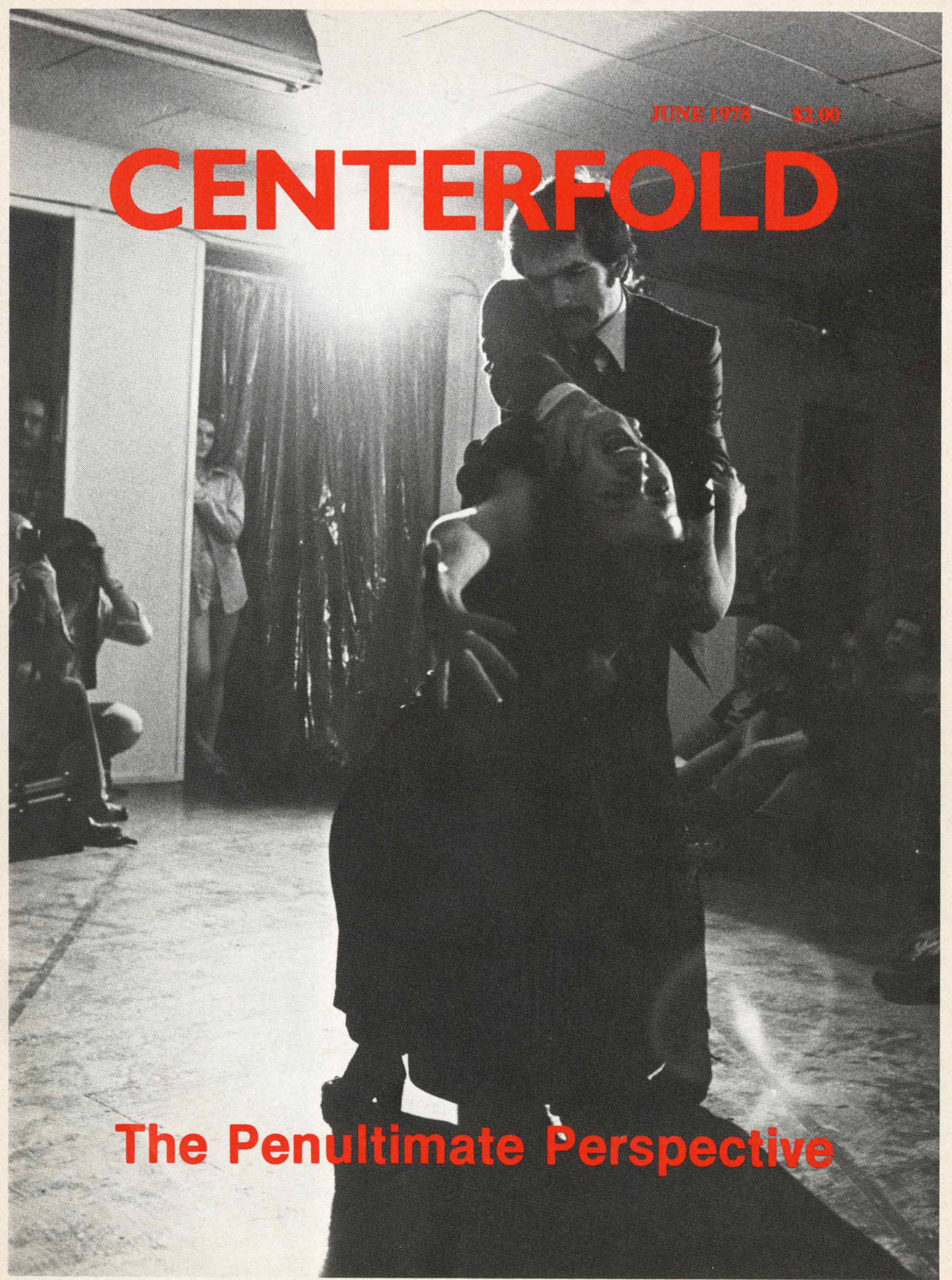


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JUNE 1978 \$2.00

# CENTERFOLD

The Penultimate Perspective





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The following publications were produced by W.O.R.K.S. (We. Ourselves. Roughly. Know. Something.), a Canadian artist-group whose publications continue through Arton's Publishing.

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# ART METROPOLE

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#### TELEVISION: ADJUSTING THE HOLD

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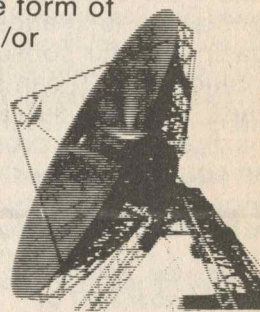
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CENTERFOLD gives a Canadian perspective on artists, artist theories and actions. Whilst written by artists it is more concerned with the changing social context in which art is now being produced, meaning, it is not just another artist magazine in which artists may conveniently drop their promotional material. The only market that CENTERFOLD is aligned with is the self-controlled distribution of information through the artist-publications network.

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No's 2 & 3 January 1978 \$1

'The Propositions and Principles of Robert Filliou - Part One'; 'General Idea and the Metaphive (one beyond the metaphor)', Clive Robertson; 'Le-La', Brian Dyson; 'Brian Dyson - Looking Both Ways at Once', Paul Woodrow; 'Medical Opinion Once Held', Steve MacCaffery; 'Western Front Video - Kate Craig' Interview; 'Dennis Tourbin' Interview; 'HP/RELICAN - Getting the Rite Right'; Carl Loeffler - La Mamelie Inc. Interview; 'Getting the Art Right No. 2' - CRITERIA; 'Our condition is post-preemption', Marcella Bienvenue; Reviews.

No. 4 April 1978 \$2

'The 1978 Canadian Video Open'; 'Catching a Hearing-Aid to the Airport - Michael Snow' - Interview; 'Towards an Allusive Referential', Dick Higgins; 'Retention of the Audial Form - AUDIO ARTS' - Interview; 'Videoview 1: Susan Britton', Peggy Gale; 'Videoview 2: Rodney Werden', Peggy Gale; 'Art and Social Transformation', Kenneth Coutts-Smith; 'Robert Filliou, Part Two: The Gong Show Transcript'; 'Cloning Closes The Gap Between Clones', Clive Robertson; 'John Oswald: In Between the Stations' - Interview; Reviews.

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## CENTERFOLD

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## A letter from the editor

### *Would you drink CENSORSHIP-on-the-Rocks?*

As the summer heat rises through government and governed alike, certain artist rights are being questioned in the House of Commons as the Tories in opposition scrounge for any an all 'liberal' 'scandals'. With some censorship issues raised (CEAC, bill bissett, Pulp Press) one might wonder about the interests of C.A.R. (Canadian Artists Representation) and their limitations of involvement. This censorship-posing by the government, it makes little difference which party originates muddle-headed strategy once it becomes a 'popular issue', is fundamentally the government telling The Canada Council (in this case) to ignore applications by artists whose definitions of personal social responsibility go against the government's own definition of what constitutes 'the creative act'. In a sense this form of censorship is a primary stage of outlawing: it is the arbitrarial selection of work, fundable under the Canada Council guidelines, retractable under so-called public pressure - which really is pressure from a sensationalist news media plus 'memos' from the government to The Council to stop anything that will cause further political embarrassment. Whether the Council itself is involved in any self-censorship is difficult to determine. As an independent funding agency it certainly has reason to protect its existence by ensuring that there is no government infringement of its mandate.

C.A.R., better known recently for writing position papers on copyright laws, surely would be interested in defending and protecting those 'creative acts' that have to exist before such positioning work is necessary? C.A.R. also has to make clear an interest in art that requires free political speech, free political documentation and free political publication. The word 'political' is almost always left out of the phrase 'free speech' even though free speech is of little use if it is to mean an aesthetics without a political base.

A group of artists, members of C.A.R., recently sent a complaint letter to the Prime Minister, the Toronto Globe & Mail, The Canada Council, C.A.R. and others protesting Council support of CEAC (Center for Experimental Art & Communication, Toronto). The protest was directed specifically to CEAC's support of The Red Brigades and their (CEAC's) intent on guerrilla actions. Whilst not wishing to underestimate their capabilities, thus far CEAC's 'achievements' have been theoretical in terms of guerrilla action; - the artists who complained did so on the grounds that Terrorism is anti-humanitarian, that violence through terrorism is 'criminal', whereas the millions of people killed legally by governments since 1939 is 'humanitarian'? Such is the historical ignorance of the 'apolitical' artist.

When artists begin to call for their own censorship, as this group has, they virtually start a chainsaw with themselves as the next tree. As my own experience tells me from being a student at an art college in 1966 which went on strike: any government can, without remorse, close down all art institutions and remove all sources of public funding. 1. Because there are many other non-intellectual, non-political cultural outlets that can, for the sake of argument, keep

'culture' alive. 2. There has been enough art produced, even in Canada, to satisfy the investment art market.

Unfortunately playing with the government and, just as irresponsibly, playing into the hands of a reactionary media, is not limited to this one group of complaining artists. I have also heard sentiment expressed by artists who say they will vote Tory to punish The Canada Council for being too bureaucratic, for having the right to say no. Such is the fat on the art-brain.

C.A.R. has worked hard with all levels of government and educational agencies to ensure the purchasing of artworks, artist fees and honoraria even if their concerns have largely remained within the narrow confines of the 'visual' artist. This work has enabled artists to generate income apart from grants and, for many of those optometric artists, the means to purchase the attributes of contemporary Canadian life. The role of the artist who can therefore buy stability as well as 'be the artist' is somewhat of a paradox manufactured by the artists themselves. No wonder the artist has 'difficulties' defining a role within society and doesn't this 'dilemma' become more pronounced once the issue at hand becomes not merely aesthetic, not merely art-politics, but political?

A call for censorship comes only when those making the request can no longer shut out the fact that the artist as political activist takes many forms. That those with Marxist commitments serve only part of the options available. That the majority of artists who see their work in socialist terms are in fact anarchists, and that whilst terrorism is extreme Anarchism, nevertheless, art cannot be governed by a democracy, a socialist state, a totalitarian state or any other power bloc that in any way removes the right for *individual* responsibility and action.

Those artists that 'complained' deserve to be blacklisted from C.A.R., ANNPAC and all other artist-run organizations not because there were no grounds to criticize CEAC, but because their sketching courses didn't teach them any common sense perspective.

These rumblings do not signal an end to The Canada Council, as our Tory-voting colleagues would like to believe, but it could hurt possible public monies going to essential contributions made by those same 'obscene', 'extremist' artists. Many of the artists this magazine supports could be harassed because of supposed obscenity or extremism. As John Bentley Mays points out in a recent discussion (The Penultimate Perspective): art continues for any government to be an ornamentation of power. The illustration by Opal Nations on p. 47 is not a comment aimed solely at Mr. Joe Public and his girl, it also covers the artist with their whined-for art-money and valium-like indifference.

C.A.R. should now come out of its unionized shell and support all censorship cases as they will be used to define the boundaries of censorship. C.A.R. should furthermore strengthen its available lobbying power so that in future it will still be able to pride itself in "maintaining the financial and emotional well-being of artists".

#### Change of Address:

Please note that from 30th June 1978

CENTERFOLD, ARTON'S and VOICESPONDENCE will be at  
2nd Floor, 217 Richmond St. W., Toronto, Ont., Canada M5V 1W2.



# The Penultimate Perspective

*It seemed less than appropriate to title this piece in any other way. The discussion started in Vancouver around the public criticism which had been levelled in the local press at the Hermann Nitsch performance - which in fact aroused more unsolicited support than criticism. The topic then was public accountability.*

*Within three days Aldo Moro had been killed; Pulp Press had been attacked for publishing an English translation of 'Wie Alles Anfang', a personal account by West German urban guerrilla, Bommi Baumann; C.E.A.C., Toronto had been rapped for support of The Red Brigades in a new issue of their paper, 'STRIKE'.*

*The Vancouver discussion was then re-examined in the light of those quick events in Calgary and eventually the new discussion unfolded issues whose ramifications surpass the emerging jostlings amongst public and alternate art spaces [see current issue of VANGUARD]. What follows is the penultimate perspective. This short discussion ironically highlights matters that were all but left out of the 'New ArtsSpace Conference' in Los Angeles.*

11th May 1978.

[middle portions of the discussion were edited out because of re-iteration]

## Regardless of the Parallel Galleries

Margaret Dragu:

I'll backtrack: it's almost impossible, even if you actively decide that you're not going to get a grant yourself, it's very hard to do anything without government support because space is ultimately just a resource: space is place where you go and you do. Regardless of the parallel galleries, all spaces are governmentally controlled in one way or another. All the theatres are, and when it comes down to it so are shopping centres. Even if you decide to opt out of funding, it's just the beginning of the problem.

John Bentley Mays:

What are you talking about? Just artists?

M.D.

This is the grant issue.

J.B.M.:

What I thought we were going to talk about is that opting-in/opting-out wasn't an issue, it's what happens when you opt-in and then what does accountability mean under those circumstances. The public accountability question is there no matter what you do.

## Esoteric or Elitist?

Clive Robertson:

How does that relate to what you were saying before in the confused difference between being esoteric and between being elitist?

J.B.M.:

Well it seems to me that there is a confusion that occurs between those two terms which is a very important confusion and it has to do with things that I believe, for example: it is optional for a group of artists to be very, very private or very, very public. They can be extremely elitist and can condemn and look down on everybody else in society or they can be publicly-related artists, form a collective to do public murals, whatever, I don't know. I think what we were talking about was this Nitsch event and it seems to me that the argument around that event, what I was hearing from people, was that somehow it wasn't ethically right to use the money that was coming down from the public agencies for the funding of an event that was essentially something for very, very few people. The argument I was using then was that it is the nature of most artistic and most human activities that for them to occur, in any way that is going to be substantial and substantive for the future, they've got to be performed in that kind of very private space. I don't think it's a violation of the public trust to have events taking place in that way; I think it is a violation of the public trust to try and pretend as though the artistic activity is other than it is, to pretend that it can be performed in some way publicly from the very inception of it, any artistic activity, whatever.

C.R.:

Do you think in Canada that there is

an overstimulation, or ready acceptance of things which have a 'public feel' to them, too many things becoming 'cabaret art'? Is that a result of pressure, wanting-to-please, or is it part of a legitimate vocabulary?

J.B.M.:

I don't know where the pressure is coming from but I think there's a definite exhaustion which is the danger in every artistic activity, the exhaustion within the disciplines of any art, which are demanding that things be done in an extremely private way, which is what I've just said: that that privacy can't be violated. Now artists want to go public - because they're sick of the funding agencies, or because they're sick of being by themselves, or because they're sick of sticking to a tack, or because they find the artistic mode they're working in too constricting, too devastating for them to do. And so they've decided to do other things. I think that there is one thing that is occurring in all the arts. It's a perennial problem in the arts for artists to become eclectics and to engage in their particular media superficially.

C.R.:

So you don't see it as the result of artists formulating their own public space and getting trapped by the very futurisms of what that space means in a public context?

J.B.M.:

What do you mean?

C.R.:

If you create a situation where you get out of the 'studio' and you fabricate a situation which is both available for







production and presentation, and the presentation part gets 'out of control', is it a relatively new problem?

J.B.M.:

I still think it's a perennial problem.

Marcella Bienvenue:

The premise is that it started as a communication solution, exchange of artists, etc. and after three years I don't think that presentation as a vague definition of who is being presented to is what interests us.

J.B.M.:

I would put a little finer point on it and say that you're right; I think a word I would use rather than communicating is educating, with all the responsibilities that that involves - the only reason to have a space at all, it seems to me, is to turn people's heads around. To attempt to point them in a new direction of what's possible. If that's not being done you might just as well be in your studio.

C.R.:

Initially, it was creating a larger studio for a 'collective' which could not be personally paid for, for the production of the work that has emerged - it was a logical working extension. At the same time at the New ArtSpace conference, I got a subjective impression that the overextension of that model was being realised and in one way or another the epitaph of that mentality was being written.

M.D.:

To backtrack: the creation of those alternate spaces had immense repercussions that no one could predict until they happened. One thing is that all sorts of people are using technologies that they would have hardly heard about, or had access to; the first time I saw video was at Vehicule - I had never seen a camera and monitor before in my life until that time. Now I'm editing on three-quarter inch, I never knew how television worked - that is a form of education.

