

QUEBEC: WHAT CHOICE FOR THINKING ANGLOPHONES?

FUSE

\$1.95
\$2.00 (U.S.) 90p (U.K.)

**Multicultural
Television**

**Reel Life
in Halifax
Women's Co-op**

**Mon Nom
Est**

"Pea Soup"

**Private Projects
for
Public TV**

The Cultural Media & News Magazine

May 1980



The Inukshuk Project
Inuit TV: The Satellite Solution

COMPLETE INDEX
Volume Three
1979

NFB

ACADEMY AWARD NOMINATIONS

National
Film Board
of Canada
proudly
announces
nominations
1980

EVERY CHILD
Short Films: Animated

BRAVERY IN THE FIELD
Short Films: Live Action

GOING THE DISTANCE
Documentary Feature

NAILS
Documentary Short Subjects



National
Film Board
of Canada

Office
national du film
du Canada

INFORMATION/DIFFUSION

ARTEXTE

FUSE

THE CULTURAL NEWS MAGAZINE

MAY 1980 VOLUME 4 NUMBER 4

Page 184
SOURCES

Page 199
CENTERFUSE
Canadian Dimension meets Revenue Canada, TBP is back in court, Peter Watkins says no more films and more.

REPORTS

Page 186
On Video Distribution
by Lisa Steele
FUSE sets the record straight and looks for more clues along the way.

Page 188
TV Dinner in 24 Languages
by Richard Fung
Toronto's Multilingual Television is really 'multiculturalism' on the air.

Page 191
An Institution of Racism
by Catherine Taylor
The Couchiching Institute promised a look at Immigration and gave racism. They were challenged.

Page 192
The Boycott May Have Worked
by Tim Guest
Gay activists have said "no" to "Cruising" - this could be having box office results.

Page 193
Using Disco Methodology
by Alan Harris
Atlantic photographers ask: is a 'region' a category or is this more laissez-faire curating by the NFB (SD)?

Page 194
Reel Life - From Us to Us
by Jay Maclean
A Halifax women's collective works to put media tools into the hands of those who don't usually have access.

Page 196
Who/How Much/How Many/When?
by Avis Lang Rosenberg
A fact sheet on the state of the arts for women - some areas are looking up, but it's still an uneven graph.

FEATURES

Page 203
The Inukshuk Project
Inuit TV: The Satellite Solution
by John Greyson and Lisa Steele



The CBC is proposing to put more southern programming into the North, but the Inuit say there's more than enough already. The Inuit Tapirisat, representing 19,000 Canadian Inuit, has been fighting this communications assault on their language and culture for nearly ten years. They see the Inukshuk Project as integral to "an Inuit communications system stretching all across the North that will enhance the strength and dignity of our people." Inukshuk is television by the North for the North. Starting in the fall, Inukshuk will broadcast 17 hours of Inuit programming a week - and the Inuit hope that's only a beginning.

Page 201
The Invisible Economy
by David Mole
Trudeau promised to cut U.S. "take-overs" but - surprise - the Canadian economy has almost disappeared already.

Page 207
The Right To Choose
by Howard Chodos
As the Quebec referendum draws nearer, English Canada gets emotional appeals. An historical look at why Quebec has the right to choose its own future.

Page 211
The Premature Martyrdom of "Saint" Joseph
by Clive Robertson
Art historian Buchloch wanted to reveal the truth about German artist Joseph Beuys but paints himself into a corner.

Page 216
Museums as the New Media
by Bruce Barber
With museums defining themselves as "mediums of communications", the rush is on to plug in. Is it really goodbye Cezanne - hello IBM?

Page 220
Pea Soup
by Kenneth Coutts-Smith
In this work from Quebec, Falardeau and Poulin have sought to "bear witness, to make an 'ethnographic' film...as a description of people at a certain time."

REVIEWS

BOOKS
Page 226
Dan Graham's publication *Video-Architecture-Television*. by Karl Beveridge
Page 236
John Ott's *Health and Light* refuses to be informed about the conditional truths of photobiology. by Ed Slopek

VIDEO
Page 226
"News Program Analysis" by Dan Graham and Dara Birnbaum. The analysis was missing. by Lisa Steele

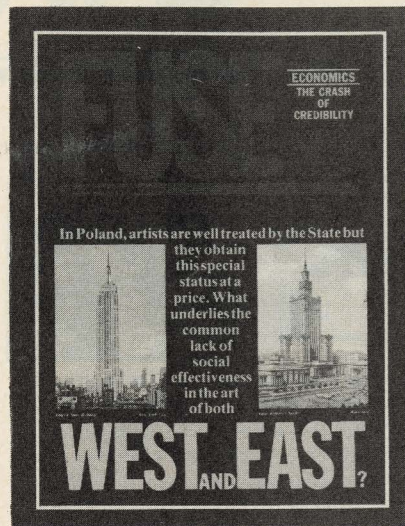
EXHIBITIONS
Page 230
Vigilance: an exhibition of artists' books exploring strategies for social concern at the Franklin Furnace. by Tony Whitfield

DISCS
Page 234
Throbbing Gristle's 20 Jazz Funk Greats. These are the voices of mass production slavery. by Andrew Paterson

PERFORMANCE
Page 235
Gerard Pas at Pumps. A ritual of humility performed one to one. by Hank Bull

Page 239
INDEX
Volume 3, 1979

FUSE is published six times a year by Arton's Publishing, Inc. a non-profit artist organization. Editorial office located at 217 Richmond Street West, 2nd floor, Toronto, Ontario, Canada M5V 1W2. All newsstand inquiries should be sent to this address. Second class mail registration No. 4455. Copyright © 1980 by Arton's Publishing Inc. All rights reserved under International Copyright Union. Copyright is shared equally between the writers and the publisher. Reproduction or use without written permission is prohibited. Arton's Publishing assumes no responsibility for unsolicited materials. Manuscripts not accompanied by stamped, self-addressed envelopes will not be returned. Publication of an advertisement in FUSE does not include endorsement of the advertiser by the magazine. Subscription rates: Individual, \$9.00 per year (in Canada only), \$12 per year (U.S. and abroad); Institutions, \$18.00 per year. Printed in Canada, FUSE is indexed in the Journal of Centre for Advanced TV Studies, U.K. FUSE acknowledges assistance with printing costs from The Canada Council and the Ontario Arts Council. FUSE is a member of the CPPA.



Information Please

I was very interested to read Tony Whitfield's review of Margia Kramer's book on Jean Seberg in the March 1980 issue of *FUSE*. I would like to know how or where I can get hold of a copy of this book.

Also, in the future, it would probably be a good idea if you provided more detailed information on availability of the publications you review. It is often difficult to obtain materials when you are not in New York City.

P.S. I like *FUSE* a lot.

Julie Zuchman, Somerville, Massachusetts

(For information about ordering this book and the others reviewed by Whitfield, contact Printed Matter, 7 Lispenard Street, New York, N.Y. 10013. (212) 925-0325.)

More on Apocalypse Now

I wanted to congratulate *FUSE* on the amazing review of *Apocalypse Now* which appeared in, I think, the issue before last, still called *Centerfold*. (Vol 4, No. 1, Nov. 1979) The review was so thorough, so correct, so well-written and precise that I started to believe again in the art of clear thought and critical writing - in the face of the opinion packaging which has made especially this movie appear virtually sacrosanct and remote from critical response. *FUSE* is to be commended for clarity of thought and the depth of the analysis - and for the courage in sticking with it. It's precisely the kind of work that needs to be done at a time when all culture is being reduced to commodity.

Norbert Ruebsaat, Vancouver

National 'anglo history' Is Crazy

I wish to reply to Clive Robertson's bullshit article on C.A.R. in your immigration issue, (Vol 4, No 1, Nov. 1979). First of all his ridiculous misquote of something I have said must be dealt with. I have referred several times to an emerging "Toronto" tradition and to some of the younger artists there who acknowledge the older Toronto artists who have taught or influenced them. I find this sense of the value of generations very significant, particularly in the light of the short memory displayed by many Ontarians, who will tend to believe all that Robertson has written about C.A.R. for this very reason.

The intention of C.A.R.'s citizenship membership requirements was to ensure Canadian control over the organization from its inception. To suggest that these requirements were an endorsement of federal immigration policy or of the functionaries who carry it out or of a national "anglo history", is crazy.

The citizenship requirements only apply to representatives and elected executives. Any artist living in Canada may join and upon obtaining citizenship is eligible for any position in C.A.R. The most vehement objections to C.A.R.'s citizenship requirements (not as strict by the way as those governing elections or national sports teams) have come from the most privileged class of immigrants, university educated professionals from the States and to a lesser extent from England. Immigrants from other countries find the citizenship policies unremarkable and normal. While C.A.R. has studiously avoided aesthetic considerations it could hardly avoid political ones and by facing the problem of self-determination head on it has made a lot of rather shrill enemies, but that is what principles get you in any case.

C.A.R. is a democratic organisation. That means that its aims have been determined by its membership. If there are issues that have been neglected it is because they have not been raised by the membership. If video and performance artists have not joined C.A.R. they can hardly criticize it for not looking after their interests.

At the first national convention of C.A.R. in 1971 in Winnipeg, Inuit and Canadian Indian artists attended, they were specifically invited. Of course, many women artists were present and they have always occupied a significant number of executive positions in C.A.R.

To suggest that C.A.R. has "denied artist immigrants their economic rights to earn a living" is a gross distortion of the problems involved in formulating a cultural policy that comes to grips with

FUSE

the continuation of *Centerfold Magazine*

MANAGING EDITORS

Clive Robertson
Lisa Steele

EDITORIAL BOARD

Karl Beveridge, Carole Conde, Martha Fleming, John Greyson, Tim Guest, Clive Robertson, Tom Sherman, Lisa Steele

CONTRIBUTING EDITORS

Hank Bull (Vancouver)
Kenneth Coutts-Smith (Halifax)

CONTRIBUTORS

Bruce Barber, Howard Chodos, Richard Fung, Alan Harris, Stephen MacDonald, Jay Maclean, David Mole, Andrew James Paterson, Avis Lang Rosenberg, Ed Slopek, Catherine Taylor, Andrew Wernick, Tony Whitfield

CONTRIBUTING PHOTOGRAPHERS

Roy Arden, Mike Glier, Jim Markus, Lisa Steele

COPY EDITORS

Robert Reid, Tanya Rosenberg, Doug Durand

DESIGN

Clive Robertson
Steven Bock

LAYOUT

Karl Beveridge, Colin Campbell, Clive Robertson, Gillian Robinson, Lisa Steele

ILLUSTRATIONS

Brad Harley, Cathy Maclean, John Greyson

ADVERTISING AND DISTRIBUTION

John Greyson
Gillian Robinson

TYPESETTING

Jackie Malden
Elizabeth Chitty
Lama Labs

PRINTING

Maclean-Hunter Ltd.

PUBLISHER

Arton's Publishing Inc.

U.S. DISTRIBUTION

Bernhard de Boer

Mail correspondence to be published to *LETTERS, FUSE, 2nd floor 217 Richmond St. W., Toronto, Canada M5W 1W2.*

Next deadline May 16, 1980.

the National Inferiority Complex and which tries to enable more artists to earn a living regardless of their citizenship or national origin. I will be very interested to see how Clive Robertson will justify his positions in the light of the new wave of red baiting and subsequent wave of continentalism about to break upon us. His contradictory attitudes are not going to serve him very well I suspect.

Greg Curnoe, London, Ontario

(Judy Gouin is currently the C.A.R. Ontario spokesperson. She says (February 1980): "C.A.R. embodies a resonant idea, perhaps it is more accurate to say that C.A.R. embodies a set of ideals, which has met with limited acceptance by Canadian artists. The result is that the idea has been manifested as a committee, not as a movement." C.R.)

Lucid Journalism

I just read my first issue of *FUSE*. Terrific. Advanced lucid journalism from Canada. Keep up the good work.

Merle Steir, New York

Enclosed is my check for \$12 for a one-year subscription to *FUSE*. I think it's the best "art" magazine to appear in a very long time. Congratulations to everyone connected with this effort. You're all doing an extraordinary job.

Gene Youngblood, Los Angeles

All In The Family

After having spent a congenial afternoon talking with *FUSE* writer, Martha Fleming, we were extremely puzzled by the tone of certain parts of the resulting piece on the Funnel Experimental Film Theatre. While the introduction and interview portions of the article were skilfully conducted and edited in such a way as to emphasize the importance that we at the Funnel place on the film work itself, this was practically negated by the editorial stance of the rest of the article. A number of untrue statements portray our organization as politically voracious.

The title banner, for example, states that "future plans include distribution and more equipment access." What equipment we have is available (when not in use for film exhibition) to members only; and this policy will continue. Our only distribution plans, moreover, are to improve our existing program of providing packages of films by Funnel members to interested exhibitors.

The editorial insert, *Marketing for the Makers*, we feel, also distorts our situation by playing up a supposed "rift" between us and the Canadian Filmmakers Distribution Centre to the

extent that it is said to be only a matter of time before a "confrontation over the issue of experimental film distributors" will occur. It is true that, as Canada's only collective of experimental filmmakers and exhibitors, we have had criticisms and suggestions to make regarding distribution. However, it is in the best interests of experimental film, and of both organizations that a co-operative relationship exist. Ironically, Ms. Fleming's editorial is more likely to engender a confrontation.

For the record, we would like to point out that we have had a long relationship with the Canadian Filmmakers' Distribution Centre; for three consecutive years we have given exposure to experimental films from the C.F.M.D.C.'s collection in return for a programming subsidy; three Funnel members are on the Board of Directors of the C.F.M.D.C.; and many of our members distribute their films through the C.F.M.D.C. These three facts, incidentally, have nothing to do with an alleged "knuckle-rapping" by the Ontario Arts Council, nor our fear of "biting the hand."

We do not want to wrest the responsibility for distributing experimental films from the C.F.M.D.C., but would prefer to act in a consulting capacity with them. We became arts administrators out of necessity and have no wish to add to our bureaucratic management duties by running either a distribution facility or an equipment access centre unless there is no alternative.

Ross McLaren and Anna Gronau, Toronto

(We agree. On learning that *The Funnel* wishes to clarify its position as a minor satellite of the C.F.M.D.C., the attention was not sufficiently deserved. We wrongly assumed that *The Funnel* was an independent artists organisation. ed.)

They Way We Were

First let me congratulate you on your transition to a new title and structure, without apparent loss of quality and insight. The phoenix issue of *FUSE* was as informative and trenchant as *Centerfold* had ever been. I feel compelled to carp at one relative weak spot, however, as I was among those done a disservice by the weakness. John Greyson's coverage of the Art Publishers Conference held at the Visual Studies Workshop in Rochester this past November seemed to me accurate in describing the whole event as an "instant three day community...that was totally energizing and frustrating." Greyson was further justified in locating a source of

this frustration in the "lack of opinions expressed formally by a group of highly articulate and opinionated people." Greyson was a bit unfair thus to imply that the historical and geographical surveys and analyses which the lecturers presented were just so many entries in a superfluous name-dropping contest; the worst of them indeed were, but the best gave the assembled bookies a lively awareness of their own history - a sense of (you should pardon the expression) their roots.

In his dissatisfaction Greyson lapsed into inaccuracy when recounting the criticism panel I chaired. Admittedly, my own statement wasn't much more than a commercial for *Collation*. I admit as well that Jurg Zutter's brief overview of artists' books criticism in Europe (which I'd asked him only two days previously to present) needed more time to gain focus than it could be given. (Jurg's English was not very fluid, either.) But Barbara Tannenbaum's statement concerning artists' books scholarship summed up that nascent sub-field tidily, and Ken Friedman - editing a massive declaration on the spot, at my request - presented what seemed to me (along with Judith A. Hoffberg's tough talk earlier that afternoon) the solidest and hardest-hitting critique of the whole artists' publishing realm heard at the conference. We did not just spend half an hour "half-heartedly mumbling about distribution problems", although we did come up repeatedly - as did almost everybody - against that disheartening factor (disheartening because distribution is the logjam in the whole field, a logjam that artist-publishers can hardly bear to face individually and, as Greyson reported, can't unify to face cooperatively at all.) We did not cut off open discussion, but only encouraged audience members to keep things short - not because the night's festivities loomed and we were hot to besot, but because the whole day's program - a long and tight one - had fallen at least an hour behind. Some of the panelists had engagements (Friedman had to be over at Eastman House for an opening dinner, but he or Hoffberg can tell you about that fiasco). The audience was itself dwindling and getting restless.

I guess that's what happens with the last event in a three-or four-day blab-in: it either finds a huge head of steam in the urgency of its topic and the energy of its participants, or it gasps and stumbles across the finish line, inevitably behind schedule. That we provoked any audience interaction at all was thanks mostly to Friedman's speech. By the end of it all, I desired not to get drunk, but just to eat dinner and/or collapse.

Peter Frank, New York

SOURCES

After clearing his way to fortune making booze in the 30's, and sustaining that fortune by monopolizing the appetite for alcohol thereafter, the late Samuel Bronfman is quoted as saying, "Of all the natural resources in Canada, the greatest is its people". This statement appears in a lavishly illustrated booklet *The Canadian Journey*, which has been widely circulated by Seagrams to compassionately urge Canada's (and Seagrams') natural resource. "To reach together for greatness!"

Although a lot of English Canadians seem only slightly concerned, the Quebec referendum is certainly disturbing our 'concerned corporate citizens', and their political caddies. As Howard Chodos points out in his article "The Right to Choose", the question concerns English Canadians as much as it does French Canadians. Not because of the Unity issue, as the Federalists would have it, but because it involves the right of any people to determine their lives politically. Documents such as the Seagrams booklet, which was inserted into major circulation magazines (*Maclean's* for one), or the "People to People Petition", enclosed in your friendly Hydro bill, deny the rights of English Canadians to choose as much as it does French Canadians.

However, support for the right to self-determination for Quebec does not mean support for the P.Q. — a point which certainly confuses the issue. As Kenneth Coutts-Smith points out in his article on the videotape *Pea Soup*, Levesque hardly represents the right to self-determination. In the name of Quebecois nationalism, Levesque represents the economic interests of a minority within Quebec, not the political rights of the majority.

In his continuing column, "The Invisible Economy", David Mole argues that "the fundamental problem is not the national base of the (multi-national) firm, but its international options". On the surface this might seem to contradict support for the right to self-determination for Quebec, which demands recognition of a national entity. But it is precisely on the basis of national states that multi-national corporations are able to develop. Contrary to the popular, and media generated, myth that multi-nationals transcend national boundaries, their very existence depends on them. Multi-nationals expend a lot of energy maintaining favourable national governments. (ITT's involvement in Chile is but one notorious example.) As David Mole points out, a multi-national can use one state to gain advantage over another.

Corporate concern over the Quebec referendum is not so much the worry about the creation of another national state (to some foreign corporations this could be seen as a distinct



economic factors of capital accumulation and flow. There is another aspect to the development of corporate capitalism, however, that deserves equal attention; the immense development of technology.

Our cover story "Inuit TV: The Satellite Solution" describes the current fight of the Inuit people to maintain community control over television production in the North. The fight is not simply for the preservation of their cultural heritage — it brings up the fundamental question of whose interests does technology serve. The issue is not whether technology will corrupt the quality of life in the North (the Inuit culture so lavishly preserved in the South is itself an imported technology), but whether the Inuit will be able to use such technology to develop their own *living* culture. Technological development can only be employed to assimilate a culture if it is outside the control of that culture itself. What the CBC is proposing is to further saturate the North with southern commercial programming. The Inuit want to use the satellite to consolidate their own culture.

In "Museums as New Media", Bruce Barber raises the question of media technology and community access. He points out that the new communications technology does not in itself alter the institutional paternalism of the museum in its relation to a particular community, but further alienates that community. In "Reel Life", Jay Maclean, writing from the Maritimes, gives several examples of what happens when a community based group attempts to gain access to the necessary technology to articulate community needs and concerns. Clearly the democratization that communications technology promises means little if it is not under the political control of the community it services.

Karl Beveridge
for the editorial board

advantage), as it is over the political consciousness this process could bring about, as well as the potential loss of a cheap labour reserve maintained by an oppressed Quebec within confederation. This concern may account for Levesque's anti-labour hysteria. The referendum fails to confront the real basis of oppression — economic ownership — and thus can only offer a few reforms around language and culture. Although the fight for political self-determination must take place on a national scale, it can only do so, effectively, within the context of the international organization of capital itself.

David Mole goes on to note that despite the concentration and influence of multi-national corporations, they are still subject to the basic

You're young, bright, ambitious, active and you've just been hit by MS.

Welcome to the Club.

Unfortunately, the membership is not all that exclusive. The fact is, there are some 35,000 Canadians with MS. If you had MS you'd be paying your dues every day. You see, there is no known cause of MS, nor is there a known cure.

As it stands now, 35,000 Canadians are living with the prospect of impaired vision, losing their speech, or waking up one morning to find themselves partially paralysed.

If we hope to put an end to what is often referred to as the 'number onecrippler since polio', we're going to have to get involved. Now.

Contact your local chapter of the Multiple Sclerosis Society. And find out how you can help. Do it for thirty-five thousand Canadians. Do it because you're young, bright, ambitious and active.

MS

MS What are we doing about it?

Contact your local Multiple Sclerosis Society of Canada Chapter

On Video Distribution

FUSE made a mistake - but now we're setting the record straight and adding a few extra facts as a bonus. We're still looking for more missing pieces.

BY LISA STEELE

In a recent article in *FUSE*, titled "Illegal Dubbing - Who's Doing It?", there were factual inaccuracies. The article stated that the University Art Museum in Berkeley, California had an illegal copy of Colin Campbell's tape *The Woman From Malibu* in their possession, further implying that the Museum's video curator, David Ross, was personally responsible for this alleged illegal copy. The article also went on to say that Campbell was not paid for the showing of that tape at UAM. Upon further investigation it appears that neither of these statements are true. **FUSE regrets any embarrassment or inconvenience these statements may have caused either David Ross or the University Art Museum, Berkeley.**

But the 'software search' doesn't end there. In trying to follow the *actual* trail of one particular rented tape, two things became clear: videotapes are very hard to keep track of and institutions involved in curating videotapes are not necessarily making the task any easier.

Here is the discovered chronology of the tape referred to in the previous *FUSE* report: In September of 1978, David Ross requested that Campbell's Toronto distributor, Art Metropole, ship a copy of *The Woman From Malibu* to the University Art Museum to be included in an exhibition "American Narrative/Story Art" which was travelling to UAM in mid-September. This request was made by telephone and a rental fee was agreed upon. The cassette was shipped to Ross on September 18, 1978. And there, it appears, the cassette sat until late June, 1979, when it was finally returned to Art Metropole.

Ten months is a long time for a rented tape to remain in the possession of any institution. Especially an institution such as the University Art Museum which has a self-termed 'study collection' of tapes available for viewing to students, etc. David Ross must know this, but when questioned about the length of time this particular cassette was at UAM, he attributed it to a kind of bureaucratic 'backlog'. "The tape was still here because of the volume of work that we deal with. It piles up; we don't have a chance to deal with everything immediately." Indeed not. Ross further stated that there were no illegal copies of

any tapes at UAM, "and there have never been any illegal dubs wherever I've been." We'll take his word for that. But illegal dubs aside, there are other violations of artists' rights involved here. If a rented tape is to be kept by an institution for a period of time longer than the duration of a particular exhibition or showing, especially if that institution has its own viewing facilities, then the tape should be purchased. If the institution pleads poverty then it is up to them to arrange a loan agreement with the artist involved. At least then, artists would know if something more concrete than 'a trust' had been violated.

So what happened in the intervening ten months that the tape in question was 'in the care of' David Ross? It is almost impossible to even conjecture. Perhaps it was shown within the Museum more than once, perhaps it was circulated with the exhibition it was originally requested for as was implied in a letter from Ross to Art Metropole's Peggy Gale; or perhaps it simply sat in the cabinet. The only thing that can be said for certain is that there were definitely more possibilities for unauthorized showings (unauthorized by the artist, that is) and consequently showings which would generate no revenue for the artist, with the tape sitting in Berkeley than if the tape were sitting on the artist's shelf. This should not be seen to be a petty concern. There are few enough possibilities for seeing any money from video as it is, without rented tapes 'doing time' in various institutions.

What can be said for certain about this particular tape was that its long term residence at the University Art Museum was not discovered until a programming foul-up occurred there in April, 1979. At that time, UAM had scheduled a showing of a more recent work by Campbell, *Modern Love*, a series of three tapes. Campbell had shown this work in Los Angeles through the Foundation for Art Resources just previous to its scheduled screening at UAM. The cassette copies were to be shipped directly to UAM from Los Angeles. This was done. But when they arrived at UAM, the cassettes of *Modern Love* were labelled with different titles (to discourage pornography-seeking customs officials

from demanding a screening at the border). John Riddler, a student intern of David Ross at the Museum in charge of the screenings, assumed that there was no copy of *Modern Love* and substituted a cassette copy of *The Woman From Malibu* for the scheduled screening at UAM. He says in a letter dated June 11, 1979 to Peggy Gale of Art Metropole, "The copy (of *The Woman From Malibu*) dates from the "American Narrative/Story Art" exhibition from 1978." The allegation of illegal dubbing, arose from an incorrect assumption that the cassette Riddler refers to above was in fact returned earlier when payment was made for the original screening (in September 1978). David Ross says that this is not the case — that the cassette had remained at UAM and that no illegal copy had been made.

What is curious is that in all the correspondence about this 'foul up', there was no explanation of (let alone apology for) the length of time a rented tape had been kept by UAM. What constitutes a 'violation' obviously varies from curator to artist. After printing the original report of the alleged illegal copying, *FUSE* received two letters from 'interested third parties' about the affair. Both illustrate different aspects of curatorial 'stance' toward video and the artists who produce it. The first, from Christina Ritchie of Foundation for Art Resources (F.A.R.) in Los Angeles, makes one wonder - who has what to lose?

"Thank you for providing me with the information about your current correspondence with David Ross regarding the allegations you made against him in your article in *FUSE* "Illegal Dubbing - Who's Doing It?" I have spoken to David subsequent to receiving his telegram (*Ross sent a telegram to FUSE threatening a lawsuit if the statements were not retracted. ed.*) of which you have a copy, and understand that you intend to retract your statements against him. F.A.R. would appreciate if at the same time you would make clear that F.A.R. was in no way or at any time involved with providing information to you for the purpose of verifying those allegations, as is implied in the article.

"I will refrain from expressing my opinion regarding the quality of your research over this point. However, I must express my disappointment with *FUSE*'s breach of editorial responsibility, regardless of the validity of the issue."

While accepting the criticism for editorial responsibility (or lack of it), I would question Ritchie's lack of concern for what she terms "the validity of the issue". Surely David Ross is not so powerful as to subsume all questions of curatorial responsibility in his very reputation? Ritchie seems much

more interested in disassociating herself from a critique of Ross than she is in locating a problem with video distribution. In the second letter to *FUSE*, Richard Simmons, video curator at Everson Museum, is more straightforward in his endorsement of Ross. He says:

I just read with alarm your piece concerning David Ross, Chief Curator at the University Art Gallery - Berkeley. The piece accused Mr. Ross of hedging on payments to artists and illegally dubbing works in his care. At least this was the context in which the piece was written but evidenced by only one instance, that concerning a work by Colin Campbell. I read the piece with dismay because I have known David Ross for nine years and during that time have seen nothing on his part but empathy for the artists and financial support for the field. I have seen him create three public collections, in each case forfeiting personal copies so that a valuable archive would remain usable in the field, by students, and the public. His efforts have included impeccable scholarly publications which for all basic intent was for the continued support of the artists. He has also maintained a close working relationship with a very diverse field, in spite of a professional position which normally swallows up good curators in the process of making good administrators. As the person who replaced David Ross as Everson Video Curator, following his departure in 1974, I was benefit to several conversations which clearly indicated to me his concern for artists' rights. Ironically, the very first showing of Canadian video work in the United States was the result of David's efforts. The exhibition took place here at the Everson in 1973 and contained the work of ten Toronto artists.

A few days ago I had the occasion to talk with David only to find out that Colin Campbell was paid for the showing and that possession of the copy in question was legitimate, that it was in the museum because he was caring for the exhibition "American Narrative/Story Art". Mr. Campbell's tape wouldn't even have been in that show if David hadn't brought it to the attention of the exhibit's organizers. It seems to me as if it would have been very easy for you to double-check such a situation before printing an article. I have only to conclude that this represents a short-sighted effort on your part, not only to get the facts straight but also to pursue such an assumption with a person such as David without obliging him even the slightest benefit of doubt. In short, I believe your article is an abuse of journalistic power in the character of a sleazy tabloid, not an art publication.

I would question Simmons' letter from personal experience with some of the issues he has raised. I don't think his evaluation of Ross is so much based in his own (Simmons') practice as it is in an acceptance of Ross' reputation, which in part, at least, is self-generated. David Ross has often referred to himself as the first video curator in North America. Fair enough. In a conversation with him,

An Information Request

1. Are you aware of any private video collections (of notable size) maintained by persons teaching at educational institutions?
2. Has your work been 'archived' without your knowledge or agreement?
3. Has a tape of yours, either rented or purchased by an institution or individual, been further circulated without your consent?
4. Are you aware of any travelling video exhibitions which seem to be 'floating' between institutions; that is, curated and circulated by one and then passed to another - a form of curatorial 'sub-contracting'.
5. Are you aware of any illegal copies of videotapes, either your own or the work of others, that have been made by institutions or individuals?

Please send information to: *FUSE*, 217 Richmond Street West, 2nd floor, Toronto, Ontario, Canada M5V 1W2.

he said that he had "...organized over 1000 shows in the last 10 years." Many times, no doubt, these shows were difficult to organize due to reluctant institutions. Ross has increased the visibility of video without question. And equally without question is the fact that his own visibility as an expert on video has increased in direct correlation to the rise of video as a medium. In his letter, Simmons makes references to Ross' 'influence' in getting Canadian video shown in the U.S. in 1973 and also in getting Campbell included in the "American Narrative" show. In response to this, I would point out that by nature, curating involves choice. The reputation of a curator rests on how this choice is carried out. No curator does an artist a 'favour' by including his or her work in a show; nor vice versa. It is a symbiotic relationship.

Simmons speaks of Ross' "financial support for the field (of video)". While this may be true in very general terms, I would in no way consider David Ross to have been instrumental in assisting in the very unrewarding task of setting up fee structures for the rental and purchase of videotapes by independent producers. His commitment to the field seems more involved with the dissemination of video's information. The showing of tapes — not the payment of fees — has been Ross' crusading cause. For example, in the 1973 show of Canadian video at the Everson Simmons refers to in his letter, Ross contacted ten artists and asked them to participate. I was one of them. There was to be a fee of \$75. When a representative for the artists phoned the Everson to inquire about the fee, she was told by someone on administrative staff that Ross had gone to his new position at The Long Beach Museum of Art and that no money was left in the budget. It was left to Richard Simmons, who was taking over Ross' position at the Everson, to find the money for the promised fees. He did and the artists were paid. While this may seem a small point, it does illustrate a gap in

practice. Without financial support generated from the tapes themselves, artists producing video will not be able to continue to produce that work.

The whole question of video collections and archives is problematic at the present time. Simmons says of Ross: "I have seen him create three public collections, in each case forfeiting personal copies so that a valuable archive would remain usable by the field, students, and the public." I can only speculate on the nature of these "personal copies" that at one time were in Ross' possession. I suspect that a number of them were tapes included in shows organized by Ross, that the artists left with him for further distribution and viewing. When I asked Ross if he had a personal archive, he said, "no...I could have had a terrific private collection, but I believe in public collections." He went on to give me an example that applied to a tape of my own. "When I left Long Beach (to go to his present position as curator of the University Art Museum), I could have taken your tape with me but I thought it should stay in that institution, in that community, for their use there." Ross said. (He was referring to a copy of a tape I had left at the Long Beach Museum of Art during the Southland Video Anthology exhibition in 1977 organized by Ross. There was no fee paid for the initial showing, although an honorarium of \$25 is paid each time the show travels.) When I reminded Ross that he had signed a contract with me saying that when the show was over, the tape would be returned to me, he concurred. But he did not seem to see the gap between what the two of us were saying: no matter how honorable his intentions for leaving my tape at Long Beach, in fact, there is a binding contract governing the location and showing of that tape.

During my conversation with David Ross, he repeatedly told me that the issue of video distribution and its abuses was not a "moral issue - it's a legal one." He's right. ■

photo courtesy MTV



At MTV it's mostly studio interviews and movies; documentaries are too costly.

Television

TV Dinner in 24 Languages

How 'Multiculturalism' created Multilingual Television - separate but not equal time.

Whenever one of my housemates is station hopping on the converter I can always pinpoint Channel 47. It's not because the language spoken isn't French or English since we usually do this with the sound off. No, I identify the station by those cinema-scope productions shown without the corrective lens — yielding aliens which resemble well known movie stars grown unhealthy thin. Other signs include movies in shades of washed sepia and magenta, or badly-lit studio interviews against backdrops of travel agent posters.

But Channel 47, Multilingual Television (M.T.V.) is not just any Canadian station. Producing programs in 24 languages, it is one of the most significant creatures of the era of Multiculturalism in Canada, an era whose other achievement has been to alter the meaning of the word 'ethnic' to exclude Anglo-Saxons.

In much-publicized contrast to the 'melting-pot' philosophy of the United States, the Canadian government through 'Multiculturalism' encourages each ethnic group to preserve its own traditions in food, clothes and, one suspects, occupations and social status. It

facilitates this mainly by allowing grants for 'ethnic' folk dancing festivals and the like. When presented in the right manner this policy might appear even progressive, but so do Bantustans when described as 'Separate Development' by white South Africans. In fact, the effect of Multiculturalism is to place each minority into neat, easily manageable cages - and you know who's running the zoo.

Except for one French station, all the other channels on my thirty-channel converter are in English, aimed at an Anglo-Saxon audience. The faces on these channels with the exception of the odd Sanford and Son or Adrienne Clarkson are all white.

Many ethnic minority Canadians look toward M.T.V. for employment as hosts, producers or technicians. It is already a job ghetto. Like its programming policy squeezing twenty-four languages into one channel, M.T.V. jams many ethnic groups into its small staff. In the multi-million dollar world of television this is the tiniest of crumbs to Canada's minorities. But it is one that will never-

theless be used to justify keeping mainstream television white and English, in front and behind the cameras. Even the community stations have been heard to respond "Greek? I'm afraid M.T.V. is already doing programming for you." This reply reflects the fact that most people see minority groups as being internally homogeneous. Stressing the ethnic factor downgrades class difference.

The majority of immigrants whose first language is other than French or English are workers - often in low paying jobs. Besides concerns of employment or unemployment their most pressing considerations include things like orientation to public services, immigration policy for sponsoring relatives and racism. Presumably, they are the most likely viewership for Multilingual television. But instead of focusing on these very real issues, 47 intoxicates its transmissions with the nostalgia for homelands that exist only in tourist brochures. It doesn't work because most of us know that we came *here* looking for a better life.

It is true that M.T.V.'s lack of funds precludes the production of costly documentaries. But constraints of money alone do not force the type of programming seen on channel 47 - well-dressed heads and torsos shimmering against chroma-keyed backgrounds of foreign cities. Neither is this blandness the responsibility of the overworked and underpaid staff.

Multilingual Television is a business venture run for profit. It seeks to produce what sells but it doesn't sell to a subscriber. It attempts to make its money like most broadcast TV stations — by selling advertising space. At present much of 47's commercials come from the same car salesrooms and stereo manufacturers that buy time on mainstream anglophone stations. But M.T.V. is also prying open the unexplored treasure-box of Metro Toronto's non-anglo small businesses, a group previously unable to afford TV commercials. Unlike large corporations whose P.R. departments might be quite distanced from the executive offices, the small restaurant owner or shopkeeper will directly decide whether he or she will support a programme aimed at his or her particular ethnic group. In order not to alienate potential sponsors, producers and hosts will ensure that shows are not controversial. If they don't, they will soon find themselves on the job market.

What's left is a medium that portrays a hybrid world as distinct from the real world. A no-risk environment where violence, sex, bodily functions and what

If you really want choice, why not select a magazine that is clearly different.

"New and different" are not qualities that give a magazine any lasting readership. After three years we are no longer new though we remain clearly different from most other magazines.

FUSE readers are often challenged by what we publish — whether its hard analysis of social issues or critical writing on the uses and abuses of the media arts. "Women and Infanticide", "The Body Politic Trial" and "Immigration: Do You Have Canadian Experience?" are a few of the recent articles that not only received acclaim but also subsequent re-publication in other magazines. Writing on television we viewed the CBC's "Riel" as a case of media genocide. And we have the unbelievable distinction of being the only magazine in North America that unequivocally criticized "Apocalypse Now".

Our writing sources are clearly different. FUSE writers are not mere cultural voyeurs but cultural practitioners. If you ask: "What is the content in today's art and what is it trying to effect?" we invite you to come directly to the source. FUSE publishes reports, reviews and special features on Video, Performance, Artist Books and Music. As much of our art writing introduces new work for the first time FUSE is self-indexed annually.

A year of FUSE gives you many chapters to many stories. If our clear difference interests you, please return the postage paid card or the coupon at the right. We'll start your subscription right away and bill you later at The Special Introductory Rate of just \$8.80 for the year (six issues) - that's a 40% saving off the regular newsstand price.

Please enter my subscription to FUSE. Send my first issue — and bill me later at the Special Introductory Rate of \$8.80 for a full year (6 issues) — a savings of 40% off the regular newsstand rate.

Name

Address

City

State/Zip

FUSE

FUSE Magazine, 2nd Floor, 217 Richmond St. W., Toronto, Ontario, Canada. M5V 1W2.

RAISE HELL WITH MOTHER JONES!

Mother Jones is a magazine for the rest of us. For people who are barely surviving the age, who want — and expect — more. For people who are getting ready for the eighties. It's a kind of road map, compendium, home companion and provocation to thought — a catalogue of possibilities for yourself and the society that you won't find anywhere else.

Perhaps you've never heard of **Mother Jones** — the person or the magazine. We're named after an unsung heroine of American history who raised lots of hell herself — challenging, pushing, prodding for change, winning in the process battles that helped institute the first child labor laws in America, helped alleviate some of the worst working conditions in human history, and helped win for working women and men a new respect and power in the world.

Well, we raise her kind of hell. Her commitment and endurance have inspired a new national magazine that in its first three years has won 15 major awards for editorial excellence, graphics and public service.

We're known for blockbusters, for breaking stories that most of the media doesn't have the courage to touch, stories like

- the Ford Pinto exposé that led directly to the first homicide indictment ever brought against an American corporation.
- the anti-war bombing the FBI refused to stop in order to launch sweeping, illegal measures against the anti-war movement.
- the "Infant Formula" story that helped spark a world-wide boycott against powdered milk manufacturers.
- the truth about smoking and the tobacco industry that no one else would print.
- the secret links between the Bechtel corporation and the CIA, between est and the Hunger Project and between the White House and the nuclear industry chieftains.

But hard-hitting investigative journalism isn't all you'll get when you subscribe to **Mother Jones**. You'll also find rib-tickling cartoons, including the Doonesbury cartoons most newspapers wouldn't print... tidbits like the recipe for Oreos cookie filling and how much the IRS would collect if dope were legalized... what's new with psychics and physics, communes and computers... incisive profiles... sex after cigarettes... and how to do the missile shuffle.



Are you ready for MOTHER JONES? The first one's FREE.

Mother Jones' fresh approach has attracted writers like Studs Terkel, Francis Moore Lappé, Rita Mae Brown, Ron Chernow, Abbie Hoffman and Denise Levertov. And dozens of new young writers with the promise of a radically different magazine that is complex in times that have grown more simple-minded.

It's a unique magazine, designed for a unique reader. And it won't cost you anything now to subscribe. Just return the coupon below and we'll send you your first issue free. If you like it, we'll bill you for a year's subscription (nine additional issues) at just \$8.88 — a 40% savings off the regular newsstand price. If you don't like it, just write "cancel" on the bill and keep the free copy with no obligation.

Send for your free issue today!

FREE ISSUE

Send me a free copy of Mother Jones. If I like it I will pay you \$8.88 (a 40% savings off newsstand price) for a full year—nine more issues. If I decide not to subscribe for any reason, I'll just mark "cancel" on the bill and that's it—no further obligations.

Name _____

Address _____

City _____

State _____ Zip _____

Mother Jones Subscription Department
1886 Haymarket Square, Marion, OH 43302 DBCMPF

is deemed 'politically subversive' (the real world) have been eliminated.

The discrepancy between TV characters and real people is one we have come to expect on network Television in Canada. Despite the lack of polish this gap is the common denominator of most Third World Television as well. Programming in Turkey, Trinidad or on Toronto's MTV have a uniformity that derives from similar economic and political constraints, and from the fact that TV personnel everywhere take their cue from the large production centres. In all these situations, Television, more through the process of production than direct censorship, shows us the hybrid as the real

world. We see our society through the distorting circus mirror of the ruling class: All the Blacks, Italians and Philipinos on MTV are well-fed and well-groomed. Here there are no Chinese garment workers, Native car-wash attendants, Portuguese cleaners or West-Indian domestics. And most of all, there is no political anger.

In North America, television educates us to be passive and invites us to 'celebrate' our 'good' fortune at being so luxuriously duped. Canadians who speak neither French nor English have so far been denied this form of social control through television. Multilingual TV remedies this 'neglect'.

Richard Fung

Immigration

An Institution of Racism

A strong counter-conference challenged anti-immigration views of the Couchiching Institute.

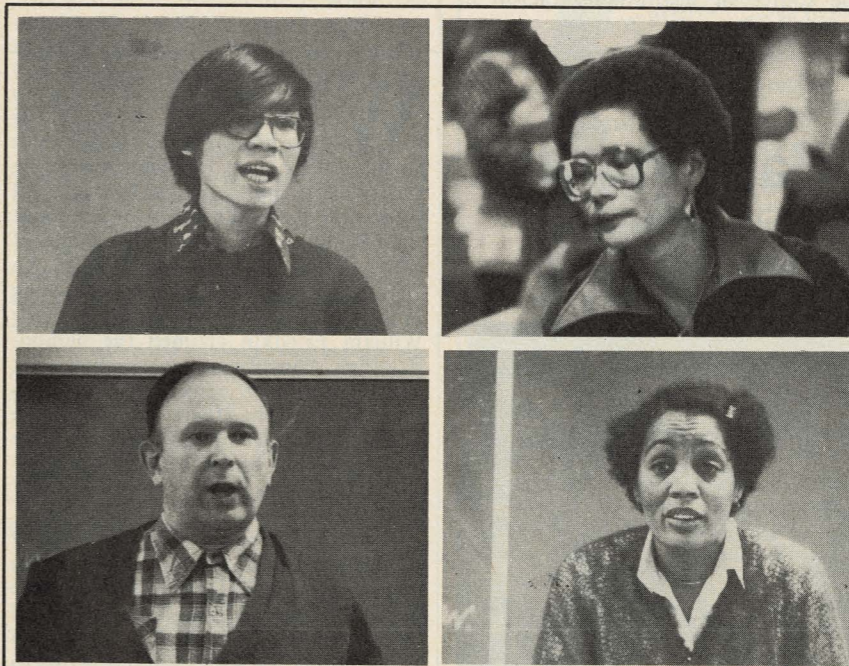


photo: Jim Markns (courtesy Ward 8 News)

Speakers at the counter-conference (clockwise from top left) Bobby Siu, *Asianadian* collective; Marg Gittens, Metro Toronto Planning Board; Erica Mercer, Immigrant Womens Centre; and George Cram, Interchurch Committee on Chilean Refugees.

The Couchiching Institute of Public Affairs (CIPA) chose for their annual winter conference a subject they clearly underestimated. Titled *Backlash or Indigestion — The Problems of Canadian Immigration*, it prompted both a picket line and a

counter-conference the same day in the same building. This counter-conference outdrew the CIPA effort in attendance, gained more attention from the media, and through condemning the racism implicit in the *Backlash or Indigestion* bill of fare was able to constructively shed

some light on the real problems of immigration, while presenting feasible alternatives for the future.

