Act 1

An exhibition of performance and participatory art
Canberra 4–12 November 1978

Venues ANU Arts Centre, Commonwealth Gardens and Civic Centre

Presented by the Arts Council of Australia, ACT Division in co-operation with The Australian National University Arts Centre

Seminar ANU Arts Centre Sunday 5th November 7pm

Act I draws interstate artists to Canberra for the first of a series of exhibitions directed towards specific aspects of recent and experimental art. These exhibitions will be concerned with concepts which have evolved during the last decade and will be innovative by operating on grounds not previously tested by time and general public acceptance.

John Davis
Hampton Vic.

An installation and exchange work number 3

John Fisher
Artamon NSW

Installation of participatory survey ‘Is it correct in art’

MARR R. GROUNDS

Marr Grounds
Darlington NSW.

Video ‘Sculpture at the top ends’

Ian Hamilton
Kensington Park SA.

Performance ‘Playground for paranoids’

Kevin Mortensen
Burwood Vic

Jillian Orr
North Carlton Vic

Mike Parr
South Newton NSW

Bob Ramsay
Petrie Terrace Qld

Lesley Savage
Balmain NSW

Noel Sheridan
St Peters SA

Terry Smith
Balmain NSW

Richard Tipping
St Peters SA

Tony Twigg
Oaks Estate ACT
Installation of participatory survey 'Is it correct in art'

Video 'Sculpture at the top ends'

Performance 'Playground for paranoids'

Performance 'Variations I' and 'Variations II'

Installation of photo-participatory survey 'Treasures'

'Investigation into pockets and bags'

Participatory installation 'Line in-line out'

Video

Wall piece 'Poppens' 'Newspaper' and 'Uranium'

Performance 'Alphabet soup'

Participatory installation '91 parts 81 mobile in-ex-change system'

Performance/Installation 'Mr X'

Performance 'The Canberra Lesson' and 'Sand Memories'

Performance 'Mattress' and 'Liver to your door'

Video 'Face to face', 'A different drummer' and 'Five secular pieces'
Act 1
An exhibition of performance and participatory art

The nature of this exhibition requires a degree of flexibility in its presentation. Essentially it is an on-going event extending from the 4 - 12 November.

Open Seminar
Daniel Thomas Chairperson
Sunday 5 7pm ANU Arts Centre

Films
Recent Australian Experimental Films
Wednesday 8 7.30pm National Library Main Theatre

Performance Art
Ian Hamilton
Playground for paranoids
Sunday 5 2-4pm Gardens
Tuesday 7 7-9pm ANU
Friday 10 7-9pm ANU
Sunday 12 2-4pm Gardens

Leigh Hobbs
Variations I
Thursday 9 8-9pm ANU
Variations II
Saturday 11 1-2pm ANU

Kevin Mortensen
The Rocking
Sunday 5 3-4pm ANU
Monday 6 to Saturday 11
1-2pm ANU 9-9pm Gardens

John Nixon
Black and White
Monday 6 to Wednesday 8 and Sunday 12 10-5pm ANU
Friday 10 6pm ANU

Jillian Orr
Inside Jack’s Head
Blinding Surface
Saturday 4 to Sunday 12
6pm ANU

Mike Parr
Dream
Saturday 4 6pm to Sunday 5
10am Lake
Sunday 5 2pm ANU

Bob Ramsay
The Swing
Saturday 4 7.30pm ANU
Saturday 11 7.30pm ANU

Noel Sheridan
Tuesday 7 7.30pm ANU

Terry Smith
Wall Piece
Saturday 4 9am Civic
Newspaper
Uranium
Sunday 5 9-6pm ANU

Richard Tipping
Alphabet Soup
Sunday 12 2pm Lake

Arthur Wicks
The Canberra Lesson
Sunday 5 to Sunday 12 ANU

Jim Cowley
Mattress
Saturday 4 to Sunday 12 Civic
Liber to Your Door
Friday 10 7pm Civic
Saturday 11 11am Civic

Participatory Art
Saturday 4 to Sunday 12
10am to 4pm ANU Arts Centre

John Davis
An installation and exchange work number three

Liz Honybun
Treasurer

David Keer
Investigation into Pockets and Baps

Richard and Pat Larier
Line in - Line out

Lesley Savage
A Part of the Whole

Tony Twigg
91 Parts Of Mobile in exchange system

Donald Waiters
Mr X

Video
Saturday 4 to Sunday 12
10am to 4pm ANU Arts Centre

Max Grounds
Sculpture at the top ends

Richard and Pat Larier
Video

Bob Ramsay
Read
Peanuts

Ken Unsworth
Face to Face
A Different Drummer
Five Secular Pieces

Arthur Wicks
Sand memories
An open letter to artists,

The A.C.T. Division of the Arts Council has been given a Special Project Grant to support an exhibition of Recent and Experimental Australian Art.

The exhibition is intended to emphasize:
1. Recent developments; i.e. works which involve attitudes and concepts which have evolved over the last decade.
2. Experimental art; i.e. works which in striving to be innovative are operating on grounds not previously tested by time and general public acceptance.

A planning committee has been set up under the direction of Ingo Kleinert.

It is hoped that this exhibition will be distinctive in format and the first of a series of similar exhibitions. Such an exhibition could touch on a wide range of media. At this stage the committee wishes to consider as many directions as possible. Works could be presented in a variety of indoor venues (gallery areas and theatres for visual and/or aural statements) or in outdoor venues exploiting the fact that Canberra is itself a stage.

At this point it should be stated that our budget is $3,500. With this amount we hope to be able to exhibit the works of some 10 - 15 Australian artists. The major part of the budget will be spent on freight, fares and publicity.

Initially we are writing to people professionally involved in the experimental arts for advice and information. We have printed a form on the back of this letter and would be grateful for your response and suggestions by 22nd May 1978.

Please distribute this letter to any artists who you think would be interested.

Yours sincerely,

Diana Ashcroft Johnson
21.4.78
Please return by 22nd May 1978 to:

Diana Ashcroft Johnson
Administrator,
Arts Council of Australia, A.C.T. Division,
Suite 5, Level 5,
Wales Centre,
Canberra City, 2601.

Name: Liz Yongson
Address: 44 Macleay St., Ocean Grove, Victoria, 3226.
Telephone no.: 552658.

Nature of work(s): The work that I would like to produce for this exhibition deals with the creativity of a randomly selected group of people. It would be presented in the form of photographic documentation, probably Polaroids, with some typed sheets if any verbal explanations were given by any of the participants, also a poster to advertise the results of the survey.

Briefly, the work would consist of randomly canvassing several different residential areas of Canberra (perhaps different economic areas) and asking the resident(s) what they consider to be the most creative object or arrangement of objects (or animate things) in their dwelling or surround. The indicated piece would be photographed by me and explained by the creator, owner/participant noted if necessary. The number of photographs would of course be governed by the people canvassed and the co-operation that I met with.