When you get people together for what seems like no specific reason, sooner or later issues will come to the fore. As you develop common vocabularies, so, too, you develop common problems. Even though I don't have a parallel gallery to lose, I'm not on any board of directors, even though I seem without responsibilities, all this does affect me.

### Repatriated Functions

J.B.M.:

I've decided to muse a bit. I think what you just said was important. One of the things that happened in the sixties

that was really exciting for me and I've never known how to deal with it. Now that I see A Space floundering it's a very confusing issue to me, I really don't know how to talk about it. But it seemed like one of the things that people really wanted to happen was that they had seen an unprecedented division of labor. There were artists, dealers, agents, distributors - all this spread out in an enormous line and what people wanted to see was those functions repatriated back to the artist so that the artists became their own distributors and agents. Agents in more ways than just distributing works but in the sense of doing agency work for themselves. Promoting themselves, all aspects of this being possible by the artist themselves. Now the pressures of this kind of functional repatriation back to the artist are enormous. But that I think is what separates parallel gallery people from other kinds of people, really, whether they have a gallery or not. Somehow you're a dancer, you're a filmmaker and you're showing your own film, you're getting out there yourself and that's an important activity for you to be engaged in. I think that moving underneath all these arguments about parallel galleries/alternate spaces and about public funding and about all the rest of it is how can that essential thing be kept alive? How can people still be able to control their lives. Of course the very rhetoric of controlling one's life is so sixties, and yet it still has a perennial vitality, that question still happens.

C.R.:

That separation of function had the attraction of being 'efficient' if not fair, according to the artist. What we are getting into now with those roles being shouldered by the artist, is to some extent, an increasing inefficiency because the required skills, though not difficult, are too demanding. The business-as-usual may be a pragmatic reality but it can't become....

M.D.:

It can't become twelve hours a day of serving a whole community of people.

J.B.M.:

The thing that bothers me, the thing I think this terrorism question touches on so accurately is that artists in the sixties who had the vision of re-patriating all these functions back to the artists and making it somehow an artist-initiated project, where everything that happened was going to be artist-initiated. The parallel spaces in Canada have just not dealt with the underlying causes of that differentia-

tion in the first place which is the art market. I can easily understand why artists go more and more into ephemeral things, that simply happen and are gone - they have no product status, as such they can't be bought and sold in that way. Margaret and I were talking about that yesterday about dance, you dance and you don't feel like you're doing much because you don't have anything to show for it, but that's the great attraction of performance I think. Now, the next step would be to examine carefully the grounds and the roots of the artist-situation which the *Art & Language* group were doing, *The Fox* was doing, and which is undoubtedly why the revolutionary movements in Europe are finding themselves attractive to artists in so many places because, what is in fact being said is: that there is a radical break necessary with the very past of the art market. That you don't

### Performance Art is not a Conquest

come back to the art market simply by becoming more and more ephemeral, by becoming more and more transitional and transitory. That what in fact you have to do is to confront that system head-on and displace it with something else. Trotsky said, I think - if he didn't say he should have said it, that a Communist society would be a society in which there would be no alienated works of art, individual objects, because the society itself would be the work of art, and everybody's artistic impulses would be directed towards the building of a society which at this point is unimaginable. Art objects are in fact a sign of nothing more than alienation. I don't see where Performance Art is any kind of conquest of that emergency, that particular emergency enforced by the conditions of the art market.

M.D.:

Animating a social or political change doesn't necessarily mean creating a product that in itself has information about a social or political change. It's also your approach, not going into that Mondo Arte, the 'out there' international wonderland of art buyers. To choose not to take that route, as in parallel galleries, is just as political as creating an event that has never before been seen.

C.R.:

I agree with John and can also see the portability constructs of photo-documents, video documents, audio doc-



uments developing to make that control of distribution possible; the object-nature of portability becomes controllable. Whether there is any economic similarity between these 'multiples' and high-priced structures of steel or expanses of paint, I suspect not; by taking control the artist has knowingly or unknowingly edged him/herself out of the market.

M.D.:

It's much more star-oriented, I don't think that danger was seen at the beginning. It's not just the results of alternate spaces but expectations of the people involved plus influence from funding agencies who somehow need persona to focus on.

C.R.:

If you fabricate a vehicle somebody's got to ride in it, there have to be passengers, whether those passengers are available or not.

M.D.:

Maybe the train's not going anyplace that anybody wants to go.

C.R.:

The irony is that whereas previously the art market had dealt with output, now it deals with personalities which the alternate space network pushes, in some senses, harder than the market itself can accommodate.

M.D.:

This is what we've been talking about - it becomes another institutions with as many problems. It comes back to accountability, that structure can be so self-contained, so efficient so you can ramble around in it and never see the outside world.

C.R.:

What happens is that as that institution grows the outside world in fact engulfs that institution through accounting, taxation procedures - the whole mechanism is involuntary. And so you get the buying off of accountability through publicity. The fight for rationality through the media, be that media self-controlled or commercially controlled, is, for both the artist and the revolutionary, a proven unstable strategy.

(the discussion then went for a ride around the intestinal tract of the 'media', becoming localised and remote apart from Dragu's comments concerning the 'unrequested minute-by-minute human behavioural etiquette course' to which we are subjected).

C.R.:

John, do you think the government sees the artist as a 'band-aid' to society and do artists see themselves in that role?

J.B.M.:

I don't know and I don't know, to

those two questions. I don't know how artists see themselves and I have no idea how the society sees art at all.

C.R.:

But the government must have a rationale for its cultural spending?

### Ornamentation of Power

J.B.M.:

What those are I don't know. I know that they exist, but it's extremely difficult to pin down what they are. I think they don't know what they are because art is such a deeply unimportant part of this culture and because it isn't nearly as important to them as other kinds of concerns. And yet it has a residual glamour from a time gone past when art was essentially an ornamentation of a new kind of thriving lifestyle. The Liberal Party is the party of capital in Canada and it's the party of the rising bourgeoisie of the 19th-Century, it's the party that made Canada, I suppose, in a way. It's the very North American dimension of Canadian culture as opposed to the International dimension of its imperial past. It seems to me that given that fact that from its inception in the 17th Century onward the bourgeoisie has never had a theory of art, though it has had a mandate for art, as a demonstration of its great power. Particularly inasmuch as art illustrates some aspect of its expanding technology. The technology of oil painting and the technology that emerged in the sixties with printing, the silk-screen process, that those two technologies are not separated. Both of them gained great prominence in their individual periods because of their connection to a new kind of technological advance, I don't see an end to it. There is an enormous art market and it continues to be an enormously powerful and multi-billion dollar world phenomenon which, I think at this point, is much like the stock market in that it doesn't mean anything in itself, it's a kind of game - using objects which could be pieces of gold, paper or cigarettes. What I'm saying is that art functions in that way for the governments of the world, it's an ornamentation of power.

### Crowd Control

C.R.:

Do you see the artists as interpreting it in a similar way?

J.B.M.:

I don't think any artist can really afford to demean himself that way in his own eyes and I think that artists generally are under an enormous num-

ber of illusions about exactly the ways and purposes for which they do function. If I were to be more adventuresome I would say things like, I think that artists - that there is a kind of fundamental alliance with that kind of bourgeois individualism in artists, that is very deep and very committed. And that still, when the rest of society has given up the possibilities of being an individual, somehow moving against the field, the artist still clings to the belief that they can do that. Artists are in this culture I think very reactionary, in that way. You come to a period in the sixties when, I don't think people who didn't go through the political aspect of the sixties can imagine how close North America was to a real revolution, hundreds of thousands of people would have quite possible taken a revolutionary action to change society. This was countered in two ways: one through violence, the act of destruction of individuals and of institutions through police action; the second was the co-optation, and I think what we've seen is that people are very easy to co-opt and that they have very few qualms about being co-opted. So, what was a potentially revolutionary movement temporarily, for ten years or so now, has been simply drafted into the mechanism of the society. I tend to believe that all the money down to the last penny that the government spends in its annual budget is crowd control money, to keep people from moving, to keep people from combining themselves. Any attempt to combine themselves will be merely subverted by the same sorts of pressures. What this leads me to is a view so pessimistic that I can't deal with it in my own personal life.

Having been through the political thing in 1968 it leads me to conclusions that I have no way at all of knowing how to deal with, but, I think what we are arguing about here - what this unreal discussion is about, ultimately, is how best to deal with things without dealing with them. How best to accommodate ourselves, to what is in fact viewed as inevitable, without really taking seriously the fact that it is not inevitable, nor is it very stable. That what we are dealing with is a situation in this country, and western culture generally, that is enormously unstable and which is requiring trillions of dollars every single year in pay-offs and buy-offs and police, and everything else, and armies, merely to keep it tentatively under control. As we know from the situation right now in Italy - it isn't working. I don't think we tend to see this because I, like all the



rest of us, are so well controlled. Because we've realized that at least in the short run, our best bet is to stay tame. I know for a fact, I don't have any questions about this at all, that where co-optation fails, then police violence prevails - or has prevailed so far. The only options that have been seen by people that are very conscious of this phenomena, the 'Marshall Plan Pacification Procedures in the Western World' have been these guys who simply opt out altogether and begin to follow the logic of that relentlessly - what they had done in Viet Nam was to take the brewing conflict at home and project it against the rest of the world, as a way to pacify a potentially explosive situation in America. The way that history is being written now you would never know that that was the case, but in fact the United States was on the verge of a revolution in the sixties, one which would have absolutely transformed that society in ways that we will never know, what it would have been like. The thing that worries me is where the logic of that leads one. If one doesn't understand what the options are, e.g., I am not a revolutionary leader, and in those circumstances therefore what do I do? I take pills to calm myself down; I don't let things bother me anymore than I have to; I pay my taxes and try to avoid the government; I play the role of a somewhat publicly opted-out by privately quite opted-in individual who would like nothing better than to make a lot of money in New York on a book so I could live without having to work on a steady job which I don't particularly like. So, I am constantly posing these compromises in my own life - all the time - every single day. I think that I know what they are, though, and this makes me more culpable in a way than somebody that has not thought these things out as thoroughly as I have. I thought them out in 1969/70 and found that I simply don't know what to do so I came to Canada.

### Its Inflicted

I don't know what this is saying to anything. I know that most discussions I have with artists tend to move at a very uncritical level on these very matters. To presume that one either manipulates The Canada Council or rejects it - and that is the most drastic strategy and political decision that anyone can make - but of course it isn't. The pain that we feel as women or men, sexually or socially, is only a symptom of a kind of suffering that is inflicted upon society in the most drastic of ways. It's *inflicted*; it's not

organic to human beings, it has to do with the particular kind of desires of a very few people who wanted to run things. What could be more obvious than that? It's quite obvious here in Alberta, for example, very few people make all the decisions about everything. Why does everything look alike, it doesn't look alike somehow mysteriously or automatically - it all looks alike because it's the way some people want it to look.

M.B.:

Why is individuality stressed, because it takes the impetus of getting together.

J.B.M.:

More important though, is that individuality is one of those things that you hold because it completely camouflages the *absolute absence of individuality that anybody really has or is really allowed*. Those of us who somehow have got a little liberty to do what we want to do are living in a dream world, unless we recognize that that has been granted to us. That that is not something that we have anyway seized, but simply has been granted to us because of the society's interest in preserving a kind of belief about itself. No western liberal society has hesitated to destroy everybody in its way. Millions of people at a time, such as in Viet Nam. In China probably in the last fifty years, in Indo-China probably a billion people have vanished off the face of the earth, killed by the western countries because they were in the way. There is no reason to believe that we are in any way surviving because we are somehow better or anything else.

We are simply being allowed to survive because it is in their interest. The reason why I find these discussions very disturbing is because I don't know where it takes me. It gets to me when we talk about our problems as though they were individual problems, or, even as though they were small group problems, because they never are. I think it's what 'they' want us to think, is that we are causing our own trouble.

### In a revolutionary situation you don't hit each other

What really gets to me is when I see these terrorists, I think that they've got an analysis of what is going on that's amazing. Because they are not hitting each other. They are not going around killing other people who are like themselves. They are not knee-capping other students. They are not like we are, 'kniving' other artists in the back, or

trying to scramble for money with The Canada Council. They are in fact addressing themselves directly to where in fact the power lies. When all is said and done, Aldo Moro was a spokesman for the capitalist ruling class of Italy. Which was in fact by its international manipulations responsible for the stress that the Italian people feel. Drastic unemployment, inflation rates, and so on. I am not saying that it was the right thing to do to kill him. I'm sure if we could cut through all the bullshit that's coming out in the press what we would find, ultimately, deep down in those people's hearts, is that's what those terrorists (whom I'm convinced are neither crazy or anything else) think they're demonstrating to people. That, in a revolutionary situation you don't hit each other. That you humiliate and make impotent the people that are the real spokesmen of the power of the state. And that is why I think they're so terrified of everybody.

### A lesson for Artists

Because the western powers go around killing people around the world, destroying them and giving their blessing to destructions at a scale which is absolutely unimaginable and then those people destroy one of them and it's like every sentimentalist stop is pulled in the press. But we were tear-gassed when we were being sentimental about intellectuals in Viet Nam that were being jailed and tortured because they were opposed to the killing of other Vietnamese like themselves. There's some lesson in that for artists, because artists are first people, and second artists. They're first people with something in common with all the other people out there in the world, all the other people who are trying to live and make bread, eat and whatever else people have to do. And second, artists are producers of products and we tend to reverse that process all the time. We think of artists that are first and foremost producers of objects, we mystify that and then we have to face the facts. This mystification of role-playing is just amazing to me.

CENTERFOLD wishes to thank John Bentley Mays and Margaret Dragu for this timely contribution. We hope to continue with other 'Perspectives' in mind and suggest our readers do not hesitate to contribute to such an ongoing discussion.





ArtsSpace Conference, Los Angeles. photos: Shawn Preuss

## The New ArtsSpeak Conference

The New ArtsSpace Conference  
Los Angeles, April 26-29th, 1978

The conference organised by LAICA (Los Angeles Institute of Contemporary Art) lasted four days. It was something like an agricultural fair with those Spaces involved looking very brushed, reasonably healthy and very much 'for sale'. It was a conference of accountability where artist-administrators (persons who do both, are both?) told each other what color the grass was, how they prefer to keep it trimmed, what to do about livestock and of course droughts. Many of those involved were friends, even though they had never met, and the formalisation of that new meeting into a conference gave it that 'accounting' feel. Given that, it could have been a public rally with an audience of tens of thousands of people listening to evangelists telling why 'God' needs public monies and what he/she does with it.

There were at least thirteen panels, some going on side by side like a bank of carousels: "Now *this* is one of *this* by *this* funded by *this* seen by *this*, which brought us in *this* with which we did *this*." And when panels on the future, the past, technology, publications, validation, special interests etc., bog down - as they do - the panels multiplied, and as they became more personalized they became more relevant to those involved. With all the words spoken it quickly became The New ArtsSpeak Conference. Granted, there was much to talk about, there was substantial Canadian-American representation, there were all those words - but very little was said.

I've considered this off and on over the past few weeks, I even have an audio document of at least two-thirds of the formal discussions. I can admit to be underinspired, "Where do you begin in a case like this?" (In Video Traction)

I could say that a lot of the panelists appeared too often, that a lot of people who could have added fresh dimensions to a constipated agenda chose not to speak, somehow conferenced-out. That many important contributors were not there, were not invited and I suspect were not even known of by the organizers. Even the artist 'invasion' that happened at

the inaugural dinner protesting an internal problem with LAICA fell flat.

There were no controversial issues, real issues, at least formally presented. Apart from funding and even then considering they are alternate organizations, money didn't always appear to be a problem. LAICA itself has a budget of \$105,000 plus a staff and artist programme of an additional \$280,000! (The mean level of alternate spaces is currently \$30-80,000.) *The Kitchen*, N.Y.: \$247,893; *Contemporary Arts Center*, New Orleans: \$164,000; *New Museum*, N.Y.: \$176,000 and so on. It does suggest that those representing such large accounts have already removed themselves from a more basic artist space approach (one artist-one space?). Somehow it was an alternate generation of accountants whose voices emerged from those 'practising artist' bodies.

It is not a fallacy that artists can recognise a change in voice pitch when they have spent too much time repeating the same rhetoric, like a Marinetti insurance salesman. It may sound real to the prospective sponsor but does it sound real when you lay it out on the table stripped of all its disco finery? No. It sounds democrat or republican, liberal or tory, it sounds like artspeak.