CIPA's title implied that there were two possible interpretations of immigration in Canada — either it produces racism (backlash) or it is upsetting the social fabric of the country (indigestion). Held in the OISE (Ontario Institute for Studies in Education) building in downtown Toronto on February 23, the conference invited a minimum number of immigrants to speak, no doubt to keep the \$35-a-ticket audience safe from 'indigestion', and none were included in the final session, "Canada's options for the Eighties". Instead, three white, Canadian speakers — Bob Kaplan, Kim Abbott and Doug Collins — presented the 'options'. Of the three, Kaplan, a Liberal MP and one of the architects of Canada's present immigration laws, at least *claimed* to be non-racist. The other two allowed their past records to speak for them on that topic.

Abbott, a former employee of the Immigration Department, is noted for writing a full-page advertisement against allowing Vietnamese refugees into Canada. This ad, which appeared in the *Globe and Mail* last year, presented a "yellow peril" argument claiming that each Chinese immigrant to Canada sponsors 15 more, thus putting Canada in grave danger of being "over-run". The ad, like others against the refugees, was bought and paid for by the National Citizens Coalition, a business-backed lobby that boasts among its membership Ernest Manning, former Social Credit Premier of Alberta; William S. Alan, director of Housser and Co.; and Pierre Cote, director of the Bank of Montreal.

During the conference, Abbott stated: "Any sensible immigration policy would take into account people with a similar background", adding, "If western European and caucasian immigrants get preference, so what?" He also advocated a national referendum before allowing the government to commit itself to large influxes of refugees, admitting that this might be regarded as having "racial overtones". Another case of "so what", one had to assume.

Doug Collins, author of a book called *Immigration -- the Destruction of White Canada*, is a man who prides himself on his prejudices. "I'm a racist," he proclaims, "because I have racial and cultural preferences", preferences which, by his own admission, include the cutting off of all non-white immigration into Canada. "If present trends continue," Collins warned the audience, "by the turn of the century whites will probably be a

minority in cities like Toronto and Vancouver."

The ad hoc Committee to Defend Immigrant Rights Against Racism, organizers of the picket & counter-conference which so effectively disrupted the CIPA gathering, only booked their conference room in OISE a week before the 23rd, and had no problem getting the space. OISE only realized the potential conflict of interest on the 22nd when the press stories started to appear, but by then it was too late to cancel the Committee's booking. The picketing started the next day outside OISE, with participants demanding full and equal rights for immigrants, an end to deportations, and the repeal of racist immigration laws. The counter-conference saw more than a dozen speakers from ethnic organizations, civil rights groups, and community councils in Toronto speak on such immigration issues as racist laws and the cheap labour status forced on many immigrants in Canada.

The connection between sources of racism in our society and organizations like CIPA was raised several times, and the counter-conference organizers pointed out that CIPA, like the National Citizens Coalition, is a corporate-backed

organization. Through board members like Ronald Ritchie (a former director of Imperial Oil and present Tory MP), Thomas Shoyama (Chairman of Atomic Energy Canada and one of the two non-whites on the board), Ian MacDonald (President of York University and Director of General Electric), Knowlton Nash (of the CBC), Jim Coutts (assistant to Pierre Trudeau), Bob Rae (an NDP MP) and Alan Wolfson (Head of Health Administration at the University of Toronto) who has argued that OHIP fees should be increased so our doctors can stay in Canada, the CIPA represents the controlling influences and power structures of Canada, the same ones who profit directly or indirectly from the low wages and lack of rights accorded to immigrants, especially non-white immigrants. The list of CIPA Corporate members includes: Bell Canada, Canadian Imperial Bank of Commerce, Coca-Cola Limited, The Eaton Foundation, Gulf Oil Canada Limited, Molson Companies Limited, Northern Telecom Limited and a host of more than fifty other 'top' names - a list which, as one of the counter-conference organizers pointed out: "...gives an insight into the true source of institutional racism in Canada".

These 'controlling influences' and their overstuffed annual conference had their own tables turned on them by the effective strategies of the counter-conference. Expecting to be highlighted in Zena Cherry's gossip column in the *Globe and Mail*, CIPA must have been more than discomfited to end up in the news as the 'brunt' of a picket line. Their summer conference will be held at their retreat on the safer waters of Lake Couchiching, far enough away from controversy for their taste. CIPA, which was founded in 1932, has decided its summer session will be 'something about inflation'. It's interesting to note that the *Backlash or Indigestion* conference was the first held by the organization under its new name - until last year it was not "Couchiching" but "Canadian" Institute on Public Affairs and had been since its founding. It will also be interesting to see how the Institute deals with "Sources of Inflation" as a topic this summer, considering the fact that this is one area which its members are certainly overqualified in. ■

Catherine Taylor

Film

The Boycott May Have Worked

Bad movies often make good money but Cruising can't seem to make it on any level.



In *Cruising*, Friedkin seems to imply gradations of homophobia.

United Artists

While most critics are loathe to consider that *Cruising* is anything more than bad art, it is an interesting piece of social history. It was the first major film to be protested before its release. When news of the script leaked out last summer, thousands of New York gays turned out to demonstrate against its location shooting in the centre of the gay ghetto. Director William Friedkin claimed the demonstrations constituted censorship. But when Friedkin is obviously promoting homophobia, when there has hardly been a major film which has been positive about gay life, who is censoring whom?

Friedkin has since offered a series of partial retractions. *Cruising* begins with a message stating that the characters in the film are only a small minority of homosexuals, as if to imply gradations of homophobia. He also showed the film to a group of 'gay friends' who suggested changes. Consequently, we notice the occasional apology, or the intermittent self-criticism but these don't alter the essential character of the film.

By now the plot is infamous. A New York cop sets out to investigate a series of bizarre psycho-murders in the 'homosexual underworld'. In his assignment, Officer Burns (Al Pacino) is obliged to frequent the gay leather scene

of Downtown Manhattan, posing as bait to the killer. He eventually nabs his suspect after seeing him in a bar, following him around town, and even breaking into his apartment. But towards the end, the story-line breaks down into hopeless confusion. So much so that it prompted one critic to surmise that one of the reels was missing. Friedkin's who-done-it offers several possible solutions: the suspected killer might after all be innocent; it could instead be the man who lives next door to Burns; in fact, even Officer Burns could be the killer, since he's been acting a bit queer himself lately.

But never mind that this is a poor film with an unresolved plot. If *Cruising* is not successful as a mystery-drama, it is a horror movie. And having previously directed *The Exorcist*, Friedkin is an expert in this genre.

The promotion of fear is in itself questionable. It's interesting to note that the author of *The Exorcist*, William Peter Blatty, also happens to have been head of the Policy branch of the Psychological Warfare division of the U.S. Air Force in the 1950's. (They're the branch that masterminded a helicopter-propaganda campaign in Vietnam, dropping thousands of gruesome 'scare-leaflets' on suspected Communist strongholds in the South.) While the scare tactics in *Cruising* are less effective than *The Exorcist*, they are just as underhanded. Here the subject of dread isn't ghosts, or devils, or the dark, but homosexuals.

Friedkin's trademark in the construct of this film is his use of the audio track to escalate suspense (a highly sophisticated version of 'scary noises'), along with his use of imagery to create 'mood'. Indeed, everything in *Cruising* looks uniformly sordid. All New York City looks like hell; even the Hudson River seems bilious and horrid. But it is Friedkin's representation of the gay community as a freak show that makes this film so disturbing.

In a sense leather bars are perfect material for a film. They are exaggerated, theatrical, macabre, high burlesque with a very masculine touch. The atmosphere ripples with sexual tension. But it is not so easy to communicate to an outsider. Friedkin seems to think he can represent it by simply turning on a camera and telling people to act 'natural'. While he evidently has captured a few visuals he's done nothing to reveal the social relations between people.

As much as *Cruising* is a study in promiscuity it is weirdly desexualized. Friedkin has made this film so deliberately unerotic it is quite repellent, and this bears the most direct testimony to Friedkin's homophobia. It is small wonder that the

gay community reacted so strongly.

Most gay activists have decided to boycott the film. But there is still a stir of controversy within the gay movement over Friedkin's charges of censorship. Some people think, confusedly, that 'education' is what's needed, and thus have abstained from any action directed against the film's showing. Even more prevalent is an attitude that somehow movies don't mean anything, that they are 'entertainment' or 'art' and can only be judged on those terms. This disturbing avoidance of the reality that films effect a mass audience is a reflection of the

mainstream of film criticism.

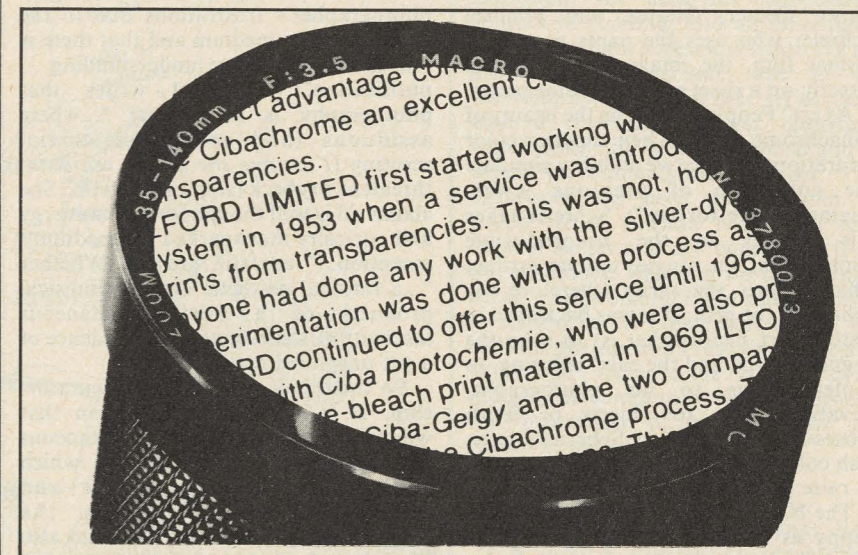
But despite this, the boycott seems to have been a success. Last summer's mobilizations gave *Cruising* a bad reputation and have no doubt contributed to the film's failure at the box office. According to *Variety*, *Cruising* is 'waning' just eight weeks after its release. All this is evidence that the media, as mute and all encompassing as it seems, is also just as vulnerable as the critical capacities of its audience. ■

Tim Guest

Photography

Using 'Disco' Methodology

Photographers in the Maritimes question the curatorial practices of the N.F.B.



The solicitation of portfolios by the National Film Board of Canada (Stills Division) for a major exhibition of the work by selected photographers from the Atlantic Region of Canada, recently created a stir in Halifax. That the work was from the Atlantic region was the only curatorial principle for this proposed exhibition which would include black-and-white, color, non-silver, photo-sculpture, mixed medium including photography, conceptual and experimental work. The Nova Scotia College of Art & Design's (N.S.C.A.D.) high profile in the Maritimes warranted a brief visit from N.F.B.S.D. official Martha Langford last September in which she talked to photo students and faculty about N.F.B.S.D. policy, announced the Atlantic Region show and encouraged

submissions. This in itself raises questions about the selection process for the exhibition. However, photographers here left it till the last few weeks before the deadline of Feb. 15th to consider alternatives and suggestions.

In the course of this debate, a poster arrived at N.S.C.A.D. announcing in huge, red block letters, the latest N.F.B.S.D. show: *CIBACHROME* works by 40 artists. The *Cibachrome* poster (the show opened Feb. 15th in Ottawa) drew vociferous criticism and anger. Said one photographer, whose work awaits judgment for the Maritime show, "Look, a show about a Process!"

What is Cibachrome? Included on the poster was a description of the Cibachrome process, prepared by Ilford Limited, Toronto.

Briefly the description included the following points: Cibachrome color print material makes prints from color slides. Cibachrome offers several advantages over other color print processes in that very pure Azo dyes are used in the emulsion thus the image is very stable compared to other color materials, the image is sharper and superior in terms of color saturation.

What follows the process description and evaluation by Ilford is a paragraph describing the history of corporate mergers and development of the process by Ilford "a subsidiary of Ciba-Geigy" corporation. The poster also includes, with the list of the 40 artists and their works, the photo labs which performed the process (Silver Developments, Toronto, and Graham Milne Photo Lab, Vancouver, being the most popular). The process was done by a few photographers themselves. Two notable exceptions are Freeman Patterson whose slides were transferred by the Canadian Government Photo Center, Ottawa, and Michael Schreier who uses the paper as a large format film, the image being exposed directly on a sheet of Cibachrome paper.

As art? People remark on the beauty of Cibachrome prints. Their superior color saturation and relative stability simulate the condition of previous jewels (diamonds are forever?). Schreier takes this further to the irreproducible photograph, the single, unique artifact which mimes the rarity (therefore the value?) of the gem. He steps backward in history (art history that is) to echo the daguerreotype and the easel painting, to confer status to his photographs, elevating them to objects of fetish (obsessive reverence in Schreier's case; lush color and plants) and, perhaps even to raise their value as an "investment".

The N.F.B. Stills Division must be as happy as Ilford is for the advertising. This should be a "successful" show. N.F.B. shows were always dubious as art if not boring and now there are works of art ("by 40 artists") in sumptuous color to brighten up the Kent St. gallery and later, the drab offices of the civil service. It also makes it appear as if the N.F.B.S.D. is doing its job: it is a national show, including artists from coast to coast. It is also somewhat of an international show (Porter, printed in Japan; Walker, Azo Color Lab, N.Y.C., Van der Hilst, Paris, France). Is this a manifestation of the internationalism of contemporary photographic art or simply point out that Cibachrome is multinational?

This exhibition offers a perfect example of a dichotomy in the history of photography. The technological history, the history of the development of cameras, films, processes, etc., and the history of photography as an art in which

a skilled or talented individual masters the technology thereby transcending that technology to create art. Allan Sekula, in his lectures on photography, talks about this binary nature of photographic history but adds a third element — speaking of George Eastman and his museum/house — that of the capitalist as patriarch of the entire enterprise. In the *Cibachrome* show we see all three elements clearly. What is interesting is that the artists do not transcend the commercial technology. As the poster clearly indicates, they are secondary to commercial interests.

Even the exhibition's curator (producer?) Martha Langford cannot unify the contradictions or conceal its pretensions. In eight mystifying introductory sentences Langford tries to make of *Cibachrome* some sort of aesthetic beginning — a renewal of photography. Appealing to photographer's frustrations due to the newness of the medium and that there is "so far to go before understanding ... purification"; Langford writes that photography is in a state "...where assiduous (and sometimes acidic) scrutiny (*I assume she means criticism*) threatens to check (*stop*) its growth." She claims all is well though for "...the energy and curiosity that sparked the medium's inception..." are still present. Whether "...a rational aesthetic or the whimsical products of a brief, spontaneous fascination, these images are evidence of a yet unspoiled activity."

So there it is — laissez-faire curatorship. It is my personal opinion that whimsical products of brief, spontaneous fascination spoil very quickly, which contradicts the permanence and reification engendered by the Cibachrome process itself. I would also like Langford to define "rational"

aesthetic. She describes criticism as an obstacle yet what does she offer as a method of understanding, disseminating ideas and improving photography? Her offer is clear in her final sentence where we find the transcription of a 'disco methodology' to the show. "We gather them to study and celebrate. And we take wicked, temporal pleasure in their very existence."

She presumes the results of our study will incite celebration. With a slight note of guilt Langford asks us to put on hold, to suspend criticism, evaluation and judgment. Just celebrate, thanks to our sponsor Cibachrome, Ilford Inc., subsidiary of Ciba-Geigy.

Why did photographers contribute to the Cibachrome show? No doubt for the same reasons people here in Halifax resigned themselves to submit work for the Maritime show: the potential money to be earned from the sale of work, the possibility of having work seen in Ottawa (and hopefully further) and a prestigious addition to their resume.

In a country where photographers are spread out and isolated from each other and channels of communication are limited or non-existent, shows like *Cibachrome* are possible. I propose that photographers organize and exercise the influence 'invited' by Martha Langford rather than remaining apathetic and allowing a facetious, insidious (harmful but enticing), bureaucratic contextualization of their work. Photographers are responsible (or should be) for insuring that their work is seen in a context conducive to its reception, otherwise Canadian photographers will continue to be misrepresented.

Alan Harris

Media

Reel Life - From Us to Us

This Halifax women's media collective sees access to resources as a way to reclaim their culture.

Reel Life is a women's media collective in Halifax. We started in 1973 as a part of a national organization, Women & Film. Until 1976 we worked exclusively with women's groups. We ran media skills workshops, produced our own tapes and films and print on women's issues, toured to 22 communities in N.S. and N.B. and ran an information/resource centre. Since 1976 we have worked with other community

groups organizing around specific issues. We work with issues as people are experiencing them and the people experiencing the issue control the content of the tape. If the tape is useful it will result in some action.

We've been through three stages since our beginning. The first period was one of discovery and consciousness raising. In exploring our identities as women, as Nova Scotians and as artists working

with film and video, our relationships with the people around us came into sharp focus. It became important to recognize our heritage, because it speaks to us about who we are, where we come from, and the events and experiences that continue to influence our lives. Understanding the influence of colonization has been an important first step in reclaiming our culture. The next step is the control of our own information and imagery.

The second and most significant period for Reel Life was when we produced some short films, 1/2 inch video documentaries, and toured N.S. once again to collect and archivally print snapshots from family albums for an

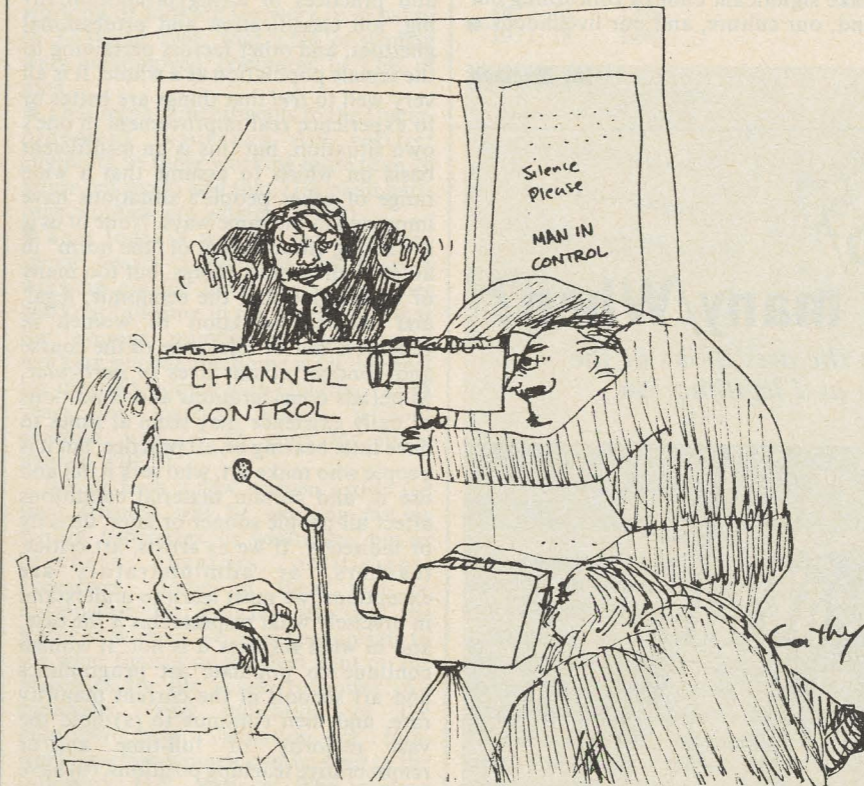
three conferences and workshops of the newly formed Black Youth Organization of N.S. which we will be editing for distribution by the B.Y.O. We recently completed a tape, *Anna Mae Pictou Aquash*, on a Mic Mac woman from Shubenacadie who was one of the leaders of the American Indian Movement. She was murdered on the Pine Ridge Reservation in South Dakota by agents of the federal government of the U.S. because she knew the government was stealing Indian treaty land to mine uranium for the nuclear industry and she was trying to inform the people. (85% of all the uranium in the U.S. is on Indian land.) When we requested funding for post-production and distribution of the

our own information and reappropriate our own cultural identity. These tapes document our struggle for the recognition of the principles of community control and community access.

The first tape in the series was produced in January 1979. It was a confrontation with the ruling hierarchy of Video Theatre, a video resource centre co-founded by the Canada Council and the N.F.B. This tape resulted in the formation of the first elected board of Video Theatre in seven years. Since then, we have progressed from being in a position similar to that of tenants in public housing (whose absentee landlords don't care about the house but get paid to run it) to a position of token participation. In the spirit of the further democratization of Video Theatre, we are continuing to document our attempts to establish local control of production and distribution; linkages on a national level to ensure community control in the face of imminent technological explosion; the need for independent sources of funding; and an identifiable body to fight for access and control of the airwaves. The second tape in the *Community Media Access* series deals with a community access darkroom which Reel Life helped establish and to which we donated our enlarger. This darkroom has been appropriated by people from outside N.S. who now control access and are benefiting from our resources. Recently we were denied access to our enlarger and when we tried to remove it the police were called. We call this phenomenon *Sandbox Fascism*: When open access to the resources of an indigenous community becomes instead the protection of property for the exclusive use of a privileged few.

As an agent of social change, Reel Life's continued existence depends on our ability to constantly challenge, through specific social issues and through ways of relating, an oppressive social system. Over the past six years, as feminists, we have developed an analysis of how traditional 'Media' works. As an industry concerned with the business of selling Entertainment, its continued existence is threatened by an open access concept where people control their own information.

Local examples of Media control and censorship include Cablevision's censorship of a video tape that dealt with the R.C.M.P.'s raid on C.U.P.W.; CBC's and ATV's refusal to show an independent film, *Budworks*, after showing a pro-spray film sponsored by the forest industry. A mother, the legal custodian of her child fighting a parental kidnapping, wants to let women know



Cathy Maclean

exhibit, *A Photo Heritage of Nova Scotia Women / 1890-1940*. During this period a split occurred in the collective between women wanting recognition from the larger social system and women wanting to continue doing education and social action. Two distinctly different approaches to the use of media tools arose. One was product oriented — individual, entrepreneurial and profit motivated; and the other, process media, was collective, non profit and issue motivated.

In the third period Reel Life began doing communications and media skills workshops with other community groups and to work almost exclusively with video. In the last year we videotaped

tape on Anna Mae, the Canada Council responded, "We don't fund talking heads."

Currently we are working on two productions. *Cabbages and Kings* is a look at corporate control of the food chain in N.S. to dispel the myth that consumers and workers are the perpetrators of the food crisis. The tape won't be a definitive statement of what to do about corporate monopolies in agribusiness, as much as a statement of concern from farmers, fishermen and consumers. *Community Media Access* is a series of process tapes dealing with our right to access the resources to control

they have no protection of their rights and is told; "We're not 'Queen For A Day' you know" by a local Radio producer. A community group dealing with the issue of Information Access went to the Media and were told; "We did your group last month", even though it had been a separate issue.

Not long ago, we were asked to investigate a rumour that the CBC was refusing to deal with women's issues on a program, *People Talking Back*. We were told that CBC's role in this was only as a facilitator... "to do what people tell us they want..." "...in Nova Scotia we understand the issue is: 'How the Rest of the Country Sees Us'...we just can't do everyone...if we did your issue, we'd have to do the Black issues and Native land claims..." Upon further investigation we learned that only one person had suggested 'How Upper Canada Sees Us'

as an issue of any importance. It was too good for the Media to pass up. It is a celebration of colonialism. By the time the Media does get to an issue it's already dead. Reporting can then safely be done and commercials don't create a jarring effect.

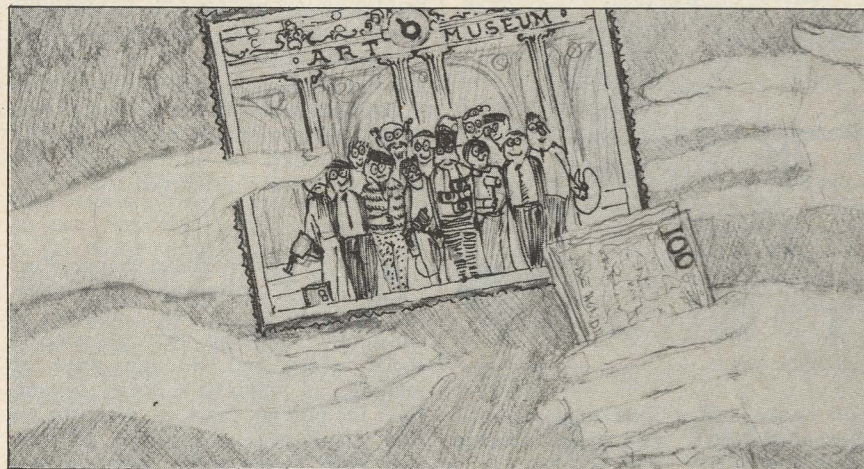
The Media is criminal in its neglect of people's issues, at a time when, more than ever, we need to have all the information. People in the Maritimes are often accused of apathy (by the same persons who control the resources and information). We are not apathetic. We are misinformed. Apathy is then an intelligent response to an impossible situation. When we are informed we can make significant choices concerning our land, our culture, and our livelihoods. ■

Jay Maclean

Statistics

Who/ How much/How many/When?

A fact sheet on women in the arts looks at the gap between aspiration and legitimation.



The following article was originally put together as a six-page fact-sheet handed out at "Women in Art Systems," a panel discussion at Powerhouse Gallery in Montreal on March 6. There were five women panelists plus a moderator: Renée Baert of The Canada Council; Louise Letocha of the Musée d'art contemporain in Montréal; Kathleen Shannon of the National Film Board; Michiko Yajima of Galerie Yajima in Montréal; myself, Avis Rosenberg, a part-

time university lecturer in Vancouver; and Greta Nemiroff of the New School of Dawson College/Concordia University as moderator. We and the 80-person audience spent a very frank, serious, and active several hours talking about credibility, careerism, hierarchy, obstacles, role models, responsibilities, female symbology, personal histories, constituencies, and other matters. What was said warrants a separate article. As far as the fact-sheet goes, much as I liked the after-dinner-mint colours of its pages,

I also wanted to have the information circulated by other means, hence its publication here. Several minor changes have been made. Finally, it should be remembered that this was intended for use as a handy resource, and that analysis and interpretation had to be limited so that the length remained manageable.

In assessing actual changes in the status of women—in art, in the media, in business, as parents, as wage-earners, as senior citizens, or whatever—it is crucial to distinguish between individually held attitudes, beliefs, and states of mind on the one hand, and on the other hand, such things as documented overall wage gaps between men and women, patterns and practices of hiring/promotion/firing, job classification and professional ghettos, and other factors pertaining to the female population as a whole. It is all very well to feel that things are better or to experience real improvement in one's own situation, but this is an insufficient basis on which to assume that a wide range of other people's situations have improved in the same ways. None of us is a walking embodiment of "the norm" in all or even in most things, but too many of us imagine that the economic, legal, and medical situation of women in general is not of relevance to the course and conduct of our lives in particular. Material considerations and conditions of daily existence may seem at times to have little bearing on art practice, but it is people who make art, who seek it out and use it, and certain material conditions affect all people sooner or later, directly or indirectly. If we as artists, art critics, teachers, or administrators are exceptions, we must learn to understand in precisely what respects this is the case, and in what respects it is not. If women continue to populate art programmes and art schools at the current majority rate, and men continue to (a) hold the vast majority of full-time and/or remunerative teaching positions, (b) have the vast majority of one-person shows and representation in group shows, (c) receive the majority of Canada Council "B" grants in visual arts, (d) constitute the cast majority of jurors for The Canada Council, and so on, then many of those women will continue to need to support themselves by other than art-related means, and statistics such as the following will continue to be a factor in the lives of women artists, whether they are acknowledged as such or not. (The figures and statements are culled from several sources, including publications of the Canadian Advisory Council on the Status of Women, a broadsheet by the B.C. Federation of Women/Working Women Unite, a representative of the Economic Council of Canada, and a representative of Labour Canada.)

- That 62.7% of all women working for pay are in clerical, sales, or service jobs. (1978).

- That women have to work more than 8 days to earn the same money that men do in 5 days. (1978)

- That in 1975, for every dollar a man earned, a woman earned only 60 cents.

- That the wage gap is increasing and women now earn, on the average, 53% of what men earn. (summer 1979)

- That the most recent survey data concerning comparative wage rates in specific occupations indicates a widening gap between males and females in many occupations, and no narrowing of the gap in the majority of remaining occupations. (January 1980)

- That in 1978 47.8% of all women were working or looking for work, compared to 37.1% in 1968; that 9.6% of women were unemployed, compared to 7.6% of men.

- That recent amendments to the Unemployment Insurance Act restrict eligibility to those working more than 20 hours per week, and that 71% of all part-time workers are women. (1979)

- That today a woman can expect to spend nearly 5 times as many years working outside the home as she does working full-time in the home, and that the average number of years spent working outside the home is (a) 34 years for married women with children, (b) 38 years for married women without children, and (c) 48 years for single women. (1979)

But at least a few women artists (or their friends) will be working not as typists, usherettes, or waitresses, but as teachers, curators, politicians, executives. Some of them will be responsible for policies affecting the status of women. So, it is appropriate to see what figures might shed light on the prospects for life nearer to power. An especially vivid indication of the relatively better situation of non-working-class women can be seen in the following U.S. pattern: The median weekly pay of full-time employed females is 73% of men's income in technical and professional careers; 64% in clerical jobs; 45% in sales (Source: 1979 Project on Strategy and Education of Women, Association of American Colleges). But wages aside, how visible are women in policy-making contexts in Canada? Sources for the following indications are several publications and a letter from the Canadian Advisory Council on the Status of Women, the January 1980 issue of *Working Woman*, and a 1979 monograph by Monica Boyd of Carleton University on *A Comparison of Male and Female Full-time Teachers in Canadian Universities and Colleges*:

- 4.9% of working women are in managerial/administrative positions. (1978)

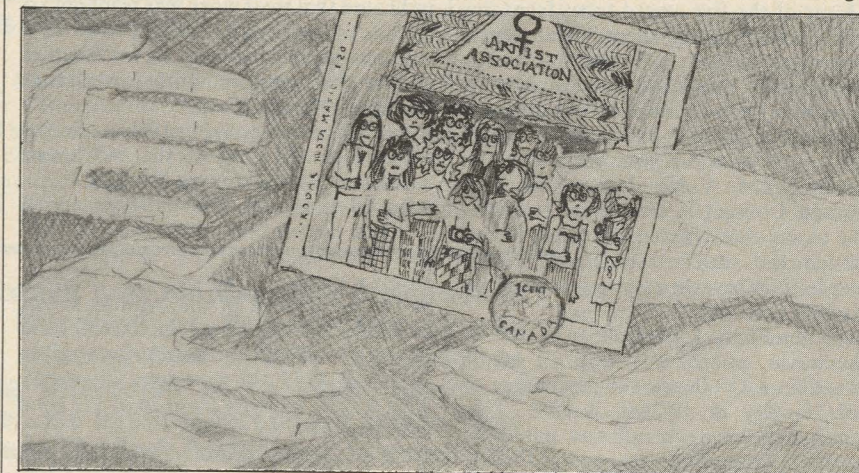
- In 1969, women constituted 6.3% of those appointed to the boards of directors of 97 federal agencies, Crown corporations, and Task Forces. The 1970 Royal Commission Report on the Status of Women included a recommendation to "increase significantly the number of women" on such bodies. By 1978 the percent of women appointed to boards and commissions had risen to 13.7%.

Women on teaching staff of Canadian universities/colleges:

1931	.. 19%
1941	.. 17%
1953	.. 18%
1960s	.. 13%

Women on full-time teaching staff of Canadian universities:

1972/73	.. 13%
1977/78	.. 14%



- Female enrollment as a percentage of full-time university enrollment increased from 27% in 1962-63 to 42.3% in 1976-77.

At this point it should be emphasized that I am in no way suggesting that leaving present structures completely intact while replacing men with women in 51% of the existing managerial/administrative positions is the solution to all our problems. What I want to do is to sketch out what the situation is (primarily in economic terms because that area is crucial to self-determination and independence), so that we may embark on discussion and change from a basis of accuracy rather than one of vague supposition. But I would like to provide a topical example of the difference it can sometimes make to have women on top rather than men, as well as having women elsewhere. Writing about financial support for Judy Chicago's recently-completed five-year-and-400-person project, *The Dinner Party*, key organizer Diane Gelon said: "Our primary support came from the National Endowment for the Arts, and, in addition to that, we received several foundation grants and a great many donations ranging from five to five thousand dollars. We probably

received 5 percent of the grants we applied for; most of this grant support (outside of the NEA) came as a result of having a woman or women in a leadership capacity in a foundation. And the donations were almost entirely from women." (Chicago, *The Dinner Party*, p.247).

We have now arrived back at the art world, and there are a number of statistics from here and there which indicate how women artists are faring in it. According to my own 1977-78 survey, published in *criteria* of Fall 1978, we can say roughly speaking that 18% of the works owned by museums in 1976 were by women, 17% of the artists handled by commercial galleries in 1977 were women, and over 50% of the students in art schools are women. Thus we begin to get some idea of the size of the gap

between aspiration and legitimation. Furthermore, attrition is attributable to more than just the usual run of unimpeachable institutional verdicts about Quality.

Let us look more carefully at some figures. Several are encouraging and a number are not. Unless otherwise indicated, the source is my survey.

- Women received 23.1% (148 of 641) of the Canada Council "B" grants in visual arts, photography, film and video between 1970 and 1977.

Women received 22.3% (27 of 121) of the "B" grants in visual arts during the two-year period 1975 to 1977.

- According to the most recent list published in *CAR/FAC News!* of November 1979, women received 37% (14 of 38) of the 1979-80 "B" grants in visual arts. An even more encouraging figure for 1979-80 is that women received 40.7% (24 of 59) of the following group of Canada Council grants to artists: "A" grants in visual arts, and "B" grants in visual arts, multi-media and performance art, photography and video.

- According to a survey by Jane Martin published in *Carot* of July 1978, the percentage of women on Canada Council

juries for all categories of grants was, year-by-year from 1972 through 1977, 14.3%, 12.5%, 15.6%, 3.2%, and 10.8%. Over the same period, the average percentage of female applicants was 29.9%, and the average percentage of female recipients was over 8% lower: 21.4%. By way of comparison, Martin indicates that 47.5% of CAR/FAC members are women.

● According to a list of "Canada Council Frequency of Jury Members Since 1970" published in *CAR/FAC News!* of November 1979, (a) women constituted 30 of the 133 jurors listed, or 22.5%; (b) 12 of the 30 women jurors, or 40%, had served one time only; (c) women served 78 times of the total 440 times indicated, or 17.7%.

● Four of the five award tapes from the 1979 Second Independent Video Open were by women. Two of the four jurors were women. Video and performance are often done by the same people these days; five of the eight 1979-80 Canada Council "B" grants in these two areas went to women. The Video Officer at The Canada Council is a woman. It seems safe to say that women are doing better outside the standard object-art realm than in it. What can you suggest as some possible reasons?

● At the Emily Carr College of Art in Vancouver, one of a handful of major Canadian art colleges, the percentage of male faculty in 1979-80 is 87%. This figure includes both full and part-time faculty. According to an E.C.C.A. Women's Committee broadsheet, there are 30½ "full-time equivalent" male instructors (30.65) and 4½ "full-time equivalent" female instructors (4.55). In other words, adding up all the courses taught by women results in a total that is the equivalent of having 4.55 women teaching full-time. In the painting department, class lists indicate that women constitute 73% of the 2nd year students and 51% of the 4th year students, 41 and 19 respectively, while the number of men is fairly constant. A number of female students who began as painters have transferred into other departments because of the painting instructors: there are 5 men and 0 women.

● According to a report by Monica Boyd of Carleton University, male-female salary differentials exist for all fields within Canadian universities, with men having higher median salaries than women. In the field of fine arts, where the salary differential is the smallest, the median salary of male full-time faculty was 11% higher in 1972-73 and 12% higher in 1975-76 than the salaries received by women in this field. (These figures do not include all the people who teach the low-paid evening or summer

courses or who work on a one-term or one-year-at-a-time basis, many of whom are women.)

● According to an October 1978 national survey of visual artists conducted by the Culture Division of Statistics Canada and discussed in *CAR/FAC News!* of July 1979, only one out of every five artists earns \$5,000 or more per year (gross) in direct art sales; women constitute over 60% of the artists earning less than \$5,000 and having no other employment; almost three-quarters of Canadian artists are engaged in some form of labour force activity in addition to their work as practicing visual artists (Women's overall employment situation becomes relevant here); slightly over half the artists with additional employment indicated that their work was teaching art or related subjects (the low representation of women on art faculties and/or their predominantly lower ranks becomes relevant here).

● In 16 commercial galleries across Canada in 1977, 94 of the 563 artists represented were women (16.7%).

● In 50 museums and galleries across Canada during the 1970s, out of 1377 solo shows, 313 or 22.7% were one-woman shows.

● The percentage of one-woman shows in Canadian museums increased from 18.9% in 1970 (21 museums surveyed) to 31.7% in 1977 (27 museums surveyed). This was an increase from 24 of 127 total solo shows to 65 of 205.

● Of 113 group shows at museums and public galleries during 1975-77, roughly one-third of the shows (having roughly one-third the total number of artists) fall into the 15-25% range in their representation of women artists. The total number of artists was 3347, and the total number of women artists was 1133, or just about 30%. These figures are not literally descriptive of, but probably strongly representative of, the state of affairs. If anything, they err on the rosy side, since the museums themselves chose on which shows to report.

● Works of art by women in permanent collections of Canadian museums have increased from 14.8% in 1970 (1902 of 12,823 total works in 18 museums) to 18.1% in 1976 (4770 of 26,318 total works in 24 museums). 21.3% of the works acquired between 1970 and 1976 were by women. None of this indicates what sorts of funds were committed; it's only about quantity of objects.

The Permanent Collection of the Art Gallery of Ontario

1960 - 183 (5.5%) works by women artists/3346 total # works
1970 - 326 (7.4%) works by women artists/4382 total # works
1976 - 434 (7.2%) works by women artists/6007 total # works

● Between 1961 and 1970, 143 or 13.8% of the acquired works were by women.

● Between 1971 and 1976, 108 of the acquired works were by women. During this same period, there was a gift of 300+ works by Henry Moore, necessitating that costly permanent housing be built for it. If we include these works in the acquisition figures, 6.6% of the works acquired 1971-76 were by women, less than half the rate of the previous decade. If we exclude the Henry Moores from the figures because of the exceptional nature of the gift, even though much of any gallery's permanent collection comes from gifts, the figure would still be only slightly more than 8%.

● Between 1970 and 1976 there was a dramatic increase in the number of works acquired for the AGO's permanent collection, but a dramatic decrease in the number of works by women acquired. There were more works acquired during a six-year period in the 1970's than in the previous ten years. During the 1960s, works were being acquired at the average rate of 104 per year, while during the 1970s, even excluding the huge Henry Moore acquisition, works were being acquired at an average rate of 221 per year. The AGO was acquiring at more than double the rate, but the works by women artists were proportionally over 40% fewer.

One could go on citing figures indefinitely, and one could use them in many ways. By doing the preceding compilation, I do not mean to imply that these figures constitute the only factors worth considering when one is considering life, art, or the artworld. Neither do I believe that art and artists are subjects discussable only in formal, iconographic, stylistic, thematic, philosophical, psychological, historical, or biographical terms. All these things -- and others -- bear on the truth. I only wish to redress an imbalance and eradicate a few delusions. Certainly some things have been improving for women, but which things and to what degree and for whom/how many? Please go out and use the information collected here. It will benefit us all. ■

Avis Lang Rosenberg

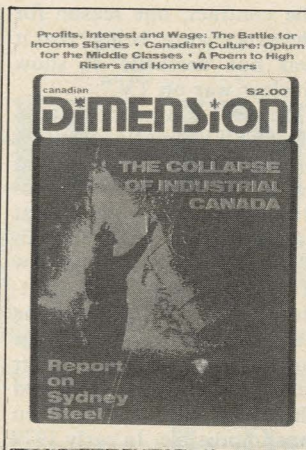
Richard Fung works in community television. Catherine Taylor is a community organiser in Toronto. Tim Guest is an associate editor of FUSE. Alan Harris is a graduate student of photography in Halifax. Jay Maclean is a member of Reel Life media collective in Halifax. Avis Lang Rosenberg is a feminist critic who lives and teaches in Vancouver.

The Cultural Workers Alliance: Launching A New Organisation

THE RECENT TWO-DAY national meeting of the Cultural Workers Alliance, (held in Toronto on March 15-16) set the stage for the CWA's founding convention, scheduled for May 16-18 in Peterborough. The Toronto meeting, which brought together seventy-five assorted "cultural workers" of various kinds (from visual artists, musicians, actors and playwrights to designers, journalists and broadcasters) was called both to plan the Peterborough conference and to discuss the development of the CWA so far.

The idea of forming an activist organisation for those working broadly in the cultural field, was first raised a year ago by a circle of writers, dramatists and painters in Montreal. Since September, branches of the CWA have been established in Toronto and Montreal and contacts have been made with sympathetic groups and individuals in several other regional centres - including Vancouver, Edmonton, Regina, Halifax and Charlottetown. The first public activities of the CWA were in connection with David Fennario's award-winning play *Balconville*. CWA members, including Fennario himself, picketed a performance of the play at the Centre des Beaux Arts in Montreal in sympathy with locked out ushers and ticket-takers involved in a bitter pay-and-conditions dispute with the Beaux Arts management.

CWA should be organized on a broadly based membership around a wide definition of "cultural work". There is agreement that in spirit, CWA should be democratic and politically independent. The group has developed rapidly in response to several conditions. Many of those engaged in critical and oppositional cultural activity feel isolated in their work and need a forum for



Canadian Dimension Appeals Harrassment

SOME MONTHS AGO, *Canadian Dimension* was informed by Revenue Canada that its charity status registration number was being cancelled. The decision was

The sixteen year old *Canadian Dimension* is being harrassed by Revenue Canada who kindly removed their charity tax status so robbing *Dimension* of its major source of income...We again report on yet another new wrinkle in *The Body Politic* case. Decisions are being made, and they are not in any publishers favour...Peter Watkins is up to here with public television...and the Cultural Workers Alliance is on the move.

discussion. They see the effect of arts funding cutbacks, or threatened austerity measures as being great; only cooperation between already existing organizations (such as unions and professional associations affected by this economic squeeze) will provide the climate for challenging these cuts.

CWA sees a dual strength in an organization which brings together people of diverse practice in a mixed political and cultural context. First, collective projects such as cultural festivals, etc. can be initiated, and second, support can be given to broader on-going issues such as labour struggles and the fight against racism.

The May conference in Peterborough is intended

appealed on the basis of information provided by the taxation authorities. On February 5, 1980, *Dimension* was notified that its appeal had been rejected — on the following grounds:

"On the basis of the material contained in the *Canadian Dimension* magazine, it would appear that its goal is not to educate the reader in the sense of training the mind in matters of political science, but to promote a particular ideology."

With this single stroke of the bureaucratic pen, Revenue Canada is attempting to deny *Canadian Dimension's* sixteen years of publication.

Is Revenue Canada's statement itself not highly "ideological"? For *Dimension's* analysis of society is similar to analysis developed in University courses in political science, economics and socio-

logy throughout Canada. In fact *Dimension* is used in classrooms regularly by teachers in high schools and universities. Dozens of articles originally appearing in *Dimension* have been reprinted in University readers.

Unlike many other Canadian magazines, *Canadian Dimension* survives largely by annual donations (which under the umbrella of charity status are tax-free) and not by grants. Revenue Canada's decision is therefore a direct act of censorship.

Dimension says: "We are under no illusion that *Canadian Dimension* represents a threat to the status quo. But, we are convinced that an example is being made of *Canadian Dimension*. Perhaps other dissenting journals of critical thought are being warned through this deliberate action."

Mr. Jeff House of The Ontario Law Union has agreed to appeal this decision in the Federal Courts. In the meantime, *Canadian Dimension* intends to show the government of Canada that it can survive in spite of this crude attempt at official censorship. To help the cause they request public moral and financial support. Help *Dimension* fight the censors. Send donations to: Suite 801, 44 Princess Street, Winnipeg, Manitoba R3B 1K2. □

Body Politic: Appeal Decision Threatens Freedom of the Press

ON FEBRUARY 29 County Court Judge George Ferguson set aside the February 1979 acquittal of *The Body Politic* and sent the case back to the Provincial Court for a new trial. This decision has serious implications for freedom of the press in Canada.

