously because it's a co-operative post-production group and certainly because of our change we have had to re-structure a number of our programmes. For instance, we ran two series of Creative Music within the jazz tradition, although most of the musicians hesitate to call it jazz anymore. The first series was very successful — we had good turnouts and good press — excellent concerts,

musicians who otherwise would not have come to Toronto. We were able to facilitate a certain amount of network activity with those musicians where they played across the country in Montreal, here in Calgary, Vancouver and Edmonton.

The second series that we ran had, for some reason, smaller audiences so I began to wonder about the advisability of doing a third series in the same way. So we mulled it over for a couple of months and decided for the 77-78 programme year at A Space to have literally only three month long exhibitions in the gallery itself. For the first time (for exhibitions) we will be using both floors — there's about 1800 sq. ft. on each floor so we can mount a fairly sizeable exhibition. The three shows are going to be — I guess they'd have to be called group shows, although we're not going to be mixing everybody in together, and we're not looking for large groups — we are going to be concentrating on artists in the way we have before. First show is a sculpture show which will open on November 1st and it will introduce the works of two local Toronto sculptors and the first show of a woman sculptor from Montreal and another sculptor from Toronto who has shown a few pieces, and Eric Metcalfe a.k.a. Dr. Brute from Vancouver who will be showing his HOWARD HUGHES installation. The second group show will be a photo show and the theme so far is photography in a non-photographic context, meaning narrative, conceptual, mixed media, whatever. And I am assuming that there will be five or possibly six artists in that show. The third show will be a video show done in a similar manner — it will probably run for five weeks and there will be an artist featured every week. There will be public showings and workshops, etc. during that time. The way we are going to deal with the individual artists in Toronto is through studio exhibitions. We'll be running a series of twelve, three at a time for two month periods wherein the artist will be

assisted in hanging his show in his own studio — this is not a new idea, but its relatively new to Toronto; I don't think its been quite organized this way before. What we've found in mounting art in the gallery was that the artist went through some kind of trauma in the transfer, especially if it was a first show. A SPACE which has been known as a showplace for conceptual art for so long, didn't really back off but there was no point in doing twenty-two conceptual art shows a year simply because it began to seem like situation comedy: a new gimmick every week, it just palled on us after a while. So the studio shows will focus mainly on relatively conventional forms — not necessarily retrograde but paint and sculpture. These shows will be promoted the way we've promoted shows in the gallery and the public will have access to the studios one day a week for about five hours, probably Saturday, and we will have an opening for all three shows at A Space and in the gallery itself all we will have is maps of how to get to the artists studio and large blow-up block maps, which the city does anyway and can be purchased very cheaply, that show an aerial view of a block of houses. Hopefully the public will go out of their way to visit these studios, no doubt the artists will be working on something at the time and it will be an opportunity for people to see the environment within which the more conventional forms of art are being produced.

C. : Do most artists have enough studio space to show their work?

V.D. : Quite often it will just be a house, and they'll have a room or two. If it is someone's house we may have to go to a little more trouble in that if the artist has other peoples' work we may encourage them to take them down, and put their own up. Apart from that I don't think there is any problem. A number of artists don't have large studios and its not a problem, its not a pre-requisite for having a show. The first three shows are all local painters in Toronto and I guess once there is a high profile on the concept of studio shows I think there will be a number of people rushing in to participate. Presumably there will be a number of people who are working with non-conventional forms who will want to do studio shows because their work seems more conducive to the studio. The other programming will be consolidated in a similar manner in that we will be doing a literary programme all within a two-month period and our music programming all within a two-month period, and those programmes will overlap. We are going to try to intermingle the disciplines, as much as possible, so we will be looking for musicians that have some kind of responsiveness to literature and vice versa. That's not an exclusive, just that that will happen. We are going to do a number of productions. In 1975 we co-sponsored with University of Toronto student administrative council a monumental performance piece called **Audiothon**, which was surprisingly successful in that it was prepared in eight days and was performed virtually without rehearsal, was collaboratively written by eight people all working long hours during those eight days to get it together. We wrote nine original songs for the show and it was a cross between cabaret and a radio play. It was a plot which was a thinly spread behavioural, personality sketch of the participants. We had a mystery guest who wasn't advertised who simply appeared at the end of the play with a short — (sounds like day, glue, mot) which was **William Burroughs** and I thought it was a smashing success and the audience hung around for the four hours that it took to do. So we're going to do something along those lines, I don't think it will be quite as monumental — maybe an hour or an hour and a half, I think we'll do slightly more preparation in terms of collaborative writing. We will probably use the same people: myself, the **Hummer Sisters**, **Christopher Dewdney**, **John Bentley Mays**, since A Space is an interdisciplinary arts center we have lots of talent either hanging out or participating so we have access to excellent actresses and actors who love to participate in what we do because I guess it's a novelty for actors to work on a production rather than to work on rehearsal and performance and the emphasis in the kind of productions that I have directed has been on the production and performance and not on multiple performance. So far the out-of-town, import collaborators will be **Ed Sanders**, and hopefully **Robert Frank**. The only import that I'm hot to bring in musically is **David Murray** and no doubt there will be others that will want to come and who will be invited, but I think musically we are going to concentrate on Canadian talent this year and it will be promoted as a music festival.

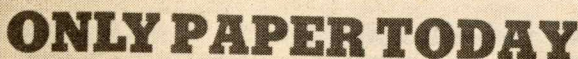
C. : So the local musicians in Toronto will makeup most of the programme?

V.D. : I think there will be musicians from Quebec and the west as well but we've yet to get that all together.

C. : How about publication-publicity will that affect Only Paper Today?



A BI-MONTHLY DEVOTED TO WRITING ABOUT ART IN ONTARIO  
85 ST. NICHOLAS STREET, TORONTO M4Y 1W8  
VOLUME THREE NUMBER THREE JAN/FEB 1976



A BI-MONTHLY DEVOTED TO WRITING ABOUT ART IN ONTARIO  
85 ST. NICHOLAS STREET, TORONTO M4Y 1W8  
VOLUME THREE NUMBER FOUR MARCH/APRIL 1976

: Well, **Only Paper Today** is going to go monthly in September, will probably be less documentary than theoretical. I think there will be a lot more theoretical and creative works in **Only Paper Today**, a lot more visuals simply because we'll have less reportage on events at A Space. Although **Only Paper Today** is a house organ of A Space, a good third to two thirds of every issue is devoted to other activities in Toronto, across the country and sometimes international if there is any interest locally. No, I think that **Only Paper Today** will step up production and will take over the gallery aspect in many ways. I think that there will be lots more interviews, I think that the hard information part of the paper is going to expand considerably, to include information that has been relatively privately published in **PARALLELOGRAMME**. So we'll take the information that's in **Parallelogramme** and publish it simultaneously in **Only Paper Today** as a guide to what's happening in the parallel, third network of artists centres across the country and hopefully be able to expand on some of those listings. I'd hate to see it as straight listings, I like to see bits and pieces about potential travelling exhibitions, etc..

C. : How does A Space feel at the moment within the community its located with regard to an authorship of events which are now being picked up by other people within Toronto? Is there a definite reading of the situation by A Space?

V.D. : I don't think we're on a treadmill necessarily, I think that through things like Only Paper Today we can promote art much more successfully than the way we did in the gallery itself. Quite often we would put a show up and it would be there for two weeks and the only time that people would be in to look at the art was when a performance or a concert happened. So those were the people that saw art, the few that came to the performances — the concerts. It seemed silly to continue doing shows every two weeks or three weeks when the real meat of the promotion was in feedback and reportage and documenta, etc., which satisfies the artist. I mean the artist, I found in my two years at A Space, was most concerned with the look of his poster and with the potentialities of some kind of a review. Now the daily press in Toronto has so much to cover and there's a paucity of art coverage anyway in the country but in Toronto especially, Montreal has a much better art press than Toronto and Vancouver has a much better art press than Toronto. There are fifty, sixty commercial galleries in Toronto which a . . .

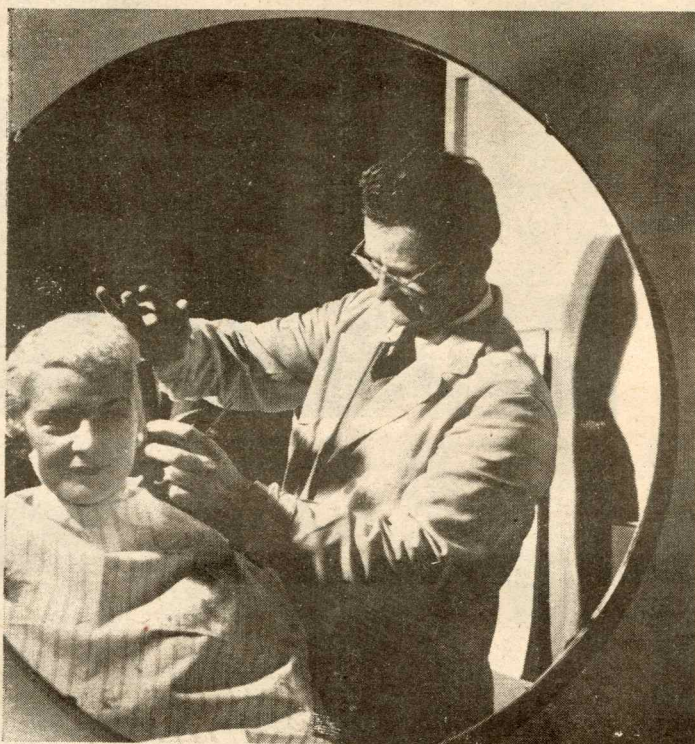
C. : Pay for the advertising?

V.D. : Yes, I don't think that's necessarily a factor in what gets covered in Toronto. I mean if we showed paintings the chances are that the guy from the **Globe and Mail** would come to the show and possibly review it, and if we showed photographs or something that was — in a conventional form we'd get some attention, though it wasn't regular because we didn't regularly show that kind of art. It was difficult for a man like **James Purdie** who comes from the financial pages of the **Globe and Mail** to function as an overviewer of new artforms, so he just didn't take it on. There's a younger man, **Peter White** whose a little more responsive to the newer forms that we feature but generally we were ignored by the daily press unless something particularly interesting like we opened in January with a show of paintings by **Lynn Donoghue**. It was well promoted and the gimmick was that she did paintings of nude men and so she got TV coverage and blah, blah, blah and she got big front page feature in the **Globe and Mail** like two and a half months after her show at A Space. She's now been picked up by **David Mervish** — so that's a real success story. But the following show, which was another painting show by a woman — **Shirley Young** was five hundred yards of uncut canvas all of which was painted in sort of abstract impressionist forms and that show was not reviewed. Both

women were showing for the first time and couldn't fathom except that nude men painted by a woman then five hundred yards of uncut canvas, I mean whose going to come in from a daily newspaper and stick their necks out on five hundred yards of uncut canvas. The Sheila Young show I thought was ground-breaking in many ways, she was literally taking the precepts of fabric design and applying them to canvas and so conceptually it fit in within the A Space tradition even though it was paint on canvas but just because of that it was ignored. At the end of Sheila Young's show the five hundreds of canvas was sold off by the yard, and whatever was sold was cut out, the canvas was suspended from the ceiling, so when the first piece of canvas was cut there was a motion — it was videotaped in colour. So we have to do that ourselves: videotape, audiotape and print media involved with our self-generatifs.

C. : What about the video production is it going to increase within A Space or is A Space's production going to take place elsewhere or what?

V.D. : There will be minimum video production because A Space's video facility is post-production; the grants that we've had have been specifically for post-production. We felt that we couldn't really afford to set up a studio, a production studio. There was a definite need for post-production so we hired **Paul Wong** from **Video Inn** to design it and he worked with **Michael Brook** who is our current Video Director and they designed a very small studio and we offered memberships for \$25 and limited it to twenty-five people and they were snapped up pretty quickly . . . we'll be expanding that and via the consolidation of performance works we'll be able to produce documentary tapes, simply by setting up the studio for a certain period of time when these things are happening. The trouble with doing productions is that you have to pretty much have to have it set up as a permanent installation and so we're going to hire **Dana Atchley** of **ACE SPACE CO.** for I think it amounts to ten days to two weeks to do a performance, to document a number of performances and concerts that happen and he'll produce a tape of the large collaborative thing that's going to happen so we should come out of this with ten hours of videotape which is reasonable for a years production. But there's pressure on us from artists involved in A Space to get into production which I've resisted simply because I don't think we can afford it and I don't think that we can do it properly, so I've been fighting it and concentrating on the post-production. I think its going to develop into a fairly sophisticated post-production facility. I first suggested it a couple of years ago and finally ploughed it through to be strictly post-production: I had a five year plan in mind. I figured that if we got the \$15,000 a year that was available to us to put into video over a five year period we could develop it from half-inch into three-quarter inch, and that's happening. The video people are supporting me its mostly the performance people that want production, and of course they're not willing to do much about it they just want it to happen.



Paul Mommer, seated (*right*) before his *Studio Interior*, paints with gloves on to keep his hands clean for his hairdressing shop which, he says, was for years the support of his art, his wife and his two children, in that order. Mommer, whose romantic work hangs in several galleries, including the Metropolitan Museum of Art, is vice president of the Audubon Artists Society and past president of the Federation of Modern Painters and Sculptors. He prefers haircutting to teaching because it leaves him with a fresh eye for painting. "When I leave my shop," he explains, "I forget my business completely."

A MONTHLY DEVOTED TO WRITING ABOUT ART IN ONTARIO  
85 ST. NICHOLAS STREET, TORONTO M4Y 1W8  
VOLUME THREE NUMBER ONE (FALL) OCT. 1976

**STAN OLTHUIS**  
**GOING THRU THE MOTIONS**  
In response to the Miss General in 1984 held Thursday September 18, the Spirit of Miss General Idea.