Many of the Spaces are still presentation oriented, the real diversity for alternate spaces has not been met. That aim is certainly the goal of some of the American spaces and a substantial amount of the Canadian spaces. The institution, whether alternate or mainstream as hallowed ground, is a myth that can be swept away overnight by the undercurrents of art and we are merely lying if we insist on proving to the sponsors otherwise.

I didn't agree with the attitudes of Allana Heiss [*The Clocktower/P.S. 1*], Robert Stearns [formerly *The Kitchen*] or Anne Focke [and/or], at least their spoken and printed 'speeches'. The role of the artist-administrator is *parallel to the artist*, and should be equally as invisible/visible. There should be no guilt, nothing to hide, nothing to artspeak about. Too often Heiss, Stearns and Focke sounded like they



were working for funding agencies, their promotion of the artist as *primary species* could only make those of us who actively collaborate suspicious. Given that it is not easy for individual artists to obtain personal grants in the States, one can further understand such overreactions. The air was full of the prestige of their directorial positions, undermining an equality between artist and artist-administrator which must be maintained. Heiss, Stearns and Focke are amicable, hard-working people but as an artist I could not distinguish anything different about them from any museum person their age. And that is important.

Perhaps I am being unduly harsh in singling these people out, but between them they were on seven of the thirteen panels and their profile was not incidental to the programmed timbre of the conference. Heiss, particularly in her article in the New ArtsSpace Catalog titled PLACING THE ARTIST is quick to refute the statement: "The real art of the 70's is in curating shows". Says Heiss: "If this statement were as true as it is facile, it would mandate the alarming judgement that the art being produced in this decade is so anemic and un compelling that it survives only in a format conceived by a clever curator -- and that, fortunately, is untrue."

Because the cliché quoted by Heiss is an 'inaccurate quote', so too is the interpretation. The reference, I assume, is to Kay Larson's, "Rooms with a Point of View" (ARTnews, October 1977) where Larson quotes an unnamed San Francisco critic speaking in praise of *La Mamelle Inc.* The quote and interpretation was: "It's probably good that alternate spaces are around, because not much has emerged in the 70's, esthetically speaking." Larson interprets this by saying, "It may be that we haven't been looking in the right place. The 70's may have given us a revolution not in *esthetics* but in *form* - the Duchampian consequences of the marriage between artmaking (a private act) and artshowing (sending art out into the world)." How this contradicts Heiss is that it

says that there has been a merger, the artist and the curator become the same body; the curatorial role that Heiss and others cling to within the alternate spaces has been anachronistic all the way through the seventies. Of course their curatorial style has been different, the relationships with artist have been different but they have ignored what has been happening right under their noses. Unfortunately that occurrence doesn't require them in the role that they have been acting out. *P.S. 1's/The Clocktower's* role may be to project a mimicry or duplication of an art educational institution's artist-in-residence programme that is just 'one fascinating facet of your new alternate monolith' but again that does not concern itself with the new phenomenon.

The collaborative structure happens right in the *production of the work*. You as the artist-administrator drop the typewriter/calculator, that is you drop your hyphenated 'administrator'. You take the phone off the hook (if necessary), you lock the public doors (if necessary) and you do it with the artist, you also being an artist. The resultant is then made available. Of course there is often a 'public' present, but the institution, the administration, the shell must be jettisoned for the act to occur. This is the *form* and the irony of ironies is that it happened first in N. America, Europe and elsewhere *without public monies*. It worked and was effective because it was small-scale, because it was portable, because it had meaning.

How many people who were at the Conference were also in Los Angeles in 1974 for *The Decca Dance*, or many other occasions when alternate spaces worked as the merger of artist and curator. Of course public monies can and are being effectively used to continue such a spirit, but the institutional expansion of artspaces only causes such ether to escape.

Somewhere amongst the amplified air-conditioning of The Miromar Hotel, I thought I heard the epitaph of such 'alternate' spaces, as we have known them, but I could have been mistaken.

Clive Robertson



photo: Sandra Hewton

Interview: Clive Robertson

## POWERHOUSE, Montreal

Centerfold:

So what are some of the developments at Powerhouse?

Linda Covit:

I think there is still some negative attitudes towards showing in a women's gallery as sort of a place to show if you can't get into a commercial gallery, in some people's minds. This is not the case for many other people, it's reaching a wider public to accepting it as a valid place to exhibit, being supportive of what women artists are doing and recognising the fact that there is still discrimination outside the 'shelter' that we are in now.

C:

At the moment are you soliciting assistance from women to show in that space?

L.C.:

Some, but not that much. The way we work is that we are a co-op made up of thirty members so that every member can vote on the work that's submitted. Individual artists do go out and ask people that they would like to show there to submit work to the jury.

C:

Would it help if the larger community of women artists saw the advantages of showing their work in that specific context, as it is a place where the specificity of woman's work is taken seriously?

L.C.:

Yes. It would help for women artist support and also for the support of an alternate space. A lot of people don't want to exhibit in alternate spaces anyway so we have those two things to contend with. There has been a lot of press coverage and the requests by women are on the increase, it's also starting to reach the French artists a lot more. We just had a show in March by six Quebecois women, some of whom were very well known in the art community which brought in a whole slew of people and a different kind of respectability, that is important to some people.

C:

You said earlier that the feminist attitude within Powerhouse had changed?



## Powerhouse

L.C.:

It's changed somewhat over the years because there has been a change of people involved. It used to be at one time very heavy where a lot of men felt very uneasy about coming into the gallery. I think that time has really passed. What I am more concerned about now is when is the time to start re-integrating, why is there still a need to have a women's gallery? I think the need still is there; the important thing is the point has been made, and I thought the point had been taken but as I am getting more outside the area that we are in and the people that I am dealing with, I realize that there is still a need to have a place to show women.

C.:

Have you ever considered the differences or similarities between the role of women as a focus within alternate spaces and the efforts of the 'gay community' within alternate spaces. The gay community never identifies itself as a single space or focus but it has played a major and most significant role in a lot of what has happened.

L.C.:

That identity also exists at Powerhouse and I don't think there is a need to differentiate between homo - or heterosexual women artists. I think the most important thing is that it is women that are artists.

C.:

There could be a counter argument in that, unlike Powerhouse, artists that also are homosexual have never formally defined their needs as an art collective. In other words if it's gender or sexual it's evident without a neon sign; somehow 'women's art' is not always inoffensive as a label to those involved. However, 'gay art' is a sloppy, unthought-out slap-in-the-face to those who are involved.

L.C.:

I think women artists have to be blatant because, for instance, still, in a lot of Montreal commercial galleries, there are revealing attitudes about women 'just being artists until they get married', 'bad commercial investments', so 'why bother showing them'. It has to be strongly emphasized that women are artists and that they're artists between 20 to 50 years old and not at the age of 25, people are not getting married anyway.

A recent lesbian artists showing at Powerhouse had a review in the Gazette (Montreal) which called it 'Gay Art' and when I read the review it made me angry because it wasn't recognisably 'gay' anymore than a lot of women's art is recognisably 'woman', it was mere sensationalist phrasing - it was as if 'women's art' was not

sensational enough anymore and that 'gay art' would re-sensationalize the work.

C.:

Haven't there been some benefits for you in lack of recognition in comparison to women's art spaces in the states - I'm thinking of male criticisms that I heard that the women's art movement has been somewhat bought off, or at least swamped with heavy funding as part of an 'environmental fad'.

L.C.:

It hasn't become a 'popular issue' here, we're the only gallery specifically of and for women. I'm glad it hasn't happened in that way because I think it's detrimental, it's happened in movies with so-called women's pictures, like 'Julia', etc. To me they're not women's pictures - they just happen to be films where the lead role is a woman rather than a man; I don't call the rest of the movies 'men's movies'. That's my worry about being a separatist for too long, the mass appeal now is starting to enter the consciousness of women's art, women's movies and at some point, hopefully soon, it will be integrated into society - it's no longer a question of should there be or shouldn't there be, people will be able to focus more on human rights, period. Looking through 'Parallelogramme', looking at the amount of women showing in parallel galleries, or running such spaces - it's still really minimal in comparison to men.

C.:

Is that just in woman exhibits or does that include readings, video and performance?

L.C.:

I haven't looked at it that carefully, it doesn't take into account how many women are trying to get in, so it's a somewhat biased way of looking at statistics.

C.:

O.K. Let me throw in an old, if you wish chauvinist criticism, that many women artists have utilized their sex, without being feminist, with regard to aesthetic or political views common to women, that have played up their sexuality as artists, curators and journal-critics and have merely mirrored the chauvinist viewpoint from the other side.

L.C.:

Obviously I don't consider that behaviour helpful, though given the social system of competition it is understandable. There are going to be both good and bad artists and journalists that try to cover up their lack of abilities under a sexist cloud. If a woman doesn't feel that feminism is what she's into yet still is making some strides forward as an artist, that's

O.K.; I'm not putting down women that aren't feminists, if they can use the feminist movement to get them going that's O.K., but the patronising, shelter-seeking...

C.:

Would you rather they do that than become tokenistic appendages in the male-dominated art system?

L.C.:

There are some women that haven't needed 'politics'; they tend to say, 'Well, there's no point for the feminist movement - I've made it, I don't see why you can't.' There isn't yet unfortunately a mass understanding that women are capable of running large organizations, tokenism is obviously retrogressive. Also the ignorance of history, their history - I've just been looking through material on women artists in Canada in the 20's and 30's that I had been unaware of, whose art strikes me as being really powerful. The women's show in New York, around Christmas time, had hundreds of painting done by women who were married to artists or writers and had never been really made public.

C.:

Has there been enough articulation in Canada of what is happening and what the issues are?

L.C.:

I don't think it's that strong, I think it peaked at one point and has been petering out. A lot of women I know that were vocal a few years ago have withdrawn their voice because they feel that everything's O.K. I know I slip into that myself, because the area I live in and the people I relate to treat me as an equal, if they didn't I would have nothing to do with them. In other words, when you go outside of that situation - which is rare for me because I live and work around the gallery, if I go to West Montreal the difference is rampant, so I think that those who are less vocal have become so because they live in what seems like a changed territory, when in fact it's just their immediate environment that's changed.

C.:

So, Powerhouse does have a specific role but you've said that recognition of that role has been somewhat constipated when it comes to getting funding. What have the objections been?

L.C.:

It depends. Sometimes it's because we 'discriminate against men', which I think is different from supporting minorities. In terms of core funding for parallel galleries there are already two centers in Montreal, it's Canada Council policy which I think is now outdated. It seems to me that just because we have survived for five years with no



consistent grants, we've had a few small grants, very sporadically, that we have proved a need for Powerhouse to exist because it mostly gets funds through donations, benefits and an annual art auction. That connotes real support for the space to continue. If we obtained funding we could stop the continuous fight for money and get on with the programming, developing the gallery to a greater extent.

C.:

Have you ever tweaked federal women M.P.s?

L.C.:

No. We began our annual fund raising about a month ago, we're running out of money again. One of the women at the gallery tried to contact a few of the women in the federal government. Most of them that she spoke to were very sympathetic to what we were doing but said that we couldn't use their position or their names to back us.

C.:

Did you know that the chairperson of the Council is Gertrude Lang? She's very approachable, it would be interesting to get her personal reaction to the comment that you are 'discriminating against men'.

L.C.:

It's a frustrating position, because I feel that a lot of alternate spaces are managing to bend the 'rules', but there is very little accommodation for our situation, even though there is at the moment a lot of flack about other parallel galleries. I find that very difficult to deal with - talking with the Council who tell me how bad the other two parallel galleries are within the same city. So what! I don't want to hear about that. The city of Montreal gave us a small grant this which was quite a coup I guess, because they don't tend to fund small centres. I think they were surprised to find out that we had stuck it so long.

C.:

So how does Powerhouse exist?

L.C.:

We have an annual art auction in the Spring of each year and we ask artists to donate works, mostly from the Montreal community - people who have exhibited and also people who really believe in what we're doing. It's these type of events that enable us to keep going. We also are applying for very specific monies from which there will be a space rental assistance.

C.:

You're organising a film festival in the fall?

L.C.:

It's going to be a national film festival of Canadian film-makers and we've begun contacting people across

Canada. Not being a film-maker myself, it's new. A friend of mine made a film called, 'So where's my prince already?' It's a very humorous film. I feel that a lot of the seriousness of the woman's movement could use a little more humour. I wanted to show the film in the gallery, then I thought it would be good to show a few films and that mushroomed and opened out.

As I wouldn't like people who were not familiar to my own work selecting it, I contacted some women from FEMMEMEDIA who will go through the screenings of the films with me. Until that contact I didn't realise how many women film-makers there were in Canada.

Next year I am trying to get funding to begin a slide registry of women artists. I think the more services we can offer, the better it will be, but again it is, as we all know, a tremendous energy drain - we do need more stability and more paid labor. Many of the women in the gallery are married, do have children as well as their art, so their time is taken.

C.:

I'm surprised, forgetting art for a moment, that there are not social agencies who would be interested in supporting Powerhouse.

L.C.:

There are things like 'Shelters for

Battered Wives' which take precedence as an important thing to have. There's a women's organisation that has been really good that might have to fold because of tight money. Quebec is just not in a very good financial position right now to give out lots of money. A lot of people are more wrapped up in the political thing that's happening, art is on the bottom of the heap.

How do you feel about it?

C.:

I think there just should be a lot more support. Powerhouse is a potentially useful focus, I think that the present situation for artists is not focused enough, in fact if anything it's going the other way. I think you have a legitimate research function in terms of differences as well as similarities, the woman's audience as well as the woman artist have made substantial contributions in Canada, specifically in video, film writing and more that perhaps I am not so acutely aware of. To take another example: I think that a magazine like HERESIES working from a feminist base is producing material that is historically revealing and I don't see how that would come about from a non-feminist concern. New forms of social interpretation are of utmost importance to us all - the awareness of this is somehow always lacking, art itself often gets in the way.

## Paul Wong:

## Videoview 3

PAUL WONG AS INTERVIEWED BY MICHAEL GOLDBERG

*This is an edit from a 2 hour conversation recorded during a working session on April 20, 1978. The interview focuses on specific aspects of his work.*

*"I very much feel that my art revolves around my life. My life's interests are in constant flux and change, varied and diverse. It quite often amazes and often distresses me how incredibly flippant and tangential I get, bopping from one thing into completely another thing with usually little or no digestion of it before I'm into the next thing. I guess it's better being tangential than being a "tantrum artist". If anything, I am consistently inconsistent*

*which I think is reflected in my work. I work in a variety of styles, formats and contents... I tend to think it's healthy. I recently read an interview with David Bowie where he described himself as a generalist because it sounded better than being a "jack of all trades". I like the term."*

M.G.

Let's start with the piece you're working on now .... is it the beginning, middle or end of something?

P.W.

It's called "ACTIVITY" and it's kinda like a performance ... oh gawd, what is it! It's so hard to concentrate in your truck... it consists of seven panels each with ten photographs, a total of 14 sequences. There's a surveillance, a treatment, a surveillance, a treatment. One week of activity and the activity is my face, my problem skin. The treatments are various kinds of lotions, steaming, a facial mask, a comedone extractor for getting rid of blackheads, soaps, that kind of thing.



Since '75 or so, I've been working on a number of auto/biographic tapes: of others, by others, which deal with, I guess with my personal life. And those have all been titled the *MAINSTREET TAPES*. They're not all tapes by me; some are by others, and others are collaborations. Mainstreets is an unofficial collection of friends who are also involved in the art process, be it my art, their own or collaborative works. There are seven or eight people, some of whom I've known for 7 or 8 years, since high school.

We've been thinking about a series of presentations that would include exhibition, video and performance. It'll be a show of art and non art, a series of linking short pieces...

M.G.

Non Art...?

P.W.

Non Art; things that happen around the home, various things that are gifts to each other, various links in our relationships, as twosomes, as threesomes, as individuals, primarily to show where we agree and where we disagree. With any kind of group that has grown up together, that has checked out aspects of life together, I think there are lots of roots and distances.

M.G.

How much initiative do the other people take; how much influence does everybody have on each project?

P.W.

We have to talk about specific projects. For example, I always considered *MURDER RESEARCH* as a collaborative project, mainly due to the district and the situation I was living in, which is on Mainstreet. That where the group of people lived, mostly by themselves but within a 5 block radius of each other. This project was research into a murder which occurred outside our front door below Jeanette and my bedroom window.