Ferguson ruled that the original trial judge, Sydney Harris, was wrong to decide that the whole of the December 1978-January 1979 issue of *TBP* had to be "immoral" or "indecent" in

order to be convicted. While this is in fact the legal test to determine if a book is immoral or indecent, a magazine is a different matter according to Ferguson. He said that while the whole of a magazine should be considered, any isolated part which is immoral or indecent could be enough for a conviction. Ferguson commented that a magazine could not surround an obscene article or picture with intellectual discourses on foreign policy and expect to get away with it.

In his 33-page judgement Ferguson spent very little time discussing *TBP* itself or the article "Men Loving Boys Loving Men" which is at the center of the controversy. He did comment that although the magazine had a "theme of sorts" this was true of "virtually all kinds of magazines". He added that this was not really relevant to the case because the question of theme arises only "in relation to a novel or similar literary work which must, of necessity, be judged in a different manner from a magazine, whatever thematic character the latter type of publication may possess."

Ferguson's decision presents a serious threat to freedom of the press because it means that a single passage or article taken out of context can make a magazine immoral or indecent. This sets up a situation which could make any publication more timid in discussing sensitive topics.

In another section of his judgement Ferguson criticized Harris' decision that the word immoral was so vague that it should not be a subject of the criminal law. Ferguson argued that it is the responsibility of a judge to evaluate community standards and to make a decision on the morality or immorality of an item in question. Unfortunately Ferguson did not provide any additional insight on what immorality and indecency actually are. We are left with the situation where you can commit a serious crime and still not know what immorality or

indecency mean in law.

The people behind *TBP* see this as a dangerous threat to freedom of the press for everyone and intend to continue the costly legal process. Their lawyer, Clayton Ruby, announced the launching of an appeal against Ferguson's decision with the Ontario Court of Appeal. Although they hope the case could be by June 1980 no date has been set as yet. □ (This report was prepared by Stephen Mac Donald.)

Access to Public Television?

FILMMAKER PETER WATKINS (*The War Game* (1965), *Edvard Munch*, 1973) announced in the Winter issue of *Ciné-Tracts* his withdrawal from active filmmaking. Watkins states that he instead will be devoting his time to "researching the effects of film and television on society, and help stimulate a public awareness of the need for much examination to be done in this meaningful (and often dangerous) sector of the social process."

Watkins made his decision after 15 years of trying to work in a serious way with TV. Attacking the middle-echelon of western public TV networks for carrying out repressive censorship and self-censorship "unparalleled since the inception of Public TV broadcasting", Watkins outlines his own experience:

In 1965 he made *The War Game* for the BBC. (The film dealt with the escalating spread of nuclear weapons, and stated that by 1980 the conditions would be ready for a use of these weapons). In November 1965, the BBC banned *The War Game* from being shown of British TV, and the BBC has maintained a world-wide embargo on television use of the film for fourteen years. In 1968, Suwestfunk, a West German TV company, gave Watkins a signed contract to re-make *The War Game* to show the possible results of a nuclear attack of Hamburg. Ten days before shooting, SWF tore up

the contract, one reason for the cancellation being "that it was not 'aesthetic' to show nuclear war on TV."

In 1975 Danmarks Radio (Danish TV) and Norddeutscher Rundfunk TV (based in Hamburg) agreed to co-produce a film to show what could happen if the Indian Point Reactor 2, north of New York City went into meltdown. At the last moment the West Germans squashed the project claiming that their "technical experts" informed them that such a melt-down was impossible. In early 1979 the CBC asked Watkins to make a film. He proposed to show what could happen if the then newly-constructed reactor in the Philippines (partly fuelled by Canadian uranium) went into meltdown. "The CBC abruptly withdrew its offer of work..., the letter confirming their rejection of the Philippines film was typed two days before the Harrisburg incident." Still in Canada, in 1973 the NFB turned down a request by Watkins to finance a documentary reconstruction of the Louis Riel uprising, on the grounds that the head of the NFB personally disapproved of *The War Game*.

Watkins also had many problems with his film *Edvard Munch* and the Scandinavian public TV networks that financed the production. The attack this time was on its style, complexity and use of amateur actors. Norwegian TV censored the soundtrack despite a Norwegian law which is supposed to protect the integrity of any creative work. Swedish TV tried to hold back *Edvard Munch* from being shown at the annual Nordisk Film Screenings. NRK (Norwegian TV) destroyed all the sound mixings tracks of the film, and all the original quarter-inch recordings just before Watkins was to proceed with the cinema version of the film. NPK also tried to keep the film from being shown at the Cannes Film Festival and did succeed in preventing *Edvard Munch* from representing Norway at the Festival.

What causes all these

cancelled contracts and cultural embargoes? It would seem that both the public TV networks and national film companies want to trade on Watkins' reputation as a documentary filmmaker but find the resulting products politically embarrassing. So instead of following through with their initial request for progressive programme content and production technique, the public television networks finally scramble to fault Watkins' work for being "too experimental, technically weak, etc."

As Watkins observes: "One may only look at what is happening in the world around us - complex and serious as it is - and then glance at the trite and simplistic rubbish that is the standard fare of TV - one may only question people in the streets of any major city, to ask them what they know about events of the world - to understand the hideous disparity between the output of TV, and the realities of the human experience, quite apart from understanding the grim toll of withholding essential information from the public."

He further suggests that there are *direct parallels in structure and rhythm* between the kind of television broadcast in the United States, Sweden, Canada, Denmark, Italy, Australia, France, etc. As well as direct parallels in editorial policies, in the "understandings" as to what can or cannot be said on the voice track, or which subjects are allowed on the screen and which are not, and above all, parallels in the "understandings" as to what is meant by "objectivity." Watkins is concerned that the most worrisome factor of all, is not only the universal dimension of this phenomenon (via the instant spread of pre-packaged TV satellite programmes), but its equal application over almost all subject matter. □

Ciné-Tracts is available from 4227 Esplanade Avenue, Montreal, Quebec, Canada H2W 1T1.

THE INVISIBLE ECONOMY

By David Mole

Late in the recent election campaign Pierre Trudeau committed the Liberals to doing something about the take-over of the Canadian economy by U.S. corporations. It is hard to believe that we are intended to take this promise seriously. After all if Liberal governments of the post-war years will be remembered for anything it will be for their tranquil inaction in the face of the final disappearance of the Canadian economy as a national entity.

The statistics are familiar. About 50 per cent of our manufacturing industry, 60 per cent of petroleum and gas, and, 60 per cent of mining and smelting are owned by U.S. interests. Although Canadian capitalists have retained control of finance, merchandising and the transport sector, most large scale production and resource extraction is foreign owned and has been developed by foreign interests.

The only important policy response to this phenomena taken by Liberal governments was the establishment of the Foreign Investment Review Agency. It is this system of review that the present government plans to strengthen. This agency reviews proposals by foreign capitalists to take over existing Canadian enterprises. This review process has had a negligible impact. Most of the increase in foreign ownership in the economy arises as the profits of foreign firms earned in Canada are reinvested in their Canadian operations. Only about 45 per cent of the increment in foreign direct investment in recent years has been 'new' money flowing into Canada. Since much of this new money goes to create new enterprises or to extend existing ones, only a small portion of even this 45 per cent comes under review. Worse still the FIRA has stopped only about one fifth of the take-over proposals it has received. The strengthening of the FIRA evidently has

more to do with polishing up the image of the Canadian state as Quebec separation gains ground, than it has to do with keeping Canadian businesses Canadian.

Although the Liberals can only appear as hypocrites wearing the clothes of the Canadian nationalists it was not this aspect of the Trudeau proposal that was striking. It was rather that it came across as dated. Dated because it comes too late of course, but dated also because it has been a long time since a demand to 'halt the American take-over of the Canadian economy' has quickened Canadian pulses.

Foreign ownership has been an issue in Canadian politics since the 1920's when it became apparent that much of Canada's manufacturing industry was under U.S. control (by 1926, 30 per cent of manufacturing and 30 per cent of mining and smelting were U.S. owned). The slump of the 1930's shifted concern to the gross burden of our international debt and away from the problem of foreign control, but in the 1950's the continuing penetration of foreign capital sparked a new agitation, with The Royal Commission on Canada's Economic Prospects (The Gordon Report) produced in 1958 as its principal focus.

In the late Sixties and early Seventies the issue took on a new sense of urgency and finally emerged as fundamentally important in Canadian politics. Books on the subject were the staple of Canadian publishing. Herb Gray reported his alarm in a fat government report, and the Ontario NDP split on the issue as the Waffle formed to press for a socialist response to foreign domination.

Seen now, it is evident that the circumstances of the time gave the campaign against the American take-

over special currency and new political impetus. The expansion of U.S. capital in Canada was proceeding rapidly and could be seen as only part of the world wide expansion of the U.S. empire. The war in Vietnam and the anti-imperialist movement that it produced made Canadian hostility to U.S. penetration of the economy of a piece with the general international hostility to the U.S. imperial project. In this period the development of capitalism on an international scale was attributed to the growing power of U.S. business and the "centre/periphery" relationship of the U.S. economy with other national economies could be taken as the key relationship of international capitalism.

Closing the 49th Parallel was urged not as a move on behalf of local business interests, or even as a call to the Canadian state to win control over private capital by returning it to "Canadian" hands. Rather a move against U.S. capital was a move against Behemoth.

Even in its most vital days this view of things ran into problems. The view that "imperialism" can be identified with U.S. expansion is hard to sustain in a country like Canada where the largest of the Canadian owned companies have extensive international operations. Canadian banks, insurance companies, manufacturers like Massey-Ferguson and mining firms like Cominco, all have substantial interests outside Canada. Canadian owned operations of the size of Power and Argus Corporations are multinational of world wide importance. Large Canadian corporations like large corporations in other industrialised countries have steadily extended their global reach as the international economy developed.

For many companies, their international base is far from clear. Inco, for example, has a kind of multiple citizenship. When it deals with China it is Canadian, but when it is more useful to be American, it is American.

Much of "Canadian" investment abroad is made by the Canadian divisions of international firms with their head offices in other countries. This "go-between" investment is on a large scale — \$2,000m in 1970. But investments made by Canadian owned companies are a good deal larger than this — about \$4,000m in 1970, excluding the investments of banks and insurance companies, both of which hold very large portfolios of foreign assets.

Most Canadians who work for a large corporation work for an international firm; most of these firms are American, but many are Canadian. Increasingly the problem has come to be seen as the international character of capital not its 'foreignness'. In 1975 the wood workers of B.C., for example, found MacMillan Bloedel, a company as Canadian as they come, planning to escape the rigours of the unstable B.C. wood products industry by extensive investments in Brazil, and this at a time when 12,000 wood workers had already been laid off. While wood workers in B.C. were watching their jobs disappear to Brazil, the B.C. government was attempting to tax the mining industry in the province and being told that if it did not maintain a tax regime that suited the mining corporations they would shift their capital out of the province. With Cominco cultivating interests in Spain and Ireland and the rest of the industry committed to operations all over the globe, this was no empty threat.

For workers, and for the jurisdictions that attempt to tax the earnings of corporations, the fundamental problem is not the national base of the firms but their international options. For many companies their international base is far from clear. INCO, for example, has a kind of multiple citizenship. When it deals with China it is Canadian, but when it is more useful to be American, it is American.

So there has been a shift in our view of Canada's situation in the international economy away from a fear of American domination and toward a sense that what we are up against is the multinational

corporation. This shift was encouraged by the new influence of European and Japanese based firms in the world economy and in North America itself. As the U.S.'s imperial project has run out of steam, "imperialism" becomes visible as a more diverse and pervasive phenomena.

The vision of a world dominated by corporate organisations that transcend the constraints of national states and local conditions has become a commonplace. The assets of the largest of these corporations are greater than the entire national income of many countries. Decisions made by their managements about markets, technology, employment and products have more immediate consequence for our ordinary lives than the decisions of our elected governments.

And yet there is something misleading about an account of contemporary capitalism that places the multinational corporation in the foreground. Economists have discovered this when they have attempted to generalise about such corporations, for these firms take a multiplicity of forms. Their internal organization — the sharing of power between head office and the divisions, their links with international and local capital markets, the location of their technological development, product development and market development, the movement of goods and finance within the firm — are enormously varied. Firms operate both across and within economic sectors, and across and within national borders. The term "multinational corporation" refers to a great variety of organisational forms giving shape to and orchestrating the flow of goods and finance in the world economy.

Such organizations have a "creative" role, especially in periods of expansion when many options are open. Some are large enough to partially insulate themselves from external constraints on their activities. But it is the movement of goods and finance and labour that finally shapes the character of the corporations. This movement is of gross aggregates — output, employment,

money flows, the systematic interactions of which are not governed within even the largest corporation. The general decline of the international economy in recent years is a forceful demonstration of this. Against the workers of B.C. pulp and paper towns, even against a provincial government, the multinationals can wield decisive influence. But the general downward drift in world production defines the real limits of multinationals power.

The immediate problems of the Canadian economy are the general downturn in U.S. economic aggregates, the rapid inflation and consequently high interest rates in the U.S. and other countries, and, the impossibility of insulating the Canadian economy from these influences. The direct links to both the U.S. and world economies that run through multinational firms may change the timing and intensity with which these economic forces operate, but they do not change the fundamental character of these forces.

How are we to act in these circumstances? The attack on American capital was at least an attack on something we could get our hands on. The restriction of the international options of multinational firms is a project that directs us to actual enterprises and their activities. But against the movement of economic aggregates we are presently powerless. The reality of these movements is not in doubt, but it is not the sort of reality over which our present political system gives us much purchase.

But recognising that it is these movements that finally matter gives us a standard against which to measure more immediate programs. The extension of democratic control over international firms, foreign or Canadian, should be seen not as an end in itself, but as the removal of an obstacle to a better grasp on the economic dynamics that shape our everyday lives. ■

David Mole studies Economic History at the University of Toronto.

(All figures from "Canada's International Investment Position" (various issues), Information Canada, Ottawa.)

The Inukshuk Project Inuit TV: The Satellite Solution



The Inuit will soon be sending and receiving indigenous TV programming via the Anik B satellite. The project was initiated after the CBC admitted its failure to provide an adequate Northern Service. Now the CBC, CTV and TVA all want to use the North as an excuse to justify their bid for more satellite programming across all of Canada. Yes. The White man (and his government) now speaks with a forked dish.

BY
JOHN GREYSON
AND
LISA STEELE

We thank Lyndsey Greene of the Inuit Tapirisat of Canada for her assistance with this report.

On March 25, 1980, public hearings of the CRTC (Canadian Radio-Television and Telecommunications Commission) convened in Ottawa. Among the 400 proposals from communities, groups and corporations presented to the Commission during the 12 day hearing were two contradictory suggestions for the future of programming in the North: one by the Inuit Tapirisat of Canada (ITC) and the other by the CBC. (The Inuit Tapirisat of

Canada is an association formed in 1971 which represents the land claims and culture of the 19,000 Inuit in Canada.) The ITC wants some of the revenue that will be generated by Pay-TV in the south used to create a special programming fund to support an Inuit Broadcasting System that would provide Inuit television services. They suggest \$2 - \$5 million annually. This service will be broadcast via the Anik B satellite which will be transmitting in September, 1980.

Neither the CBC nor the government has had a consistent policy of funding to offset the cultural effects that this huge influx of 'foreign' programming is having on Northern life.



Nunatsiakmiut

North/Nord

However, the CBC proposal threatens to compromise the Inuit project. In their brief, the CBC proposed sharing their channel on the Anik A satellite which is already in operation with both the CTV network and TVA (Quebec network). Thus *even more* southern programming would penetrate into the North via satellite than is now directed there. And the Inuit Tapirisat of Canada says it's more than enough already.

This proposal comes from the same CBC which for years has admitted its own failure to meet the needs of the North; which, with the CRTC, has strongly supported the ITC's Inukshuk Project that for the past year has been laying the foundation for an Inuit broadcasting system owned and controlled by Inuit and designed primarily to overcome the negative and massive impact of CBC Northern Service television. One can only wonder at the integrity of the CBC and its president, A.W. Johnson, who, on February 15th wrote to the then-Secretary of State David MacDonald to support the Keewatin Regional TV Production Center set up by the ITC through the Inukshuk project, and barely a month later announced the CBC/CTV scheme for cooperation in a project which poses a more serious cultural and language threat to the Inuit.

English-language television (CBC) came to the North in 1972 with the launching of the Anik A satellite and the ITC has been fighting it ever since. The satellite brought high quality, reliable telephone service to *some* Inuit communities thus providing inter-community ties, but it also let loose a flood, 16 hours a day, of southern, English-language television programming. If the government had been responsive to northern priorities, Inuit television production might not be in the state it is today.

The Yellowknife Communications Conference held in 1970 as part of the

Federal Department of Communications Telecommission Studies, left no doubt as to where Northerners stood in terms of their communications needs. They wanted, as a first priority, improved telephone and telex service. They wanted trail radios to allow hunters and trappers to communicate with their home settlements. Native language radio was desirable for local and regional information exchange. But television was a very low priority and then only if it had native and northern content.

However, the Anik A satellite, as it has actually been used, totally reversed these priorities and left ludicrous situations such as Rankin Inlet in the Keewatin Region which received colour TV in 1973, but still had to use the old unreliable HF radio to call outside the community for a doctor. Former Communications Minister Eric Kierans called Anik A the "northern vision for the Seventies". But this northern vision turned out to consist of "The Edge of Night" and "Police Story".

Basically, Anik A broadcasting had very little specifically for the North. The truth is the Anik A satellite made transmission easier between the east and west coasts of the country and that's why the \$75 million plan was developed. The North just happened to be in the way and consequently got some of the communications 'goodies'. Neither the CBC nor the government has had a consistent policy of funding to offset the cultural effects that this huge influx of 'foreign' programming is having on Northern life. This is not to say that the CBC did not see the need to include the North in its proposals. In fact, the Inuit culture and community needs were stressed to such a degree that this aspect of broadcasting came to be called the CBC Northern Television Service. On paper, this service outlined progressive-sounding community development

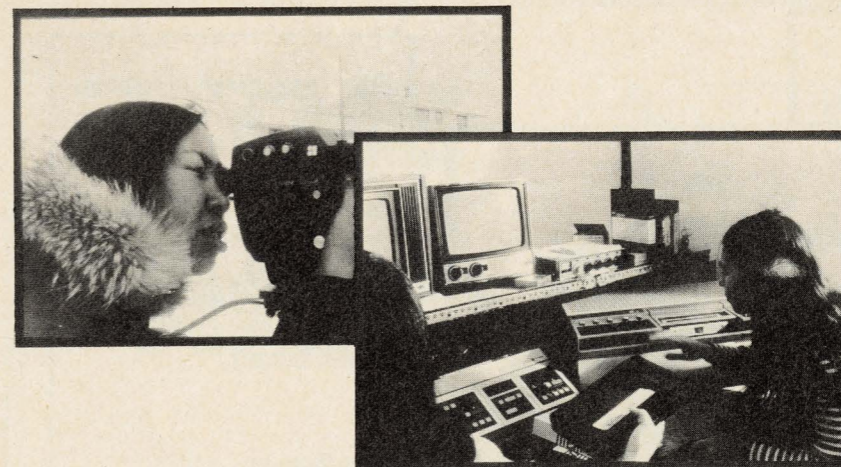
initiatives and local production classes. Yet these never surfaced in practice. The facts remain: almost no programming *produced* in the North is presently carried by the CBC Northern Television Service and of the 16 hours of programming per day, only thirty minutes a week is broadcast in the language of the Inuit, Inuktitut.

Given these already existing statistics, the Inuit are understandably opposed to the introduction of *even more* English programming into their communities. They see the power of television as both an educational tool and social influence; they want to use it for themselves. Without this control and input, television in the North is accelerating cultural genocide. As the Adult Educator in Pond Inlet explained to the CRTC:

"First, there has been a loss of Inuktitut vocabulary among young people. While they can communicate well in Inuktitut, they do not know words and expressions which their parents and grandparents know. Second, young people often use English among themselves in the presence of older people. This has contributed significantly to the generation gap which has developed over the last several years. Enter the television. Through this attractive medium, young people have learned more about the world and more English. New values are introduced through television but only those people who understand English receive them. The older people who stand firmly in their culture, should be discussing these introduced values with their young people so that these new elements can be examined and evaluated, accepted or rejected."

(David Eyer, CBC Licence Renewal CRTC Hearing, April 19, 1978, Pond Inlet)

The alienating influence of television can be comprehended when one realizes how many Inuit cannot understand the language of the programs they watch. PIC-TV in Pond Inlet did a survey of about one-third of the families



Nunatsiakmiut

there and found that 58 per cent of the people had little or no understanding of English language programs. The CBC survey in the Keewatin found that even among young Inuit (ages 15 - 24), only seven out of 10 people said they understood all of the television programs.

The Inuit Tapirisat know these facts. Established in 1971, the ITC stressed as one of its aims the improving of communications systems between farflung Inuit communities. When the Anik A satellite was launched in 1972, the ITC worked to combat the influence of this cultural 'time bomb' by establishing Taqramiut Nipingat (the Northern Quebec Communications Society) and Nunatsiakmiut (the Frobisher Bay-based television production centre) which are funded by the Department of the Secretary of State Native Communications Funding Program. But the criteria for funding set out by the Department of the Secretary of State says that only one communications society may be funded per region (region being defined as "the largest possible area and/or clientele that a Resource Organization can viably serve given the nature of the media they employ"). This meant that the Department could impose a mandate on Nunatsiakmiut of serving all the Inuit of the Northwest Territories. Clearly, given their funding base, this is impossible. But neither is it desirable from the Inuit viewpoint.

Since Inuit land divides naturally into six regions — Western Arctic, Central Arctic, Keewatin, Baffin, Northern

Quebec and Labrador — regional production centres are a cultural and linguistic necessity. These regional divisions reflect political borders and administrative boundaries. Each region has its own dialect, history and role in contemporary affairs. ITC has an affiliated regional organization representing the people in each of these regions and all agree that each must have its own voice, its own production facility.

It became obvious to the ITC that no amount of lobbying and appeals to the CBC or government would improve the quality of programming received in Inuit communities or provide for indigenous production. When pressed by the Inuit, CBC admitted its failure in not providing the means of producing northern native language programming. There was no provision for local and regional input to balance the overwhelming content of national and international affairs and programs designed with the southern Canadian population in mind. The ITC knew that some other action was necessary.

It was this need that initiated the Inukshuk Project. When the government made known its plans to launch the Anik B satellite in September 1980, Inuit Tapirisat saw an opportunity to use the satellite for a special project of their own. The Department of Communications has leased the satellite from Telesat Canada for a two-year communications program which will allow groups and organizations across the country to experiment with satellite communication projects. ITC proposed the Inukshuk

Since Inuit land divides naturally into six regions - Western Arctic, Central Arctic, Keewatin, Baffin, Northern Quebec and Labrador - regional production centres are a cultural and linguistic necessity.

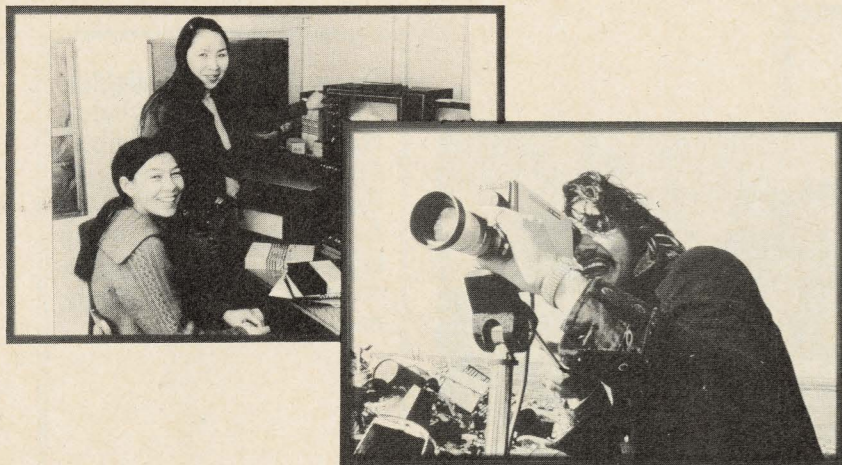
Project in January 1978 to DOC and in May the project was accepted. Inukshuk is an experimental communications program that provides new production facilities, equipment and training for Inuit staff. Programming will be produced in the Inuit language and make use of Inuit personnel. In this project, the Inuit Tapirisat will learn how to develop an Inuit Broadcasting System to meet the needs of their own people.

Beginning in September, 1980, Inukshuk plans to run 17 hours of Inuit-produced programming each week on the satellite system for a six-month experimental period. Six communities in the Keewatin region have been set up to receive programming, and fieldworkers are being hired to coordinate input and suggest subjects specific to their community. Baker Lake was chosen as the site of the Keewatin Regional Production Center, and Frobisher Bay will have the satellite ground station with the capacity to send video signals to the other five communities, while the five will be able to transmit audio signals to one another. In addition, every community will have a local television broadcast transmitter to send programs to home television sets in their community. Most of the funding for establishing these centres was undertaken by the communities involved through donations (such as rent, labour, etc.) and fund-raising events.

David Simailak, Inukshuk Project Director, began operation at the Keewatin centre by hiring a technician to

Anik A was the first satellite system to be launched (1972) and is composed of three satellites (Anik A1, 2, 3) operating on 4-6 GHz frequency. Anik B was launched eighteen months ago as the primary dual band system, with 12 channels. It operates on both 4-6 GHz and 12-14 GHz. The 12-14 GHz band is leased to the Department of Communications on a two year lease with a further two year option. The Department offered the Anik B (12-14 GHz) to organisations across Canada for experimental pilot projects.

In the last year, the CBC switched over to Anik B (4-6 GHz) where it broadcasts both English and French networks. On Anik A the CBC broadcasts the House of Commons service in both languages. As the life expectancy of satellites is shot, 5-7 years (Anik A 1 & 2 are almost spent), Anik C is to be launched by 1981-82. Anik C will operate on 12-14 GHz, as this band does not interfere (at the necessary power) with normal terrestrial communications frequencies of 4-6 GHz. This is particularly necessary in large urban centers.



train eight locally-recruited candidates in all aspects of the care and operation of Super-8 film and 3/4" video equipment which both the Frobisher Bay and Keewatin Production centres will use. To complete the course, trainees were required to research, record and edit a complete program on videotape or film. The completed programs were screened in the community hall to a capacity crowd of 300 people, followed by an open house at the production centre where the trainees demonstrated equipment and showed more tapes. The graduates then went on to collaborate with Nunatsiakmiut in the production of three colour videotapes for community distribution. Two of these tapes were later purchased by CBC for broadcast on Northern Television Service.

In addition to the indigenous productions (documentaries, dramas, news programs) a comprehensive list of plans for satellite usage is slated during the six-month trial period of the Inukshuk Project. These include workshops broadcast live into one community from another via the Anik B satellite with two-way video connections linking the participants, allowing for mutual conversation. In the same way, teachers could teach Inuit culture in classrooms separated by great distances and still be able to answer the students' questions. The satellite connection will also make it possible for two separate communities to hold meetings and discuss mutual problems. Other Inuit organizations such as the Qunnayooaq Society, a vigorous senior citizen society in Frobisher Bay, have expressed an interest in producing culture and heritage videotapes for use in schools, especially for other communities and regions. Inukshuk also plans regular programs of Inuit-produced tapes to be screened on closed-circuit TV in community halls for those without

television sets. And an archive of all early Inuit Super-8 films is currently being assembled in the Keewatin facility.

The project has also set up a system for the distribution of videotapes to Inuit communities. Fourteen communities have purchased video playback equipment, and another seven have access to the equipment in their local schools. A catalogue of available tapes is being printed for circulation in all the communities. After the Anik B programming phase of the Inukshuk Project, the transmitting equipment which has been installed in the six ground station communities will be left in place so that local broadcasts of Inuit productions can continue.

The Inukshuk Project is only the beginning. The Inuit Tapirisat sees the project at the foundation for an Inuit Broadcasting System owned and controlled by Inuit. Inukshuk director, David Simailak's representation to the CRTC foreshadowed the CBC's announcement of their supplementary Anik A scheme. On February 28, 1980 he said:

"We expect that there will soon be additional TV channels on the satellite available to communities. If any satellite channels other than the Inuit Television Service are brought into the communities we want to ensure that these channels are controlled by the communities through local broadcasting societies. Any revenue generated would go to the local societies and be used for Inuit television production.

"We are totally against private entrepreneurs setting up 'off-air' cable systems and having all revenue go into their private bank accounts down south somewhere. Any revenue from such a service should remain as public money and be used for production of relevant programming.

"In closing I would like to say that it is amazing how the North is being used again

"We are totally against private entrepreneurs setting-up 'off-air' cable systems and having all revenue go into their private bank accounts down south somewhere. Any revenue from such a service should remain as public money."

to justify a whole satellite plan that the south wants anyway.....It all sounds very familiar; the justification being used for the expansion of satellite service in Canada is again the North generally and native peoples specifically."

Less than two weeks later, the CBC announced their cozy satellite-sharing plan. In response, Simailak said:

"While we're struggling to get this system (Inuit Broadcasting System) off the ground, we are once again faced with yet another proposal to 'serve' the North which will clearly undermine the efforts by Inuit themselves to provide television programming."

The Inuit Tapirisat of Canada has been fighting this communications assault on their language and culture for nearly ten years. They see the Inukshuk Project as integral to "an Inuit communications system stretching all across the North that will enhance the strength and dignity of our people." They request funding from projected Pay-TV revenues to support an Inuit Broadcasting System that will not only fight against assimilation but actively create and develop a vital Inuit culture that is as connected to its own contemporary concerns as it is to the rich heritage of the North.

On May 15, 1980, the CRTC will make recommendations on the ITC request. At the same time, the CBC's proposal for satellite use will be decided. Given the CRTC's past record for ineffectual apologies, it seems likely that the CBC will be given the go-ahead. If this happens, the Inuit will have to compete even more with the south for its own audience. The Inuit Tapirisat is under no illusions. As Nick Arnatsiaq, Igloolik, wrote in *Inuktitut*, "Who will be responsible for putting Inuit content into television broadcasting? Who else but us?" ■

THE RIGHT TO CHOOSE

THE QUEBEC REFERENDUM: ANSWERS FOR THINKING ANGLOPHONES

"UNITY APPEAL" TRACING THE FEDERALIST PUBLICITY MACHINE

... FROM B.C. HYDRO, A HOST OF MUNICIPAL OFFICIALS, THE BAY, STELCO, SHELL CANADA, MACMILLAN BLOEDEL, ONTARIO HYDRO TO THE ROYAL BANK, THE LIBERAL PARTY AND A RICH CAST OF THOUSANDS.

BY HOWARD CHODOS

"TO THE PEOPLE OF QUEBEC:

We the undersigned are Canadians of good will from many faiths, many ethnic and language backgrounds and every part of the country....

We....reach across to Quebecois members of our family to ask with full hearts and clear heads that you choose overwhelmingly to remain with us and continue to build together a more magnificent Canada. To all Canadians, this is a call for rededication to Canada's future."

These excerpts express the message of the "People to People Petition for Canadian Unity" circulating in thousands of homes, workplaces and schools across English Canada. The petition is being sponsored by a variety of business and government institutions. In British Columbia, B.C. Hydro has sent it to customers along with their bills. In Ontario, the Ontario Chamber of Commerce and the Metro Toronto Board of Trade are backing the Ontario Federation for Canadian Unity — the provincial sponsor of the petition — while the mayor of Hamilton has announced that 180,000 copies of the petition will be mailed to the city's residents. In Manitoba, the petition has been endorsed by the Manitoba and Winnipeg Chamber of Commerce. It's the same story in other provinces.

The "People to People Petition" is one of the latest tactics from the Canadian establishment to confuse English Canadians about a subject which has become a central issue in Canadian political life for the past 20 years, the Quebec national question.

Or is it a national question? So much confusion has been spread in English Canada that it is often difficult to have a rational discussion around this very important issue. And one

can only expect the debate to heat up to a boiling point before referendum day in early June.

The referendum question reads:

"The Quebec government made known its proposal to come to a new agreement with the rest of Canada, based on the principle of equality of peoples; this agreement would enable Quebec to acquire the sole right to make its own laws, collect taxes and establish foreign relations - this is sovereignty - and, at the same time, maintain economic association with Canada allowing use of the same currency; any change of political status which results from these negotiations will be submitted to the population by referendum.

As a result, do you give the Quebec government the mandate to negotiate the proposed agreement between Quebec and Canada? *yes or no*"

QUEBEC: A NATION OR A PROVINCE LIKE ALL THE OTHERS?

To begin to understand the question, it is first of all necessary to define the underlying issues. Recent statements by prominent politicians such as Ontario Premier William Davis suggest wide-spread agreement in English Canada on refusing to negotiate with Quebec, regardless of the outcome of the referendum. This refusal by Davis and others is based on particular evaluations of the problems within Confederation and various definitions of Quebec as a "cultural and linguistic group", "a province just like the others", "one of the founding cultures", etc. Thus the problem

is reduced to simply one of needed linguistic guarantees or perhaps to the need for greater provincial rights generally in Canada.

But whatever form they take, these various assessments of the problem have several things in common. First, they ignore or distort much of Canadian history. More importantly, they conclude that there is but one nation in Canada (perhaps with two, or many cultures) and not two. This latter point is not merely a question of semantics, of the way one defines Quebec.

Why shouldn't Quebec be considered a nation? The definition of a nation has been politically obscured in the past. However, it is generally accepted that a nation is a historically constituted community with a common territory, language, economic life, cultural traditions and psychological makeup. Anyone familiar with even an outline of Canadian history would agree that this applies to Quebec. As Article One of the United Nations Charter states, "all nations have the right to self-determination". Recognition of this right would imply a very different attitude than that which has so far been displayed by most English-Canadian politicians.

Since the British conquest in 1760, the Quebecois have repeatedly demonstrated their determination to maintain their national identity. They have resisted direct and indirect attempts at assimilation. For the Quebecois, the 1837 rebellions, which took place in Upper Canada (Ontario) and Lower Canada (Quebec), clearly affirmed both their opposition to colonial rule and their desire for a separate national identity. The intentions of the British following the rebellions were clear. As Lord Durham stated in his famous report: "I have no doubts as to the national character which must be given to Lower Canada, it must be that of the British Empire, that of the majority of the population of British America, that of the superior race which must, in the next period, dominate the entire North American continent." (Durham Report, 1838). But despite the fact that a single House with unequal representation for Lower Canada was imposed, the Quebec nation was not assimilated.

Confederation in 1867 provides yet another example of the denial of Quebec's rights. Contrary to the widely held myth that union was consensual, (as is stated in the "People to People Petition") there was no democratic consultation with the Quebec people. In fact, Sir John A. MacDonald in a letter to fellow Father of Confederation Samuel Leonard Tilley stated clearly: "It appears to us to be important that the Bill (BNA Act) should not be finally settled until just before the meeting of the British Parliament. The measure must be carried per saltum (in one leap), and no echo of it must reverberate through the British provinces till it becomes law ... The Act once passed and beyond remedy the people would soon learn to be reconciled to it."

Furthermore, the forces opposed to Confederation within Quebec were not allowed to participate in the debates which took place in Charlottetown and Quebec preceding the founding of Canada (and which, incidentally, were held in English only). However, people from the English provinces who held opposing views were invited to attend. These undemocratic manoeuvres did not stop Quebec's opponents of Confederation from organizing petitions, public meetings, and demonstrations throughout the province. In the first elections, fully one-third of the representatives elected in Quebec had opposed Confederation. But clearly Quebec's voice was not heard.

At this point there is a further question: Why did this happen? Was this systematic denial of Quebec's rights the result of individual bias on the part of the Fathers of Confederation or can we see some more down to earth factors at work? An answer to this question will not only yield a better historical perspective of the evaluation of the Canadian State

in the nineteenth century but will also provide many valuable insights into the underlying causes of the inequalities in Canada to this day.

Simply stated, the consistent denial of Quebec's national rights was essential to the policy of the emergent Canadian Establishment for two reasons: 1) to ensure this Establishment's dominance over the Canadian market from coast to coast and 2) to render its "national enterprise" more profitable by creating a pool of cheap labour, which was supposed to remain eternally docile. This policy was of course not limited to the Quebecois: Native people have been subjected to the same denial of their rights for similar reasons.

Many myths have been used to cover up this oppression of minority nationalities in Canada. In Quebec's case it was said that "the French don't have any business sense" or "its all the fault of the Catholic Church" etc.... But all these justifications for the relative economic under-development of Quebec society were simply attempts to get the real culprits off the hook. By and large it was the Quebec people who suffered while the Canadian Establishment profited from this imbalance.

Before going on to look at how this situation has not fundamentally changed in contemporary Canadian society, one clear conclusion can be drawn from this overview of Canadian history: Quebec is a fully constituted nation which has collectively struggled to maintain its identity in the face of a systematic denial of its cultural and political rights. The most basic of these is the right to freely decide its own future without outside interference, — that is, the right to self-determination. Not granting this right means maintaining the unequal and oppressive relationship which was imposed on Quebec from the time of the British Conquest and is enshrined in the current Constitution.

DISCRIMINATION: A THING OF THE PAST...

In recent years numerous studies have documented the continuing inequalities and discrimination confronting the Quebec nation at every turn. These figures give a full indication of what national oppression means on a day-to-day basis.

The most meaningful comparisons are between Ontario and Quebec because of similarities in size, period of industrial development and economic potential of the two provinces. Table 1 shows the constant disparities in income levels between the two provinces. Breaking down the incomes in the two provinces by language groups, as in Table 2, the picture becomes even clearer. Francophones have a substantially lower income than Anglophones, even within Quebec. In Quebec this difference is 39%.

It should come as no surprise then that in areas such as housing these economic disparities are also reflected. In Quebec 52.6% of the population are renters while 47.4% own their own homes. For Ontario the comparable figures are 37.1% and 62.9% respectively. In addition, 12.4% of dwellings in Quebec are termed overcrowded as compared to 6.8% in Ontario.

Education facilities and opportunities show an identical trend. Ontario, with a population of 8.4 million people, has 98 colleges and universities (none completely francophone). Quebec with a population of 6.3 million has 29 francophone and 8 anglophone institutions of higher learning. The English population of Quebec comprises 12.8% of the whole yet it benefits from 21.6% of the total number of such institutions. Even at the elementary and secondary level, the English

Table 2

Average Income From Employment According to Mother Tongue, in the Selected Sample, by Province, Males, 1970.

Province	Average Income From Employment	
	Francophones	Anglophones
New Brunswick	\$4422	\$5387
Ontario	7173	7712
Quebec	6150	8551

Source: Canada's Challenge: Two communities, Two standards, Federation des francophones Quebec, Ottawa, 1978.

Real income of the family household or single individual

Proportion of the population in the category

Main characteristics of the category

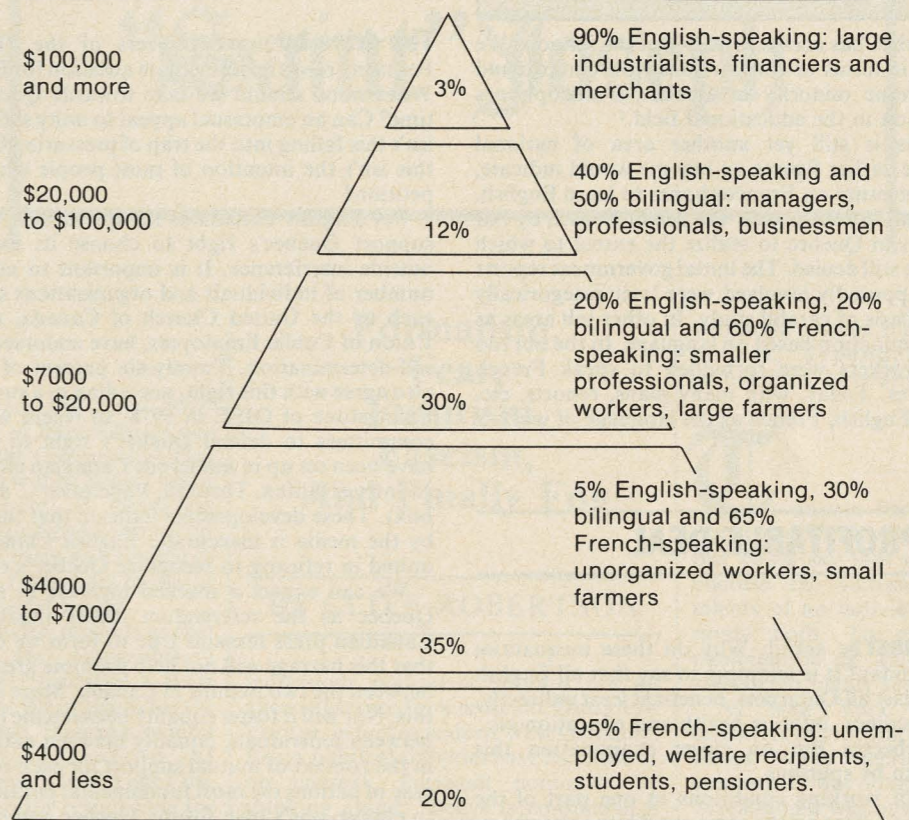


Table 1

Average income of families in current dollars 1967-1975

	1967	1971	1973	1974	1975
Quebec	7404	9919	12,024	13,742	15,446
Ontario	8438	11,483	13,912	16,144	18,047

Source: Canada Year Book, 1978-79.

COMMITTEE TO DEFEND QUEBEC'S RIGHT TO SELF-DETERMINATION

The movement to defend Quebec's rights is developing across Canada. It is centred around activities of newly formed Committees to Defend Quebec's Right to Self-Determination. So far they have been set up in Toronto, Halifax, Vancouver, Regina, Saskatoon, Edmonton and Winnipeg. The Committee members represent a wide diversity of political viewpoints, including differences over Quebec's future. But the committee's basic positions are clear: Quebec is not a province like the others: Quebec is a nation, and it is vital at this time for English-speaking Canadians to come to the defense of the Quebec right to self-determination.

The Committees have been active in the media and through different activities in denouncing the "People to People Petition". In Toronto the Committee's campaign resulted in the petition being removed from the Brewer's Retail outlets. In Vancouver, a law suit has been launched to prevent B.C. Hydro from using its customers' signatures in the big media event planned for the release of the petition in Quebec before the referendum.

population of Quebec has access to 15.6% of the schools. We can see that both in terms of comparisons with Ontario and with the Anglophone minority in Quebec, Francophones suffer discrimination in the educational field.¹

Language rights is still yet another area of national oppression. As the earlier figures on income would indicate, there is constant pressure on Francophones to learn English. We need only recall the furor over the use of French by Air Traffic Controllers in Quebec to realize the extent to which language rights are still denied. The initial government reports on the dangers supposedly involved were later categorically dismissed on the basis of careful study. In other job areas as well there is discrimination based on language. In the not too distant past railworkers were forbidden to speak French amongst themselves. Today, with many plans, reports, etc. still appearing in English, French as the language of work is not yet a reality.

... NO, A PROFITABLE DEAL

The question must be asked: Why do these inequalities continue to exist today? It is tempting to say that all English Canadians, or at least all Ontarians, benefit at least indirectly, from the lower incomes, inferior health and education etc., available to Quebecers. But on closer examination this argument proves to be spurious.

Inferior living or working conditions in one part of the country can only be a drag on the same conditions elsewhere. Comparative figures between province are frequently used by governments in the process of determining health care funding or grants to the arts, for example; just as they are used by employers negotiating wages or fringe benefits. To be able to say "look, the deal you're getting is great, compared to ..." is a fine way of discouraging careful examination of real needs in any particular area.

But while ordinary Canadians, on the receiving end of this logic, do not benefit from discrimination based on national origin, those who are administering it certainly do. The extra money saved through maintaining income disparities goes somewhere, and it can only be to the Canadian Establishment, corporate and other. For example, in the current strike of Bell

Canada operators and dining service attendants, the company has offered Quebec operators \$3.00 less a week than their Ontario counterparts.