A BI-MONTHLY DEVOTED TO WRITING ABOUT ART IN ONTARIO  
85 ST. NICHOLAS STREET, TORONTO M4Y 1W8

RAJIZ "I don't know much about art..." NINE 15  
CHRIS BURDEN

C.

C. : What about Marion Lewis, what's she going to be doing?

V.D. : Marien and **Dianne Taylor** of the Hummer Sisters are working on a new piece, performance piece as a follow-up to the **PATTY REHEARS' STORY**, tentative title — I don't know at this point what its going to be called. I think it will be similar in form but somewhat broader in scope and it will straddle rock musical and current events, satire, cabaret and Marien is going to take over the performance space which will be the main floor of A Space. After November will be set up as a permanent performance space and after February will be set up as a concert hall so that in March, April and May there will be no conflict — we'll just run performances there, and that's all we'll be doing.

C. : And what's **Robert Handforth** going to be doing?

V.D. : Robert's working on extensions, there's an exchange exhibition with **A.I.R.** gallery in London, England which last I heard was happening in January and hopefully a number of us will be going over to London for a period of time to mount a show there which will be a sort of retrospective A Space activities between 74 and 77. A similar kind of show is being negotiated between **La Mamelie** in San Francisco. Its not an unsound dream but its still a dream at this point. We are literally going to change places — we'll move out of our houses and out of our gallery and move to San Francisco and they'll do the same and we'll just take over their houses and their gallery and run a retrospective programme for a month in the twin cities. I'm really looking forward to that — its about time for A Space to come out of the closet. Even though we've got a high profile in the so-called third network there's still very little known about us or written about us, even though we've spawned a lot of interesting things which have gone on to be shown elsewhere we haven't tried to exclusively connect ourselves with artists. We are not looking for the stable of artists, although we do literally have a stable of artists who enjoy their association with A Space and stay with us. When I talk to artists about shows. I say that it doesn't preclude any commercial gallery that you might be able to connect with and if we can help you connect with a commercial gallery — all the better. A Space started literally as a big sandbox within which artists from all kinds of different disciplines could play, and the play was enjoyable and a lot of it was quite serious play so there was no element of frivolity in everything that we do but a lot of interesting productions have come out of A Space and have gone on. The **Stephen Cruise** show that was at A Space three years ago was bought lock, stock and barrel by the **National Gallery**.

So, even though its going to look like we're going to be doing much less programming in fact its not that much less. We're not getting any more money from the federal and provincial governments than we were two years ago, or very little the more that we're getting is pretty much taken up by administrative costs of running the kind of programme that we run . . . So that less programming means that we will be able to put a bit more money into the productions, so that they are not so obviously shoe-string operations.

C. : How about the distribution of Only Paper Today?

V.D. : Its been given away free in galleries mostly in Toronto and we mail it to all the parallel galleries. In September we are going to put a cover price on it so that we can sell it in bookstores and hopefully we can generate some revenue that way and get some more readers. The free distribution has been very successful, we have a distribution of 1500 copies (free) and they go, we drop a hundred copies off at the college and they go very fast, and we drop fifty copies off at the commercial galleries and they go just as fast. We get minimum feedback as a lot of the information is somewhat esoteric, a

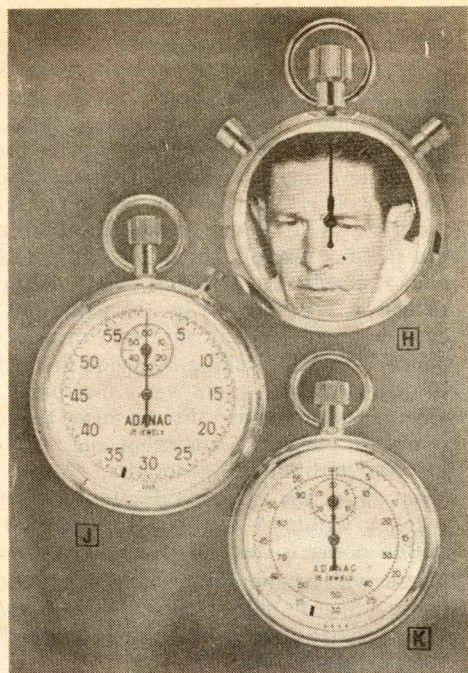


C.  
V.D.

lot of it is creative rather than hard communication: not really set up to be argued. I'm happy about how its being distributed and feel pressured about having to put a cover price on it although the argument that we'll get more readers if we get it into bookstores isn't a bad one.

Does it get distributed much outside of Canada? Not too much, no — we have exchange subscriptions with other publications. One would assume that it is read carefully by people involved in other publications. There are people here, there and everywhere that get packages of Only Paper Today to distribute to interested people in the U.S. and in England, France but I'm not that certain that all the information in OPT is that interesting internationally. In the last year it has developed into a viable international publication so I think with counter sales, etc. we'll get wider distribution and we'll probably up the run to 2500 in September. Its very cheap to distribute something for free, trying to sell something is an expensive proposition so that's why I've avoided it because its been a one-man operation up until a few months ago. Now there's three people that run the paper and since we're going monthly, that was necessary to take on an Associate Editor, **Robert Handforth** and an art director **Bobbe Besold** and they give it a different flavour. Before — it wasn't really my vision because it was started as a collective and printed pretty much everything that came in that was intelligible. I think it will now get a wider distribution, I think the **Eternal Network** publishing company will also get off the ground in 78. Once again it was a one man operation and money was coming out of my pocket to finance the first eight publications. I spent about a third of my senior grant from 76 on that, consequently the so-called free time that you're supposed to get was pretty shot. But it was a worthwhile thing to do because there's no firm art publisher in Canada, and very little support for same — so I thought it was important to do that — an independent one. The **Nova Scotia College of Art & Design** is an example of non-independent art publisher with fundings from the College itself. I'd rather maintain the independence and have the artists and writers involved in the press and support it, which has happened I've had large contributions from **John Mays** and **Opal Nations** to get it off the ground. It has been a struggle and there was a conflict with Only Paper Today because I just didn't have the energy to distribute books.

Do you see the distribution coming from the publisher for artist publications? If the Eternal Network does get off the ground and we can think about getting a grant to defray the expenses of distribution then we'll simply hire someone to look after it, but I haven't been able to do that because the money has been coming out of my own pocket. If we do get a small grant to cover a salary then I'm confident that we can sell enough to break even. My experience is largely in publishing so I know how it works and I think we can get back our production expenses; and since we'll be doing all our printing in house at **FIBRE STUDIOS** which is a print shop owned by A Space but run independently by some ex-design students from York University, apprentices of **Stan Bevington** at **Coach House Press**, who've done all our design for us, I think they'll co-operate with us to a certain extent, I mean they can't give over their time to us because they're running a business — but I think our credit with them is pretty good and it should work. So I'm not too worried about that part of it, I just don't know how long it will take — I started the Eternal Network Press about four years ago and books still are not being distributed properly — so I hope it gets off the ground.



"For years, those of us at SUDDEN have worked on a precision timepiece that could be used by innovating composers.

We are now proud to announce the availability of the **JOHN CAGE** stopwatch, accurate to one hundredth of a second.

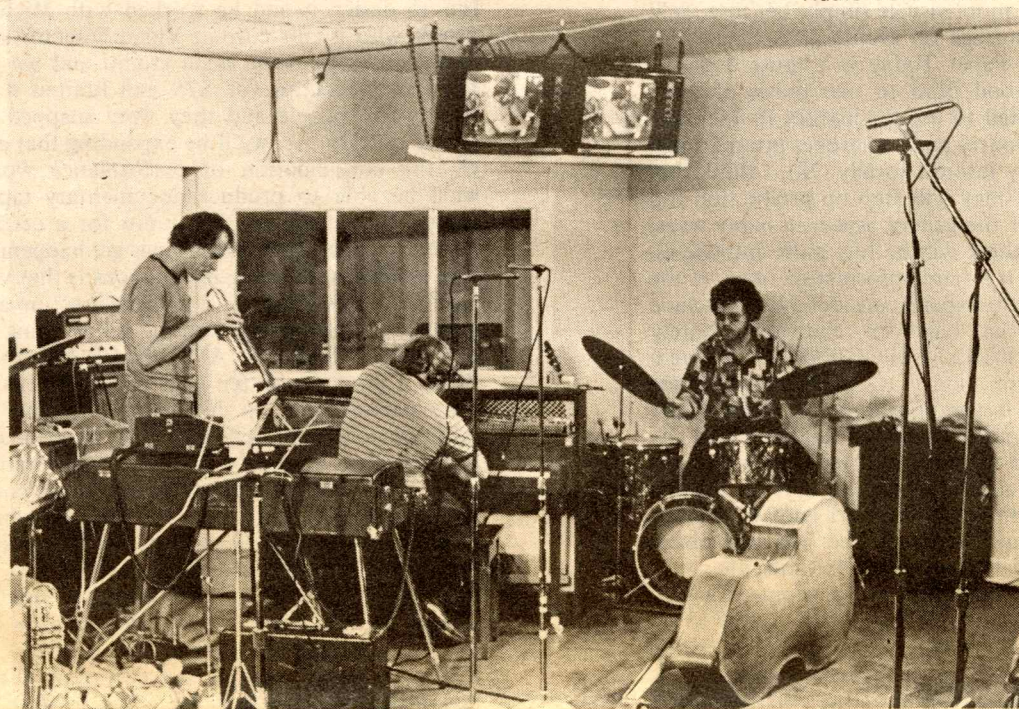
Available with or without the American composer's portrait engraved upon its face, a fixed indicator allows you to re-experience that historic four minutes and thirty-three seconds.

Here at SUDDEN we believe it takes time to get things right.

By letting others come in first, SUDDEN stopwatches come in seconds."

(Part of the Acoustical Birthday Card for **JOHN CAGE** on his 65th birthday, Monday, September 5, 1977. Organized by Udo Kasemets and Peter Anson, The Music Gallery and the CBC.)

Radio Cora Benefit:



Dale Ketchenson, Billy McCarroll, Paul Woodrow.



Shelley Gjertsen, Bill Jamieson, Willie Joosen, John Logan, Brent Madeson, Cliff Minchau, Bob Tillesly.



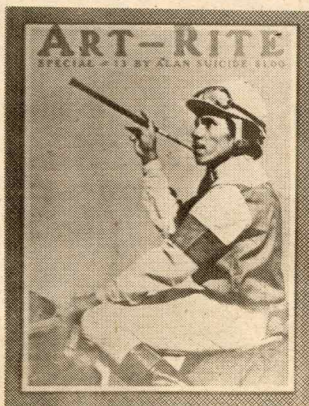


# GETTING THE ART RIGHT

*It's difficult to find a good artmagazine, one that isn't riddled with commercial politics, devastated with art politics or put together by tired hacks who they think they know something about the publishing business and journalism where coated stock is supposed to make up for everything.*

*A good artmagazine or fanzine or newspaper should have some of the immediate qualities of the Yellow Pages, it should aim to meet a defined informational and didactic function complete with a creative literacy and the capability of discovering 'unknown' or undiscovered occurrences. The 'discovery' aspect is often a trap that soon gets out of control when the publication takes on the appearance of a talk-show where one personna-product is devoured as quickly as possible to make room for the next and the next; so much for discovery.*

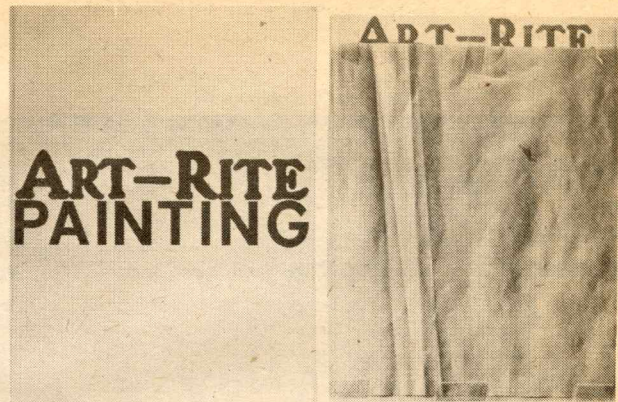
*This series will attempt to find not necessarily the perfect magazines or the one's that never art-linguistically 'lie,' but publications which after a while can be looked at and looked over as something of a resource that has the presence of historic validity.*



Art-Rite, edited by Edit Deak, Walter Robinson (and Joshua Cohn up to Issue No. 8) seemed to have emerged gradually in New York around 1973 and has taken some four years until its sell-out Artists Books Issue (No. 14) to become widely known.

Unfortunately Art-Rite has yet to be indexed but as most of the back issues are still available for \$1 each, at least No. 2 through 13, its not an expensive investment and it is certainly worthwhile. (available in Canada from Art Metropole)

Printed on newsprint with an occasional splash of color, the issue themes have also included a Video Issue (No. 7) and a Painting Issue (No. 9). The Painting Issue has eye-catching freshcoes as in "When you think of Painting, Remember Social Realism," and "Theme of the Issue: 'Sculpture is something you trip over when you step back to look at a painting.'" This issue contains notes and interview with/from some thirty-three artists, including two group interviews.



No. 10 is on Performance, though it doesn't make an issue about it, there are works by or about fifty-two artists including David Antin, Laurie Anderson, Diego Cortez as well as features such as: "Performance: State of the Art in the Arts" by John Howell.

No. 5 with a photo brown paper Christo cover-up is another ghost issue, this time on women artists (Un-Skirting the Issue). Not that I think that 'issue naming' is important as its very easy to be called down for not being as definitive as your blow-up implies. In No. 5 Art-Rite begins their artists-survey which was used effectively again in the Video and Artists Books numbers, a tactic I would like to utilise but seems impractical in terms of deadlines to get some let alone all invitees to respond.