The kind of immediate reactions felt by all of us somewhat made the work collaborative. From the very first day, ideas were bounced around, not necessarily creative ideas; but things were talked about that dealt with the murder. Although the presentations stemmed from a series of 18 color photographs that were taken at the scene of the crime, they became the departure point for an exhibition, a media performance, a video tape and soon to be a published book.

It's hard to tell where ideas come from and where ideas go. Ideas get bounced around like this, in a talking situation. Being more aggressive and probably ambitious I take ideas and get them to work.. which is just my role.

M.G.:

Are your viewers, your public the established art community?

P.W.

I hope not. It's still borderline. Video comes from no history, unless you consider television history. But it's so radically different from what television is. It challenges television. Really it's a new aesthetic and that's what I like. I like being able to work out of context, no boundaries or preset ideals.

Video does have its problems in terms of being recognized as a legit art form. Even though it has been heralded as one of the mediums of the 70's, there's still a lot of myth and confusion: and to a lot of people, it's still very borderline art. So you've always got that challenge. You're forever saying this is art and why it is art. I mean you go to certain places and you look

and say, "Gee, that's art. That's definitely art. There's no doubt about that is art." (laughter).

I'm interested in working in other forms. I don't consider myself to be a photographer. I guess I am, I take pictures, but I'm not fussy about it. I take lots of color slides - it's fairly instant. I can take it down to Custom Color and have them processed by the end of the day.

As far as I'm concerned, video is an interdisciplinary art form. It includes stills or movement; it includes music, writing, narration. Video can combine all of that, but it's nice to depart and do just elements of it as well.

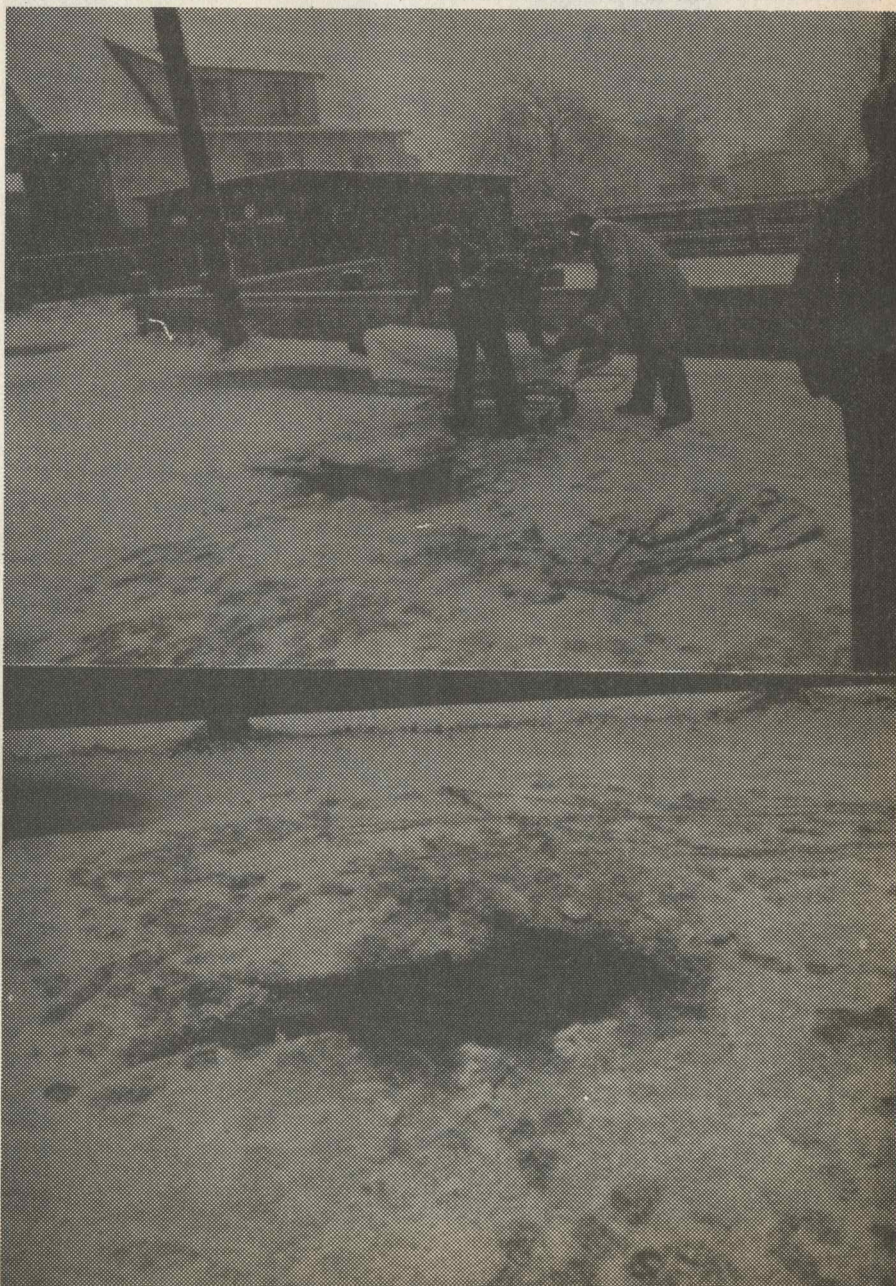
M.G.

Are you getting out of video?

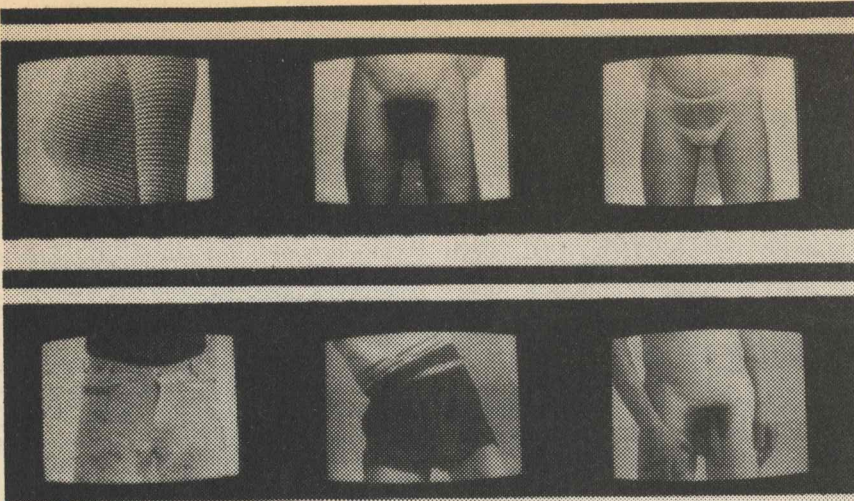
P.W.

No, I'm not getting out of it. I've been handling video since I was 15; I've grown up with it. It's a tool that I have a great affinity for, because basically I

#### Murder Research

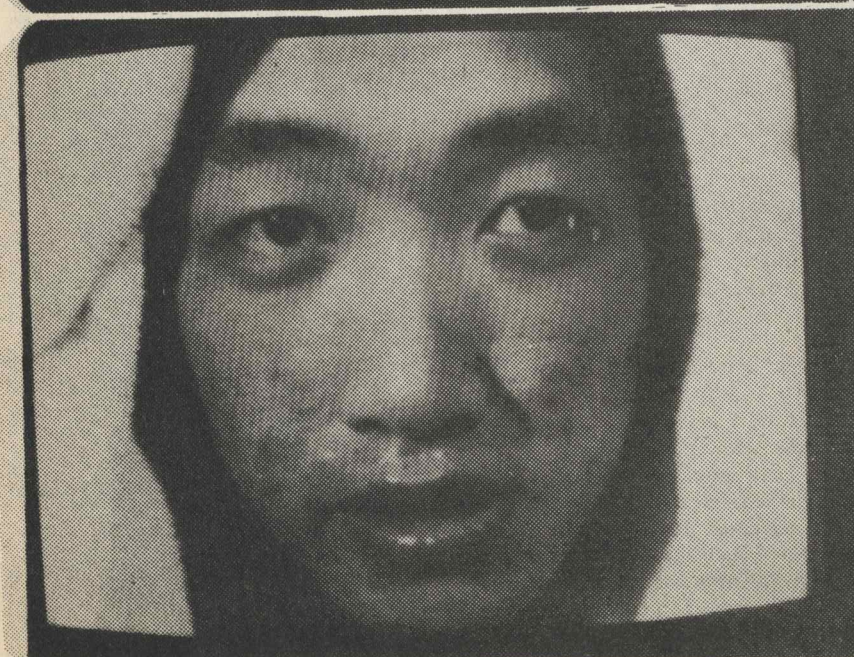






**'Support Modelling', color, 1977/8**  
3 channel continuous loop installation

**'Seven Day Activity', color, 1978.**



think I'm a voyeur. And video can just about take me anywhere. It's like television. It's opened up incredible doors for me; it lets me explore things: I've hung out with artists, I've done some social/political things; I've been involved in ethnic activities, investigations of myself, and of my friends; I've done multi-monitor things, installations, single channel things, color, black & white. It's taken me, or I've taken it to whatever level I wanted. And then I can edit down. It's very instant, so that's why I work with video mostly.

Most of my work is banged out within a week or two; it's generally done fast. In the last while I have been thinking out things for longer periods of time. *"Seven Day Activity"* (the zit tape) was done in a week. It was first produced as a videotape, now I'm putting it out as a still photographic installation. The videotape has yet to be edited. It's taking me a long time getting around to doing it, but the idea is still instantaneous.

I've worked with a lot of dancers. That stems from my interest in post-modern dance, primarily. I like the interface of dance and video with live performance, as documentary and as collaboration. That's one of the good things about video; you've got to deal with other people. Some people do it as a closet art, not me. I have to share equipment co-operatively, which means I have to have some kind of diplomacy developed.

M.G.

You said earlier that some of your current work is about your private life...

P.W.

The *"Mainstreet Tapes"* are by far technically the worst that I have. The least amount of production work goes into them. But I find them personally the most interesting. They all deal with elements of my life. They're all surveillances and not necessarily about myself or done by me.

One example is our selection of clothing (*Red, Green, Black* 1976). We all wear approximately the same size; we're very much into the same styles, and between us we have a large wardrobe. It's like - you came and stayed at my house, or dropped by and changed, wore what you liked, and left. So I have some of your clothes, and you have mine. It's that kind of thing, and kind of sharing thing. The tape was a series of poses, gestures and textures.

It's a series of two to 10 minute works, and it's ongoing. By the time a tape is done, it's part of past history, whatever that was. For instance, *"60 Unit; Bruise"* was a collaboration between Ken Fletcher and myself. It showed 60 Units of his blood being



drained out of his arm and then being injected into my back, the swelling and bruising that occurred as the different blood types mixed and dispersed. This was not just done for the effect, it was a summer where we were working very hard and part of that was experimentation with drugs. It was very innocent; most of it was for/because of work. I think the tape marked the end of that.

M.G.

What you choose to show about yourself is revealing. Why do you make the choices that you do?

P.W.

I don't have any finished works I wouldn't show. Most of them are not flattering to myself at all; some of them are downright embarrassing. I think they show interesting aspects of me. It's like being able to show these things and accepting these things as me. I don't think the narcissistic work I do show is narcissistic; I think it relates to other people.

This particular work (ACTIVITY) relates to television: what is mass-media beauty. The majority of people out there are striving for what is beautiful this year or this month: blonde hair, big/small eyelashes, tight/loose, red/green nail polish, high/wide - which is all really controlled by mass media. I realize the effect it has on me. I like to see why I'm being manipulated, and I can show the other point of view, or the same point of view but slightly different.

"Murder Research" was that kind of thing. The news reports sensationalize on a certain thing; people see 20 murders a night on television and think nothing of it. Well, I wanted to go a bit further, and I wanted to present it as art, as a sociological research in an art context. We went through the whole emotional research of going to the morgue, police files, coroner's office and libraries researching murder. The further we got into it, the more we found out that ours was just another statistical case, the most common everyday kind of murder that could possibly happen. So the narrative for that work came out completely flat: the statistics, the facts, quotes from the record, coroner's report - no emotion in it. It was up to the viewers to perceive what links there were and how they dealt with it.

"Support Modelling" is meant to be a humorous tape on fashion, on titillation, cock-teasing, it uses a quickly edited disco medley, using the kinds of songs that really deal with: Uhh! Uhh!, the "doing it", "get down" - kind of humping-bumping. It's a reflection of me going out to discos for a great many years. But I also wanted to do a thing on clothing, support systems, with or without bras or underwear on,

the way clothes are cut: how tight it is, how loose it is, pants for left or right hang. You are what you wear. But you don't have to play that game: Look the part, but don't play the part; play the part, but don't look the part. Or keep changing one's exterior, because it's the same inside. Looking the part all the time, that's fine; but for me it's boring. Clothes as a disguise, that I like.

M.G.

Are you into the fact that people wonder or gossip about your lives?

P.W.

Do they? ... I think it's more of a reflection of the curiosities of society - "Are they or aren't they?" Really when you're not; and then sometimes they... are they boyfriend and girlfriend, girlfriend and girlfriend, are they boyfriend and girlfriend? One's life is always a reflection of social pressures - who does one live with; who does one see; who are they when they're at home. The girls are boys, the boys are girls.

One real thing that dealt with gossip was a work called "he/she/they". I sat down and wrote out 15 statements about Deb, what I've heard people say about her to me. Then I wrote 15 statements people had made to me about Ken. And then I spontaneously read out 15 statements about the two of them that people had said. Ken came over to my place and told me a petty story about an excursion with Deb to the park. When Deb came over, I was prepared, and got her to tell me her version of the petty fight they had in the park. Always someone talking about someone else.

M.G.

Do you have any secrets?

P.W.

They wouldn't be a secret if I told you.

M.G.

No, I just want to know if you have any.

P.W.

Of course I do. My entire life is not an open book.

M.G.

You're putting out some personal things that do not put you in a good light. You're willing to do that. You do have an ethic about what one shouldn't put out. Where do you draw the line?

P.W.

Things I have dealt with, I can put out. Things that still are not completely worked out, I can't deal with. There are tapes that I have done which have never been released, because they're not finished. I don't feel they are ready to be released. They need something more, or I just haven't gotten around to editing them, or haven't even reviewed them. When the time is feeling right, I'll finish them, I'll release them. ■



## ARTISTS-IN-RESONANCE 1976-8

Tobey Anderson  
Dana Atchley  
Bill Bartlett  
Martin Bartlett  
Karl Beveridge  
David Buchan  
Hank Bull  
Enrico Campana  
Elisabeth Chitty  
Carole Conde  
Kate Craig  
Fielding Dawson  
Vic d'Or  
Margaret Dragu  
Larry Dubin  
Peter Dudar  
Lily Eng  
Robert Filliou  
Robert Fones  
Peggy Gale  
Eldon Garnet  
Michael Goldberg  
General Idea  
Taka Imura  
Richard Kostelanetz  
Darcy Lange  
Michael Leggett  
Carl Loeffler  
Marshallore  
Allan Mattes  
John B. Mays  
Steve McCaffery  
Terry McGlade  
Eric Metcalfe  
John Mitchell  
Opal L. Nations  
John Oswald  
Patrick Ready  
Babs Shapiro  
Willoughby Sharp  
Michael Snow  
Notary Sojac  
Dennis Tourbin  
Vincent Trasov  
David Zack

936 - 5th Ave. S.W., Calgary,  
Alta., Canada



# The Zoom Project/Photographers Ball







## Scripts - Margaret Dragu

A whole audience of photographers

With Nikon, Minolta, Leica, Pentax, Nagra, and Bolex.  
Not to mention Hasselblad, Rollei, Bell & Howell, and Kodak.

All flashing and focusing. Rolling and clicking.

The "audience" of photographers performed so well that this review should actually be just about them. At any rate, Susan Stewart and I sewed this production together in the accordion method:

so many flashbacks  
so much research  
so many fragments  
so many people  
so many changes of locale  
squeezed together to unfold in big pleats like a shower curtain. Well, sometimes... ..

1. Photographers enter and walk by a dollhouse curtained in plastic. Inside, six women are doing the soft-focus Tea Party Dance.

2. A Lawrence-Welk-Style-Musical - a dotty song called *All I Do the Whole Night Thru is Zoom on You* sung by a large chorus of singers on video tape; cooks, hairdressers, potters, nurses,

weavers, school children, construction workers, housewives ... ..