We have only to look at some of the backers of the "People to People Petition" to get an idea of who is really pushing national unity based on the status quo. This petition, with its heart-rending appeal to national unity, claims to be just an expression of goodwill from Canadians to their brethren in Quebec. However it contains all the basic distortions of Canadian history which have been examined and criticized earlier in this article. In fact its "ordinary" backers include former Liberal Cabinet minister and millionaire James Richardson, current Ontario Premier William Davis, as well as organizers who are able to write checks of \$17,000 out of their own pockets to cover costs. Far from ordinary English Canadians, these!

WHAT CHOICE FOR ENGLISH CANADIANS?

The drive by the organizers of the "People to People Petition" raises an immediate question for English Canadians. What stand should we take towards Quebec at the present time? Can an emotional appeal to unity suffice? Or worse still, isn't this falling into the trap of pressuring Quebecers, even if this isn't the intention of most people who have signed this petition?

For English Canadians the question is whether or not we support Quebec's right to choose its own future without outside interference. It is important to note that a growing number of individuals and organizations across the country, such as the United Church of Canada, and the Canadian Union of Public Employees, have endorsed Quebec's right to self-determination. Twenty-six percent of Ontario residents also agree with this right, according to a survey done by D. W. Livingstone of OISE in 1978. In recent weeks non-partisan committees to defend Quebec's right to self-determination have been set up in numerous Canadian cities right across the country (Halifax, Toronto, Vancouver ... among others). (see box). These developments indicate that the impression given by the media is inaccurate: English Canada does *not* stand united in refusing to recognize Quebec's rights.

We can expect a marked increase in media coverage of Quebec as the referendum draws nearer. If the English Canadian press remains true to form we can also anticipate that this barrage will not help promote greater understanding between the two nations in Canada. More likely, it will hinder this. Nor will it foster equality between the two nations. As it is between individuals, equality between nations can only exist in the context of mutual support for each others rights. In the case of nations the most fundamental political right is the right to choose one's own future. Quebec deserves this right. ■

THE COUNCIL FOR CANADIAN UNITY

The Council for Canadian Unity has just named its leaders for the 1980 fund-raising campaign. The line-up reads like a Who's Who of big business — Chairman, Alex S. Hamilton, head of Domtar; Vice-Chairman: Rowland Frazee of the Royal Bank, Petrofina's Pierre Nadeau, Peter Gordon from Stelco, Donald McGiverin from the Bay, Alberta oilman Carl Nickle and Stuart Peters from Newfoundland's Crosbie Group. Other monopolies represented include MacMillan Bloedel and Shell Canada.

The Premature Martyrdom of "Saint" Joseph

Formalism, Fear, Futurism, Fascism, And Finally Fog

BY CLIVE ROBERTSON

Last November, the *Soho News* printed two reviews of Joseph Beuys and his work as seen at the Guggenheim. One review titled "Beuys will be Beuys" was a fairly normal account of Beuys-the-missionary. The second endorsement by John Perreault was more an example of informed hesitancy, fleshed out by one or two examples of critical weight.

Perreault in his review reminds us that Thomas Messer, the Guggenheim's director, had in 1971 cancelled a Hans Haacke exhibition at the museum for the apparent reason that Haacke's exhibit contained documentation of slumlord holdings in New York City. Messer fired the curator responsible for the Haacke exhibit and went on record to say of Haacke: "To the degree to which an artist deliberately pursues aims that lie beyond art...his very concentration upon ulterior ends stands in conflict with the intrinsic nature of the work as an end in itself...Eventually the choice was between the acceptance or rejection of an alien substance that had entered the museum organism."

Perreault asks why would Messer turn a blind eye to Beuys and his use of politics in art? And answers his own question suggesting that 'exotic' rather an

within the system. It devours you. But do artists, dependent upon social recognition, have any other choice?"

To answer Perreault's question is not that difficult. To be less than exact one could say that society is willing to endorse the cultural or the political talents of an individual (or group) but rarely both. To put it mildly, the combination of ambitions is in itself considered highly suspect.

As New York was marking its calendars in preparation for the 'event' of Beuys' North American arrival, the art community was obliged to react by either 'screaming a welcome from the rooftop' of Kennedy International or 'pulling out the pistol' to shoot the German "Andy Warhol" in the groin. As the *Soho News* cover indicated, such a cultural figurehead does not generate much basic indifference. Why shouldn't the old man show off some of that vanity that lies in the pancreas of every artist, curator and art historian?

There were a number of good reasons why not: 1) it appeared to symbolically absolve Thomas Messer of his past curatorial practices, 2) it allowed Caroline Tisdall, his unofficial



(left) St. Anthony of Padua and John the Baptist (right) Saints Francis and Elizabeth by Piero della Francesca.

biographer to further enhance the museum as the Vatican and Beuys as the 'dying' Pope, and 3) Beuys himself would have accomplished more by working in Germany with the Greens on the upcoming German elections.

What the occasion did allow was an overdue American 'roast' — the Guggenheim retrospective merely afforded the invitation. So it was perhaps no surprise, with the exception that most of the art community has thought it was asleep, that *Artforum* (January 1980) should publish as its cover story a critique that seemed intended to a) deflate the Beuys mythology and b) to reaffirm American strength in the traditional America versus Europe contemporary art debate.

The article that appeared titled, "Beuys: The Twilight of the Idol" was written ironically by a German living in Canada. Benjamin Buchloch is editor of *The Press* at NSCAD (The Nova Scotia College of Art & Design) where he also

teaches art history. Buchloch, a former editor and publisher of the German art magazine *Interfunktionen* had in the past uncritically published some of Beuys' documents and NSCAD itself has formally acknowledged Beuys by bestowing some variant of an honorary doctorate.

Buchloch deserves some credit for attempting a difficult critical task, though curiously he does not choose to build a political argument against Beuys. Instead his arguments centre around Beuys' use of myth, psychology and art and so consequently any political analysis is muddled and eventually buried within the superstructure of Beuys' cultural mythography. What is more than noticeable in Buchloch's essay

is a failure of intent, as criticism crumbles into both slander and ineptness. Given Beuys' stature in the art world, the essay will do Beuys no harm and Benjamin Buchloch, one assumes, much good. What is worth looking at is the phenomenal way in which this example of art criticism undermines itself. Surely Buchloch's own involvement with the German student protest movement suggests he could have shed light on some areas of Beuys past work?

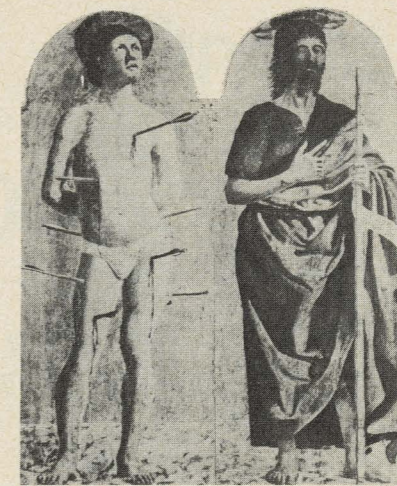
Certain formalist arguments that Buchloch uses deserve to be challenged, if only because, consciously or not, they are accepted by many artists working with socio-technology. Implicit in Buchloch's argument against spiritualization and myth, is a concept of art history that considers the articulation of purely formal concerns as being objective and therefore socially progressive. What Buchloch chooses to ignore is the fact that the formalist enterprise derives its meaning symbolically, while its supposed

'neutrality' is the function of a publically loaded context. He begins by pointing out that cultural heroes such as Beuys are made possible by a basic 'vitamin' deficiency — namely historical ignorance. Buchloch scolds Beuys for "reject(ing) the crucial epistemological changes that have occurred in one's own field of discourse." He also (for the purpose of objectivity?) compliments Beuys' original vision in "introducing into the *sculptural discourse* (italics mine) issues that became crucial years later in Minimal and post-Minimal art."

On the one hand he praises Beuys' inventions that can be aligned with his (Buchloch's) own version of art history (which one supposedly exonerates Buchloch's earlier involvement with Beuys?) and then says: "On the other hand, one tends to overestimate Beuys if one forgets about his eclectic selection of historic information and influences absorbed from Futurism, Russian Constructivism, Dada and Surrealism, as well as their American and European successors in Happening and Fluxus activities, plus the Nouveau Realists."

Well which way does he want the artist to run? With history and then to be labelled merely "eclectic" or against history so Buchloch can suggest that Beuys rejection of Duchamp for example is "infantile behaviour, hiding one's eyes and ignoring phenomena that seem to threaten one's existence in order to make them disappear." And so Buchloch constructs for himself a historical chess game. If indeed the historian glorifies the artist by placing him on the cross, then surely by association the artist will become a Christ.

Buchloch is not beneath using clichés. He reminds us that the "beginnings of modernist sculpture was Degas' *Little Dancer of Fourteen*, 1876, assembles wax, cloth and wood." The item here is wax. The implication is that Beuys use of transformable materials — wax, fat, etc. is old (felt) hat. Another example is Vladimir Tatlin's *Counter Relief*, 1915. This object is juxtaposed against several works of Beuys that used corners of a room namely, *Filter Fat Corner*, 1962. For those of us who forgot our internationalist history of structural art, Tatlin gave us the "corner" and to some degree the right-angle. Cézanne "gave" the right-angle to Mondrian who also found it in the flat Dutch landscape, or so the microbiological story goes. I will decline from calling such historical games of criminology utterly irrelevant but occasionally the question must be raised as to whether the structural history of modern art has not assisted the modern art market more than it has assisted the discourse of aesthetical science. As the essay appears in *Artforum* perhaps Buchloch was under some delusion that his views would cut into the



Beuys use of materials and their symbolic interpretation suggest that there is a definite choice between something we understand as an organic function or something that we will be psychologically afraid of.

profits of Beuys' New York art dealer?

Returning to science and (as it has entered the modern discourse) sexuality, Buchloch undoubtedly makes his most graphic mistake by attacking Beuys with psychoanalytic theory (circa 1945). Buchloch says of Beuys use of fat, wax and brown paint: "Obviously Beuys himself consciously implements materials and forms that have a strong suggestive and associative quality of animality as a particular aspect of infant stages of instinct development." Buchloch's quote from the 1945 study begins: "If an adult person still has sexual excitability connected with the excretory functions (either with those of his object or autoerotically his own) he clearly shows that his sexuality is on an infantile level." Now in terms of contemporary science would we see Beuys as being sexually infantile for describing as he does his use of materials to represent, "the area of digestive and excrement warmth processes, sexual organs and interesting chemical change."? Beuys use of materials and their symbolic interpretations suggest that there is a definite choice between something we understand as an organic function or something we will be psychologically afraid of. And

contemporary discourse demands that we understand our body functions holistically, not just in terms of Freudian clichés. Beuys has children and therefore we might assume has some understanding of childbirth. The French Lamaze technique of childbirth began from a visit by Dr. Lamaze to the USSR in 1951. This psychoprophylactic method, as it came to be called, was begun in Russia in 1920, and originated with the Russian physiologist Pavlov. It is based upon the reduction of pain in childbirth by the negation of the cause of pain, fear. Both control over the muscular functions of the body and the understanding of the same is considered essential. In *The Experience of Childbirth* (Kitzinger, 1962) we can read: "...she (the pregnant woman) should practice unstrained bearing down during defecation, and will notice that in the bowel rhythm there is a right moment and a wrong moment to bear down; if she allows herself gradually to feel the right moment at which to do this, it is in itself not only a valuable preparation for labour but builds up trust in her own body."

But Buchloch like many other responsible people is most concerned about the myth of Joseph Beuys, and Beuys is, temporarily, the contemporary carrier of art-myth surpassing even Duchamp. Beuys admits to the mythical constructs of his life and its series of early fabrications whereas Buchloch's clean Minimalists bury their symbolism. But it is still there with the myth of Serra as the rugged individualist sculptor and the myth of Andre centering on his days with the railroad. John Dewey haunts the Americans as much as Nietzsche haunts Beuys.

Buchloch makes much of the story of Beuys plane crash in the Crimea (1943) when Beuys as a Luftwaffe pilot was supposedly saved by Tartars who wrapped him in fat and felt. There is more than one account of the eight-day event by Beuys and more than one contradictory set of photographs of the crash as Buchloch gleefully points out. He asks: "Who would, or could, pose for photographs after a plane crash, when severely injured? And who took the photographs? The Tartars with their felt-and-fat camera?" Of course the JU 87 just might have been equipped with a surveillance camera?

What is insidious about the development of Buchloch's argument is that his psychoanalysis accelerates into a thinly-veiled hunt for a possible war criminal: "Beuys' story of the messianic bomber pilot, turned plastic artist, rising

out of the ashes...trying to deny his participation in the German war and his citizenship". An equally ugly suggestion, that Buchloch is never quite prepared to make, is that no German who participated in the war should be allowed, if not to live, at least not to become a potential carrier, through culture of latent historic German fascism. Buchloch does suggest that "in the work and public myth of Joseph Beuys the German spirit of the postwar period finds its new identity by pardoning and reconciling itself prematurely..."

Buchloch's own guilt and remorse is revealed here but the anti-German condemnation is irresponsibly concluded when he says: "Hardly ever have the characteristic and peculiar traits of the anal-retentive character, which forms the characterological basis of authoritarian fascism (inasmuch as these features once specific to the German petit-bourgeois, have by now become dangerously universal) been more acutely and accurately concretised and incorporated into an act (Beuys) of the postwar period." To dump this all on Beuys is indeed to make him a martyr, completely out of comparative context with the ideological heritage of any artist in any country, specifically in the light of Buchloch's 'universal' argument. Furthermore, Buchloch's attack enriches the Beuys' myth. Though the hysteric 'warning' can be heard it places a kind of national phobia not only on Buchloch's own country but by implication also on Japan and Italy. Buchloch's concerns for Fascism also extend quite naturally to the Italian Futurists (not the Russian Futurists) whereupon he condemns both Schwitters and Beuys for Futurist influences. To equate any Futurist influence (and many art movements have been touched) with Fascism is less than scientific and too clichéd. It has been pointed out that art history itself encompasses a "national bias". For instance until after World War II Paris was considered the centre of the art world. Surrealism was truly a French movement influenced by Dada from Germany as well as Switzerland. And Dada itself was influenced by Futurist playwrights like Pirandello passing on Futurist heritage through Dada to France. And yet French textbooks that deal with avant-garde drama have historically chosen to omit such Futurist sources.¹

Beuys has been described as a near utopian democratic socialist similar in beliefs to the 19th Century American Transcendentalists. He favours Existential Christianity. Beuys also believes in the "correction of concepts" and says: "Unfortunately, the attitude that concepts are 'not the point' still lives on, often precisely in those circles that think in political alternatives. This



What is insidious about the development of Buchloch's argument is that his psychology accelerates into a thinly-veiled hunt for a possible war criminal.

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."² Now this may not by itself mean much unless you are willing to admit that Beuys shares Marx's view of the anthropological importance of historical interpretation. As Erich Fromm (*Marx's Concept of Man*) makes clear: "The key word that describes Marx's interpretation of history is anthropological if you choose to avoid the ambiguities of the words "materialistic" and "economic". But there is also a difference in the anthropological views of Marx and Beuys. Marx says that the "real living individuals" — not the ideas produced by these "individuals" — are the subject matter of history and of the understanding of its laws. (p.14 *Marx's Concept of Man*). Buchloch's interpretation of Beuys-the-artist reduces politics to the discussion of the personality which is the same solipsistic ground on which Beuys has successfully created his art.

Though Beuys will not give up his concept of the *social sculpture* as a creation of man that will ultimately determine the shape of the social organism, there is much to suggest that Beuys ideals may have indeed been transformed to fit in with the Alternative

Movement currently rising in West Germany. Of the three basic needs Beuys defines as being of most important to contemporary man the third is the desire to give solidarity and claim solidarity. He says:

"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.... 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 can no longer work against man's inner intentions."³

The intentions Beuys refers to are that man must have a voice in the democratic dealings on all levels and all areas of society, that man sees every kind of privilege as an intolerable violation of the democratic principle of equality. This is part of Beuys' platform for The Greens, a megaparty formed for participation in elections. Unlike Beuys' earlier Free International University, Beuys role is as a 'star' participant rather than an author. In Germany it clearly parallels the American Campaign for Economic Democracy led by Jane Fonda and Tom Hayden, appealing to the same coalition — namely citizen action groups, the ecology movement, the women's movement, the anti-nuclear movement and some labour support. In Italy the Italian Communist Party also supports this 'Third Way'.

What Buchloch attempted to do in *Artforum* was to denigrate Beuys position as an artist which failed because for the most part he was only willing to confine his argument to the realms of psycho-analysis and a segregated art history. By completely ignoring Beuys present political activities which may indeed be further sleight-of-hand but clearly cannot be labelled "simple minded utopian drivel lacking elementary political and educational practicality". Buchloch demonstrates the weaknesses of socio-formalist analysis. Beuys no longer sits alone on an island of German Idealism. The socialist-inspired alternative movement is growing daily on at least two continents and if Buchloch had any connecting insights into its development he certainly did not choose to put any of them on paper. At least for *Artforum*. ■

¹ Michael Kirby, *Futurist Performance*, 1971 p.5.

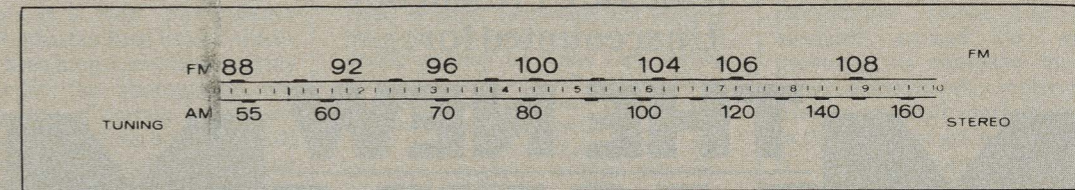
² Joseph Beuys "Appeal for an Alternative", *Centerfold*, Spring 1979 p.306.

³ *Ibid.* p.309.

A SPACE

in co-operation with The Fine Art Broadcast Service

RADIO BY ARTISTS



Program #1

David Askevold: "Notes From Lisbon 1972-1975 (Draft For A Synchronism)"

Clive Robertson: "Free The Body Politic"

David Troostwyk: "Advertisement Of An Idea"

John Watt: "Runaway Robot"

Michael Snow: "From Short Wavelength"

Program #2

John Watt: "A Radio/Television Commentary"

Christopher Knowles and Robert Wilson: "An excerpt from A Letter To Queen Victoria: The Sundance Kid Was Beautiful"

Doug Waterman: "Over"

Program #3

Vito Acconci: Four Works

Program #4

Alan Sondheim: "Moving Upwards and Faster"

David Troostwyk: "Advertisement Of An Idea"

Tom Sherman: "Joanie Reverses The Trend You See"

Program #5

Robin Collyer and Shirley Wiitasalo: "The Girl Can't Fly It"

Carol Conde and Karl Beveridge: "On the Line"

Nancy Holt: "U.S. 80 Solo"

Program #6

Ian Murray: "Tutorial"

Program #7

General Idea: "An Excerpt From The Audience Vocabulary"

Tom Sherman: "Time Sharing Between Friends"

Michael Asher: "Address"

Saul Ostrow: "A Work For The Unemployed (Everybody's Autobiography: For Gertrude Stein)"

Program #8

Peter Downsbrough: "Taken Down"

David Troostwyk: "Advertisement Of An Idea"

Dan Graham: An excerpt from "Punk: Political Pop"

Michael Asher: "Address"

Raymond Gervais: "Mot A Mot"

Program #9

Laurie Anderson: Selected works

Program #10

Steve Willats: "Getting Used To Confined Space"

Lawrence Weiner: "Strike While The Iron Is Hot"

Peter Downsbrough: "And On"

Michael Asher: "Address"

Hank Bull and Patrick Ready: An excerpt from "The H. P. Radio Show"

Curator & Executive Producer: Ian Murray

Assistant Producer: Cyne Cobb

Production Assistance from: Tom Sherman & John Watt

Theme Music By: Andy Patterson & Robert Stewart

Narrators: Margaret Dragu & Tanya Rosenberg

Produced by The Fine Art Broadcast Service For A Space

Now available for syndication worldwide

Premiere on WNYC, New York City, April 1980. Sponsored by the Museum of Modern Art.

A Space, 299 Queen Street West, Suite 507, Toronto, Ontario, Canada M5V 1Z9 (416) 595-0790

A Space/Nightingale Arts Council is supported by Canada Council/Ontario Arts Council

Living Museums, Computer Museums,
Museums-without-Walls,
Museums-without-Collections,
Museums in Motion, Museums of Tomorrow,
And other Models
Which are Present but
Unaccounted for...

THE NEW MUSEUM

A SERIES OF ESSAYS THAT EXAMINE RECENT DEVELOPMENTS

1

MUSEUM AS NEW MEDIA

My intention in this short paper is not to focus directly on the museum and its putative problems with the new media; everyone here I suspect, would (perhaps grudgingly) acknowledge the 'confidence' with which the museum has dealt with video, sound and light installations, artists' books, performance artists hanging from (fish) hooks from gallery joists or others who, for pain and for pleasure, lock themselves away in isolation booths of various kinds. Then there are exhibitions that approximate jumble sales, usurping the 'real' function of the museum by turning it into a market or maybe even a blood donor clinic. And of course we have the examples from the past — the prototypes — Surrealist exhibitions with strange smells and coal

sacks hanging from ceiling or miles of thread with which the gallery-goer might, Theseus-like, find his/her way to the painted god or at least her way out of the goddamn place. To surface once again in the more recent past, we have had galleries filled with earth, bones or potentially leaky tubes carrying water from a nearby river through galleries and back to the river again. All of these

BY BRUCE BARBER

An artist/historian who currently teaches at Simon Fraser University, Vancouver.

This paper was read at the Canadian A.I.C.A. meeting in Ottawa, March 12-14, 1980.

examples prove to a greater or lesser degree depending on time and context that *where there is a curatorial will* (a sympathetic director, passive trustees and the necessary capital) *there is a way*.

The work that the museum cannot deal with is that work which is in opposition to the ideology of the museum structure itself as Hans Haacke's cancelled show at the Guggenheim in 1971 ably demonstrated; or, more recently, English artist Tony Rickaby's photographs of corporate, association and government building facades — called *Fascades* — which caused the removal of his work from the ICA in London. As long as the work is divested of its 'politics', particularly where the politics questions or opposes the interests of the museums

HOWEVER the answer to the wider dissemination of art seemed to follow the 'get it out of the museums and into the wider context of the community - if the people (masses) will not come to us, we will go to them' principle; a kind of ingenuous proletarianising of art through the use of advanced marketing techniques. The emphasis is placed on 'service'...(which becomes as lucrative as the commodification of objects.

trustees, then it is 'safe'. For instance Haackes "Manhattan Real Estate" works would have been more acceptable had the captions under the photographs not listed the names of certain individuals and corporations and his socio-political poll questions had more of the socio- and less of the political. Similarly, Tony Rickaby's innocuous-looking photographs would have been more acceptable had the title *Fascades* been omitted.

One of the things that interested me when I investigated the subject 'the museum and the new media', was the manner in which museum people in the recent past had dealt with the question. It seemed after considerable research that 'new media', such as they were, presented less of a problem than the nature of the function and roles the museum had within a community. It became evident that the museum as a 'medium of communication' had more currency with contemporary thinkers on the subject than any questions pertaining to the accumulation of objects or the showing of various forms of 'new media' works, though to be sure, these too had their place in the field of discussion and present specific problems of their own.

"The museum is a *medium of communication*...it is primarily concerned with the visual communication of objects of cultural and scientific interest...Unless the museum is able to fulfill this task it is failing its purpose."

(The New Museum and Display, Michael Brawn, N.Y., 1965, quoted in The Museum and the Canadian Public, B. Dixon, Toronto, 1974.)

What are the new media anyway? New media in art world parlance can be considered (euphemistically) as styles, forms of work, ways of producing; however I am sure that most of us here would think in more material terms. It's software or hardware. The new media, by and large, is electronic and some artists with a technocratic and sometimes megalomaniacal bent are rushing to get 'a piece of the action'. Let's borrow an incomplete list of the electronic media developed within the past twenty years from Enzensburger's important essay "Constituents of a New Theory of Media":

"News satellites, colour television, cable relay television, cassettes, videotape, videotape recorders, videophones, stereo-phony, laser techniques, electrostatic reproduction processes, electronic high

speed printing, composing and learning machines, microfiches with electronic access, printing by radio, time sharing computers, data bank. All these new forms of media are constantly forming new connections both with each other and with older media like printing, radio, film television, telephone, teletype, radar and so on."

Enzensburger, New Left Review, 64: Nov.-Dec. 1970, pp 13-36. Reprinted in The Consciousness Industry of Literature, Politics and Media, Michael Rolsh, Ed., Sebery Press, N.Y., 1974, p. 98)

Enzensburger concludes by stating clearly that these new forms of technology are coming together to form a "universal system". As the new media present new means of "communicating" one might assume that enlightened communications theorists in the field of museology would be keeping up with so-called progressive thinking in other fields. They are.

Let's move once again to history. A seminar organised by the Art Gallery of Ontario and supported by the Ontario Council for the Arts held January 31st to February 3rd, 1968. John Hightower, then director of the N.Y. State Council for the Arts gave the keynote address, an attempt to answer the question "Are Art Galleries Obsolete?" To Hightower, art galleries were not obsolete; they were, in his terms "just fading away". He went on to describe what he envisioned to be the new museum of the late 20th, early 21st century, a curious update of Ptolemy's museum at Alexandria. To quote from rapporteur Duncan Cameron's version of the event:

"In this new temple of the muses, all the arts, and not just painting and sculpture, would be integrated and related with the physical social sciences, theology and philosophy. But unlike Alexandria it would be an exercise in computer programming, logistics and administrative skill, rather than a temple for contemplation, scholarship and debate. He described the art gallery headquarters in a midtown office building with its computer links to a chain of huge warehouses where collections, constantly on the move were stored, refurbished, sorted and distributed." (p.3)

("Are Art Galleries Obsolete?" Duncan F. Cameron, ed., Art Gallery of Ontario, 1969, p.3.)

One can imagine the director of such a complex presiding over a bank of telephones, television monitors with automatic updates of artists'

information, shows and exhibitions available around the world, and probably, to complete the corporate image, a special telex centre with reports from major stock markets and a hot line to the offices of grant-giving agencies, or if the museum is functioning independently by this time, to figures in provincial or federal government departments. As for the collections, Hightower here too had a progressive viewpoint. They would be presented "in the streets, in parks along highways, in lobbies, in offices, in planes and in cars, in schools and colleges, supermarkets and department stores, on the sides of buildings, in canals and occasionally in the air-rights over bridges."

Sound familiar? Hightower's ideas were to be echoed later in the seminar in the panel "Progressive Innovations: The Director's Viewpoint" by Jan van der Marck, director of the Museum of Contemporary Art in Chicago. To quote from the report once again:

"The new museum would incorporate all the electronic gear of the communications revolution. In its creative role, it would set out to prove that life and experience are more priceless than art or possession. The new museum, for the new art and the new public, would be a laboratory for research and experiment, a transmitter of knowledge and aesthetic sensation, a forum for discussion" and somewhat curiously *a decompression chamber* between artist and public, a data storage bank for future programming, a palace for things to be as well as happen, and a museum concerned more with art as process than as product."

Of course all this could only happen if the "interest in experiment and innovation" was there, appropriate monies from corporate or government agencies and presumably a computer terminal to keep track of all of the museum's areas of involvement.

Both these men's visions of the future besides being, in the context of a discussion concerning Canadian gallery policy for the future, perfect examples of late Sixties cultural hegemony, reveal the perfect entrepreneurial spirit: a utopian vision that only a true marriage between messianic zeal and the new technology could usher forth. (Similarly, experts in Australia and New Zealand were British, Canadian, European and/or American — as long as they were foreign they were O.K.). Here was a proto-millennialism

appropriate to the Sixties — social utopianism subsumed under a technocratic idealism. Like most of those who spoke at the conference, Marck and Hightower exhibited a distinct disdain for the elitism that the museum seemed to foster. They realized the simple yet important truth that for the museum to survive, it had to change its role as passive institution to one actively engaged in the affairs of the community. However, the answer to the wider dissemination of art seemed to follow the 'get it out of the museums and into the wider context of the community — if the people (masses) will not come to us, we will go to them' principle; a kind of ingenious proletarianising of art through the use of advanced marketing techniques. The emphasis is placed on 'service' and as with monopoly capitalism the commodification of 'service' becomes as lucrative as the commodification of objects. As van der Marck was to reveal when expanding upon his 'process' rather than 'product' ideology: "One doesn't have to circulate experiences in the can"; the idea is to circulate talent.

"You bring in a person who then gets action going. He becomes an exhibition."

With the Seventies, along with 'living sculptures we have living museums'. At a recent colloquium held at Toad Hall, Grand Valley Ontario, a number of individuals gathered to prepare a report on the feasibility of a number of projects designed specifically to "improve the funding base for the parallel gallery network" and to improve their inter-relationships.

In the final report it was stated that the "Living Museum's Colloquium was initiated by ANNPAC (Association of non-profit artist centres) to answer specific questions that had arisen during the maturation of the parallel gallery network...and particularly the competition between existing institutions for the ever decreasing (inflation mismatched) dollar grants from federal and provincial funding agencies". After what appeared to be an active debate, the colloquium concluded with a four stage proposal to establish the Living Museums Data Network as a "National Forum for New Art Activity in Canada". The four principal stages were:

- 1) The Living Museums Data Network.
- 2) The Living Museums Agency.
- 3) The Living Museums Distribution.
- 4) The Living Museum.

Time, unfortunately, does not permit me to go through all of the proposals or how members of the colloquium thought they may be implemented. However some of the features are worth pointing out as they correspond neatly to those previously touched upon.

Interestingly, the *computer terminal* as

a requirement was top of the bill. With a computer terminal you are instantly 'part of a system'. Everything becomes a matter of the 'storage and retrieval' of information. The terminal operator(s) becomes subject to, and a participant in, control. There is inherent in this 'system lock-in' a kind of oxymoronic active/passive engagement and by extension the organization or institution (parallel gallery) becomes both subjected to control and emancipated from it. To quote from the report:

"Every artist-run space or organization, regardless of its size or location, which has a computer terminal, or access to one, will become a 'centre' vis-à-vis the broad network, which should allow equal sharing of the system with both urban and rural facilities. Information will be gathered by individuals and organizations for ultimate storage in a central data bank which will be accessible over the telephone through a communications service to a decentralized network of terminals."

(Report from the Living Museums Colloquium, unpublished, p.10).

Like Hightower's and van der Marck's concepts of the New Museum, the Living Museum Network would also turn its attention to the exhibition, packaging and unpacking of works and presumably a floating stable of artists. Time sharing of the computer facility or the enlightened patronage of corporations or companies willing to donate part of their own computer time or better, subsidize the Living Museum's use of the computer world, the authors of the report tell us, enable the Living Museum data network to become "a vital cultural communications tool"

What becomes patently absurd when we examine this form of technocratic thinking is that to be effective, the 'monitor' (the computer and its programmes) would have to be several times larger and more cumbersome to handle than the system which it serves. By way of analogy Enzensburger in his essay, "The Constituents of a Theory of the Media" suggests that for the state to control or monitor all telephone systems the apparatus required would have to be ten times bigger and more complicated than the present telephone system is to operate. While I am not suggesting that there will be as many artists in the future as there are telephone subscribers, the logical extension of this thinking is for provincial systems to hook into other provincial systems, for countries into other countries (presumably by satellite) and before we know it we have a stochastic system like the United States early warning system 'mimex' with all the 'leakiness' (so the recent newspapers tell us) that goes with it. 'Failsafe' becomes 'failsome'.

By way of monopoly capitalism's advanced marketing techniques (market

research *et al*) pseudo-understanding of information theory, Sixties 'centrism' becomes Seventies 'polycentrism'; from the idea of one controlling centre we have the notion of several nodal points within the system, or more correctly all points, large and small, becoming centres. For decentralism to work as Kroc, of the MacDonalds corporation, has observed, it must first be centralised; a strict model of control on the macro scale is then reproduced on the micro scale. Decentralisation, rather than distributing power over a wide base and allowing smaller centres participation in the maintenance of that control (democratization) can further disguise the corporate structures maintenance of that control.

In conclusion, I would like to offer these points for discussion. It seems, that in attempting to challenge the autonomy and control of the private gallery system and the large institutions — the museums — the participants of the Living Museum colloquium have succeeded in reproducing that 'technocratic idealism' previously mentioned in my criticism of Hightower and van der Marck. The effectiveness of the parallel galleries as community oriented centres for media access and the mounting of exhibitions of work would be seriously undermined. A covert internationalism and the emphasis given to consumption over production may be seen as being the chief bogeys here. If those institutions which purport to offer an alternative to the private gallery system and the museum insist on conducting their thinking in corporate terms then serious problems in both the production and the consumption of work and more especially community-minded critical work must follow.

If museums are seriously interested in the democratization of the public then they must begin to serve the interests of their communities and not in that half-hearted and tokenistic manner which usually passes for community service. i.e. a juried show of local artists once a year or the maintenance of a small collection of local artists works or works of the folk — folk art, along with a burgeoning collection of international blue-chip work.

We have come a long way in establishing new functions for the museum; and we have certainly buried the notion that:

"An efficient educational museum may be described as a collection of instructive labels each illustrated by a well selected specimen".

(G. Brown Goode, "Museum History and Museums of History", paper read before the American Historical Assn., Wash. D.C. 1897.)

We can go a lot further. ■



PERFORMANCE BY ARTISTS

EDITED BY AA BRONSON AND PEGGY GALE

● **INFORMATION ON/BY:** Vito Acconci, Marina Abramovic, Laurie Anderson, Ben d'Armagnac, Joseph Beuys, Daniel Buren, COUM, Gathie Falk, General Idea, Luigi Ontani, Charlemagne Palestine, Reindeer Werk, Clive Robertson, Ulriche Rosenbach, Tom Sherman and more.

● **CRITICAL COMMENTARIES BY:** Bruce Barber, Maria-Gloria Bicchochi, Fulvio Salvadori, Kenneth Coutts-Smith, Peter Frank, Roselee Goldberg, Dick Higgins, Bill Jones/Ardele Lister, Gisliind Nabakowski, Chantal Pontbriand, and others.

● **AN IMPORTANT BIBLIOGRAPHY:** over 400 entries of books, magazine articles and catalogues on performance by artists from 1968 to 1978. An invaluable resource.

Edition: 2000 copies

Format: 320 pp., 8 in. x 10 1/2 in.

Price: \$18.00

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

SPRING SCREENINGS:

TUESDAY

APRIL 15

9:00 pm

CHRIS ANDREWS

• *The Viewer's Receptive Capacity*, 1979, b/w, sound, 25 minutes

ELIZABETH CHITTY

• *Telling Tales*, 1979, colour, sound, 28 minutes

WEDNESDAY

APRIL 16

9:00 pm

MARTHA ROSLER

• *Semiotics of the Kitchen*, 1977, b/w, sound, 7 minutes

NOEL HARDING

• *Chapter One*, 1979, colour, sound, 15 minutes

ROBERT HAMON

• *Archangel*, 1980, colour, sound, 30 minutes
(Two monitor piece)

THURSDAY

APRIL 17

9:00 pm

JOHN ORENTLICHER

• *Sometime in September*, 1979, b/w, sound, 13 minutes

• *Modeled*, 1979, colour, sound, 7 minutes

ORENTLICHER/SHERMAN

• *She and She*, 1979, b/w, sound, 10 minutes

TOM SHERMAN

• *Envisioner*, 1978, colour, sound, 3 minutes

• *Individual Release*, 1978, colour, sound, 25 minutes

TUESDAY

APRIL 22

9:00 pm

KATE CRAIG

• *Delicate Issue*, 1979, colour, sound, 12 minutes

NORA HUTCHINSON

• *I Heard Her Angry Once*, 1979, colour, sound, 25 minutes

BILL VIOLA

• *Four Songs*, 1978, colour, sound, 20 minutes

DAVID ASKEVOLD

• *Bliss DF2*, 1979, colour, sound, 25 minutes

WEDNESDAY

APRIL 23

9:00 pm

NANCY NICOL

• *Miniature Theatre*, 1979, colour, sound, 28 minutes

STEVE PARTRIDGE

• *Episodes Interposed*, 1979, colour, sound, 28 minutes

KATE WIWCHARUK

• *Spare Me the Details*, 1979, colour, sound, 10 minutes

SATURDAY SCREENINGS:

The tapes shown on April 15th, 16th, 17th will be screened again on Saturday, April 19th from 2:00 pm.

The tapes shown on April 22nd and 23rd will be screened again on Saturday, April 26th from 2:00 pm.

ART METROPOLE, 217 Richmond Street West, Toronto,

PEA SOUP

BY
PIERRE FALARDEAU
AND JULIEN POULIN

REVIEWED BY
KENNETH COUTTS-SMITH

**"LONGTEMPS, JE N'AI SU, MON NOM ET QUI J'ETAIS
QUE DE L'EXTERIEUR. MON NOM EST 'PEA SOUP'. MON
NOM EST 'PEPSI'. MON NOM EST 'MARMALADE'. MON
NOM EST 'FROG'. MON NOM EST 'DAMN CANUK'. MON
NOM EST 'SPEAK WHITE'....MON NOM....MON NOM."**

Over the last year or so, English Canada has been subjected to a focused media saturation that has tended to erode and negate our concern with the upcoming Quebec referendum. The Anglo reading of Quebec's whole relationship to Confederation becomes subsumed into the domain of interchangeable wallpaper that characterises federal parliamentary exchange. But the referendum and its outcome is not of the same order of political "event" as the specific budget proposals that brought down the Clark Government and which will inevitably be implemented, though in camouflaged and more easily digestible forms, during the coming months by the renewed Trudeau administration.

The English Canadian's almost total misunderstanding of Quebec is historically fundamental, of course. Confederation, itself, was marked by a bigoted and racist perspective, an

Orange-versus-Papist focus that initiated a still-unresolved confrontation. The very existence of the cultural abyss, however, and its central significance in the Anglo mind, obscures the exploitative realities of international corporate capitalism. It is evident that an open acknowledgement of Quebec's colonised status in respect to English Canada would rupture the delicate balance of more widespread and massive economic and sovereignty contradictions.

It is in the very nature of Quebec's political status as an internal colony — a status defined by sublimated structures of repression — that the patterns of dominance should be obscured, be de-historicised. All the more reason, therefore, that any artistic statement which celebrates the currents

of separatism and identifies the economic and social repression of Quebec as being a product of a double imperialism (the American flowing through the English Canadian) should do so in a manner that develops a clear analysis of the historical situation. It is hardly questionable that the broad consensus Anglo understanding of Quebec reality is

coloured by an interiorised and emotionally-charged myopia. It would seem irresponsible to counter an uninformed, (let alone a blind and bigoted) irrationalism with a different type of irrationalism dependent on visceral responses and slogans, no matter how penetrating they might be. Only analytical clarity can ultimately resist the

attrition socialism risks at the hands of liberal-humanism.

It is, regrettably, in this light that it is necessary to approach the Falardeau-Poulin videotape *Pea Soup*. I say "regrettably" because this long didactic and hortatory tape is the first major statement of radical separatist sentiment to have wide distribution in the domain

of the alternate media. But an extremely romanticised and politically simplistic tone threatens to undermine its purpose. At the same time, however, the deeply emotional and de-historicised perspective presents itself as a profound conviction. Riddled with clichés, it nevertheless manages to glow with a fierce, though unarticulated, innocent passion. It is an ambiguous work, almost a pre-political work — in which one can almost see a political consciousness excavating itself out of a blind unformulated resentment and shattered dignity.

I must confess a considerable anxiety on my part about how to approach this movie (and "movie" I shall refer to it since the form is cinematic despite the fact that it is largely shot on video and distributed in cassette). I am, of course, extremely aware of the political emotions and expectations invested in *Pea Soup*, and conscious that I am excluded historically from the specificity of the social violence that has now reached the extent of its contradictions. In facing any revolutionary welling-up of mass nationalist sentiment, there is a part of one that can only stand in awe, and feel inescapably, ethnically, other. Nor do I suppose for one moment that, as a European Englishman, I escape any of the responsibility for Quebec's repression that is laid at the door of English Canadians. Only as a socialist do I have any authority to comment, and even there I must recognise that *Pea Soup* must, under present conditions, have a different semantic presence, a different meaning inside Quebec to that outside Quebec.

As a celebration of radical will, it obviously confirms collective aspirations. But, remaining, as it does, on an essentially dehistoricised and romantic plane, *Pea Soup* fails its claim to a political analysis; the latter falls off into rhetoric and slogans. As a result, it obviously establishes for itself a socio-



Kenneth Coutts-Smith is a contributing editor for FUSE, currently living in Halifax. He wrote "CBC's Riel - Media Genocide", Centerfold, July, 1979.

A HEAVY-HANDED MONTAGE TECHNIQUE THAT OCCASIONALLY BLUDGEONS A POLITICAL POINT BY INCONGRUOUS JUXTAPOSITION (AND EQUALLY OCCASIONALLY DELIGHTS WITH MOMENTS OF INCONGRUOUS COMEDY) RISKS TRIVIALIZING THE ISSUES.

aesthetic viability within its presently mutating national culture. But in Anglophone Canada, the matter is more problematic. A certain political naivety and image-sloganeering loses even a potentially sympathetic audience if it is unleavened by individual political passion. A heavy-handed montage technique that occasionally bludgeons a political point by incongruous juxtaposition (and equally occasionally delights with moments of incongruous comedy) risks trivialising the issues. In order to make the point, I should try to describe a fraction of the content; though with such a rich and long (doubtless very much over-long — the tape runs for 90 minutes) complexity of images, illusions and juxtapositions, only an approximate account can be attempted.

The ideological perspective of *Pea Soup* is laid down at the very outset: "Longtemps, je n'ai su mon nom et qui j'étais que de l'extérieur — for a long time I did not know my name or who I was except from the outside. Mon nom est 'pea soup'. Mon nom est 'pepsi'. Mon nom est 'marmalade'. Mon nom est 'frog'. Mon nom est 'damn canuck'. Mon nom est 'speak white'. Mon nom est 'dishwasher'. Mon nom est 'floor-sweeper'. Mon nom est 'bastard'. Mon nom est 'cheap'. Mon nom est 'sheep'. Mon nom... Mon nom..." And we are dizzily plunged into fast-paced cutting; a "collage" as the authors call it,¹ rather than a montage. The Disney-World audio-visual logo erupts before us — but the Florida bus is touring what (can that be Sussex Drive?). A bourgeois on a yacht talks about his Caribbean voyages, and how a crew-mate wondered one lazy tropical day "what the poor people are doing?" A very middle-class and self-satisfied looking choir is belting out the Hallelujah Chorus. The camera pans slowly around assembly line workers and conveyor belts. Mr. Roberts, the retired businessman is once more on the deck of his yacht — "...and He shall reign for ever and eeevver!"

Handel's musical celebration of starched bourgeois virtue cuts to a clutch of elderly Mount Royal I.O.D.E. ladies on a bowling green. A sign announces: "White dress only on the court". The ladies talk about Hong Kong, about how their men can relax after a hard day at the office. "There's no lines of class in the bowling! One day you will be bowling with the President of a big corporation. The next with someone who might have been a truckdriver! Or even a bricklayer!!" Tinkle, tinkle goes the gin. Sexy tourist commercials for Jamaican travel are intercut with a long pan around the shopfloor. The camera lingers by a crucifix hung up beside a lathe (the worker acquiesces in his own oppression?). A housewife washing dishes listens to the radio while the disc-jockey mouths consumer trivia.

There are moments that carry an authentic vision of repression and acquiescence: a drunken youth is sprawled vomiting, oblivious, while the St. Jean Baptiste parade passes by. Lottery tickets and booze trucks and floats crowded with half-naked girls looking even more exploited than usual because of their mobile controlled-environments — glass cages that protect them from the below-freezing temperatures. A fashion show takes place on a ball field during the intermission, the the uniformed players crowd round like paparazzi to photograph the models.