Art-Rite has also usefully 'employed' guest editors — the Video Issue was guest edited by Anna Canepa, the Performance and Artists Books issue with assistance from John Howell as well as Issue's No. 13 and 15 being completely given to Alan Suicide and Rosémary Mayer respectively. The Video Issue though thin contains opinions by video distributors as well as artists and a second half at some later date would seem worthwhile.

No.'s 11 & 12 present a mixed bag of architectural ad's, Clothes (That Become You), Airplanes by Yuri, Artpark, Junk Politics (knickknacks) — no intentional focus but good reading.

No. 14 on Artists Books is some 80 pages (format 8 1/4" x 10 3/4") and is certainly one of the most valuable sources to date on an often misleading and misled subject. Both the lovers and the fighters are represented with nine "Thematic Anthologies" (there really wasn't a lover representing 'Art and Social Theory') and eleven "Features and Reviews."

Forty-two artists 'answered' Art-Rite's request: "If you feel inspired to write something informal, but brief and concentrated about your views on any of the issues related to artists books, please do so..." The anthology (Thematic) often takes the form of group reviews — some very long and comprehensive, some mere listings.

If you know it all about Artists Books or know nothing this issue is for you, or if the glossies are your melon how about: "Jaap Reitman explains all..."

**DOUGLAS HUBER**  
I have used a variety of media: video, film, photography, in a medium that I would describe as 'material'. The medium became an extension of the artist's vision, a 'medium' for the artist's vision. What gets fixed as an image for a work is that which falls within the parameters of the medium, the artist's vision of the medium, the artist's vision of the medium.

**NAM JUNE PAIK**  
I have been most interested in using video as an element of live performance. I use it primarily as a tool. The technology is still a mystery to me. Until I understand the hardware, I doubt that I'll try to use video as a form.

**WILLOWHAY SHARP**  
The content of my video art is the analysis of certain aspects of the human condition. I use a graduated series of images, from the most basic to the most complex, to develop a sense of the human condition. I use a graduated series of images, from the most basic to the most complex, to develop a sense of the human condition.

**PETER CAMPUS**  
I use video as a tool, as my material. I think video art is a medium. Video becomes a quality, video art is a genre. What makes my work unique — certainly not its separate components, but perhaps their arrangement: my interest in durational space and the accumulation of perspective, the transformation and displacement of light and electricity, the redefinition of one's projected image and its accompanying sensations, and the balance and fusion of disparities whose unified origins cannot be perceived directly.

**NANCY HOLT**  
In video, "distancing" is one of my involvements. In "Landscape #2, Leaving the Ground Around in Curves and Pockets of View" a prop was placed between camera and view, which cut off certain sections of the camera view, and physically set up new patterns in the flat video space. In my latest tape, "Landscape, Time, and Visual Image" are compressed. A series of photographs of an Aunt's home in New Bedford, Mass. have been videotaped, and re-

**JARED BARK**  
I have been most interested in using video as an element of live performance. I use it primarily as a tool. The technology is still a mystery to me. Until I understand the hardware, I doubt that I'll try to use video as a form.

In the next Centerfold we'll be continuing with a look at AUDIO ARTS, an English audio cassette magazine edited and produced by William Furlong. Clive Robertson.



# MARGARET DRAGU

## 'I don't think they're particularly hot and thirsty for me to jump on board their ship'

Centerfold: The last time I saw a performance of yours was in 1973 at Vehicule, I was impressed by the performance last night as I was in 1973, can you tell something about your new work "Canajan Burgers?"

Margaret Dragu

: We're doing a tour from Vancouver to Halifax and in each city we go to we go there like private detectives, we jump around and take buses and take slides of the city and sounds of the city—restaurants, transportation and we pretend that we live there. Of course you can't really live anywhere for a week and make that really stand up—we cheated as much as we could. In Calgary it was easier because I did live here for several years.

Centerfold: And it's a specific piece for technician and choreographer?

M.D. : Specifically in that technicians are usually . . . theatre is especially bad for technicians. They are usually brought in shortly before the performance is to happen and they are told to put some lights on and take care of a few things and stay out of the way. I think ideally that the technician, which is the wrong word, should contribute as much as the performing artist because the technician performs as much as the person jumping around does.

C. : How about the plot characterising your moves?

M.D. : Some of it . . . we keep splitting up the time. We keep setting up a situation where we are here now — real time when we're serving coffee, that's the restaurant. That's supposed to be one specific time period. But then we have pre-taped video which is what happened afterwards, the audience gets to see what happened afterwards before the event happens — the situation being this girl Sophia's going to leave home tonight so she's talking to the person she works with informing her of her intentions. On the monitors the audience sees what happens to her after she left, and then we go back to the middle of it . . . we keep making it like sandwiches: the time I mean creamcheese time I mean.

C. : Is this a new way of working for you? The technician-relationship?

M.D. : Its just been happening for a while. The light-bulb suit which is the end of the performance, small lights that are all over my arms and legs, my crotch and my head are on batteries and I can light them. That was the first version of working with a technician differently than theatre, so that person **Mark Hammond** designed the suit, he performed with me but after he had made this thing that was all he did — there was no theatre lighting. After that I wanted something to grow from there where the technician did more and I did more only together — like Astaire and Rogers only **Enrico Campana** has slide projectors and cameras to work with rather than a tuxedo.

C. : Is this work an acceleration of the way you've worked before?

M.D. : The last piece I saw and like this one you tend to use very pushy formats, in comparison with many other dancers?

M.D. : What's a 'pushy' format?

C. : There's always something biting about the way in which the dance is presented. Your pieces always seems to be slightly out of the mainstream of contemporary dancers interests.

M.D. : I must admit I never am too aware of that overall positioning. As time passes I see this lurch to technology. There was a time when I couldn't operate an electric blender, but now I can push buttons without fear of getting a shock — I am not a technician yet; maybe I'll just keep going into hardware and stop performing altogether.

C. : So its not so much a question of you defining where dance should be . . .

M.D. : I've even stopped thinking of it as dance — I don't want to turn my back on dance but its an embarrassing word sometimes, or it requires so much explanation even before you start; it has so many expectations.

C. : So what are the comparisons you make, are they between television and other forms of fictional theatre that aren't played on a stage?

M.D. : Its moving towards getting real-time into the theatre which means quite often you can't have that happening when you're there in the flesh because you've set it up as theatre. But its easier to do that sometimes with video or film, because that is real when you are watching it. Theatres are often so big, you speak **LARGELY** and you move **LARGELY** and that's not very real especially in a small space..

C. : I was considering more the intervention of video and slides is used so much that each individual has to define their own media purpose, otherwise you soon get repetition?

M.D. : The only way I really understand video is television. Game shows and interview programmes and Kojak is certainly more what I understand about a monitor because it looks like a television set to me.

C. : What are some of the differences between you working in New York, Montreal and now Toronto?

M.D. : I think I've used each location for the production of different kinds of activities. Montreal, being in Quebec I did some work in art situations I did spend most of my time working in clubs, strip-clubs which is a real space. New York is about the only place now where I am a dancer because I worked for a choreographer which is completely different than choreographing your own stuff. Toronto is neither one of those two, its been a series of collaborations, working with an artist of another discipline like Enrico whose field is technical art, or working with a writer or something like that. Or working with **Terry McGlade**, a video artist.

Collaborations are tightropes all the time because it is that Fred Astaire and Ginger Rogers, you have to give and take leading, right? or you fall off the edge of the tightrope. So sometimes you're working on a product and both of you feel that the other one is leading, that's what's strange about collaborations.

C. : Do you sense any difference towards your work as a performance artist rather than as a dancer? In Toronto do you sense that dance has changed somewhat so that the product is similar but the background is different?

M.D. : I guess there has been more of a tradition towards performance art in Toronto and New York to a certain extent but still dance is always that block that you have to jump over somehow. No matter how much I try exploring whatever, getting the performance to be as close to the idea as possible there are always little urges for me to start dancing — surface dancing: to stick my leg up in the air or start doing eight to the left and eight to the right just out of the blue because if you've done that for years its just something you fall back on.

C. : And with the type of performances that you do that can take place?

M.D. : Yes it can sometimes because there are situations where it can be kind of performing. But I know myself when I am filling up dead space.

C. : What was the function last night of you running around the audience, was it just space defining or more?

M.D. : A whole bunch of things. I ran for a long period of time to build up energy and Enrico and I were trying to work with background and foreground, because usually the performing person is in the foreground all the time. Sometimes the information is clearer if you can move things like this (moves hands backwards and forwards). I was in the dark most of the time — everyone knew I was running and was still there but it gave them an opportunity to get into the slides that were projected onto the wall which at that point had more information to give than I did.

C. : So the dialogue the both of you had was adding to the slides?

M.D. : Also I ran through the slides of Calgary where this main character Sophia was living and that was supposed to be a free-association, so that they (audience) could see what she was thinking by the slides and knew that I was still there. It wasn't important particularly for them to see what I was doing.

C. : Do you find it useful for you to write about your work?

M.D. : I never used to write at all but I've started writing about things because there has been more opportunity because suddenly there are more artists magazines that will publish those things and I think its very important to do that though the only way I've been able to do it so far is as a diary. It generally helps it not to be hocus-pocus, performances shouldn't be so church-like. There's such a reverence to things, people wait quietly, waiting for it to fall down on them like rain. Their expectation affects you too — it all feels so brittle, and writing about things makes it less so.

C. : Do you sense different types of expectations from city to city as you do this piece?

M.D. : The process of being the private detectives running around is more important than the performance itself. Just going with that gut instinct about the city. I really like dealing with, as long as it doesn't take too much time, with the

publicity machinery in each city because they like to admit it or not. Most journalists will not admit that they have power. I interviewed some critics last summer as a matter of fact I asked four of them whether they thought they influenced what happens or can happen and only one admitted that she did. They certainly shape expectations more than what actually happens.

C. : You mentioned earlier an introspective move in that you no longer need so much input from the community to affect what it is that you are doing.

M.D. : I am not as interested in what other artists are doing as I used to be. Also because there is so much happening, some of the fertilizer is money — some of its fresh blood. Sometimes I find it it just takes me farther away from what I want to do.

C. : Do you think if the media opportunities came along you would take them or be wary of them.

M.D. : What sort of media?

C. : Well I suppose I am thinking of the tradition we have maintained in creating our own television, publishing our own books, partially because we want the effectiveness but partially because of a shut-out. I can see with some of the things that you do that someone could come along and say we'll do it our way . . .

M.D. : "I'LL DO IT MIIIIYY WAY" (laughter). That's something I've been thinking about because I've been really attracted to film lately and its really expensive and its very hard to do it your way. We all, whether in parallel gallery or independent situations have multiple problems with the Council, provincial and civic monies granters — and that's all bullshit, but there's all that and more in the Canadian film industry. Because of all the money they want to make bloody sure that its going to be right, but usually that means keeping it to one formula. But I've been hungry for that and I don't really know what's going to happen. Like for example I was thinking of doing film-work as a straight actress which means that you get your pictures together and you get an agent and you start going to auditions and basically they don't want you to contribute much and it seems like putting in a lot of energy to put in for something that you really didn't want to do. They're really not that interested in having people like me, Canadian television for sure drama, and Canadian film drama tends to want Châtelaine models of Ken Doll's, they don't want a big-cheeked girl and they don't want a tall thin man with an English accent . . . I would like to make something that would show in a drive-in movie, rather than again in another small art gallery.

C. : So you're not completely turned off?

M.D. : No, I'm really intrigued. I don't think they're particularly hot and thirsty and intrigued for me to jump on board their ship but we'll see. Last night was the first time that my parents had seen my work in a very long time and they're real people as opposed to peer people. It seems strange to me to spend a long time making your work if you're constantly running into the same audience filled with artists and dancers and painters, it's like playing to conventions.

C. : How will you deal with that once this tour is finished?

M.D. : I'm going to check into the film thing and see how I feel, I've been disappointed just in the medium of theatre. Not so much my experience with it because I am having a really good time. I enjoy working especially with the people I have been working with, but theatre or live performances have a wall at one end and its a short hallway and in some ways within a big population it doesn't jimmy right. It seems to be performing to so few people, its not a question of playing in bigger places — theatre doesn't have anything to do with how we live any more, and I know that; television has something to do with how we live and film, even though its romantic, still has something to do with how we live.

C. : So do you see the likelihood of artists getting more of television?

M.D. : Well all of this writing, all of these publications that have come out — obviously means that people want to talk and don't want to hide in closets. Its really romantic to think that you work in a garret.