Other suggestions: First that there be more of this kind of information. Second, that the catalogue be an informative document not just a glossy add for the exhibition, though it should be that too, i.e., grouping of particular types of work together, showing development of different ideas and concepts in Aust. art, also showing the development of each contributor to the exhibition.

Third could this exhibition be linked with some kind of workshop activity to involve the public more in the techniques of experimental art i.e., video and film, natural dance and performance, use of concepts and ideas in art works, artworks for political or social change etc.

Liz Yongson

The above information will be used to ascertain response of artists to this exhibition and does not involve at this stage any commitment or obligation for either party.

Name: Sidney Ball
Address: 5 Weymouth St., ANUANDAR, NSW 2033.
Telephone no.: 825647.

Nature of work(s): The works that involve different attitudes and concepts should be shown separately. I.e., painting, with painting as concept art. I also believe that within the painted areas of style, there should be separated I.e., colour painting as distinct from figurative and so on.

I don't believe you do anything just for trying to exhibit such a broad and varied area, I certainly not with the low budget you have. It would be far better to concentrate on presenting a different form each year of say 1979: colour painting, 1980: electronic media/audio visual, 1981: sculpture, 1982: realism in painting, 1983: conceptual art and so on.

The above information will be used to ascertain response of artists to this exhibition and does not involve at this stage any commitment or obligation for either party.
Please return by 22nd May 1978 to:-

Diana Ashcroft Johnson
Administrator,
Arts Council of Australia, A.C.T. Division,
Suite 5, Level 5,
Webbs Centre,
Canberra City, 2601.

Name
Tony Frigg

Address
3/20 Pirie St. Oak Estate

Nature of work(s)

Other suggestions
Tony Frigg wishes to register this as
OBJECT ART

The above information will be used to ascertain response of artists to this exhibition and does not involve at this stage any commitment or obligation for either party.

Please return by 22nd May 1978 to:-

Diana Ashcroft Johnson
Administrator,
Arts Council of Australia, A.C.T. Division,
Suite 5, Level 5,
Wales Centre,
Canberra City, 2601.

Name
Paul McGillic

Address
21 Neutral St. North Sydney

Nature of work(s)

Other suggestions
This is an excellent project. It is important to try and provide a serious and critical context for an event like this. I would suggest:

1) That some of the money be put aside for a good catalogue or a document of the event.
2) Efforts be made to ensure some adequate critical coverage (perhaps a seminar or talk).

The above information will be used to ascertain response of artists to this exhibition and does not involve at this stage any commitment or obligation for either party.
Dear

Thank you for your reply to our letter and for the interest you have shown in our coming exhibition of Recent and Experimental Australian Art.

There has been an excellent response to our 'Open letter' and consequently the planning committee felt it necessary to concentrate on a specific area in relation to medium and concepts. We would recommend that this approach be adopted for subsequent exhibitions.

The direction we have chosen for this year is in the area of performance and participatory works. The committee is pleased to invite you to contribute to this year's exhibition. All works will be presented in Canberra from the 4th to the 12th November inclusive.

We will despatch to you a form seeking specific information about your requirements which will assist us in planning the overall event.

Yours sincerely,

Ingo Kleinert and
Diana Ashcroft-Johnson

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Full Details the live performance: THE SWING

1. The most crucial specification is the ceiling height; the performance requires a high ceiling, for the greater the height of the ceiling, the greater the amplitude of swing movement. This will determine then the required floor area, as well as the amount of seating.

2. As you can see by the diagram, a ceiling of considerable height is necessary. A beam would be good for supporting the swing itself.

3. I need to have this information as soon as possible, for alterations, if a high ceiling is not available.

4. The movement of the swing will also activate the change of slides on the slide projector and will in effect determine the length of the performance; once we clarify the available ceiling spaces I can then have the special switching mechanisms built to suit.

5. Power source necessary to run the slide projector only, the tape recorder to be used will be on the swing with me, and run off batteries.

6. Dim lighting only is necessary; not total blackout. This is essential for photographic documentation as I do not want flash photography interfering with the performance. The dim lighting will also enhance the possible viewing of the performance with better resulting images.

7. Slide projector — Carousel — 80 slides Carousel.
Dear Sir,

Since you have invited thirty artists and only have a budget of £3,900, I cannot see how anyone of them can receive more than £100 each. This would add up to £3,000 allowing £500 over to cover other costs.

If I do a set of performances a team of at least eight people will be involved including dancers and musicians as well as technical and artistic co-ordinators. Movie film will have to be shot, fireworks made and let off, lights arranged, lasers borrowed and hired as well as projectors and other specially developed electronic devices.

The cost to me will be at least £1,000 as the last happening which lasted only one night, at Bawden Swimming baths in Sydney cost close to this amount.

Ever since my work at the Yellow House in 1969 I have done large scale art works for the public. I have never charged at any of these and have never tried to get them paid for by grants. My art is not the kind that makes money and yet I have no other source of income. It is therefore not right that bodies such as yours should expect artists such as myself to perform at their own expense so that you, the organizers, can get the credit for a spectacular show which the public would think cost many thousands of dollars.

The minimum that I can ask is £500 and then I would have to watch this with over £500 of my own very hard earned money.

If you can not agree to such a sum then you will have to forget about my contribution.

Sincerely,

George Miller

[Signature]

NB. My contribution is made jointly with Gabrielle Dutton and Greg Schemer.(music)

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Get a Dick

All the best,

Diana

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Dear Diana,

Slides done — videos done — photos of mum on back afterwards. We are about to go back to Cresta form.

Have a good one."

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Dear Liz,

I Hope this is O.K. Please call me directly if you cannot reach my office. I have studied all this and am conference that if we move in the right direction my work is published in "Berufs-Report", "Foto-Report", "Picture Post", "Bild Zeitung", etc.

Eben Streb [signature]

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PS. Had a great day. Did a lot of Badminton and Tennis. How are you?
Dear Ingo Kleinert,

Enclosed is a briefing following your questionnaire. It came as a shock to see how many people you have invited. Let us hope not all will accept, otherwise everybody will be dangerously out of pocket. Or the other hand I believe a little friend of mine, Leslie Savage is belatedly applying. I have heard of the work she intends to present and it seems to be terrific. If you can, give her a chance. These exhibitions seem to be always an elitist affair, and perhaps the time is here where not only well known and introduced artists should participate, but the general public and aspirant-artists also.

As regards mine exhibit, the best idea would be to let me know how many people are available by return mail, or perhaps conduct locally some advertising (say the Uni paper, etc.). There is not much time.

Kindest regards:

John Fisher.