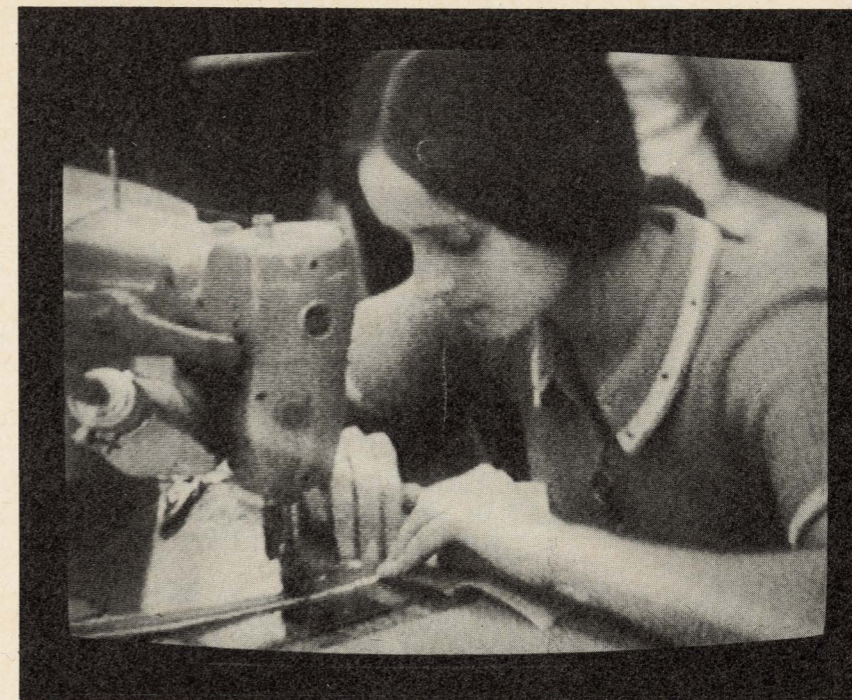
There are moments that are politically banal. Colonel Sanders montages into Uncle Sam. Barney Danson gives his infamous scare speech about the necessity for the armed forces to train for riot control — but the point is driven into the ground with a sort of reverse racism that echoes the prejudice of World War Two movies: we see Bundeswehr tanks being manoeuvred by blond teutons at Shilo Range. The camera lingers in close-up on the stark maltese crosses. Trudeau, speaking at the time of the October crisis is montaged with the fictionalised brutality of Tee-vee SWAT teams

(surely, the real images were vicious enough — this overstatement trivialises).

On the other hand, there is a wonderful moment when Trudeau is being pompous about National Unity. Sean Connery appears on the screen. "Qui êtes vous?" Swinging Trudeau replies with an engaging and boyish grin: "Bond! James Bond!" Finally, there are one or two absolutely hallucinatory moments — inspired images of that special order of cinematic imagination and truth that remain permanently burned in the mind long after whole movies have faded from the memory. A young worker in a shoe factory is seized in mindless gestural repetitions of hands and feet as he switches an infinite supply of uppers to welts. He is being watched by two time-and-motion study supervisors. One of the T-and-M supers is elderly, while the other is young and nervous — obviously a trainee. The stolid averted face of the worker somehow displays both his assertion and his acquiescence. The three of them are entwined in a congealed pattern of dominance and resentment. Each suffers the experience of being rendered other in the gaze of his superior. Each is diminished and dehumanised as *object* beneath the stare of the observing and judging subject.

The whole breadth, the strength and the weaknesses of *Pea Soup*, are implied in comparing this inspired moment with the cliché of the movie's end. A young man runs, at great length — heart pounding, breath labouring — over the landscape, across the fields. Unflagging he tackles a steep slope, broaches the crest on the skyline. Another young man plays a jig-like melody on a mouth organ. He is standing high overlooking the city of Montreal. The frozen river begins to stir. The musician plays more confidently, more positively. The ice cracks. The young man begins to dance in place. Slowly at first, then stamping his feet more firmly. The ice breaks up. The music soars. The river breaks through — and flows onward. Triumphant! Zhdanov himself couldn't have asked for more.

It is this romanticism, this sentimentality even, that flaws *Pea Soup*. Somehow one feels that this unwieldy collage — steeped as it is in the accumulated historical pain of the Quebec experience — remains at arm's length from an authentic socialist posture despite the anti-imperialist position it maintains. There is finally no real articulation by the working class. It is true that the movie is coloured by a "proletarian" perspective, but it is one that somehow eludes the grasp. The proletarians themselves remain obscured, isolated behind a certain intangible film, a certain distance only



traversed by a solidarity of youth — the boy in the shoe factory, the flamboyant young forklift drivers in the brewery, the Sunday afternoon hot-rodders. Sympathetic identification is most strongly made with semi-rural peasantry reminiscing or making music on a front stoop near Chicoutimi.

The "proletarian" spokesmen who articulate *Pea Soup's* class position are irredeemably lumpen. In a series of particularly embarrassing sequences, what appear almost certain to be clinical-alcoholics incoherently and bitterly spew out their hatred of the bourgeoisie. At the very nub of the film, Falardeau and Poulin appear to indulge a distinctly perverse fascination with the shattered defeat of individualised despair. Equally, the archetypal bourgeois (who provides the active counterpart for the superannuated ladies of the bowling club) is the quite ungracious and overweight owner (or manager?) of the small shoe-factory. This babbitt creature delivers a justification for the planned assembly line; a sinister enough sequence which the authors underline to death by intercutting an interview in a vast cackling-chicken force-feeding house. The bourgeois targets, however, seem strangely out of place in the light of the implicit critique of corporate monopoly and consumerism; for they surely represent a vanishing form of liberal and entrepreneurial capitalism.

There is, finally, a sort of a-politicised moral concern that informs this movie — one that is reminiscent of nineteen-sixties *refusal*. It is somewhat odd to note that *Pea Soup* was completed in 1978 (it

apparently premiered at the Vancouver Art Gallery exhibit *Montreal Tapes* of that year) since one has the impression that it characterizes the Quebec cultural and socio-political struggle well before the accession to power of the Parti Québécois. Indeed, the very title and motto of *Pea Soup* suggests this; the poem of that name by Gaston Miron is the work of a writer who helped to form the cultural and intellectual climate of national independence during the nineteen sixties. Equally, the "collage" technique, with its implicit critique of consumerism and American cultural imperialism, was pioneered by the French *Situationist* analysis that was paralleled to some extent by the perspective of the *Parti Pris* group from 1965.

Pea Soup gives one little sense of the extent of the *politicisation* that has taken

ON THE OTHER HAND, THERE IS A WONDERFUL MOMENT WHEN TRUDEAU IS BEING POMPOUS ABOUT NATIONAL UNITY, SEAN CONNERY APPEARS ON THE SCREEN. "QUI ETES-VOUS?" SWINGING TRUDEAU REPLIES WITH AN ENGAGING AND BOYISH GRIN: "BOND! JAMES BOND!"

place in Quebec — of, for instance, the events of the week of May 11, 1972, when a wave of province-wide spontaneous actions, walkouts, strikes and factory-occupations greeted Bourassa's notorious strikebreaking Bill 19 and his judicial persecution of labour leadership. There is no suggestion, in the film's gloss of St. Jean Baptiste Day, that the conservative and Catholic nationalist society had changed its name to Le Mouvement National du Québec, and that it adopted remarkable resolutions advocating co-operative forms of production, economic intervention on the part of the state and support for union activity. Nor does the movie's view of the repressed Quebec worker give any intimation that the Quebec Federation of Labour (representing approximately one-third of Quebec's organised workers) declared Quebec to be "unique, a nation" while the Confederation of National Trade Unions (representing a further one-third of the province's organised labour) declared a socialist programme to negate the fact that "Quebec, like Canada, is a satellite of American imperialism".²

The unhistorical posture of *Pea Soup* and the tendency to subsume the labour struggle in a profound, but romanticised, passion for the individualised victim charts the parameters of contradiction integral to the movie. One sequence, towards the end of the film, shows the two movie-makers themselves listening respectfully to Lévesque's voice from a tape recorder. At the same time the socialist and anti-imperialist perspective of *Pea Soup* would seem to be informed by the positions of Pierre Vallières and Charles Gagnon. It is true that Pierre Vallières abandoned his justification for clandestine action in 1971 and threw his support behind the Parti Québécois; and in his text *Choose* of that year he appears to believe that the P.Q. would mutate



FALARDEAU AND POULIN GO ON RECORD AS WISHING TO MAKE A *TEMOINAGE*, TO "BEAR WITNESS...TO OF PEOPLE AT A CERTAIN TIME." CERTAINLY THEY HAVE NOT FAILED IN THAT ENDEAVOUR....

into an authentic socialist party dedicated to the total eradication of neo-colonialism in Quebec. Time, however, has surely shown that the *péquistes* and Lévesque's intransigent outburst in the face of the C.N.T.U.'s radical 1971 document³ adopting the principles of worker participation and a planned economy (to the effect that he would sooner live in a South American banana republic than in a Quebec controlled by "ranting and raving labour leaders"⁴ should have been notice enough of the absolute contradiction between the P.Q. version of "sovereignty association" and the significant socialist aspirations of the Quebec labour movement.

Earlier I remarked that *Pea Soup* appeared to be, in strict definition, a "pre-political" work — one in which political consciousness could be seen to be articulating itself from the more

generalised matrix of moral refusal and from the broader dimension of social consciousness. In the Vancouver interview that I have already cited, Falardeau and Poulin go on record as wishing to make a *témoignage*, to "bear witness....to make an 'ethnographic' film....as a description of a people at a certain time." Certainly, they have not failed in that endeavour despite the intuitive dimension of their responses. They have perhaps gone beyond their conscious intention in that they also bear witness to their own personal remoulding, to their own painful and ongoing politicisation.

Whatever *Pea Soup* is in its intense conviction, it is not yet the model of *political art* that social-action video has for some time aspired to. Because of the nature of Quebec society at the present moment one can anticipate that this

model may well come from there when the genre has matured; and I would like to think that it will bear the signatures of Falardeau and Poulin. If their political sensibility, their critical and analytical skills, could match the luminosity of social indignation displayed in *La Magra* (their 1975 documentary on cadet training at the Quebec Police Institute), then we should have a videotape indeed.

Distributed by Art Metropole, 217 Richmond W., Toronto, and Pea Soup Films, 1633 Montcalm, Montreal.

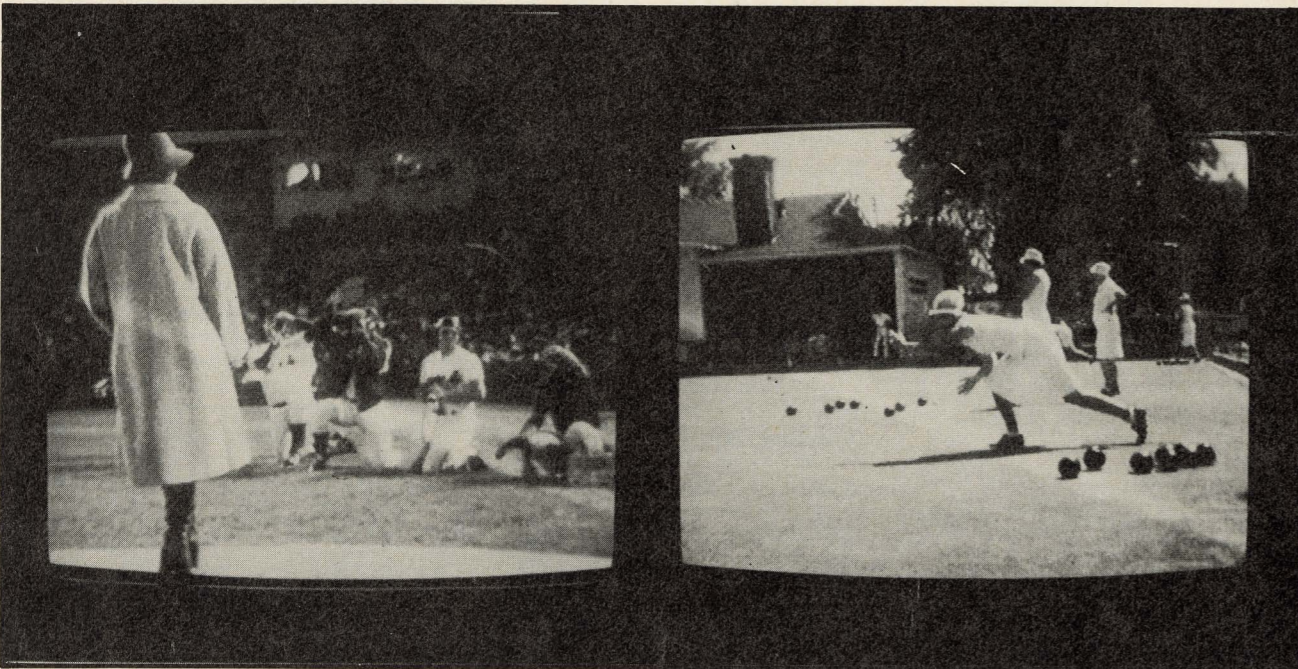
¹ Interview with Jo-Anne Birnie Danzker, catalogue of exhibition *Montreal Tapes*, Vancouver Art Gallery, April 1978.

² Sheilagh Hodgins Milner and Henry Milner, *The Decolonization of Quebec* McClelland and Stewart, 1973, pp 190-191.

³ *Ne comptons que sur nos propres moyens*, published in English as *Quebec Labour*, Black Rose Press, Montreal, 1971.

⁴ Quoted Milner and Milner, *ibid* p.211

photos: Lisa Steele



Your National Gallery and Canadian Contemporary Artists

in Ottawa....

Pluralities 1980 Pluralites

Baden, Baxter, Boogaerts, Brener, Cruise, Dean, Fafard, *General Idea*, Goodwin, Kennedy, McEwen, Mongrain, Poulin, Proch, Racine, Thauberger, Wall, Westerlund, Wyse

5 July - 7 September 1980

in Venice....

Canada Video

Sherman, Steele, Campbell, Falardeau, Poulin, *General Idea*

Canada Pavillion

39th International Biennial Exhibition of Art

1 June - 30 September 1980

National Gallery of Canada
Ottawa

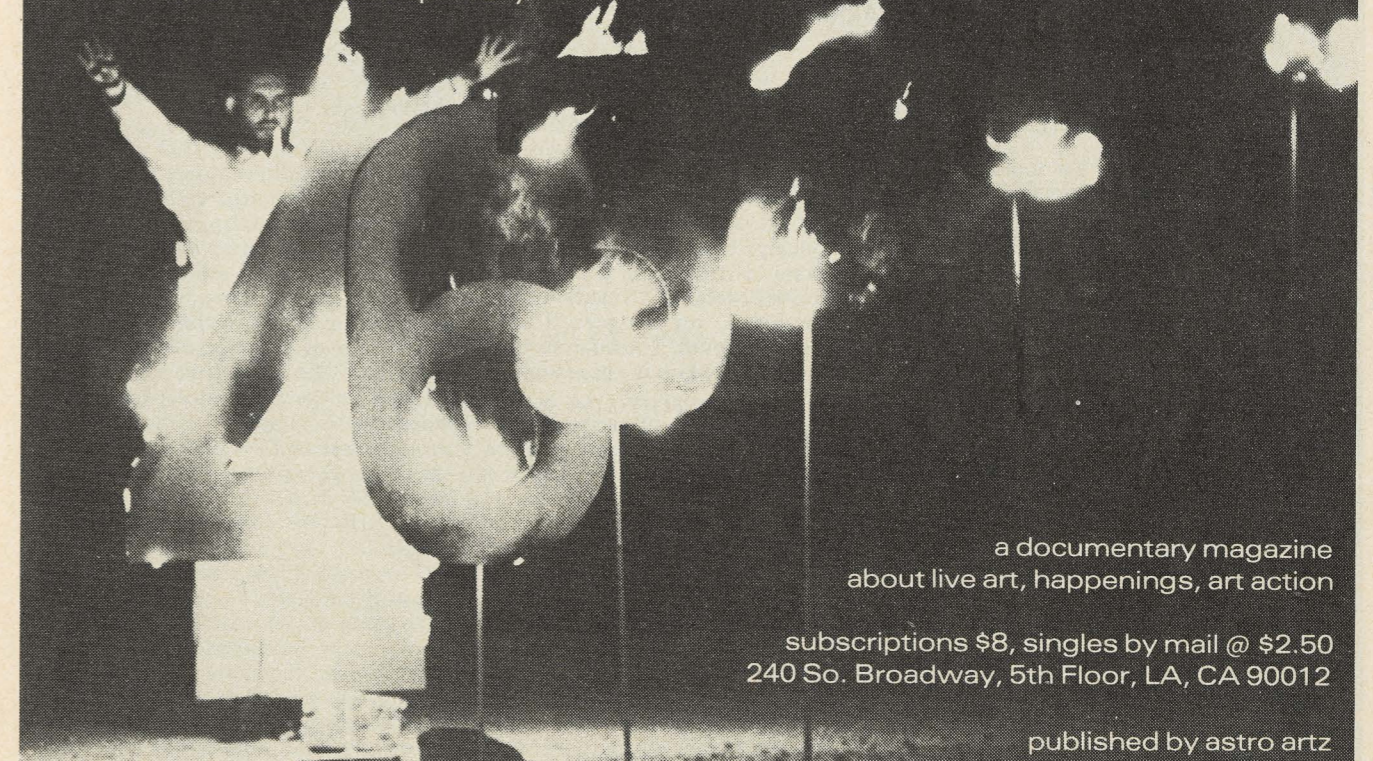
National Museums of Canada

1880
1980

Ten
Decades
of
Service

HIGH PERFORMANCE

the performance art quarterly



a documentary magazine
about live art, happenings, art action

subscriptions \$8, singles by mail @ \$2.50
240 So. Broadway, 5th Floor, LA, CA 90012

published by astro artz

Reinforced De-humanization

VIDEO-ARCHITECTURE-TELEVISION
by Dan Graham. The Press of the Nova Scotia
College of Art and Design (Halifax) 1979, 89
pp. \$9.95 paper, \$17.50 cloth.
reviewed by Karl Beveridge

One of the many areas of contention within the production of a political culture is that of representation. Much of this debate centers on an analysis of the successes and failures of art produced in and around the 1920's and 1930's, when an expressly political culture was being argued and practiced.

Some artists, particularly a group of old artworld heavies, finding precedents in the recently discovered and now largely misinterpreted annals of Russian constructivism, claim that their work is able to articulate socio-political concerns through exclusively or predominantly formal means (in opposition, it seems, to the 'deterministic' qualities of all forms of representational realism). The substance of their argument rests on the proposition that meaning is self-

evidently contained in the 'objective' manifestation of their work, that is, material (physical) objectivity is symbolically equated with social objectivity and thus constitutes a true reflection of social reality. But this Symbolist equation can only articulate a stasis social reality, the supposed 'natural' order of things. If this argument sounds familiar it may arise from the fact that what constituted the aestheticization of pure science in the formalism of the 1960's now constitutes the aestheticization of social science. The 'cube' of minimal/conceptual rigor now has a fresh coat of political paint.

All this is by way of introducing a discussion of Dan Graham, whose career began in the mid-1960's as a hard-nosed minimalist. Aside from mumblings and photos in recent issues of *Artforum*, the Press of the Nova Scotia College of Art has just published a lavish documentation of Graham's work in its on-going series on artworld obscurities (another historical gem is the promised publication of dialogues between Hollis

Frampton and Carl Andre). The book documents various projects undertaken by Graham between 1972 and 1978, and includes an essay by the artist in which Graham underscores the implicit critique of capitalism his works supposedly contain. Elsewhere (*Artforum* in fact) Graham puts it this way:

Where 1960's art was ahistorical and individualistic, some art of the 1970's begins at the juncture where some "Pop" left off (Lichtenstein in painting and Venturi in architecture are two models) and uses popular codes to address itself to social-political contradictions in the actual world. It examines social as well as art conventions. It situates itself between formal art categories and nonart categories between art and architecture or between television, film, photography and art.

The disingenuous posture that Graham adopts is clear in the following excerpt from the description of a work titled "Two Consciousness projection(s) (1972)".

A woman focuses consciousness only on a television-monitor-image of herself and must immediately verbalize (as accurately as possible) the content of her consciousness. The man focuses consciousness only *outside himself* on the

woman, observing her objectively through the camera connected to the monitor. He also verbalizes his perceptions. The man's and the woman's self-contained-conscious, unconscious, or fantasized intention - *consciousness* - is projected. The audience sees on the video screen what the man and woman 'objectively' are seeing at the same time they hear the two performers' interior views...An abstractly presupposed psychological (or social) model is physically observable by the audience. The specific results of the piece vary according to the context in which it is performed, with changing historical circumstances, locale, or use of different social classes of audience or actors.

The 'objectivity' alluded to in this description is a material objectivity, the participants as objects, not subjects. The 'consciousness' that is supposedly articulated is that of physical description - a nervous twitch, greying hair or whatever with pseudo-psychological overtones. The last qualification of context is specious. The same descriptions would more or less ensue in each case. What might change is the audience's reaction: from art-inspired awe, to the rejection of such a performance as art-hype scam.

As no description of actual performances or installations are given

in the book, I can only refer to a similar performance I witnessed/suffered in 1975, in New York. A similar notion of consciousness, objectivity, etc. informed this performance in which Graham initially described his own objective, conscious state, from the observation that his checkered shirt was dirty to noting that he felt ill at ease and nervous as evidenced by his scratching. After this self-effacement he turned on the audience, remarking that the woman in the back row appeared self-conscious because she was tapping her foot, or the fellow in the centre of the front row was uptight because he was chewing his fingernails etc. etc. What might, on the one hand, appear as a liberating act of psychological self-exposure is on the other hand, an act of intimidation - an act of behavioural modification. Rather than articulating the real social basis of such an activity (the artist-interrogator, the particular community etc.) it individualized and thus victimized each participant by socially isolating them. Even though Graham performed this analysis on himself, that analysis did not question his authority, in fact, it mystified it. These works of Graham's are intensely reactionary, reproducing more explicitly and directly the themes of surveillance and domination that are, perhaps, less evident in subsequent work.

The majority of Graham's work in this period utilizes glass, mirrors and video, of which the following is a typical example:

OPPOSING MIRRORS AND VIDEO MONITORS ON TIME DELAY (1974)

The length of the mirrors and their distance from the cameras are such that each of the opposing mirrors reflects the opposite side (half) of the enclosing room (and also the reflection of an observer within the area who is viewing the monitor/mirror image).

The camera sees and tapes this mirror's view.

Each of the videotaped camera views is continuously displayed 5 seconds later, appearing on the monitor of the opposite area. Mirror A reflects the present surroundings and the delayed image projected on monitor A. Monitor A shows mirror B 5 seconds ago, the opposite side's view of area A. Similarly, mirror A contains the opposite side's view of area B. A spectator in area A (or area B), looking in the direction of the mirror, sees: 1. a continuous present-time reflection of his surrounding space; 2. himself as observer; 3. on the reflected monitor image, 5 seconds in the past, his area as seen by the mirror of the opposite area.

A spectator in area A, turned to face monitor A, will see both the reflection of area A as it appeared in mirror B 5 seconds earlier and, on a reduced scale, area A reflected in mirror B now.

The Lure of the 'Public'

LOCAL TELEVISION NEWS PROGRAM ANALYSIS FOR PUBLIC ACCESS CABLE TELEVISION.

Conceived and directed by Dan Graham and Dara Birnbaum. Produced by John Watt and the Fine Arts Broadcast, Toronto. Cablecast over Rogers Cable Television, Toronto, March 11, 1980, 6 pm.

reviewed by Lisa Steele.

Dan Graham and Dara Birnbaum's proposal for "Local Television news program analysis for public access cable television" recently published in Graham's *Video-Architecture-Television*, looks good on paper. Too good. In fact, the proposal has an almost United-Nations-Charter feel in its all encompassing, point-by-point, diagrammatic examination of local news broadcasting and its reception in the home. All the bases are covered, or appear to be; all relevant points are indicated, right down to the final obligatory self-reflective question: "Can an analytical, didactic deconstruction of media, such as we propose, be of cultural and political value

to the community?" In short, are we doing and saying the right things? After a quick reading of this rather convincing proposal, you're ready to vote by ballot or a show of hands — a resounding YES, no doubt. It all seems so necessary. Unfortunately, Graham and Birnbaum were unable to deliver the goods when their proposal became a reality in the program aired on Rogers Cable Television in Toronto. The analysis they had proposed stayed on the page and off the air.

The 330,000 cable subscribers were instead presented with an almost completely formal structure in which the previous evening's news broadcast of CITY-TV, a local Toronto station, was shown in three ways: from the control booth of CITY as it was being broadcast; in the home of a family as it was being received; and simultaneously inserted into the upper left hand corner of these alternating locales was the actual on-air news broadcast itself. Likewise, the sound of the two locations, the control room and the family living room were

alternated, sometimes to coincide with the visual image on the screen and at others to be reversed. The program was 60 minutes long, the real-time length of the news broadcast, complete with commercials.

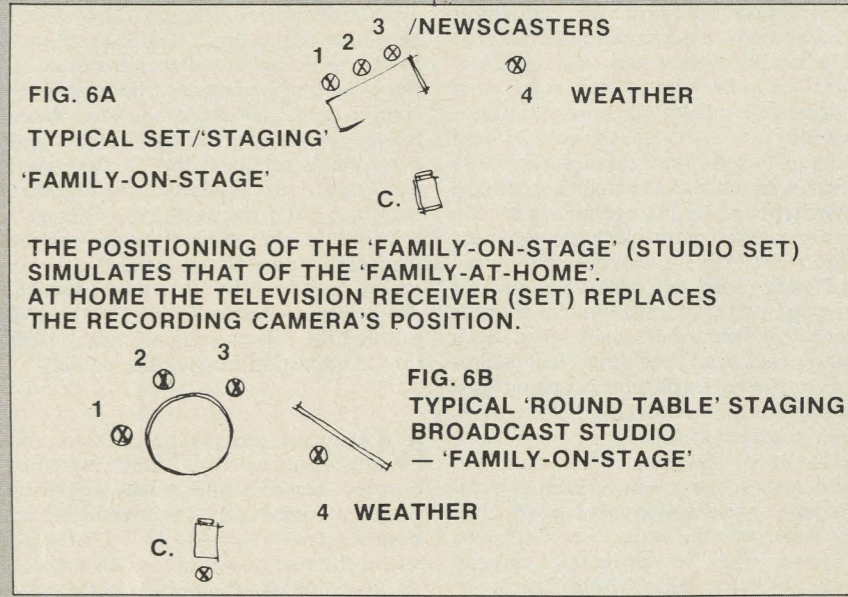
While there are certainly nits to pick with the technical realization of this project, a closer reading of the original proposal reveals curious attitudes and stances. As their self-defined goal, Graham and Birnbaum seek "...to examine the objective conditions of the production of the local news show by revealing the objective conditions (hidden by the fictional conventions in which it is framed) of the people producing it and the real conditions of the family-life of those watching it — for whom TV is a substitute for the real world." In other words, television is *produced* by scheming, devious technocrats whose great intelligence allows them to effectively mask their plot in an attractive package and thus fool the viewers; whereas television is *viewed* by large groups of passive zombies whose intelligence is so low that they think everything which flickers past their eyes is not only "real" but actually happening

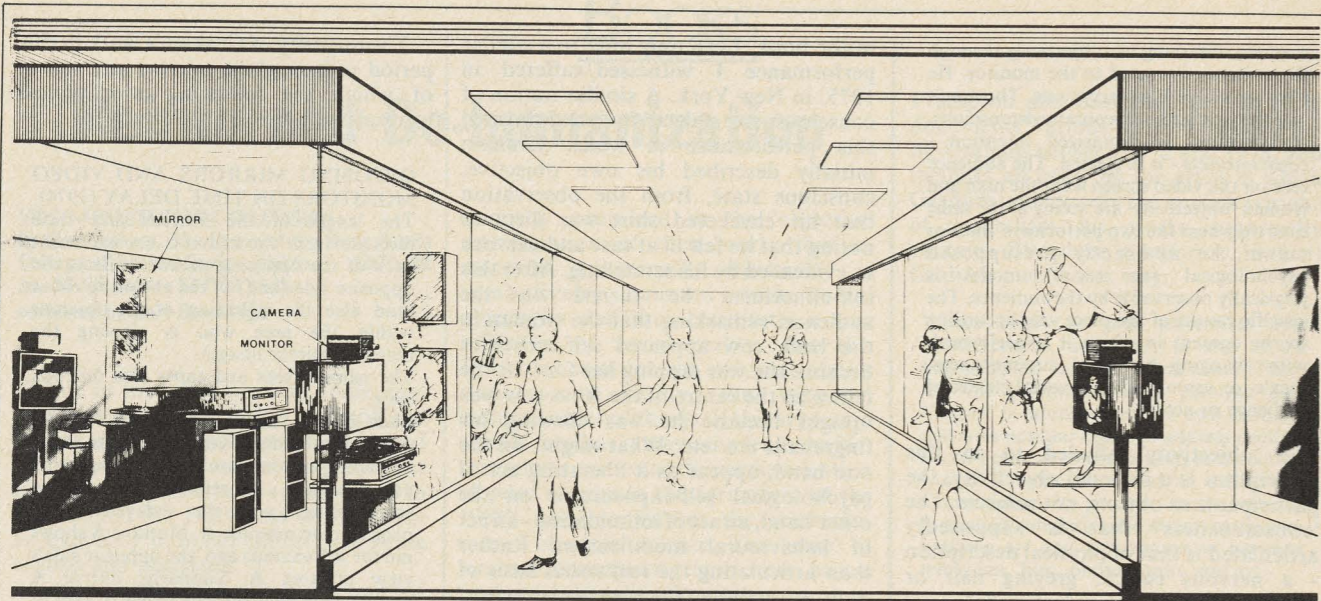
to them at that very time. Starting from such a cynical viewpoint, the most obvious question is: If television is such a bankrupt format why would Graham and Birnbaum attempt to introduce their analysis and, one would suppose, at least implied critique, into it? Surely all of us lobotomized TV viewers are too stupid to assimilate such "hard" information. Especially since we are all sitting in our own living rooms, mired deeply in the "renaissance perspective" of our own furniture arrangements, reinforcing our own passivity and mirroring the configuration we see on the screen. I mention this because Birnbaum in particular goes into great detail about the arrangement of viewers around the TV set in her working notes for the production. Surely this is "analysis for analysis sake". Are we all at fault for putting the TV in the corner and not installing it on some twirling lazy-susan in the middle of a room and thus, supposedly, breaking this pattern of presentation. It should be remembered that home viewers, unlike some video artists, do not have unlimited installation budgets with which to construct special viewing spaces complete with multi-mirrored surfaces off which to bounce their video signal like so many laser beams. And if we did watch television in some Dan Grahamesque environment

would this necessarily change the *content* of television news, let alone TV 'entertainment'? The problem goes deeper than this purely 'structural' analysis admits.

So why was this program broadcast? I suspect it had as much to do with

the lure of "publicness" that television of all kinds promises, as much as a real desire to analyse television itself. This seems especially clear when considering that the only real analysis appeared in the original proposal and *not* in the program as it was broadcast. In the proposal, Graham and Birnbaum present a convincing breakdown of why the early





"Video piece for showcase windows in a shopping arcade" - an experience of surveillance removed uncritically from a social context.

The underlying assumption of all this work is the objectivity/neutralty of the materials and of the installation itself. The institutional framework and the historical context are never questioned. The experience of these works is that of watching and being watched, of becoming conscious of one's behaviour. As in the "Consciousness" piece

described above, this experience exists outside of the spectator's control. But further, it aestheticizes real surveillance by removing it uncritically from a social context, e.g. the use of video and mirrors in plant/worker surveillance (to which Graham blithely refers to in his article). The more recent work of Graham involves the above described structures in

a public situation, as with "Video piece for showcase windows in a shopping arcade (1976)", in which:

This video piece takes place in two facing and parallel shop windows, located in a modern shopping arcade where people pass through the arcade between the two windows. Each shop window contains a mirror on its

evening local "happy news" program is structured the way it is. They point out the correspondence of the "family" of broadcasters to the family at home; they look at how advertising affects the presentation and formatting of news; and they suggest how news in general is constructed and not simply reported. But this never reached the viewer. Instead, there was a purely structural "deconstruction" of how this particular program is broadcast and received. The only 'analysis' presented was a series of five or six character-generated statements projected over various sections of the program. These statements were tepid, dull paraphrases of material which was much clearer in the original proposal. For example, what can a home viewer really learn from reading that "early evening news helps build an audience for an entire evening's viewing" or that "...the control room is separated from the sound stage by a soundproof wall...the floor technicians are connected to the control-room by a one-way audio connection." The answer is, of course, not much.

However, this lack of insight was neither an accident nor a result of poor technical presentation of a good idea. The theoretical basis for both the proposal and the program was not sound. It was too neutral and "objective"

to present any point of view and thus any implied criticism of the one-way nature of television is rendered harmless and impotent - and to continue the deduction, imminently broadcastable. In fact, it seems fair to say that CITY-TV came out the big winners in the final broadcast phase of this project. It must have seemed like an adman's dream to the executives at that station: an hour of broadcast time on a public access station. They didn't even have to pay for it. And in the course of the re-broadcast of their news-hour, the program is shown to be viewed by "real people". What validation. When looked at in this light, Graham and Birnbaum's proposal for TV "analysis" threatens to turn on itself with a digestive vengeance. And the at-home viewer gets spit out in the end. After all, they've played their part. By being there, either in reality or in promise (remember: 330,000 subscribers to Rogers Cable TV), they've fulfilled the role as audience in this duet for "the artist addressing the public".

Meanwhile, any real negotiations and communications had already occurred between the artists (or their representatives) and the executives at both Rogers Cable and CITY-TV. That's where the real power lay in this project. At no point was the public, in this case

the cable subscribers, asked to input into the project. They weren't consulted; they were merely delivered. And once delivered they saw themselves represented, in the home-viewing sequences, as a dull almost mute couple with three rowdy children, watching a newscast some viewers had no doubt seen the night before. Not a very promising point of identification.

It's no surprise that these home-viewing sequences were weak. The structural analysis - production/broadcast/reception - demanded that they were included but the entire construct was a set-up. Representing the two areas of production and reception of television is almost completely weighted in favour of the production end. In the control room you have a group of people who work with cameras every day. They are engaged in an activity, putting the news on the air. They are perfectly at ease, with something to do every second. There were crises, resolutions, cute quips, and lots of backroom chatter. After eight years of *Mary Tyler Moore*, it's a situation viewers are familiar with. And "objectivity" notwithstanding, no matter what Graham and Birnbaum say, the depiction of a "real" control room in a television studio reads as much like a fiction at times as the inserted "real

back wall, opposite and parallel to the window.

...Both shop windows have monitors placed in front of the window... The view from the camera in the left window is transmitted live to the monitor in the right window; but the view from the camera in the right window is transmitted 5 seconds delayed to the monitor in the left window...

Much of what was said about the other works described above applies here, except one wonders what the hell the non-art conditioned shopper figures is going on.

ormalism, particularly the American strain of the 1960's and early 1970's has been trashed on many occasions. What's interesting here is its resurrection through a sophisticated political jargon, what one might call the rise of 'political formalise'. Graham is still churning out the same old exclusively minimal/conceptual formalist inanities, but they are now laid over with an ascribed sociopolitical meaning. Witness Graham's comments on the 'showcase window' piece:

GLASS USED IN SHOP WINDOWS/ COMMODITIES IN SHOP WINDOWS.

Glass isolates (draws attention to) the product's surface appeal, 'glamour', or superficial appearance alone...Historically

this change in the appearance of the product corresponds to the worker's alienation from the products they produce; to be utilized, the product must be bought on the market in exchange for wages at a market value with the conditions of its production obscured. Glass is helpful in socially alienating buyer from producer, thereby concealing the product's connection to another's real labour and allowing it to acquire exchange value over and above its use value...

Graham's observations, leaving aside, for the moment, their internal logic, have nothing to do with the actual work he produces. In the above quoted article Graham defines a set of social functions, yet his work only reproduces the material conditions of the physical situation. The audience's interaction with the work can only exist on the same level as that of the physical context itself. The ideas he articulates (which are usually lifted from various threads of French structuralism via *Screen* magazine) exist only in his writing. The most his work can achieve is to enhance the very physical qualities he critically describes.

But the problem goes deeper. What allows Graham to make the leap from physical appearances to social meaning? The argument he makes is a structural one, but it is a perverted structuralism. In it physical entities, such as the glass

(which is central to his work), take on human attributes. It is the glass that isolates the consumer, not the set of social relations (ownership) produced by a particular form of social organization. The glass, in its particular social use, may be a sign (anchored to a specific social context) of a particular social relation, but it does not embody it historically. His argument reaches structural madness when he defines the function of windows as imposing the social ordering of renaissance perspective. (The confusion of structural components, ideological meanings and historical use are reduced to mush). I suppose that those unfortunates who wear glasses are understood to be condemned to walk around in 'renaissance' myopia.

Objects or materials only gain meaning through human use, based on a specific set of social relations. Meaning is contained in this use, not the materials themselves. Graham does not critically or socially account for the use of the material within his work. The only meaning that his work contains is the meaning inherent in the situations in which the work is located, situations (by Graham's own choice) which themselves obscure or deny human content. His work is not simply de-humanizing, but reinforces the very process of de-humanization by aestheticizing its terms.

broadcast". So what's real and what isn't?

Where does that leave the home viewer as represented in this program? They were "real" people too, not randomly chosen, since the father in the family is a Toronto artist, but real nonetheless. How could they possibly seem anything but uncomfortable? No doubt, this family is not used to having a camera record them as they watch television. What was supposed to happen? What were the "real conditions of the family-life" Graham and Birnbaum wanted to portray in recording this particular family? Since the camera only allowed us to see a section of one

room in their house, the only thing we can infer is where their television set is placed. Surely this does little to convey "family-life", especially given the semi-public nature of what is usually a private activity. It might as well have been a family in a bus station or a doctor's office. The powerlessness of the family in comparison to the television production crew was further accentuated by the fact that the family spoke very little and when they did it was almost inaudible. How could the murmurings of these "real" people hope to compare with the 'drama' of the control room as we hear, "...tape four cued and rolling...oh shit, there's nothing on this one..." No contest.

What we end up with in *Local*

Television News Program Analysis, etc. is not analysis but instead alienation. And alienation is familiar to all TV viewers, no matter how stupid Graham and Birnbaum would make us out to be. The public is well aware that they are powerless to control programming let alone advertising. Pointing this out one more time with a rather staid structural example is pointless at this time. Local "happy news" programming is not without its high-profile critics: Walter Cronkite has condemned this form of news reporting. Dan Graham and Dara Birnbaum certainly wouldn't have gone out on a controversial limb if they had included their analysis in the program itself. So why didn't they? One possible answer to this question is very disturbing: they possibly chose to imbed the 'analysis' in a low-circulation book where at least it would be 'appreciated' by readers of a like mind while watering down the analysis for the television viewers who, no doubt, wouldn't 'get it'. This position is indefensible. If artists, some of whom have been fighting for air time, both cable and broadcast, can't infuse some real content, criticism and analysis into their programming when the opportunity comes, they should return to the art community and the gallery. The "public" has been used as an experimental toy for long enough. ■

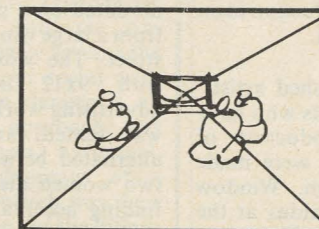


FIG. 4
HOME RECEIVERSHIP AS VIEWING-SPACE
BASIC ENVIRONMENT OF VIEWING SPACE
'RENAISSANCE PERSPECTIVE'
'PROSCENIUM ARCH'

A Focus on World Reading

VIGILANCE

An Exhibition of Artists' Books Exploring Strategies for Social Concern, Organized by Mike Glier and Lucy Lippard at The Franklin Furnace, New York.

reviewed by Tony Whitfield

Vigilance: watchfulness in respect of danger and hazards; *An Exhibition of Artists' Books Exploring Strategies for Social Concern* at the Franklin Furnace. The works in this show focus on the world in which we all live, the political circumstances and dilemmas we face collectively. The impetus behind them is social change. They also reflect their makers' desires, needs, not only to locate themselves in a context that breaks the boundaries of the art world, but to establish and protect viable, acceptable means of interaction in that larger context. To do so, out of necessity, they attempt to define and reevaluate that environment and determine our true and false identities within it. Primarily through texts and narratives, either implicit or explicit, two approaches are taken in discussing aspects of our condition. They look either inward, confronting issues such as feminist consciousness, male consciousness, sexuality and moral/ethical decision making processes or outward toward issues of family, detente, propaganda, surveillance, political trials, racism, convivial structures and functional design.

Vigilance, organized by Mike Glier and Lucy R. Lippard, included 100 artists' books. Arranged loosely by subject, they were made available in a reading room setting where they could be read, examined leisurely. Clearly, this manner of displaying artists' books is the most natural and logical, although this format is frequently rejected by curators. The medium of the artists' book - the inexpensive work of art in book form, in, ideally, unlimited runs - has always questioned the traditional relationship between art object and its audience, and, ultimately, the relationship between the artist and society. In ideology, the artist book is populist; its goal is the widespread accessibility of art, controlled by its makers - an art free of the strictures of the museum and gallery system. If he/she does not speak exclusively to the avant garde, art-initiated audience, the artist must determine who his/her work is addressing and what that work needs to, is capable of saying. How do the demands of that audience differ from



photo: Mike Glier

those of the traditional? Which issues shift in weight as the artist and his/her audience seek to find their balance on the scales of this culture?

Often the works in this show suffered from a lack of development that is paralleled by the relative newness of the medium itself. They are as much about discovering their own limits and testing their potential as they are about specifics of content and form. They undertake not only the conveyance of an idea but the incorporation of that idea into the collective consciousness. Traditionally the artist has been considered as "other" and has appealed to the unconscious "other"ness in us all. As a result we live with the concepts of other-worldly inspiration, critics as prophets, collectors as the chosen people and a multitude of short-lived stars. In *Vigilance*, the artist, often literally, speaks to his audience in the commonality of the first person singular and plural, through the "I" to the "we"; he sees his work as a concept realized by independent production in an atmosphere of collaboration.

In addition to 100 published artists' books, six works by artists who have been involved in the production of politically conscious books were made specially for this exhibition. Window installations by Beverley Naidus at the Franklin Furnace and Jon Hendricks and Jean Toche of the Guerilla Art Action Group at Printed Matter confronted the general public with issues raised between the book covers. Inside, behind the closed glass doors of cases

that usually display books, small installations were done by Coleen Fitzgibbon, Poppy Johnson, Frances Torres in collaboration with Terry Berkowitz, and Reese Williams. Although these works were not artists' books, per se, they provided a loose framework, a fragmentary mirror of the general content and the problems inherent in many works in the show. While it is impossible to discuss each book in this article, the installations serve as a point of entry into an understanding of some of their common concerns.

"Apply Within" by Beverly Naidus was the most complex and resolved of the window shows. As in her previous works Naidus focused on the paradoxical nature of social values and attitudes in everyday life situations. The format of her installation imitated the atmosphere of one of any number of shabby, oppressive office interiors in which bureaucracy seals our fate. First one was asked to take a seat on one of two chairs mounted on a platform a couple of feet from a large window which faces onto the street. The window had been covered with 9x12 inch sheets of paper advertising work and fortune. When one was seated, an audiotape began. It alternated between the conversation of two women discussing the problems of finding acceptable work - "They never told us it would be this hard." - and a barrage of questions and non-sequiturs from a job counselor put to a very confused applicant. The dialogue trailed off into a minute or two of a Musak version of "Up On The Roof". It

efficiently numbed the senses and diverted any inclination toward rage into distraction, a form of mental paralysis. The success of this work lay in the careful counterbalancing of the individual predicament and the exaggeration of the system that perpetuates it. Through its audio content and physical discomfort, which was accentuated by forcing the participant to become a piece of store window merchandise, Naidus' audience became victims. As a street work, "Apply Within" was not as effective. Visually, it failed to grasp the capitalist tools of seduction, the principles of advertising. That seduction is integral to our role acceptance or rejection.