C. : Is there anyone else's work that has any effect on your own?

M.D. : I often think about that. The people I collaborate with obviously have a big effect on me because you're working together on something and all their expectations and all your expectations, values and goals are all munging around together. So Terry McGlade and Enrico Campana are obviously two people who've affected me a lot, certainly some things in New York — the choreographer Laura Foreman but its not really people's work that affects me very much, its their politics and life attitude. Basically the performance ends up as being an index of change, or some pointing to blemishes. Even if the content is not really political it doesn't really have to be — if your structure of working is different that is also political and that's I think lately the biggest influence.





photo: David Hargrave  
*"Canajan Burgers"*  
 with ENRICO CAMPANA Arton's, Calgary 1977

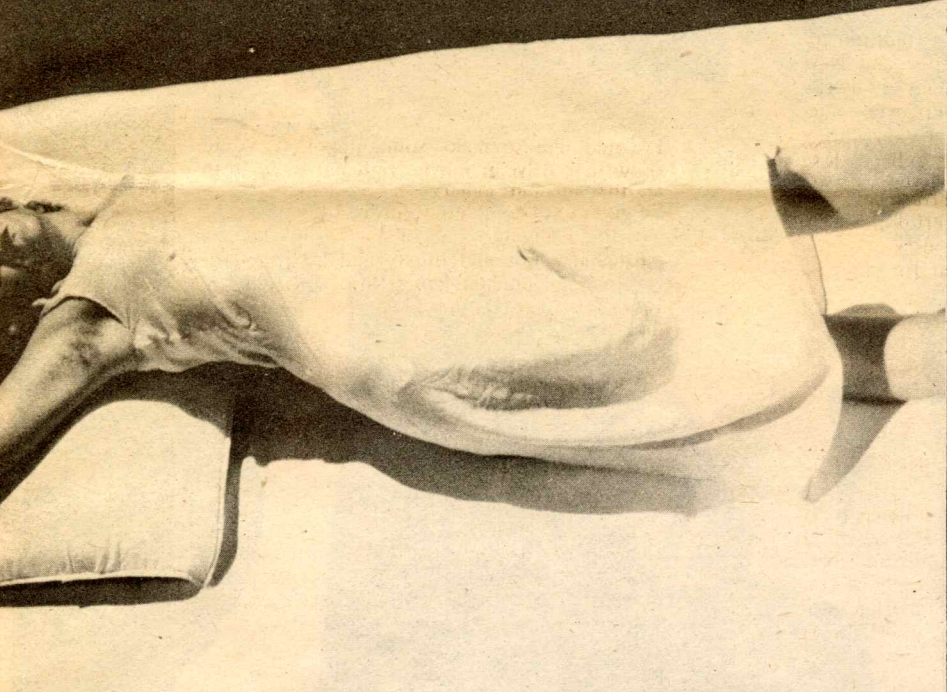


photo: Paul Allen  
*"Black Velveteen"* Cafe Soho, Toronto, 1977

*"Un Petit Spectacle"*  
 with TOM DEAN March 1973, Vehicule, Montreal

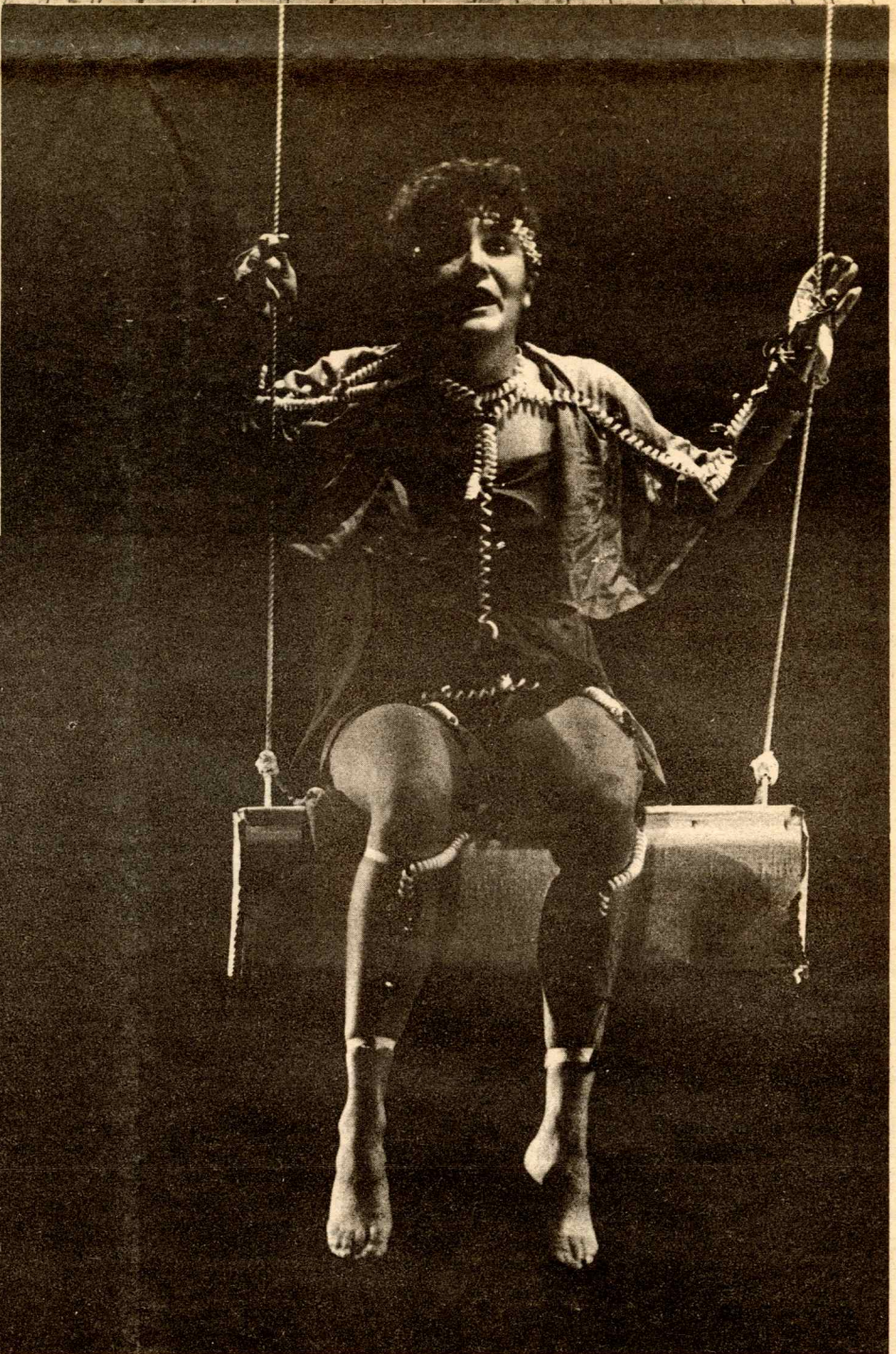
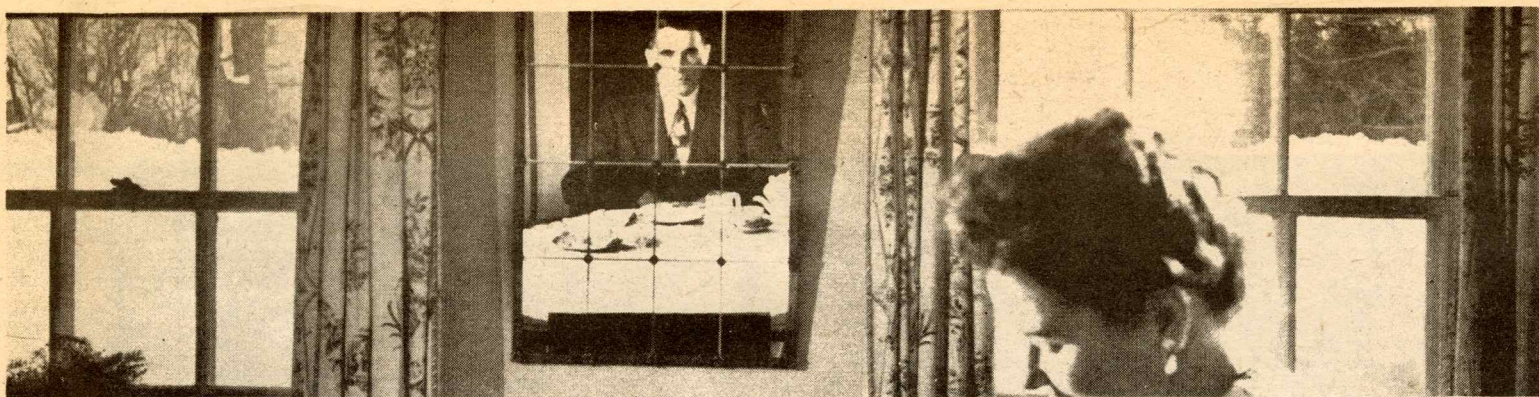


photo: Bob Barnett  
*"Pick Up"* Toronto Dance Festival 1976





## OPAL L. NATIONS

### Things You Should Know No. 10

The artist's use of massage to restore the family portraits in oils

Art-massage is a method of treating abnormal conditions by various manipulations of flesh pigmentation on the surfaces of semi-nude, full length life size oil painted canvases.

Its object is to "tone-up" the brush strokes susceptible to the effect of kneading, rubbing, rolling, pinching, slapping and stretching. The effect of these manipulations is to promote healthy portraiture, either general or local, to relieve dullness, to aid in the lifting of soot and grime and in the restoration of the study entire, by the removal of age, brought about by the accumulation of harmful deposits. In the main their influence is made manifest in the studies' rejuvenated appearance, the artist or art-lover can sense an improvement in the lymphatic and circulatory systems, in the cutaneous, muscular and nervous structures, upon the digestive and nutritive functions, and upon certain of the unobserved internal organs.

By alternate contraction and relaxation of the stretcher frames, they are exercised as fully as possible without lasting distortion, and the richness of the pigments are installed with a greater lifelike activity, thus permitting their painterly qualities to reanimate and restore the intentions conveyed by the original artist.

Other impressions are also given to the viewer, the feeling that the subject's respiration and secretion are likewise improved and the peristaltic movements of the intestines are invigorated. Probably from an intuitive reflex effect on the nerves of sensation, it often gives the observer relief from the thought that the subject is in any way suffering from pain.

A rise in the temperature of the canvas fibres usually accompanies a treatment by general massage, and where the massage is confined to a limited area, a local rise of a number of degrees may occur, these are called "heated patches."

Any knowledge of the technical details of art-massage which can be gained from Art Journals or lectures must necessarily be superficial and theoretical, for the manual dexterity of the restorative artist, essential for its proper application, requires long and continued practice on the portraits of the masters, whether housed in the Louvre or The National Portrait Gallery, to acquire the art.

For its intelligent execution a fair knowledge of how a canvas is woven, treated with chemicals and stretched should first be secured. In immediate massage the palms of the hands, the tips of the fingers and the balls of the thumbs are principally, though not exclusively, employed, and the action is a free one from the wrist.

The movements should be smooth and even, and, until the study visually responds to the treatment, should gently but not too rapidly follow the original artist's brush strokes.

The degree of firmness and rapidity is regulated by the smoothness of the canvas and its stretcher frame's rigidity, the amount of adipose pigment (the part treated), the sensitivity present and the generally perceived nervous irritability of the study may be increased with the duration of the restorative treatment.

**In cases of obese portraits** — It may even be necessary in cases of obesity to supplement the action of one hand by pressure from the other. Do not under any circumstances apply a paint thinner or solvent. In general massage the extremities should be treated first, the motion being in the direction of the intended long axis of the bone and extending from the lower central area up toward the depiction of the trunk.

Each group of muscle pigmentations are systematically treated, one area being treated before a new one is selected.

**Stroking** — 1st. In stroking, the palm of the hand or the radial border is used over large areas of surface, or the pulps of the fingers or sides of the knuckles over smaller canvases and cameos.

**Friction** — 2nd. In friction, the tips of the fingers or the full hand is employed over small areas by a circular rubbing. It should be noted here that friction is extremely harmful to landscapes and still-life studies, and should only be used in connection with portrait and group figure art works.

**Kneading** — 3rd. In kneading, a group of muscle pigmentations are subjected to pressure by the hand or hands sufficient to cause the oil-skin to move over subjacent colour areas, the thumb and fingers being well separated and a slightly rotary motion used. In some portions of the canvas the tips of the fingers and the backs of the thumb tips are employed, but this method is only to be used when the canvas is placed flat upon a horizontal plain and the cuticles of the art-masseur are pared within reason.



**Fulling** — 4th. In which the muscle pigmentations of the extremities are rolled rapidly back and forth, between the extended palms of the hands, transversely to the long axis of the supposed bone; vibrations in which very rapid pressures and relaxations are employed, with certain kneading modifications.

A great deal of preparatory work is required to administer this therapy. Firstly, the canvas should be removed from its stretcher frame and a coat of vaseline thinly smeared over the oiled surface. Do not massage the portraits of your great great grandparents or any study over 100 years of age; these portraits are beyond fulling and a certain respect must be observed for the long dead.

Place the smeared canvas out flat face up in a large tray of levelled soft wax. The tray should be a little larger than the canvas itself, then proceed with the fulling.

A scant knowledge of embalming is of advantage here.

**Percussion** — 5th. This consists of successive blows of varying intensity and delivered by the head of the mahl stick or the cup of the hand, according to the part of the canvas treated.

If you are not particularly fond of the relative in the portrait study you should refrain from the use of percussion.

The same preparatory arrangements must be made as with Fulling. Duration of a single treatment should be from forty to sixty minutes for general massage, or a shorter time for local treatment. The rapidity of the manipulation varies according to canvas quality from seventy to two hundred per minute, depending also on the method employed and the effect desired.

Opal L. Nations



# Robert Cumming

Brian Dyson

## Editor's Note

*The following was believed to have been a transcript of a bona fide interview with artist Robert Cumming by Brian Dyson of Le-La (Societe de Prevoyance Mutuelle) in an attempt to offer some insight into the roots of his work, ostensibly by asking the artist certain questions regarding his techniques, motivation, experience and general development. It now appears, on checking material in our files, that the person was an imposter, a fact which in hindsight, Mr. Dyson seems to support, because of what he calls "the individual's frequent lapses into the vernacular." He also points out that certain visual material left by this person, including examples from the 'Difference between Cats and Dogs' series do, on closer inspection, reveal a certain stylistic and technical crudity which seems to seriously question their authenticity. However, due to the closeness of press deadlines it was decided to publish the article, with apologies to the artist, out of a sense of desperation and general indifference, in the hope that he will accept the exercise philosophically as a further demonstration of the maxim 'Within the limitations of currently accepted linguistic models, operating under the structural umbrella of a diatomic logic, truth and fiction are merely ideational constructs of the same thing.' That is to say, 'Truth is stranger than Fiction' is nothing more than one man's opinion.*

B.D. Well, Robert, you've just published your third volume of memoirs, which actually should be the second volume chronologically I think, and one has to say how impressive a feat the last two volumes are, particularly in the light of recent revelations in your current volume about your arm and leg amputations as a result of injuries sustained during the last war.