3. A Circus - the audience of photographers enact a Battle of Flashbulbs in the dark.

4. The Sesame Street T.V. Dance - Today's show is brought to you by "Z", "OO", and "M". To Peter Clark's song *Sci-fi Samba* - the dancers become the letters and it is a fashion parade. See the letter; hear the letter. See the sound; hear the sound.

5. The Housewife Trailer Dance - the cocktail piano bar monologue, the harlequin romance fantasy, the stand-up comedian in the "Take My Wife, Please" Routine.

6. The Executive and Sexretary Tap Dance - happy fortrel girlz. Happy fortrel girlz typing. Happy executive. Happy sexretaries.

7. A Little Bordello Dance - Hey Big Spender, why don't you spend a little time with us? Bikini panties, garters and stockings, white telephones, underaged French girlz, Swedish girlz seeking free-thinking men.

"First time? Don't worry, you won't embarrass anyone here."

Mickey Spillane, detective magazines, harlequin romance, sweaty afternoons and cocained evenings.

\*\*\*They keep me working hard. I am still just a little girl. All alone in a huge white room with venetian blinds. I am crying and I am dressed in a gag

Shirley Temple outfit. Alone. In the white room. And when they do come in to see me, it is only their faces; each face is on a different monitor. I am crying and I don't want to go to the party and I don't want to wear the Shirley Temple outfit anymore. Any more. They pack me in icecubes each night to keep my tricks fresh. I like all my tricks and all my johns but - what TIME is it?\*\*\*

"Four o'clock. Getting up or going to bed?"

Neither. I've been working.

"At this hour?"

Since six o'clock this evening. Just whores with hearts of gold.

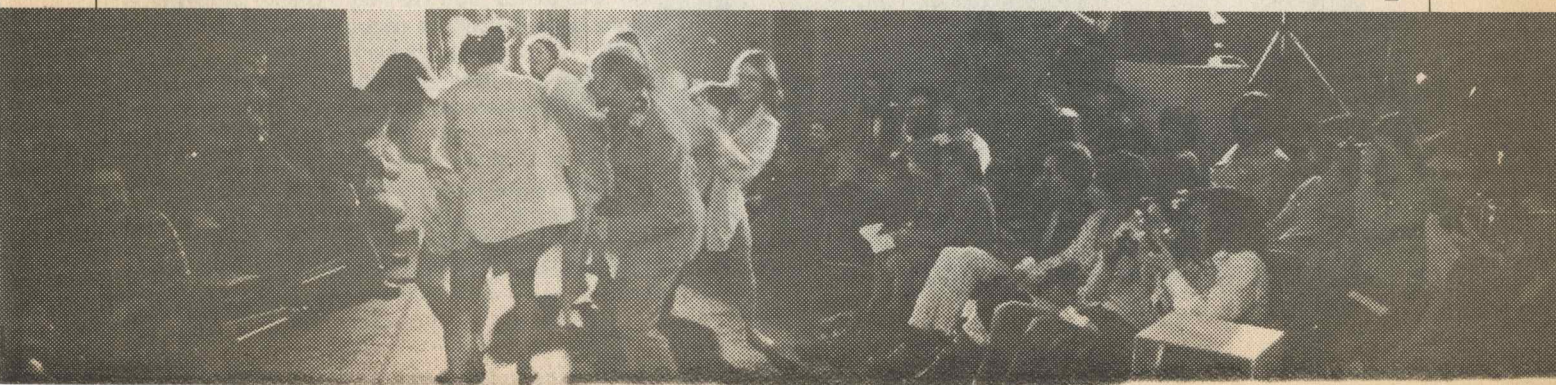
"Yah?"

Yah ... And so what?!... ..

8. There's a Small Hotel Dance - a black and white movie made out of slides by Susan Stewart. Me as the Seventh Avenue Prostitute and Peter Borkowicz as the Fourth Avenue Construction Worker; in "A Love Affair For An Afternoon" ... ..

9. The Titan of Mediocrity Contest: See the judges, see the girlz; Miss Vinly Repair, Miss Endearment, Miss Smouldering Resentment, Miss Visible Support, Miss Conditional Surrender, Miss Bas Relief, Miss Closet Baptist and a host of others... ..

10. Instant Replay of Highlights of the Game we call the Zoom Project for the Photographers' Ball.





## The Zoom Project Scripts - Margaret Dragu

Preset: Five Beautiful Girls - long Laura Ashley skirts and long hair prints/pastels/eyelid lace/camisole tops - innocent & sexy...

(Norma, Lisa, Kay, Mary-jo, Barb) - and me in my green suit/ with too-much-make-up/looking and feeling 36 yr. old....

We have tea like a picnic with beautiful china and silver service - a see thru plastic wall and a window covered by a see thru plastic curtain... David Hamilton section (I guess I'm David).

Lisa and Norma sing Lawrence Welk style in the musical break.

The sci-fi samba zoom dance: Down the ramp, we act the zoom one at a time. Slides show me Sesame Street style *being* the letters z-o-o-m with my body in sync with the slides (colour). Then my face saying it sound by sound. The girlz join in in body and we dance it on the ramp travelling like models up the ramp but dancing the letters with our bodies. I pick up my glasses and we settle at the end of the sci-fi samba zoom song; in front of the monitors.

Zoom Project Video Tape: A seven minute tape of people singing "All I Do the Whole Night Thru is Zoom on You." David in his darkroom, the potters, the weavers, the nurses, ten people on the street, the hairdressers, the French nursery school, etc... Plus me running from big business zooming low out of the courthouse, out of manpower, trapped in one of Calgary's skywalks.

The Trailer Camp Dance: I dust out in my housewife apron. Two slide projectors: of the trailer - bl/wh - a tunnel slide. When I change a slide the tech. changes the end of the tunnel slide. All bl/wh environments mostly, a few of me having breakfast, at the tv for the soaps and contests, eating french fries, foods crunched at the fridge door. I do the enclosed scene at the piano with mike like a cocktail piano bar scene. In New York...Harlequin Romance slides from the Mills/Gr. Britain movie "Leopard in the Snow."

(Leop. in the Snow soundtrack)  
(with bl/wh slides and playing chopstix on the piano like a cocktail piano bar scene)

*I never learned how to play the piano. But my husband Jamie can really play. And the saxophone, and the trumpet, and the guitar. He can really sing too. He's got a really nice rich deep bass voice. (CHOPSTIX PLAYED ON A LOW OCTAVE)*

(slide change)

*I know this sounds corny - but before we were married, we used to go to his place and have dinner. He's a really good cook. And we'd have a bottle of wine and sit by the fire and sing. Just funny old fifties songs - like (slide changes thruout singing)*

*Four Strong winds that blow lonely, seven; Tree very pretty and the lemon flower is sweet - but the fruit of the poor lemon is impossible to eat; Tan ties and pink shoelaces; a hundred miles a hundred miles a hundred miles a hundred miles - you can hear the whistle blow...*

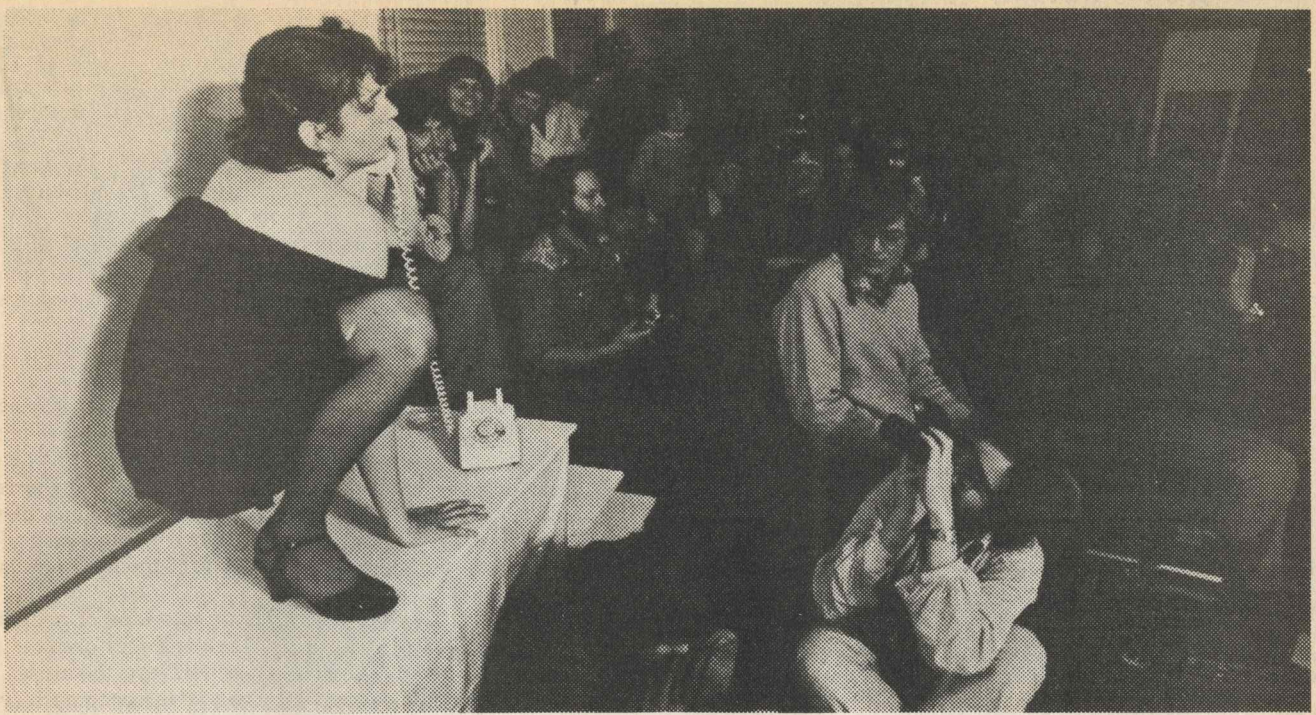
(slide change)

*The cake was baked with Hershey's cocoa? Surprise! It's the right. Richer. Moister. More chocolate-y.*

(slide change)

*Harlequin Reader Service - (scales on the piano) Harlequin romances in the mail right away for only one dollar. If you have not heard from me I have received the first eight books - please send the next eight as soon as they come off the presses. I'll be billed a total of seven dollars and sixty cents each month for all eight books plus I'll receive the Harlequin FREE each month at no extra cost. I*





may cancel this arrangement at any time - but even if I do - I still get to keep the first eight books for only one dollar. Canadian readers can send their money to 694 Ontario Street - Stratford Ontario N5A 6W2.

(slide change)

(playing up tempo chords)

(both hands fall 'bash' down on the low notes)

\*\*\*\*It was just like swallowing a bag of ice cubes. Hurt. That's what hurt means. And why her - she's so beautiful... I wonder if they were laughing at me. Christ christ christ. God. How could he change his feelings - and - not tell me? And how - why didn't he know? How could I not tell?? Christ. God.

(slide change)

Maybe I'll make him his favorite. Noodles, cream of mushroom soup, onions, cheddar cheese, Light and Lively Canned Ham - it does everything tuna does except swim...

(slide change)

Or one of the fifteen best chicken recipes ever.

(slide change)

Now - which chocolate cake was baked with Hershey's cocoa? Surprise.. it's the one on the right. Richer...Moister... More chocolate-y..

The Co-motion dancers (still beautiful) but dressed in dressing gowns (raggedly), hairnets and curlers, slippers, and carrying harlequin romance books. A satire complete with umbrellas and ivory snow for the snow - a broad farce. I do the stand-up comedian routine but still dressed as a housewife:

Well for example - take my wife - please.

Talkative? Why she was married to her first husband for three years before she even discovered he was deaf and dumb.

But me - I can read her like a book. I just can't shut her up like one.

She's easily entertained, tho; all I have to do is listen to her.

Our marriage is like a partnership - it's just that I'm the silent partner.

Take my wife - please.

My pal Charlie was saying that his wife is an angel - I said, Charlie - you're lucky cause mine's still living.

I should have known she would be the jealous type tho - when we got married, she had male bridesmaids.

And now, when I come home from work: if there's no blonde, black or red hairs on my jacket - she accuses me of running around with bald women...

But really - American customs haven't changed that much. It's not just the American Indian who still sleeps with a battle axe by his side.

So take my wife - please.....

(Paper Doll by the Mills Bros.)

The Executive and Scretary Dance: Peter as business executive. Girlz with typewriters. Slow typing for intro and looking dazed. Like dolls. Then up dancing - tap dancing... sort of. Then they try and teach Peter... By the end of the dance they are all very office again....

A little Bordello Dance: Me in my other black evening gown (off the shoulder one) I go to the white theatre set - white risers, white angled huge screen, white stairs, white telephone. I am the madame. I make calls to Jack Daniels saying that next week is taken care of. New girlz are in - got them at UIC and Manpower. Not the bus station (only for distress merchandise and only 1 pimps go there). Enter the girlz in mens' shirts and sexy underwear with pillows. Lisa is only speaking French. I call Zegfried over (alias Segurd) an eccentric little grey haired man in a blue leisure suit that doesn't really fit and a briefcase. I tell him we have a new girl. He says very nervously that he doesn't want to embarrass anyone. I reassure him and he gives me the \$\$\$\$. They go to the ramp. Zegfried takes his pillow out of the briefcase and they pillow-fight.

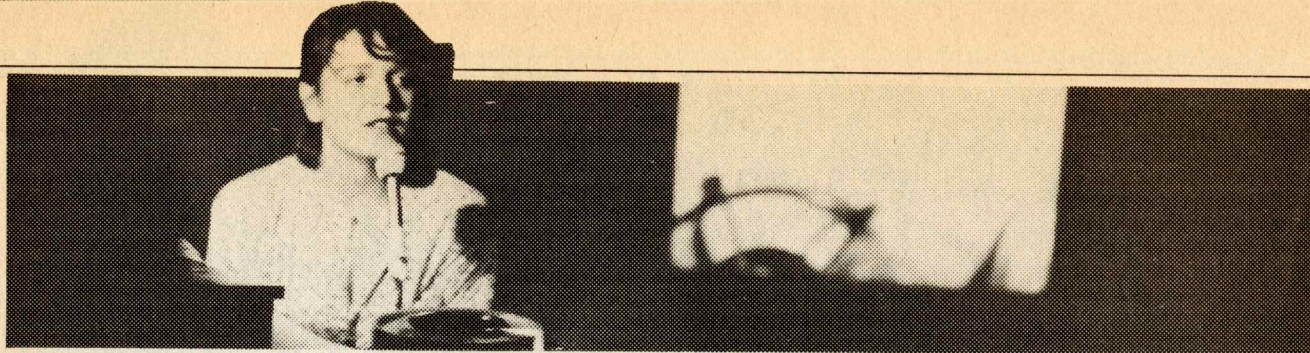
Everyone into it but Norma and I take her away with me to the street after I finish my phone calls. Everyone exits except Lisa who is without a doubt confused, nervous, and unsure. But she gives Zegfried a business card. He exits. Lisa very tear-y and confused. Exits.

Enter Peter as the man-on-the-street looking for... I try and get the girlz to take him on but one by one they leave - Norma and I confer - she'll keep a lookout for Lisa and I'll take on the stranger.

(My momma done told me)

A duet. Sex come-on dance. Very Astaire and Rodgers but shade over into a hint - a hint of sex. I get him, we go back to the white set... Mickey Spillane scene. Then he puts on bracelets with fisherman's wire attached and manipulates me like a puppet. Then I put a sheet of white over me (a bl/wh





slide of the hotel room has been on all this time) and we project colour. Last dialogue.

Him: Actually - I'm not after merchandise kid - I'm after information. Jack told me you might be able to provide it.

Her: Nice boy, Jack... Who the hell are you?

Him: A friend of his - and names don't matter. Ever hear of Vera West?

Her: Certainly - why?

Him: [surprised] Where is she?

Her: That I couldn't tell you. For a while she was Lenny's girl.. But then that's not surprising - a lot of women were Lenny's - for a while...

Him: You too?

Her: [Look] What you really meant to ask me, was if Vera was one of us now didn't you?

Him: Something like that.

Her: As far as I know she never had anything for sale. She certainly never got this far - she wasn't the type...

Him: Well, it was an angle and it didn't pan out... At least I know where not to look.

Her: Have you tried Lenny??