The most problematic of the special works was that of Jon Hendricks and Jean Toche of the Guerilla Art Action Group. While GAAG, their major document on their activities from 1969 through 1976 (also included in this show) exemplifies the vigor, intelligence and commitment sought in political work, their installation falls short of that standard. In the past their activities were more frequently visible and carried with them the support of a community united in a cause. Perhaps, by virtue of that itself, their efforts were more effective. Their window installation at Printed Matter is a semi-paranoiac listing of statements warning against governmental oppression. Visually it followed the recent convention in window works of enlarged, typeset lists; linguistically it drew on everyday idiom and form of repetition found most commonly in Beat generation poetry. The occasion which prompted this outpouring was the passage of U.S. Senate Bill S1722 and the fact the Bill HR6233 is pending in the House of Representatives. The bills are Criminal Code Reform Acts that, on the one hand loosen legal restrictions on law enforcement agencies ostensibly in an effort to reduce crime while, on the other hand threaten our civil liberties. In short they are a move toward an initial legal presumption of guilt over innocence. The piece reads, "You are going to get fried... gagged...jailed...raped...genetically purified...sexually graded...silenced...gassed... You are going to be guilty. Try to prove your innocence..." and so on. Hendricks and Toche clearly assume the role of watchdogs over our social well-being, insisting that the danger is all around us, but their approach was propagandist and almost hysterical. Rather than taking advantage of a double window format, which was their given, to publicize the facts of the bills in question, Hendricks and Toche simply restated their polemics. The downfall of this work is its own lack of information. It limits our opportunity to think, to make judgements, to judge their

The Nova Scotia Series

Source Materials Of The Contemporary Arts



Dan Graham: Video-Architecture-Television

Bernhard Leitner
The Architecture of Ludwig Wittgenstein
7 1/2 x 11 inches (illustrated)
128 pages \$12.00 paper
22.50 cloth

Steve Reich
Writings About Music
7 1/2 x 9 inches (illustrated)
82 pages \$4.00 paper
8.00 cloth

Paul-Emile Borduas
Ecrits/Writings 1942-1958
7 1/2 x 11 inches (illustrated)
140 pages \$10.00 paper
15.00 cloth

Claes Oldenburg
Raw Notes
7 1/2 x 11 inches (illustrated)
544 pages \$12.50 paper

Donald Judd
Complete Writings 1959-1975
8 1/2 x 11 inches (illustrated)
250 pages \$14.50 paper
25.00 cloth

Dan Graham
Video-Architecture-Television
8 1/2 x 11 inches (illustrated)
92 pages \$9.95 paper
17.50 cloth

Simone Forti
Handbook In Motion
6 1/2 x 9 inches (illustrated)
140 pages \$6.00 paper
12.00 cloth

Hans Haacke
Framing and Being Framed
8 x 10 inches (illustrated)
154 pages \$9.95 paper
17.50 cloth

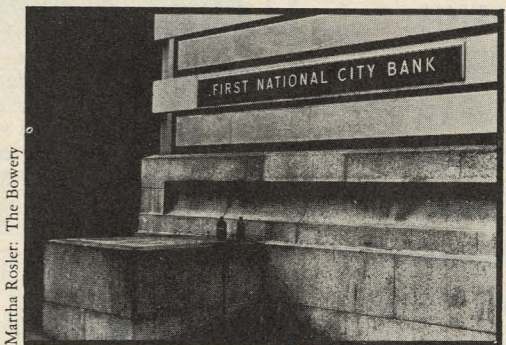
Carl Andre-Hollis Frampton
12 Dialogues 1962-1963
8 1/2 x 11 inches (illustrated)
160 pages \$17.50 paper
27.50 cloth

Yvonne Rainer
Work 1961-73
7 1/2 x 11 inches (illustrated)
322 pages \$11.95 paper
\$20.00 cloth

Michael Snow
Cover To Cover
7 x 8 inches (illustrated)
360 full-page reproductions \$12.50 paper
20.00 cloth

Editor: Benjamin H. D. Buchloh
volumes 1-8 were edited by Kasper Koenig

The Nova Scotia Pamphlets



Martha Rosler: The Bowery

1 Martha Rosler
THE BOWERY IN TWO INADEQUATE DESCRIPTIVE SYSTEMS (1975)

2 Gerhard Richter
128 DETAILS FROM A PICTURE (HALIFAX 1978)

3 Dara Birnbaum
ROUGH EDITS: POPULAR IMAGE-VIDEO

4 Daniel Buren
LES COULEURS (SCULPTURE)
LES FORMES (PEINTURE)

Published by: THE PRESS OF THE NOVA SCOTIA COLLEGE OF ART AND DESIGN
5163 DUKE STREET HALIFAX NOVA SCOTIA CANADA

GALLERY SHOP

ART GALLERY OF ONTARIO

The definitive magazine shop

PARACHUTE
 LOTUS
 INTERVIEW
 IMPULSE
 IMPRESSIONS
 IMAGE NATION
 GRAPHIS
 FUSE
 FILE
 CAMERA
 ARTnews
 ARTMAGAZINE
 ART IN AMERICA
 ARTFORUM

Gallery Shop

ART GALLERY OF ONTARIO
 317 Dundas Street West

977-0414

Open seven days a week.

assessment of the situation. Without a grounding in facts its chant was an overload, threatened to lose its meaning and started to become an equivalent of amplified white noise. The repeated use of the second person began to imply a certain omniscience on the part of the artist and became, almost immediately, suspect. The danger in all of this, in the aesthetic arena, is in adding another reinforcement to the notion of art as mystification, incapable, even in its most sincere attempts, of seizing concrete, temporal issues.

The problem of adequate content development is inherent in a form of methodology that many socially concerned artists use to produce artists' books. It is a process that requires the transformation of information, often arrived at through extensive research, into statements that are cogent both in form and content. Among the most accomplished of the artists' books in *Vigilance* employing this methodology were Marianne Wex's *Weibliche Und Mannliche Körpersprache Als Folge Patriarchalischer Nachtverhaltung*, a study of male and female body language in photographs and the early history of art; and Sarah Charlesworth's *Modern History. Second Reading* which explores the semantic and contextual subjectivity of news media imagery. Also drawing on that imagery is Antonio Muntadas in *On Subjectivity* which captions 50 photographs from the "Best of Life" with comments from over 200 art makers emphasizing the relativity of our perceptions.

Present in *Vigilance* were two examples of works which subjectively analyzed the personal experience of artists dealing with social phenomena. In *Genre*, Tony Rickaby, through text, cartoons and photographs from the history of art discusses the politics of being an artist. He moves through the traditional view of the inspired individual to tackle the myths of nature and religion on to a broader evaluation of artists as a social and economic class.

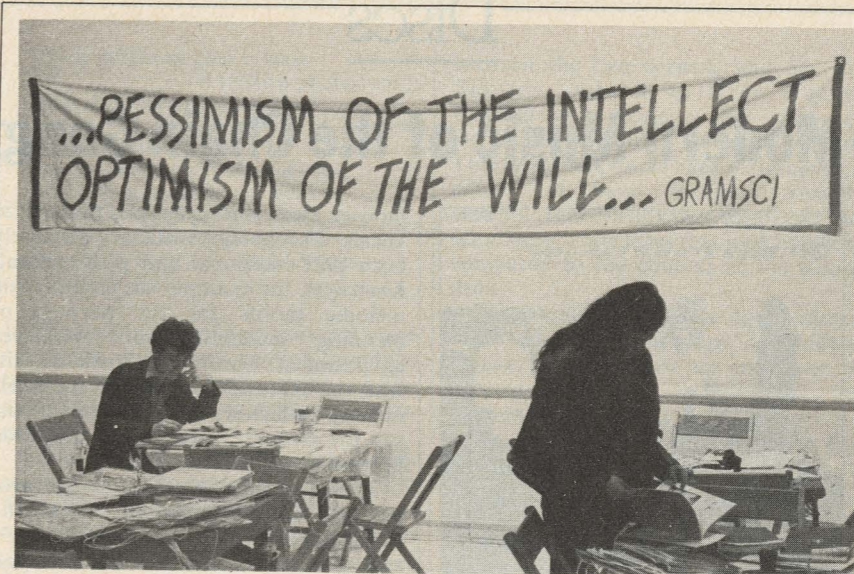
He considers where we are at this moment and suggests future directions. In Jorg Immendorf's *Hier Und Jetzt: Das Tun, Was Zu Tun Ist...* the paths he, as an artist, has taken to arrive at this point are traced. Illustrated with paintings, drawings, and photographs, through an autobiographical narrative he seeks to answer two crucial questions for artists in West Berlin (and for us all): "For whom do we work and how? Which consequences result for cultural producers?"

The use of metaphor was common to many artists' books included in *Vigilance*. As a device it is concretized in Suzanne Lacy's *Rape Is*, the very act of

breaking its red seal in order to read the book is a symbolic rape. As an aspect of verbal communication Lacy continues the exploration as does Annette Messager in *Ma Collection de Proverbes*, a disturbing, pocket-sized compilation of misogynist sayings. In an internal dialog Dorothy Handelman, in *Speculations*, deciphers unspoken communication between lovers. Just as Dorfman and Mattelarts in *How to Read Donald Duck* examine the disguises of imperialist ideology, Hal Fischer's *Gay Semiotics* provides a reading of visual codes among homosexual men. It is interesting to not that this book by Fischer is the only work in the show that deals specifically with gay issues and that it was chosen over his more recent work *Castro X 24* which deals with aspects of everyday gay life and begins to focus on the real nature of gay relationships. While *Gay Semiotics*, focuses quite sharply on cultural stereotypes and is potentially a very useful handbook for homophobes, as an artists' book its social function is ambiguous and is more dangerously double edged than anything between its covers.

Two of the window installations involved serial imagery. Coleen Fitzgibbon's eight paintings of men with guns were academic in their execution and obvious in their content - the old, men and aggression connection. Using the same pairing, however, Reese Williams' installation comments intelligently on the strong arm of patriarchy. In his work two chronologies are juxtaposed: in movie stills, the development of Paul Newman's career from *The Silver Chalice* through *Pocket Money*; and the discoveries of the radioactive chemical elements from Einsteinium through Nobelium. He places before us a quick tracing of the spiral growth of two American idols, both building their shrines on our acceptance of oppression and the desire for power. Both Fitzgibbon and Williams rely heavily on our subconscious associations to their visual material. It is largely a matter of force and complexity of meaning that allows one to transcend its immediate subject and renders the other naively didactic.

Williams' installation finds its counterparts among the books in his own work, *Past Trial Nearer*, a compilation of photographs taken at the House Committee on Un-American Activities Investigation of possible communist infiltration of the Hollywood film industry; in Dennis Johnson and Fern Tiger's *Ladue, Maplewood, Welston*, a study of three neighboring midwestern towns in statistics and photographs; and *The Harlem Book of the Dead* by Van Der Zee, Dodson and Billops, which although it is in large part narrative text,



The reading room allowed leisurely examination of the 100 artists' books.



photos: Mike Glier

The most important aspect of the works of *Vigilance*, ...is their dogged adherence to the belief in the creative process as a socially productive one.

depicts, in its photographs, death as the only state in which the black man's fantasy may come true.

In its specificity, the Black Emergency Cultural Coalitions's *Attica Book* on the prison massacre embellishes Fitzgibbon's statement. Its drawings and other graphics poignantly comment on oppression and the oppressor. The difference, however is that Fitzgibbon focuses on potential, her aim is alarm and then prevention, while the *Attica Book* is rooted in fact and its effects; it calls for a cure.

The most important aspect of the works in *Vigilance*, for all of their gropings, moments of brilliance, qualified successes and out and out failures is their dogged adherence to the

belief in the creative process as a socially productive one. If "our art is basically a function of the class in power," as Karl Beveridge and Carol Conde state in *It's Still Privileged Art*, then the work in question indicates an overriding need to replace systems that have outlived their usefulness. From all indications artists have accepted their responsibility in effecting social change and are investing their most valuable resources in the attempt to achieve that end. Recognizing the "pessimism of the intellect" they have chosen to work with the "optimism of the will." ■

Tony Whitfield is an artist and writer. Currently he is a curator at Artists Space in New York.



Centre for Art tapes

1671 Argyle Street
 Halifax, Nova Scotia
 Canada B3J 2B5
 902 429-7299

April 2-12
Bill McKiggan & Tom Burger

April 16-26
Dara Birnbaum

April 30 - May 10
Tom Sherman

May 14-24
Audio by Artists Festival

May 28 - June 7
Norman Cohn

June 11-21
Brian MacNevin

Open to the public for screenings/auditions on request
 Tuesday - Saturday:
 noon to 5:00 pm
 Presentations:
 Wednesdays 8:00 pm



Photo: Cyne Cobb
A Space Television: Robin Collyer,
Shirley Wiitasalo in production.

April 1-19 • **MAELSTROM**
a film installation by
Sandra Meigs
opening: 8pm Tuesday 1 April,
299 Queen West

July 3-13 • **A SPACE AT 222**
installation works, performances
and video at Warehouse 222,
222 Queens Quay West co-
sponsored by Harbourfront Art
Gallery and Artmagazine. Daily
noon til 8pm. Phone A Space for
schedules (595-0790)

• **A BOOK, WORKING**
proposals currently being ac-
cepted for bookworks by artists,
any size/format, to be publish-
ed by A Space in August 1980.
Deadline: 15 May 1980. Project
coordinator: John Greyson

• **A SPACE RADIO**
This long-awaited international
series of audio works by 30 ar-
tists is available for radio broad-
cast in June 1980.
Producer/curator: Ian Murray

• **A SPACE TELEVISION**
Six television programmes pro-
duced in Toronto for broad-
cast/cablecast in June 1980.
Included are works by Robin
Collyer and Shirley Wiitasalo, Ian
Murray, Randy and Berenicci,
John Watt, Tom Sherman, Dan
Graham and Dara Birnbaum.
Producer/curator: John Watt

A Space, 299 Queen Street West,
Toronto, Canada M5V 1Z9 (416) 595-0790

DISCS

Modern Music of the Chain Gang



THROBBING GRISTLE
20 Jazz Funk Greats. A Sinclair/Brooks
Production. Industrial Records.
reviewed by Andrew James Paterson

Throbbing Gristle's recorded product is available on INDUSTRIAL RECORDS, and the name of the label says a lot about Throbbing Gristle. This album is humourously titled *20 Jazz Funk Greats*, complete with a real budget bin K-Tel packaging, but a more appropriate title would have been "Industrial Overload".

The album is entirely devoid of personality or glamour. It is frighteningly faceless. Throbbing Gristle don't even wear scientist's lab coats or party uniforms. On the front cover we see four young people standing in a field. We see a cute but oh-too-cheeky young woman in a mini-skirt, two not uni-but-ambi-sexual clerks in the middle of the lineup, and a lad who looks like one of the Beatles' scruffy little brothers. The band look more like filing clerks than labourers. There are no potential 'faces of the decade' in this lineup, and if one of them thought they could be manipulated into being one of those faces he'd probably arrange for a facelift. The other personality component missing from Throbbing Gristle is actual singing. Genesis P. Orridge's vocals are totally monotone recitals. Sometimes he does emphasize a word or phrase by dragging it out longer than he does others, but there are no really pronounced inflections. There is nothing dramatic or emotionalist about his vocals. The one vocal by Cosey Fanny Tutti on "Still Walking" sounds like the muted communiqué of a young woman being held for ransom in an automatic warehouse that is ignorant of her presence. Compared to the approaches of

modern electronic ensembles that utilize vocals, Throbbing Gristle are genuinely both post-emotional and post-musical. Kraftwerk for example use comfortable melodic motifs for the purpose of blending themselves into whatever environment. Throbbing Gristle do not, with the exception of "Hot on the Heels of Love", which is at least as accessible as, say the Normal, with its definite disco bottom and vocodered refrain.

The tone of this album is claustrophobic and oppressive, with the exception of "Hot on the Heels of Love", and the instrumentals "Tanith" and "Walkabout" (although "Tanith" is too fragmented to be really comfortable, with its absurd combination of vibraphone and rumbling bass.) "Hot on the Heels" has actually been used in uptown disco fashion shows, and "Walkabout" is a sequential piece that functions nicely as a coffee break between the two most extreme tracks, "Persuasion" and "What a Day". The latter, with its repetitive sky saw grinding, is not merely pleasant power-plant music. Rather it is the modern chain gang blues; the voices of concentration camp workers. The infinite echoing of the voices creates the sense of mass production slavery.

The use of extensive echo on the voice makes "Convincing People" disturbing. The lyrics state:

"There's never a way
And there's never a day
To convince people
You can play their game
You can say their name
But you won't convince people."

These lyrics are already contradicted by the echo which creates the sound of a million clones in agreement, already quite convinced. It is anti-climactic or just matter of fact when P. Orridge drones:

"There's several ways
To convince people
Now you're people
And we're people
We've got to be -
to convince people."

Never and several are words that sound similar, although their meanings in the actual lyric text contradict each other. P. Orridge is more concerned with using lyrical repetition combined with his utterly factual delivery to make the listener feel claustrophobic. Of course there are several ways to convince people. Like advertising. Like appealing to a person's desire to be anonymous and therefore safe and respectable:

"What difference does it make
if I take a photograph?
What difference does it make
if someone else sees it too?
All your friends do it
I mean, nobody will know it's you
Anybody, it could be any body
I mean, those magazines, you know
They only go to middle aged men
So why don't you do what I suggest
I persuade you".

In *Persuasion* P. Orridge's rational voice combined with slow motion bondage tapes is an individual version of the album's mass production concentration camp flavour.

So what's left is the title track, which sounds a bit like one of those Japanese Miles Davis albums of about five years ago, with meteorite synthesizers falling in

between the two cornets, and *Six Six Sixties*, which utilizes Velvet Underground osrich bass and P. Orridge's Reed-like coroner's report. This final track harks back to the cover; a couple of band members visually resemble that era and that band, with the same fresh white faces that look innocent compared to the context of the record itself.

Throbbing Gristle use low volume levels and the trappings of modern muzak, but they just see the noise of supermarkets and factories as the background which their horrific observations must be overdubbed. The label says it all: Industrial Records.

Andrew James Paterson is a musician living in Toronto.

PERFORMANCE

Is There Power In Humility?



photo: Roy Arden

GERARD PAS
Pumps, Vancouver. December 8, 1979
reviewed by Hank Bull

Since Duchamp we have witnessed the slow death of "art for art's sake." More and more art rejects the "classical" concern with space and light in favour of statements about society, power, philosophy, personality, etc. Gerard Pas says he has always used art for therapeutic purposes although his work also has strong political connotations. The content of his art is his personal life history and the form it takes is

performance. He manipulates the audience and himself, transforming the space, releasing an energy, a growth.

Dec. 8, 1979. Pumps. Tonight Gerard would try something different. Whereas he usually enacted some violent exorcism of the cultural devil in him, acts which left him bruised and trembling, tonight he would attempt something less iconoclastic.

He wanted to be drawn into his audience and to draw them into him, rather than project himself at them. During previous performances he had felt as if he were in a trance, pulled out only momentarily by the flash of a camera or sudden movements in the crowd. Tonight he felt good. He tried to feel calm, smiled and looked at the audience. Really looked at them. He was looking for someone in particular. He told us he wanted to use one of us in his performance.

"I was trying to make myself conductive and to feel out a person who was a reciprocal energy. What, exactly, I didn't know. I couldn't describe it. The reason that she was chosen was that every time I looked at her, her eyes were...they were just, like, blank, a blankness that created a complete suction of information. So that's why I found her the most enticing." But he took his time. It was a long wait. Late-comers trickled in. He talked a bit, reassured the audience. Each individual had time to consider what was happening. Who would be chosen? Me? Why me? Do I want to be chosen? If so, why? How will he chose, when, and what will he do? Could this man be trusted? Some people were irritated, sensed that the situation

ART GALLERY OF ONTARIO

IN PERSON: JON JOST
Independent filmmaker
Jon Jost will present

**Last Chants for a
Slow Dance (Dead End)**
(USA, 1977, 90 minutes)

April 24 8:00 pm
Lecture Hall FREE

ART GALLERY OF ONTARIO
317 Dundas Street West

Information:
977-0414, ext. 268

V/tape distribution

As of April 1980 the following
video artists will self-distribute
their work under the name of
V/tape.

Susan Britton
Colin Campbell
Clive Robertson
Lisa Steele
Rodney Werden

For information and catalogue
contact V/tape 136 Simcoe Street
3rd. floor Toronto M5H 3G4.
(416) 977 3899.

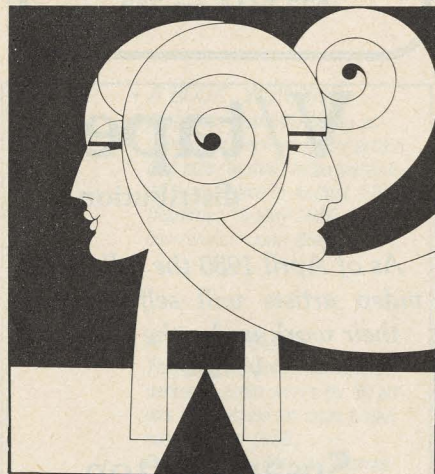
**Canada Council
Studio Space in P.S. 1,
New York**

The Canada Council is making available to professional Canadian visual artists two studio spaces in converted Public School #1 in Queen's, New York. One studio is a working space (400 square feet) for an individual artist for up to one year; the second is for a series of temporary experimental projects and special installations. No grants are included in the program, but artists may apply for financial assistance through the regular programs of the Council's Awards Service.

The project is undertaken by the Canada Council as part of the International Program of P.S. 1 in New York — a program sponsored by the Institute of Art and Urban Resources, which provides alternative art spaces and programs for contemporary artists working in and presenting experimental art forms.

Deadline:
Requests must be submitted before June 15, 1980.

For information:
Visual Arts Section
The Canada Council
P.O. Box 1047
Ottawa, Ontario
K1P 5V8



**ONTARIO COLLEGE OF ART
OPEN HOUSE**

Friday, April 25, noon to 10pm
Saturday, April 26, noon to 10pm
Sunday, April 27, noon to 6pm
Free Admission

More than 5000 exhibitions
of art and design
100 McCaul Street,
149 College Street, Toronto
Telephone 977-5311

was slightly out of control. The energy in the room was highly charged and at the same time relaxed. No one knew quite what to expect. To add to this aura there was an object lying on the floor under a towel. It was obviously something, a machine, hidden, imminent.

The girl (she looked 16-20) came forward and was seated in a chair facing the performer. She smiled a mixture of delight and trepidation. "This won't hurt," he said, revealing under the towel a large enamel bowl and a jug of warm water. He proceeded to carefully wash her feet, one and then the other. When her boots were back on it was over.

Cut to the comfort of my own home. I'm reading the papers. The world seems poised on the lip of the final vortex. I notice the English press having its whirl at wire-tapping. *The New Statesman* exposes the elaborate and widespread wire-tapping that is conducted mainly by the secret service and all "behind the back" of the minister. This is seen as an example of how the Civil Service has taken over the reins of power. *The Observer*, on the other hand, reports that the Home Office has finally given the

police permission to tap its own phones in an attempt to corner corruption within the police force itself. What was that about surveillance being turned on the institutions it was designed to protect?

In opposition to this mystifying Frankenstein, Gerard Pas washes someone's feet in a small government-funded gallery. What effect does this have? Is he protecting the institution that was designed to watch him? Or is his desire to make things better somehow transforming the world? Is his anger at society turned onto himself? Or is there real power in his humility? He talks about wanting to change his "energy" and really does affect the space. How far will his energy reach? If you think it does anything to prevent World War 3, then you understand the 80's. The aesthetics of performance is the unification of a fiercely social response with a pre-classical, magical sense of space and light.

Somewhere, Gerard Pas is reading this review for the first time. ■

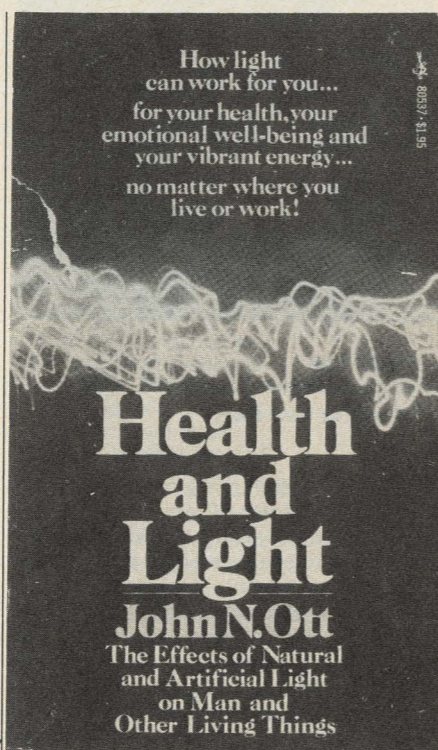
Hank Bull is a contributing editor of FUSE. He is a musician and performance artist living in Vancouver.

BOOKS

The Limits of Photobiology

HEAT AND LIGHT
by John Ott. Pocket Books (New York, 1976).
\$1.95.
reviewed by Ed Slopek

Photobiology is a preparadigmatic science. It is an interdisciplinary field that "rests entirely on other disciplines, all the varieties of biological knowledge and on photochemistry."¹ Explanation of data dealing with the influence of light on biological performance must therefore be 'mapped' onto the fundamentals of these disciplines. They provide the context. In most cases it is even taught in that context, e.g. photosynthesis and phototropism under plant physiology. Medical schools teach it in the context of radiology. Unlike cybernetics, the archetypal interdisciplinary science, the truths of photobiology are conditional on their being derived from some other branch of science. This lack of identity has "raised the question as to whether there was (is) really a true discipline of photobiology."



In the formal sense, the answer was (is) no."² Even so it is a recognized field of inquiry with a need to be *in*-formed. The photobiologist has then a formidable task, for research necessitates a knowledge of biology, chemistry, mathematics, wave-mechanics, and kinetics.

John Ott is a self-taught, self-proclaiming photobiologist who has pioneered the use of time-lapse photography in observing the effects of light on plants. *Health and Light* summarizes over twenty years of such observation. On the basis of further research with rats and rabbits, Ott proposes that the effects of light on the human being are reciprocal. His argument is contingent on the dual function of the human retina, i.e. light entering the eye is both responsible for image formation in the visual cortex and for stimulating the human endocrine system by way of retino-hypothalamic projections to the pineal gland.

The results suffer from a lack of rigour in research design and an explicit observational bias. His hypothesis refuses to be *in*-formed by the other disciplines that define photobiological research. Two gross errors in 'mapping' become evident. The first concerns the process of photosynthesis and the second retino-pineal physiology.

According to Ott, the basic principles of *photosynthesis* in plants "might be equally as important a growth regulating factor in *animal* life through control of chemical and hormonal activity."³ The experiment that prompted this conclusion utilized microscopic time-lapse photography in an attempt to document the effects of adding various dosages of tranquilizing drugs to 'in vivo' cultures of the pigment epithelial cells of a rabbit's eye. Under a phase-contrast microscope with a built-in light source these cells, which are thought to have no visibility function showed a much greater abnormal response to a change in filters than to the drugs. In a previous experiment with elodea grass, filtered light elicited a similar response. Variation in the wavelength of light caused the chloroplasts in the grass to stream in abnormal patterns. On the basis of this and other formal resemblances Ott felt secure in positing an equivalence between photosynthesis and human endocrine function.

Such a theory may have held when "the only valid distinction between plants and animals...concerned...the types of foodstuffs they can utilize."⁴ But recent study of the cellular mechanics of plants has extended the set of differences constituting a 'valid distinction'. At the most fundamental level there is no transmission of impulses from cell to cell. Plant responses to stimuli are not neural

reflex actions. Each cell of a tendril has to make contact with an object before it curves and encircles it. *The plant is shaped by the environment.*

Although there is a superficial similarity between chloroplasts and pigment epithelial cells in vertebrate eyes, their functions differ. The chloroplasts resemble a radiator, condenser or electric accumulator. The epithelial cells appear to act as a transducer and amplifier, which convert light stimulus into 'a nerve signal'. "The role of light in vision is fundamentally different from its role in photosynthesis. The point of synthesis is to use light to perform chemical work.. The point of vision is excitation: *there is no evidence that light also does the work.* The nervous structures upon which light acts...are ready to discharge, having been charged through energy supplied by internal chemical reactions. *Light is required only to trigger their responses.*"⁵

The human photoreceptors are 'light detectors'; the photoreceptors in chloroplasts are 'light converters'. The one is of eucaryotic origin, i.e. cells that have true nuclei, the other is of procaryotic origin, i.e. cells that lack nuclear membranes. "Though the evolutionary histories of these two processes, light detection and conversion, are very different, the strategem has been very similar."⁶ It is a most fundamental separation.

The light environment is shaped by the 'milieu intérieur' of the organism and as is epitomized in a famous saying of the French physiologist, Claude Bernard: *La fixité du milieu intérieur est la condition de la vie libre.* In all vertebrates studied, including mammals and specifically man, the retina "receives efferents that terminate in the region of the relay between bipolar cells and ganglion cells, ending in the amacrine cells which play some kind of modulating role at the synaptic relay." That is, the brain partially controls its own input. By extending its tissue out to the visual receptors it "apparently just cannot wait to hear from them and to begin processing...visual messages."⁸ The stimulus is met at its origin. Of the total amount of efferent nerve fibres of centrifugal origin, i.e. central brain region, ten percent terminate in the human optic nerve. Such a degree of possible receptor control precludes the passage of unmodulated sensory data to perceptual centers.

'In vitro', the pigment epithelial cells of the human eye are innervated by fibres "which terminate principally in the supra-optic nucleus and are relayed thence to the posterior lobe of the hypophysis (pituitary gland, Slopek) and the paraventricular nucleus."⁹ It has been suggested from research that this pathway regulates the excitability of the cells. A major fraction of the resting

Harbourfront Reading Series

The Harbourfront Reading Series is Canada's major reading venue, and one of the three principal locales in North America at which you can hear internationally respected writers read on a weekly basis. Readings are held at 8:30 p.m. at York Quay Centre, 235 Queen's Quay West, Toronto, Ontario. Call (416) 364-5665.

- April 15
Robert Zend
- April 22
Rochelle Owens
- April 26
Arnold Wesker
- April 29
David Malouf, Les Murray,
Craig Powell & David Brooks
- May 1
W. S. Merwin
- May 6
Jan Drabek
- May 13
George Johnston
- May 20
Haiku Society of Canada
International Festival
- May 21
Marilyn French
- May 27
Mordecai Richler
- June 3
Trevor Griffiths
- June 10
TBA
- June 17
Latin-American Authors with
Luisa Valenzuela (Argentina)
and Mexican writers TBA

**TWO WEEKS OF VIDEO
AND PERFORMANCE**

May 8-21, 1980

**Chmilar, Fox,
Hall, Harding,
Hutchinson, Long
Machattie, Wardell,
Wiwchuruk**

McGlaughlin Library
University of Guelph
Noon — 8 p.m.
Opening, May 8

Presented by
Ed Video
Phone: (519) 836-9894

potential of the retina originates at the pigment epithelium. This resting potential is the spontaneous discharge of the ganglia cells. These epithelial cells are not affected by changes in illumination.

The ability of the human being to modulate environmental contingencies by controlling the setting of internal biasing distinguishes it from the plant. Central receptor control is ubiquitous. "Discrimination learning, pattern recognition, selective attention, all involve neural choice mechanisms, choices that beget actions which in turn modify what is Imaged."¹⁰

This is not to say that light does not affect the human endocrine system but that if it does the method of execution is far more complex than Ott is willing to suggest. Retinal projections to the pineal gland come under central control at the intersection of the retinohypothalamic projection extending from the periphery of the retina and the suprachiasmatic nucleus which is embedded in the hypothalamus. Light reaches the pineal gland as follows: retina retinohypothalamic projection suprachiasmatic nucleus medial forebrain bundle superior cervical ganglia parenchymal cells of the pineal. This roundabout route is instrumental in the phasic timing of circadian rhythms in relation to the diurnal flux of environmental light. The pineal gland, although embedded in the lower roof of the brain, is an end organ of the peripheral autonomic nervous system and has no direct connections with the brain. The pineal serotonin, N-acetyltransferase, and melatonin rhythms originate in the suprachiasmatic nucleus, which is an endogenous oscillator - a biological clock. Light "entrains the N-acetyltransferase rhythm to the rhythm in environmental lighting."¹¹ The visual contribution provides a link to the environment.

The melatonin released by the pineal during dark period inhibits the production of gonadal steroids. Alteration of natural photoperiods by artificial means disturbs the phase ratio of gonadal production. For instance, because of a shorter day due to the occlusion of the sun by mountains "humans living at high altitudes usually reach puberty later than genetically similar populations at low altitudes."¹² For years the poultry industry has increased production of eggs through nocturnal illumination of hen houses. Humans born under artificial light show increased gonadal function. Since the introduction and widespread use of fluorescent light, research indicates that female puberty is reached at an earlier age. The crucial factor in all these cases is the length of the photoperiod. Also what becomes most relevant is the distinction between *intensity per unit time* and

photoperiod. "Whenever the intensity is sufficient to cause an (inhibition on) pineal response...the parameter becomes photoperiod."¹³

In the chapter on "TV Radiation Story", Ott's final question should not be, 'Is it possible that...very low levels of radiation affect the behavioural patterns and learning abilities of children without producing any signs of physical injury or cell structure damage?' but should be, 'Will extended viewing force the children to adapt to abnormal circadian rhythms?'

The eye can cope with what Ott designates as 'radiation stress'. Studies have demonstrated "that the precise structures mediating light are relatively insensitive to its destructive effects as compared to the retina in general. Light which produces gross retinal degeneration...can still function to suppress pineal N-acetyltransferase activity."¹⁴ Not only are the structures insensitive but the light that does travel along them activates blocking agents that can cause an *enhanced* response to stress. Pineal nerves "acting through the well documented re-uptake system, protect the pineal gland against circulating catecholamines released by either the adrenal or the sympathetic nervous system during stress."¹⁵ Research has also shown that photoreactivation, the process by which an organism repairs the effects of ultraviolet radiation damage, is effective in bacteria, fungi, plants, and animals. But can the human organism in toto cope with the long-range consequences of disturbed physiological functions linked to circadian and seasonal cycles? Will this adaptation lead to an evolutionary dead-end? Will it initiate "a phase of evolution in which many...ancient biological attributes are no longer called into use and may therefore atrophy through disuse?"¹⁶

John Ott's conclusions betray a crude form of 'stimulus-response' reductionism, i.e. change in wavelength distribution equals change in human physiological response. He does not take into account the competencies, or states of readiness, of the hypothalamic/subcortical/cortical matrices of innervation through which retinal projections have to pass and make contact with on route to the pineal. The concept of competence is essential in that "at any moment in time, the central state must be competent, ready to provide a context in which stimuli arise."¹⁷ It is a biologically determined process, a 'tunable' homeostasis, that organizes a context-content relationship.

Three hundred years ago Descartes proposed that the pineal gland served as a valve to regulate the flow of spirits that act upon the soul. "Images from the eye were carried by a 'string' to the pineal. The light stimulated the gland to tilt so

that it poured its 'humours' down through the hollow 'tubes'."¹⁸ The pineal as 'the seat of the soul' was seen as competent to regulate the inflow of light, the 'soul' organized the context. The Cartesian body-as-machine had at least one bridge to span the gap between cortical (mind)/subcortical (body) functions.

In *Health and Light*, the pineal is seen as reactive not an active organ. This "inadvertently contributes to the preservation of a dualistic model of the brain wherein subcortical levels govern crude sensations and cortical levels govern highly differentiated conscious experiences."¹⁹ Such a position contradicts recent neurophysiological evidence and does not withstand critical analysis. Two incorrect premises plague Ott's model of photobiological behaviour. But for him "two blank riddles make a white answer."²⁰ It is in the falsifiability of this 'white answer' that *Health and Light* becomes important and useful in defining the limits of the science of photobiology. ■

1. E.J. Bowen "The Development of the Chemical Ideas of Light" (1973, in Gunther O. Schenck (ed.), *Progress in Photobiology*, Proceedings of the VI. International Congress on Photobiology)
2. Amleto Castellani, *Research in Photobiology* (1976)
3. John N. Ott, *Health and Light* (1976)
4. W. Grey Walter, *The Living Brain* (1961)
5. George Wald, "Life and Light" (*Scientific American*, October, 1959)
6. Roderic B. Park "Structure of Photoreceptive Units" (1973, in *Primary Molecular Events in Photobiology*, A. Checcucci & R.A. Weale [ed.])
7. Robert B. Livingston, *Sensory Processing, Perception, and Behaviour* (1978)
8. Ibid.
9. Sir Stewart Duke-Elder & Kenneth C. Wybar, *System of Ophthalmology*, Vol. 2, *The Anatomy of the Visual System* (1961)
10. Karl H. Pribram *Languages of the Brain* (1977)
11. David C. Klein, "The Pineal Gland: A Model of Neuroendocrine Regulation" (1978, in *The Hypothalamus*, S. Reichlin, R.J. Baldessarini, & J.B. Martin [ed.])
12. John Hartung, "Light, Puberty, and Aggression: A Proximal Mechanism Hypothesis" (1978, in *Human Ecology*, Vol. 6, No. 3)
13. Ibid
14. Klein
15. Ibid
16. René Dubos, *Man Adapting* (1965)
17. Pribram
18. Gay Gaer Luce, *Biological Rhythms in Human and Animal Physiology* (1971)
19. Kenneth R. Pelletier, *Toward a Science of Consciousness* (1978)
20. G.K. Chesterton, "The Logic of Elfland" (in *Great Essays in Science*, Martin Gardner (ed.) 1957)

Ed Slopek is a video artist who lives in Halifax.

CENTERFOLD/FUSE Index

VOLUME THREE 1978-79

Prepared by Gillian Robinson
with the assistance of John Greyson and Tanya Rosenberg

A - Advertisement AU - Author AT - Artists Text E - Editorial F - Feature I - Illustration IN - Interview L - Letter P - Photograph (of)
PH - Photographer R - Review

Issue number (in brackets) followed by page number. Italics denote title of work (followed by artists name) or periodical.

- A Space (1-2) 2; A(1-2) 42; (3) 75, 91, 140; A(3) 120; (4) 146, 150, 205; A(5) 217.
Aatis Muumant (6) 335.
Abella, Rosalie (6) 287.
Acconci, Vito (1-2) 64.
Acker, Kathy (4) 205.
Ackroyd, Jack (3) 110, 111, 113.
Acme Gallery, The (6) 325.
Acme Housing Association F(6) 292-294.
Acoustiguide (3) 91.
Action 58 by Hermann Nitsch (Kim Tomczack) R(6) 331-332.
Action for Boston Community Development (5) 256, 258.
Actores (Hugo Marquez) P(5) 245.
Adamson, Harold (3) 88, 107.
Adrian, Robert AUF (6) 302-303; PH (6) 303, 305; AUF (6) 304-305.
Agony & the Ecstasy, The (J. Mitchell) R(6) 331.
Aird Commission (6) 316.
Airwaves (1-2) 69; (6) 302.
Alberta College of Art Gallery, The (3) 91; (4) 150.
Alexander, Sally (4) 160.
Amelio, Lucio (4) 150.
American Humane Association (4) 158.
American Psychiatric Association (3) 95.
Amnesty International (3) 93; (5) 225.
Anatomy of Censorship AT(4) 195; (5) 219, 220.
Anderson, Eric (6) 323.
Anderson, G. (4) 161.
Anderson, John (3) 81, 128; AUR (3) 129; (5) 275; (6) 331.
Anderson, Laurie R(1-2) 69; P(1-2) 69; (6) 324.
Anderson, Rick R(4) 210-211.
Anderson, Tobey PH(4) 177.
Andre, Carl (4) 200.
Animal Farm (George Orwell) (6) 320.
Association of National Non-Profit Artist Centres (1-2) 3; (4) 199.
Another State of marshalore (marshalore) (1-2) 6, 36, 39.
Anson, Peter IN (4) 164-169; (5) 240.
Antfarm (4) 210.
Anti-Child, De-Humanizing (David Main) (3) 107.
Anti-Oedipus (G. Deleuze & Felix Guattari) (6) 337.
Aperque, Ingrid (6) 303.
Appeal For An Alternative (Joseph Beuys) AT(6) 306-314.
Applebaum, Isaac AUR(1-2) 66; PH (4) 205-206.
Araeen, Rasheed (3) 131; (4) 203.
ARC Publications (4) 167.
Architects On The Run (General Idea) (4) 193-194.
Ardrey, Richard (4) 212.
Are We The News (Tom Sherman) AT(3) 124-125.
Arlen, Nancy (6) 341.
Armstrong, Bromley (6) 287.
Art & Artists (6) 324.
Art Bank (4) 151, 193, 201; R(4) 199-200.
Art Ensemble of Chicago P(5) 241; (5) 241-242.
Art Forum (3) 75.
Art Gallery of Ontario (1-2) 22; PH (1-2) 69; (3) 133; A(3) 142; A(5) 280; A(6) 351.
Armagazine A(4) 145.
Art Metropole A(1-2) 2, 3, 22, 66; A(3) 77; (3) 75, 91, 105, 136; A(4) 146, 162; (4) 151, 215; A(5) 218; (5) 248; A(6) 283; (6) 323.
Art Monthly (4) 202, 203, 209; P(4) 202; A(5) 267, A(6) 350.
Art Net (4) 202.
Art Publishing R(1-2) 66.
ArtFemme (exhibition, Powerhouse, Mtl.) (3) 122.
Artists For Democracy Gallery (3) 132.
Artists & Models (General Idea) (4) 193.
Artists Review (3) 127.
Art-Rite (6) 324.
Artists Support System (1-2) 6.
Arton's (1-2) 23; (3) 82-83; A(3) 115; (4) 150-151.
Arton's 1978 Industrial Award (1-2) 67.
Arts Birthday (Robert Filliou) (6) 323.
Arts Canada (3) 91.
Art's Council of Great Britain (4) 170, 201-202.
As The World Burns (Randy & Bernicci) (1-2) 46, 48-49, 54, 57; R(4) 197-198.
Ashley, Robert (6) 325.
Associated Art Publishers Conference P(1-2) 66.
Association of Canadian Television & Radio Artists (4) 191.
Astman, Barbara (4) 200.
At A Later Date (Lisa Steele) (5) 249.
At School On The Street (Mary O'Brien) (3) 89.
Atkinson, C.J. (3) 97, 99, 103.
Atkinson, Conrad (4) 201.
Atkinson, Terry (4) 203.
Atlanta Georgia/Cold Spring Harbour/Long Island (Lisa Steele) (5) 249.
Atlantic Symphony Orchestra (4) 168.
Audio Arts (6) 303.
Audio Scene '79 F(6) 302-303.
Aurier, Albert G. (4) 188.
Automaterra (Greta Monarch) (3) 143.
Autopsy (General Idea) (5) 219.
Awake (6) 338.
- B
B-52's R(4) 214-215; (6) 341.
Back Up (M. Dragu & Kate Craig) (1-2) 63-64.
Baird, John Logie (1-2) 36.
Ball, Murray (1-2) 30, 31; P(1-2) 30.
Ballad of the Dan Peoples (Lisa Steele) (5) 249.
Ballroom Dancing in Ottawa (marshalore) (1-2) 38.
Banana, Anna AUL(4) 146.
Barber, Bruce (4) 186.
Barbour, Douglas (3) 139.
Barracks, The (3) 107, 109, 112, 113.
Barrett, Leonard (6) 335.
Bartlett, Martin (4) 200.
Barthes, Roland (4) 171, 195.
Bartolini, Luciano (5) 243.
Basel Art Fair (4) 150.
Basford, Ron (3) 94.
Bassett, Isabel (3) 106-107.
Bataille, Georges (4) 171.
Bateson, Gregory R(6) 336-337.
Battered Child Syndrome, The (Dr. C.H. Kempe) (4) 160.
Battered Wives (3) 86-90.
Bauhaus, The (3) 82.
Beachcomers, The (CBC-TV) (5) 229.
Bear, Liza (1-2) 64.
Beesley, Philip PH(4) 178.
Berger, Michael AUR(4) 177-178.
Berlin (Rose English & Sally Potter) AT(4) 173175; P(4) 173, 174; (4) 175-176.
Beavis, Fred (3) 110-111.
Beckett, Samuel (3) 136.
Beddoes, Dick (3) 96, 109, 112, 114.
Belanger, Monique (1-2) 30.
Berecny, Neil (4) 151.
Berkowitz, David (1-2) 55.
Berland, Jody (4) 186.
Berlin: Ubungen in 9 Stucken (Rebecca Horn) R(6) 328-330.
Bernicci (1-2) 6, 52, 54, 56; R(1) 46-49; P(1) 4647; AUAT(1-2) 48-49; (3) 104-105; P(3) 105; AUIIN(4) 190-192; R(4) 197-198; (4) 205-206; P(4) 206; (6) 319.
Bernstein, Alec (3) 140.
Bertocci, Carlo AUF(5) 242-243.
Besold, Bobbe I(1-2) 51; PH(1) 54-55; P(1-2) 50, 52, R(1-2) 51-53; (4) 205; (5) 275-276.
Between The Lines (Antonio Muntades) R(5) 256-258.
Between The Floods (I.O.U.) P(4) 180-181; (4) 181.
Beuys, Joseph (1-2) 24-28; (4) 150, 194; (6) 302, 323, 324; IN(6) 306-314; AUAT(6) 306-314; P(6) 306, 308, 309; 312, 330; R(6) 328-330; PH(6) 330.
Beveridge, Karl AUL(1-2) 2; I(3) 121; AUR(3) 127; (4) 186, 188; P(4) 188; AUR(5) 271; R(5) 277-278; PH(5) 277; AUL(6) 282-283; AUF(6) 300 301; PH(6) 300-302; AUF(6) 301-302; AUR(6) 337-338.
Bewilderness: The Origins of Paradise (Glenn Lewis) R(3) 133-134; A(4) 211.
Bible As Told to Karen Anne Quinlan, The (Hummer Sisters) (1-2) 7.
Bierk, David (4) 200.
Bindhaus, The (4) 166.
Biography of Tom Sherman, The (Lisa Steele) (1-2) 61; (5) 249.
Birnie, Jo-Anne Danzker IN(1-2) 13; (3) 91, 134; AUF(5) 256-258.
Birth Of Venus (Sandro Botticelli) (6) 329.
Birthday Suit (Lisa Steele) (5) 254.
Bissett, Bill (3) 140.
Black, Byron (3) 129; (4) 200.