R.C. Well, thank you. It is rather difficult operating the large 8x10 camera and lights under these conditions, but a little ingenuity and imagination solve most problems. I'm actually moving away from the photographic process because it does become quite difficult to maintain the output and one's balance at the same time.

B.C. Of course you've always insisted on your being a sculptor rather than a photographer or writer . . .

R.C. Yes. Well my first attempts with language were actually sculptural. I'm thinking here of an early work I did for the Walker Arts Center as one of a number of artists invited to do work for specific locations in the city of Minneapolis. The piece was actually called 'Sentence Structures.' Then of course there was my series of war photographs of 1975 which was the first time my war wounds were made public. This was also the first time I revealed my particular way of writing my manuscripts. Of course I try to make as few mistakes as possible. Erasing a blackboard with the tongue is very thirsty work. Anyway, I was very conscious of that particular piece as sculpture.

B.D. You mean like body art works?

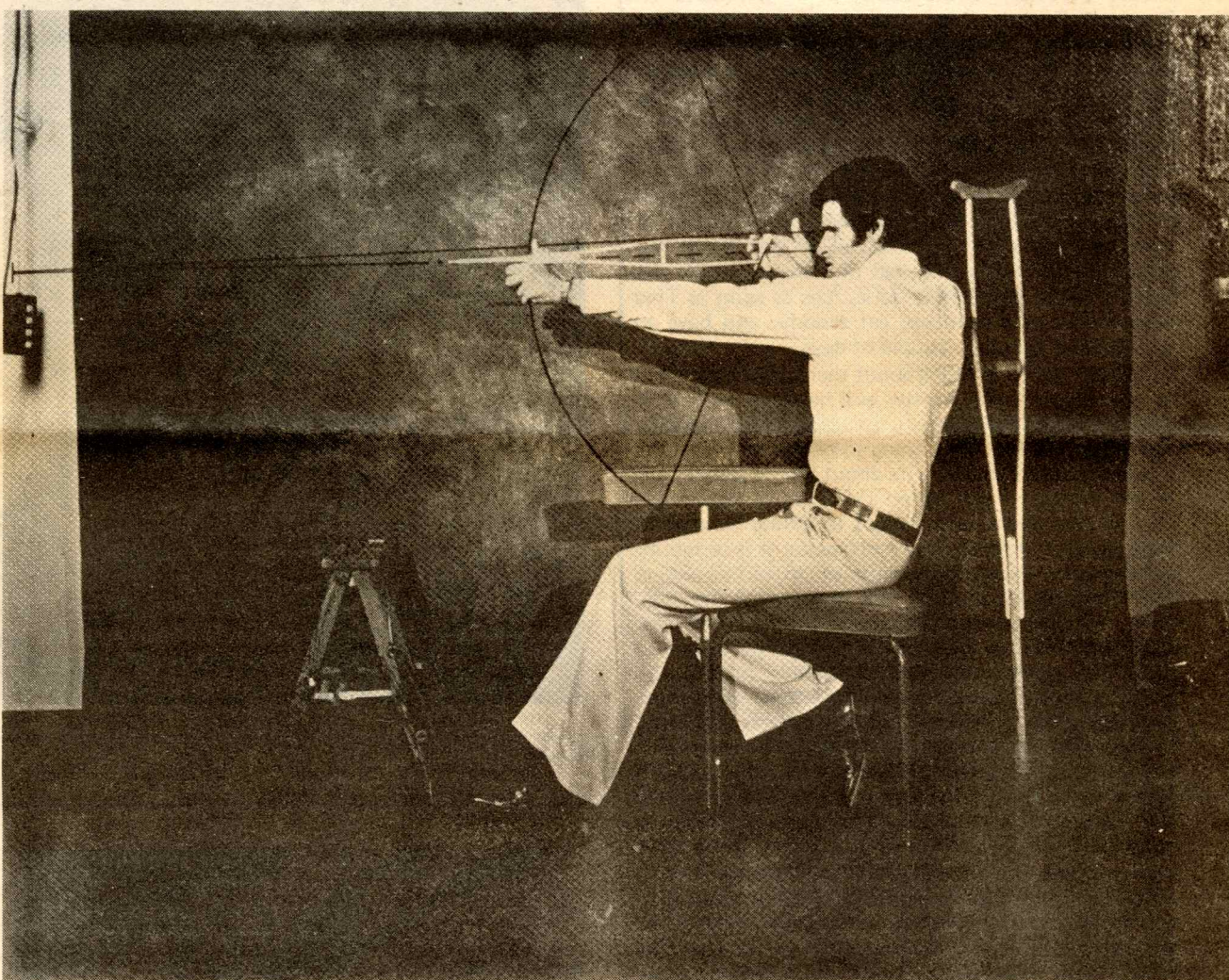
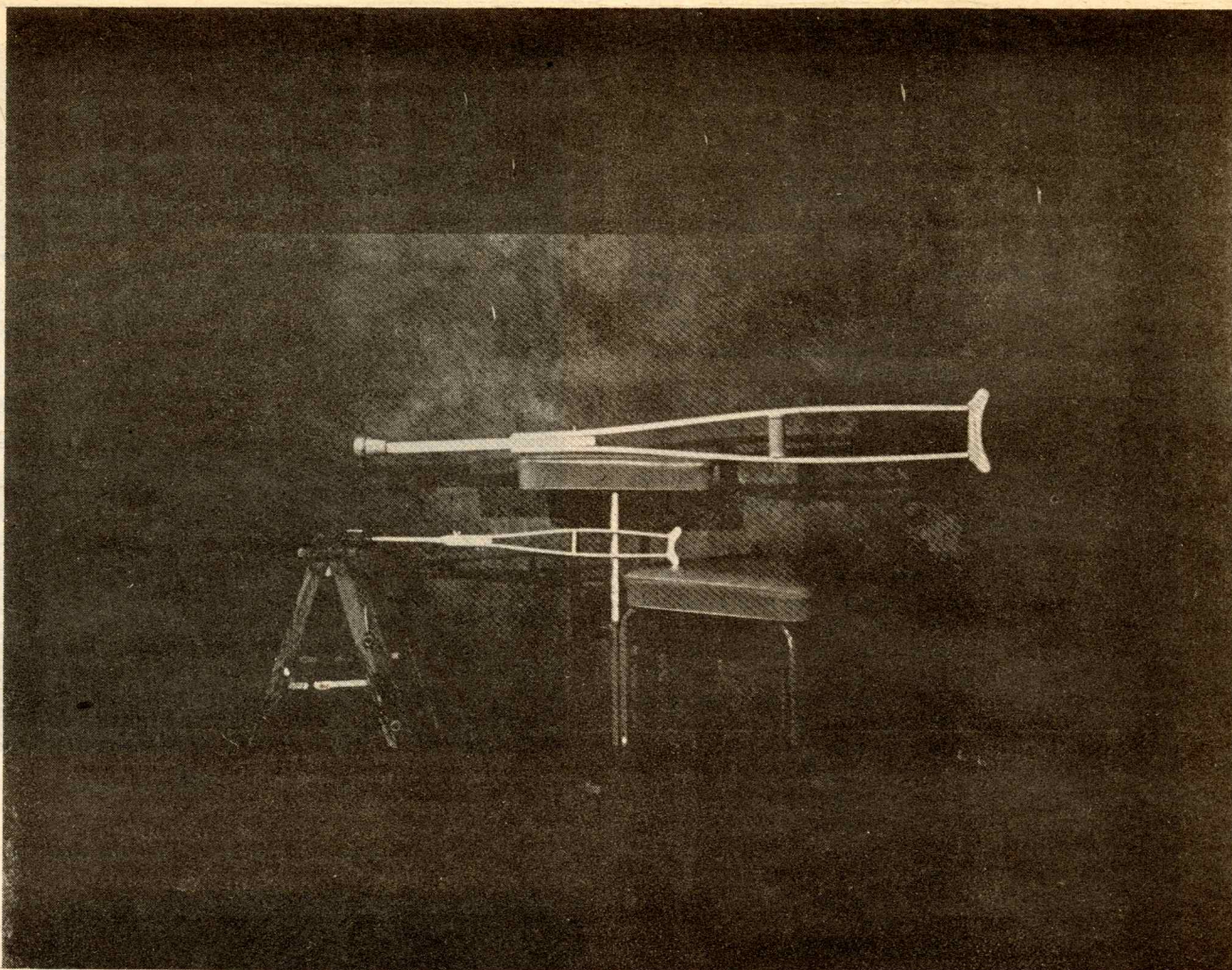
R.C. Well no, not really. You see, body art focuses on the body of the artist as a self-limiting field of action. The point of focus is always on the surface.

B.D. You mean like Acconci's self-biting thing?

R.C. Yes. Well Acconci tends to make a meal of everything anyway, but I actually feel like a piece of sculpture. I'm very conscious of this. You see, when a sculptor sets about cutting a tree for his work he cuts off all the dispensable limbs and then starts carving away at the trunk. This is exactly what happened to me in the war . . . a leg knocked off here, an arm there, abdominal sections chipped off here, facial characteristics removed and subsequently rebuilt and so on. Rather like the essence being revealed in the stone or whatever . . . Michelangelo, you know? Life life is chipping away at us in order to reveal the essence. Most people seem to resist it, as a result of various vanities, but I didn't have much choice.

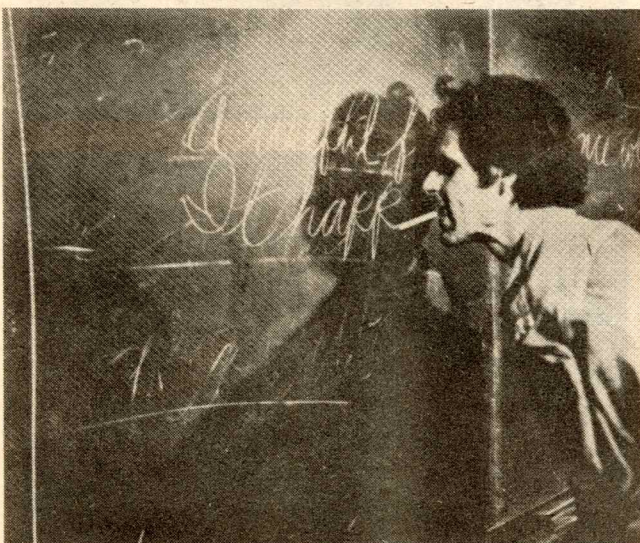
B.D. Your first book, 'A Training in The Arts,' not only documents your first tentative investigations into the nature of human sexuality but also reveals a quite precocious talent with the camera.

R.C. Yes. Well it was Karin, one of our many tutors, who first introduced me to specific techniques for developing, enlarging and hardening etc. She became so enamoured of the process that Everett (my brother) and I had great difficulty in persuading her to keep her hot little hands off our continually expanding equipment.

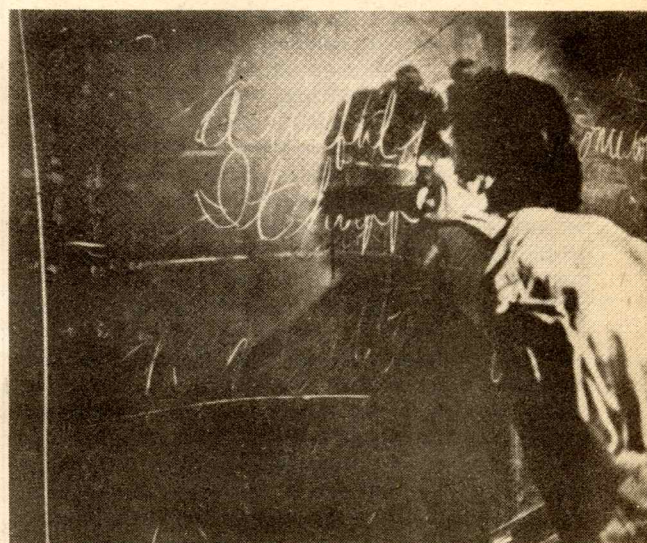


Robert Cumming

'Archer and Analogous Arrows' 1976



Robert Cumming



Amputees Manuscript of a War Story 1974.



B.D. And at this time you were developing, along with your brother, into an accomplished musician.

R.C. That's right, although the war put an end to my musical ambition. Of course its impossible to play any kind of musical instrument in my condition. I must admit I get quite frustrated at times. I was very fortunate in being able to contact Charlotte, one of our more creative music instructors, when I was discharged from the veterans' hospital. We invented some quite extraordinary systems for suspending our various apparati in such a way that our lips could connect quite effectively with the correct part of the instrument's anatomy. We have performed some very adventurous and satisfying duets together. Of course public performance is out of the question, due to the rather absurd aspects of the ritual.

B.D. What you have described reminds me quite vividly of Duchamp's 'Large Glass.' You know, where the bachelor apparatus is below and the bride is suspended above, a theme repeated in the fantastic machines of Kafka and Jarry. Were you ever aware of this particular aspect of the situation?

R.C. Hell no! I was having a hard enough time just trying to rock and roll! But certain archetypal configurations of male/female posturing have interested me for some time. You see, we take the notion of a dualistic universe as being absolute, and whilst I'm certainly not a supporter of positivism, a so-called dialectic approach to life's problems isn't going to lead anywhere either. At least not unless we can grasp both extremes, one in each hand, instead of just orbiting one particular pole in opposition . . . because if something radically new is created as a result of this opposition it will be outside of both these poles and so will be outside of ourselves. But the only change of any value is internal, a change of self. This is only possible if we acknowledge the existence of both polarities within ourselves.