Act I Performance and Participatory Art is designed to be the first in a series of exhibitions on Recent and Experimental Art. It owes its existence to Ingo Kleinert.

Early in 1977 Ingo came to the A.C.T. Division of the Arts Council with the proposal that it should, as part of its annual program, sponsor exhibitions which dealt with recent and experimental forms of art — works involving attitudes and concepts which have evolved during the last decade and which in striving to be innovative, are working on ground not yet tested by time or general public acceptance. Such works might include film and video, holography, documentation, performance, installations and land art — to name but a few of the possibilities.

He pointed out that although Australia now has such centres as The Experimental Art Foundation in Adelaide, the University Gallery in Melbourne and the Central Street Gallery in Sydney, Canberra remains isolated from their influences and that it was the responsibility of the Arts Council in the A.C.T. to bring an awareness of these new developments in art to the Capital.

Our response was immediately to provide $1,000 from our own budget and make a submission to the Australia Council’s Special Projects Fund proposing an ‘Exhibition of Recent and Experimental Art’ and asking for additional financial assistance to mount it.

In April of this year we heard that the Australia Council had allocated us $2,500 and planning began in earnest. A Steering Committee* chaired by Ingo Kleinert was formed. Organisations such as the Experimental Art Foundation were consulted and as many individuals whose work and interests were in any way recent and experimental were sought out for their opinions.

Time, money and space all imposed limitations on our scope of operations. The grant from the Special Projects Fund had to be spent before the end of the year and it was difficult to find in Canberra public halls or exhibition areas suitable for this kind of art. In fact the only appropriate area available to us was the not yet quite finished A.N.U. Arts Centre. We could, of course, simply let it happen all over town but we were fearful lest, without a strong geographical centre, our first venture into Recent and Experimental Art be lost to view.

A decision was therefore taken to restrict the scope of the exhibition to a small part of the total possible field of Recent and Experimental Art and to make a concentrated impact in one place. The result is ‘Act I - Performance and Participatory Art’. Twenty-two artists have been invited to contribute and by far the largest part of the action takes place within the A.N.U. Arts Centre.

In subsequent years it is expected that artists whose work is in other areas of the Recent and Experimental will exhibit in Canberra. We hope the experience of ‘Act I’ will be stimulating to the viewer-participants and the artists who made it possible and, if one function of art is to enlarge our awareness of ourselves in the world we inhabit, that this exhibition will succeed as art.

Mildred Kirk
Convenor
Exhibition Committee

* Ingo Kleinert
Margaret Bonyon
Jesse Birch
Barbara Campbell
Mildred Kirk
John Reid
jim cowley
ART WORK

"MATTRESS" :-
INSTALLATIONS + VIDEO OF WORK AT :-
MILDURA
LA TROBE.
+ WORK AT CANBERRA.

DOCUMENTARY

1. BREAKDOWN - CONCEPT
2. INSTALLATIONS
3. PERFORMANCES
4. BEDPOST + BEDPOST INFORMATION
5. VIDEO.

jim cowley
ART WORK
"LIVER TO YOUR DOOR"

"MATTRESS"
EXPANDING LATERAL CONNECTIONS OF AN IMAGINE-THROUGH PUBLIC CONTACT + INTERACTED DATA + PERFORMANCE

"LIVER TO YOUR DOOR"
PERFORMANCE WORK
INSTALLATION

PERFORMANCES THROUGH DURATION OF EXHIBITION.

FROM VIDEO & PERFORMANCE
"DE-FLOWER BED" (PART II)
7th MILDURA TRIENNIAL '78
PHOTO B. PROUD.
An installation & exchange work, number three.
Each work is offered in exchange for other art,
goods or services.

Number one, Watters Gallery, July 1977.

JAMES PILGRIM, ROBERT OSWEN, TONY COLEING,
JOHN MCMINN, ALUN AND NOLA LEACH-JONES, GEORGE MORRA,
MARTA CREER, MICHAEL HOBS, GEOFFREY LEGGE,
MAY CRISS, TONY MORTIMER, ROSALIE GASCOYNE,
GEOFFREY FROOD, MICHAEL ROLFE, RICHARD MAUDE,
BEVERLEY MURPHY, FRANK WATTERS, MARK GROODS,
MARK KOLODROVIC, ANNETTE MINCHIN, COLIN OFFORD,
MICHAEL MCKILLEN, TOMASO TRINI, PETER THORNS.

Number two, Indian Triennale, February 1978.

S.S. CHANDRA, MUKHRAJ AGARWAL, ARTI GUPTA,
KALA SAIKIA, MADHU GUPTA, SORESH SHARMA, ARATI SAIKIA,
KISHOR UMAREKAR, MOTIHAROTIA, JAGDISH CHANDER,
AMITA DAS, SUDHA, UMESH VERMA, DILIPCHANDHOURY,
GEETA KAPUR, DHARMA RATNAM, KISHORE KAIL,
VIVAN SUNDARAM, HANJIT BAWA.
PLAYGROUND

bower of *Phionodura newtoniana*

"... he has flown to a branch about ten metres away and carefully selected a fine twig... now at the bower, he places the twig, which he has stripped of leaves, in the south, or main, tower near the display perch..."


FROM FIELD NOTES ON THE GOLDEN BOWERBIRD

IAN HAMILTON.

for

PARANOIDs

ritual settings

FROM "TOM PETRIE: REMINISCENCES OF EARLY BRISBANE", PETRIE, 1910.

"The Piping Shrike-thrush (*G. harmonica*) called "mirram" was always watched when it came near a camp, and was spoken to and asked questions about certain things..."

but perhaps for us..." It is just here, just at this dark and silent frame, that the pointed tip of the rocker, falling nearly a mile per second, absolutely and forever without sound, reaches its last unmeasurable gap above the roof of this old theatre, the last delphi..."
Leigh Hobbs
Born 1949 Am. Samoan
1971-75 studied music, Adelaide University.

1. VARIATIONS

Concerto for clarinetist

WIND MACHINES (ENSEMBLE)

Subjective externalisation

2. Objective

internalisation
- Hello, I'd like to know if you'd be interested in participating in a survey I'm conducting, which is to be displayed at an Exhibition of Performance Art in Canberra?

- No, but what is the survey about?

- It is about people's treasures, items which may be people, animals, plants or inanimate objects. It involves me photographing them and assembling the photo's at the exhibition in Canberra. Would you be interested in participating now you know what it's about?

- O.K., where do we start?

- Well, what is your most treasured person, creation, object? It doesn't have to be confined to my suggestions, whatever you think you treasure most....
PAT AND RICHARD LANTER.