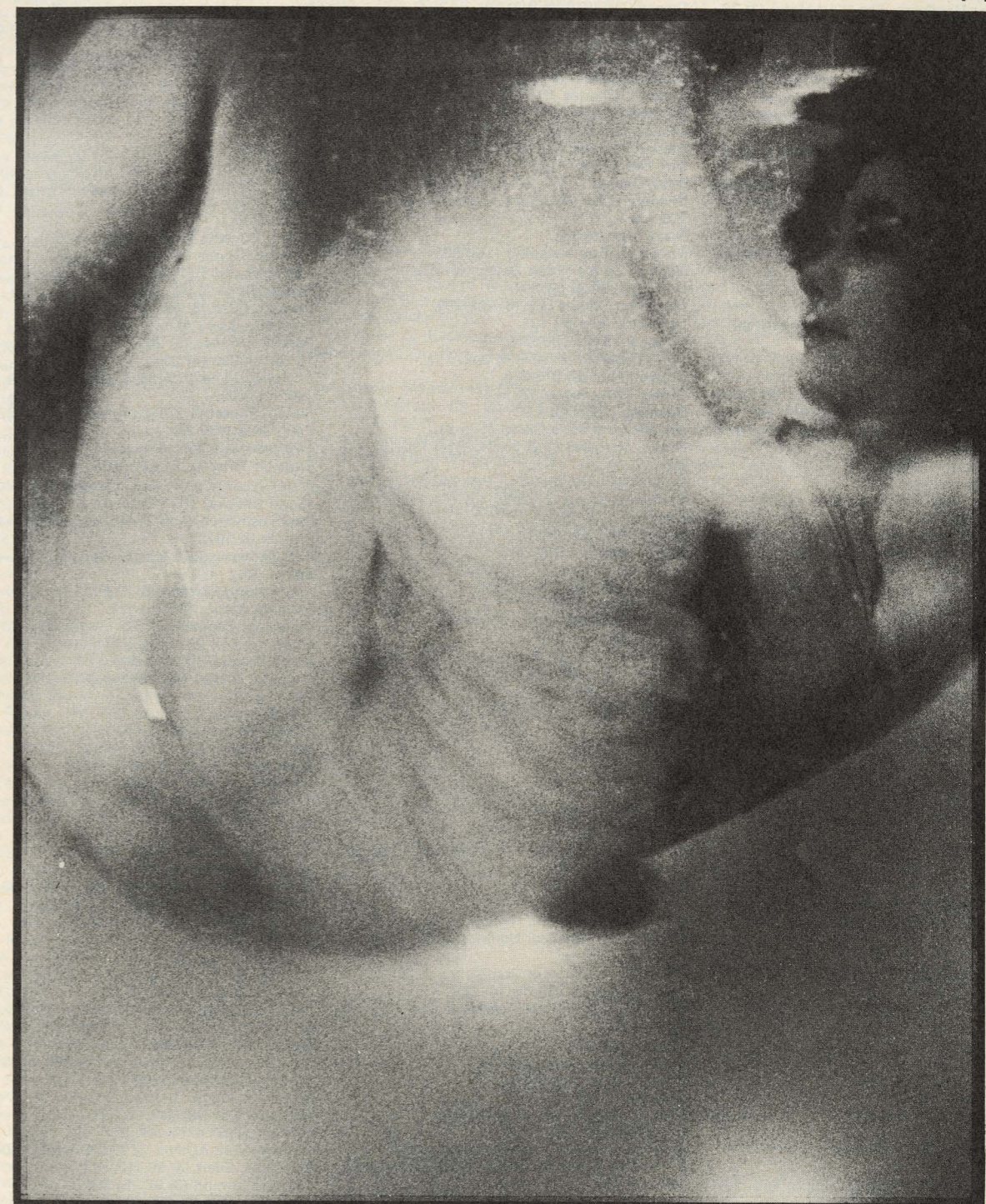
Black, Jorge (5) 273.
Black Phoenix A(3) 85; R(3) 132; P(3) 132; A(4) 204; A(6) 352.
Black Square (Kasimir Malevich) (3) 85.
 Bladi, Lanfranco (5) 243.
 Blair, Brian (5) 272-274.
 Blais, Jacques (6) 297.
 Blake, William (3) 89.
 Blatchford, Christie (3) 111.
 Block, Rene (6) 302-303.
 Blom, L. Cooper (4) 161.
 Blouin, Rene AUR(1-2) 19-22; I(1-2) 20; AUI(5) 261-264; P(5) 263.
Bluebird Assymetry (Jackson MacLow) (3) 139.
Blue Boy (Pablo Picasso) (4) 194.
 Bluesinger, Taki (3) 134; R(3) 134; (5) 279.
 Board of Broadcast Governors (6) 317.
 Boshier, Derek (4) 201.
Body Politic, The (3) 86-87; F(3) 92-114; P(3) 9495, 97, 100-101, 103; (4) 146, 148, 152, 153; A(4) 172; A(5) 217; A(6) 352.
 Body Politic Free The Press Fund, The A(1-2) 7; A(3) 73.
 Body Politic Performance, The (4) 195, 205.
 Body Politic Rally, The (3) 104, 106-107.
 Body Politic Trial, The (3) 81; F(3) 92-114; (4) 148, 183, 195; (5) 220.
 Bogosian, Eric (6) 325.
Bomb Culture (Jeff Nuttall) (4) 170.
 Booth, Colin (4) 205.
 Borm, William (6) 313.
 Botticelli, Sandro (6) 329.
 Bouliane, Yves (4) 167; (5) 243.
 Bourdin, Guy (3) 118.
 Bowen, Denis (3) 132.
 Bower, Harry (6) 317.
 Bowie, David (4) 210.
 Bowness, Alan (4) 203.
 Boyd, Ed IN(1-2) 54-57; P(1-2) 54-55; (5) 275; R(6) 340-341.
 Boyle, John R(4) 212-213.
 Boyle, Mark (6) 323.
 Bradley, Jessica AUL(5) 220.
 Bragg, Meluy (4) 171.
 Branley, Peter (5) 265.
Brave New World (Aldous Huxley) (6) 321.
Breakfast of Champions (Chris Reed) R(6) 331.
 Brecht, George (6) 323.
 Brennan, Brian (6) 339.
 Brett, Guy (3) 132.
 Bridle, Alan (6) 319.
 Brighton, Andrew (4) 202.
 Brisley, Stewart (4) 170.
 Brisson, Jean (5) 275.
 Britton, Susan (1-2) 55-57; (3) 81; R(3) 116-120; PH(3) 116-117; AT(3) 116-119; (4) 196, 200; R(5) 271; (5) 275.
 Broadbent, Ed (3) 121; (5) 226-227.
 Bronfen Brenner, Urie (4) 156.
 Bronson, A.A. AUL(1-2) 3; IN(1-2) 13-18; (1-2) 30; (3) 75, 82; (4) 196.
 Brown, George A. (6) 287.
 Brown, Howard (6) 296.
 Bruce, Richard (6) 318.
Brute Saxen (Dr. Brute) (1-2) 68.
 Bryant, Anita (3) 94, 100, 109, 111, 114.
 Buchan, David (1-2) 6, 15, 32; AUAT(1-2) 29; P(4) 196; (4) 196-197; AUR(4) 214-215.
 Buchloh, Benjamin (4) 186.
 Buck, Paul (4) 170-171.
 Bull, Hank R(1-2) 68-69; AUR(3) 128-130; (5) 240, 275; AUAT(5) 259-260; AUR(5) 268-270; AUL(6) 281-282; AUF(6) 302-303; (6) 303.
 Bullock, Helen (3) 110.
 Bunn, Thomas (5) 229.
 Burden, Chris (3) 91.
 Buren, Daniel (4) 150.
 Burgess, Anthony (4) 183; (6) 321.
 Burgin, Victor (4) 203.
 Burke, Janet P(1-2) 50, 52; R(1-2) 51-53.
 Burnham, James (6) 320-321.
 Burroughs, Jackie (1-2) 55.
 Burroughs, William (1-2) 2.
 By Commercial Airliner (Lisa Steele) P(5) 252.

C

C Space A(4) 201.
 Cabana Room A(6) 281.
 Cable 10 R(1-2) 63-64; R(3) 128-130; (5) 268.
Cada Salida Necesita De Un Conjuero (Luis Manzo & Waldeman Deluna) (5) 246.
 Cage, John (1-2) 36; (6) 302.
 Calgary Herald (6) 339.
 Callwood, June (3) 99, 110-111.
 Cameron, Eric (3) 91.
 Campbell, Colin AUF(1-2) 29; (4) 196-197, 200; P(4) 196; PH(4) 196; (5) 251; PH(5) 253; AUF(6) 303-304.
 Campbell, Ken Reverend P(3) 94; (3) 94, 96, 107-112, 114.
 Campbell, Peg R(6) 331.
Campbell Soup (Andy Warhol) (3) 83.
 Camu, Pierre (6) 317.
 Canada Council (1-2) 1, 66, 68; (3) 78; (4) 150, 164-165; 167-169, 199-200; (5) 263; (6) 321; A(6) 351.
 Canadian Artists Representation (1-2) 1; (4) 199.
 Canadian Association of Burlesque Entertainers (4) 190.
 Canadian Association for Adult Education (5) 236.
 Canadian Association of Broadcasters (5) 223-224.
 Canadian Bill of Rights (3) 102-103; (6) 296.
 Canadian Book Publishers Association (1-2) 1.
 Canadian Broadcasting Corporation (1-2) 38; (3) 106; (4) 166; (5) 223, 227, 263-264, 268; R(5) 228-236; (6) 315-317.
 CBLT (3) 106-107.
 Canadian Cablesystems Ltd. (5) 223.
 Canadian Cable Television Association (5) 223.
 Canadian Chemical Workers Union P(6) 302.
 Canadian Civil Liberties Union (3) 87, 99.
 Canadian Correctional Services (6) 296.
 Canadian Creative Music Collective (4) 164-165, 167-168; (5) 240-242.
 C.E.A.C. (3) 76-78; (4) 205; (5) 272.
 Canadian Federal Bureau of Intellectual Property (3) 82-83.
Canadian Forum, The (3) 78; A(6) 299.
 Canadian Gay Archives (5) 220.
 Canadian Labour Congress (4) 191.
 Canadian League of Composers (4) 167.
 Canadian Music Centre (4) 167.
 Canadian Periodical Publisher's Association (3) 91, 101.
 Canadian Periodical Writer's Association (3) 101, 113.
 Canadian Radio Broadcasting Act (6) 316.
 Canadian Radio Broadcasting Commission (6) 316.
 Canadian Radio & Telecommunications Commission (5) 223-224; F(6) 315-318.
CRTC & the Consumer Interest, The (D. Dawson) (6) 318.
 Canadian Radio-Television Commission (6) 315, 317.
 Canadian Video Open, 1979 A(1-2) 1; (5) 269; A(6) 281.
Canadian Women's Studies (3) 89.
 Canadian Union of Postal Employees (3) 121; (6) 301.
 Canadian United Postal Workers (3) 121.
 Canadian Writers' Union (3) 99.
 Canal, Nina (6) 341.
 Cantin, Jean-Francois (1-2) 6; R(1-2) 40-42; P(1-2) 40-41.
 Capote, Truman (1-2) 59.
 Caproco Incorporated (6) 290.
Captain Mike and the Television Sensibility (Scott Didlake) (1-2) 62.
Car Crashes With Fires (Tom Sherman) (1-2) 22.
 Caristan, George (5) 266.
 Carmen Lamanna Gallery (3) 127; PH(3) 127; A(4) 176; PH(4) 193-194; (4) 193; (5) 277-278.
 CAR/FAC News (4) 199-200; P(4) 199.
 Carrozzone, Il (5) 243.
 Carson, Johnny (1-2) 62.

Carson, Judge (4) 102.
 Carson, Tom (4) 214.
 Carter, Debra (5) 273.
 Carter, Archbishop Emmett (3) 107.
 Cass, Robin (5) 273.
Catastrophic Gradualism (G. Orwell) (6) 320.
Catcher in the Rye (J.D. Salinger) (3) 96, 108-109.
 Ceddo R(5) 266-267; P(5) 266.
Censorship: Stopping the Book Banners (Writers Union of Canada) R(3) 131.
Centerfold A(1-2) 70; A(3) 75,80,144; P(3) 82,84; A(4) 149,163,172,192,206,216; A(5) 237,239,255,264,280; A(6) 341.
Central Character (Patricia Gruben) (3) 90.
 Centre for Art Tapes A(4) 171.
Centre of A Tension (Randy & Bernicci) (1-2) 6, 46,49,60; AT(1-2) 48-49.
 Cesaire, Aime (4) 187.
 CFTO (3) 106-107.
CFTO's Hour Long (3) 106.
Channel Irons (Michael Banger) R(4) 177-178; P(4) 177-178; I(4) 177.
 Chaplin, Charlie (6) 289-290.
 Charlebois, Peter (5) 250.
 Charlesworth, Sarah (5) 243.
 Chase, N. (4) 161.
 Chaykin, Maury (1-2) 55.
 CHCH TV (3) 106-107.
 Che Guevera (1-2) 46; (3) 119.
 Chechik, Jeremiah (4) 200.
 Cheek, Cris (3) 139-142; (4) 170.
 Cherry, Dr. Sheldon (4) 151.
 Chevrotiere, Jacques de (6) 317.
 Chicchi, P. (6) 287.
 Child Welfare Act (5) 223.
 Children's Aid Society (3) 113; (5) 223.
 Chilton, Elsie (6) 287.
 Chitty, Elizabeth P(1-2) 8-11; IN(1-2) 8-12; (1-2) 3,6,29; (4) 200; R(5) 268-270; P(5) 268-269; (5) 275.
 Christiansen, Henning (6) 330.
 Chopin, Henry P(3) 139; (3) 139-143; AUAT (3) 141.
 CHUM Ltd. (5) 223.
 Churchill, Winston (6) 320,321.
Churning of the Milky Ocean, The (I.D.U.) (4) 180.
 Cimino, Michael (4) 207-209.
Cinema Canada (5) 223.
Cine-Tracts A(6) 282.
 Cinema Lumiere (1-2) 2.
 Cinema Parallele R(1-2) 68.
 City Pulse News (3) 106.
 City Television (3) 106-107.
 Civil Liberties Association (6) 296.
 Claire, Paula (3) 139, 142-143.
 Clark, Joe (3) 107; (5) 226-227; (6) 281.
 Clash, The (3) 130.
 Clayton, Paul AUR(4) 179-180.
 Clemens, Samuel (4) 184.
 Clement, John R(4) 212-213.
 Clichettes, The (1-2) 29-30,67; P(1-2) 30; (3) 104-105; P(3) 104.
 Clifford, Chris (1-2) 55.
 Clifford, Tom (3) 112.
Clockwork Orange, A (Stanley Kubrick) (4) 183.
 Cloutier, Raymond (5) 228,235.
 Co-Accident (3) 139-140.
 Coach House Press (1-2) 66.
 Cobb, Cyne P(1-2) 22; I(6) 288.
 Cobbing, Bob (3) 139-143; (4) 170-171.
 CODA PH(5) 241-242.
 Cohen, Lynne R(3) 126; P(3) 126.
 Colbert, Stan (5) 230.
 Cole, Susan (3) 87,90.
 Coleman, Victor AUL(3) 75; AUR(5) 279.
 Colette (3) 119.
 Collins, Paul (5) 279.
 Collyer, Robin AUF(3) 92-103; PH(3) 94-97,99-101,103-107,118-120; PH(4) 145,154,188; AUF(4) 152-153; PH(5) 216;PH(6) 320.
 Columbia University (6) 337.
 Commedia PH(5) 238-239.

I N D E P T H



I M P U L S E M A G A Z I N E

A forum for primary expression by innovators. If you've ever had an interesting idea in your life, IMPULSE is for you.

4 releases a year for only \$10. IMPULSE Box 901 Station 'Q' Toronto Canada M4T 2P1

Featuring in the Spring 1980 issue: Interviews with Bob Colacello, Buckminster Fuller, Iggy Pop; New Architectural Projects from Site; Fashion; Artificial Intelligence; Robots; Mac Adams' Mysteries; Politics of New Wave; and more . . .

Commercial Break (Keith Donovan) R(6) 332.
Commonwealth Review (6) 320.
Communist Manifesto, The (Karl Marx) (3) 76.
Community Homophile Association (3) 110.
Complete Sea Anglers, The (Dennis Tourbin) (1-2) 33.
Con, Rob (6) 324.
Conde, Carole (3) 81; AUF(3) 121-122; I(3) 121; P(4) 188; (4) 188; R(5) 277-278; PH(5) 277; AUL(6) 282-283.
Construction of the Set (Scott Didlake) (1-2) 62.
Conventum A(4) 178.
Conversations With A Diplomat (Dennis Tourbin) (1-2) 6.
Conway, Garry (4) 200.
Cooper, Dr. Jerry (3) 95,102-103,108.
Consenting Adults (General Idea) R(4) 193-196; P(4) 193.
Corbett, John (1-2) 31.
Cork, Richard (4) 202.
Corriveau, Raymond (3) 99-100,103; P(3) 99.
Costello, Elvis (3) 87.
Cotton, Mike R(4) 210-211.
COUM Video (1-2) 44.
Coutts-Smith, Kenneth AUE(1-2) 5; (3) 76,90; AUL(3) 77-78; AUR(3) 132; AUR(4) 150-151; AUF(4) 186-188; (4) 189; AUR(4) 200-203; AUF(5) 228-236.
Couture, Suzette (1-2) 30.
Covit, Linda (1-2) 68; (3) 122.
Craig, Kate (1-2) 63-64; R(6) 332.
Cressy, Gordon (3) 110.
Criteria (1-2) 21-22; (3) 91.
Crittenden, Dorothea (6) 287.
Cronkite, Walter (1-2) 24.
Crossroads Christian Communications (3) 110.
Crutchfield, Robin (6) 341.
CTV (1-2) 38; (3) 106-107; (5) 227.
Cultural Action & Social Change (Rex M. Nettelford) R(6) 333-336.
Cummins, Jim R(6) 332.
Curnoe, Greg (4) 186,188; P(4) 188; R(4) 212-213.
Curtains (4) 171.
Cypis, Dorit (3) 73.

D

Dalfen, Charles (6) 317.
Damages, The (Lisa Steele) (5) 248-249,251,254; P(5) 252-253.
D'Amico, Margarita (5) 244.
Dampier, Bill (3) 101-102,112-113; P(3) 101.
Dangerous Diane R(1-2) 70-71; R(6) 342.
Daniels, W. Harry AUL(5) 231.
Davey, Steven AUR(1-2) 64-66; (4) 214.
Davies, DI AUR(4) 180-182.
Davy, Grant (5) 227.
Dawson, Donald (6) 318.
Dawson, Michael (4) 171.
De Appel (4) 150.
Dean, Tom (1-2) 3; (4) 200.
Deanes, Joanne (5) 272.
Death Destruction and Detroit (R. Wilson) (6) 325.
Death Stories (Tom Sherman) (1-2) 22.
Declair, Marie (5) 275.
Deer Hunter, The (The Michael Cimino) R(4) 207-209.
Defending the Motherland (Lily Eng) (5) 272.
Degenerator (Flirt) R(6) 342.
Delany, Hubert T. (6) 289.
Delay, J. (4) 156.
Deleuze, Giles (6) 337-338.
Delicate Issue (Kate Craig) R(6) 332.
Democracy (Bernard Heidsieck) (3) 142.
Delude, Guy (6) 290.
Democratic T.V. (Scott Didlake) (1-2) 62.
Demo Model (Elizabeth Chitty) (1-2) 6,8.
Denny, Robyn (4) 203.
Derrick, Paul PH(4) 173.
Desbiens, Pat (1-2) 57.

Devo (3) 130; R(6), 339-340; (6) 341.
Devoir, Le (5) 235.
Dewart, Dr. (3) 100; P(3) 101.
Dey, Wendy (3) 106.
Diario El Nacional (5) 244.
Diary of Che Guevera (Che Guevera) (1-2) 7.
Dibango, Manu (5) 266.
Dickens, Charles (4) 160.
Dickson, Jennifer (4) 200.
Didlake, Scott AUAT (1-2) 59-62.
Diederichs, Joachim (6) 303.
Dinettes R(1-2) 70-71.
Dion, Daniel (1-2) 7; R(1-2) 43-45; P(1-2) 43-45.
Diviners, The (Margaret Laurence) (3) 86,96, 108-109.
Dizzy, Ras (6) 335.
Dr. Brute (Eric Metcalfe) (1-2) 68.
Dogs of Dance (Peter Dudar) (5) 273.
Domingo, Willis (4) 203.
Dominion Dairies Ltd. (6) 289-290.
Donelson, Ken (3) 131.
Donovan, Keith R(6) 332.
Don't Push Me (Flirt) R(6) 342.
Doucet, Paul (5) 272-273.
Dowler-Gow, Isobel (3) 122.
Downing, John (3) 111.
Downtown (Petula Clark) (1-2) 31.
Dragu, Margaret (1-2) 63-64; IN(4) 190-192; (4) 200.
Dubin, Larry R(5) 240-242; P(5) 240-241; (5) 269.
Duchamp, Marcel (1-2) 26; (3) 144; (4) 194; (6) 338.
Dudar, Peter (5) 273.
Duff, Madeleine R(6) 331.
DUH Detroit Band R(1-2) 70-71.
Dumont, Gabriel (5) 232,234.
Dunn, G. PH(3) 86.
Dupuy, Jean (6) 325.
Dutton, Paul (3) 139.
Duty Now For The Future (Devo) (6) 340.
Dworkin, Andrea (3) 86-87.
Dylan, Bob (6) 329.
Dyson, Brian (3) 73; (4) 200.

E

Eagle, Dawn (4) 200.
Eastwood, Clint (4) 175-176.
Economics & the Public Purpose (John Kenneth Galbraith) (3) 129.
Economist, The (4) 194.
Edge of Night, The (1-2) 33.
1812 Committee, The (1-2) 1.
Electric Eye (Michael Hollingsworth) (1-2) 54-57.
Electronic Instrument Company Ltd. (6) 289.
Electronic Music Studio (4) 169.
Eleventh International Festival of Sound Poetry R(3) 139-144.
Elgie, Robert (3) 111.
Eliot, T.S. (3) 136; (5) 269.
Elliott, Cliff (3) 99; P(3) 99.
Ellis, S.R. (6) 286-291.
Ellison, Jane R(1-2) 68-69; (5) 268.
Ely, Roger (6) 324.
Emanuel Jacques Trial (3) 92,101; (4) 196.
Embattled Wives No Longer Battered (Globe & Mail) (3) 87.
En Route to Las Vegas (Lisa Steele) (5) 249.
Encounter (3) 78.
Eng, Lily (5) 272.
English, Rose AUAT(4) 173-175; IN(4) 175-176.
Eno, Brian (1-2) 57.
Environments & Happenings (A. Hendri) (6) 323.
Essays on Television (Scott Didlake) (1-2) 62.
Esthesis (Joanne Deanes) (5) 272.
Eurasienstab (Joseph Beuys) R(6) 328-330.
Event 1 R(5) 272-273.
Eves A(3) 125.
Evidence (Alan Sondheim) (1-2) 60.
Exley, Bill R(4) 212-213.
Explaining Pictures to A Dead Hare (Joseph

Beuys) (1-2) 24.
Explaining Pictures to Dead Air (Clive Robertson) (1-2) 6,23-25; AT(1-2) 27.
Extra Rule Value (Daniel Dion, Daniel Guimond) (1-2) 7,43-45.
Extreme Skin (Elizabeth Chitty) (1-2) 8.

F

Facing South (Lisa Steele) (5) 249.
Factory Theatre Lab (1-2) 7; (4) 205.
Faibish, Roy (6) 317.
Fairly, Barker (3) 104.
Family Benefits Work Group (4) 155.
Famous Players Ltd. (5) 223.
Favro, Murray R(4) 212-213.
Femmedia (1-2) 68.
Fencott, Clive (3) 139-141.
Ferguson, Mary AUL(6) 281.
Ferron, Jacques (5) 261.
15 Dance Lab (4) 205.
File (1-2) 18,44; P(3) 82; (3) 82,84,128; (4) 194-195; (5) 243.
Filliou, Robert (1-2) 64; (4) 150; (6) 284, 323.
Filur, Jack P(5) 238.
Fireweed A(3) 136; A(4) 162.
Firesign Theatre, The (4) 210.
First Experiments in Writing and Reading Video (Scott Didlake) AT(1-2) 59-62.
First Festival of Faith, Freedom and the Family, The (3) 92,101.
Fifth Network (1-2) 6,21,38,43.
Fisher, Roy (4) 170.
Flach, Karl Hermann (6) 313.
Flaming Apron, The (3) 122.
Flanagan, Thomas (5) 230.
Flash Art A(4) 213; A(6) 342.
Flash Theatre R(4) 205-206.
Fleming, Martha AUR(6) 319-322.
Fletcher, Kenneth (3) 135.
Flirt R(6) 342.
Fluxus (6) 323-325.
Fones, Robert I(3) 81,92.
Ford Motor Company (6) 289-290.
Foreman, Richard (6) 325.
Forest City Gallery (4) 167.
Fortier, Jean (6) 317.
Fortune (5) 219.
Forum fur Aktuelle Kunst (6) 305.
Foucault, Michel (4) 195.
Four Horsemen, The P(3) 139; (3) 139-143.
466 Bathurst Street A(3) 125; (4) 205.
Fowler Commission, The (6) 317.
Fox, The (3) 122,127.
Fox, Terry (1-2) 24.
Francia, Peter de (4) 203.
Franks, Don (5) 234; (6) 300.
Frank, Peter (6) 302-303,324.
Frankfurter Rundschau (6) 306.
Fraser, Robert (4) 202.
Free International University (6) 309,313,314.
Freedom At Issue (5) 225.
Freeman, Judge (3) 102.
Fremont, Tom (6) 342.
Frenais, Rob La (6) 324.
Frenkel, Vera AUIN(1-2) 23-28; AUE(3) 104.
Frereichs, Eilert (3) 99,110; P(3) 99.
Freud, Sigmund (3) 97; (6) 338.
Friedman, Ken (6) 325.
Fringe Research (4) 200,205.
Fromer, Lorne PH(1-2) 54,66.
Fruit Cocktails (David Buchan) (1-2) 6,15.
Fruitcups, The (David Buchan) (1-2) 31-32; P(1-2) 30.
Fuller, Peter (4) 202-203.
Fulton, Hamish (4) 150.
Funnell, The A(5) 262.
Furlong, Bill (6) 303.
Fylkingen Centre for Experimental Art (3) 139.

G

Gabe, Ron (1-2) 30.
Gacy, John (3) 92,106-107.
Gagnon, Jean-Louis (6) 317.
Galbraith, John Kenneth (3) 129.
Gale, Peggy IN(1-2) 8-12; (1-2) 30; (3) 75,91; AUL(4) 146; (5) 248; (6) 304; PH(6) 304.
Galerie im Taxispalais (6) 304.
Galerie Krimzinger F(6) 304-305.
Galeri St. Petri Archive of Experimental & Marginal Art A(3) 144.
Gallery 76 A(1-2) 7.
Garmaise, David (3) 101-102,112-113; P(3) 101.
Garnet, Eldon (6) 337.
Gaudard, Pierre PH(6) 296.
Gauthier, Jacques IN(5) 261-264; P(5) 261,263-264.
Gay Picture Book, The (3) 107.
Gay Youth Toronto (3) 93.
Geek Chic (David Buchan) (1-2) 30.
General Idea (1-2) 6,14-18; IN(1-2) 13-18; P(1-2) 13; R(1-2) 67; (3) 104-105; P(3) 105; (4) 150; R(4) 193-196; AUAT(4) 194-195; AUL(5) 219-220; (5) 243; (6) 305.
Gentleman, Ross (4) 200.
Geometry of Censorship (General Idea) P(4) 194; (4) 195; (5) 220.
George, Bob (6) 302-303.
Georgia Straight (4) 151; PH(4) 151.
German Ideology (Karl Marx) (3) 75,77.
Gervais, Raymond (4) 167,200.
Gibb, John (3) 87.
Gibbs, Michael (3) 143.
Gilday, Kathryn (3) 87,90.
Gil, David (4) 158.
Gina Show, The (Pumps, Vancouver) (3) 81,123; R(3) 128-130.
Girls Club (B. McCrimon, Peg Campbell, M. Duff) R(6) 331.
Giroux, Brian (6) 287.
Glamour File (General Idea) (4) 194.
Glandfield, Lou AUR(4) 180-182.
Glass Orchestra, The (4) 167; P(4) 168.
Glass, Phil (6) 338.
Gledhill, Randy (1-2) 6,52,54,56; R(1-2) 46-49; P(1-2) 46-47; AUAT(1-2) 48-49; (3) 104-105; P(3) 105; I(3) 124-125; AUIN(4) 190-192; P(4) 197; R(4) 197-198; (4) 205-206; P(4) 206.
Glenbow Museum, The (3) 91.
Global/Newsweek (3) 106-107.
Global Television (3) 90; (3) 106-107; (5) 227.
Globe & Mail, The (3) 87,90,108-110,112-114,121; (5) 224,227; (6) 286,334.
Goddard, Janet (6) 324.
Goin' Thru the Motions (General Idea) (4) 193.
Goldberg, Roselee R(6) 323,325.
Goldman, Saul (5) 272-273.
Goldrick, Mike (3) 104.
Goldsmith, Dr. Leonard (3) 97,100,110.
Good, the Bad, and the Ugly, The (Sergio Leone) (4) 175.
Goodridge, Edythe (6) 317.
Gordon, Barry (3) 129.
Gordon & Gotch (Canada) Ltd. (3) 91.
Goring, Trevor PH(4) 197.
Gorman, Jim PH(1-2) 63; PH(5) 257-258.
Gould, Jennifer AUAT(3) 141.
Government, The (1-2) 7,51; I(1-2) 54-57; (4) 198; A(5) 264; (6) 319; R(6) 340-341.
Gower, Rosalee (6) 317.
Grachi, Andrea (5) 243.
Gray, Camilla (6) 323.
Great Cock Cut Off, The (Jim Cummins) R(6) 332.
Great Detective, The (CBC-TV) (5) 229.
Greater London Council (6) 292-293.
Greens, The (6) 306-308,311,314.
Greenwood, Gary (4) 205; P(4) 206.
Grenier, Albert (4) 168.
Grenier, Serge PH(5) 261,263-264; (5) 262.
Greyson, John AUR(5) 272-273; I(6) 316; AUR(6) 328-330.
Griffiths, Bill (3) 139,142-143; (4) 170.
Gruben, Patricia (1-2) 60; (3) 81; AUF(3) 86-90; AUR(3) 126; AUR(6) 336-337.

Grundman, Heidi (6) 305.
Guattari, Felix (6) 337-338.
Guest, Tim AUR(3) 105; AUR(4) 196-197; AUR(5) 277-278; (6) 282; AUL(6) 283.
Guggenheim, The (6) 306.
Guimond, Daniel (1-2) 7; R(1-2) 43-45; P(1-2) 44-45.
Gumbley, Steve AUR(4) 180-182.
Gunshot Wound (The Government) (1-2) 57.
Gutsche, Clara (3) 122.
Gwyn, Richard (5) 227.

H

Haacke, Hans (4) 202.
Haimson, Jana (6) 303,305.
Halton County School District (3) 96,108.
Hambleton, Rick (4) 200.
Hamilton, Janice (5) 225.
Hand in the Dark (Charles Ball) R(6) 341-342.
Handbook of Sexology (J. Money & H. Musaph) (3) 98.
Handleman, Stephen (5) 227.
Hannon, Gerald (3) 92-94,97,101,103; P(3) 96,103; (4) 152.
Hanson, Sten AUAT(3) 140.
Harbourfront Art Gallery A(6) 318.
Harder, T. (4) 161.
Harding, Noel (3) 91; (4) 200.
Harlan County, USA (Barbara Kopple) (6) 301.
Harris, Judge Sydney (3) 93,95,100-103,107, 109-110,114; (4) 152,153.
Harrison, Margaret (4) 202.
Harrison, Susan (1-2) 2,22,30; AUR(3) 136.
Harry, Isobel (4) 200; AUR(5) 266-267; AUR(5) 278-279; (6) 281,282,284; AUR(6) 333-336; PH(6) 319,334.
Hartney, Mick (6) 324.
Harvard Medical Journal, The (3) 99.
Harvard University (4) 156.
Harvey, Jonathan IN(6) 292-294.
Hawkes, Brent (3) 110-112.
Hawkins, John (6) 304.
Hayward Gallery (4) 202.
Heap, Dan (3) 110-111.
Hebert, Jacques (6) 318.
Heidsieck, Bernard AUAT(3) 140; (3) 141-143.
Helfer, R.E. (4) 161.
Hennessey, Sean (4) 200.
Henri, Adrian (6) 323-324.
Henson, Francis A. (6) 320.
Herman, Josef (4) 203.
Hemmingway Hated Disco Music (The Government) R(6) 340-341.
Heron, Patrick (4) 203.
Higgins, Dick (6) 324.
High Profile (General Idea) R(1-2) 67.
Hindley, Martin (6) 318.
Hislop, George (3) 109-110.
Hitler, Adolf (6) 320.
Hlynsky, David PH(1-2) 50,52.
Hockney, David (4) 150,203; (6) 294.
Holden-Lawrence, Monica AUR(5) 275-277.
Holker, Sir John (4) 200.
Hollingsworth, Michael (1-2) 54-55,57; (5) 275-276; R(6) 319-322.
Holownia, Thaddeus (4) 205.
Holly, Buddy (1-2) 70.
Holmes, Pam (5) 265.
Holocaust (6) 304.
Holzberg, Ben Mark (1-2) 2.
Hombre Del Maiz, El (Diego Risquez) P(5) 245.
Honderich, John (5) 227.
Hopkins, Gerald Manley (4) 171.
Hopkins, John (6) 304.
Horn, Rebecca R(6) 328-330; P(6) 328.
Horse Songs (Jerome Rothenberg) (3) 139-140.
Horst, Johst (3) 116.
Horvat, Ivan I(6) 298.
Hot Property (General Idea) (1-2) 17.
Householder, Johanna (1-2) 29.
Houston, Sgt. Det. John (3) 94,97; P(3) 95.

Howell, John (6) 324.
Hoy, Claire P(3) 94; (3) 92,94-95,108-109,111, 114.
Hudson's Bay Company (5) 228,230.
Hughes, Patrick (4) 150.
Hughes, Robert (3) 84.
Hummer Sisters, The (1-2) 7; R(1-2) 51,54-57; P(1-2) 50,52; (4) 200.
Huxley, Aldous (6) 321.

I

I Am on the Prowl (The Government) (1-2) 56.
I, a TV (Scott Didlake) (1-2) 62.
I Heard It Through the Grapevine (The Fifth Dimension) (1-2) 57.
I Only Drive My Car at Night (The Government) R(6) 340-341.
I Used to Hang Around the Downtown (Michael Hollingsworth) (1-2) 57.
I Used to Read Horizontally (Scott Didlake) (1-2) 62.
Iler, Wendy PH(6) 287,289.
I'm Somebody (The Government) (1-2) 57.
Image Nation (6) 284.
Images From Infinity (Byron Black) (3) 129.
Impressions A(1-2) 28; PH(3) 133-134; (4) 205; A(4) 211; (6) 284.
Impulse A(1-2) 62; (3) 91; P(3) 91; A(4) 216; (5) 242; (6) 337.
In Conversation with a Diplomat (Dennis Tourbin) (1-2) 33.
In Conversation with a Young Canadian Couple Vacationing in Florida (Dennis Tourbin) (1-2) 35.
Individual Release (Tom Sherman) (3) 137-138.
Individual Times (Tom Sherman) (1-2) 62.
Ingelevics, Vid PH(4) 166.
Invisible Man (Charles Ball) R(6) 341-342.
Irwin, Ronald (6) 318.
Insam, Grita (6) 302-303.
Institute of Contemporary Arts in London (4) 171,202.
Interference (Susan Britton) (1-2) 57.
Interface Age (3) 123.
Intermedia (3) 133; A(6) 352.
Internal Pornography (Lisa Steele) (5) 249.
International Art Critics Association (4) 186.
International Visual Artists Exchange Programme (6) 292.
International Video Art Symposium (6) 328.
International Women's Year (3) 122.
Interval House (3) 120; (4) 162; (5) 249,253.
I.O.U. R(4) 179-180; AUR(4) 180-182.
Iron Heel, The (Jack London) (6) 321.
Isaacs, Av (3) 89; (4) 199.
Isaacs Gallery (3) 89,104; (4) 199.
It's So Easy (to Fall in Love) (Buddy Holly) (1-2) 70.
It's So Easy (to Make Art) (Dangerous Diane & the Dinettes) (1-2) 70.
Itten, Johannes (3) 82.
Ivekovic, Sanja (1-2) 64; (5) 275.

J

Jackson, Ed (3) 93-94,101,103; P(3) 96,103; (4) 152.
Jagger, Mick (6) 339.
Jamal, Mahmood (3) 132.
Janz, Sandra (5) 275.
Jarry, Alfred (6) 323.
Jannings, Sgt. Mike (3) 94; (4) 153.
John Hopkins Hospital (3) 97.
Johnson, A.W. (5) 231.
Jonas, Joan (6) 325.
Jones, Spike (1-2) 36.
Jonson, Ben AUAT(3) 144.
Journal of the American Medical Association (4) 160.
Journal of Homosexuality, The (3) 100.
Journey Through an Earthly Paradise (Glenn Lewis) R(3) 134; A(4) 211.

Joyce, James (3) 136.
Joyce's Voices (Hugh Kenner) (3) 136.
Judson Dance Theatre Group (1-2) 8; (6) 323.
Juggling (Lisa Steele) (5) 249.
Jump Cut A(4) 206; A(6) 281.

K

Kaiser, Henry (4) 164; P(4) 164.
Kaplan, David (4) 158.
Kandinsky, Vasily (3) 82.
Keaton, Diane (1-2) 69.
Keeble Cable (1-2) 61.
Kempe, Dr. C.H. (4) 157, 160.
Kenner, Hugh R(3) 136.
Kensington Artists Association (5) 272.
Kerouac, Jack (1-2) 59.
Keziere, R. AUR(1-2) 63-64; (3) 91.
Kinderspielgesang (Four Horsemen) (3) 140.
King, Alan (6) 301.
King Tut (3) 91.
Kipper Kids, The (6) 292, 305, 324.
Kirby, Michael (6) 323.
Kitaj, R.B. (4) 150.
Kitchen Center, The (6) 325.
Kiyooka, Roy (5) 270.
Kleer, B.E. (6) 306, 314.
Klingle, Paul (6) 317.
Kniesel, Evel (3) 88.
Knizak, Milan (6) 323.
Knoebel, W. R(6) 328-330.
Knudsen, Calvert (4) 151.
Kohler, Michael (6) 303.
Koncrete Canticle (3) 139-140, 142.
Kondo, Jo (4) 150.
Kondo, Toshinori (4) 164; P(4) 164.
Konieczny, Marek R(5) 270-271; PH(5) 270.
Kopple, Barbara (6) 301.
Kosuth, Joseph R(3) 127; P(3) 127; (5) 243; (6) 305.
Kounellis, Jannis (4) 150.
Kraemer, Franz (4) 164-166, 169.
Krinzinger, Ursula (6) 304-305; PH(6) 305.
Krupa, Gene (5) 240-241; P(5) 241.
Kubota, Nobuo (4) 164.
Kunst Museum (4) 150.
Kupka, Michael (4) 200.
Kuramoto, Ken (1-2) 63.
Kuspit, Donald (4) 188; P(4) 188.

L

Lack, Stephen (4) 200; P(5) 265; (5) 265.
Lacroix, Michael (1-2) 31.
Laing, John (5) 265.
Lake, Suzy (1-2) 30.
Laking, Mike (3) 112.
Lama Labs A(1-2) 12; A(4) 189.
Lamonte Del Monte (David Buchan) (1-2) 6, 29-32, 67; P(1-2) 31.
Land, Brian (6) 318.
Landsberg, Michelle (3) 90.
Lansley, Jacky (4) 175-176.
Lap (Elizabeth Chitty) (1-2) 8.
Laporte, Pierre (1-2) 33-34.
Larry Dubin (Mark Miller) (5) 242.
Larry Dubin and CCMC (Music Gallery Editions) (5) 242.
Larry Dubin's Music (Michael Snow) (5) 242.
Lasswell, Harold D. (1-2) 59.
Laurence, Margaret (3) 96.
Lawrence, D.H. (3) 88.
Lawry, Lawrence (4) 170.
Laye, Mike PH(4) 179-181.
Layzell, Richard IN(6) 292-294.
Lazarsfeld, Paul F. (1-2) 59.
Lenin, Vladimir (3) 78.
Leopard Realty (Eric Metcalfe, Kate Craig) (1-2) 68.

Let's Talk (6) 297.
Levesque, Rene (5) 233.
Levi-Strauss, Claude (3) 135.
Lewis, Glenn IN(1-2) 33-35; R(3) 133-134; R(3) 134; (5) 269.
Lewis, Marien (1-2) 7; P(1-2) 50, 52; R(1-2) 51-53; (3) 104-105; P(3) 105; P(4) 205; (4) 205.
Lewis, Stephen (3) 106-107.
Liberal Party, The (5) 226-227; (6) 289.
Liberty Smelting Works Ltd. (6) 290.
Life Magazine (3) 82; P(3) 82.
Life of Yvonne, The (Michael Banger) (4) 178.
Life's Story, A (Lisa Steele) (5) 249.
Light Bulb Goes Out (Susan Britton) (3) 116-119.
Light-On (General Idea) (4) 193.
Like A Stream Continued (Laurie Anderson) (12) 69.
Lilly, John (6) 336.
Lindsay, Arto (6) 341.
Lipski, Pete (1-2) 64.
Lisa With The Egg (Lisa Steele) (5) 249.
List, Wilfred (6) 286.
Litman, Sol (1-2) 8.
Lobl, Eugn (6) 308.
Lockhart, Lizzie AUR(4) 180-182.
London, Jack (6) 321.
Long, Dr. Allan P(3) 94; (3) 94, 103, 107-108.
L.P. (Susan Mackay) (5) 272.
Looking Both Ways At Once (Paul Woodrow) (3) 73.
Lora-Totino, Arrigo AUAT(3) 140; P(3) 143; (3) 143-144.
Lotringer, Sylvere (6) 337-338.
Lounder, Barbara PH(4) 178.
Lover's Discourse, A (Roland Barthes) (4) 195.
Loving Men, a Photographic Guide to Gay Male Lovemaking (3) 93.
Lozano, Jorge P(5) 272; (5) 273-274.
Lucasz, George (3) 138.
Lucier, Alvin (1-2) 25.
Lunde, P.T. (4) 161.
Lux, Tom (1-2) 36; P(1-2) 36-37.
Luxon, V.B. (4) 193.