You see after we moved to New Jersey in 1975, I used to think quite a lot about Wayne and Tina, those friends of ours I wrote about in 'A Discourse on Domestic Disorder,' my second volume. Now Tina really resented me to all Hell because Wayne couldn't keep away from my company for more than a couple of days. He was always coming over with some excuse to have a beer or watch T.V. or something, and I found him kinda tiresome but couldn't seem to find much resistance. What we used to do all the time was just swap tales from our past and Wayne always had to come up with a more fantastic or ridiculous or banal story than I did. Like all he was doing was improving the notion he had of himself, which was one-sided and completely false, 'cos as soon as Tina came home he'd clam up, get moody, and have to seek me out again in a couple of days.

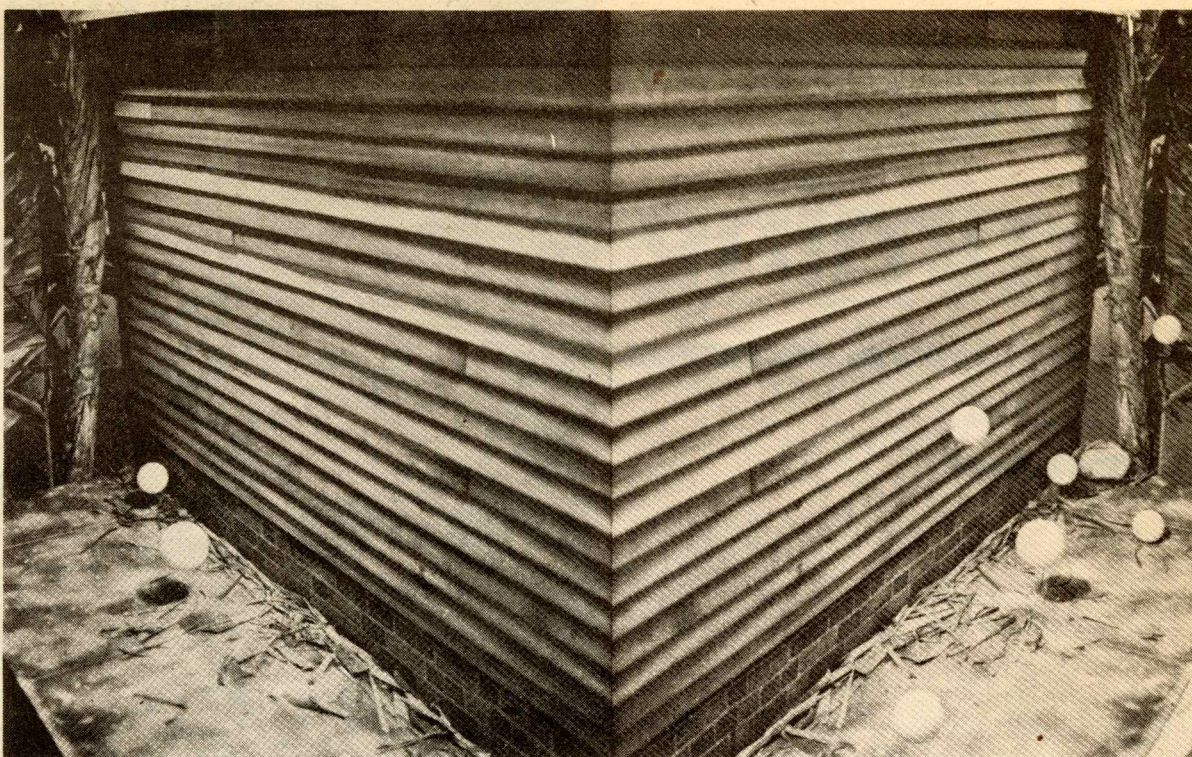
Anyway, I got to thinking about them after we moved because I wrote him a letter and he never replied. A complete lack of interest. I thought he might phone. There was no way I was going to phone him after the trouble I'd had with the wife about long distance calls to her mother; I was afraid I'd never be able to get him off the phone once he got to telling his stories. Have you ever noticed how much easier it is to talk to somebody on the phone sometimes, instead of talking direct and having to look 'em in the eye? Anyway, now I think about it there was no way he could have answered my letter. Like the delay was light-years too long. The connection was completely broken. He couldn't bury himself by writing letters. He had to have this other presence, kind of supportive, in order to fabricate this image he created through self-emotion, by bouncing off somebody else. I didn't cotton on to this for sometime. Like, when I finished the book it all seemed a waste of time. Anyway, to cut a long story short I got to realize that inside every man there's a woman, and inside every woman there's a man, and like they're always fighting or refusing to acknowledge one another or one suppresses the other, and there's no kind of balance between the two. I've always been interested in polarity and balance, especially since my accident. I actually adapted one of my tripods so it fits on my stump. It's a lot more stable than a crutch. That came about after I used my crutch in one of my photo pieces.

B.D. What, you mean like Les Krims?

R.C. No, a wooden crutch, item DVA-3592/7A Support: Walking, for the assistance of. Anyway lets get back to my interest in polarity and balance. These polarities are never in perfect balance, otherwise everything would be static. There's always a bias on one side or the other, which is shifting back and forth all the time. I tried to show this in my photograph 'Bouncing Balls South and West.' I've always been interested in illusion and different modes of perception; the way we can be persuaded to take certain things for granted, because we do not really look at the world. Anyway, people come up to me after looking at that print and they say "Hey man, I know how you did that! Reverse printed one neg. then butt-jointed them to make a composite! Right?"

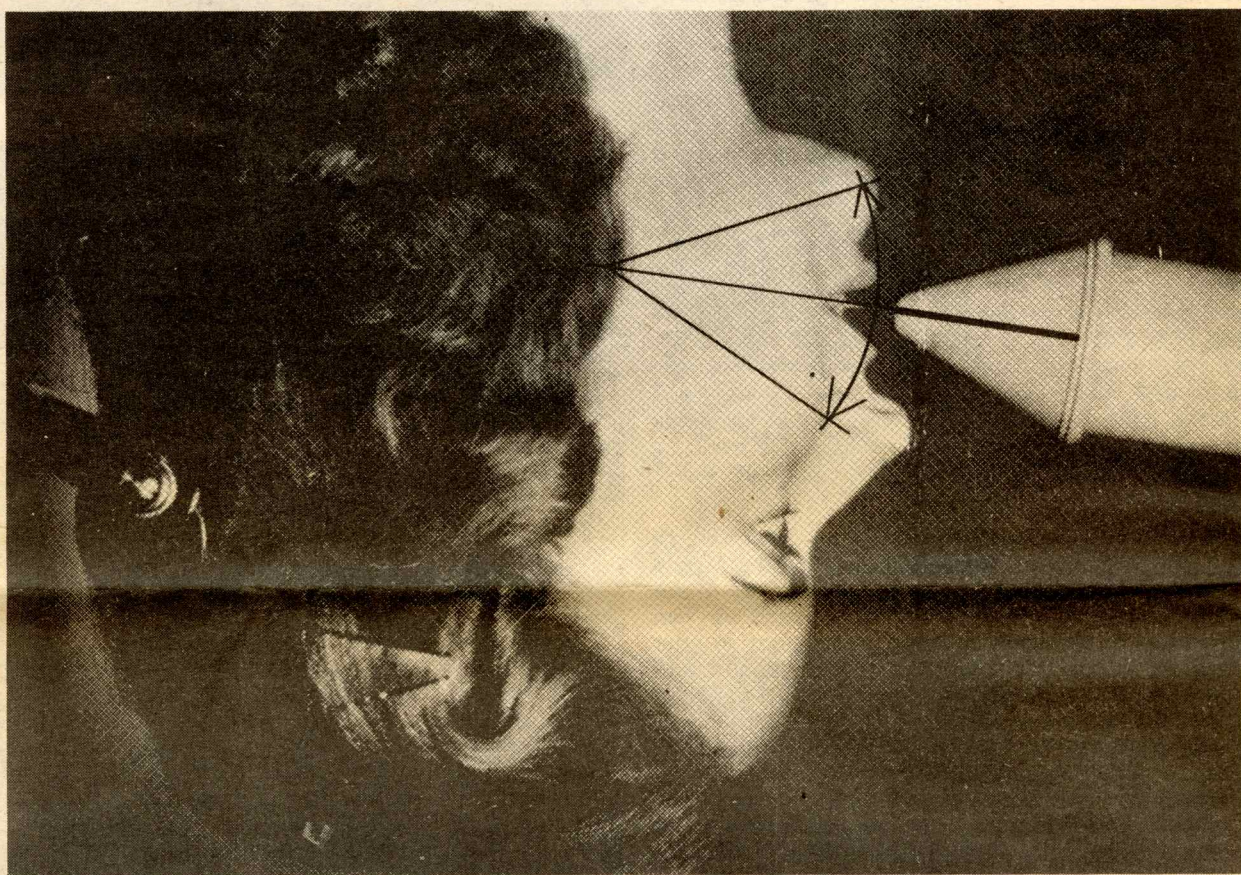
Well, I always have to answer "No." You see I actually wanted to create a print that *looked* like two prints, butt-jointed, with one negative printed in reverse. I left certain clues to support this, such as mirror-image construction of the building and palm trees, duplication of twigs and debris, (as closely as possible), and introduced the odd variation such as a brick in one corner so they'd think I'd been really smart, You know?

Well, when these people come on at me like that I just say "Oh yea? Well what about the balls eh?" "Oh! They're suspended on wires!"



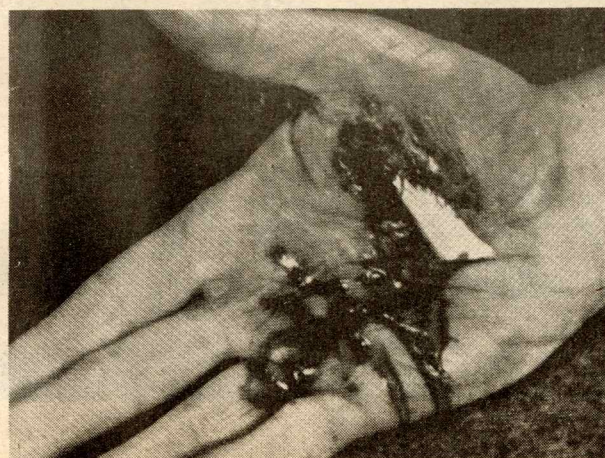
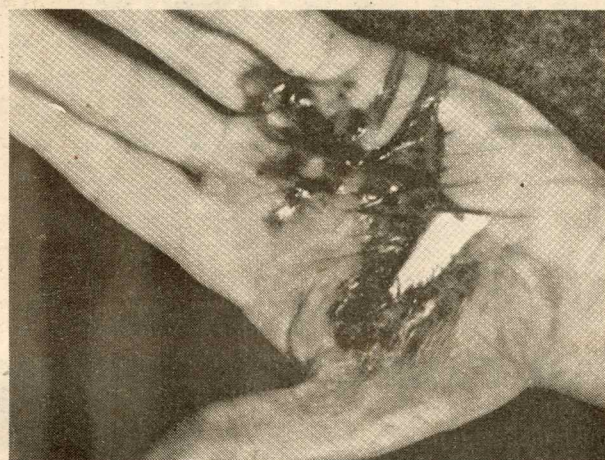
Robert Cumming

'Bouncing Balls South and West' 1975



unknown

'Our lips could connect quite effectively with the correct part of the instrument's anatomy' (detail) 1977



unknown

'Indigenous palms uprooted equidistant from impact centers' 1977



"How the Hell can they be suspended on wires? You can't hide shiny nylon cord with that kind of lighting, and nobody on Earth could retouch a print as good as that."  
"But two pairs of balls are identically positioned" they say, "They have to be suspended!"  
Well, then I tell them how I did it. I built the set as I already described and then suspended six balls in a net on the south side and two more in another net on the west side. Then I released the balls like balloons at a carnival ball and took a photograph. I kept shooting until I had two out of six balls South forming a reverse configuration of the two balls West. I took about twenty-five thousand exposures and it took me three years to get it right.

B.D. Now to your last book, 'Interruptions in Landscape and Logic.' It was quite a shock after enjoying the banality of your first books. I'm surprised you could remember everything in such vivid detail after all this time. What was your objective with this one?

R.C. When I was hit, or at least sometime before I regained 'full consciousness' (I guess it was something like the drowning man experience and didn't last for more than a minute,) er . . . I realized that we are all products of our imaginations. I realized that our modes of perception are limited. That the world we acknowledge as real is relative to our quite limited sensory apparatus and is based on mutual agreement. That our world is a fabrication and totally subjective even though, when it suits us, we claim to maintain a universal model. This model is based purely on self-interest, and breaks down into specific independent and opposing factions — family, civic pride, political party, nationalism etc., and each unit is composed of smaller units in opposition. For example, Nationalism is composed of competing political parties, civic pride is composed of competing family units and so on. All we know is opposition. As we are we cannot exist, can have no self-image without at the same time creating an opposite. Only a very severe shock to the organism can shatter this kind of perceptual construction, and I guess this is what happened when I got hit. I wanted to show the absolute insanity of a world based on duality; on a confrontation of opposites; good/bad, yes/no, us/them and so on. I think we should be able to find a way to say yes *and* no rather than yes *or* no. Then maybe being violent and being violated would be the same. We would be sensitive enough to realize that in doing violence against another we would be doing equal violence against ourselves. That is, there would be a correspondence of suffering.