Him: I haven't yet - but maybe I will pretty soon now.

Her: When you do - say hello for me.

Him: In the teeth?

Her: Yah, snap 'em off right across the front.

Him: I'll see what I can do.

Her: I'd like that. Why don't you drop by a little later - I might have some information for you. The girlz know pretty much what happens around town. [She hands him her card] And take this - the number is unlisted.

(Puppet scene)

Her [as puppet] The woman who wasn't a lady - Minnie Ashton knew a thing or two about something or other and that was good enough for her to call the police.

Him [as marionette controller puppeteer]: My wife's lover was a swell guy. I had Colette - Jeanette had Pierre - too bad Yvonne was such a poor sport.

Her: Halifax was a great town for a working girl - especially if you were working for Mama Chickie. But even she couldn't stop the grim sequence of events that began after we found that girl on the motel floor.

Him: Eight photos adorned the dashboard - all of them women missing or dead.

Her: Sex Encyclopedia - Super cock - vaginal pal - Lovely Linda...

Him: ...Whatever happened to sweet, virtuous Little Nell?

Her: I was just eighteen and aching for adventure.. He was a powerhouse - a jealous man who'd lived all over the world... and no teenaged chippie was gonna make a fool out of him...

Him: Be lonely no more. Four dollars brings Cupid's destiny. Japanese girls trained from childhood. Latin American girlz, Swedish girlz seeking free-thinking men - girlz-girlz-girlz....

Her: [as he takes of strings and her arms drop] Treasure Palace P.O. Box 5200 FDR Station, New York, New York 10022....

(Sheet scene)

Her: [with sheet] What time is it?

Him: Four. Getting up or going to bed?

Her: [head appearing sleepy eyes] Neither - I've been working.

Him: At this hour?

Her: Since six this evening. Howz the vacation?

Him: Didn't go.. [sitting close to her] Couldn't bear to leave the city.... Find any more black market security passes?

Her: [Pause - then jumps up to straighten herself and begins to fold the sheet] No...

Him: [Helping her with the folding of the sheet] Okay okay - so maybe you need more time to think about it. I'll call you in the morning. I sure wish I knew who that punk was working for. I nearly got myself killed in that damned alley.. I thought I heard someone yelling for you, too. [He pitches her the now folded sheet].

Her: [trying to be cool] Could have been....

Peter and I sit like at a movie - we watch bl/wh slides in silence of the bare hotel room. Then with the music ("There's a Small Hotel") - we watch the story in slides. all bl/wh. Peter after working on site (boots, flannel shirt, measuring tape) and me i woman of the night satin cowboy shirt, stockings, garters, heels and too much make-up. He nervous, me bored and probably with an aching jaw already at seven p.m., me too pushy and matter-of-fact; castrating; we are very separate. We talk a little and bit by bit we both open up at the same time and altho the characters do not fall in love and go off to the castle together - they do so for a space in time, both suspend their pre-conceptions and go over that rough barrier together - and they are really vulnerable together. A sweet beauty of the couple together sleeping.

(Wish You Were Here music)

The Titan of Mediocrity Pageant: We introduce the girlz and Miss Closet Baptist wins...

He: Good evening ladies and gentlemen. And welcome to the 1978 Calgary Princess of Mediocrity Contest. The winner will be going on to Toronto to represent Calgary in the national Titan of Mediocrity Pageant. The tension is really mounting as the audience and the contestants get closer to the judge's decision. But first, let me introduce the 1977 Titan of Mediocrity from Toronto....

Her: Gee Don, it's really nice to be here, I'm having a wonderful year as the Titan of Mediocrity and I'm really looking forward to taking one of these lovely girlz home with me to Toronto to the national Championships.

He: And now - letz introduce the contestants:

Calgary Districts

Pump Hill

Silver Springs

Deer Run

Haysborough

Canyon Meadows

Mount Royal

Bowness

Lakeview

Miss Titles

Miss Endearment

Miss Smouldering Resentment

Miss Vinyl Repair

Miss Field Day

Miss Visible Support

Miss Closet Baptist

Miss Bas Relief

Miss Conditional Surrender

etc [fifteen in all]

(stayin' Alive)

The Highlights of the Zoom Project for the Photographers (a re-cap of the entire show)... with the new disco step choreographed by Margaret Dragu.... Ending with the entire cast with cameras taking pix of the audience....





Phil Garner, Chip Lord in Chevrolet Training Film 'THE REMAKE' La Mamelie Inc. April 1978  
photo: Jules Backus.

**Chip Lord, Phil Garner**  
**Chevrolet Training Film**  
**THE REMAKE**  
**April 29th, 1978.**  
**La Mamelie, San Francisco.**

This was, I was told, the first *Ant Farm* performance in San Francisco since *Media Burn*, 1975.

The 'realist' 4-door cut-out is bolted onto the wall, in front a table and two chairs. The videoscreen comes to life and a real Chevrolet Salesmen Training Director tells us that we are about to see the composite of a number of difficult customers stall and fight to prevent the trainee salesman from closing a deal. The screen fades and on walk Lord and Garner as the customer and salesman.

The salesman attempts to let the car's and the dealer's features sell themselves:

- 1) The push-button radio 'for safety'.
- 2) The easy eye glass.
- 3) Proximity of the dealer to where the owner lives.

The customer stalls saying that he can get the same car for \$42 less at another dealer and so it goes, the hawk-meets-hawk in the Amerikana: 'have I got a deal for you'; it needn't of course be American except the 'fight' is over the most worthless details of a car and of course if you didn't know it - car to *Ant Farm* is like motherhood. They can plough them through a wall (*Media Burn*), bury them (*Cadillac Ranch*), ride them to a funeral (*The Eternal Frame*) but they certainly can't leave them alone. If your adolescence wasn't consummated in a car, like

mine wasn't, then *THE REMAKE* can only be a Don Martin cartoon (*MAD* magazine). *Ant Farm* or at least Garner and Lord are very tight in their performance having learned the script, taken meticulous note of the gestures, inflections to take the performance well into the realms of 'new realism'. Unlike *General Idea*, for example, the mimicry within the performance is somehow not unsettling enough, which is not to say it wasn't good satire because it was.

After the deal is finally closed, through a little bit of pre-calculator trickery, the screen again comes to life, the training director is joined by other salesmen to adjudicate their pupil's performance. The panelists talk of 'that magnificent moment' when the deal was closed. How the panelist lost track of how many times the customer said 'Yes' to the salesman.

The sobering aspect of this performance is that at the time of this film, around 1960, such consumer-baiting looked playful. Now, however, the baiting is often more sinister, the control more complete, the fox-hunt taking place in an Audi and not mother's Chevrolet. - Eric Blair

**AS THE WORLD BURNS**

**A real-time video drama, presented/performed by Randy and Bernicci at LA MAMELIE INC., May 1st, 1978, San Francisco.**

Actually, *AS THE WORLD BURNS* is in part a VIDEO CABARET production. That's right, *THE HUMMER SISTERS*. A SPACE. MARIEN LEWIS.

**AS THE WORLD BURNS:**

*The final word in tasteless entertainment.*

*A real time drama aimed at the jugular of the tacky little syndrome known as reality.*

*Comedy without jokes.*

*Dialogue without direction.*

*Reaction without action.*

*As painless as the dentist.*

*As precise as the surgeon's scalpel*

*It attacks our heritage like maggots on a corpse.*

*A shark in the pool of art.*

*A spy in the house of boredom.*

*A serial without snap, crackle, or pop.*

*A Modern Tragedy?*

*Fiction?*

*Or .....*

*The bastard children of thought control.*

*c. Mer de Theatre. 1977.*

The aftershock is occurring with the Hummers near-legendary assault upon New York City. We wonder how *THE KITCHEN* now perceives itself. Here in California we have mental pictures of Video Cab pulling out of Toronto with a fleet of trucks filled to the brim with converted TV sets, props, music equipment, and Marien posed on the lead engine shouting "Onward .. onward..on to New York..Liberate the Broadcasting Networks." It is this last phrase, fictionally created on our part, that offers a real clue as to the orienta-



tion and ideological importance of VIDEO CABARET and related support groups as RANDY AND BERNICCI.

A gross understatement indeed to describe our present cultural situation as transitional. Essentially, we as a peopled planet are about to undergo the most impactful "renaissance" ever to be witnessed by civilisation. In fact it has already begun. The rapidly evolving instrument of change is technology. Specifically in reference here, telecommunications. Please note that we should regard technology as an instrument of change and not our salvation. Seemingly, technology has always gone full circle and in the 'end' become the enemy.

Presently we are on a new edge. We can look out and forecast change. But we are not alone with our vision. The corporate broadcasting networks are "interested" in the "possibilities" of programming such productions. And that video art as a whole has become fruit dried on the vine leaving network

programming as the remaining logical step to renewed fruition. Frankly, Video Art should be questioned as well as a majority of other helpless manifestations of art production. Questioned also should be the dazzling strategy of broadcasting networks generated toward the preservation of "power" over "the means of production". Strategy as mentioned above does not require further explanation as there are additional elements presently enlarging the 'game' beyond any proportion capable of the broadcasting industry and one which even they are dependant upon. Namely, the manufacturers of electronic hardware. Based on the clear principles of capitalistic production the manufacturers will out monopolize the broadcasting industry's monopoly on television and "the means of production" to accessible broadcasting.

Within the following decade telecommunications will become as accessible as the Citizens Band Radio, but with further reaching implications. We

are a vast untapped market that will be mobilized behind telecommunication production for the sake of market development. We will witness an alteration of our reference to television much as we presently have witness in relation to radio. Television will cease to remain the passive radiator of 'thought-control'. The advent of independent, inexpensive, multi-thousand channel receiver/transmitters coupled to highly accessible satellites and other signal relays will transform television, our lives, and our cultural matrix.

*Video Cabaret* productions possess a sense of foreknowledge of the coming revolution. Their primary message is hands-on access to, and manipulation of, the medium of television. Live participation. Such are also the demands of the revolution. Performance by Randy and Bernicci is actually instruction on field manoeuvres. No longer does "Johnny get a Gun", but rather picks up a camera.

- Carl Loeffler

## Film

### THEATRE FOR STRANGERS

1978. 37 minutes. Color.

Director: Janet Walczewski

Distribution:

Canadian Filmmakers Distribution Centre

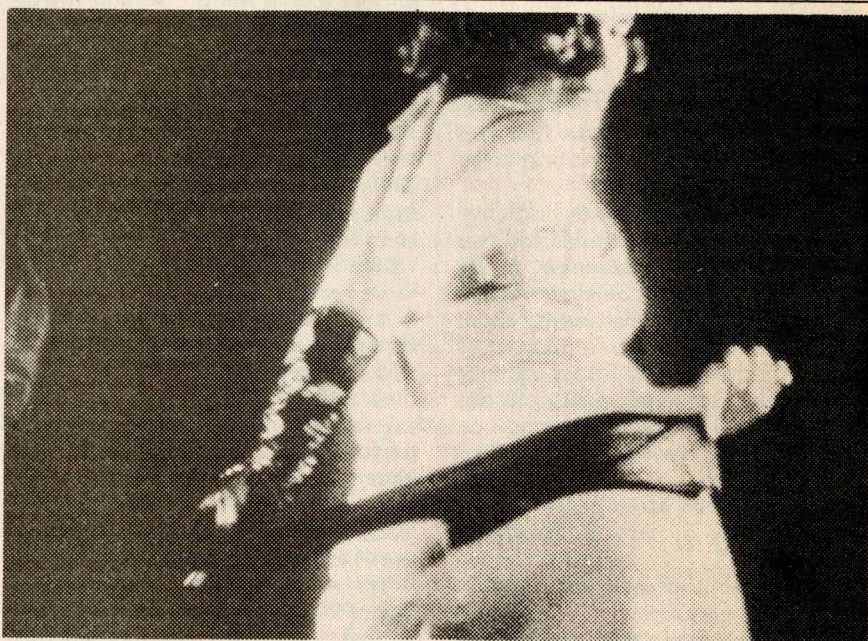
406 Jarvis St., Toronto, Ontario, M4T 2G6

This film is a docu-drama whose characters play themselves. *Margaret Dragu* and *Heather Wells* take us in to where they work: a selection of strip-clubs in Montreal and Toronto. The film was shot over a period from 1975 to 1977, the scenes in each city were taken by different crews but the editing all but hides this fact.

The film is based on a Dragu/Wells idea and as a reversal of procedure they auditioned several potential directors before they chose Janet Walczewski.

The relationship established between Dragu and Wells is a strong one, underlined by the statement that gigs last usually a week, that the week's end is not a happy time and that sharing a hideaway bufferin's a lot of boredom, pain and, one supposes, exhaustion. And yet the occupational nakedness, which is a definite depressant throughout the film, is part of the fix that is repeated over and over - which gives the film its strength.

Between backstage dressings and undressings we hear conversations of the



'Theatre for Strangers', 1978. Dir.: Janet Walczewski.

violent overtones, we see the strippers requiring peer recognition of their self-authored character roles, as the camera closes in on the details, most of which are not glamorous, most of which are asexual.

Between backstage, clips of the acts, clips of night street-life (captured through the hidden transmitter microphone), we see Dragu being interviewed 'at home' by the voice of the off-camera director. Dragu talks about the need for nightly acceptance, she wants to be recognized as a 'gorgeous chick', her technique of singling out

the audience - the one-to-one methodologies of her needing to define a recipient in the audience which she can cobra into her life. The director's voice poses the moralities: isn't it degrading to hear the catcalls, the whistling - which Dragua writes off as nervousness on the part of the male-in-the-dark, the male, who when it comes right down to it can only guess at his orangepeeling, self-destruct counterpart.

The drama is that this same interview has been transcribed though Dragua I'm sure could say it all unre-



hearsed. The interviewer's questions are somewhat weak but Dragu answers most of the questions that remain unasked and the tension of the film, one feels, could not take much more self-enquiry.

The sequences between Wells and Dragu 'at home' are straightforward: a mixture of humour, warmth, display and tears: it is still an artist's fantasy - that of using alienation and techniques of overcoming it, in repetitive cycles, but at the same time it is real. The camera/director here records and fortunately doesn't get in the way.

The comparison between Theatre

for Strangers and Dragu's own performance work is very clear, the former sheds fresh light on the latter. Too often Dragu works on her productions 'in the factory', she is the 'cleaning lady' who turns out to be the star with miles of thigh. Her performances are the non-atrophied sexuality which the film lacks. Curiously it is this 'lack' which makes the film one of the most successful Draguesque projects, even though it is 'Walczewski' and not 'Dragu' that is doing the direction. How Dragu lives, including her in-nings and outings in the strip world is more complex and therefore more en-

gaging for the viewer than her art-cameos of 'girl makes good', 'girl finds Helena Rubenstein', etc.

This film was backed by friends with some re-shooting assistance from O.A.C., and a little feet-wetting by the NFB. With such an obvious potential the NFB should have jumped at the opportunity: Toronto as shot in this movie is no more and this film is not 60's socio-celluloid pablum.

We can only hope that at some later date Dragu, Wells, and Walczewski will give them another chance.

- Eric Blair

## Books

Bommi Baumann

# WIE ALLES ANFING

How it all Began

The Personal Account of a West German Urban Guerrilla.

With Statements  
by HEINRICH BÖLL  
& DANIEL COHN-BENDIT

Translated by  
HELENE ELLENBOGEN  
& WAYNE PARKER



PULP PRESS

WIE ALLES ANFING

How it all Began

Bommi Baumann

Paper, 121pp \$3.50

Pulp Press, Box 48806 Station  
Bental, Vancouver, Canada  
1977.

This book contains two stories. One is the content of the book, two is what happened once it was published. *Pulp Press* deserves widespread support for printing the first English version of a German text originally published by *Trikont Verlag*, Munich, 1975. Within weeks of the book's original publication armed prosecutors seized all copies of the book (November 24th 1975) from *Trikont* and raided German bookstores that carried 'Wie Alles Anfing'. In January 1976 the West German parliament passed censorship laws under which, "the writing, production, publication, distribution, advertising, sale or display of materials glorifying

or encouraging violent acts is a criminal offence and subject to jail terms of up to three years."

In the Spring of 1976 'Wie Alles Anfing' is re-printed following an international campaign protesting the confiscation. No less than 380 co-publishers appeared on the re-print cover. Apart from this *Pulp Press* edition, the book is now available in six other languages. In October 1976 the *Trikont* editors are acquitted, in August 1977 the German Federal Court of Appeal overturns the acquittal and reinstitutes charges against the *Trikont* editors of 'Wie Alles Anfing'.