RICHARD LANTER HAS BEEN A PAINTER EXHIBITING PAINTINGS, DRAWINGS, AND PRINTS, FOR A LONG TIME NOW. HE IS HARSHLY KNOWN AT ALL FOR HIS FILMS, VIDEOCLIPS, AND PERFORMANCE WORK. MOST OF THIS WORK HAS BEEN PRODUCED FOR A SMALL GROUP OF FRIENDS AND COLLABORATORS, AND OVERSEAS MALL ART FRIENDS. PAT LANTER STARTED WORKING WITH HER OWN PROJECTS IN 1970, AND MADE HER OWN FILMS WITH A DISTINCTIVE FEMINIST AESTHETIC. SHE HAD WORKED IN FULL COLLABORATION WITH RICHARD SINCE 1966 ON FILMS AND VIDEOCLIPS - FROM THIS SHE PROGRESSED TO COLLAGES AND MAIL ART, IN WHICH SHE IS KNOWN GLOBALLY, AND HER WORK HAS GAINED DEMAND. WHEN RICHARD GAVE UP TEACHING PAT JOINED HIM IN FULL TIME PROJECTS, AND THEY TOOK WORK TOGETHER EVER SINCE. IN 1972 THEY FORMED WITH FRIENDS A PERFORMANCE GROUP KNOWN AS THE MAROON UTOPIAN UTOPIAN ORGANIC RASA BAND. THIS GROUP WITH MANY ADDITIONS AND SUBTRACTIONS TO ITS PERSONNEL HAS EXISTED SINCE THEN. IT HAS AT ITS MOST VISITORS AT THE SCULPTURE GARDENS SYDNEY PERFORMING "THE OTHER S.P. " FOR MR. AL KRESSMAN'S (ELASTIC) CORKEN RAIL ART SHOW - "INCHIGEN INGREDIENTS" IN 1976. THE LANTERS DESCRIBES THEIR WORK AS "LIVING TO LEARN TOGETHER, AND LEARNING TO LIVE TOGETHER". APPEALED BY THE BEAUTY AND CRASS MATERIALISM OF THE BUREAUCRATIC PRODUCTION OF ART ARTISTS, OF PUBLIC ARTISTS, SELLERS, AND BUYERS; THE LANTERS NOWAYS WORK UNCONFINED BY LOGOS, THE VALUE SYSTEMS OF OTHERS, POLITICAL IDEOLOGIES, DIRECTLY FOR PERSONAL FRIENDS AND THE MAIL ART SYSTEM PEOPLE. THEY SEE THEIR ART WITH ENGAGEMENT WITHOUT ANYTHING OR TASTY DIRECTLY FOR THE FOOL WITH WHOM THEY SHARE AMBITIONS AND ASPIRATIONS. THE WHOLE PROJEC T HAS BEEN FINANCED BY THE SELL OF RICHARD'S PAINTINGS. TO PLACE SUCH WORK ON PUBLIC EXHIBITION POSSIBLY INCREASES ACCESS, BUT IN THE FOOL'S PREVAILING ATTITUDES OF SERVITUDE ENERGIZED BY MOST IT IS MORE LIKELY TO BE INDIGENOUSLY REJECTED. BUT WE SUCH IS LIFE

SELF EXPOSURE
BULK HEAD
EPIC
ART FOOL
FEMAIL ART
FEMAIL ART
SELF EXPOSURE
FEMAIL ART
SELF EXPOSURE
FEMAIL ART
SELF EXPOSURE
FEMAIL ART
OH PUN LEGS
FEMAIL ART
OH PUN LEGS
FEMAIL ART
OH PUN LEGS
FEMAIL ART

PAT LANTER PERFORMS "ARMEDAS" FOR CES FRANCS
PHOTOGRAPH BY SILVIA JANSOS

BENEATH:
PAT LANTER IN "PORTRAIT" AVAILABLE IN SUPER 8 OR 2" COLOR VIDEO.
SHOWN IN "ILLUSION AND REALITY" EXHIBITION 1977.
A PORTRAIT OF PAT ON A YEARS DURATION.
The Rocking

Dr F.C. Eve, Consulting Physician to the Hull Royal Infirmary, 1932 experimented with rocking as a means of performing artificial respiration.

When the body is tilted head downwards the weight of the liver, spleen (total 30 lbs) and other abdominal contents is sufficient to compressor the tissues of the lungs that expiration is mimicked. When forces operate in the reverse direction inspiration is effectively reproduced by virtue of the attachment of the liver and spleen to the diaphragm.

It was proved by Eve that if a healthy person was strapped upon the stretcher and rocking carried out through 60° ten to fifteen times per minute the respiratory excursions which resulted from the rocking were so effective that the individual found that he did not require to breathe at all. Thus as far as respiration is concerned, rocking can and does maintain life indefinitely.


"The Rocking" consists of three equal yet diverse elements: Form/Light/Figures.

I would like these elements to balance in authority, to make equal visual demands upon the observer whilst maintaining equal presence within the work. The human participants are seen as being no more, or no less "important" than the other two non-human elements and all three interrelate as a whole. Each element having its own appropriate form, its own strength, all three having equal strength yet gained through different means.

In performance work the parallels between art and life can appear closer, more direct than in painting or sculpture. To create a situation which manipulates a physical, static form, a light source etc.

Previous performance works include "The saugull Salesman" [Praechtliche Gallery, 1971] "The Delicatessen (Mildura 1975)."
STORMY BELLIGERENCE
'A SLAP IN THE FACE OF ....
(PROTO-DADA) (UMMI)

Subtitled:
Loose ends/Umm/What's going on?/Who did it!
What does it mean?/Is it ... ?/What ... /
learning about ... /
Performance: a fleeting moment
Image: a fleeting moment
Object: a fleeting moment
Life has passed,
Images retained, reinforced, felt and understood,
perhaps in this moment or another,
Barriers block flow
Ignorance blinds
Mask: disguises
avoid or accept
Energy flows, trickles and gushes,
Changes states, never destroyed

Jillian Orr

Performances: "Blinding Surface"
and
"Inside Jack's head"
These two sets of photographs document pieces done as part of my film project RULES & DISPLACEMENT ACTIVITIES. PART 3. "SHIVERING" was done in August 1977 at the moment of sunrise in the shelter of huge boulders at the foothills of the Snowy Mts. The second set are part of the documentation for "WRAPPED IN MY OWN WORDS," an interaction piece with my father and sister also done in August 1977.

Between these works a duality exists but the effort to reconcile contradictions is the source of meaning. "DREAM," the piece I intend for Canberra is about the structure of this reconciliation, etc & etc (mindful of the difficulties in sleeping in a small boat on a manmade lake aubade).

photographs: JOHN DELACOUR
PART IN THE WHOLE

The execution of this work is totally in the hands of random gallery audience participation. How would you like to spend five minutes of your time to become, .......
A PART OF THE WHOLE.