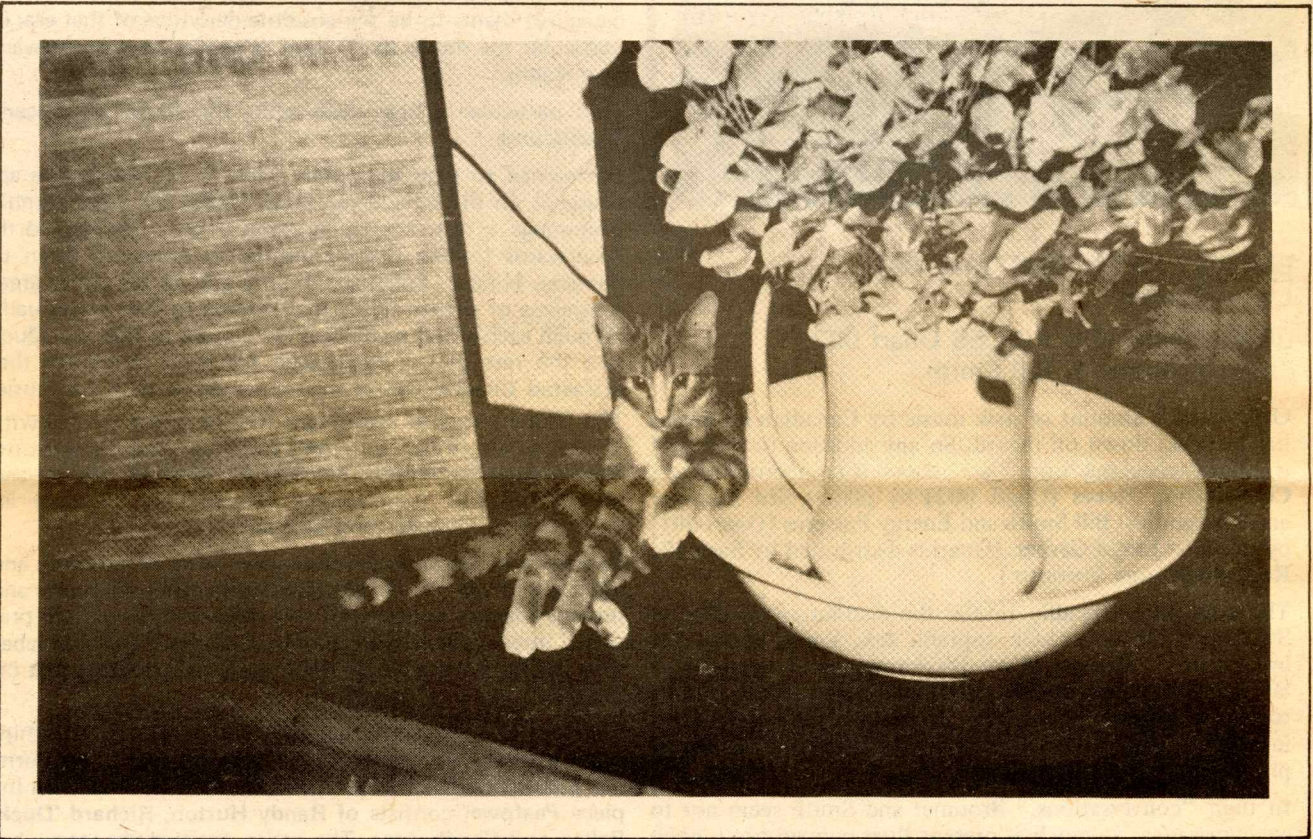
B.D. Yes, O.K., but what would you do if you confronted a man who was violating a member of your own family?

R.C. I'd kill the fucker!



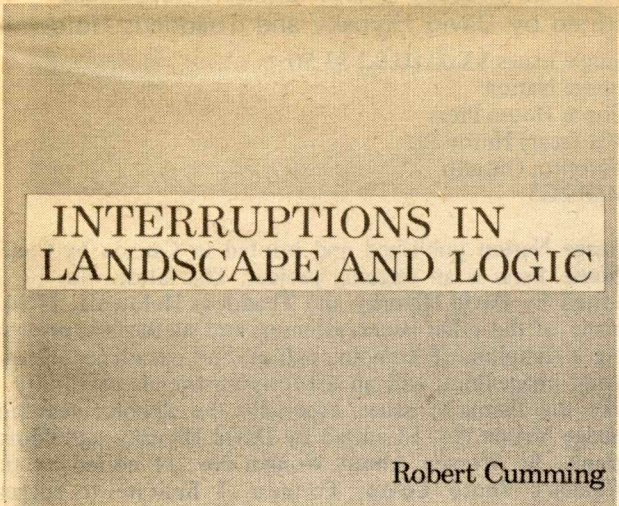
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'Black and Tan Flycatcher in pursuit of Daffodil Moth at midnight!  
From the series 'The Difference between Cats and Dogs,' 1977

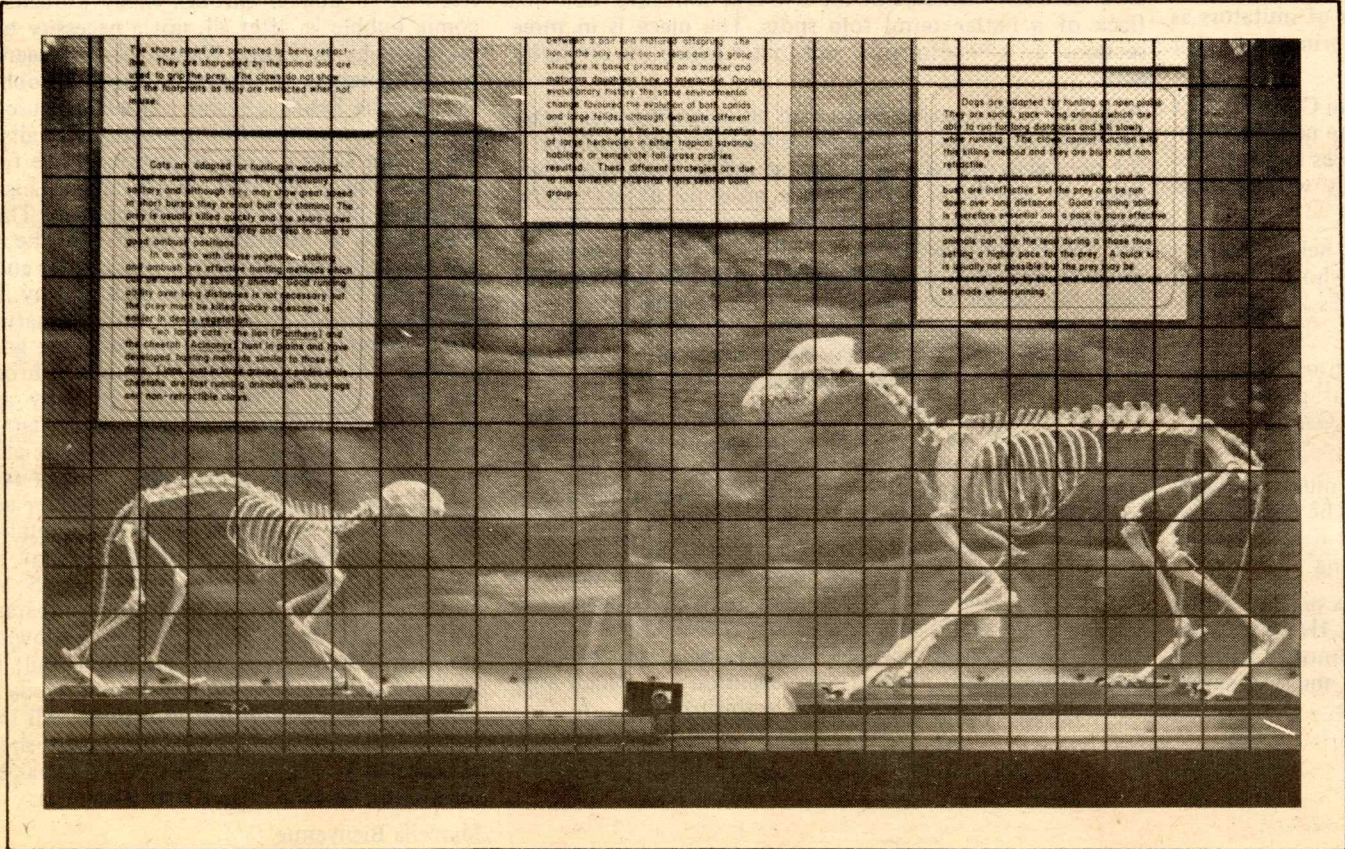


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'Feline of doubtful genealogy momentarily distracted whilst contemplating the psycho-sexual basis of a dualistic universe.'  
From the series 'The Difference Between Cats and Dogs,' 1977



'Graphic representation of the inner significance of particular form.'  
From the series 'The Difference Between Cats and Dogs,' 1977



unknown



## ENERGY PATTERNS LLOYD GARBER



ASR-2A  
001

## BILL SMITH CONVERSATION PIECES STUART BROOMER



ONARI  
SERIES 002

## ENERGY PATTERNS Onari 001 Lloyd Garber

## CONVERSATION PIECES Onari 002 Stuart Broomer & Bill Smith

Only a small amount of new music by Canadian musicians has been set down on record. So any addition to that field is worth checking out. Two recent such recordings are **Conversation Pieces (Onari 002)** by pianist **Stu Broomer** and saxophonist **Bill Smith** and **Energy Patterns (Onari 001)** by guitarist **Lloyd Garber**. (Onari is distributed by **Sackville Recordings** from Toronto.)

The duet album readily reveals the distinct approaches of Smith and Broomer. On soprano sax, Smith shows the influences of Roscoe Mitchell's harmonic ideas and Leo Smith's spatial conception — influences he candidly admits to in the album's liner notes. Broomer combines ventures in a Cecil Taylor-type direction with prepared piano and playing directly on the strings.

In their "conversations," Broomer and Smith seem not to exchange ideas so much as present their own without much mutual adaptation. This both adds and detracts to the result; contrasting approaches to the same material can expand the possibilities of that material, but sometimes, as on Smith's Mitchell-like First Jump, Broomer sounds heavy-handed.

Of the two, Smith has more control in organizing his ideas. His sources of inspiration lead him to an approach to soprano playing different from the dozens of imitators as well as Steve Coltrane Lacy, doubtless the prime innovator on soprano today.

Broomer, despite putting himself at times in Cecil Taylor's shadow, which few musicians have anywhere near the technique to do without becoming swamped, does add interesting textures to the performances, especially with his percussive prepared piano sounds.

Garber's album of solo guitar music can't help but invite comparisons with the few other guitarists who have issued records of new music for solo guitar, such as Derek Bailey and Eugene Chadbourne.

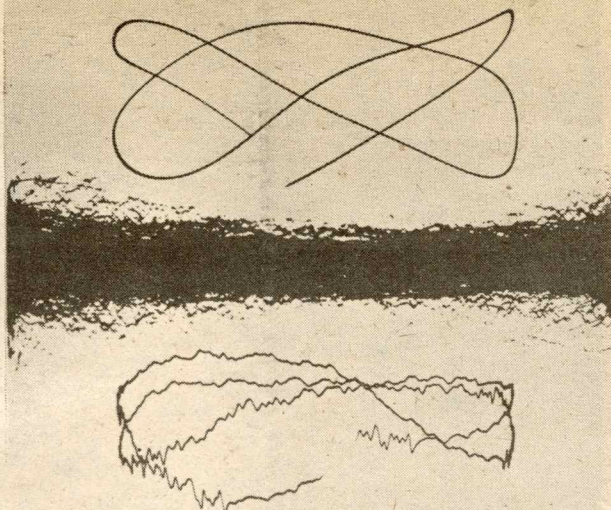
In the light of Bailey's phenomenal creation of his style of fragmented, non-melodic, aharmonic guitar playing, and Chadbourne's forays into prepared guitar, Garber doesn't fare too well.

But guitars have so few proponents in new music that anyone not playing wah-wah poo-bah disco is to be encouraged. Garber should take a cue from his album's title — **Energy Patterns** — and put more force into his playing.

This isn't to suggest aimless frenetic attacks on the strings, but Garber's playing needs more of a push. He already has a grasp of being able to change a guitar's sonority without extensive alterations to the guitar itself, a more dynamic approach to his music would add needed life.

Randy Hutton.

## EUGENE CHADBOURNE VOLUME 3 GUITAR TRIOS



DUCK BAKER RANDY HUTTON HENRY KAISER OWEN MAERCKS

## EUGENE CHADBOURNE Volume 3 Guitar Trios Parachute — 003

Eugene Chadbourne, Randy Hutton, Duck Baker, Henry Kaiser, Owen Maercks.

Have you ever considered over a cup of coffee (maybe a bowl of ice cream) how many albums are released throughout the world each year? If so, have you then ever considered why fewer and fewer outstanding ones are showing up amongst the flock?

It seemed that in the early sixties there were more definitive influences being ragged upon us to change our musical ways of thinking. All the music that I hear today (whatever the category) seems to be the absolute derivative of that era; in particular the music that I think is helping to push forward new realms.

This particular article deals with the music of **Eugene Chadbourne**.

He learned to play the guitar after "... The Beatles appearance on the Ed Sullivan show." AND SO, from humble beginnings... or so the saying seems to go... he went forth. Afterwards (taking literary license) he began to listen to Sanders, Mingus, Coleman, Dolphy and all the other great musicians of similar status that seemed to flow continually through each others music and the albums of that era. Much like the rest of us, these were the early influences that attracted Chadbourne to experimentation with his music.

The Guitar. An odd instrument that he chose to stay with in such a field strewn with sax's and other reed instruments. Even though Chadbourne did dabble with some clarinet and saxophone, that only seemed inevitable as his early influences were Coleman and Coltrane.

Gradually he began to develop newer ideas of harmony and melody and use them in situations with other musicians and present them in concert. Of this outgrowth have been produced three small-edition albums, all on the Parachute label. This is Chadbourne's own label, so far distributing just his music.

The first two were solo acoustic guitar efforts. The third (and newest) contains two guitar trio sets that Chadbourne has played within the last year. The first trio heard on the piece **Peafowl** consists of **Randy Hutton**, **Richard 'Duck' Baker**, and **Chadbourne**. The other, entitled **Phantoms**, has Chadbourne playing with two American musicians **Henry Kaiser** and **Owen Maericks**.

**Peafowl** and **Phantoms** are both Chadbourne's compositions and are his first recorded forays into long works... each lasting one full side of the album.