In May 1978 a Canadian MP asks why is the Canada Council funding *Pulp Press* so that it can advertise terrorism.

Baumann's book is about his activities as a West German guerrilla, it doesn't however glorify or encourage violence any more than 'Above Us the Waves', or 'The Sea Shall Not Have Them'. Coincidentally, Tom Goold, a CTV News editor in talking about RCMP usage of tax information said today: "There is apparently one set of laws for the government and its agencies and another set of laws for the rest of us." The Baumann book issue is clearly and simply one of 'Freedom of Speech'. The democratic depravity, as we know it, is that every state wishes the monopoly on decreeing which violent acts should be glorified and encouraged and which violent acts should be arbitrarily labelled 'criminal'.

In an afterword to the book, a section titled, 'I Don't Have A Message', Baumann calls for the throwing away of the gun in "an effort to maintain life so we don't get buried in the rubble of the collapsing system. The other side thinks about extermination often enough." Of course the book's hysterical critics could not be expected to read the book from cover to cover. Of course governments quickly erase their

own 'criminal' acts, of course governments wish to prolong the memory of 'criminal' acts of others.

Baumann's story begins in 1965, age 17, as an apprentice carpenter magnetized by the beginnings of the counter-culture, realising a boredom of the previous generation's dreams. The larger-than-life image of the armed revolutionary as portrayed by the media is wherever possible quashed in this book. The account is a lineal, personal logic of events and actions where, when the logic is broken, the author, in hindsight, admits many of his mistakes and explains fully his motivations.

A statement at the end of the book by Heinrich Boll (one of two statements supporting Baumann and the book) suggests that the active resort to violence by Baumann and others in Berlin came *after* a demonstrating student was shot by police and after a right-wing assassination attempt on German New Left spokesman, Rudi Dutschke (Easter 1968). Boll also suggests a second factor in the sensation-mongering of the Springer Press in Berlin. "One cannot dissociate the violence in which Baumann became involved from this context of sensationalism, hate campaigns, and incitements of public opinion."

Baumann joined the first commune in Berlin (K.1) and later the S.D.S. (Socialist German Students) in 1966. Living in K.1 a daily archive was maintained on how the press reacted to the commune, "because our point was to bring the idea of the commune to the world." K.1 promoted life-style rather than pure politics and it was that condemnation of life-style, the 'racism' by the press that Boll refers to, that made the violent reaction an eventuality. Whilst not wishing to overemphasise what I consider to be one of the book's major contributions we can see the same pattern in most democracies, e.g. The student/farmer



violence over the recent construction of Japan's new International Airport. Radicals, extremists and potential terrorists are often bred from anti-radical, anti-extremist legislation, people who initially wanted to work within the law, within the social framework.

To get that type of legislation passed the theatre of violence has to be heightened. The German Secret Police assisted the provocation: "Already once before Urbach had given us weapons; thus the Security Police delivered weapons with which the police would be shot down." Violence approaches in the book by Baumann are dealt with in retrospect and as rationale: "Making a decision for terrorism is something already psychologically programmed. Today, I can see that - for myself - it was only the fear of love, from which one flees into absolute violence." He often makes differences between the intellectual Marxist-Leninist approach to revolution and the non-intellectual motivations of the proletariat: "We'd lived with violence from the time we were children; it has material roots. On payday, when the old man comes home drunk and beats up the old lady - it's all that stuff. At school you get into scrapes, you have to make your way with your fists, for you that's a perfectly normal thing; you fight in your workplace, you fight in bars, you have a more healthy relationship to it. For you violence is a completely spontaneous thing that you can unroll quite easily."

The book traces all the violence: slashing tires, arson, bombings, gun battles with the police and the inevitable death of friends.

Baumann however sees violence as being only one aspect of 'the movement', he sees that counter-culture in its entirety started after the Second World War: "It's about survival. Therefore, one should look at everything, find what's positive, and develop that further. Not only from a Marxist viewpoint, which always says this thing is petit-bourgeois, that's bourgeois, this is lumpenproletarian, that's individualistic, this is objectivist, this is positivistic, this is empirical - which is really only one standpoint, the Marxist one. So that really won't get us anywhere."

Baumann's book is no literary masterpiece, it is no Little Red Book and because of these things it is important and should be read. It is the extreme of many if not most people in our society; with a small 'a' we are anarchists on the run, running away from, whilst being projected into, a totalitarian future.

- Clive Robertson



## RE-VISIONS

**Marcia Resnick**

**100pp. 10 3/4" x 8 1/2"**

**Coach House Press**

**401 [rear] Huron St.**

**Toronto, Canada M5S 2G5**

The slick color cover is unforgettably "Lolita", the back of the cover and first page is a repetitive wall papered baby pink with parental commands like "brush your teeth", "hang your clothes", printed under drawings of obedient girls and boys. The book ends with the same, only in baby blue. After the usual acknowledgements, title, a dedication to Humbert Humbert, the unravelling photo-narrative of a female-child-adolescent, come woman begins. Memories are re-vised, restaged and presented to us by Marcia Resnick; photo on the right page, narrative on the left.

Judith Hoffberg, publisher/editor of Umbrella Associates said recently, "once every five years a big publisher publishes an artist's book". This year's imitation "big" publisher is Coach House Press, the book is Re-visions and the artist is Marcia Resnick. Judith Hoffberg also expressed that the closer to the cash register the book is in every bookstore, the better. There are 5000 copies, first edition printing, of Re-visions to distribute, and I hope they get around. Even though the photo imagery sometimes becomes adumbrative, two dimensional and 'propped up', strengthened by the narrative, Resnick has been able to hit a strong chord of personal identification. The book has the ability to smack one back into the world of childhood singularity and preoccupation, utilizing all possibilities, fantasizing the choices, being the true opportunist while quietly contemplating the future. Re-visions goes on to reveal the acute awareness during that growth period. The preparation and subtle conspiracy that begins at an earlier age often goes unnoticed. All through the book there is a feel of the off-camera adult.

An incredible tension occurs for the reader, reminded of the incidents, moments and projections, in "Re-visions",

of being the witness to one's own adolescence. Marcia Resnick has dressed up the memories seductively, to revamp, yet still reveal the earnestness of maturing. She has been able to transcend, through the fabrications, the sometimes 'convent approach' feminist artists have. She does this by coming clean in exposing the female's attention to sexual detail. The child of Re-visions was learning within her society, but the artist Resnick, 'understands and knows' so much about how it works. See, "she has a poor sense of direction and would awkwardly miss her mark when playing pin the tail on the donkey." Some of the text remains perfectly synchronized with the photograph on the opposite page, sometimes the text seems to be more loyal to the memories than the photo-image, "She would demurely sip cherry Kool Aid from a wine glass and puff on bubble gum cigarettes", this example is not as revised with mature eroticism and bittersweet worldliness as; "She inevitably ran her nylons after putting them on."

The models Resnick used visually illustrate the growth process, whilst being able throughout the book to flirt with a sexual threshold. The observer is allowed by Resnick's Re-visions a glimpse at the early workings of the female person's mind without the diaristic approach: Marcia Resnick confidently, as the artist, throws the male imagery back in our faces in perhaps an attempt to come to grips with what we have been. Many of the photographs have a still-life quality: the woman-as-object set-up for someone else's cultural use. The trap exists for everyone, remembering the basic sentence structure of the English language is often orientated to the dominant male in society. Although Resnick uses common language, she bypasses and avoids the problem by stirring up an acute awareness of the thinking adolescent, the people our culture has used, intimidated, kept down yet envied, leaving her or him to cope with the partially difficult-to-remove repellant spray of "parental" egotism and expectation.

An honest admittance Marcia Resnick doesn't make is that those of us in our thirties are 'the audience' for adolescent invention, new wave music, etc., which makes this book very chic in its subject matter, treatment, and timing. To Resnick's credit she has focused on elements of sexism and ageism, the latter being a far less discussed cultural phenomenon.

- Marcella Bienvenue



## MONTREAL TAPES

Video as a Community  
or Political Tool



The Vancouver Art Gallery, April 1 to 23, 1978

**MONTREAL TAPES**  
Video as a Community or  
Political Tool  
16pp. tabloid, catalog.  
Vancouver Art Gallery  
1145 West Georgia, Vancouver,  
B.C., Canada V6E 3H2  
\$1.

This document served as a catalog for a show of the same name (April 1 to 23, 1978). It is for the most part a very serious and important publication mainly due to the efforts of Jo-Anne Birnie Danzker and her brand of journalistic curating. She knew there was a story to be told and worked relentlessly until one was put together. This is not to imply that the show and catalog has presented us with a fiction, without this publication the opinions of Pierre Falardeau, Julien Poulin, Robert Forget, Penni Jaques and Robert Morin would not have had the hearing they deserve. Falardeau and Poulin's tapes are not well-known enough to anglophonic audiences, their rationale and ideology was even more hidden outside of Quebec.

'Montreal Tapes' also gives clear insight into the recent history and alignment of the artists presented in Quebec and their relationships to the P.Q. and the community at large. The catalog also re-prints statements on the videotapes exhibited in the 'Quebec '75' show as well as essays by Couture and Trepanier, 'Art and the National Question' and Gagnon, 'Borduas: Father of Quebec Separatism'.

The only part of the catalog that 'fails' is the CBCish prepared questions to Pierre de Bellefeuille, Member of the Quebec National Assembly and Parliamentary Assistant to Minister of Cultural Affairs by Danzker. The enthu-

siasm to 'trip' the PQ government is understandable, but it is more of a Danzker invention than mirroring the views of the artists: Falardeau: "For ourselves - I think we still want to be a 'community tool'. We are not interested in this elite shit." Forget: "Firstly they (PQ Government) must place their priority on bread-and-butter issues, and then become pre-occupied with other issues."

This apart, the Vancouver Art Gallery is to be congratulated for taking such initiative and the *Montreal Tapes* tabloid is a very important historical document for those interested in Video, Quebec and developing politics.

- C.R.

**THIRTEEN SERIOUS  
CONSIDERATIONS**  
Dick Higgins P.O. Box 842  
Canal St. Station  
New York, NY 10013  
\$? Thirteen postcards.

Dick Higgins gets his ideas into print quicker than anyone else we know. Mostly because he prints them. This set contains rhetorical questions, a short text called 'Seven Stars for English Professors', one 'Outline for a System', the program of events for the 'SPHINCTERIST MOVEMENT' and two statements. One of those statements is as follows:

*"The meaning of an art work is its implications. Lacking those it lacks essence, and cannot achieve its social, emotional or intellectual impact. The good critic points to the implications and does not play doctor with the artist."*

Some of the thirteen complement each other. As I was thinking about the one quoted I read another: "When you get in your own way, which of you is doing which? And which is experiencing it?" In this context I can only change the dressing and move on.

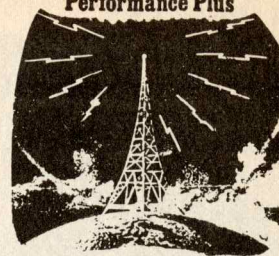
**SENSITIVE SPOTS, NINE  
DRAWINGS**  
Douglas C. Landies [1945-1978]  
Luna Bisonte Prods  
137 Leland Ave., Columbus, OH  
43214

\$2 9x12 heavy stock, envelope pak

L.B. Prods has produced many artists booklets, editions at fairly regular intervals a lot of John Bennetts work. This edition consists of ink drawings in series, some in silhouette, showing differing devices to reach a spot on a canvas. The drawings are Zen-like and remind me strongly of Keith Wood's early drawings for performance pieces. As such, these drawings probably weren't meant for the same purpose, but as schematics they have a strong appeal.

- E.B.

## LONDON CALLING presents Performance Plus



The artists taking part are

JOHN BLANDY  
PAUL BUCK  
PAUL BURWELL  
KEVIN COSTELLO  
BRUNO DEMATTIO  
ROSE FINN-KELCY  
TINA KEANE  
PETER LLOYD-JONES  
DAVID MACLAGAN  
DAVID MEDALLA  
ANNABEL NICOLSON  
CARYLE REEDY  
AMIKAM TOREN  
MICHAEL UPTON

ACME GALLERY  
43 SHELTON STREET  
LONDON W.C.2

16th - 23rd JANUARY 1978

**LONDON CALLING**  
presents **PERFORMANCE PLUS**  
Acme Gallery, 43 Shelton Street  
London W.C.2  
\$? Catalog. 18pp A4

Contains the work of John Blandy, Paul Buck, Paul Burwell, Kevin Costello, Bruno DeMattio, Rose Finn-Kelcey, Tina Keane, Peter Lloyd-Jones, David MacLagan, David Medalla, Annabel Nicolson, Caryle Reedy, Amikam Toren, Michael Upton.

A variety of notes, statements on specific performances for the festival (Performance Plus) (16th - 23rd January 1978). There seemed to be intentional post-performance dialogues for many of the works. Some of the inclusions seemed vague, those that weren't could have used more space.

## HOW WE MET or a microdemystification

**AQ 16  
FLUXUS**

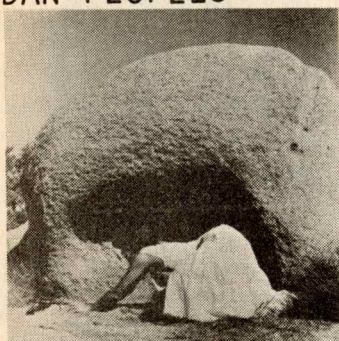
Photo: Peter Moore

CM 12





## THE BALLAD OF DAN PEOPLES



LISA STEELE

### THE BALLAD OF DAN PEOPLES Lisa Steele

Paper, 24pp \$3.50

### THE WOMAN FROM MALIBU Colin Campbell

Paper, 24 pp. \$3.50

[Both available from Art Metro-  
pole, 241 Yonge Street, Toronto,  
Canada, M5B 1N8]

These two artist publications are reviewed here in their book formats. Even though the original forms of both works were on video-tapes under the same names, each book is intended to stand on its merits, and each book effectively does. Both books are narratives accompanied by photo-images of the artist/author portraying in each case, the major character. The narrative in both cases is very strong and the photo-images form an integral part of the publication.

Both artists inject their personality into that of the central character. Only the face and shoulders of Colin Campbell as the woman from Malibu, are seen-revealing a man in a blonde wig, make-up and leisure suit, as is mentioned in the narrative text: "She had on her Farrah Fawcett-Majors wig, and her western style leisure suit, that she bought in Arizona." Lisa Steele, dressed in a calf-length white sun-dress, is seen on the cover of *The Ballad of Dan Peoples*, crouching on the ground, reaching for a gun, and in subsequent photo-images, she is only partially seen-once, her calves in shadow, and in another instance, the image cut from her shoulder down, her arms holding a gun.

In both publications, first person point of view is used to narrate the story. In *The Woman From Malibu*, traumatic events from her life are told. As one reads the following passage: "I've had so many calls about my

husband's death in the Himalayas ... Not all of the phone calls have been kind.", one sees the photo-image of Colin Campbell, a man looking pensive and possibly sad as the woman from Malibu, which distances the reader from the bathos of emotion which the narrative style invites. In *The Woman From Malibu*, the first person point of view splits at her death: "I was pronounced Dead on Arrival at the hospital." The second "I" is then introduced-possibly in the role of the mother: "I described to the police what she had on ... No trace has been found of my daughter." Subsequent "I" 's could be either character-both are accompanied by photo-images of Campbell. The book ends with a photo-image of the California desert; the woman from Malibu is gone; what do the three cows in the foreground signify?

In Lisa Steele's *The Ballad of Dan Peoples*, repetition of sentences and phrases makes reference to the ballad form mentioned in the title. The traditional ballad, a poetic form or song, relates a dramatic event using repetition of lines or stanzas to give emphasis to the event. The ballad was used to record folk history and was a way of remembering. Steele's narrative structure effectively brings out the form of a mind searching for the essence of an event: the remembering mind grasps at bits of sentences allowing the repetition to bring back the next element of the story. The narrative begins: "I come up over the hill an I was goin bout half a mile down the road an I seen him, I seen him standin there bout half a mile down the road. I come up over the hill and I seen over, I rech over ... I said, Dad, don't you touch me, I said Dad don't you touch me." The repetition also works well as a dramatic device, building suspense and tension. The use of dialect adds to the fluidity of the story. This type of narrative is both complex and effective; it contrasts favorably in form to an earlier video work by Steele, *Out-laws*, where the element used for repetition was the story, which was repeated five times, each time by a different person, whereas in *The Ballad of Dan Peoples*, the element repeated is a phrase or sentence within the story.