L. Savage.
"NOT WAITING"... a rehearsal for "Leaving this space in a random way".

DURATION

VISUAL.

15 seconds
A front lit blank screen illuminates the heads and shoulders of two people who sit in front of it.

20 seconds
A slide which reads "not waiting" and gives a date is rear projected on the screen. We also see the silhouette of a chair which is behind the screen.

10 seconds
Voice 1: "This is a video recording of a work which is now taking place in the setting of a work which was performed some time ago".

25 seconds
The slide changes to read something similar to what is spoken by voice 2.

30 seconds
Voice 2: (insynch with a taped voice)
"This work requires that it be performed in 'some other context'. Since however, any other context i.e. a different one from this, once it is chosen, becomes, at the moment of that nomination the correct context for this work, 'the contextual requirements for this work cannot be met - not even conceptually'.

4 seconds
The shadow of a figure is seen entering.
The figure sits.

11 seconds
The figure is seen waiting.

10 seconds
A slide of an art gallery is thrown on the figure.

10 seconds
Voice 2: "This man is waiting in an art context in order to perform "waiting"."

10 seconds
Voice 2: (to shadow figure) "Wait".

5 seconds
Voice 1: "Is he really waiting?"
Voice 2: (to shadow) "Wait".
(to Voice 1) "No. He was performing "waiting".

20 seconds
(They wait).

11 seconds
Voice 1: "I can't tell the difference".

5 seconds
Voice 2: (to Voice 1) "Wait".

5 seconds
Voice 2: (to shadow figure) "Wait".

4 seconds
Voice 1: "He began waiting when you said wait?"

5 seconds
Voice 2: "Wait, ...... that's what I mean".

10 seconds
Voice 1: "He was really waiting then".

5 seconds
Voice 2: "Wait, ...... when?"

5 seconds
Voice 1: "Well, ...., now".

10 seconds
Voice 2: (pause) ...... "wait".

Part Two.

Part Two is a re-run of Part One with difference that everything takes twice as long.

Part Three.

Part Three takes three times as long as Part One, and so on.

Somewhere along the line - don't even think of the end of the line - "waiting" and "not-waiting" become concepts which the audience will experience and decide upon.
I hope to be able to do two sorts of thing:

(i) Present two of the slide-talks of the Media Action Group. The Group consists of artists, students and teachers, working with trade union research officers, officials and activists, making educational materials for use within the labour movement. All our slide-talks, studies and graphic work has been commissioned by particular unions in order to do a specific job. The talks are also used in schools, universities, colleges, and by activist groups.

The slide-talk Uranium Mining — Whose Decision? was produced in conjunction with the TransNational Co-operative, who are publishing an accompanying booklet, Australia Undermined. The slide-talk Newspapers is being shown as a further example of our work, and also in order to provide a context for the second project.

(ii) Cover the temporary wall in Civic Square with a sequence of newspaper posters. They will be selected from those published by Sydney newspapers during the past two years. They will be arranged so as to demonstrate the nature of a political problem, and the media treatment of it.

The arrangement will be similar to one of the three that were done in Auckland, in August 1976. In the wall illustrated, Medibunk, the posters are laid out horizontally according to the ownership of the newspapers, and vertically in date order. The blanks are just days on which a relevant poster was not issued. The overall layout clearly shows the newspaper owners' and editors' attitudes to the strike, which we remember as the first major protest against the Fraser Government's dismemberment, now completed, of our universal health insurance scheme.

URANIUM MINING — WHOSE DECISION?
Produced in conjunction with the TransNational Co-operative. This slide-talk provides an extensive analysis and can be presented in its entirety or in any combination of its parts. A. Introduction: the 'energy debate', the history of nuclear power, and a summary of the major arguments. B. How safe is the nuclear fuel cycle? C. Is nuclear energy necessary to the world's energy needs? D. Will the Australian people benefit from uranium mining? E. What impact will mining have on the region and the people who live there? F. What are the social and political consequences of a commitment to nuclear energy?

MEDIA ACTION GROUP is currently working on projects involving the Telecom unions, the steel industry, unemployment and various aspects of cultural and media analysis. We welcome your active participation in our work.

The price of each slide-talk kit includes the set of slides, a printed text, and operating instructions. The slide-talks can be rented for a fee of $10 each. The purchase price is calculated on a non-profit basis — however all prices are negotiable.

NEWSPAPERS
An analysis of the mass media monopolies in Australia, showing the economic relationships between the manufacture of 'news', the selling of advertising space and us, the buyers of newspapers. This is illustrated by examining how workers and unions are treated in the media. Examples are given of how 'news events' are created and how layout is used to enhance the self-image of the ruling class and their political allies.
Time: 30 minutes. No. of slides: 47. Cost: $80.
THE EVERLASTING STONE

at the Adelaide Festival Centre Gallery
by Richard Tipping January '78
"giving weight to words"

This piece, weighing over half a tonne, has since been placed by the lake at Flinders University.

ALPHABET SOUP

1. The opportunity, the environment offered, to release up-wind in the lake, Canberra, on a public Sunday 12 large white polystyrene letters, alphabet soup as discovered in the baby's bowl, rearrangements of meaning by the breeze, particulars of the day's chance circumstances.

2. The letters arranged as THE EVERLASTING STONE (title of Monier Granite's rock catalogue) was the title of an exhibition of polished granite and marble pieces, each indelibly marked - carved or sand-blasted and coloured with leaf gold - monumental poetry in a word, maximum density of associations, this whole speech before the mouth opens, to see the spoken, foreign as arabic, recognise shape as sound and letters in sequence as a vehicle for the mind, through ear and eye, to fly off upon.

3. To start by laying out THE EVERLASTING STONE on the shore and to move through simple steps to SEA NOTHING TV STEEL, SEE NOTHING TV STEAL as minimal shift to demonstrate some possibilities, then move by dingly to the point of release. That polystyrene floats seems the opposite physical character of granite, which will outline the language.

4. Advance orders for the book THE EVERLASTING STONE can be placed with the Experimental Art Foundation, 169 Payneham Road, St.Peters 5069.
I accept that I am a product of the social, political and economic environment (culture) in which I live. I also accept that the given environment, both through me and its conditioning of a viewer's response to the concept "art work", predetermines the art that I have made, am making and may make in future. I believe that art unavoidably develops a purpose, initially through the evolution of the work by the artist and later in the process of public interaction through display.

I would like to ease the distinction between life and art by disturbing the notion that an "art work" occupies a remote, sacred space and suggesting instead that "artist", "art work" and "viewer" occupy space on equal terms.

Within this context I would like to present nine qualities three times for exchange.

The qualities of the presentation of a particular image place upon it the significance or "art" through which our culture regards the image. The qualities I have presented this image with, chosen by me, render the image and its significance, mine.