**Peafowl** provides the basis for an interesting interplay to exist between members of the trio and still leave room for (lack of a better term) solo spots. The piece is in three sections, as is **Phantoms**... but that is where the similarity ends.

**Peafowl** is all acoustic guitar and although the liner notes say there is the use of a radio it is hardly heard at all and is the only electronically produced sound in the piece. **Phantoms**, on the other hand, is the epitome of electricity. Maericks and Kaiser are both on electric guitar and there is the use of much gadgetry... all in all a very confusing piece if one listens to it immediately after hearing **Peafowl**. Even the actual recordings are quite far apart. **Peafowl** being the one with the much more refined studio quality and **Phantoms** the crisp-jittery basement sound some of us have heard so many times before on rough recordings.

The musicians are all very adept at what is attempted on both cuts. Still the trio on **Peafowl** seem to be more knowledgeable of each other; particularly the interplay between Hutton and Chadbourne. Unfortunately Baker is in the background on much of the work. I don't know if this was due to the final mix or just the way he was playing. The recording was done well enough as I've had the opportunity to hear some of the other things that were done during the same sessions. So I'd have to attribute it to a poor final mix. This is sad because I consider Baker to be a very inventive guitarist while still holding to convention... which only adds another interesting side-light to this trio.

Although there is no percussion, Chadbourne on the final section provides a very sensitive muted droning sound while Hutton plays hard-sharp elusive notes which eventually blends itself out to the point where Chadbourne and Hutton fade out slightly to the back-drop of sound to allow Baker, and the listener, to carry out the remainder of the piece in a more traditional fashion.

**Phantoms** is the more eccentric of the two works. There is a lot more searching for a starting ground on this piece than in **Peafowl** (which seems more highly scored.)

There was a large bage of noisy-goodies that was dragged into the basement studio just before the trio commenced, no doubt. All are used to good extent, but not excessively. The level is very constant and high; again different from the up-and-down variants in **Peafowl**. The whole trio seems a bit tense on this composition. I would have preferred to hear the pace slowed down more often to allow some of the sound concepts more time to develop. Perhaps this piece could have been two sides long, there are so many changes occurring, thus facilitating more exploration.

The difference between the two works is what I find the most appealing point of this album. Whether they were put on the same album purposely or not is another point; but it shows just two sides of a multi-facetted guitarist.

Eugene Chadbourne obviously has an influence on those who are playing with him in the two trios... but it is never heavy-handed.

Peter Moller.



## IMAGE NATION No. 17 Coach House Press Edited by David Hlynsky and Thaddeus Holownia

Single issues \$3.00 (U.S.) \$3.50

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Coach House Press  
401 (rear) Huron St.  
Toronto, Ontario  
M5S 2G5

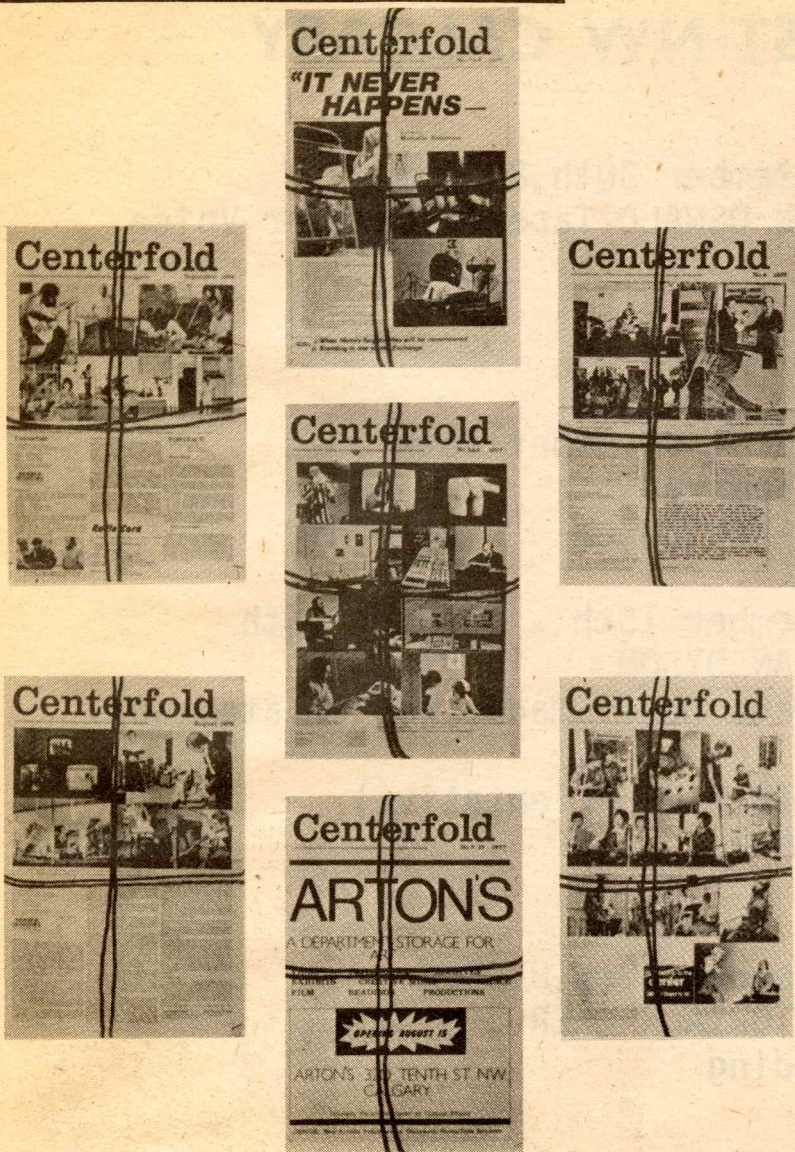
**Image Nation** published and printed in Canada by **Coach House Press** is an ongoing project. The latest, No. 17, is edited by **David Hlynsky** and **Thaddeus Holownia**. 17 like many of the other issues, attempts and succeeds in presenting a sampling of humour, pathos, and decadence, throw-away image-lines, and an art-for-your-friends sensibility. I like the thematic issues, especially the all-color snapshot **Image Nation No. 13** edited by David Hlynsky and **Photographs By Women About Women No. 11** edited by the **Women's Photo Co-op**, Toronto. I hesitate to suggest language assisting the future issues of **Image Nation** as I am constantly excited by the impact of pure visuals allowing a freedom to wander through many thought processes. The comic bubble is, after all, not a necessity but some of the photographs in **Image Nation No. 17** seem a little tired, with a sameness of content. I like the **Bobbe Besold**, snapshot of the Zebra relieving himself because of the photo's immediacy, and the two straining portraits opposite each other. **Jim Lang's** work is diverse — the fragments of the woman's face, the first photograph of his series is clever technical manipulation of the medium. The deadlike doll eyes quality is stirring in contrast with the rest of the face, but the color tags just do not make sense and seem as if the piece could be reproduced in another way. I find the other photographs by Jim Lang repetitious, saturated with the same inuendoes, especially the reclining go-go dancer and opposite the woman's hand resting on brocade sheltering the tiny pistol. David Hlynsky is really an image-maker master. In No. 17 wiping the glasses and hair-soap, my titles not his, there is an awareness worth re-affirming a little more than a photograph, they have a frozen film like quality that excites one to expect further animation. **Joan McNaughton's** found post cards remain uninteresting without the text. **Shirley Puckering-Lee's** work is soothing and comforting, the woman/girl photograph and the David Bowie look-a-like remain beautifully unparanoid. Co-editor with Hlynsky on No. 17, Thaddeus Holownia's best pieces are the woman scrubbing the floor and, is it the same woman? stirring something in a bowl, body arched, thumb and finger pressing against the spoon. All the photographs in No. 17 as in all **Image Nation** issues should be looked at repeatedly. Its such a private dining car experience. My reactions reveal me. Yours will reveal you.

Marcella Bienvenue

# review

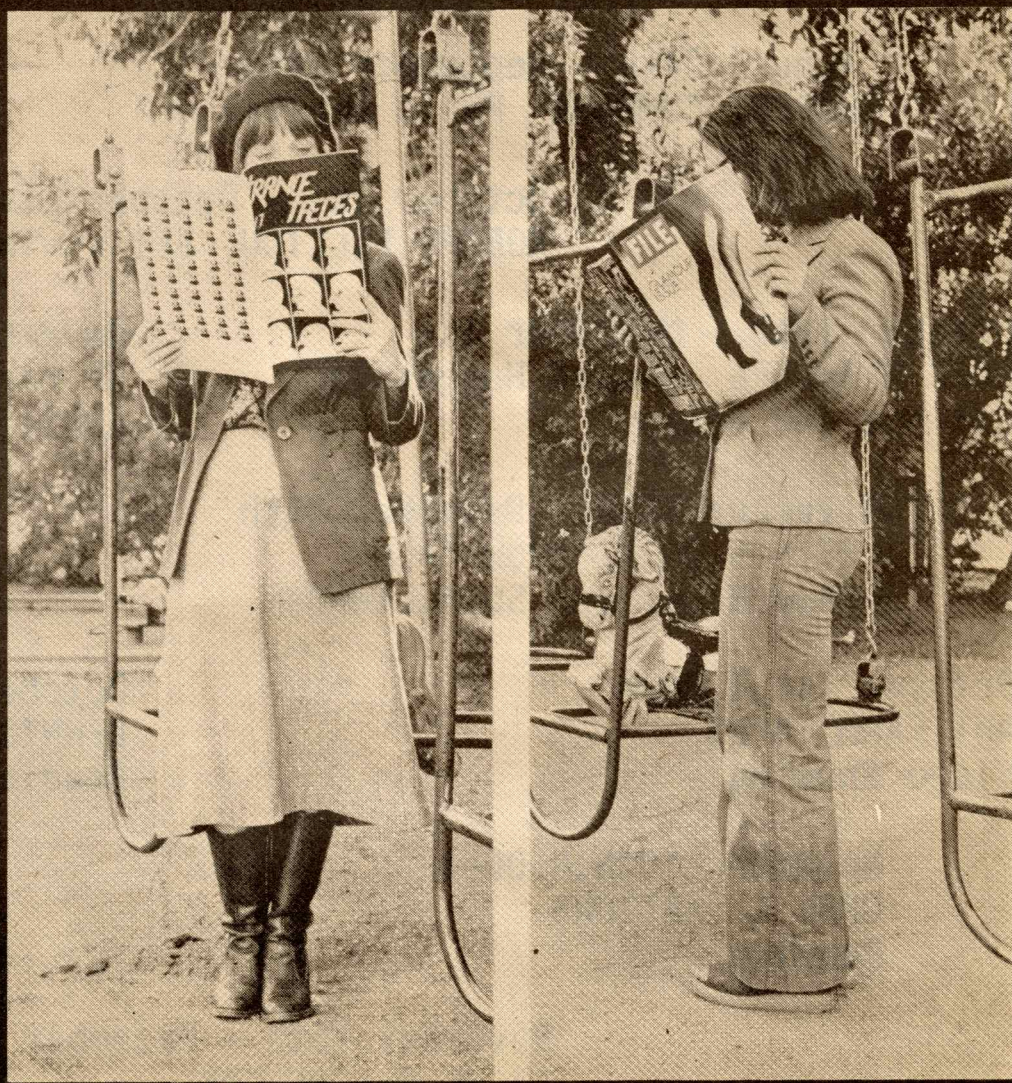


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## VOLUME ONE

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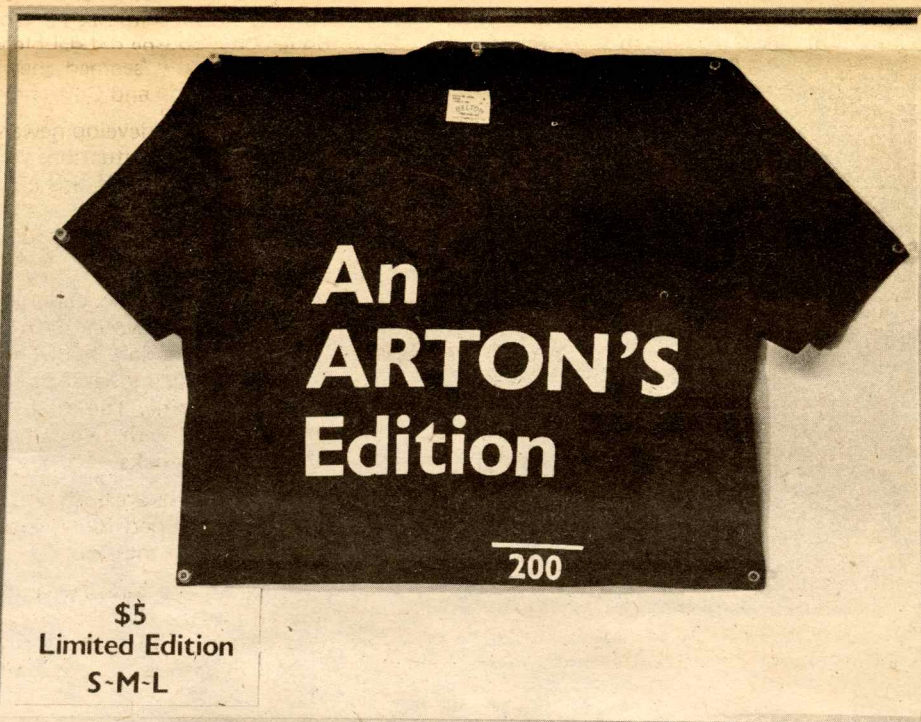


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Video Showing

October 29th, 8.00pm (Tentative)  
DENNIS TOURBIN  
Reading

November 19th, 8.00pm  
OPAL L. NATIONS  
Reading

December 10th, 8.00pm  
VICTORIA WALKER  
Reading

November 15th - December 15th  
STEVE MacCAFFERY  
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photo: David Hargrave