Both of these works, *The Woman From Malibu* and *The Ballad of Dan Peoples*, are fascinating and successful in book formats. It is as well an interesting opportunity to closely examine the narrative and image transferred from a video format to a book format - allowing the reader/viewer to determine the speed at which s/he absorbs the material.

- Leila Sujir

## SOME PEOPLE HAVE FUNNY IDEAS.

Davi Det Hompson  
Box 7035, Richmond, Virginia  
USA 23221  
\$? 20 pages, instaprint.

"The script of a lecture given on 10 April 1978 .. the artist had prepared the space by opening all the exterior doors in the auditorium and projecting a square of light on the centered podium. The lecture was shouted through a speaker system set at maximum volume." Some five years ago Davi Det Hompson gave a lecture in the street (FLUXSHOE), shouting at the top of his voice, his voice muffled because he was gagged. Hompson's couched humour is a known phenomenon and this new work has the warmth of a good Cage story:

"Some people believe that other people act in a predictable manner because they have no imagination. Some people believe that other people act in an unpredictable manner because they have no principles." - C.R.

## Discs



33/3

Vic d'Or

Music Gallery Editions MGE 11.  
30 St. Patrick Street,  
Toronto, Ont. M5T 1V1

Vic d'Or certainly must have enjoyed this production, as the album jacket says he 'intoned' his way through out. d'Or's 'jazz-poetry' roots go back a long way and he was fortunate to get the new musical services of Larry Dubin (drums) on 'Masturbation Ramble', 'Rand McNally Ramble' and 'Asympote'; Casey Sokol (piano) on 'No Flies'; Al Mattes (bass) on 'From the Realms of the Unseen Father'; Michael Snow (piano) on 'Things to do in Northampton...'; 'Memory' and trumpet on 'Reply to an Adamant



Lover at a Distance'; plus *Bill Smith* on 'Birds'.

The album has eleven cuts in all and d'Or hacks his way through 'love's' jungle brandishing his member as if it were a blunt machete, giving his advice like some daily newspaper columnist whose correspondents sign themselves, 'Swollen and Dissatisfied'.

'There's room in the hole for a single serving of just about anything, Snow, even, could therefrom be snorted.'

(Things to do in Northampton with my 'Pectus Excavatum')

d'Or treats the orifices of the human body (and in the case of 'Birds', birds) in differing terms for different occupational roles; he is the Egyptologist, the marine biologist, the chef, the mining engineer, the musician, the participationist - jogging from coast-to-coast ....

33/3 is a melodrama written in and with fuckeramic vision which would be too much for most of us if it weren't for d'Or's humour, which can be as warm as it is cynical, sad as it is sardonic.

I can think of no better way of publishing this 'stuff' than on an album, hopefully more Canadian publishers will put their poets-on-plastic.

- C.R.

#### **HOT PROPERTY**

**The Dishes**

**Regular Records 002, Toronto**

**A Side: Hot Property**

**B Side: Summer Reaction. Secret Storm**

As witnessed in 'Hot Property', the Dishes recorded music sounds better extended. *Murray Ball's* voice however gets lost in the mix-down - Regular Records should either include lyric sheets or get a new recording engineer, *Scott Davey's* (lead guitarist) songs deserve a better hearing.

The Dishes, both live and on disc, stand out with much greater clarity than many other bands that emerged at approximately the same time, both *LaCroix* (sax) and *Schellenberg* (keyboards) continue to add to the Dishes' sound in all cuts.

This second EP should have been an album; if they must do it alone a live album wouldn't have cost any less, and they certainly could do with the room if they wish to get anywhere near becoming 'a household word'.

Being 'contractless' much longer (unless they produce their own home videocassettes) is not going to be advantageous, it's going to be a waste; for The Dishes are indeed Hot Property.

- E.B.



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## *Vancouver Women's Video and Film Festival*

MAR 30 1978

"When one group rules another, the relationship between the two is political. When such an arrangement is carried out over a long period of time it develops an Ideology (feudalism, racism, etc.). All historical civilizations are patriarchies: their ideology is male supremacy."  
-Kate Millet

Dear Women,

PHILOSOPHY & PURPOSE OF WOMEN'S VIDEO & FILM FESTIVAL SEPT. 8th, 9th & 10th

As women we have become aware that our experience of the world has by and large not been represented in the ideological world of Video and Film. We are withheld from the world of Media by being confined to positions that are inherently powerless.

As producers of the visual images we see, we have until recently been non-existent. As subjects of video and film our lives have been mainly reduced to images of passivity and powerlessness that do not represent our experience in the world.

Therefore it is necessary for us to take control of the process of production that reflect and form the visual images that present our lives and actions.

The purposes of the Women's Film and Video Festival are:

- to show women-produced films and video and other works of art that represent strong images of women in their day to day life and fantasies, that begin from a feminist consciousness i.e. that women are a political class and that this political class is repressed
- to provide a forum for women's works that are not getting wide distribution
- to provide a forum for discussion between women producers, and between women producers and their audiences.

We invite you to participate in this Festival by submitting Video tapes/Films, attending the Festival, passing on and posting this information. Please contact us if you have any information relevant to this project. We will be sending you further publicity in the future.

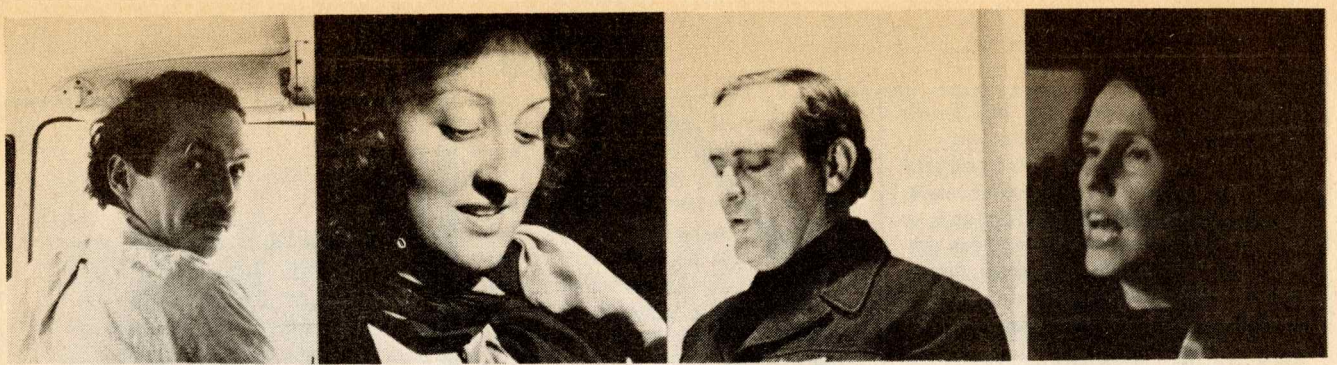
Best Wishes,

*Ann Kuschinsky*

Marion Barling  
for the Screening Committee  
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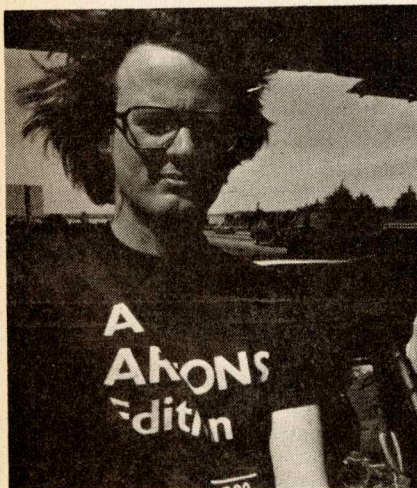


Bob Fones, ASA Harrison, John Bentley Mays, Penny Kemp photo: David Hargrave



Larry Dubin. 1931-1978. photo: D. Mabie

We were saddened to hear of Larry Dubin's recent death, Dubin had been increasingly suffering from a leucemia variant. Larry Dubin was a founder member of the CCMC (Canadian Creative Music Collective) which made public his unique achievements as the most important percussionist Canada has ever heard. Dubin's legacy is stored in The Music Gallery tape archives, on a number of recent albums and an even fewer number of videotapes. Thankfully, though hidden for years, Dubin's intense and warm contribution surfaced in the CCMC with such magnitude that his legend will not dissipate easily.



David Hargrave photo: D. Hargrave.

## People

Arton's wishes to thank David Hargrave for all the free-time, care and labor that was spent in taking and processing our photo-documents which have appeared in *La Mamelle*, *Lightworks*, *File*, *Only Paper Today*, *Image Bank Editions*, *Centerfold*, *Parallogramme*, *Ear*, *Virus* as well as a number of newspapers. As he owns all of the negatives we will forever keep him under close surveillance.

We also wish to thank Leila Sujir for her assistance in our productions and presentations.

Rodney Werden and Susan Britton finally received their 1978 *Canadian Video Open* statuettes in Toronto recently. In a short and somewhat embarrassing presentation it was suggested that the trophies would make the ideal blunt weapon.

Congratulations to Jorge Zontal, A.A. Bronson and Felix Partz for keeping GENERAL IDEA together these ten years (1968-78). Only six more years for 1984 then they can try for the Surrealist record.

Writers Penny Kemp, John Bentley Mays, Robert Fones, ASA Harrison and Toby MacLennan provided us with much springtime literary sparkle in as many styles, in as many words ...

Talking of people: we would very much like to start a 'Letters to ...' column, either about the contents of this magazine or its opinions ... there can't be total agreement?

Caught on tape: Michael Morris at the New ArtsSpace Conference, "Talk is cheap." But isn't silence counterfeit? *Sweet words!*: Carl Loeffler of La Mamelle Inc. recently interviewed in *High Performance*: "Canada is very much advanced. The Canadian scene is about two or three year's ahead of what's happening in the States, specifically in relation to collaboration and product development. They learned long ago that what was going on was vast amounts of appropriation and they learned very long ago how easy it was to appropriate for themselves ... Canadian projects are very collaborative -- by design. This collaboration introduces the tools of production to



Rodney Werden, Susan Britton.

the artists. I didn't see -- as I would in the U.S. -- individual artists feeling threatened by working in a collaborative way." *La Mamelle* and artists will be in Toronto this August in direct exchange with *A Space* (who will be in San Francisco).

This editor once called such things 'ambassadors reality' but more generously, credit should be given to Klaus Groh's concept of I.A.C. (International Artists Co-operation) begun in 1972, still going strong, and perhaps even getting there.

Now that we are leaving Alberta there are a number of people that can be contacted for performances, readings, etc. should you be looking for work. Includes Brian Dyson, Alberta College of Art; Brooks Joyner, University of Calgary Art Gallery; Vickie Walker, Art of Survival Newsletter; and we hear the *Latitude 53*, Edmonton is considering a performance programme for this year, contact: Giuseppe Albi.

Composer/performer, Martin Bartlett gave a marvellous performance at Open Space, Victoria recently. We hear he has the keys to the most sophisticated computer-fed synthesiser in Canada, a recent acquisition of the U. of Victoria.

Contributors of interest at *The New ArtsSpace Conference*. Los Angeles included Jim Pomeroy, Edit deAK, Judy Hoffberg, Tom Marioni, and Rosalee Goldberg.





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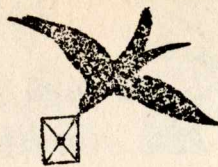
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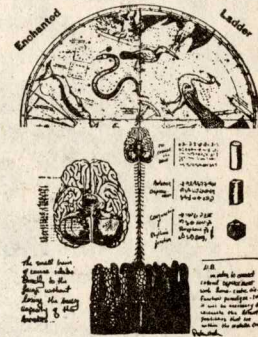
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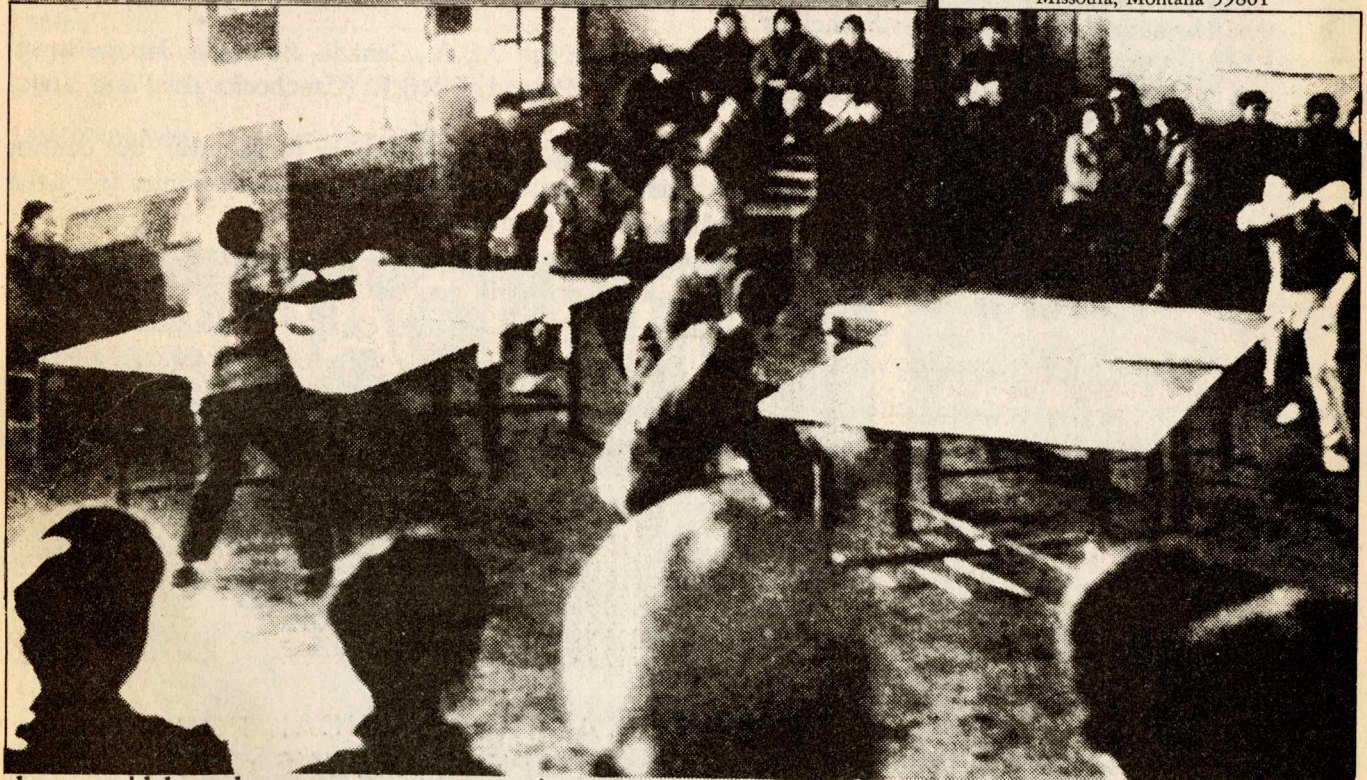
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Included in this issue are over 65 women, ages 9 to 90, from the U.S.A., Canada, Australia, Japan, Brasil, England, France, Holland, Germany, Spain, Italy, Hungary, Poland, C.S.S.R. (Czechoslovakia) and Yugoslavia.

We have received a grant from the C.C.L.M. (Coordinating Council of Literary Magazines), but cannot collect these funds until we have the money to match the grant funds. The combined monies from the grant and your orders will cover the costs of publishing and mailing the issue.

We have spent 3 months getting this issue to the print stage and now appeal to the readers and contributors with this pre-publication offer. Single copies paid for now will cost \$3.00, \$4.95 after publication. For \$15 sent now, you will receive 5 copies of the new VILE when printed. Quantity orders are encouraged, whether you want more copies or just wish to make a donation to see the project through. Your generosity is solicited. VILE International is a member of A.A.P. (Associated Art Publishers).

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There have been interviews with various contemporary artists and art dealers, articles on the question of Nationalism in Art, the likely effect of devolution on the arts in Scotland, and the present scope of art magazines in the U.K., Europe, the U.S., and Canada.

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