M

MacBride, Sean (5) 225.
MacDonald, Mike (1-2) 63.
MacDonald, John A. (5) 232-234, 236.
MacDonald, Robert (3) 111.
MacKenzie, Elizabeth (5) 273-274.
MacKay, Susan (5) 272-273.
MacLean-Hunter Ltd. (5) 223.
Maclean's (3) 84-85; P(3) 84.
MacLennan, Toby (4) 200.
MacLow, Jackson (3) 139, 144.
MacRitchie, Lynn AUIN(4) 175-176.
Main Trend (1-2) 1.
Mains, David (3) 107.
Makin' Strange (Lisa Steele) (5) 248-249, 252-254; P(5) 254.
Malevich, Kasimir (3) 82, 85.
Malik, Ayub (3) 132.
Malkin, Peter (4) 151.
Maloney, Judge (3) 101.
Malraux, Andre (4) 187.
Mamelle, La (6) 323.
Managerial Revolution (James Burnham) (6) 320.
Manipulating the Self (General Idea) (4) 195.
Mankiewicz, Frank R(4) 203-204.
Maria (Alan King) (6) 301.
Marin, Servio Tulio (5) 245.
Marioni, Tom (6) 305.
Markle, Robert (3) 104.
Marlatt, Valerie (1-2) 62.
Marras, Amerigo (3) 76.
marshalore IN(1-2) 36-39; AUAT(1-2) 39; P(1-2) 36-38.
Martinis, Dalibar (1-2) 64; (5) 275-276.
Martinovic, D. (5) 273.
Marx, Karl (3) 75, 77; (6) 311, 338.

Marx, Rockee Re R(6) 342.
Marx, Skid R(6) 342.
Mary Hartman, Mary Hartman (5) 253.
Masi, Paolo (5) 243.
Masonic Temple (1-2) 6, 19, 40-42; (3) 87, 104.
Massey's, The (CBC-TV) (5) 229.
Massey Commission, The (6) 317.
Mata Hari (1-2) 46.
Mather, Jeannie PH(3) 139, 143.
Mattes, Allan (1-2) 3; IN(4) 164-169; (5) 240.
Mauri, Fabio (1-2) 64.
May, Kris AUAT(3) 144.
Mays, John Bentley (4) 205.
Maybe Wendy's Right (Karl Beveridge & Carol Conde) R(5) 277-278; (6) 282.
Mayr, Albert (5) 242-243.
McCaffery, Steve AUR(3) 139-144; (3) 139, 144.
McCarthy, Vili (4) 170.
McCaughna, David (1-2) 51.
McCormack, Thelma (3) 100, 110, 111; P(3) 100.
McCrimon, Bruce R(6) 331.
McGlade, Terry (4) 200.
McGuire, Rose (4) 170.
McIntyre, Hugh R(4) 212-213.
McKercher, Cathy (5) 225.
McLuhan, Marshal (1-2) 59, 62; (4) 184.
McMurtry, Roy (3) 109, 112.
McSweeney, Barry (4) 170.
Mead, Margaret (6) 336.
Medalla, David (3) 132.
Meinhof, Ulriche (6) 338.
Melotti, Gianni PH(5) 242-243.
Men Loving Boys Loving Men (Gerald Hannon) (3) 92-93, 100, 103, 107; (4) 148; A(4) 172; (5) 220.
Menu (Arrigo Lora-Totino) (3) 144.
Merton, Robert K. (1-2) 59.
Message to China (Susan Britton) R(5) 271.
Metcalfe, Ben (4) 150.
Metcalfe, Eric R(1-2) 68-69.
Metropolis (Kraftwerk) (6) 341.
Michaels, Dianne (4) 190.
Michaels, Keith (6) 342.
Miller, Alan AUL(5) 220.
Miller, Mark (5) 242.
Miller, Roland (4) 170.
Millett, Kate (3) 87.
Millhaven Penitentiary (6) 284; F(6) 295-299.
Millions of Pyramids (Marek Konieczny) (5) 270.
Milne, Anne AUR(6) 339-340; PH(6) 339.
Milton, John (3) 134.
Mind & Nature: A Necessary Unity (Gregory Bateson) R(6) 336-337; P(6) 336.
Mirrochismo Music Ltd. (1-2) 56.
Miss G.I. Pageant, 1984 (General Idea) (1-2) 67.
Miss General Idea Pavillion 1984 (General Idea) (1-2) 13; (4) 195; (5) 219.
Mr. Peanut (Vincent Trasov) (3) 91.
Mitchell, Frank (3) 140.
Mitchell, John (4) 200; (5) 275-277; P(5) 276.
Miintenthal, Richard (6) 289.
Mock, Richard (3) 73.
Modern Art Galerie (6) 302-303.
Modern Living: 1984 (Michael Hollingsworth) (1-2) 57.
Modern Love (Colin Campbell) R(4) 196-197; P(4) 196; A(6) 283.
Modern Times (Charlie Chaplin) (6) 289-290.
Molyneaux, Brian (1-2) 22; PH(5) 241.
Monach, Greta (3) 141, 143-144.
Monday Club (4) 202.
Monday Orchestra (4) 167; P(4) 168.
Mondrian, Piet (3) 82.
Money, Dr. John (3) 92-93, 97-99, 103, 109-110; P(3) 99; (4) 146.
Monographie (Mario Mariotti) (5) 243.
Monroe, Marilyn (1-2) 31.
Montador, Gordon (3) 108.
Montana Historical Society PH(5) 228.
Moore, Brodna AUR(4) 180-182.
Moore, Roy (5) 235.
More Than Meat Joy (C. Schneemann) (6) 325.
Morgenthaler, Dr. Henry (3) 93.
Morris, Desmond (4) 212.
Morris, Michael (3) 91.

Morris, Paul AUF(5) 238-239.
Morris, T. (4) 161.
Morrow, Charlie AUAT(3) 140, 143; (3) 143; (6) 324.
Morton, Desmond (5) 235.
Motor City 5 (4) 191.
Mottram, Eric (4) 170.
Mounting (Rose English) (4) 175-176.
Moyle, Don P(5) 241, (5) 242.
Moyle, Allan (5) 265.
Moynes, Suzanne Le Rivard (4) 199.
MTM Productions PH(1-2) 65.
Mueller, Robert (1-2) 59.
Muestra de Video (Margarita D'Amico) F(5) 244-246.
Muntadas, Antonio (5) 244; R(5) 256-258.
Murray, Eric (5) 224.
Murray, Ian (1-2) 3, 59; P(1-2) 22; A(3) 76; (6) 303.
Musaph, H. (3) 98.
Museum Without A Collection (A A Bronson) (12) 2; (4) 146.
Museum of Modern Art (N.Y.) (6) 306.
Museum of Modern Art in Stockholm (3) 139.
Music Gallery (1-2) 3, 68-69; A(3) 141; (4) 149-150; IN(4) 164-169; PH(4) 165, 168; (4) 205.
Music Gallery Editions (4) 164-167, 212.
Musicworks A(1-2) 53; (4) 167; A(5) 218.
My Heart Belongs To Daddy (Marilyn Monroe) (1-2) 30-31.
My Man (George Gershwin) (1-2) 37.
Myth of the Artist as Rebel and Hero, The (Kenneth Courtts-Smith) (3) 76.

N

Nannucci, Maurizio AUF(5) 242-243; (6) 303.
Nasmith, Robert (6) 319.
National Association of Broadcast Employees and Technicians F(6) 301-302; P(6) 301.
National Dance Theatre Company of Jamaica (6) 333.
National Democratic Party (3) 106; (5) 227; (6) 289.
National Enquirer (3) 78; (4) 157.
National Film Board of Canada (5) 278; (6) 281.
National Front (4) 202.
National Gallery of Canada (4) 193.
National Geographic PH(1-2) 68.
National Lampoon (4) 183.
National Poetry Society (4) 170.
Nations, Opal (1-2) 61-62; (6) 324.
Native Council of Canada (5) 231.
Naylor, Colin (6) 324.
Nellies (3) 99.
Nelson, Joyce (5) 223.
Nettleford, Rex M. R(6) 333-336.
Neutics, Hermann (1-2) 55.
New Artsspace Conference (3) 73-74.
New Band (4) 167.
New Canadian Press (5) 235.
Newcomers, The (CBC-TV) (5) 229.
New Era Social Club (3) 133.
New Music Cooperative (4) 167; P(4) 166.
New Republic, The (1-2) 71.
New Review (4) 171.
New Triumvirate, The (Tom Sherman) AT(1-2) 58-59.
New Vision Center Gallery (3) 132.
New Wilderness Foundation A(3) 127.
New York Magazine (3) 127.
New York Times (3) 136.
Newsweek P(3) 84; (3) 84-85; (4) 157.
Newton, Helmut (3) 118.
Nichol, b.p. (3) 139, 144.
Nichol, Nancy AUIN(1-2) 36-39; AUR(1-2) 68.
Nietzsche, Frederick (6) 338.
Nightingale Arts Council, The (3) 136.
Nihilist Spasm Band R(4) 212-213.
Nin, Anais (3) 119.
1984 (Michael Hollingsworth) A(4) 198; (4) 205; R(6) 319-322.

Niro, Robert De (4) 208.
Nitsch, Hermann (6) 331-332.
No More Bread and Butter (Lamonte del Monte) (1-2) 29, 31.
No Word For Fire (I.O.U.) (4) 182.
Nova Scotia College of Art & Design (4) 150, 186.
Nuttall, Jeff AUF(4) 170-171; P(4) 170.
Nympho Warrior (Hummer Sisters) (1-2) 7, 54.

O

O'Brien, Mary (3) 89.
Obscenity Trial Ends In Kisses (Bullock Blatchford Report) (3) 112.
Observer, The (4) 150.
O'Donoghue, W.B. (5) 229.
Odyssey Group (6) 295-297; AUF(6) 295-299.
Odyssey Newsletter, The (6) 284, 295-297.
Off The Street With Peter George (Pumps Video Group) R(6) 332.
Ogden, Michael (3) 101.
O'Huigin, Sean (3) 143, PH(3) 143.
On the Page (Tom Sherman) (1-2) 22.
Only Paper Today (1-2) 44; A(1-2) 45; (3) 75, 125; A(3) 144; (4) 167; A(4) 215; A(5) 247; (5) 279.
Ontario Arts Council (1-2) 38, 62; (3) 108; (4) 167.
Ontario College of Art (3) 121; (5) 272.
Ontario Educational Communications Authority (1-2) 38; (6) 301.
Ontario Human Rights Code (3) 95, 109, 112; (6) 287.
Ontario Human Rights Commission (3) 109, 111; (6) 287.
Ontario Hydro (6) 300.
Open Letter (3) 144.
Open Series Group (4) 177.
Oppenheim, Ingrid (4) 150.
Or, Victor D' (1-2) 68.
Orgasms (A.S.A. Harrison) (3) 136.
Organization for Direct Democracy (Joseph Beuys) (6) 313.
Orridge, Genesis P. (4) 177.
Orwell, George AVAT(3) 128-130; (6) 319-322.
Osborne, Charles (4) 170-171.
Osborne, Stephen AUR(3) 136-138.
Oswald, John (4) 164; P(4) 164.
Ouellette, Moise (5) 234.
Ouellet, Pierre (4) 200.
Outlaws (Lisa Steele) (5) 249.
Outsiders (Exhibition, Serpentine Gallery, U.K.) (4) 203.
Owen Sound (3) 139-140; P(3) 143.

P

Page, Robin (6) 323.
Paige, Mimi (1-2) 67.
Paki Bastard (Rasheed Araeen) (3) 132.
Pan Canadian Film Distributors PH(5) 266.
Pantone, David (6) 292-293.
Parachute (1-2) 21-22; (3) 73; A(3) 130; A(4) 215; A(5) 217; A(6) 352.
Parachute Center for Cultural Affairs, The (4) 150.
Paradise Lost (John Milton) (3) 134.
Paradise Regained (John Milton) (3) 134.
Parallogramme A(1-2) 53; PH(1-2) 68; A(3) 123; A(4) 216; A(6) 305.
Parallogramme Retrospective 1977-78 (Parallogramme) A(5) 280.
Paraphilias (3) 92-93, 98.
Parker, Evan P(3) 139, 144.
Parliamentary Committee on Broadcasting, Films and Assistance to the Arts (6) 317.
Parti Rhinoceros IN(5) 261-264.
Partz, Felix IN(1-2) 13-18; (4) 195.
Paterson, Andrew James (1-2) 52; IN(1-2) 54-57; P(1-2) 54-55; AUAT(1-2) 56; (3) 104-105; P(3) 105; (4) 205; (5) 275; R(6) 340-341; AUR(6) 341-342.

Passage (K. Trengove) (6) 327.
Patton, Andy AUL(3) 73; PH(3) 73.
Patrick, Steve (6) 318.
Patty Rehearsal Story (Hummer Sisters) (1-2) 54.
Pauline, Mark (6) 324.
Pearce, Pat (6) 317.
Peers, Frank W. (6) 318.
Penthouse (3) 95.
People (6) 328.
People Talking Back (Canadian Association for Adult Education) (5) 236.
Perdue, Jane (1-2) 3.
Performance Art Magazine R(6) 324-325.
Performing Arts Journal (6) 324.
Performance by Artists (A A Bronson, Peggy Gale) A(1-2) 3; A(5) 280; (6) 323.
Performance: Live Art 1909 To The Present (Roselee Goldberg) R(6) 323; P(6) 323.
Performance Magazine, The R(6) 324.
Permanent Press (5) 279.
Perry, Roger PH(4) 174.
Phillips, Vic (3) 107.
Photographs Dance: A Collection (15 Dance Lab) A(5) 217.
Picasso, Pablo (4) 194.
Pickard, Tom (4) 170.
Piers, M. (4) 161.
Pierson, Kate R(4) 214-215.
Pilgrim, Geraldine (6) 324.
Pineapples (Lamonte del Monte) (1-2) 67.
Pink Triangle Defense Fund (3) 93.
Pink Triangle Press (3) 81, 92-94, 101, 106; (4) 146, 152.
Pinkel, Sheila AUL(3) 75.
Piranha Farms (Eric Metcalfe) R(1-2) 68-69.
Pitts, John (4) 151.
Pizzey, E. (4) 161.
Plantenga, Stansje (3) 122.
Plato (3) 96, 109.
Plug-In Drug, The (Marie Winn) R(1-2) 71-72.
Plaut, Gunther (6) 287.
Playboy (6) 328.
Plummer, Christopher (5) 233-234; P(5) 234.
Poetry Review (4) 170-171.
Polk, Blanche (5) 248, 253-254.
Polyfil (Elizabeth Chitty) (1-2) 8.
Poleites (1-2) 57.
Political Content in Contemporary Art (NSCAD) F(4) 186-188.
Pontbriand, Chantal (1-2) 30.
Pope, Carol (1-2) 67.
Popert, Ken (3) 93-94, 101, 103; P(3) 96, 103; (4) 152.
Porteus, Tim (4) 165, 169.
Potter, Sally AUAT(4) 173-175; (4) 175-176.
Pound, Ezra (3) 136.
Powell, Alan (3) 104.
Powerhouse (1-2) 68; (3) 81; R(3) 122-123.
Powerhouse Presents: Some Women Filmmakers (3) 123.
Prairie Schooner News (3) 103.
Pratten, Art R(4) 212-213.
Praxis A(3) 85; A(4) 213.
Prent, Mark (3) 87-89.
Press Conference (General Idea) (1-2) 13; (4) 195-196; (5) 219.
Presse, La (5) 235.
P.S. Primary Sources On International Performing Arts R(6) 324; P(6) 324.
Prince, Prairie R(4) 210-211.
Privilege (Murray Ball) (1-2) 30-31.
Probe Post A(5) 217.
Professional Art Dealers Association of Canada (4) 199.
Progressive Conservative Party (5) 226.
Projektion X (W. Knoebel) R(6) 328-330.
Project For A Revolution in New York (Alain Robbe-Grillet) (4) 183.
Pron, Nicholas (3) 109.
Proust, Marcel (5) 248.
Propos Type (Jean-Francois Cantin) (1-2) 6, 41-42.
Public Eye, The: Television and the Politics of Canadian Broadcasting (Frank W. Peers) (6) 318.

Public Service Alliance of Canada (6) 296.
Puerto Rican Blue Pigeon (Frank Stella) (4) 176.
Pulp Press (1-2) 1; (3) 87,130; A(3) 141; (4) 169.
Pumps R(1-2) 63-64; (3) 91; (5) 275-276; A(6) 322; (6) 331-332.
Pumps Books (5) 277.
Pumps Video Group (6) 332.
Purcell, Borden C. (6) 287.
Puretext Knitting Company Ltd. F(6) 286-291; (6) 321.

Q

Queen Vs. Louis Riel, The (Desmond Morton) (5) 235.
Queen's University A(3) 74.

R

Racine, Rober AUR(1-2) 40-42.
Radio Telegraph Act (6) 315.
Raimi, Jessica PH(4) 214.
Rainer, Yvonne (1-2) 8.
Ram Digit (The Gina Show, Pumps) (3) 123.
Rape (Margaret Harrison) (4) 202.
Rastafarian: Society Watchman (Ras Dizzy) (6) 335.
Rastafarians, The (Leonard Barrett) (6) 335.
Raven B. (5) 243.
Rayner, Gordon (3) 104.
Razor X (1-2) 43-44.
Reading Television (Opal Nations, Tom Sherman, Scott Didlake) (1-2) 62.
Reality is Black and White but My Dreams are Made of Colour (Brian Blair) (5) 274; P(5) 274.
Recent Past (Elizabeth Chitty) (1-2) 3.
Red Brigades (3) 76.
Reconstructing Futures (General Idea) (4) 193, 196; (5) 219.
Red Mittens (John Greyson) (5) 273.
Red Herring (3) 122,127.
Reed, Chris R(6) 331.
Reed, James (3) 113.
Reed, Lou (3) 135; (4) 210.
Reflexion Uber Die Geburt Der Venus (Ulrike Rosenbach) R(6) 328-330.
Reich, Robert (4) 158.
Reich, Steve (6) 338.
Reid, James (3) 101.
Reid, Norman (4) 150.
Relican Wedding, The (The Hank Bull) AT(5) 259-260.
Remote Control (Frank Mankiewicz, Joel Swerdlow) R(4) 203-204; P(4) 203.
Remote Control (The Tubes) R(4) 210-211.
Renaissance Canada (3) 96.
Renaissance International (3) 86,94,113-114.
Responsive Chord, The (Tony Schwartz) (1-2) 72.
Reusch, Kina (3) 122.
Revolution and Evolution (Wilhelm Schmudt) (6) 308.
Rickaby, Tony (4) 201-202.
Riefenstahl, Leni (3) 104.
Riel (CBC-TV) R(5) 228-236.
Riel, Louis (5) 226; R(5) 228-236; P(5) 228.
Riel, Maurice (5) 235.
Robbe-Grillet, Alain (4) 183.
Robert, Pierre (5) 265.
Roberts, John (5) 261-262.
Robertson, Clive (1-2) 6,30,73; IN(1-2) 23-28; AUAT(1-2) 27; AUR(1-2) 46-49; AUIN(1-2) 54-57; AUR(1-2) 68-69; AUR(1-2) 69; P(1-2) 23-26; AUF(3) 82-85; AUL(3) 83; AUR(3) 91; AUF(3) 92-93; AUF(3) 94-103; (3) 104-105; P(3) 105; AUR(4) 150-151; AUIN(4) 164-169; AUF(4) 188-189; P(4) 188; AUR(4) 193-196; AUR(4) 197-198; AUR(4) 199-200; AUR(4) 205-206; AUE(5) 222; AUR(5) 223; AUF(5) 226-227; PH(5) 226-227,241,248-252; AUR(5) 248-254; AUE(6) 284; AUIN(6) 292-294; AUIN(6) 306-314; AUR(6) 320-321; AUR(6) 323; AUR(6) 324; AUR(6) 324-325; (6) 328.
Robertson, John (4) 199.
Robyn and Nadine (Elizabeth MacKenzie) (5) 274.
Rogers, R. McLeod (6) 318.
Rogers Telecommunications Ltd. (5) 223.
Rolling Landscape (Ben Mark Holzberg) (1-2) 2.
Rolling Stones (3) 87; (6) 339.
Rombout, Luke (3) 134; (4) 151,199.
Romeo and Juliet (Opal L. Nations) (1-2) 61-62.
Roosevelt, Theodore (6) 320.
Rosehips, Flakey (3) 133.
Rosenbach, Ulrike R(6) 328-330; P(6) 329.
Rosenberg, Tanya (3) 122; (4) 200.
Rosenthal, Alan (6) 319.
Ross, James (5) 229.
Rosler, Martha (5) 278.
Ross Street Tapes (Lisa Steele) (5) 249.
Roth, Evelyn (4) 200.
Rothberg, David AUR(5) 265-266.
Rothenberg, Jerome (3) 139-140.
Roualdes, Alain AUL(3) 73.
Roux, Jean-Louis (5) 233.
Rowell, Dr. Watts (3) 96-97,103,109-110.
Royal Canadian Mounted Police (1-2) 59; (3) 76, 107; (5) 227,264; (6) 320.
Royal Commission On Arts, Letter and Science (6) 317.
Rubber Gun, The (Allan Moyle) R(5) 265-266.
Ruby, Clayton (3) 93-99,101-103,106-110,114; P(3) 95,100; AUL(4) 146; (4) 153.
Rumney, Ralph (4) 203.
Rumour Publications R(4) 205; R(5) 279.
Rundgren, Todd (4) 210.
Ruppenthal, Steve (3) 140-141.
Rush Hour On Easy Street (Scott Didlake) (1-2) 62.
Russian Experiment In Art, The (C. Gray) (6) 323.
Ryerson School of Journalism (3) 99.

S

S. Press (6) 303.
Sad Eyed Lady of the Lowlands (Bob Dylan) (6) 329.
Saidye Bronfman Foundation (4) 165,167.
St. Lawrence College A(3) 138.
St. Thomas, Thomas R(6) 342.
Sallinger, J.D. (3) 96.
Salle, Jeanne La (6) 317.
Saman Gallery (4) 150,193.
Sanoja, Sonia P(5) 245.
Satellite Video Exchange Society (4) 150.
Satok, Gary (6) 286-287,289-290.
Saturday Night Live (ABC-TV) (4) 183; (6) 339.
Scanlon, Kevin (3) 109.
Scene Changes (1-2) 51.
Schellenberg, Glenn (1-2) 31.
Schilling, Gary (1-2) 3; (5) 279.
Schmidt, Louis (5) 229.
Schloss, Arlene (6) 302.
Schloss Lengenfeld (6) 302-303.
Schmudt, Wilhelm (6) 308; AUAT(6) 311.
Schneemann, Carolee (6) 325.
Schneider, Fred R(4) 214-215.
Schwartz, Tony (1-2) 72.
Schwarzkogler, Rudolf (3) 88.
Scientists Series, The (Lisa Steele) (5) 248,251-253; P(5) 251.
Scobie, Stephen (3) 139.
Section Of Law On Art A Kind Of Censorship (Av Isaacs) (3) 89.
See The Text Comes To Read You (Tom Sherman) (1-2) 6,21; R(1-2) 19-22; (3) 137-138.
Selected Readings (Ian Murray) (1-2) 59.
Sembene, Ousmane (5) 266-267.
Semiotext(e) (4) 195; R(6) 337-338.
Serpentine Gallery (4) 201-203.
Serra, Richard (1-2) 61.
Sewell, John (3) 92,105-114; P(3) 97.
Sex Pistols (6) 339.
Shakespeare, William (3) 96,109.
Sharp, Willoughby (1-2) 44; AUR(1-2) 51; (3) 91.

Shaw, Roy (4) 170.
Sherman, Stuart (6) 324.
Sheppard, Robert (3) 108.
Sherman, Bambi AUAT(3) 143.
Sherman, Melissa AUAT(3) 140.
Sherman, Tom (1-2) 6,19-21,23,30,60; AUIN(1-2) 54-57; AUAT(1-2) 58-59; PH(1-2) 59-62; AUR(1-2) 70-71; AUR(1-2) 71-72; P(1-2) 19,22; (3) 81; AUAT(3) 124-125; AUR(3) 133-134; AUR(3) 134; R(3) 136-138; AUAT(3) 138; AUE(4) 149; AUR(4) 150-151; AUAT(4) 183-185; PH(4) 183-184; (4) 200; AUR(4) 203-204; AUR(4) 210-211; AUR(4) 212-213; AUF(5) 244-246; AUF(6) 286-291.
Shithead, Joey (1-2) 64; (5) 268.
Show Me (3) 86,95-96,102,108.
Shumway, Loren AUL(1-2) 1.
Silcox, David (4) 166.
Sinclair, John (4) 151.
Sixty Minutes (CBS-TV) (3) 106-107.
Slade School (4) 201.
Slater, Philip (1-2) 70.
Sleep/Dream Vigil (Lisa Steele) (5) 249.
Skillful Evasions (Andy Paterson) (1-2) 57.
Smile Theatre Company A(5) 264.
Smith, Adam (6) 311.
Smith, Bill (5) 240.
Smith, David (3) 111.
Smith, Donald (5) 233.
Smith, Kent G. AUL(3) 83; AUL(4) 145.
Smith, Patti (6) 342.
Snow, Michael (3) 104,119; (4) 164,193; (5) 240-242.
Snuff (3) 86-88.
Social Studies (Elizabeth Chitty) R(5) 268-270.
Socrates (3) 96,108,109,114.
Sokol, Casey (4) 164; (5) 240.
Solo (K. Trengove) (6) 325-327.
Solway, Larry (3) 114.
Sommers, Dr. Frank (3) 100-101,113.
Sondheim, Alan (1-2) 60; (4) 188; P(4) 188.
Sonnabend (4) 150.
Sonographe (4) 166.
Sontag, Susan (1-2) 60.
Sortor, Steve R(6) 342.
Sosa, Irene PH(5) 244-246.
Southam, Anne (3) 143.
Southam Incorporated (5) 223-224.
Sowdon, Michael (4) 205.
Sparrow, Allan (3) 111.
Special Handling Unit (Millhaven Pen.) (6) 295-299.
Spodarek, Diane R(1-2) 70,71; R(6) 342.
Spooner, Bill R(4) 210-211.
Stach, Eric (4) 167.
Stalin, Joseph (6) 320.
Stanley, George (5) 230.
Stanwyck, Barbara (5) 240.
Staples, Kevan (1-2) 67.
A Star Is Born (Michael Banger) (4) 178.
State Of British Art, The (Institute of Contemporary Arts in London) (4) 202.
Statistics Canada (4) 155; (6) 315,318.
Steele, Ernie (5) 224.
Steele, Lisa PH(1-2) 24-25; (1-2) 61; AUE(3) 81; AUF(3) 98; (3) 104-105; P(3) 104; AUF(3) 108-114; AUR(3) 116-120; AUR(3) 131; AUE(4) 153; AUF(4) 154-162; (4) 200; AUR(4) 207-209; R(5) 248-254; AUR(5) 273-274; AUE(6) 284; AUIN(6) 306-314; PH(6) 306,308-309,312; AUR(6) 325-327.
Steen, Roger R(4) 210-211.
Stein, Gertrude (3) 136.
Steiner, Julie AUAT(3) 140.
Steiner, Rudolf (6) 311.
Stella, Frank (4) 175-176.
Stephenson, Bette (3) 112.
Stevens, Sharon (5) 256-258.
Stewart, Ian PH(4) 164,168.
Stewart, Robert (1-2) 52; IN(1-2) 54-57; P(1-2) 54-55; R(6) 340-341.
Steiren, Carl PH(3) 88,90.
Stop Spadina, Save Our City, Committee, The (3)104.
Strata Association of Detroit (4) 151.

Strawberry Fields (Michael Hollingsworth) (12)54, 57.
Steps Towards An Ecology of Mind (Gregory Bateson) (6)336.
Strickland, Keith R(4) 214-215.
Strike (3) 75-78.
Strike 3 (3)76.
Strike Collective, The AUL(3) 75-78.
Structural Anthropology (Claude Levi-Strauss) (3) 135.
Stuart, Martha (6) 304.
Studio International (4) 200,202-203; P(4) 200.
Studio Z (1-2) 43-45.
Styles, Re R(4) 210-211.
Such Such Were The Joys (George Orwell) (3) 130.
Sunrise (Arrigo Lora-Totino) (3) 144.
Sutherland, Donald (6) 300.
Sutherland, Ronald (5) 225.
Swanton, William (3) 110.
Swedish Broadcasting Corporation (3) 139.
Swerdlow, Joel R(4) 203-204.
Synapse Video Center A(6) 352.
Szwajewska, Monika AUR(5) 270-271.

T

Talon Books (1-2) 1.
Tagg, John (4) 202.
Tangled Net, The (M. Hindley) (6) 318.
Tannenbaum, F. (4) 161.
Tate Gallery (4) 150.
Taylor, D. Ann P(1-2) 50,52; R(1-2) 51-53; (5) 275.
Tazzi, PierLuigi (5) 243.
t.b.a. t.v. (3) 128.
Tele-Performance (Clive Robertson) (2) 84; (4) 205.
Television Delivers People (Richard Serra) (1-2) 61.
T.V. Is The Poet, The (Dennis Tourbin) (1-2) 33.
Television Production Studio A(5) 217; (5) 272,273.
Television and Reading (Marie Winn) (1-2) 72.
Television and Society (Richard Bruce) (6) 318.
TV Time (Scott Didlake) (1-2) 62.
Telling Tales (Elizabeth Chitty) (5) 268-269.
Tempest in A Teapot (Rev. Ken Campbell) (3) 96.
Tenhaaf, Neil AUR(3) 122.
Tesla, Nichola (4) 184.
Textile and Chemical Union, The (6) 286-287.
Theatre of Mistakes (6) 305.
Theoretical Television (Tom Sherman) (1-2) 60.
Therrien, Real (6) 317.
Think Crazy (Marek Konieczny) (5) 270-271.
13 Cameras Vancouver R(5) 278-279; (6) 281,284.
This Magazine A(5) 217; (5) 223; A(6) 350.
Thornley, Katherine (5) 273-274.
Time Incorporated R(3) 82-85; (4) 145.
Time (3) 81,88; F(3) 82-85; P(3) 82,84; (4) 145.
Tipton, David (4) 170.
Todd, Kim PH(5) 274; AUR(6) 331-332.
Tomczak, C.K. AUR(3) 135; PH(3) 135; PH(5) 268,275,276; R(5) 275-277; P(5) 275; PH(6) 331; R(6) 331-332.
Toronto Anarchist Coalition (5) 226.
Toronto Clarion PH(3) 86,88,90.
Toronto General Hospital (3) 97,100.
Toronto Labour Congress (4) 191.
Toronto School of Theology (3) 99,101.
Toronto Star (1-2) 52; (3) 89,109-114; (4) 191,214; (5) 227.
Toronto Sun (3) 92,94-95,102,107-109,111-114, 131; PH(4) 190.
Toronto Theatre Review A(5) 247.
Toronto Transit Commission (1-2) 2.
Tosh, Peter P(6) 334.
Tourbin, Dennis (1-2) 6; IN(1-2) 33-35; P(1-2) 33-35; (4) 200.
Towards An Audience Vocabulary (General Idea) AT(1-2) 13.

Towers (I.O.U.) (4) 179.
Townsend, Peter (4) 203.
Traditional Methodology for Processing Information (Tom Sherman) (1-2) 22.
Trasov, Vincent (3) 91.
Traub, Gina AUAT (3) 142-143.
Trengove, Kerry R(6) 325-327; PH(6) 326-327; P(6) 326-327.
Tribune, The (6) 321.
Trinity Video (4) 150,197-198; A(5) 217.
Trouble With Psychosurgery, Advertising Photographs With Words, The (Tom Sherman) (1-2) 22.
Trudeau, Pierre (3) 111,121; (4) 184; (5) 226-227,233,236.
Trulhar, Richard (3) 139.
Tubes, The R(4) 210-211.
Tunnel of Love (Lisa Steele) (5) 248-249,252-254; P(5) 249,254.
Tutti Quanti (Susan Britton) (3) 116,118-119; (5) 271.
Twain, Mark (1-2) 59; (4) 184.
Tyler, Leora AUAT(3) 143.
Typist, The (Rodney Werden) (1-2) 62.

U

Ubale, B. (6) 287.
Ulm School (3) 82.
Umbrella A(4) 145; A(6) 352.
Underwhich Editions A(3) 127.
Under Interrogation (Dennis Tourbin) (1-2) 34-35.
Understanding Media Was Our First Mistake (Tom Sherman) AT(4) 183-185.
Unesco (5) 224.
United Auto Workers (6) 289-290,320.
United Nations (5) 225; (6)297.
Universal Love (it's not a muscle) (Marien Lewis) (3) 105.
University Art Association of Canada (4) 186.
University of British Columbia (3) 128.
University of Calgary (5) 238.
University of Central Venezuela (5) 244-245.
University of Lethbridge (4) 150.
University of Toronto (3) 104,108.
University of Victoria (4) 150.
University of the West Indies (6) 333.
Upholsterer's International Union of North America (6) 290.
Upton, Lawrence (3) 139-142; (4) 170-171.

V

Vales, Jules (5) 261.
Valeur Extra Regle/Extra Rule (Daniel Guimond, Daniel Dion) R(1-2) 43-45.
Valle, Jeanette La (3) 93.
Van Stolk, M. (4) 161.
Vancouver Art Gallery (3) 91,133; (4) 151; (5) 278; (6) 281-282.
Vancouver Art Gallery Videospace (1-2) 63; (3) 135.
Vancouver Sun (3) 89,102.
Vanderzaag, Elizabeth AUR(3) 123.
Vanguard (3) 91; PH(3) 127.
Varda, Anya (1-2) 30-31,67.
Vautier, Ben (1-2) 68.
Verbal and Nonverbal Thought (Marie Winn) (1-2) 72.
Very Personal Story, A (Lisa Steele) (5) 249,254.
Velvet Underground (1-2) 56.
Vicious Circle (Lou Reed) (3) 135.
Video By Artists (Art Metropole) (5) 248.
Video Cabaret (1-2) 51; A(1-2) 73; (4) 192,198, 205; (6) 319,321-322.
Video Conference Festival (1-2) 5.
Video Guide A(1-2) 7; A(3) 130; A(4) 192; A(6) 332.
Video Inn (1-2) 63-64; (3) 91; A(6) 322.
Video Net A(4) 145.

Video 79 F (6) 303-304.
Videos de Cuba (M. D'Amico) P(5) 245.
Videoland A(6) 352.
Vigliarolo, Aldo (5) 244.
Viking Press (1-2) 71.
Village Voice (3) 84; (4) 214.
Villamizar, Luis (5) 245.
Viola, Bill (5) 243.
Visit To Eyemouth, A (K. Trengrove) (6) 327.
Visus A(5) 217.
Visual Studies Workshop A(6) 291.
Vogue (3) 119.
Voicependence A(1-2) 74.

W

Wai, Jean PH(5) 272-273.
Waisvisz, Michel P(4) 165.
Waiting For Lancelot (Lisa Steele) (5) 248-252, 254.
Walker, Victoria (4) 200.
Walsh, Pat (3) 122.
Walters, Barbara (1-2) 25.
Warburg, F.J. (6) 321.
Warhol, Andy (1-2) 28,56; (3) 83; (4) 145,194.
Watson, George (6) 296-297.
Watt, John P(1-2) 22.
Ward, Tony (4) 170.
Wavelength (Michael Snow) (3) 119.
Waybill, Fee R(4) 210-211.
We (E.I. Zamyatin) (6) 321.
We All Sing The Same Song (Glenn Lewis) (3) 133.
Weatherill, J.F.W. (6) 289-290.
Wednesday's Children (Leontine Young) (4) 158.
Wegman, Bill (5) 273.
Wei, Zhuany (5) 225.
Weibel, Peter (6) 305.
Weiss, Pola (5) 244.
Welnick, Vince R(4) 210-211.
Wendt, Larry (3) 140-141,143.
Werden, Rodney PH(1-2) 8-11,13,18-19,22-23, 25,29-31,33-35,40-41,44-47,55,62; (3) 134; (4) 196,200.
Werk, Reindeer (6) 305.
West, D.J. (4) 161.
West, S. (4) 161.
Western Front, The (1-2) 13,51,63-64; A(3) 73; (3) 91, 133,137-138; (4) 150-151,166-167,199; (5) 268-269,271; (6) 294; A(6) 322.
Western Guard (3) 89.
WGBH-TV (5) 256.
Whalen, Judy PH(5) 240.
Wheeler, David AUR(4) 180-182.
Whistler, John (4) 200.
White, Kevin (5) 256-258.
White Panther Party of America (4) 151.
Willhurst Communications PH(5) 265.
Williams, Bob (5) 273.
Wilson, Cindy R(4) 214-215.
Wilson, Patti (5) 273.
Wilson, Ricky R(4) 214-215.
Wilson, Robert (6) 325.
Witchcraft And The Gay Counterculture (Dr. Watt Rowsell) (3) 96.
Wiley, Jerome P(3) 95; (3) 93-101,103,114.
Williams, Aubrey (3) 132.
Winn, Marie R(1-2) 71-72.
Wolfe, Tom (1-2) 53.
Woman From Malibu (Colin Campbell) (5) 252.
Women Against Violence Against Women (3) 81,86,88-90.
Women Hating (Andrea Dworkin) (3) 86.
Wong, Orlando (6) 335.
Wong, Paul AUR(1-2) 43-45; R(3) 135; P(3) 135; (4) 200,205; (5) 268,275; AUL(6) 281.
Woodcock, George (4) 195.
Woodrow, Paul (3) 73; (4) 200.
Woolf, Virginia (3) 89,136.
Worthington, Peter (3) 112.
Wright, Jane (4) 200.
Wright, Joe AUF(6) 315-318.

Writer's Union of Canada For The Freedom of Expression Task Force Of The Book & Periodical Development Council (3) 86,131.
Writing From A Photograph By Rodney Werden (Tom Sherman) (1-2) 22.
Writing Of The Painting of Martha, The (Dennis Tourbin) (1-2) 33.
 Wyngaarten, Cory PH(5) 259-260.

Yorkshire Arts Association (4) 170-171.
You Don't Own Me (The Clichettes) (1-2) 29; (3) 105.
 Young, Leontine (4) 158.
 Young Men's Christian Association (3) 103.
 Youngs, Chris (4) 199.
 YYZ A(5) 218; (5) 273.

Y

Yager, Jay (1-2) 21-22.
 Yamamoto, Keigo (4) 150.
 Yarlow/Salzman Gallery (3) 126; PH(3) 126.
 Year Of The Child (3) 107,113; (4) 148,154,162.
Yellow Journalism (Randy & Bernicci) (3) 105.
 York University (3) 100; (4) 168-169.
 York University Dance Department (1-2) 8.

Z

Zack, Badanna (4) 200.
 Zamyatin, E.I. (6) 321.
 Zerpa, Carlos P(5) 244.
 Zinx, Jhon (1-2) 43-44.
 Zona F(5) 242-243; (6) 303.
 Zontal, Jorge IN(1-2) 13-18; PH(1-2) 14-17,67; (4) 195.
Zweitschrift (5) 243.

Back Issues Volume Three

●NUMBER ONE/TWO — TELE-PERFORMANCE DOUBLE ISSUE. Twelve Texts documenting the performances of the Fifth Network/Cinqième Réseau. Information on Elizabeth Chitty, Tom Sherman, David Buchan, Colin Campbell, Marshalore, Daniel Dion & Daniel Guimond, The Hummer Sisters, General Idea, Clive Robertson, Dennis Tourbin, Jean-Francois Cantin, Randy and Bernicci, The Government. Plus additional features and reviews.
 ●NUMBER THREE — THE BODY POLITIC TRIAL. 23 page examination of the issues surrounding the trial of the Gay Newspaper that was eventually acquitted of obscenity charges. Analysis of the trial, the media, the public reaction. Plus Censorship & Women, Susan Britton's 'Tutti Quanti', Eleventh International Festival of Sound Poetry, the Gina Show, Paul Wong's 'In Ten City', and other articles and reviews by Tim Guest, Carole Conde, Neil Tenhaaf, Kenneth Coutts-Smith, Tom Sherman, Karl Beveridge, A.S.A. Harrison, Lisa Steele, and Jeff Nuttall.
 ●NUMBER FOUR — WOMEN AND INFANTICIDE. A report on the social environment in which children are killed. Articles and reviews on The Music Gallery of the CCMC, Margaret Dragu, British Performance, Political Content in Art, Subsidy in the U.K., Colin Campbell, Randy &

Bernicci, General Idea, CAR/FAC, Flash Performance, The Deer Hunter, the B-52's, the Nihilist spasm Band, the Tubes, I.O.U., a Kingston performance project, and alternative artist-run organisations - just another alternative?
 ●NUMBER FIVE — I CAMERA, I VOTE. Election maneuverings as game-show ennui. The CBC's RIEL twists history badly enough to seriously hurt the Metis. Venezuelan Video Festival, Lisa Steele's recent video tapes, reviews of Rubber Gun, Susan Britton's Message to China, Elizabeth Chitty's Demo Model, 13 Cameras, Carole Conde/Karl Beveridge, C.K. Tomczak, Larry Dubin, Relican (Religion Canada) and reports on two new artists spaces.
 ●NUMBER SIX — SURVEILLANCE & INSECURITY. Tom Sherman examines video surveillance legislation. Low rent housing for artists in England. Text by and interview with Joseph Beuys, Millhaven Prisoners formed a group called Odyssey, and tell the story themselves, writing for active reform. Video, audio, and performance festivals. Reviews of Semiotexte, four German tapes, new video at Pumps in Vancouver, Videocab, Performance publications, Kerry Trengove, Devo, The Government, the CRTC, NABET filming their own strike, and Anti-Nukes at Darlington.

THE CABANA ROOM



THE WEEKEND EXPERIENCE

KING & SPADINA

prime ^{vidéo}
 an expansion of Vidéo Véhicule

Centre for production and exhibition in Montreal. Colour and B&W equipment to yearly subscribers. **hyprofile**, the newsletter - \$2.00 annual postage.

Coming in September to a city near you: **EXPORT 80**, a travelling show of Montreal video.

prime ^{vidéo}
 307 ouest, rue Ste.-Catherine, Montreal, Quebec H2X 2A3. Tel (514) 844-0063

ORDER FORM VOLUME THREE

Single back issues: \$4.50. Complete Volume: \$20.

Please send me the following back issues:

No. 1+2 ___ No.3 ___ No.4 ___ No.5 ___ No.6 ___

Please send the complete volume.

I enclose a cheque/money order for _____

Name _____

Street _____

City _____

Province/State _____

Code _____

**Basle
 June 12-17
 1980**

In the halls of the Swiss Industries Fair daily from 10 a.m. to 8 p.m.
 Information and hotel accommodation: Art 11'80, P.O. Box CH-4021 Basle/Switzerland. Tel. 061 26 20 20



The Literary Press Group Catalogue Spring 1980

Do you have trouble finding out what's new in good fiction, poetry, drama and criticism from the best of Canada's literary presses?

Write today for your free copy of the Literary Press Group Catalogue describing over 800 titles from 31 publishing houses.

Name _____

Address _____

Tear off this coupon
and mail to:

The Literary Press Group
70 The Esplanade, 3rd Floor
Toronto, Ontario M6H 1K1

- Please send me your free catalogue
- Please send information on ordering titles in the catalogue