I propose an exchange of the apparent qualities of the image. I ask you to exchange a quality you have both observed and are able to render, with regard to the given image, for one that I have observed, rendered and supplied in an edition of three, with regard to the given image.

I would like to achieve a socialisation of the qualities of this image and by this means a socialisation of the "art" of this image.

One red facsimile human.

One green crocodile.

Two items that simultaneously contradict each other's presence and are placed within a structure of variable qualities that delineate the condition that presupposes the need for exchange.
Exhibition XI:

One-man show, Centre Galleries, King 5.

Hanged himself from a suspended X, 88cm x 92cm, using 20lb breaking strain nylon fishing line and stainless steel no 14 broom hooks.
Miss X, liberated hares feathering her round thighs, she naked, branding nude Mr. X with tiny voluptuous X's with a doctor's dissection machine (6cm x 3cm, normally used to burn off warts). Mr. X all the while yelled, innovatively, "Fuck art, Oh Fuck Art!!"

Reviews:

"Innovative". The Australian
"Art discovers punk...Mr and Miss X genius...could this be the ultimate mind-fuck we have been waiting for?" Nation Review
"Obscene and indecent exhibition". Sydney Morning Herald.
"Incompetent". Desperate
"New talent exposed". Artforce.
"Curatorially well-designed". Communicating Arts.

Life Crisis III:

Australia Council, Visual Arts Board, grant application 78/1092877, asking for return ticket to New York to study performances innovations.

Reduced grant approved: One-way ticket to New York. Letter dated 7/8/77, signed YT per MG.

Exhibition XIII:

Street-fighting mind-fuck: South Houston Street, NY, artists Mr and Miss X.

Reviews:

"Down-and-ender" Variety.
"Can not command prices asked". Wall Street Journal.

Life Crisis IV:

Application to US Foundation for the Arts for return ticket to Paris.

Reduced grant approved: one-way ticket to Paris.

Exhibition IV:


Reviews:

"Incroyable!" Le Monde
"Mon Dieu!" Paris Match.

Life Crisis V:

Application to UNESCO for return ticket to Sydney for

Grant of one-way ticket.

Employment III:

Accepts X-Officio Chairmanship of Visual Arts Board.

Exhibition V:

One-man show, Sculpture Centre, The Rox, Sydney.

Prepared by:

Artefacts Public Relations
47 Cascade Street
Paddington, 2021

THE CANBERRA LESSON.

My initial response to exhibiting at Canberra in November was to resort to using a work that I was entirely familiar with: SOMETHING ALREADY EXISTED AND PROVED. But the lessons from Canberra don't allow us to take things for granted so easily.

Why not develop a sealed space in which certain pieces of information (like fragments from the Australian Constitution) are LEARNT BY HEART, like the old lessons.

A dialogue would be set up with other voices TALKING, OPERATING, RESPONDING as the lesson proceeds.

The only access to the work would be through peep-holes in the partitions.

Even would be WATCHING as I make my mistakes, repeat the lines, SLOWLY learning them. My ANXIETY would show through, MY SHAKINGS, my errors; this would become .... THE CANBERRA LESSON.

Arthur Wicks
October 1978.

SAND MEMORIES............

Sand Memories began as a private exploration of some sand dunes on the South Coast of New South Wales. I photographed them twice a year over four years. I felt that I had to come to terms with the changes that I was witnessing - more than just the observed effects of rain, wind and heat on the sand particles.

My activities on the sand dunes developed. I buried, at one point in time earlier photographs taken of the dunes, over a period of several years these photographs reappeared, totally transformed by the dunes themselves. They had digested their own history.

From this the performance "Sand Memories at Burra" emerged. On the gallery floor, ritual activities were developed using sand, water and the photos of the dunes. This took place around a large canvas on which sand had been glued. Simultaneously, there was shown a pre-taped video of the photographs being buried in those sand dunes.

While in New York in 1977, I had the idea of transposing my ideas and sentiments from "Sand Memories at Burra" onto an intersection of that city. It was as if that metropolis, with all the commercial, social agglomerate associated with it, had sprung from the sand. I wanted to reverse the process; to excavate back to its foundations. In practical terms this had to be done through a process of the imagination - within mental space. From this came the performance "Sand Memories at Burra at 4400 St."

Arthur Wicks
October 1978.
The present art world is, a demilitarized zone, blanked by avant-garde strategic withdrawal, its modernist militancy mass culture on the other. — Harold Rosenberg, The De-definition of Art.

Presumably Art 7 is premised on the assumption that contemporary performance art, that it is both valid and constitutes a unique and valid mode of culture, even if others cannot fathom. In adopting a performance form, rather than the traditional art works, it is then suggested that we should not assume that it derives from the Art 7. The performances are presented in a way that is open to interpretation, and the audience is invited to participate in the creation of meaning.

Performance art is concerned with the exploration of the relationship between the artist and the audience, and the creation of a space for dialogue and interaction. The performances are often site-specific, and the audience is encouraged to participate actively in the creation of the work.

One of the main features of performance art is its use of interactive elements, such as audience participation or audience response. This allows for a more dynamic and engaging experience for the audience, and can also create a sense of community and shared experience.

Despite the potential of performance art to engage with important social and political issues, it is also important to recognize that it can be a risky form of art, as it is often censored or banned by governments and cultural institutions. It is therefore important to support and promote performance art, both through funding and exhibition opportunities, in order to ensure that it can continue to be a vital and dynamic form of cultural expression.

The performance art movement has had a significant impact on the art world, and continues to be a vital and relevant form of artistic expression. It is therefore important to continue to support and promote performance art, both through funding and exhibition opportunities, in order to ensure that it can continue to be a vital and dynamic form of cultural expression.
Private art and public work
Terry Smith

'The work must be consciously directed to other people at specific times and in specific places, it must immediately or, if possible, do something to others. It must achieve a collective statement (without which) the activity decays to being one of the more obvious par- raster of decent individualism...'—Sigmund Freud, Catalogue statement, Arte Inglesi, Ogni, Rome 1976.

These remarks, by two performance- artists of a different order, conflict, Conflict between individual self-expression and political commit- ment, need not be overdrawn or par- sorial and social meaning, the between the private and the public in artistic practice. What is interesting about reflecting conflicts quite normally within the explains the relationship on us by capitalist organisation. Per- formance art is not special in this regard, just different.

However, the reference-points common in discussions of performance art vary from ill-conceived delight to unadulterated su- ccesses to inane murmers of admi- ration for the revolutionary street 'new relations in art'. The question of nuance (and perhaps especially as to the complex central questions about the relationships between art and institutions, both private and public and meeting. I will offer an argument in the form of some schematic pieces, or set of work, that should clarify the issues. You might want to look through the individual propositions first. Let me begin with two stances.

1. Art, the notion of 'private' entails communication between individuals, conceiving themselves as essentially separate, like atoms. The notion of 'public', on the other hand, entails some forms of communication between individuals, conceiving themselves collectively.

2. The people the conceiving hang about together, and their audiences in both cases. And conceiving is not just the way we think ourselves, it is constructed by what is implied by what we do.

It was Donald Brook who most strongly put forward a distinction between private and public: in his 1969 Power Lecture, 'Flight from the 19th Century: The Concept of Publicity': "We may enjoy private dreams, as we enjoy the daydreams of others or the stories of our own musings - the stories we tell, the pictures we make and the things we do in the world - that ultimately mediate between us, and upon which we found a form of life, and art, or series of values. Since then, he has gone on to say that experimentation offers models and metaphors of how we live or should live. Both views recommend that artists' concepts be placed before others for their assessment, but neither insists, as I shall, that such publicity is not a preparatory process, that it is an activity in its own right.

Advertising, for its success, depends on convincing us to make a separation between the labour and skill necessary to make advertising, and the end result of it. We are expected to react only to the product's use - indeed, often only to how well it looks, so long as the look is 'cool'. Our use of the product remains passive, in the sense that the possibility of our making it, or varying its use (often simply repairing it), is precluded. This is the situation that most of us to the power of giant corporations and totalitarian bureaucracies: we sit before a telephone in a state of inactive passivity, seeking self- definition in privatised pleasures, surrendering the possibility of collective political action.

In this kind of communicative context, advertising can sign up for a Walter Thompson, a founder of private work for elite audiences, or seek to be a public service. More than that: the while that consumer capitalism not only dominates communication in the sphere of the 'private', as the field of mass media, which it structures and controls.

3. The values and techniques of consumer- directed communication are inherited in the modern tradition in art.

In the same interview in which he made his oft-quoted remark, 'I want to be a machine' and 'Everybody should be famous for fifteen minutes', Andy Warhol also said: "If some people wanted everybody to think alike, I want everybody to want to think alike. But Brecht wanted to do it through mechanization, in a way, Russia is doing it under government. By putting everybody back in its place without itself being under strict government: so if it's working try it", not working without being Communist?" (Andy Warhol, November, 1963).

This is remarkable for its accuracy as a half-truth. Warhol's public performance a calculated irony, a parody of the decor- ated public: a threat which social norms and systems do not become. But, equally, the person seems to begin and end with itself: behind that is a structure that is very hard to penetrate.

So it is with Pop artists in the U.S. The fascinated passivity with which they regard their raw materials - mass media - is echoed in their studio practice - minimal, uniconical transformations - and in the limited range of responses available to audiences. We can see consumer imagery contrived for our contemplation, but we can't do anything with it. It leads to no action beyond our contemplation.

With minimal sculpture, the withdrew the artist as communicator seems so complete that we are reduced to looking at a statue of a spectator (of 'normal' height, weight, proportions, kinesthetic responsiveness, choroplasty), looking at a work that may trigger us to do nothing - at least, it is our way to subjectivity to expect that art itself again generate the work which trigger to do nothing - at least, it is our way to (and the negation of its power and the negation of its authority. 22 Mars movement, Paris, April, 1965.

Between them, these two statements typify much of what was said about the theory in the late 1960s. The 'Do your own thing' of the 1960s was a dream-art of space-square, cleared of all forms of authority and control. This idea to be attempted in numbers: in syncretic religions, therapy courses, rock festivals, communals in the country, communals in the city. It was called a 'counter-culture', but it never organised politically, or did too late. Nor could these tendencies organise, because the overriding principle was 'liberation of self'. Now, immediately. Thus the say- estipulability to institutionalisation, to the possible escape through the selective marketing of innovation and packaged lifestyle. As well, the basis for the 'counter-culture' was the ruling class to give up its power over the rest of society. Not to give it to anyone, just put it away somehow. The doctrine of the 'counter-culture' failed to seriously connect with the substantive political movements of the period: the restruc- turing of the left-wing parties, minority and Third World revolutions, movements. Its only political success was the peace movement, achieved in concert with a vast array of organisations. For example, the U.S. war against Vietnam, Johnson resigned, but Nixon and Kissinger continued, even extended, the war, secretly.

The visual culture of this movement concentrated on drugs, 'head' murals, Peter Max posters, underground press, psychobilly, street fairs, fakes, punk culture. The eyes of historicity, a living theatre and an enormous amount of craftsmanship. Professional visual artists drew something of this into their day, West Coast ceramics and so on. But mostly they tended to accept the 'counter-culture' as a social and 'political' baggage which could give their work an extra resonance, I will try to distinguish with two ways in which this occurred, and still does. Much conceptual art is committed to the artworlds prioritised by the continuing demands from avant- garde art, the political and the ideological - of destabilisation and the object- or/ and the political - to re-examine what counts as anything counts as art. (Still awake?)

Most of the concepts employed in these oeuvres are political; some are given meanings (and their contexts; however, the concepts emerge as propositions with a somewhat positive character: as suggestions for things that could change or do things which could increase self- knowledge, or of knowledge of the world. Thus, "The world is a fantastic place", unobstructive, imperman- ently transient, a constantly changing, the sand, stones in riverbeds. If you have no other way of understanding natural processes, this is a pleasant enough way to do it. Superman, Batman's series of ads in Airforce, consisting only of exhortations such as 'Find a Friend', or 'Enjoy Yourself', or 'Blurring in A & E', a book- consisting of fragments of communications between members of the Art and Language group, organised thematic fashion, with connections indexed, so that readers could build up their own pathways through the materials. These are among a large number of conventions, nearly all of them typically late 1960s in being created for a post-psychedelic, contemplative, and respectful of natural and social processes. They are also rather low-key and entirely personal.

Performance art (including here action, participation, participatory body art) retains the artwork as its central object, the participatory artist shares with conceptual artists a rejection of the artwork as the symbol of socialised relations, but they also share avant-garde conception of the 'total' artist. For example, treating their own bodies as their artwork, cultural exploration - like the singing statues, Gilbert and George. But the major step taken by performance artists is reformation of the nature of their presentation of their private experiences. This step is also the idea of performance art's problems, its excesses.

Excessism is secured, initially, by the simple fact of the artist's physical presence: the performer's body is the artwork, the artist does, or has others do. Performance 'pieces' display their own physical presence: they are the first instance, a completed product. Unlike early with two ways in which this occurred, and still does.

Much conceptual art is committed to the
is claimed in, itself, a reason for vulnerability, however, most performance art fails to be public in the colloquial sense that I have been using. It remains a display of private experience, merely staged in public space for the duration of a restricted to constrained voyeurs.

Take body art. Vita Acco's

Secluded, 1972, a gallery with its floor of glass and steel, a room with an airfilter except for a speaker, while beneath it, Acconci, masturbating for the three week duration of the work. The microphone his sexual fantasies about the person on the floor above, Hermann's 1969, a woman reclines on a Schrackgewerks' Aktions, orgies of apparent death, the decommissioned animals, crucifixes, excreta, Chris Burden's Sheet (November 19, 1971), a friend shooting him in the arm ("it's something to experience. How do you know what it images that feel like to be shot?"), as well, this artist has he'd himself on fire, dragged across broken glass with his hands tied behind his back, clamped to a gallery floor between his legs, and imprisonned himself in a sportslocker for five days. Despite the fact that this performance of the exhibition, East and New York, exported it, no other better-known various styles. Thus, locally, Mike Parr his bodyweight, Ivor Durranz's toasting a new at the entrance to the National Gallery of Victoria, its throat shot, and Stefan's tour de force at the last Sydney festival, it was kept above a stone, by meepaths.

-Hysteria, autism, paranoia, fetishism, delirium, schizophrenia, such illness permeate these art. To the degree to which they are suffering themselves, one no one would deny their their ways of working towards them themselves. But the art world sees one of the most recent complications of which to seek mental health, to put it mildly. Further, no one would deny artists (the right to represent themselves) their health. However, artists are no more than anyone else entitled to embrace such illnesses in any and all spectacles, as self-promotion within the art trade, or even, I submit, as means to evade their self-appointed personal role. Clearly wished a forced a symbiosis between animate and inanimate materials (yawn) but the Experimental Art Foun
dation, in Melbourne, its right to stop his proposed performance of the abovede. They found that their wish not share the responsibility. The artist endarging himself override their commitment to the value of experiment a.

Self-expression in art, as elsewhere, is not self-justifying. It is valuable only if it is exemplary. As models of desirable behavior, something more than mere body art is morally crientis. As metaphoric behavior, most body art falls, and there is a crucial political problem of what is regarded as the illusious the standing sentences listed above, the only relationships which body art points to them are those of individuals, with internal problems. There is no recognition of the ones are caused, or at the very least, given part of the form by the capacity of the organization, if such recognition does occasionally intrude into the artist's narcissistic exhibitionism, it is then smothered under extraneous, and usually private, symbolizations.

Finally, body art is boring. Des
dite its volatile subjects and extreme dramatism, most body art is equally marked by a curious withdrawal of the artist and a shutting out of the audience as the spectator. A contradiction usually occurs, one of the reasons for the artist's need to be evasive. An indulgence is invited but not retained. Why? Because art's 'seriousness' must be maintained otherwise the audience becomes such a thing as 'seriousness' is accorded, not only by marked emotional disinterest, but also by a significant lack of sensation. Pyramidal reversal, as Max Kozloff puts it. 'Instead of the false of the stone statue that changed into a living body, we now have the story of the animated body that doubles back into inanimate art.' He concludes his essay with a photograph of Alan Smithe's Last Piece, 1972, the artist lying flat on an undertaker's couch. Confused. I'm my final word would be to donate my body to the Museum of Modern Art.'

There are some exceptions, even within body art. Urs Lüthi's complex self-portraits concentrate on the usual theme of self-abuse, but also have a rare dimension of ironic detachment. So, too, do Adrian Piper's dressing up as a mannequin performance, or, Eleanor Antin's eating, looking up, and ballonatime video pieces. These, at least, begin to be treated as an image of self-awareness, rather than the abstracted images of the nude (in the bathroom motivated, at least, closer to one throw of the body artist discussed so far.

Mention of photographs and video
tapes leads to the second major structur feature of performance art, something it shares with most post-minimal

These two examples have already led us to:

5. Another reaction against corporate capitalism has been acts of public projection. The best known example has been the ten stage events aimed at projecting a critical image through the mass media.

Protesting the U.S. war against Vietnam, the Berliner brothers pour blood on the facade of their gallery. Zone Selective Service (Draft) Office. Jeri Weil, unrolled at the trading floor of the New York Stock Exchange with dollar bills, calling for the centre of work is the mass media to scramble on their knees, expressing thereby a primary motivation: 'The mass media are the cause and effect of consumerism and the structural organisation of capitalist societies. But they are limited in two ways: they are not the political and intellectual reality of all society, and are not only certain organisations, and based on moral outrage experienced largely individually, rather than on careful, organised struggle towards socialism. Further, they risk misrepresentation in a mass media which is clearly not controlled by those who generated the images.

That is to say, their conception of audience remains too abstract. It leaps from those immediate to the event to all of us. It is as if the television screen or the newspaper was the audience (page 20). Furthermore, it is often worth distracting, largely because of their potential relevance to my final proposition.

6. A third, and much, reaction against corporate capitalism has been political organisation towards its overthrow.

Visual imagery has been important to this struggle, and is the only truly public cultural work.

To begin with a contrary example. The art of Jasper Johns is a famous performance art, is one which throws together fat with air, to produce a sense of power, or die. Its current form of body, his 'signature' felt hat and waist coat with political theory. The symbols in which he is interested himself are often obscure, and muddy enough. The photograph of Chippendale in Ebony 1968 was meant to express the life of a Eura, a vast empty area (I'm not interested in the colour, the murdered women and children beneath two sentinels extracted from an interview with one of the soldiers, 'And babies?', 'And babies', the so-called 'invasion of theilia' and the Male Lai massacre (a process was based on Chippendale's portrait of the plan, and the Energy Plan for Western is based on artistry being extended to everyone, and then 'the moulding of the society of the future based on the total energy of this individual', founded on the organization of many parties) the German Students Party in 1959, the Political Party for a Student Movement in East Germany, and the Coalition closed a poster advertising an Art and Language Exhibition at Gallery there in 1970 by obliterating the words above the Images of Muadlin, Ker, and the 'hooded man'. The 'Post censor' that of all these examples, more go beyond the private that in the language of the 1960s, is a word which defines itself as a part of the structural organisation of capitalist societies. But they are limited in two ways: they are not the political and intellectual reality of all society, and are not only certain organisations, and based on moral outrage experienced largely individually, rather than on careful, organised struggle towards socialism. Further, they risk misrepresentation in a mass media which is clearly not controlled by those who generated the images.

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done by others, and usually is, in the sense that it is normally done collectively. The audiences are not, mostly, strangely distanced contemplators; they are people engaged in struggle who need the images, and many others, in order to further that struggle.

There is little room for performance art here, probably none. The closest that any branch of performance art comes is the theatrical shows put on at community festivals, particularly in England, most of which draw upon, and celebrate, local theatre traditions. They are mostly good fun.

Public cultural work entails communication between individuals towards the coming reality of collectivity. Private artwork remains the communication of individuals merely talking to each other, like atoms which may cluster, but equally well may not.

References: