CANADIAN THESES

THÈSES CANADIENNES

NOTICE

AVIS

Canada

A History of Artist-Run Spaces in Canada,
With Particular Reference to Véhicule, A Space and the Western Front

Diana P.C. Nemiroff

A Thesis

In

The Department

of

Art History

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montréal, Québec, Canada

June 1985

© Diana Nemiroff, 1985

ABSTRACT

A History of Artist-Run Spaces in Canada,
With Particular Reference to Véhicule, A Space and the Western Front

Diana Nemiroff

This thesis examines the aesthetic, socio-cultural and economic conditions that fostered the emergence of the artist-run centres in the late sixties in Canada. It analyzes in detail the idea of alternativeness which influenced the philosophical outlook of the artist-run centres, and traces the historical role played by the Canadian state as their major patron. After studying two precursors of the present network of artist-run centres, 20/20 gallery in London, Ontario and Intermedia in Vancouver, the thesis presents a case history of Véhicule in Montreal, followed by a comparative analysis of A Space in Toronto and the Western Front in Vancouver. The development of the artist-run centres into a formal network, the Association of National Non-Profits Artists' Centres, is also considered, followed by an assessment of the past achievements and future direction of the artist-run centres in Canada. Chronologies of exhibitions and events at Véhicule (1972 - 1982), A Space (1971 - 1984) and the Western Front (1973 - 1984) are included.

TABLE OF CONTENTS

APPENDICES

INTRODUCTION

> A culture, while it is being lived, is always in part
> unknown, in part unrealized. The making of a community is
> always an exploration, for consciousness cannot precede
> creation, and there is no formula for unknown experience.
> (Raymond Williams, cultural historian)[1]

Canadian art historians, particularly those in the contemporary

field, have given relatively little attention to those cultural instit-

utions that have arisen in Canada to provide a framework for the

exhibition and distribution of works of art. All too often, museums,

public and private galleries, and even the more recently created

artist-run centres, if acknowledged at all, are assumed to make up a

natural backdrop against which art is highlighted.[2] And yet, in my

view, the development of a culture depends as much on the existence of

structures designed to foster art as it does on the actual production

of artists.

The years since the Second World War have seen a massive expan-

sion of the institutional infrastructure in the Canadian art world,

particularly in the decade and a half following the publication of the

Massey Report in 1951.[3] This expansion has gone hand in hand with the

growth of post-secondary education; in this field the influence of

educational philosophers' theories of creativity was one reason for

the growing tendency to include art training in university curricula.

Art education began to reach a much larger number of people. This then meant that by the sixties, with the maturation of the first wave of the post-war generation, new stresses and strains could be felt in the developing infrastructure as the new graduates of art schools and university art programmes sought to enter the art world. The pressure was mostly at the entry point — the commercial gallery — where particularly in Canada, the possibilities of exposure were simply inadequate to meet the demand. In the past, talented Canadians caught in this situation left the country, resulting in the "brain drain" of which we have heard so much. In the late sixties and early seventies, favoured by a conjuncture of circumstances which I shall discuss further on, Canadian artists remained and set up a new structure, the artist-run centre.

It is sometimes held that the artist-run centre was, or should have been, a passing phenomenon, one that in the seventies met a need for a place to exhibit art which questioned the limitations of the object. From this viewpoint, the artist-run centre was a refuge for various forms of dematerialized, conceptual, anti-object art, but was no longer necessary once these forms became accepted, or were once again supplanted by traditional media. While it is right to make a connection between an art that questions the boundaries of artistic practice and a structure that extends the parameters of the art world, it is a mistake to think that the artist-run centres were only a response to a particular kind of art-making. As I have already suggested, the artist-run centres answered broader cultural pressures. In Canada they have had, and continue to have a significant impact on

the rest of the art world. Although artist-run centres have counter-
parts elsewhere, particularly in the United States, the central role
artists have won in the exhibition and distribution of their art
through the network of artist-run centres is unique to Canada, as is
the extent of the supportive role played by the Canadian state.

From the beginning Canadian artists have played an active role,
alongside the enlightened amateur of art, in the establishment of art
institutions in this country. Yet it is only with the artist-run
centres that artists have achieved any significant degree of control
over these institutions. As a colony, Canada was acutely aware of its
inferiority in the arts to England, France and even the United States,
where the establishment of museums and cultural institutions was
noticeably more advanced than in Canada. The notion that the arts
were in their infancy here was so often repeated that it became a
cliché of the 1860s and 1870s. The response was to hold "loan
exhibitions" where patrons lent works from their collections, general-
ly British and European, to provide an inspiration to the public and
artists alike, uplifting the taste of the former and providing
instruction for the latter.[4] This was the motive for the founding of
the Art Association of Montreal, which first held such an exhibition
in 1864. Now the Montreal Museum of Fine Arts, its permanent
collection was founded upon a private bequest from Benaiah Gibbs in
1879.[5]

However, nationalist strain within Canadian art institutions from
the very beginning cannot be ignored. In the nineteenth century the

arts were too much a sign of national prestige, of the civilization.
and refinement of a nation, for the public to remain contented with
purely imported culture, and high hopes were frequently expressed for
the home-grown product. Perhaps the most significant step in this
regard in the nineteenth century was the creation of the Royal Can-
adian Academy of Arts, which held its first exhibition in 1880. On
invitation to membership in the Academy, an artist was required to
deposit a "Diploma Work"; these works were to be "placed in the
custody of the government so that a national collection could be built
around them."[6]

These pictures eventually became the base of the collection of
the National Gallery, whose existence was formalized in 1913, but the
efforts of the Royal Canadian Academy to obtain representation on the
Gallery's Advisory Board were denied.[7] A similar pattern towards the
exclusion of artists from representation on the boards of the Montreal
Museum of Fine Arts and the Art Gallery of Ontario (formerly the Art
Gallery of Toronto) can be noted. Although artists' associations were
involved at the origin of both,[8] we may infer that the need to raise
money for permanent quarters from wealthy patrons resulted in an
irreversible shift in power from the artist to the rich layman, whose
benevolence had won him the right to control the affairs of the
institutions "in the public interest."

In the Massey Report explicit recognition was given to the role
of voluntary boards composed of laymen, as opposed to that of
professional societies of artists in the recommendation of the

creation of the Canada Council. The guiding principle involved was seen as one of conflict of interest: "We judge that the members of a policy-making body to be concerned with many complex aspects of Canadian life should be free to consider all problems before them without the restraints which normally would bind them too closely to the organization or to the group which they would represent." However, an individual artist could serve on the Council, but only, "in his capacity as a distinguished and public-spirited Canadian citizen rather than as the representative of a particular organization or institution, or of a specialized art"[9] (my emphasis). Unfortunately, while regarding the interests of the artist with respectful suspicion, the report tended to take for granted the disinterestedness of the patron, who by his seat on the board of a major institution or a public body such as the Canada Council was placed in a position of considerable influence in the disbursement of public money towards cultural ends. Thus, as Susan Crean noted in her book Who's Afraid of Canadian Culture?, although "the original impulse towards artistic organizations came from artists and community organizations such as the Mechanics Institutes, not from wealthy connoisseurs,"[10] the pattern was gradually reversed until the position of the private patron in Canada came to parallel that of his American counterpart, with the exception that, in Canada, he controlled primarily public rather than private and corporate money. It is against their reign of (hopefully) benevolent paternalism that two generations of Canadian artists have chafed.

The gradual improvement of the artist's professional status began

in the decade following the establishment of the Canada Council in 1957. First came the state's acknowledgement of a social responsibility towards the artist as cultural producer in the form of direct production grants. These were followed by travel grants, which increased the contact artists could have with artists in other cities. Another important development was the founding of C.A.R (Canadian Artists Representation) as an artists' lobby group in 1967. C.A.R. has focussed on social issues, based on the principle of redressing that inequitable situation whereby, in the words of the late Jack Chambers, artist and C.A.R.'s founding president, "The artist is the only resource producer in our society who is not paid for his service or encouraged in the slightest to share in the profit and benefits issuing from his work."[11]

But it was the development of a network of centres of exhibitions and events, controlled and managed by artists themselves, during the decade of the seventies, that directly attacked the question of the artist's exclusion from the institutions in which his or her work was shown. From one in 1967 (Intermedia in Vancouver) to over ninety across the country in 1985, the artist-run centres have flourished like an idea whose time has come. The artist-run space has extended the artist's responsiblity from that of simple producer to responsibility for the exhibition and distribution of his/her work. In so doing, artist-run spaces have contributed to breaking the modernist myth of the neutrality of the "frame"; not surprisingly, the seventies were a period which has insisted on the importance of the context, seeing it inextricably bound up with the meaning of a

work of art, in opposition to the idealist aesthetics of modernism,
which saw the work as isolated and inviolate. For this reason, the
artist-run space served as an implicit (and sometimes explicit)
criticism of the museum, the ultimate "frame" of the work of art
within the discourse of modernism.

At the heart of the museum is its collection; it is the function
of the museum curator to accumulate, preserve and display that collec-
tion, and to these ends s/he has become an expert in art history. The
artist-run space has no collection, and no curator unless this be the
artist who, in Michael Morris' poetic words, becomes the "curator of
the imagination".[12] As the imagination has no physical body, it can
be neither collected nor hoarded, it can only be linked up with
others, to form an ever shifting and changing network of images.

In this thesis I shall be concerned to identify and analyse the
conditions that gave rise to the artist-run centres in general. It is
my contention that they emerged out of the conjuncture of three sets
of circumstances. The first, already alluded to, was the extremely
constrictive nature of the artistic scene, even in Canada's three
largest cities. In the sixties there still weren't many places to
show; galleries were mostly small and geared consequently toward
painting and sculpture of a manageable size; and the cutting edge of
the avant-garde for most of them was still abstract painting. This
absence of a scene was exacerbated by the fact that the international
art scene in the late sixties and early seventies was the site of
major aesthetic upheavals and questioning. It was an era which saw

the breaking down of old categories and the proliferation of new ones. Critics and artists spoke of the dematerialization of art: with conceptual, non-object art, body art and performance, process and earth-art, installation and video, many proclaimed that art was moving out of the galleries and museums and into the everyday world. At the very least this imposed a strain upon the traditional art institutions and seemed to call for a new kind of structure. Where was the innovation to come from? As Lawrence Alloway, a New York-based critic and curator, suggested in a 1972 article:

> To judge by the recent record museums do not seem a likely source of new forms of distribution, subject as they are to their own institutional traditions.... Any change would need to originate with the artists....[13]

Artists in Canada faced a double dilemma: in the first place a need for more outlets in a country where the market for art was inherently limited, and secondly, the need for new structures that could foster their desire to join in the experimental activity that was rapidly making itself known. For the news was carried like a virus by the art magazines and travelled along the art network in Canada. Before long there were performance artists here, and conceptual artists, and mail artists in Toronto, Vancouver and Montreal. Their ideas were nourished by such home-grown influences as Marshall McLuhan with his theories about communications networks and his interest in new technological environments. In such fertile ground they blossomed into a young, experimental art scene in these three communities practically simultaneously.

From the present point of view we can look back on all this activity and find in its hybrid character and insistence on contextuality the threads of a new discourse, which we call postmodernism, in opposition to modernism, but at the outset it must have simply looked like a lot of good energy which needed a place to happen. None of this was restricted to the visual arts: poets, musicians, dancers and filmmakers felt it too, with the result that the artist-run spaces which were fed by this energy were interdisciplinary in outlook from the start. This, and an open, experimental attitude, an interest in new media and new ideas have continued to characterize these centres.

The second circumstance behind the emergence of the artist-run space was social and cultural. It had to do with the growth of cultural criticism, that is to say, a critical attitude towards institutions in general and the vested interests these represented.

The seeds of the counter-culture may have been sown in the United States with opposition to the war in Vietnam and the civil rights movement, but the deeper attitude it represented, a suspicion of and resistance to paternalism in all its forms, and an insistence on autonomy — the regulation of institutions by those individuals or groups directly affected by them — was known in Canada too. The counter-culture was essentially a _decentralizing_ movement. Opposed to all concentrations of power, it thrived on newly discovered allegiances and communities. Thus there was the youth movement, the women's movement, the gay rights movement, and these new-found networks fed into one another, becoming new communities opposing the status quo.

After the relatively quiescent fifties artists also discovered themselves as a community, as the quickened emergence of artists' organizations during the sixties demonstrated.

The primary intellectual focus of the counter-culture was the idea of the "system." The term spilled over from the ecology movement into the social and cultural spheres. Everything was interconnected; an intervention or change at any one point would have repercussions for the whole. In the art world, the system meant the network of artist, critic, dealer, museum or gallery, and public. The artist could not help but be aware of the influence of each of these on his or her livelihood, and the future of his or her art. The museums in particular, appearing closed and unresponsive to the local artistic communities and controlled by conservative boards of wealthy citizens, were a target of criticism. The importance of extending the artist's own influence became evident, and the artist-run space was a means to this end.

Of course, without the development of a stable structure of financial support, it is doubtful whether such an alternative could have sustained itself for long. Therefore, the third circumstance was economic and political. Artists found out that money was available to them. The first step was the Canada Council's decision in 1967 to give seed money to a group of poets, musicians, filmmakers and multimedia artists in Vancouver who called themselves Intermedia.[14] Then, in October 1971, the Liberal government decided to extend its Opportunities for Youth summer employment programmes to combat winter

unemployment.[15] Artists' groups soon discovered that as community organizations they were eligible for grants under the Local Initiatives Programs (LIP). The money was used to stabilize a core population of artists around a centre by providing short and longer-term employment, to carry out important renovations and development of rented space, and to develop programmes and an audience for them. The results were invaluable.

Because it was the willingness of the Canadian state (largely through the Canada Council) to become involved in funding the artist-run centres that made their situation enviably secure in comparison with such structures elsewhere, I shall also examine in some detail the historical reasons for this benevolence. It is important to consider the nature of this patronage because of the controversy it sometimes occasions: it has been viewed both positively and negatively, by the recipients and by others in the art world.

I wish, finally to offer an overview, moving from the particular histories of three spaces, Véhicule, the Western Front and A Space, to a general consideration of the artist-run network in Canada. The thesis concludes with an assessment of the network's achievements, its present position in relation to the larger Canadian art world, and the scope of its future under conditions very different from those that gave birth to it.

While I shall be concerned to provide a general framework for understanding the emergence of the artist-run spaces and the role they

have played, it is beyond the scope of this thesis to attempt a history of all the artist-run spaces in Canada, even though they have been in existence for a relatively short period of time. Instead I have chosen to focus on three: Véhicule in Montreal; A Space in Toronto; and the Western Front in Vancouver. These have been chosen because, although not the first, they are the longest-lived spaces. Furthermore, they have grown up in the three major artistic metropoles in Canada, each in a distinctly separate region, and although each has had contact with the others they are different enough in their structures and their evolution to offer many interesting points of comparison. The histories of these three organizations form the core of this thesis.

· NOTES

[1] Raymond Williams, Culture and Society 1780 – 1950 (Garden City, N.Y.: Doubleday Anchor Books, 1959), p. 354.

[2] For example, in David Burnett and Marilyn Schiff's Contemporary Canadian Art (Edmonton, Alberta: Hurtig Publishers, 1983), one of two or three general studies on the subject, the enormous institutional changes in the Canadian art world since the war are summed up in three short paragraphs (p. 182). Although detailed attention is given to various artists' groups and societies, it is impossible to learn in this volume when the Musée d'art contemporain was founded (1965), or anything of the active role played by the Vancouver Art Gallery during the sixties and early seventies. Yet such institutions and others played an important role in their artistic communities and frequently determined whether an artist could develop his or her career in that community or not.

[3] The Massey Report, or the Report of the Royal Commission on National Development in the Arts, Letters and Sciences 1949 – 1951, was published in 1951.

[4] See, for instance, an article on the "Art Assocation of Montreal" in The Montreal Herald, February 11, 1964 (Scrapbook of the Art Association of Montreal, No. 1, 1864 – 1887) where the author remarks:

> The love of that which is beautiful is inherent in human nature; but like other human affections, it needs cultivation and direction towards legitimate objects. The ideal of an artist may be beautiful as an angel, but while his hand has not learned to trace the lines, it will remain an ideal. It is thus with cultivated taste in the discernment of merit in works of art. To strengthen this love of the beautiful by presenting works of merit, and to cultivate native artistic talent by supplying worthy subjects for study, are the two primary objects of the Art Association.

[5] Archie F. Key, Beyond Four Walls: The Origins and Development of Canadian Museums (Toronto: McClelland and Stewart, Ltd., 1973), p. 116.

[6] Key, p. 131.

[7] Key, p. 133. Sir Edmund Walker on behalf of the trustees, all laymen, wrote, "I can only hope that the R.C.A. will realize that the National Gallery of Canada is a state institution and that it is not in the true interest of the public that it should be, even in appearance, allied to any other body."

[8]G.A. Reid, president of the Ontario Society of Artists, called a meeting on March 15, 1900, "to discuss proposals for a permanent art gallery for the city. Byron Edmund Walter, later Sir Edmund, served as provisional chairman and three and a half months later became the first president of the somewhat nebulous Art Museum of Toronto." (Keys, p. 145). The museum used the headquarters of the Ontario Society of Artists for its initial exhibitions.

The Society of Canadian Artists' role in the founding of the Montreal Museum of Fine Arts was less direct. Nevertheless, on the occasion of a joint exhibition of the Society with the Art Association of Montreal in 1872, a change in tone could be detected in newspaper coverage of the event, compared to previous "conversazione" of the Association. There is an increased pride in the work of Canadian artists, as well as an explicit interest in renditions of local subjects. The emphasis of the Montreal Gazette's remarks is centred less on the elevation of the taste of the general public and more upon the actual needs and achievements of Canadian artists, suggesting that the presence of the Society of Canadian Artists had shifted attention away from patronage and questions of taste which had tended to be uppermost before (see "The Art Exhibition," Gazette, April 9, 1872, A.A. of M. Scrapbook, No. 1, 1864 – 1887, p. 40).

[9]Report, Royal Commission on National Development in the Arts, Letters and Sciences 1949 – 1951, (Ottawa: King's Printer, 1951), p. 377.

[10]Susan M. Crean, Who's Afraid of Canadian Culture? (Don Mills, Ontario: General Publishing Co. Ltd., 1976), p. 117.

[11]Crean, p. 156.

[12]Michael Morris, "The Artist as Curator of the Imagination," Artscanada, 35 (April/May, 1978), pp. 41-43. Morris was one of the founding members of the Western Front.

[13]Lawrence Alloway, "Network: The Art World Described as a System," Artforum, 9, no. 11 (1972), p. 32.

[14]The Canada Council, 11th Annual Report 1967 – 1968, p. 34.

[15]"Parliament," Canadian News Facts, 5 (1971), p. 707.

CHAPTER 1.

THE BEGINNINGS OF A SCENE:

SELF-DETERMINATION AND EXPERIMENTATION

> The development of a regional art that is at the same time
> an ambitious art — that is, an art which acknowledges and
> attempts to contribute to the most advanced art being
> created — appears to be virtually an impossible task.
> (Philip Leider, fomer editor of Artforum, in Vancouver)[1]

In an article entitled "Vancouver: Scene With No Scene,"
commissioned by Artscanada and published in the summer of 1967,
Philip Leider, at the time editor of the influential art magazine
Artforum, drew attention to the difficulties surrounding the making of
"ambitious" art away from the major art world centres and the support
of an active art scene. The circumstances of Leider's visit to
Vancouver constitute a familiar exercise for Canadians: seeking
confirmation of our identity, we invite the stranger to view and
assess us. Although Leider was addressing himself specifically to
Vancouver, it is evident that his assumptions accurately sum up the
handicap with which Canadians as a whole have felt themselves to be
labouring: how to do something significant here, when the important
place to be is there? This of course brings up the question of
national identity but has its particular inflection for artists as
well. As A.A. Bronson put it in an article on artist-run centres:

"We felt the lack of feeling ourselves as part of an art scene."[2]

The isolation experienced by Canadian artists was of a double nature. In the first place they suffered in their distance from the centre, from an active and developed art scene like New York's, which possessed, in Leider's words, "that climate of exchange and excitement that arises when a substantial group of artists, dealers, collectors, publications, museums and critics intermingle."[3] This distance was particularly acute in the fifties and sixties when abstraction was becoming the dominant mode. 'Abstraction made formal issues the subject matter of art and widened the gap between artistic expression and public comprehension. Individual artists sought one another's support as they grappled with the issues of modernism: thus groups formed, the Plasticiens in Montreal, Painters Eleven in Toronto, the Regina Five. Yet ultimately their art suffered from the restricted range of their communication, from the paucity of informed feedback, and from the lack of direct contact with much of the important art of the day.

Aside from this primary isolation, the ambitious artist faced another kind of isolation stemming from the generally limited nature of the local scene. The number of serious art dealers, interested in unproved local art — especially art made in a spirit of questioning and experimentation with form and medium — was small, as was the public for such art. Finding a place to show was a first struggle, and many of the solutions were improvised and temporary, such as the bookstore Tranquille, where the first Plasticiens held monthly exhibitions,[4] or Simpson's department store where Painters Eleven

first showed.[5]

The rule behind such alternatives was that they were artist-
initiated; artists themselves always constitute the first public for
new work, and the smaller the scene, the more the artist is called
upon to play roles beyond that of producer. In Montreal in the fif-
ties, for instance, Jauran, the painter, was Rodolphe de Repentigny,
the critic, who called the public's attention to the work of the
Plasticiens in the pages of La Presse; Guido Molinari, also a paint-
er, was the founder of l'Actuelle, a gallery devoted to the work of
this avant-garde circle, and perhaps the first artist-run space in
Canada.[6] The importance of artists' taking an active role in the
development of an art scene (beyond making their own art, that is) can
be demonstrated by the example of the Tenth Street co-operative galler-
ies in New York in the fifties. According to Kay Larson, these
spaces:

> define a decade in which the activity centering on the New
> York School reached its height. Though neither the most
> prominent nor well-publicized part of this period, the co-
> ops performed a necessary function: they provided a meeting
> ground and exhibition space for the artists who hung around
> on Tenth Street and who helped to make the involvement so
> intense.
>
> ... Tenth Street was an experiment in self-rule ...
> Somehow, in spite of the arguments and feuds, the economic
> difficulties and hard labor, the co-ops managed to hold
> together during a critical period when there were ... but a
> handful of uptown galleries to show their work.[7]

The co-ops, and the various alternatives that appeared when the need
was great and died when the energies that fed them were exhausted,

shared with the artist-run network which was to become firmly implanted in Canada during the decade of the seventies, this recognition: that for new artistic production to sustain itself and grow, a climate of exchange and excitement must be fostered within a community. The effect of isolation was stunting, and yet as stimulating as contacts from outside may be, an art scene cannot be transplanted; it must be nourished at its roots. Whatever the specific form artists' alternative structures take, all emphasize the need for self-determination and openness to experimentation.

Nonetheless, these earlier artist-initiated alternatives (excepting the Tenth Street co-ops, which were, in any case, American) should be distinguished from the later artist-run spaces in two respects. On the one hand they were relatively temporary; on the other they did not attempt to develop organizational structures. Two examples that preceded the artist-run spaces of the seventies which <u>did</u> develop structurally, and also lasted more than a couple of years were the 20/20 Gallery in London, Ontario, and Intermedia in Vancouver. Both were co-operatives and both began in the sixties; 20/20 in 1966 and Intermedia in 1967. Each in its way took much of its energy from the sixties, while being a specific response to the needs of a particular situation.

London in the sixties was a backwater; its cultural elite mired in stuffy provincialism, its university staffed for the most part with imported faculty. Yet it possessed a good school, Beal Technical Institute, where many future artists got their first serious art

training and apparently imbibed a healthy distain for received ideas. Against this background a group of artists, poets and playwrights grew up who refused to take the expected course of migrating to the centre — nearby Toronto — but chose, rather, to remain and develop a conscious regionalism.

In this regard it is interesting to return to Philip Leider's remarks, which opened this chapter. While it is difficult to accept uncritically the pessimism of Leider's prognosis,[8] his analysis of the alternatives open to those artists who choose not to migrate to the centre is quite valuable. The first of these he describes as:

> ...the deliberate cultivation of a regional art, an art consciously seeking to draw its strength from the surroundings, arts and traditions of a given region. Such movements relate only tangentially to the main thrust of modern art, at least in its history so far, but often result in works of considerable strength and beauty.[9]

This resembles closely the choice of painters like Greg Curnoe and Jack Chambers, and the playwright James Reaney and others in London, Ontario. The decision of Curnoe and his friends to found the 20/20 gallery as an explicitly co-operative gallery was an expression of their conscious regionalism. It was the second such venture on the part of these artists, preceded by the short-lived Region gallery which was open from late 1962 until the end of 1963. Curnoe's letter to the Canada Council requesting funds for the gallery and a companion publication is very clear about the motives:

Seven painters from the London district opened <u>Region</u> gallery on November ·3, 1962. They all have something in common but only the fact that they live in or around London and are all in their twenties or early thirties.... In the London area there are no cofmercial galleries aside from a couple of jewellery stores that sell pot-boilers. There was no place (until <u>Region</u>) for painters to exhibit their recent work that was not a public institution. London's 'official' art critics, such as they are, are completely smothered by out-of-date sophistication. No person or group seems to realize that this city is not a cultural centre — it is a backwater. I and several others involved with <u>Region</u> believe this is a good thing.... Because of this we can work without being bothered.[10]

Although Region did not get funding, 2D/20 did, and survived until 1970 with intermittent aid from the Canada Council.[11] 20/20, like Region, clearly answered to the need for a scene, defined as a locus of exchange and communication. Simply to have a number of good artists in a city is not enough to constitute a scene; for this they need the support of structures in the community, or failing this, must create their own.

The choice of a co-operative structure, expressing the desire of the artists for self-management and control of the structures of distribution which affect their lives as producers is related to their regionalism. A co-operative structure is clearly a reaction to the hierarchical structures of "official" culture and its institutions, to which regionalism was also opposed because of their centralizing tendency. Both the desire for self-determination and regionalism are subsumed in the higher ideal of community which was much debated throughout the sixties. The search for community, the placing of hope in the regional and local, may be seen as the product of a collective

revulsion against the social fragmentation and the international political crises of the sixties. Considering Leider's remarks about regionalism as a deliberate aesthetic alternative to "the main thrust of modern art," one may similarly interpret the determination of the artists around the Region and 20/20 galleries to build an art out of an experience of the immediate and local as a revulsion against the expansionist tendencies of that formalist modernism promulgated by those same imperial interests.

Unlike 20/20, which came about through the determination of a small group of artists and writers to create for themselves an alternative to a stuffy and provincial cultural establishment, Intermedia arose in Vancouver against a background of active and varied artistic experimentation. Curnoe had perceived London as a city in which an artist could be ignored and thus get on with his work, Vancouver for its part was free of the tension and cultural anxiety of the bigger eastern cities, and yet unlike London it was not a backwater, for it was and yet open to both the coast and to the big American coastal cities. In his article on Vancouver, Philip Leider was blinded by his New York perspective on what constituted a "scene." Remarking upon the absence of serious dealers and collectors in Vancouver, he seriously underestimated the extent to which Vancouver artists and sympathetic fellow travellers were accustomed to making their own scene. Vancouver writers such as John Buckley have noted that even in the thirties and forties there was a "natural, decentralized sense of community." Because there were no galleries and no established channels for selling, artists did things together from necessity. It was

against this background, he notes, that the media explosion of the sixties, central to the genesis of Intermedia, brought with it "a search for an alternative system — which again has nothing to do with selling or creating for a commercial marketplace ... open and communal, interacting and resonating with an alternative kind of creative activity."[12] Within the complex tissue of an alternative system which so mingled art and lifestyle, the Intermedia group constituted a major focus for that body of interests which revolved around an awareness of and desire to experiment with new technologies, and a concern for open-ended, participatory situations which involved artists and non-artists alike.

Intermedia is usually seen as the almost legendary starting point of the parallel activity which became formalized in the artist-run network, yet its history is not well-known. Intermedia was born out of informal and wide-ranging discussions over a six-month period at the home of Jack Shadbolt. These included not only Shadbolt, a senior artist, and Arthur Erickson, the well-known architect, but also people from the Centre for Communications at Simon Fraser University, such as Joe Kyle and Iain Baxter, and a number of young artists just out of art school. One of the most important people behind Intermedia was Dave Orcutt, who had founded Hut 87 (an environment for multi-media projection events) at the University of British Columbia. Orcutt was interested in the development of "multi-channel environments and communication,"[13] and was a pioneer in the Vancouver experiments in multi-media. He proposed to the others the creation of a multi-media workshop facility which would allow artists to engage in work at a

variety of levels. The rationale behind Intermedia was to "integrate technological art with performance and visual art forms, and ... allow the artist to work without individually applying for Canada Council grant funding."[14] Intermedia got its first $40,000 grant from the Canada Council for equipment and facilities even before it was officially incorporated as a result of the enthusiasm David Silcox, on his first visit out west as a representative of the Council, felt for the energy and activity confronting him on all sides in Vancouver.[15] In Alvin Balkind's words, Intermedia's birth was marked by:

> ... that rare intersection of intellectual fervor, artistic pre-sprinting position, money [including grants from the Koerner Foundation, the Vancouver School of Art and Simon Fraser University as well as the Canada Council] and a passion to change the world for the good: a vision, in other words, of utopia.[16]

Intermedia's character was elusive and multifacetted. It was not a gallery. Intermedia introduced a unique format that could accommodate its two aims: experimentation with technology and participatory collaboration. The Canada Council, reporting its first grant to Intermedia in 1967, referred to it as a "multimedia workshop,"[17] but the word workshop, with its artisanal connotations, was not quite right.[18] In the first place, Intermedia existed to make available a pool of equipment to artists, engineers, architects and others who were interested in working with new media, by assuming the collective financial responsibility which would have put such facilities out of the reach of the individual. Furthermore, it intended that sharing equipment and working space would lead to the sharing of

ideas among people from different disciplines. The very nature of certain projects involving the fusion of art and technology often demanded the collaboration of people with varied backgrounds.

Intermedia was an informal organisation; it had no formal membership, but was open to anyone interested in working with the facilities. In the words of Al Razutis, an experimental filmmaker from Vancouver:

> What Intermedia was going to do was create an umbrella for art practice so you could walk in off the street and, assuming that you could convince the people who were there that what you were doing was legitimate, then you could have access to materials, space and exhibition formats.[19]

The small size of the Vancouver art community and its relative lack of hierarchy facilitated this kind of casual interaction according to Ed Varney, poet and director of Intermedia Press:

> You met all the people in the artistic community one way or another, through Intermedia. You'd meet dancers and they'd say, We're doing a programme and it would be interesting to have some poetry to go along with the dance ... And the filmmaker would say, Well obviously we need some visual backdrop, and I've got some loops. And so you'd pull it together that way and sometimes it was really interesting ... It was a really good time, people felt cooperative and they were invigorated by it all.[20]

Over the five years of its existence, Intermedia occupied three different sites and saw three phases of core groups of people involved.[21] Its first premises, four stories in a downtown warehouse at Beatty and Dunsmuir, were vast, if not otherwise impressive. Accord-

ing to its first report to the Canada Council, the facilities
consisted of a printing press for poets, graphic artists and
journalists; a workshop for kinetic sculptors; a performance and
rehearsal area for dancers, actors, film presentations and poetry
readings; a library specializing in contemporary art and technology;
a social area; various facilities for filmmakers, including a film
distribution centre; and a silkscreen workshop.[22] But according to
one observer in 1968, the building resembled:

> ... an urban park. There was hardly anything in it. You
> couldn't even find a hammer and saw. There was a regular TV
> in a room downstairs, and some studio space cordonned off on
> the third and fourth floors. But the rest of it was just
> open space ... Anybody could come in and do just about
> anything with this open space.[23]

Intermedia's interface with the public took place at a series of
"Intermedia Nights" organized at the Vancouver Art Gallery in 1968,
1969 and 1970. The Gallery's willingness to open its premises to
these experimental activities says a lot about the climate of the
Vancouver art community at the time. Largely cut off from the east
and European traditions, its main indigenous art being that of the
native peoples, interest tended to focus on contemporary art. In
addition, Vancouver, with its clement weather and proximity to San
Francisco and Los Angeles, was particularly receptive to the various
manifestations of alternative lifestyles of the sixties. The desire
of Tony Emery who became director in 1967 to see the Art Gallery
become a "people place"[24] where informal things could happen was
certainly in harmony with this.

True to Intermedia's interdisciplinary and participatory mandate,
the Intermedia Nights presented a wide range of activities, including
music, poetry readings, dance, mime and visual installations. In most
there was some kind of cross-disciplinary thrust: sound and lights
integrated with electronic music, poetry or dance, and a not always
successful emphasis on technology in the installations, including
lights, computers and a variety of moving parts. Accounts of the
events indicate a shift of emphasis over the course of the three
years. The first of the Intermedia Nights in 1968 was the truest to
the original art and technology emphasis, including three kinetic
light sculptures by Audrey Capel Doray and a room-size frieze of
fluorescent tubes called Quasar by John Masciuch. Evening
performances elaborated on the theme of light, sound and movement in
poetry and dance, creating what one observer called a "synchronized,
all-enveloping, mind-involving environment ... that took hold of the
audience and made its personal involvement inevitable."[25]

For the Intermedia week in 1969 at the Art Gallery the focus on
this "human" interconnection was even more pronounced, despite the
title, Electrical Connections. Alongside such high-tech pieces as
Michael de Courcey and Dennis Vance's 3-D environment of photographic
robots, and a Mass Media Wall piece consisting of some sixty tele-
vision sets, conceived by Tom Shandel, Bill Fix and Dave Rimmer, there
was a modular make-your-own sculpture, a walk-in Graffiti Box out-
fitted with blackboard and chalk, and a light and sound-filled tunnel
through which visitors could ride in a wheel chair. Vancouver art
critic Joan Lowndes, commenting on these works planned for audience

involvement, likened the events to a "happening" and a "love-in" and quoted choreographer Helen Goodwin, whose THEco dance group performed on the final night as saying: "I'm pulling out the Electrical Connection. I'm tired of all the pseudo-sophistication of plugs and switches. I'm trying to work with something real — the human connection."[26]

This point of view is confirmed by Werner Allen, who became director of Intermedia in 1968: "Art as a set-piece, as self-advertisement has come to an end." Instead, a new outlook is advanced: "We're very people-oriented. Everybody is an artist, and just about everything is art."[27]

Intermedia's emphasis on people and environment can be seen with clarity in the last of the Intermedia Nights, a two-week extravaganza in 1970 remembered as the Dome Show, because the events centred on ten geodesic domes built of various materials that filled the space of the art gallery. Within these domes the dancers performed and the poets read their poetry; the audience could move from one to another and participate or meditate on the new sensation of space they provided. The two weeks culminated in a vast "City Feast." In an Artscanada article, Brad Robinson wrote of the Dome Show:

> In many ways the show was extra-art, implementing talents
> not usually found or even sought out to reside in an art
> situation ... the essential resource used was the audience
> themselves. Intermedia offered a place where there could be
> fusion of energies, where the meeting of artist and audience
> could occur on grounds lacking pretense and where the two
> could work toegether in an energetic transference to create

something, create an <u>art</u>, a tangibility that would shove around the boundaries of convention.[28]

A disregard for the conventional boundaries of art practice, a blurring of the distinctions between art "specialist" and amateur, and their union in the shared experience of environments designed to expand consciousness by piling sensory stimuli one upon the other in a celebration of unbounded synaesthesia and human conection was the essence of these Intermedia Nights. The ludic spirit and sense of <u>communitas</u> which they invoked were integral to their format, the festival. Unlike the exhibition, which invites a distanced, visual response from the viewer, the festival by its very nature is participatory, demanding the physical involvement of the audience. Beyond the aesthetic realm, the festival has traditionally been set apart from the sphere of everyday events, thus demarcating the zone of the sacred from profane activity.[29] From these origins, the secular festival retains a sense of its function as the locus of a changed, enlarged awareness.

The connection between Intermedia's technological-experimental orientation and the participatory, broadly humanistic character of its public activities lies in several environmental influences that were "in the air," so to speak. Despite the historical specificity of its organization, which will be considered later, its philosophical outlook was shared by many in the arts and communications media as well as by certain elements of the mass culture.[30] As early as 1959, for instance, Marshall McLuhan came to Vancouver and gave a warmly

received talk at the Arts Club of the University of British Columbia.
Among the ideas he introduced which were to be so influential for
Vancouver artists, poets, musicians and others, were theories about
mosaic as opposed to linear perception and predictions of the
impending breakdown of the artificial barriers between the arts which
would be recombined in new forms with an emphasis on new technology.
But most important, he demonstrated how this new technology
constituted a pervasive environment, permeating all our attitudes.
This is the sense of his characterization of the media as extensions
of consciousness. McLuhan had specific thoughts on the role of the
arts as well:

> The really total and saturating environments are invisible.
> The ones we notice are quite fragmentary and insignificant
> compared to the ones we don't see.... The training of per-
> ception upon the otherwise unheeded environment became the
> basis for experimentation in what is called modern art and
> poetry. The artist, instead of expressing himself in var-
> ious patterns and packages of message, turned his senses and
> the work of art to the business of probing the environ-
> ment.[31]

McLuhan's discussion of how the new technologies have affected
the contemporary outlook was influential and persuasive. He consid-
ered that they had made impossible "the posture of non-involvement"
which had been fostered by the former technology of literacy and that
the increased specialization, and attendant alienation, which had
hitherto characterized the organization of Western society were in the
process of breaking down. Instead he saw "the aspiration of our time
for wholeness, empathy and depths of awareness [as] a natural adjunct
of electric technology."[32]

Such arguments had a strong influence in Vancouver, where the popular Festival of the Contemporary Arts, organized yearly by the Fine Arts Department of the University of British Columbia from 1961 to 1971, called its 1964 extravaganza The Medium is the Message.[33] But such ideas were not restricted to McLuhan. Dick Higgins, a playwright affiliated with the loosely-knit Fluxus group has claimed to have invented the term "Intermedia." In his discussion one can see the same broadly cultural, utopic vision as in McLuhan. Higgins links the separation between media with the social class distinctions of Western post-Renaissance society. Rejecting this "mechanistic" conception, he writes that, "The social problems which characterize our time ... no longer allow a compartmentalized approach. We are approaching the dawn of a classless society, to which separation into rigid categories is absolutely irrelevant," and that "... the use of intermedia is more or less universal throughout the fine arts, since continuity rather than categorization is the hallmark of our new mentality."[34]

Al Razutis, who was involved with Intermedia, describes this "new mentality" as a reaction to the analytical perceptual model which has pervaded Western culture since the Greeks. Out of the sixties' experimentation with drugs like LSD, which "tended to implicate the consciousness ... in the process of refabricating reality," and the widespread interest in "alternate cosmologies," usually Eastern, there developed a. propensity towards synthetic judgements, based on open-ended, environmental models and on synaesthetic experience, in general.[35] Razutis also remarks on the link between Intermedia and other

multi-media oriented groups in the United States and Canada such as E.A.T. (Experiments in Art and Technology), with which Intermedia was in communication. E.A.T., however, was most concerned with facilitating the co-operation of engineers and artists, seeing the areas in which art and technology most clearly impinge on one another as that of engineering and industrial production.[36] Eventually they shifted their emphasis to the engineer, leaving the artist to go his own way. As Frank Popper states in his detailed account of the intermedia phenomenon, Art - Action and Participation:

> .... it is hard to go very deeply into the potential rela-
> tionships between arts, engineering and industry without
> taking into account the problem of their respective rela-
> tionships with society in their individual and corporate
> identity.[37]

But while the more glamorous visions of collaboration between specialists in art and industry seem now to have foundered on the rock of disenchantment with the expansionary, leisure-oriented idealism of the sixties, Intermedia as a phenomenon has had broader and more lasting repercussions on art. Most fruitful have been the various interpenetrations of the arts themselves, a questioning of Greenberg's influential assertion of the essence of Modernism as lying "in the use of the characteristic methods of a discipline to criticize the discipline itself — not in order to subvert it, but to entrench it more firmly in its area of competence."[38] As Jud Yalkut states in an early article on the subject, "The very sense of the interpenetration of many forms of expression implies passage beyond definition."[39] Some of the diversity of the interpenetrations is felt in the list of

possibilities offered by Yalkut:

> Approaches to Intermedia have been made from the avenues of
> musical composition, an area expanded by avant-garde
> composers ... by the composition of pieces incorporating the
> other senses as well as the auditory. Dancers ... have
> composed and participated in Intermedia-related events.
> Painters have presented live pieces incorporating live
> action, slide and film projections ... Intermedia work has
> included Happening people from theatrical backgrounds ...
> and poets ... The use of multiple projection techniques,
> with or without live interference patterns, is character-
> istic of ... the filmmakers' appraoch to Intermedia.[40]

If we add to this list a general interest in new media (such as

video, which became available to artists when Sony Corporation intro-

duced the Portapak in 1969) and an interest in using these media, "to

intensify an enviromental effect, or a new perceptual relationship

between the spectator and the work,"[41] we will have a fairly good idea

of the range of Intermedia's activity in Vancouver as well.

By 1972, Intermedia had faded out of formal existence. To under-

stand the specific forms its legacy to the artist-run centres assumed,

we must look briefly at the evolution of its structural organization.

As Intermedia grew, its outlook changed. From seeing its role as that

of facilitating artistic collaboration and "intensifying and expanding

the effectiveness of creative sensibility in the community," it later

shifted its aims to emphasize individual artists and smaller groups,

as the following statement shows: "The purpose/aim of Intermedia is

to help the artist realize himself and his work by providing an umbrel-

la/shelter of co-operatively-structured, contiguous and inter-related

functioning artists' groups, often service oriented."[42] This shift
was given structural recognition as Intermedia spawned various spin-
off organizations, including Intermedia Press (which retained the name
although it became financially independent first as the result of a
federal OFY grant and subsequently from commercial contracts), Image
Bank (founded by Michael Morris and Gary Lee Nova), and Metromedia, a
community-oriented video facility still in existence.

There were various reasons for the shift to an umbrella philoso-
phy. In the first place, true interactive collaboration between
artists in different disciplines requires a certain artistic selfless-
ness and devotion to the co-operative ideal which is difficult to
sustain, both for practical and ideological reasons. Putting aside
all expectations including that of an art object, in order to make way
for an open experimentalism which aimed to affect the total perceptual
environment, rode on the wave of utopian anti-art sentiment which
crested at the end of the sixties. Still, if the more pragmatic
umbrella philosophy lacked some of the brave new world vision of
changing the world through the collaboration of artistic creativity
and scientific technology, it would leave its mark on the artist-run
centres. It provided artists, dancers, poets and musicians who were
all trying to expand the limits of their art with an alternative
community open to experimentation when many would have been rejected
by their less radical confrères. It allowed poets and artists to
discover the poly-sensorial relationships which link the plastic and
literary genres; gave musicians the occasion to explore the relation-
ships between accoustical and environmental space; incited dancers to

investigate the role of change and improvisation which had been the domain of the musicians, and gave birth to that hybrid composition of visual arts, dance and theatre which has come to be called performance.

The devolution of Intermedia was similarly predictable. To an extent it was the very openness of Intermedia's democratic structure that hastened its demise. Because there was no fixed membership, anyone could go to a project meeting with some friends and have as much say, perhaps, as others who had maintained a continuous involvement. As Ed Varney puts it, "The people that have their trip together say, why should we allow these people to come in and manipulate our trip." But he adds on a more positive note: "It was a very formative time. People were learning. They learned from the structure of Intermedia how to do it themselves".[43]

The five years of Intermedia's existence formed a period of concentrated excitement and fermentation in the Vancouver art world. The variety of artist-run organizations it spawned (among them the Western Front, Image Bank, Metromedia, the Video Inn, Intermedia Press, the Granville Grange sculpture studio, the New Era Social Club and the Vancouver Film Co-op) suggests that it was instrumental in channelling the intense but scattered energies of the sixties into a real "scene." Both Intermedia and 20/20 gallery in London serve to contest Phillip Leider's assumption that a vital art scene must necessarily depend on the presence of dealers and collectors or in other words, on the art market. They provided alternative models of

artistic community particularly suited to the Canadian situation, turning their off-the-track locations into advantages. These permitted an unpressured exploration of new formats and models for exchanges between artists and the larger community.

Thus insistence at 20/20 on the positive value of the regional experience, and the awareness of the founders of Intermedia of the open-ended nature of the burgeoning communications network, into which anyone could plug in at any time, contributed to the beginning of a decentralized art scene. In some ways we can say that in these more or less short-lived experiences we find in germ the main characteristics' of the artist-run spaces which would develop into a network across Canada during the following decade. Broadly speaking, two tendencies may be discovered: on the one hand, a regional focus and strong community orientation, especially amongst centres in the smaller cities; on the other, either an emphasis on networks, both national and international, or on artists linked by a common interest in new media and experimental, hybrid forms of artistic expression. However, both become linked by their primordial insistence on self-determination and by their adoption of an inclusive (as opposed to exclusive), generally non-hierarchical, multidisciplinary community of peers.

NOTES

[1] Philip Leider, "Vancouver: Scene with no Scene", Artscanada, 24 (June/July 1967), p. 2.

[2] A.A. Bronson, "The Humiliation of the Bureaucrat: Artist-Run Centres as Museums by Artists", in A.A. Bronson & Peggy Gale, eds., Museums by Artists (Toronto: Art Metropole, 1983), p. 30.

[3] Leider, p. 2.

[4] In 1954; see Dix ans de propositions géométriques le Québec, 1955-1965, le Musée d'art contemporain de Montréal, 1979, p. 36.

[5] See Painters Eleven in Retrospect, The Robert McLaughlin Gallery, Oshawa, 1979, p. 8.

[6] Molinari ran l'Actuelle from May 1955 to May 1957 (Dix ans de propositions géométriques, p. 36).

[7] Kay Larson, "Tenth Street Days," Art News, 77 (March 1978), p. 170.

[8] In a sense Leider is prisoner of his own tacit assumptions. The time and distance since his article was written make these now more visible. He assumes, for one, that the important art to which he refers, i.e., the best of New York art, has an intrinsic superiority apart from the market conditions which exist there to promote it.

Secondly, he describes a milieu in terms of intellectual exchange and excitement, when it is clear from his own list of its constituents that the excitement and exchange are significantly economic in character. Thirdly, he describes the regional artist as working in a state of deprivation, an assessment which acknowledges as sources for art only other art excluding all the other environmental factors which provide it nourishment. In fact, it is important to distinguish an artist's community from his/her market. Both must exist for the art to thrive, yet they are not necessarily, or even usually, congruent. This is the view elaborated by Northrop Frye in his essay, "Culture as Interpenetration." Frye remarks, "Literature and painting do appear to depend on decentralization in a very subtle way. The artist seems to draw his strength from a very limited community: American writers, for instance, generally turn out, under closer analysis, to be Southern writers, New England writers, expatriate writers, New York writers, and so on. They need a certain cultural coherence within their community, but the community itself is not their market. This is where the principle of interpenetration operates: the more intensely Faulkner concentrates on his unpronounceable county in Mississippi, the more intelligible he becomes to readers all over the world." Yet, he cautions, "Contemporary painting and writing, whatever the language, speaks an international idiom, and the capitals where that

idiom is established are still ... the big centres, London, Paris, New York. Trying to ignore this international idiom is, experience suggests, futile, and leads only to a kind of archaism." (Northrop Frye, <u>Divisions on a Ground: Essay on Canadian Culture</u>, Toronto: Anansi, 1982, pp. 24-25).

[9] Leider, p. 2.

[10] Greg Curnoe, cited in Pierre Théberge, <u>Greg Curnoe Retrospective</u> (Ottawa: The National Gallery of Canada, 1982), pp. 12-13. Curnoe lists the founding members of Region as himself, Jack Chambers, Brian Dibb, Larry Russell, Tony Urquhart, Don and Bernice Vincent. They did not consider themselves a "group". Curnoe's letter goes on to say, "Our way of working cannot be called a movement because each of us has severe reservations about the others' works, and because we are not using regionalism as a gimmick, but rather as a collective noun to cover what so many painters, writers and photographers have used — their own immediate environment — something we don't do in Canada very much."

[11] The reasons for the Canada Council's greater receptivity to requests for assistance after 1967 will be considered in Chapter 5.

[12] John Buckley, "Keeping it Together in Vancouver: the Search for Alternatives," <u>Artscanada</u>, 28 (June/July, 1971), p. 42.

[13] Orcutt's work is duscussed in Al Razutis, "Recovering Lost History: Vancouver Avant-Garde Cinema 1960-69," <u>Vancouver: Art and Artists 1931-1983</u> (Vancouver: The Vancouver Art Gallery, 1983), p. 162.

[14] Razutis, p. 163.

[15] David P. Silcox, "An Outside View," <u>Vancouver: Art and Artists</u>, p. 158.

[16] Alvin Balkind, "Body Snatching: Performance Art in Vancouver, a View of its History," in <u>Living Art Vancouver</u> (Vancouver: Western Front/Pumps Publication, 1979), p. 73.

[17] The Canada Council, <u>11th Annual report, 1967-1968</u>, Ottawa, p. 34.

[18] Still, in rejecting such artisanal connotations, we might pause at the statement of one close observer at the time: "It was supposed to be concerned with the fusion of technology and art ... But oftentimes the technology was a kind of bailing wire technology. It was more of a dream than a reality." (Ed Varney, director of Intermedia Press, interview, Vancouver, June 1983).

[19] Al Razutis, interview, June 1983.

[20] Varney, interview.

[21] See Intermedia Appendix 3.

[22] Intermedia, 1st Annual report to the Canada Council, p. 10.

[23] Varney, interview.

[24] Cited in Balkind, p. 74.

[25] Norman Wilson, "Intermedia Nights: Mixed images evoke mysticism of Orient," Vancouver Province, May 14, 1968. (Intermedia archives).

[26] Joan Lowndes, "Tribal happening unplugs Gallery finale," Vancouver Province, n.d., (Intermedia archives).

[27] Quoted by Charlotte Townsend (Gault), "About Art ...," unidentified newspaper article (Intermedia archives).

[28] Brad Robinson, "Intermedia Makes Waves", Artscanada, 27 (August 1970), insert.

[29] For a discussion of the aesthetic and sacred dimensions of play, see Johan Huizinga, Homo Ludens: A Study of the Play Element in Culture (Boston: Beacon Press, 1955), pp. 1-27.

[30] We might cite interest in expanded awareness which was first nourished by books on Zen and other forms of Eastern mystical religions, and then given a Western, technologically-influenced expression in such phenomena as acid rock, light shows, and the pharmacologically-induced alteration of perception.

[31] Marshall McLuhan, "Technology and Environment," Artscanada, (February 1969), p. 5.

[32] I have summarized his arguments from Understanding Media: The Extensions of Man, Mentor Book, (New York: New American Library, 1964), pp. 20-21.

[33] Alvin Balkind, op. cit., has a useful account of these festivals. Of the 1964 festival he notes, "Its significance for what took place later must be reckoned with. Conceived by Helen Goodwin, Takao Tanabe, Iain Baxter, and Arthur Erickson, and designed and co-ordinated by Abraham Rogtnick of the School of Architecture, it was the first epic, collaborative, outer-edge, cross-bred, audience participation multi-media peice of show-biz invented by purely local thinkers and doers." (P. 72).

[34] Dick Higgins, "Intermedia", in Richard Kostelanetz, ed., Esthetics Contemporary (Buffalo, N.Y.: Prometheus Books, 1977), p. 190.

[35] Al Razutis, interview. Razutis reports that, "The LSD experience ... was really big in Vancouver from 1962 to 1970. Gary Lee Nova once said that from 1962 to 1969 Vancouver was constantly

stoned.

[36]My discussion of Experiments in Art and Technology is based on Frank Popper's account in Art - Action and Participation (New York: N.Y.U. Press, 1975), p. 210 ff.

[37]Popper, p. 211.

[38]Clement Greenberg, "Modernist Painting", in Francis Frascina and Charles Harrison, eds., Modern Art and Modernism: A Critical Anthology (New York: Harper and Row, 1982), p. 5.

[39]Jud Yalkut, "Understanding Intermedia", Art Magazine, 41 (May 1967), p. 18.

[40]Ibid.

[41]Popper, p. 93.

[42]From a three-page statement on the history of Intermedia, prepared by Ed Varney for Lorna Farrell-Ward, curator at the Vancouver Art Gallery.

[43]Ed Varney, interview. For a complete list of Intermedia spin-offs, see Intermedia Appendix Ib.

CHAPTER 2.

IMPLANTING AN ALTERNATIVE:

THE "PARALLEL" GALLERY

Alternative to what? to whom? and for whom?
(Ingrid Sischy, editor of <u>Artforum</u>)[1]

No history of the artist-run spaces can ignore the motive force
which the idea of an alternative possessed at the inception of these
institutions. To look more closely into the nature of this altern-
ative should inform us not only about the conditions to which the
spaces were responding, but also suggest why their eventual maturation
and establishment (largely the result of continued government
patronage) should be provoking such soul-searching on the part of
artists and others involved in the artist-run spaces.

First, though, it is useful to look at some of the general
characteristics of the artist-run spaces that multiplied in Canada
throughout the seventies. Their rapid growth bespoke the need artists
in this country felt to create a "scene"; their outlook was shaped by
the artistic radicalism of the late sixties and by the heady rhetoric
of the counter-culture which spawned a host of self-managed alterna-
tives. The form they took was further influenced by the support a
large number received in grants from government funding agencies, the

most important of which has been the Canada Council. So it was out of
these somewhat contradictory conditions that the artist-run centres
took shape.

It is as difficult to characterize the spaces as it is the art
they contain; they serve a wide variety of constituencies within the
artistic community. A primary distinction should be made between the
community-oriented centres located in smaller cities which strive for
a more broadly based appeal, and the more specialized spaces which
may represent a particular medium or the interests of a particular
constituency within the larger artistic communities of Montreal,
Toronto and Vancouver. An especially successful example of the commun-
ity-oriented centres is Artspace, which started in Peterborough,
Ontario in 1974. Artspace is a co-operative gallery that wants "to
make sense both to artistic people and to the general public,"[2]
according to its founder, David Bierk. Although they bring in
important international artists (such as Christo, who exhibited plans
of his proposed Wrapped Walkways project in December 1980), they also
show newcomers from the Peterborough region. With a wide range of
shows in a variety of media, from crafts to video, Artspace aims to be
popular and entertaining. Artspace's broadly-based appeal is
confirmed by its success in raising the funds for its new quarters in
Peterborough's Market Hall, an ambitious and sophisticated recycling
project. Its plans for the disused heritage building also demonstrate
its inclusive, multidisciplinary orientation. It will house not only
an art gallery, but also a theatre/concert hall and extensive audio
and visual production facilities. The building will also be home to

the Canadian Images Film Festival and Trent Radio.[3]

Although a multidisciplinary approach may be found in many of the artist-run centres in the larger cities like Montreal, Toronto and Vancouver, the size of these cities also fosters a rich diversity and greater degree of specialization. Powerhouse in Montreal, the Women's Cultural Building while it was in operation in Toronto, and Women in Focus in Vancouver, for example, are philosophically feminist spaces which respond in different ways to the needs of the feminist community by focusing on the work of women artists. Meeting the needs of the artistic community for specialized art information, Art Metrople in Toronto and Artexte in Montreal house documentation centres for contemporary avant-garde art activity and distribute related publications from around the world such as catalogues and artists' books (and videos in the case of Art Metropole). Some centres specialize according to medium. The Music Gallery in Toronto offers recording facilities to contemporary musicians and composers as well as programmes which focus on various aspects of contemporary musical activity, such as their festival of improvised music, 'Ear It Live. They publish a quarterly newspaper, Musicworks, and even run a record company, Music Gallery Editions, with twenty-five titles in its catalogue. Similar in conception to the Music Gallery is Tangente: Danse Actuelle, a centre for experimental dance activity in Montreal. These centres grew out of the multidisciplinary current in the artist-run centres and concentrate on experimental activity which would be hard-pressed to survive in the box office-oriented world of the traditional performing arts. Through association with the artist-run network they

are able to attract audiences sympathetic to avant-garde activity in various media to augment a core of devotees within their discipline.

Probably the most common specialized spaces are those which developed out of (and may continue to maintain) workshops, such as the Photographers' Gallery in Saskatoon, the Toronto Photographers' Workshop in Toronto, the Winnipeg Photographers' Group, and Dazibao in Montreal; but it is undoubtedly the video production facilities such as Trinity Square Video in Toronto, Video Inn in Vancouver and P.R.I.M. in Montreal that have been most influential in the development of a particular medium. Because of the heavy capital investment they require, these centres are located in the big cities where a concentrated demand for facilities exists. Like experimental activity in other areas, this new medium developed in association with artist-run centres like Vehicule, A Space and the Western Front, where there was a community of interest.

Many of the artist-run centres in the larger cities of course are not specialized to this degree. But they do tend to be associated with a particular aesthetic orientation. In Montreal, Optica is thought to exhibit a fairly high proportion of nationally known or international artists, with a strong emphasis on quality, while Articule is more open to younger artists whose work is as yet more tentative. Articule has also picked up the slack left in the area of performance when Véhicule ceased programming. Motivation V, for its part, looks for work that is politically engagé and attempts to maintain links with working class and university communities outside the

artistic sphere. Similar kinds of specialization could be found in Toronto or Vancouver.

Another way of slicing a cross-section of artist-run centres would turn attention away from the activities and onto the organizational structure of these spaces. Economics dictates certain basic conditions. Since almost all are dependent in one way or another on government subsidy (at the federal, provincial or municipal level) they tend to be incorporated as non-profit organizations. Thus it is rare to find a one-man (or one-woman) artist-run centre. Rather predictably, two basic administrative structures have emerged: co-operatives and non-profit corporations. Amongst the former we might include the Forest City Gallery, London, Ontario; Galerie Sans Nom Co-op in Moncton, New Brunswick; and Articule and Interaction (Galerie d'expressions céramiques), Montreal. But there is a tendency, as a centre's funding becomes more secure, to move away from a true co-operative structure which demands considerable investment from its artist members of time and sometimes of money to stay afloat; the dividing line is not all that clear. In general, the co-operatives seem to require a broader base of direct community support (and consequently have larger memberships) and appeal most to groups of artists working in the same medium, such as photography or ceramics. As Paul Starr remarks in an article on alternative institutions, "The Phantom Community":

> Communes and cooperatives share a similar relationship to capitalism ....Both are attempts to transcend capitalism without confronting it in open conflict. Communes are more concerned with changing the relations of the household;

cooperatives, with changing the relations of the market. Whereas communes are typically a retreat from the larger economy, cooperatives can survive only by competing successfully in it.[4]

However, with the increased expectation of government funding, as some provinces and municipalities joined with the Canada Council in recognizing that the public interest can be served by encouraging such associations, the immediate need to compete in the market has been alleviated. All the same, the hierarchical distinctions typical within the traditional cultural institutions are generally only minimally observed in the administrative structures of the artist-run spaces, and then for reasons of function rather than prestige. Very often, when a particular group becomes too entrenched, or a space seems closed to the wider artistic community, as has occurred with A Space and Véhicule, the answer has been either a shake-up or gradual death for the centre, as it becomes increasingly irrelevant to the concerns of the artistic community.[5]

Finally, there remain the differences between the physical premises which house these centres and their activities and those of museums and commercial galleries. The frequency with which the term "space" is used, as in references to artist-run spaces or alternative spaces indicates the importance attached to this. In the early seventies, Véhicule's spacious, high-ceilinged gallery on the second floor of a dilapidated commercial building in the heart of the garment district was an obvious alternative to the living-room ambience of the commercial galleries in uptown Montreal. A similar distance existed

between A Space's first home, a vast warehouse loft, and the chic galleries of Toronto's Yorkville. Most unlikely of all was the rambling building acquired by the artists of the Western Front, with its huge performance halls and labyrinthine corridors.

Spaces like these were intended to redirect the viewer's expectations, opening up a range of new possibilities. They imposed very few restrictions on the scale of a work of art. The extent of floor space in relation to wall space confirmed what artists were insisting: that art had moved off the walls and down from its pedestals. Such spaces no more resembled the pristine white cubes of the prestigious public galleries than they did the haunts of dealers and collectors. But if these spaces seemed alien to the denizens of the marketplace and official culturedom, they were more than familiar to the artist, who had been occupying cheap studio space in such industrial and commercial buildings for some time because they were affordable, well-lighted, and were places in which there would be no objection to noisy, late-night construction activity. In the book 112 Workshop/112 Greene Street a specific connection is made between the new art, the studio, and the alternative space:

> The move into the low-rent industrial lofts of Soho created
> new possibilities for more artists to realize works in large
> spaces and to begin to build a network of support amongst
> themselves. There was also a keen interest in revitalizing
> the dead, abandoned spaces around the city and in using the
> cast-off materials of light industry in the neighborhood.
> The results were often undefinable and unsaleable. What's
> more, the work seemed to focus on process itself and its
> relationship to the personal inhabited space of the studio.
> So when the clean, well-lighted galleries uptown proved
> inadequate to the work, artists began to seek and create
> alternatives....[6]

Indeed, the artist-run space, in both Canada and the United States, initially represented a conflation of studio and exhibition space which was quite significant. The resemblance was more than visual; it was symbolic of the artist's desire to extend control over the afterlife of the work. As Daniel Buren notes of the relationship between the work and the studio:

> A work produced in the studio must be seen, therefore, as an object subject to infinite manipulation. In order for this to occur, from the moment of its production the work must be isolated from the real world. All the same, it is in the studio and only in the studio that it is closest to its own reality, a reality from which it will continue to distance itself. It may become what even its creator had not anticipated, serving instead, as is usually the case, the greater profit of financial interests and the dominant ideology. It is therefore only in the studio that the work may be said to belong.[7] (my emphasis)

This reality of the work in the studio is the reality of the process of its manufacture; it is this reality of art as work, personal and individual, that the alternative space attempts to call up mnemonically in opposition to the progressively reified object that finds its resting place in the museum.

The process of differentiation of the artist-run space from museum or commercial gallery is continued in its name. Kay Larson has observed that the term "space" as used in this context meant, physically and philosophically, "a neutral, nonjudgemental, nonauthenticating, openly experimental and sympathetic place to house new ideas."[8] Names like A Space, Véhicule, Open Space and Artspace convey this deliberate, sought after neutrality and openness. What happened in them was

up to the artist, immune here from the pressures of the marketplace for moveable, saleable, permanent works of art.

But the notion of the large, stripped down, white-painted loft space, though common, doesn't exhaust the image of the artist-run space. By now, it has itself become a cliché, and commercial dealers alert to the trend have themselves adopted the look. In Toronto, which has seen the greatest concentration of artist-run centres, several commercial dealers have opened loft-like or store-front galleries in the Queen Street West area, a favoured location for artist-run spaces and artists' studios because of the low rents. The same phenomenon in the Soho district of New York City is well known. By the late seventies, some spaces, like A Space, the Toronto Photographers's Workshop, Neutral Ground in Regina or the Winnipeg Photographers' Group (until recently) chose to operate out of minimal office space, from which they could coordinate activities in sites around the city, rented temporarily to accommodate the needs of an exhibition or performance or concert, as the case might be. Such a move was frequently the result of financial pressures. But often, as in the case of A Space, it represented a philosophical choice, a desire for the greatest degree of flexibility and the renunciation of those interests that come to be invested in a gallery space, however alternative. Yet quite a different option has been taken by some others like Open Space in Victoria or Artspace, who are their own landlords. Artspace's plans for the renovation of Peterborough's Market Hall demonstrate a new level of ambition and sophistication to the recycling process which is so familiar to artists involved in the artist-run centres.

Such a project embodies a principle regarding physical space that has set the artist-run spaces apart from the public gallery and museum, and indeed goes far to account for the diversity which can be remarked amongst them. This is the realization that greater flexibility can usually be obtained at lower cost by recycling an existing space (and putting the money saved towards programming, thus directly benefitting the artist in accordance with a basic co-operative principle), rather than by erecting new monuments to the benefactor's purse.

As much as the artist-run centres were a response to specifically Canadian circumstances, in particular the need to create a scene, they shared much of their alternative philosophy with similar spaces in the United States and elsewhere. In general their outlook reflected the widespread questioning to which the young throughout Europe and North America were subjecting the social and cultural status quo. In answering the question, to what were the artist-run centres an alternative, we must first observe the obvious: that they represent a specific mode of organizing the process of exhibition wherein the control of this process lies in the hands of the artist, rather than a dealer or curator. So the artist-run space is a modification of a historically specific mode of bringing the work of art before the eyes of the public. The exhibition emerged in the eighteenth and nineteenth century, at first as a means of exposing the art approved by the Academy (in France and England) to the public and thus determining its taste.[9] By the 1870s the temporary exhibition was associated with the private picture dealer, and was the usual means of introducing the work of an artist to the market place. The gradual evolution of the

exhibition, therefore, paralleled the creation of the market system as a system for organizing the world of art; the rise of the independent dealer saw the decline of the Salon and the apparent freeing of the artist from the shackles of official taste. However, this freedom had its limits. In the succinct words of French sociologist Raymonde Moulin:

> The direct, personal relationship of the artist to the devotee which prevailed in the age of private patronage has been replaced by the direct relationship of the artist to the dealer, imperative command has been replaced by the insidious restrictions known as demand.[10]

The artist is at liberty to conceive and execute his work according to his own aesthetic and philosophical principles and to compete upon the open marketplace (minimally sheltered by his dealer's faith in his work and financial stability). The system, as we know from the history of industry, is one that fosters imaginative innovation and competitiveness; for art it has its ideological expression in the oppositional discourse of modernism, with its ideal of discontinuity, its progressivism, and its succession of ruptures with the past.

But this freedom of the artist was offset by the vagaries of demand and the consequent insecurity and marginality of his or her position in the social fabric. Social recognition for his or her work is dependent on a complex of factors outside his or her control, including the speculation of dealers and collectors, the tastes and allegiances of critics, and the policies of curators and trustees of

public and private museums and galleries. The artist's security is
dependent on the prosperity of the market; each of the various crises
of the market since the 1870s has led to a questioning of the system
and the proposal of radical solutions. Thus, as Raymonde Moulin
remarks, the spirit of rebellion which prevailed amongst artists after
the slump of the international art market in the early sixties
(following a period of exceptional prosperity during the fifties) is
not unique; nor are the radical alternatives it spawned.

Certain parallels may be drawn, for example, between the altern-
atives of the early seventies and the exhibitions of the Société des
Artistes Indépendants, founded in 1884. The situation in the Paris
art world had been exacerbated by the crash of 1882 and the subsequent
difficulties experienced by the few progressive dealers, such as
Durand-Ruel. The attempt of the Salon of 1884 to strangle unorthodox
efforts once again provided the immediate impetus. The annual ex-
hibits held by the Société were modelled on the Salon, but subverted
its principle of control because no entry conditions were imposed: any
and all might participate.[12] The issues behind such manifestations
(like the Salon des Refusés some twenty years earlier) went beyond the
merely aesthetic. They were protests against the despotic control
held by the Académie des Beaux-Arts over the career of an artist, and
against the banal aesthetic conformity demanded by the Académie as the
price of official success.[13]

The question of aesthetic contestation is never far removed from
the issue of power: in whose hands does the power to bring the art-

ist's work before the public lie? The progressive, experimental artist has traditionally come up against barriers imposed by those who control access to the public forum, and has sought ways to bypass them. However, the contestation of the 1960s was distinguished by an emphasis on a social and economic analysis of the artist's position that seemed to question the myths of romantic avant-gardism, whereby marginality was the price the artist paid for his freedom from the constraints of bourgeois society. The reasons for this may be located in the historical moment of the late sixties.

In the art world, a period of extreme aesthetic innovation had apparently reached its culmination in the reductive structures of minimalism. Having carried formal self-investigation to its limits, the art object had collapsed, so to speak, into its constitutents: the idea, the process of its elaboration both intellectual and physical, and its reception in the experience (and accompanying behaviour) of the spectator. These aesthetic developments had been preceded by the transfer of cultural energy from Paris to New York after the Second World War and an unprecedented build up in the demand for new art from the mid 1950s onward. The expansion of the art market, reflecting the general economic situation of growth accompanied by inflation, was marked by the proliferation of highly-capitalized galleries in New York during the late fifties and sixties. The art business was becoming big business, seemingly able to handle the huge influx of artists who wanted to be where the action was, New York.

But accommodating them meant the continuing growth of the market;

as it began to level off and even slump in some quarters, supply exceeded demand; and younger artists were confronted with a situation of apparent injustice and real insecurity. In the resultant climate of intensified competition they were made painfully conscious of the work of art as a commodity whose value was determined by the demand of the marketplace, and of their subjection to the restrictions inherent in the logic of the economy. The realization was made ironic given the idealist assumption of the autonomy of the art object which underlay the modernist theory of art.

Much of the resentment felt by artists was directed against "the system": that closed coterie of dealers, critics, collectors and institutions which seemed to represent the interest and privilege of an elite which had appropriated to itself the sanctioning and custodianship of art. In the United States, the fact that certain of the trustees of prestigious institutions like the Metropolitan and the Museum of Modern Art could also be accused of a variety of economic and political sins, from investment in slum properties and Chilean copper mines, to benefitting from the build up of the increasingly unpopular American involvement in Vietnam, made matters worse. Vocal opinion in the New York art community ran high against this undemocratic "dictatorship of the bourgeoisie," and for some, the image of the proletarian replaced that of the bohemian as an expression of artistic identity.[14]

The list of demands made to the Museum of Modern Art by the Art Workers's Coalition (formed in January, 1969) is representative of the

concerns of the politicized art community. On the one hand the AWC wished to see a more open and democratic museum; one less tied to the marketplace and the vested interests of its trustees; a decentralized museum that could be more accessible, particularly to minority communities; one with a fair representation of artists on its board to have a voice in policy decisions. On the other hand, they were concerned with artists' rights, both legal and economic.[15] The AWC functioned as the conscience of the larger New York art community, giving artists a collective voice in matters that concerned them. Potentially divisive aesthetic issues were put aside; the thrust was ethical, rather than aesthetic, focussing on issues that have "to do with the dignity and value of art and artists in the world that often thinks neither have either," in Lucy Lippard's words.[16]

Although their goals were essentially reformist, the rhetoric of the AWC was coloured by the language of the student movement and the Black Power movement. As Carl Andre said:

> ... in my own case ... [my affiliating myself in a public way politically] was a matter of meeting and talking to students here and abroad. One is always asked political questions so I think in a sense the students have done a great deal to help the artists clarify their own political position.[17]

Nor is it surprising that in finding a collective voice, artists would be influenced by other militant expressions of community identity, just as they were drawn (because of their traditional marginal image) to the demands for equitable representation in the structures of power

made by these traditionally disenfranchized groups.

It is interesting to contrast the demands for institutional
reform and artists' rights made by the AWC with the attack which the
revolutionaries of May 1968 in Paris directed against the whole of
society. Students played a key role here. Placing themselves in a
Marxist perspective, they went much further in their confrontation of
the existing institutions and the prevailing ideology. Rather than
demand reforms, they tried to elaborate an alternative ideology and
propose alternative institutions. Whereas the AWC sought to reform
existing institutions by demanding that they be more open and demo-
cratic and representative of artists, and attempted to cushion the
economic and legal insecurity of the artist's position, the May revo-
lutionaries wanted to reject in their entirety the conditions imposed
on the artist by industrial capitalist society. They wanted to with-
draw from the marketplace, eliminate all hierarchies and reject all
competitive selection.[18] They rejected the ideology of creative
liberty as a bourgeois fiction, yet recognized their own complicity in
the myth:

> We are all bourgeois artists. How could it be otherwise?
> That is why we use the term "popular studio", for there is
> no question of reform but of a radical change in orient-
> ation. I.e., we have decided to transform what we are in
> society.[19]

The answer was for the artist to become anonymous, to melt into the
collectivity so as to "become one with the people by working for
society as a whole."[20]

The rhetoric is reminiscent of the communards of 1871, and points to the reasons for the failure of the May 1968 uprisings to create alternative institutions. Their global rejection left them no room to compromise, yet in the absence of a full revolutionary upheaval wherein they would be joined by other sectors of society, the task they set themselves went beyond even their collective passions.

In Canada too, artists were discovering their collective voice and making waves. The formation of CAR, the Canadian Artists' Representation, preceded by a year the Paris uprisings, and came two years before the creation of the AWC. Like the AWC, CAR is a lobby group, oriented toward reform. Susan Crean has described its aims:

> The idea behind CAR is to represent its members, to promote and protect the interests of artists generally, (exhibition fees are paid to all artists, not just CAR members), to obtain greater control for artists over their own affairs, and to gain influence — at least a voice — in the formation of cultural policies.[21]

A comparison of CAR, the AWC and the May revolutionaries is important because it indicates how the Canadian approach to the question of social change and cultural alternatives differs significantly from the Americans and Europeans. Compared to the French, the Canadians are noticeably short on rhetoric. The French students, caught between a powerful, centralized state and a weak economy, could see no alternative but the complete overthrow of the system; it is clear from the tenor of their communiqués that they were caught up in a protest which substituted the thrill of total negation for the constructive but

tedious task of reforming existing institutions.[22] CAR and the AWC had similar reformist aims, but show important differences on the level of organization. Whereas the AWC did not exist outside New York City, reflecting the inordinately important place of that city in the American art world, CAR has a membership across the country with active locals in cities, towns and rural areas. And while the AWC insisted on itself as a loose, informal "non-organization," open to all artists, CAR adopted a union-like structure as the best way of ensuring both its continuity and its effectiveness as a representative voice for Canadian artists, that would outlast the passion of the moment.[23] This talent for organization has, it seems, been the Canadian genius, our way of confronting the limitations of our geographic situation: a series of communities strung out across 3,500 miles.

A Canadian analysis of the social and economic position of the artist at the end of the sixties would also differ significantly from French or American analyses for another reason, so obvious that it is easy to overlook. The unprecedented expansion and slump of the international market for art, which had such drastic consequences in Europe and the United States, affected Canada rather differently. The slump came, but, as Robert Fulford pointed out:

> The Great Canadian Art Boom is now largely a thing of the past. As various commentators have pointed out, the most influential Canadian collectors long ago shifted their interest from Canadian to American art. But what has not been pointed out so clearly is that the Great Canadian Art Boom never happened at all. At the level where it counts, the level of the artist, it never existed.[24]

According to Susan Crean, whatever boom there was came in the form of the expanding activity of arts organizations,[25] largely as a result of enormously stepped up government patronage, a subject of great importance, which will be dealt with at length in the next chapter. How recent the implantation of a museum network in Canada has been is often ignored: even the "established" institutions have only recently professionalized their operations with a gradual changeover from volunteer to paid staff. There had never been more than a handful of commercial galleries in even the largest Canadian cities and none of these were the highly capitalized enterprises that could reasonably be accused of exploiting the artist and treating the work of art as mere merchandise. This did not mean that the Canadian artist was not in need of alternative exhibition formats, but it did lessen the confrontational rhetoric to a degree.

Differences in the economic and political structures of Canada and the United States were reflected in the practice as well as the rhetoric of the artist-run spaces on both sides of the border. Yet the fact that this particular structure endured as a significant alternative during the seventies only in our two countries (in spite of similar artist unrest elsewhere) indicates that our similarities have been more important than our differences in this, as in many other instances.[26] This was particularly true during the sixties. Not only did American popular culture flow freely across the border, but the spirit of contestation provoked by the social and political turmoil of the time, occasioned in particular by the civil rights move-

ment and opposition to the war in Vietnam, was experienced and shared by Canadians as well. The injustice of institutionalized racial bias and the horror of American imperialism in Vietnam demanded of both Canadians and Americans an alternative social vision.[27]

The most important factor shaping the development of an altern-ative ideology (to which the artist-run spaces were a response) was the rise of the counter-culture. The widespread sense of social crisis stimulated, particularly among youth, a wave of utopian yearn-ing for a new order. While the events which precipitated this millen-arian spirit were on the whole not specifically Canadian, they were shared via the mass media and the underground press, through the influence of such voices of dissent as the draft resisters who sought refuge in Canada, and via the axis of communication which existed along the west coast. The counter-culture challenged the forms but also the consciousness of the dominant order. Its ideology gave primacy to personal freedom and self-determination of the personality, and embraced any means towards an altered consciousness that would "break the mind and the imagination out of the narrow confines of Aristotelian logic, Christian dualism...."[28] The new mode of con-sciousness was perceived as the means of avoiding "the world-wide destruction that the "old", aggressive, fear-ridden and ignorant consciousness is surely visiting upon us."[29]

The old order was bankrupt, unable to respond to the crises of the day with adequate remedies; it was seen as entrenched and self-serving, looking after its own interests for survival and unable to

make way for a new dawn. The perceived failure of the dominant social
and cultural institutions was accounted for in two ways: firstly,
their power rested in the hands of laymen removed from the realities
with which they were supposed to deal, and secondly, their structures
were intrinsically flawed.

Thus, the spirit of the counter-culture gave rise to a whole
generation of "counter-institutions" which included communes, co-oper-
atives, free schools, "underground" newspapers and a variety of grass-
roots community organizations. In place of competitiveness and hier-
archy, the counterinstitution advanced the ideal of the organization
as a community:

> [Here] social relations were to be direct and personal, open
> and spontaneous, in contrast to the rigid, remote and
> artificial relations of bureaucratic organization. The
> organizational community, moreover, was to be participatory
> and egalitarian. It would make decisions collectively and
> would eliminate or at least reduce hierarchy by keeping to a
> minimum distinctions of status and power between leaders and
> members, or professionals and non-professionals.[30]

. Like the other counterinstitutions, the alternative media and
artists' collectives were deeply concerned with the ethics of organ-
ization and behaviour. Against the ethical system of mainstream
society they proposed precisely opposed equivalents. Expressions of
mistrust of the elitism of establishment structures, were opposed to a
proposed community of artists. In the preamble to Véhicule Art's
first proposal to the Canada Council one can hear an acute frustration
in their sketch of the Montreal art milieu:

> If we begin by examining the public museums and art centres,
> those institutions most responsible for educating and
> soliciting the active involvement of the public, we find
> almost complete failure on their part to deal with art that
> concerns itself with contemporary art values and new direc-
> tions. "Aside from the fact that they are sometimes victims
> of the cycle they have helped to create, it seems that the
> very nature of these establishments by their very structure
> is to crystallize and too often become dependent on inter-
> ests quite removed from art interests.[31] (my emphasis)

The contrasting emphasis on a loose, almost undefinable community of
artists is seen in the membership drive letter of 1973 that the art-
ists who had bought the Western Front Lodge in Vancouver sent out:

> This building has the potential of being a centre for the
> fraternal order that has long been developing in Vancouver
> on the subliminal; an association of people with a certain
> consciousness in common. It is better not to try to define
> that consciousness too exactly, but over the past few years
> it has been manifesting itself through the works of many
> individuals and groups involved with communications media,
> the arts and in general with the cultural ecology of our
> time.[32]

The full articulation of an alternative ideology by artists'
groups needs to be seen, as I have attempted to show above, in rela-
tion to both the economic and the socio-cultural realms. The first
may be characterised as the pole of reaction, the second as the pole
of attraction. In the first place, the artist-run centre took the
form of either a co-operative or a not-for-profit organization. Both
imply a critique of existing market relationships. The classic co-
operative is a union of producers which eliminates the middleman (the
dealer, in this case) and shares the profits from the sale of their
products to the public. It may be formed in response to the perceived

injustices of the middleman's speculative dealings, or simply to solve problems of access to the marketplace. Historically, the artists' co-operative is not a new phenomenon, although like co-operatives of other kinds, it may have difficulties surviving in the open market. The not-for-profit organization, incorporated on a similar basis to a charitable organization, enjoys, on the other hand, relative freedom from market pressures. Because the saleability of an artist's work is not the operative consideration, work which is tentative, experimental and ephemeral can be easily accommodated, and little-known artists, untried in the marketplace, may be welcomed. But the not-for-profit organization will not survive long unless it finds an alternative source of financing. In Canada this has been almost entirely from subvention by government and governmental arm's length agencies; in the U.S. subsidies have come from governmental and private found-ations, as well as some corporate donations.[33]

Just as the economic base of the artist-run space should be seen as an alternative to the restrictions of the marketplace (intensely felt by both Canadian and American artists at the end of the sixties for varying reasons, as I have indicated), so its structure evolved in conscious opposition to the perceived closed, elitist, hierarchical structures of the established institutions. As Bob Smith of LAICA has remarked:

> I have always looked at my association with alternative spaces as redefining institutional relationships with art-ists and redefining the role of museums in the way art is handled.

> In museums — this is highly over-simplified — the order of
> priorities seems to begin with the board of directors, and
> then comes the permanent collection, the administration, the
> curators, finally the art objects themselves, and then the
> artist on the bottom.[34]

The idea, then, was to reverse the priorities by putting the artist first. The cornerstone of the artist-run space as an alternative in this sense has been the insistence on self-management by the artists who formed the new spaces. It was a question of overcoming the frustration of occupational powerlessness and the anger that laymen, not artists, controlled the avenues to exhibition and support. In the anti-authoritarian and, aesthetically, volatile atmosphere of the early seventies even the roles of the experts (the critics and curators) were viewed with mistrust. Their judgements were considered likely to be conservative, or tainted by non-aesthetic considerations. But the assumption by artists of some of the roles of administrators and curators is more than an anti-authoritarian gesture. It contests the idealized and glamourized image of the artist whose individualism is uncompromised by having to submit to the routinist structures which pervade modern life. As Judith Adler has observed in her book Artists in Offices, the image of the artist has played a dual role in bourgeois society: on the one hand s/he has been seen "as an outsider manifestly critical of bourgeois culture," while on the other hand his/her "occupational image tapped a nostalgia for the disappearing craftsman and entrepreneur. Through it an anachronistic bourgeois individualism could continue to be idealized and dramatized in a somewhat altered and disguised form."[35] Of course, the price the artist has paid for his/her freedom has been poverty and social

marginality. The extended roles offered by the artist-run space have contributed, along with the more traditional occupations of teacher and designer, to the visible social integration of the artist.

The organization of the artist-run spaces was often loose, verging on the chaotic. In principle, democracy and egalitarianism ruled; selection was by peers, participation was open to anyone who wanted to get involved, and flexibility was the order of the day. In contrast to the art museums there was a relatively short time span between proposals and production, anywhere from a few weeks to a few months, in comparison to the years it could take to bring an idea to fruition in the museum. Moreover, the spaces were receptive to outside proposals from artists. Thus they tried to avoid the controlling and validating role of the museum and commercial gallery. By not being involved with collecting, by not maintaining a select stable of artists, the artist-run spaces eschewed the star system which frequently prevailed in the established institutions; rather than limit their responsibility to a few individuals, they sought to extend it over a much broader cross-section of the artistic community.

This cross-section was not limited to artists in the visual arts. The artist-run spaces also, developed as alternatives to the specialization of traditional institutions whereby the performing arts are separated from the visual arts. Seeing themselves as places where anything could happen, as vehicles or spaces for activity, the new centres were receptive to interdisciplinary work. In part this is the result of their alliance with all forms of new, experimental activity,

in particular explorations in new media, such as video, which by its nature prompted collaborative situations. However, their resistance to specialization is as much a social as an aesthetic phenomenon, as can be seen in the umbrella philosophy common to many of them. Implicit in this philosophy is a dream of self-sufficiency, the wish to be a comprehensive alternative offering a microcosm of the professional world. Thus they were not merely exhibition centres, but might perform educational functions by offering lectures and workshops and developing libraries and archives of their activities, or they might include production facilities such as printshops or video editing rooms. And they fostered the development of a sense of community simply by providing places where artists could meet and talk, as the bars had done. The café that A Space ran on the ground floor of the building it occupied to generate income in the early years owed its popularity to this need. Vera Frenkel no doubt spoke for many when she said, "I used to go to the café all the time. The café was very important for me. It was a meeting place...."[36]

Most importantly, the artist-run spaces provided a tangible sign of an artists' community, providing an alternative to the individual isolation and competitiveness that the museums and commercial galleries, however well-intentioned, fostered. In Canada in particular, where distances made the vital exchange of ideas more difficult, this community took the image of a communications network. The circuit was not contained by political borders; artists from Europe and the United States looked to A Space, Véhicule and the Western Front as places to contact the local community and exchange ideas. In contrast to the

common notion of community, rooted in a place and anchored by a tradi-
tion (which might be represented, in art historical terms, by the
sturdy edifice of the museum and the collection it contains), the
community fostered by the artist-run spaces was mobile, decentralized;
an image of the present moving into the future, encompassing an ever
enlarging field of individuals linked by the communications media and
the possibility of travel. Hence the image they later articulated of
themselves as museums of "living art," bringing together people and
ideas rather than objects. It is not hard to see the links between
the counter-culture's insistence on, the deadness of the old social
order, simply waiting to be replaced, and the aesthetic vanguard's
prediction of the "death" of traditional art forms.

But although revolutionary vanguardism and aesthetic vanguardism
have often made common cause in times of social upheaval, the alliance
is usually short-lived. Adversarial radicalism was rarely a force in
the artist-run centres. The revolution to which their members some-
times referred was usually the revolution of consciousness and, as
such, was predicated upon "the idealist assumption that changes in
perception and consciousness are the principle motors of historical
transformation," as one ethnographer has observed.[37] In general,
their alternative was of an exemplary, rather than an oppositional
nature. That is, they sought to exemplify in their own structures and
conduct an alternative set of ideals, assuming the direct and indepen-
dent realization of their ultimate values, within the circumference of
their own activities. As Paul Starr has remarked:

An exemplary institution — or rather its membership — may sympathize with struggles against the dominant order, but taking a direct part in the conflict would sap its strength and jeopardize whatever freedom it might have to carry on its own activities. Consequently, it generally must make some accommodation with the society and the state.[38]

The inevitability of what Starr calls "convergence," the narrowing of the distance between exemplary features and the norm, has provoked criticism from various quarters, both within and without the artist-run spaces. This criticism has taken three main directions, each of them overlapping at certain points; as an alternative, the artist-run centres have been accused of having failed to replace the system they were created to oppose (the radical critique); of becoming closed and inaccessible (the reformist critique); and finally, of not providing a real aesthetic alternative (the aesthetic critique).

The last criticism is the easiest to answer. It is partially but not completely true, for multiple reasons. In Canada in the early seventies there were hardly any outlets for experimental work, precisely at a time when the art world was experiencing the explosion of traditional aesthetic categories. The artist-run spaces fostered the development of strong work in video, performance and installation art, as well as giving exposure to international and local conceptual art. Their presence continues to offer a certain insulation from market pressures, allowing, for example, the freedom to stay aloof from the international trend back to painting for those who wish it. On the other hand, a certain sophistication in public taste has occurred, as media introduced by the artist-run spaces find acceptance and valid-

ation by established institutions.[39] The edge of novelty has worn off. It is also true that the artist-run centres have seen their role as a responsive one to a large extent. In their desire to give exposure to young artists they have had to accommodate themselves to changing aesthetic concerns, which may very well mean showing work in traditional media, such as painting. This shift back to traditional media has also affected to some extent the ability of the artist-run centres to show international work. The portable, ephemeral work of the early seventies could often be transported by the artist for only the cost of a plane ticket; shipping costs for painting or sculpture are frequently out of reach of the limited budgets of most artist-run centres. However, many would argue that the artist-run centres have suffered from not being adventurous enough and that they have been too ready to accept the restrictions of limited resources without genuinely looking for alternatives. In my view, the tendency of some to content themselves with the local scene is a serious shortcoming. While young local artists are particularly dependent on the artist-run centres, they also need the stimulation that comes from exposure to innovative work from elsewhere, outside as well as within Canada.

Where the criticism of aesthetic convergence is valid, it can be accounted for in various ways. Certainly, as Brenda Wallace has stated, "a lot of it has to do with the control of a few, inside these spaces, that prohibits another generation from surfacing in order to express its new concerns."[40] Such entrenchment can lead to boring and repetitive programming, a reliance on the familiar (frequently drawn from a pool of artists who over the years have had a friendly

association with a given space) at the risk of neglecting what is new. This phenomenon, while not universal, is one reason for the pressure on the alternative network to expand; without a second generation to generate new activity, or some mechanism for maintaining an openness of outlook, the differences between the alternative and the establishment will diminish.

Furthermore, the older spaces may be vulnerable to considerations of their own reputations (image can also be a vested interest). In the United States, where NEA matching grants have obliged spaces to go after other forms of support, the desire to attract corporate interest can be a factor behind the mounting of museum-like shows, such as can be seen at P.S.I. in New York. In Canada, although the funding situation is different, a few of the well-established spaces are so selective in their choices that they do, perhaps, seem less open to young artists. There is truth in Phil Patton's observation that:

> ...however much alternative spaces wished to expand what seemed like the limited horizons of the art world, they have finally turned back to it as a standard, support and constituency. The art they sponsor is, inevitably, art for the art world.[42]

The radical critique faults just this failure of the artist-run spaces to put themselves entirely outside the art world. According to the Marxist art historian Allan Wallach:

> ... alternate spaces ... are 'alternate' only inasmuch as they augment the number of available art spaces. But because they are conceived of as art spaces, in the same sense that

a gallery or a museum is an art space, they have not
significantly affected the art that is experienced...[43]

Clive Robertson, former editor of Fuse, an artist-run magazine which
has tried to extend its constituency beyond the art world, concurs.
However, he does exempt those organizations such as video access
centres that are involved in collective production, seeing these as
the only models that effectively meet the needs of artists.[44]

The radical critique has two main thrusts. The artist-run space
may be accused of being as elitist as the established structures
because it has failed to democratize significantly the distribution of
art, to bring art out into the streets and the community centres,
where all may have access to it. In truth, although the artist-run
centres did redefine the community they wished to reach, they did so
in large measure as a reaction to and rejection of the notion of the
general public, substituting for it an informed audience of special-
ists. In other words, they have continued, in even more extreme form,
the position of alienation that all serious art production has been
subject to since the beginnings of modernism in the latter nineteenth
century. Despite the rhetoric of narrowing the gap between art and
life, in practice much art remained, paradoxically, about art, and
therefore inaccessible to lay understanding. The artist-run centres,
for the most part, have not tried to change this. If, as A.A. Bronson
has suggested the subject of the artist-run alternative is the estab-
lished institution, then a circularity is created which results in a
parodic imitation (conscious or unconscious) of existing structures by

the alternative.[46]

The second thrust of the radical critique argues that the artist-run centres have failed politically because of their economic dependency. Gilles Toupin, former art critic for La Presse posed the problem succinctly in the question: "En quoi ces centres d'art marginaux, soutenus par une institution gouvernementale, peuvent-ils se targuer de parallelisme puisqu'ils doivent leur existence au pouvoir en place?"[47] Toupin points to the apparent contradiction of a government-supported alternative, asking to what extent the state will subsidize contestation. But the danger lies not so much in direct intervention in programming (at least as long as the principle of arm's length funding is observed), as in the subsuming of so large a segment of cultural production and distribution under one centralized and bureaucratized model controlled by the state.

From the radical point of view, government patronage is seen, not as enlightened liberalism which recognizes the need for channels of dissent and minority voices within society, but as the means used by the state to co-opt emergent radical impulses. From the point of view which sees all government incursions into culture as efforts at legitimization and validation of the interests of the bourgeoisie, even the question of widening access is suspect. As one commentator on the Paris uprisings of May 1968 put it:

> To reproach the houses of culture with not having reached
> the non-public is to admit the importance of those values
> that should be communicated to all. To consider these

values bourgeois and to suppose that they will cease to be
.bourgeois when universality of access comes to coincide with
universality of rights is contradictory.[48]

While these are important arguments, they do seem to overlook the
fact that the artist-run network came out of a period of what was
essentially middle class dissent during the sixties. Arguments for
greater social justice, the affirmation of the need for the "democrat-
ization and decentralization" of culture, as well as artists' demand
for greater control over their work, are all part of the self-valid-
ation of the middle class which depends on the guaranteed movement and
power of ideas to re-define the existing dominant assumptions. The
artist-run spaces were created (with the acknowledgement and assist-
ance of the State) in order to facilitate the public exposure and
dissemination of ideas in art which challenged prevailing assumptions;
not to replace the establishment, but to influence it. Thus the
question becomes how effective they have been. Clive Robertson quotes
Chantal Pontbriand, editor of Parachute in this regard:

> Parallel galleries exposed the importance of ephemeral art
> but because of their marginal status they haven't been able
> to validate such work to the level that more durable institu-
> tions can....[49]

It is on the issue of marginality that the radical and reformist
critiques overlap. Both radical and reformist voices within the
artist-run network have complained that underfunding has prevented the
artist-run spaces from being more effective. Clive Robertson, for
one, has suggested that the disparity between Canada Council funding

for artist-run centres and for public galleries amounts to exploit-
ation, given the ratio of productivity of the two, which is strongly
weighted in favour of the former.[50]   It is probably not enough, how-
ever, to argue simply from numbers. A more significant sign of the
marginality of the artist-run centres has been their inability to
attract and inform a wider public (a necessity well-understood at the
outset by certain spaces, such as Véhicule). Their right to claim a
larger share of public money, it seems to me, is contingent upon their
recognizing and combatting this failure. Otherwise the exploitation
that Robertson protests is as much internal (the expectation that
people will be content to work for minimal wages, for example) as it
is external.

But the main direction of the reformist critique has been direct-
ed against the institutionalization of the artist-run spaces. The
excessive reliance on a single source of support has contributed to
one negative aspect of this institutionalization, the development of a
closed-shop syndrome. It is illuminating to consider this phenomenon
in the light of Elias Canetti's analysis of the crowd, and its re-
lationship to power. In its first phase, the crowd is characterized
by its urge to grow, its openness. This is its supreme attribute.
Yet, under certain circumstances, a transformation from an open to a
closed crowd may take place. His description of the closed crowd
resembles the situation of the maturing artist-run space, prevented by
economic marginality from expanding to meet the growing demands of the
community. He says:

> The closed crowd renounces growth and puts the stress on
> permanence. The first thing to be noticed about it is that
> it has a boundary. It establishes itself by accepting its
> limitation. It creates a space for itself which it must
> fill.... Once the space is completely filled, no one else is
> allowed in. Even if there is an overflow, the important
> thing is always the dense crowd in the closed room; those
> standing outside do not really belong.[51]

While the limits on growth and consequent crisis of accessibility

have prompted a critical examination of the viability of the artist-

run space as an alternative, the rise of a network of galleries almost

totally dependent on government support has also occasioned expres-

sions of doubt about the desirability of such extensive government

involvement. This conservative reaction argues for less not more

government support. France Morin, a former Véhicule member who later

opened a private gallery in Montreal, has suggested that the Canada

Council's assistance to artist-run spaces should have been thought of

as a pilot programme, and dropped when it no longer corresponded to a

necessity in the art world. She argues that the spaces were started

to introduce new forms of art to the community, and that many now lack

that initial impetus. However, the crux of her argument is found in

the following statement:

> ..., as much as we think it's fantastic to live in a country
> that is so supportive of the art system, on the other hand,
> we all seem to be complaining about it, because of the fact
> that we think it leads to a less challenging or a less real-
> life situation.[52]

Such arguments usually are based on the belief that the competitive

jockeying on the open marketplace is somehow more real, more stimulat-

ing. Many Canadians have viewed the apparent vitality of the American
art world with envy, subscribing consciously or unconsciously to the
idea that the individual autonomy of the artist is best served by
competition in a market designed to reward excellence. Brenda Wallace, speaking of P.S. 1 in New York, reflects this assumption:

> ... one of the first things that I've learned to admire
> enormously is their aggressive energy. They do not rely
> entirely on State support.... Due to the incredible competitiveness here, the commitment one brings to a space must be
> all-consuming. I guess, basically, there is more of a sense
> of belief in what they are doing here, because if you
> haven't got that ... you don't survive. Whereas, in Canada,
> there is this knowledge that the State will take care of
> you. One tends to coast along....[53]

There is a tendency on the part of a certain sector of public opinion
to view the extent of government patronage of the arts in Canada as an
anomaly, a simple sign of the weakness of the marketplace here. This
weakness is usually placed in contrast to the vitality of the American
scene, where the entrepreneurial model of artistic competition rules.
But such a view ignores the extent of indirect American governmental
support of culture through favourable taxation legislation. A closer
look reveals that, direct or indirect, government intervention in
economic, social and cultural spheres is related, and part of a pattern that has been developing in the English-speaking world since the
1930s (it has an older history, and has taken rather different forms
in continental Europe). As Judith Adler remarks:

> From this perspective the nineteenth and early twentieth
> centuries represent a brief anomaly in the organizational
> history of art in the West (a short period during which

artistic production was organized in a dispersed rather than a concentrated fashion) and the artist — leaving church, court and academy behind — took his chances as an independent entrepreneur in the culture marketplace....

...a historical perspective reveals an essential continuity in the social integration of the arts and, more importantly, a continuity in the corporate organization of patronage from church, court, and academy, to state, industrial corporation, and university (which was only briefly broken before beginning to be reconstituted again).[54]

The following chapter will examine the background to government support of the arts and the artist-run space in particular in Canada, placing this in the context of related developments elsewhere, above all in Britain and the United States. Only a closer understanding of the recent history of government patronage can illuminate its relationship to the emergence of specific institutional structures such as the artist-run space. And an understanding of this relationship is essential if the critiques of the parallel network are to be placed in context.

NOTES

[1] Ingrid Sischy, "Is the Alternative Space a True Alternative?", _Studio International_, 195, no.990 (1980), p.72.

[2] Jack Batten, "Artspace for our Sake," _Enroute Magazine_, May 1981, p.66.

[3] "The Artspace Market Hall Building Project," (advertising supplement) _Vanguard_, 12 (September 1983).

[4] Paul Starr, "The Phantom Community," in John Case and Rosemary C.R. Taylor, eds., _Co-ops, Communes and Collectives_ (New York: Pantheon, 1979), p.256.
Of the artist-run centres, only the Western Front, housed in an old Knights of Pythias Lodge owned collectively by eight artists, most of whom lived and worked in it in the beginning, could be termed as commune.

[5] For a discussion of the demise of two politically oriented galleries, Média (Monteal) and CEAC (Toronto), see France Morin (interviewer), "Brenda Wallace on Parallel Galleries," _Parachute_, 13 (Winter 1978), pp.49-50. Lack of support from the artistic community is the reason Wallace gives for the withdrawal of funds by the council from these spaces. The gradual death of Véhicule for similar reasons will be considered in detail in chapter four.

[6] Robyn Brentano and Mark Savitt, eds., _112 Workshop/112 Greene Street_ (New York: New York University Press, 1981) cited in _Alternatives in Retrospect: an Historical Overview 1969-1975_ (New York: The New Museum, 1981), p.37.

[7] Daniel Buren, "Function of the Studio," in A.A. Bronson and Peggy Gale, eds., _Museums by Artists_ (Toronto: Art Metropole, 1983), p.63.

[8] Kay Larson, "Rooms with a Point of View," _Art News_, 76 (October 1977), p.33.

[9] Elizabeth Gilmore Holt, ed., _The Triumph of Art for the Public_ (Garden City, N.Y.: Anchor Books, 1979), p.4.

[10] Raymonde, Moulin, "Living Without Selling," in _Art and Confrontation_ (Greenwich, Conn.: New York Graphic Society Ltd., 1968), pp.22-23.

It is important to note, however, that under no system except perhaps that of the closed guild has the artist's position been completely secure. Consider Samuel Johnson's bitter remarks in a letter to Lord Chesterfield, 1775:
Is not a patron, my Lord, one who looks with unconcern on a

man, struggling for life in the water, and when he has reached ground encumbers him with help. The notice wh... you have been pleased to take of my labours has ... been early, had been kind, but it has been delayed until I am indifferent and cannot enjoy it, till I am solitary, and cannot impart it; till I am known, and do not want it.

(quoted by John S. Harris, _Government Patronage of the Arts in Great Britain_ (Chicago: University of Chicago Press, 19??, p.?.

[11] Moulin, pp. 126 and ???.

[12] John Rewald, _The History of Impressionism_, 4th rev. ed., Greenwich, Conn.: New York Graphic Society and the Museum of Modern Art, N.Y., 1973), pp. 506, 51?.

[13] A major difference, therefore, is that these events, especially the Salon des Refusés, occurred in the context of a different form of social organization of artistic life, where the State, through the Académie des Beaux-Arts, rather than the market, mediated between the artist and his public. Not only did acceptance or rejection in the Salon determine who received State commission, it also affected sales to the public as well. This kind of centralized control fostered favouritism and the development of an official art. But the Salon des Refusés, held at the Palais de l'Industrie at the order of the Emperor in response to a spate of complaints after a particularly severe and, some said, unjust jury for the official Salon, was an isolated event. It resulted in a few changes, but the overall system was changed little. See John Rewald, chapter 3, pp. 69-9?.

[14] Carl Andre, in a interview with Jeanne Siegel "Carl Andre: Artworker," _Studio International_, 180, (Nov. 197?), p.175), stated, "I consciously do not identify with an owning bourgeois class. I much more identify with a producing, literally, working class."

[15] Lucy Lippard, "The Art Workers' Coalition: Not a History", _Studio International_, 180 (Nov. 1970), pp.171-72, lists the following demands revised to apply to all museums in March 1970:

A. WITH REGARD TO ART MUSEUMS IN GENERAL THE ART WORKERS' COALITION MAKES THE FOLLOWING DEMANDS:

1. The Board of Trustees of all museums should be made up of one-third museum staff, one-third patrons and one-third artists, if it is to continue to act as the policy-making body of the museum. All means should be explored in the interests of a more open-minded and democratic museum...

2. Admission to all museums should be free at all times and they should be open evenings to accommodate working people.

3. All museums should decentralize to the extent that their activities and services enter Black, Puerto Rican and all

other communities....

4. A Section of all museums under the direction of Black and Puerto Rican artists should be devoted to showing the accomplishments of Black and Puerto Rican artists....

5. Museums should encourage female artists to overcome centuries of damage done to the image of the female as an artist by establishing equal representation of the sexes in exhibitions, museum purchases and on selection committees.

6. At least one museum in each city should maintain an up-to-date registry of all artists in their area....

7. Museum staffs should take positions poublicly and use their political influence in matters concerning the welfare of artists....

8. Exhibition programs should give special attention to works by artists not represented by a commercial gallery....

9. Artists should retain a disposition over the destiny of their work, whether or not it is owned by them....

B. UNTIL SUCH TIME AS A MINIMUM INCOME IS GUARANTEED FOR ALL PEOPLE, THE ECONOMIC POSITION OF ARTISTS SHOULD BE IMPROVED IN THE FOLLOWING WAYS:

1. Rental fees should be paid to artists or their heirs for all work exhibited....

2. A percentage of the profit realized on the re-sale of an artist's work should revert to the artist or his heirs.

3. A trust fund should be set up from a tax levied on the sales of the work of dead artists....

[16] Lippard, p.174.

[17] Carl Andre interview, op. cit., p.179.

[18] My discussion of the May 1968 revolutionaries is drawn from Raymonde Moulin's excellent account, pp.121-36.

[19] Manifesto issued by the popular studio of the Ecole des Beaux-Arts, Moulin, p.130.

[20] Moulin, p.131.

[21] Susan Crean, Who's Afraid of Canadian Culture? (Don Mills, Ont.: General Publishing Co. Ltd., 1976), p.161.

[22] Raymonde Moulin remarks in conclusion that: "The revolution-aries' ... passion has assuredly prevailed over their reason." (p.135)

The statement can hardly fail to recall by way of contrast the words Joyce Wieland appliquéed to the quilt she gave Prime Minister Pierre Trudeau, "La Raison Avant la Passion." This seems as good as statement as any of the difference in the Canadian character.

[23] In an interview between John Hightower, newly appointed administrative director of MOMA, and a member of the AWC, Lil Picard, a telling exchange occurs which indicates the limitations of the AWC's anti-organizational stance, and how it plays into the hands of the establishment:

L.P. Can AWC accomplish that? You think they have the power?.
J.H. Well, there is a sort of diminishing return in all that. If I told the AWC that they had to incorporate legally to establish themselves as a nonprofit organization, that they had to get a contribution from a major foundation, that they had to elect officers, that they had to establish a board of trustees and they had to do so by April 30th before the Museum of Modern Art would discuss anything with them — what do you think the chances of them doing that would be?
L.P. Maybe they wouldn't do it.
J.H. Right.
L.P. They are a loose organization — at least that's what they say they are — an informal, loose organization, a non-organization, open for all artists.
J.H. That's a cop-out. That's a cop-out, and you know that is really is. You don't accomplish anything by rubbing somebody's nose into something.
Arts Magazine, 44 (May 1970), pp.20-21.

[24] Robert Fulford, cited in Crean, pp.148-49.

[25] Crean, p.151.

[26] The commonality of interest of the United States and Canada has become a truism of our economic, social and cultural relations. For instance, A.D.P. Heaney and Livingston T. Merchant, Canada and the United States: Principles for Partnership (Ottawa: The Queen's Printer, 1965), p.6, state:

The volume and variety of mutual involvement of the two countries and their peoples are without parallel ... The density of travel between our countries testifies to their interest in each other...

There is a myriad of close links between Canada and the United States. In religion, in all the professions, in business, in labour, in education and in the arts, the pattern of organization and exchange straddles the boundary.

[27] It is simplistic to view Vietnam as merely an American conflict, deplored by innocent Canadians. As the Canadian philosopher

George Grant stated, "A central aspect of being a Canadian is that our very existence has, at all times, been bound up with the interplay of various world empires." (George Grant, "Canadian Fate and Imperialism," in Technology and Empire (Toronto: Anansi, 1969), p.63).

[28] Robert Hunter, cited in Myrna Kostash, Long Way From Home (Toronto: James Lorimer and Co., 1980), p.28.

[29] Ibid.

[30] Starr, p.245.

[31] Milly Ristvedt, draft copy of Véhicule concept proposal to the Canada Council, no date (Jan. 1972?), p.1.

[32] Membership drive letter, the Western Front, 1973.

[33] Whether this rise of government patronage is the result of enlightened liberalism, or is the cynical co-optation of radicalism is a hotly debated topic which will be dealt with in the following chapter.

[34] Bob Smith, cited in Kay Larson, p.37.

[35] Judith E. Adler, Artists in Offices: an Ethnography of an Academic Art Scene (New Brunswick, N.J.: Transaction Books, 1979), p.7.

[36] Interview with Vera Frenkel by Michael Plexman, unpublished history of A Space, p.3.

[37] Adler, p.26.

[38] Starr, p.247.

[39] Another indication of this acceptance is the appearance of commercial galleries which resemble the artist-run space, both in terms of their physical space and in the type of art work they show. Examples include the S.L. Simpson and Ydessa Galleries in Toronto, and the defunct Galerie France Morin in Montreal.

[40] Morin, p.51.

[41] An interesting illustration of the phenomenon is the recent crop of galleries which have sprung up in New York's East Village to accommodate New York's youngest and wildest, the graffiti artists. Well might Kim Levin ("Power: The East Village," The Village Voice, October 18, 1983, pp.78-79) ask if the East Village galleries are really a new alternatives, "or the art scene replaying itself in miniature.... Is it an incubator, or an off-off West Broadway showcase — a feeder system for bigger galleries?" when the art world's voracious appetite for novelty is fast making these artists the "in" thing. The final irony is, as Levin observes, "the closest thing to

new alternative spaces are small business ventures.

A related phenomenon is occurring in other cities, without the New York hype. In Montreal, for instance, young artists have adopted the expedient of showing in friends' apartments for the cost of the electricity, with only word of mouth publicity and totally without funding. Others have rented empty or abandoned spaces of all sorts — the most unusual being Lyne Lapointe's occupation of an empty and delapidated firehall (December 1982) — to create temporary installations which could not have been conceived for a gallery, and also to give access to a public for whom galleries, even artist-run, have remained foreign ground. These alternatives, in my view, have far more to do with the original spirit behind the artist-run space than the East Village storefront galleries could ever claim to.

42Phil Patton, "Other Voices, Other Rooms, The Rise of the Alternative Space," Art in America, 65 (July-August, 1977), p. 89.

43Allan Wallach, statement included in "Is the Alternative Space a True Alternative?" p. 73.

44Clive Robertson, The Story Behind Organized Art, Fuse, 5 (November 1980), p. 329.

45This is clearly expressed by Brenda Wallace, who said, "I believe that they should respond to very experimental work that has no audience other than perhaps an immediate community of artists." (Morin, p. 48).

46In discussing Art Metropole, A.A. Bronson, one of the founders described it in the following way (Interview, Toronto, July 30, 1983:

> We present ourselves now as a museum. Because our activit-
> ies diversified as we went along, we found ourselves in a
> position where we have a collection of artworks — the art-
> ists' bookworks, and artists' videotapes, and multiples and
> audio works, and so on ... we have a substantial collection,
> and it actually acts as a base for all our activities. We
> do travelling exhibitions.... We publish catalogues. We
> have a gallery shop you could think of it as, and we have an
> extension-like activity with the videotapes, where we're
> sending tapes and exhibitions out into other centres.. All
> the activity here is based on a curatorial approach ....
> We're choosing specific video artists and specific tapes of
> those artists which we represent. So the approach both
> there and in the collection and even in the book distribu-
> tion is a curatorial approach. Although we're also quite
> clearly an artist-run space, we're also clearly equivalent
> to a museum structure.

47Gilles Toupin, "Le 3e réseau est-il vraiment parallèle?", La Presse, 24 février, 1979, p. D19.

[48] Gaétan Picon, cited in Moulin, p. 134.

[49] Robertson, p. 321.

[50] Robertson states that

The artist-run galleries since 1973 have, as one part of
their function, curated and displayed or presented over a
thousand exhibits and an equal number of combined music,
dance and literary performances. In 1977 alone 17 centres
held 222 exhibitions/installations, 280 music concerts
events, 115 art performances/actions, 101 dance perform-
ances, 150 video workshop productions, 82 orginal video
productions, 19 artists-in residence, plus 7 regular public-
ations and 64 lectures. In that year 18 artist-run centres
(parallel galleries) received a total of $412,100, an aver-
age of $22,894.00 per space. This money came from the
Canada Council's Programme of Assistance to Art Galleries
and Artist-Run Spaces. In the same year, 18 public gallar-
ies received $1,069,800, an average of $72,316 per gallery.
Unlike the artist-run spaces these funds were only for
programming, that is, exhibit costs. And it is probably no
exaggeration to suggest that all 18 of those public galler-
ies combined did not provide the same amount of original
programming as the most productive of the artist-run centres
... the disparity has remained the same over the last five
years. The artist-space funding from the Canada Council has
increased 53 percent from $330,400 in 1975 to $506,000 in
1980, whereas the public galleries funding has increased
37.5 percent from $1,126,400 in 1975 to $1,637,600 in 1980.
They are indeed running parallel with a three-to-one ration
in favour of the unproductive public galleries. (p. 321).

[51] Elias Canetti, Crowds and Power (Harmondsworth, Middlesex:
Penguin Books, 1981), p. 17. Canetti himself developed the social and
political implications of his analysis of the crowd, fully aware that
its main usefulness was as a metaphor for such phenomena as, for
example, the implantation of organized religion. For this reasons I
have availed myself of his insights as they might be applied to a
concrete situation which he did not envisage.

[52] Morin, p. 50.

[53] Ibid., p. 51.

[54] Adler, pp. 6 & 8.

CHAPTER 3.

THE PATRON STATE AND

THE ARTIST-RUN SPACES

.At every critical juncture of our national life, when we
have been faced with a choice between individualism and
socialization, we have chosen socialization.
(A.R.M. Lower, Canadian historian)

Northrop Frye, the eminent Canadian literary critic, has spoken

of Canada as "a new world without revolution." There is, as he ob-

served, a certain irony in this, for "we have fully participated in

all the social and cultural consequences of the American revolution."

Yet perhaps because we lack a revolutionary tradition ourselves, he

suggests Canadian culture is informed by a tendency to move contin-

uously rather than discontinuously through time.[2] Nowhere is this

tendency more evident than in the Canadian response to the revolution-

ary rhetoric of the sixties, which has been to absorb and institution-

alize the most promising of the alternatives it proposed.

In the previous chapter the third, or artist-run, network was

considered as an alternative and its discontinuity and rupture with

the past were emphasized. Here I wish to see how the network of

artist-run fits into the developing pattern of Canadian cultural life.

As we have seen, the artist-run centres that began during the seven-
ties were not the first artist-initiated alternatives.[3] But they
flourished where earlier alternatives faded away, in large measure
because state funding gave them the means to keep going and extend
their activities. Because this support has been so vital, I shall
examine the nature of this patronage and inquire into the reasons for
the readiness of the Canadian government to risk funding an altern-
ative to the establishment.

To observers in countries where state patronage has been assoc-
iated with more conservative or official activities, Canada's cultural
policies seem remarkably enlightened. For instance, the French critic
for Le Monde was impressed by the video workshop set up by Vidéographe
(Montreal) as part of the exhibition Canada Trajectoires, held at the
Musée d'art moderne in Paris in 1973. He wrote:

> The Canadian government ... even runs the risk of liberally
> subsidizing artistic 'research' without being sure of what
> will be found or whether it will actually agree with its
> views. You will be surprised to discover an atmosphere of
> social challenge throughout the works. It is institutional-
> ized creative challenge ... at public expense.[4]

The complete contrast of the French and the Canadian cultural situa-
tion from the artist's point of view was briefly sketched in Cairn (a
magazine published by a French artists' co-operative) in an issue
devoted to Quebec's parallel galleries and video centres:

> La France n'accepte pas le partage et ne reconnaît aucune
> valeur créative aux communautés d'artistes.

Un artiste français ne peut espérer vivre ou survivre
grâce à des bourses. Il ne peut prétendre à un quelconque
financement de ses projets (réalisations vidéo, catalogues
d'exposition, frais de voyage...). Il ne risque pas de
trouver des galeries d'art contemporains non-commercials ou
des groupements d'artistes ou des centres vidéo qui soient
subventionnés par le Ministère de la Culture.[5]

The reasons which propelled the Canadian government into support-
ing the artist-run centres were multiple. State involvement in the
cultural sphere in Canada is rather recent, and has been marked by
gradualism and trial and error, rather than by any clear cultural
policy. It is unlikely that Canadian politicians would have cared to
risk direct support for the kind of experimental activities going on
in the artist-run spaces; clearly the existence of a semi-independent
body like the Canada Council was crucial to the development of the
artist-run network. Yet this institution, which has counterparts in
the Arts Council of Great Britain and the National Endowment for the
Arts in the United States, is itself the product of a changing under-
standing in the English-speaking world of the interaction of the
economic, political and cultural realms which began just before the
Second World War. This change has had an indelible impact on the
Canadian cultural community (artist-run centre as well as museum and
gallery) being largely responsible for the richness and diversity we
now take for granted.

The post-war maturation and flowering of the institutions of
Canadian cultural life — of which the development of a network of
artist-run centres across the country is an important part — was
largely the product of the recommendations put forward by the Report

of the Royal Commission on National Development in the Arts, Letters
and Sciences of 1949-1951, usually referred to as the Massey Commis-
sion. It was this document which first clearly articulated the neces-
sity of a major cultural role for the Canadian state, eliciting the
observation from A.R.M. Lower that whereas some communities grow,
others are made, and, "Canada is one that has been made, a country of
a plan."[6] The Massey Report appears now as a watershed, a break, with
the indifference of the past. Of it, Bernard Ostry, who served as
Assistant Secretary of State between 1970 and 1973, remarked:

> Before it, everything was tentative, incoherent, a patchwork
> of band-aid remedies — though a patchwork in which the
> historical eye could perceive a distinctively Canadian
> pattern. After the Massey Report, Canadian governments,
> provincial as well as federal, began to be drawn reluctantly
> toward the need to develop cultural policy more consciously
> and to try and avoid the patchwork of the past.[7]

Yet the momentum that led to the appointment of the Massey Commis-
sion had been building since the 1930s, and culminated at the end of
the war. This period had seen two important developments. One was
the proliferation of voluntary societies whose role in cultural activ-
ities in Canada has always been more important than the occasional
generosity of a few millionaires. A growing sense of nationalism led
to the formation of pan-Canadian societies of professional artists or
art supporters. These also represented a developing professionalism
on the part of Canadian artists, who were now able to lobby collect-
ively for their professional interests. It was the Federation of
Canadian Artists, founded after a conference in Kingston organized in
1941 by André Bieler on behalf of the Royal Canadian Academy, that led

the first concerted approach to the federal government for support of
the arts. They were part of a consortium of volunteer societies which
presented a brief to the Turgeon Committee on Reconstruction and Re-
establishment in June 1944. The brief commented on the deplorable
inequality of access to culture in Canada and the limited venues for
professional artists, and recommended the establishment of a govern-
ment body, preferably a non-political board, to:

> ... promote a national cultural program of support for
> music, drama, film, and the visual and literary arts, to
> provide community centres for artistic activities; to
> promote Canadian art abroad, to improve copyright protection
> for artists; to improve industrial design, housing and town
> planning; and to establish an orchestral training centre
> and a national library.[8]

The brief impressed the committee, which recommended that the govern-
ment set up either a department of cultural affairs or a non-political
board.

But there was no precedent for government intervention in the
arts in Canada,[9] and it is unlikely that without the advent of broad-
casting, the second major development of the period, any action would
have been taken. The federal government had demonstrated by its
participation in the building of the railroads its willingness to act
where its traditional goals of political unity and economic prosperity
were concerned. But only with gradual realization of the enormity of
the threat of "Americanization" posed by radio was the political
concept of the national interest extended to channels of cultural
communication. Not only did the competitive economic situation of

mass media foster a tendency to cater to the widest possible audience, ignoring minority tastes, but the technology of broadcasting was physically unaffected by national boundaries. One of the most eloquent essays prepared for the Massey Commission was that of B.K. Sandwell, then editor of Saturday Night, on "Present Day Influences on Canadian Society". It describes in detail the inevitable levelling effects, both cultural and national, entailed by a mass media subject only to the controls of the marketplace. He warned that the, pervasive cultural influence of the mass media would overshadow the non-mechanical, person-to-person cultural contacts on which the diffusion of culture was traditionally based. As long as these contacts predominated, as they had until present, the cultural distinctness of the community was ensured. But, as he observed:

> The intellectual development of a community depends in part on the mechanisms of communication within that community, and in part on the mechanisms of communication with other communities and the influences these external communications bring to bear upon it.[10]

Furthermore, Canada's extreme youth as a community, the smallness of its population, and its racial divisions made it more vulnerable than most nations to the influence of external communications.

The tenor of studies like Sandwell's set the tone of the Massey Report. It was, as A.R.M. Lower called it, a defensive document.[11] The spirit of the war years echoes in these words from the report which conclude the introduction to its recommendations: "Our military defences must be made secure; but our cultural defences equally

demand national attention; the two cannot be separated."[12]

The experience of the war, and in particular the example of Great Britain, had been influential in this expression of a new direction for the Canadian government. The British government, which had long resisted an active role in the cultural sphere (except for modest support of two national galleries, those of Scotland and England), responded to the wartime emergency by setting up various bodies, among them the Council for the Encouragement of Music and the Arts. Formed late in 1939, apparently to prevent cultural deprivation on the home front,[13] this hastily set up body acted to prevent the demise of numerous cultural organizations, at first from a special trust fund and then through grants from a Parliamentary appropriation. Most importantly, it was the prototype for the British Arts Council, established in 1946.

The establishment of these agencies marked an important turning point in British public policy. In the words of the noted economist, John Maynard Keynes:

> I do not believe it is yet realized what an important thing has happened. State patronage of the arts has crept in. It has happened in a very English, informal, unostentatious way — half baked if you like. A semi-independent body is provided with modest funds to stimulate, comfort and support any societies or bodies brought together on private or local initiative which are striving with serious purpose and a reasonable prospect of success to present for public enjoyment the arts of drama, music and painting.[14]

Keynes' own influence, direct and indirect, in this development was

significant. His theories concerning economic stimulation through government interventionist policies are familiar to many. Less well-known is the fact that as a cultured man of many interests, he had long been active in the cultural sphere. Since the thirties, he had publicly deplored the disastrous position of the contemporary artist, and had advanced the need for the state to play some kind of active role to remedy it. In a 1936 article on "Art and the State," he spoke out against the utilitarian and economic ideal as "the sole, respectable purpose of the community as a whole," and argued for the use of government powers and public expenditure to preserve valued national monuments and to foster and support the arts.[15] He later served as chairman of the C.E.M.A. from 1942 to 1945, and played a leading role in setting up the Arts Council on a permanent basis. Thus, Keynes, whose influence on economics and public policy has been greater than any other economist in this century,[16] directly oversaw the application of his views on a greatly enlarged role for government in the cultural sphere. His reasons were threefold: in the first place, his personal involvement with the performing arts had given him a crucial insight into the penury of the artistic professions; secondly, he realized the importance of creating a society that would make adequate provision for the leisure of its people, which he believed would occupy an ever larger place in contemporary life; and finally, he saw government patronage as the means of ensuring wider access to the arts for the mass of people than was ever held possible or desirable when patronage of the arts was considered the role of an affluent elite.

Keynes' views, supported by the considerable intellectual

prestige he had won as an economist, as well as his political in-
fluence, found their necessary catalyst in the nationalism engendered
by the war years. This period of crisis fostered a readiness to
experiment with various novel forms of government involvement in the
cultural sphere. At the same time, it is important to realize that by
the mid-twentieth century the connotations of the word "culture" had
been greatly enlarged. In the nineteenth century culture had been
thought of as an individual acquisition, and "cultured" meant the
equivalent of "cultivated." Culture was a matter of personal, moral
development, necessarily restricted to those who had the leisure to
devote to it. Behind this lay the assumption that cultural activities
belonged to a higher, spiritual realm, set apart from baser activities
necessary for material survival.

During the twentieth century the elitist connotations of this
conception of culture were gradually eroded, in part as a result of
the democratization of political life. Also, the pan-European polit-
ical conflicts, which involved the English-speaking world in two world
wars intensified a sense of national distinctness, while the Depres-
sion challenged the image of national identity based on economic
superiority alone. The idea of culture generated out of these changed
circumstances was a far more inclusive one. It is well expressed by
Susan Crean:

> Culture is a process of communication in which everyone
> participates by virtue of belonging to the human race.
> There could be no society without it. Culture is the pro-
> cess whereby groups and individuals share and exchange
> ideas, perceptions and experiences; whereby the collective

attitudes of a social group, its goals and values, are formed and transmitted to succeeding generations. Going beyond language or shared understanding, culture provides a modus operandi for all aspects of social activity, from manners and mores to the practical side of everyday life.[17]

Such a definition lends to culture a political meaning, paving the way for an active role for the state. Strong cultural expressions can be a means of holding a people together, forming lines of communication, just as the railways did in the nineteenth century. Clearly it held a strong attraction for Canada, increasingly preoccupied with the question of national identity since the war, which it had entered as a sovereign state.

The effects of these changes can be seen in the terms of the Order in Council setting up the Massey Commission: "It is in the national interest to give encouragement to institutions which express national feeling, promote common understanding and add to the richness and variety of Canadian life, rural as well as urban."[18] The Commission's report made many recommendations bearing on Canadian cultural life, most of which were eventually implemented. The single most important, from our point of view, was the recommendation for the creation of a Council for the Arts, Letters and Sciences in Canada. This body, finally set up as the Canada Council in 1957, six years after the publication of the Massey Report,[19] was to "carry out the three fold purpose of subsidizing the arts in Canada, promoting Canada's cultural image abroad through tours and exchanges, and acting as a national commission for UNESCO."[20]

It was the Canada Council which, some ten years after its inception, was to become the chief (and in some cases, the only) patron of the artist-run centres which sprang up one by one around the country.[21] This access, via the Council, to public money has played a large role in shaping the character of these spaces, in effect setting them apart from the many "alternatives" that flourished briefly and then died before them. It has allowed them to become institutions, albeit of a somewhat unusual sort, and even to promulgate their activ- ities abroad, as in the Canada Trajectoires exhibition mentioned earlier. When the expressions of surprise and envy voiced by French artists and critics at this largesse of the Canadian government are recalled, the question of the role of the Canada Council, and its criteria, are indirectly raised. What kind of state agency is pre- pared — as the Council has been — to subsidize a network of artist-run galleries whose aims were artistically experimental and sometimes socially critical, and who spoke of themselves as an alternative to the established galleries, both public and commercial?

Here it is necessary to distinguish between various patterns of direct state support for the arts. In France, as in the rest of continental Europe and the socialist countries, direct government ownership and operation of artistic organizations is the rule. This system has certain advantages, particularly with regard to long-term financial stability; however, the temptation and opportunity for political and bureaucratic participation in artistic decisions is considerably increased.[22] Furthermore, a certain tendency for these decisions to reflect the goals of centralized government policy rather

than the ad hoc needs of artistic communities is probably inevitable.

The dominant pattern in the English-speaking world, however, followed the example of the British Arts Council. This has been to provide support to non-profit organizations and individual artists through a government foundation that receives a lump-sum appropriation and makes its own decisions as to who shall be assisted. Therefore, the Canada Council, explicitly modelled on the British Arts Council, is what is known as an "arm's length" agency; it is not subject to any form of ministerial direction and attempts to be responsive to the needs of the public and the artistic communities, soliciting input from both. In recommending its creation, the authors of the Massey Report had directly referred to the principle articulated by Sir Ernest Pooley, Chairman of the British Arts Council in 1949: "State support for the Arts without State control."[23]

The principle of neutrality was extended to the eventual make-up of the Council. While the Massey Report recognized the enormous importance of the work of the many voluntary bodies in fostering Canadian culture, it resisted suggestions coming mainly from artists and writers that the Council be representative of their professional organizations:

> With this view we are unable to agree. We judge that the members of a policy-making body to be concerned with many complex aspects of Canadian life should be free to consider all problems before them without the restraints which normally would bind them too closely to the organization or to the group which they would represent.... This is not to say, however, that a Canadian artist, a Canadian musician, a

Canadian writer, or a Canadian scholar should not serve on
the Council; if he does, however, he should sit in his
capacity as a distinguised and public-spirited Canadian
citizen rather than as the representative of a particular
organization or instifution, or of a specialized art.[24]

At the same time as they stressed the desirability of a Council
composed of laymen, the authors of the report recommended advisory
committees where the "specialized knowledge and experience of many
voluntary organizations and of individuals" would be of assistance "in
dealing with such special subjects as music, letters and creative
arts."[25]

It is difficult, therefore, to agree with Marxist critic Robin
Endres's contention that from the outset of state financing of the
arts there has been a "determination to keep actual artists out of
decision-making in the state bureaucracy."[26] Nor can the voluntary
bodies referred to in the Massey Report be automatically equated with
a putative cultural élite as Endres asserts. Although the Report's
authors do not make explicit to whom they are referring, it is likely
that they intended to include the influential Canadian Conference of
the Arts, a coalition of arts associations and 'artists' groups.
Nonetheless, although it is important to emphasize that the Council's
structure ensured that its decisions were protected from interference
both by politicians and by special interest groups, it is true that
its assistance in the early years was directed mainly towards arts
organizations rather than individual artists. This has prompted Susan
Crean's criticism that the Canada Council tended, at least in its
early years, to foster the development of "Official Culture." In her

provocative study, Who's Afraid of Canadian Culture? she argues that the Canada Council, by electing to give its money to a few top organ-izations, without attempting to introduce public control through a more democratic composition of their boards, was simply helping an elite class of patrons preserve its own cultural forms by transforming them into Official Culture.[27]   Crean states:

> It is a matter of public record that the same people who direct politics, business, and industry sit on the governing boards of ballet companies, museums, and the CBC, in their spare time. They form a small and self-perpetrating coterie that manipulates culture, that is, Official Culture, as surely as it directs the economy.[28]

She further points out that the Canadian Conference of the Arts, which had once lobbied actively in the artist's interest, had become increas-ingly irrelevant to artists during the fifties as it became more closely associated with arts organizations. She contends that it played a "key part in the evolution of a colonial and anti-artist cultural policy through the critical years of the early sixties. Once a year, the CCA's conference brought all of the government funding agencies and the major arts organizations together for discussion — which, in practical terms, meant deciding how to divvy up the avail-able funds."[29]

Unlike the NEA in the United States, which directed most of its grants to individuals when it was first founded in 1965 because its funds were so limited,[30] the Canada Council was initially committed (following the principles of the British Arts Council) to building up

an institutional infrastructure, dispensing its aid primarily to developing professional arts organizations. Of course it should be remembered that the number of these organizations in the late fifties and early sixties was quite low compared proportionally to the United States.[31] Problems really began in the early sixties when demands from a rising number of claimants threatened to exceed the amount available to the Council from its endowment. As Crean observes, those organizations which got in on the ground floor when funding patterns were being set possessed a clear advantage.[32] Therefore, for the first five years of its life the Council's concern with fostering artistic excellence benefitted established groups, while the benefits accruing to the individual artist were primarily indirect.[33] Artists' organizations had gained ground in the period leading up to the founding of the Canada Council, but the economic climate, for one, was not such as to permit the establishment of an artist-administered distribution network, which is what the artist-run centres became.

Changes came with the decision of the newly elected Pearson government in 1963 "to take a new and vigorous approach to the problem of support for the arts and other cultural activities."[34] The example of Quebec provided the catalyst. The Quiet Revolution initiated by the Liberal government of Jean Lesage in 1960 was taking place on all fronts — economic, social and cultural. Soon after the establishment of the Ministère des affaires culturelles in 1961 a policy of democratization was begun, to make Quebec culture more available to all Quebecers. To its citizens and to the rest of Canada, "Quebec revealed its perception of the importance of culture to its political policies and

to the development of a sense of community."[35] Pearson made the Quebec federalist Maurice Lamontagne Secretary of State and greatly strengthened his portfolio by transferring to it a number of cultural agencies, including the Canada Council, the National Gallery, the National Museums Corporation, the National Library and the Public Archives, as well as the CBC, the NFB and the Queen's Printer. The Canada Council now had a powerful voice in Parliament. Between 1963 and 1968 considerable pressure was brought to bear on Parliament to obtain more adequate funds for cultural activities. In 1965 the efforts were rewarded: a grant of $10 million was awarded to the Canada Council to be spent over the next three years — it was spent in two. Then in 1966 Secretary of State Lamontagne sought and received extra funds, beginning with $16.9 million in 1967-68. Henceforth, appropriations were obtained from Parliament on an annual vote.[36]

The Council's readiness to fund such new, experimentally oriented ventures as Intermedia and Fusion des Arts in Montreal, both of which received substantial grants in 1967-68, is clearly linked to this influx of new funds. The Council was at last able to heed the voices of areas like the West which had been crying neglect for over a decade.[37] A shift in policy at this time can also be noted. The 11th Annual Report of the Canada Council for 1967-68 still emphasized the key role of art galleries as the central means of disseminating art to the Canadian public; grants in this area were increased by over 100 per cent.[38] But it also demonstrated concern for the individual artist, noting that over 40 per cent of its awards and bursaries were being made to individuals. The need to provide facilities for artists

was also recognized; aside from grants to Intermedia and Fusion des Arts, there were sums for two printmaking workshops and a foundry. Yet in spite of a growing recognition of the professional needs of the artist, the Council's major focus rested on enlarging and strengthening the institutional circuit of art galleries.

Along with the parliamentary appropriations came a realization of the need for "increased planning and co-ordination in the arts both on a regional and national scale,"[39] to quote again the introduction to the 11th Anual Report. Even as provincial arts councils and ministries of culture were burgeoning,[40] the federal government was determining to enlarge its presence in the national cultural arena. Several reasons may be given for the growing political understanding of the importance of culture. Firstly, the Centennial celebrations which climaxed with Expo 67 provided a vivid demonstration of the national awareness that could result from investment in culture. The investment was made all the more crucial by the mounting tide of separatist sentiment in Quebec, where political aspirations took on a strong cultural character. Adding to this threat to national unity, the federal government was meeting growing pressures for the decentralization of power from the provinces. Culture was one realm where the federal government could claim pan-Canadian jurisdiction. The key figure in the expansion of the federal cultural role was Gérard Pelletier, another Quebecer, who was appointed Secretary of State in 1968. It was Pelletier who announced the now famous federal cultural policy of "democratization and decentralization." But as Dale McConathy, author of Artscanada's special issue on "the Canadian cultural

revolution," observed, democratization and decentralization did not originate with Pelletier or the Trudeau government; "they were political necessities dictated by the atmosphere in which Trudeau came to office."[41] In responding to the climate of political agitation and demand for participation in public decision-making, Pelletier was influenced by Quebec and also by the example of France, where André Malraux as Minister of Culture had given official sanction to decentralization, the rallying cry of the student radicals of the May 1968 uprisings in Paris. But for democratization and decentralization to become more than slogans, a massive infusion of new money was necessary. Bernard Ostry puts the matter succinctly:

> ... the geography of the country, the uneven development of
> cultural resources in the regions, the uniqueness and pace
> of socio-cultural development first in Québec and then in
> the West, the enormous overflow of American cultural pro-
> ducts into every part of the country and the weak base in
> Ottawa from which to decentralize, all made large expendit-
> ure inevitable.[42]

Dale McConathy goes even further, stating that, "The cultural revolution now underway across Canada has been a revolution of money not of people or ideas."[43] He cites Arnold Gelber, an important member of the Ontario Arts Council, to back him up. According to Gelber, "democratization and decentralization came because we had extra monies necessary for such programs. We had to have the where- withal to allow the arts to penetrate to the grass roots. Money enabled the democratization of the arts."[44] This is undoubtedly an exaggeration, but the importance of the economic buoyancy and optimism of the sixties cannot be overlooked. That the money was there is a

token of the federal government's confidence in the Keynesian prin-
ciple of the benefit of surplus spending by the state to stimulate the
economy. However, this climate gave rise to a sense of rising entitle-
ment on the part of society at large. By the end of the seventies,
with the recession continuing to deepen, those principles would be
severely questioned, with grave results for all organizations depend-
ent on federal largesse.

The Canada Council did not immediately benefit from the new
thrust; indeed, in its 13th Annual Report it complains that govern-
ment austerity measures prevented it from meeting new needs, in order
to support programmes it judged essential.[46] By the following year,
however, it had begun to make small grants to experimental projects
whose aim was to reach new audiences. It was also beginning to dis-
play a concern for the lack of recognition of the professional status
of the artist, which led to "a tacit acceptance of the situation of
artists as an economically depressed minority, and, in addition, to
... a number of persistent and harmful romantic notions about art-
ists".[47] The Council's developing concern for the problems of individ-
ual artists may have been prompted by lobbying by CAR; it resulted in
the expansion of its individual grants categories to include project
cost and travel grants for artists. The latter might be considered an
effort to obviate the pressure for centralization of activity at the
level of the individual artist.

Aside from the creation of the Art Bank (which introduced the
role of accumulation to the Council's functions), Pelletier's innov-

ative programs which, in Ostry's words, "reached beyond traditional culture to help alleviate problems of unemployment, and of social and political disadvantage,"[48] tended to bypass the Canada Council. Most significant for the eventual implantation of a network of artist-run centres, even though they were not primarily intended to benefit the cultural community, were the Opportunities for Youth and Local Initiatives Programs started in 1971 and 1972. That a significant number of the projects funded under OFY and LIP were cultural is probably due to the fact that the programmes were initiated by the department of the Secretary of State rather than the Manpower or Welfare departments.[49] The programmes established an extraordinarily direct link between individual community groups and the federal government, reflecting the philosophy of participatory democracy which prevailed under Pelletier. The principle was simple: short term infusions of cash were injected into communities in response to a wide variety of community-oriented projects developed at the grassroots level. The goals, however, were complex. They were not merely traditional make-work schemes, tied to industry and public works; rather, they were an effort to respond to new demands for meaningful roles in society on the part of the baby-boom generation whose outlook had been radically transformed by the idealistic rhetoric and spirit of contestation of the sixties. Of course, they were also politically astute, seeking to make allies among the young for the federal Liberals, led by Trudeau, whose vision of a "Just Society" was much touted. Economically, they reflected the continuation of Keynesian policies of stimulation, as they owed to him their vision of leisure-oriented cultural solutions to long-range problems of technological unemployment.

OFY and LIP grants had a decisive effect on the early artist-run spaces. They met the needs that the Canada Council, with its limited means, could not. Both A Space and Véhicule, for instance, were able through these programmes to obtain substantial amounts of money which permitted the employment of artists, ensuring the establishment of a committed base of people and allowing the development of facilities — community access video in the case of A Space, and printing facilities (which eventually became Véhicule Press), documentation centre and educational programmes for Véhicule. Because the programmes were community oriented, they encouraged artists to define themselves in practical terms as a community. This in turn affected the ways in which the artist was able to perceive her/his role vis-à-vis the larger community, displacing to some extent the image of the artist as marginal entrepreneur with a product to sell in favour of the artist as a specialist with communication skills to offer. Furthermore, OFY and LIP put those artist-run centres which had benefitted from them in a stronger position to claim Canada Council support. The following remarks in the Council's 16th Annual Report (1972-73) confirm this:

> The Council has been affected by these programs in a number
> of ways. For one thing, the large sums put into the arts by
> OFY and LIP helped a number of organizations to reach the
> level of quality which qualifies them for Council grants.
> It is both a promising sign and an ongoing source of frust-
> ration that there are more lively companies now emerging
> than the Council can adequately subsidize. At the same
> time, the success of the make-work programs suggests that
> new approaches to subsidy might be necessary to meet the
> needs of the arts during the coming years. This does not
> mean that current programs can be cut back, but rather that
> the Council will explore new areas which it may have over-
> looked in the past....[50] (my emphasis)

Although directed towards performing arts companies, these remarks apply equally to the visual arts.

In this year (1972-73) the Council funded four artist-run galleries, two artists' associations, three printmaking collectives, and two video production groups. Moreover, there is a new emphasis in the Report on the Council's innovations in support of the individual artist, as well as a new note sounded with regard to the artist and the public:

> ... for painters, sculptors and other visual artists, the chances of going before the public have been even slimmer. <u>Our public galleries and museums have done much less than the publishers for Canadian artists.</u>[52] (my emphasis)

It would seem, then, that the willingness of the Canada Council to fund artist-run alternatives which would run parallel to the existing gallery network, augmenting the resources of the latter and introducing a point of view more in tune with that of the creator, was the result of voiced dissatisfaction with the established galleries, combined with the successes demonstrated by OFY and LIP funded projects.

This development towards a direct relationship between the creative artist and the patron state, bypassing the traditional middlemen (voluntary associations, art gallery curators and boards) has not been viewed with equanimity by all. Questions of accountability have been raised, both by politicians uncomfortable with some of the more extreme expressions of artistic licence and by a new generation of

artists who have found that access to a subsidized circle of activities is not necessarily automatic, even when their peers are manning the portals. There have, as well, been profound philosophical critiques of state patronage advanced by the left as well as the right. The favourite left-wing term in condemnation of state patronage is "co-optation"; such patronage is viewed as a subtle means of controlling dissent. Clive Robertson asserts that:

> Once artists' organizations switch to government funding and are allowed and encouraged to grow and depend upon such an economy, pulling the plug, or even cutting back can and usually will eliminate all such risk. The control mechanism used is the maintenance of marginal status.[53]

Furthermore, because of underfunding artists' centres are frequently forced to rely on inadequately paid or volunteer artists' labour, thereby perpetrating a situation of exploitation. Robin Endres, arguing from a Marxist perspective, contends that the state's support of the arts is part of its ideological apparatus and has two functions, accumulation and legitimation. She says that, "Ultimately there can be almost no payment to the arts which does not foster accumulation (is remunerative to the state in some way) and which does not also make the state look good, and to some extent, give a sense of rightness to the social order."[54] She has demonstrated that, in the performing arts at least, the amounts reclaimed by the state in direct and indirect taxation exceeds the totals of the original grants; she concludes that "the artists themselves are the real subsidizers of art in this country."[55]

For its part, conservative opinion has tended to view state cultural interventions as intrusions into the supply and demand mechanisms of the marketplace. Steven Globerman, author of a report for the Institute for Research on Public Policy, argues that:

> Besides constituting a significant redirection of economic resources away from other activities into the production and distribution of 'Canadian' culture, government intervention into cultural activities represents a potential danger to the freedom of expression and unbiased production of information that is essential to the survival of a free society.[56]

He further contends that such intervention redirects money from broad segments of society to a relatively narrow group of well-educated, usually middle-class, politically active opinion makers in society. This select group benefits, he says, while the larger Canadian population is confronted with a restricted choice of cultural output.[57]

These arguments on both sides possess some force, and raise certain questions with regard to the artist-run spaces — whether government patronage is is a form of ideological control, whether it constitutes a justifiable intervention in terms of the market or is rather a response to the demands of an elite minority. To answer them it is necessary to look more closely at the rationale for public support.

The reasons most immediately relevant to the artist-run spaces have to do with the notion of external benefits, that is, benefits to people other than the parties directly involved in a transaction. One such argument is based on the recognition that experimentation is an

essential characteristic of artistic activity. Because of this, new
activity in art is fraught with the danger of failure. Nonetheless,
other artists and society at large may learn from the failed experi-
ment and thus profit from it. Since, from the point of view of post-
erity, it is impossible to predict what will last and what will not,
there are good arguments for government support of risk-taking artist-
ic institutions and individual artists.

This argument is related to a broader political one which
recognizes the importance of minority values in the pluralist
tradition of liberal democracies. There is much evidence to suggest
that the competition of the free market tends to result in conformity
and homogeneity. The role of the government is to act as a
counterforce; in Bernard Ostry's words, "to correct this tendency by
support to minority interests and preferences, to protect eccentric
individuals and communities from the tyranny of the majority."[58] This
view is developed in the recent report of the Federal Cultural Policy
Review Board (the Applebaum-Hébert Committee). Citing the economist
Kenneth Boulding, the Applebaum-Hébert Report states that:

> ... the culture of mass appeal — the superculture — is in-
> capable of sustaining itself creatively and relies for its
> continuing vigour and productivity on the creative and
> experimental capacity of those kinds of activity that serve
> minority interests ... the fact can be demonstrated that,
> historically, those cultural activities that have conferred
> the most lasting benefits, and which have been seen, in
> retrospect to have done most to illuminate their times, have
> more often than not served only minority interests in their
> day.[59]

In my view, Marxist critics like Robertson and Endres have put too much weight on the economic and ideological motives for state patronage. While it would be naïve to deny that these do exist, there are others which Robertson and Endres ignore, probably because of their conception of the state as a monolithic entity. They fail to consider, for instance, the importance of the notion of pluralism for democratic society. In the political realm this leads to the recognized necessity of what Daniel Bell, in his book <u>The Cultural Contradictions of Capitalism</u>, calls "institutionalized outlets for dissent." As he remarks, "a complex society inevitably multiplies constituencies and interests, and one has to provide some legitimate arena for the mediation of their claims."[60] In the cultural sphere, diversity and dissent are recognized as the natural conditions of cultural activity, and become an argument for disinterested public support. The authors of the Applebaum-Hébert Report, for example state:

> ... the cultural sphere, embracing as it does artistic and intellectual activity, has as one of its central functions the critical scrutiny of all other spheres including the political. On this score alone it cannot be subordinated to the others.[61]

As noble as these sentiments are, it is unlikely that they could have achieved more than formal expression were it not for the existence of the arm's length principle that governs the Canada Council. There is probably truth in Ostry's remarks that:

> No doubt the habit of establishing art institutions as independent Crown corporations owed at least as much to the politicians' fear of having to answer for the high jinks of

artists as it did to the need to keep the arts free from
political interference.[64]

As the most important patron of the artist-run centres, the Canada
Council's policy of neutrality and non-interference has been
exemplary. Although it has been concerned that the centres demon-
strate a reasonable level of administrative efficiency and account-
ability (in the words of Brenda Wallace, former officer for art
galleries at the Council, "... the minute you become a non-profit
organization or a group is established, it's business as usual"[63]) the
Council has been careful to keep a detached position and avoid
interfering at the programme level. It is this delicately balanced
relationship between the Council as patron and the artists' organiz-
ations it supports on the one hand, and the carefully maintained
(though not invulnerable) distance between the federal government and
the Council on the other which has made possible the apparent contra-
diction of a government supported alternative.

Of course, alternatives arise in response to a perceived deficien-
cy and in Canada this has meant both the lack of public institutions
adequately responsive to new artistic directions and the needs of
artists, and the extremely restricted number of commercial gallery
outlets for new work. In light of this, Globerman's criticism that
government cultural intervention interferes with market mechanisms in
such a way as to restrict choice and favour a minority elite are
difficult to accept. Left to itself, the market tends to foster
centralization of cultural output. Canada's great geographical area

and small population make it extremely vulnerable to this tendency; government subsidies in many spheres have been recognized as a necessary means of increasing access to our country's resources, both natural and cultural. The efficiency of this intervention in the cultural realm is demonstrated by the rapid growth of artists' centres and the museum sector in general since the inception of the Canada Council and, more recently, the National Museums Corporation. The rapid growth of the artist-run centres in particular may be contrasted with the slower rise in the number of commercial art galleries, which according the the Applebaum-Hébert Report, have tripled in twenty years.[64] Moreover, much of this growth, which reflects the increase in the numbers of private collectors during this period, may be seen as an indirect result of the artist-run centres. They have been instrumental in opening channels of communication at the community level between artists and the art public, and have brought before this public a variety of artistic products which has contributed to developing the level of public taste.

There is also a negative side to the argument that the existence of the artist-run spaces has benefitted the commercial gallery. As the American poet and art critic John Perrault put it, somewhat sourly:

> Alternative spaces work out very well for commercial galleries. They don't have to support an artist until he/she has already proved himself/herself in state or artist-supported spaces. Then the chosen few get scooped up.[65]

With regard to the suggestion that government patronage has bene-
fitted a minority elite, it is sufficient to observe the very low
material benefits accruing to those involved in the spaces in rela-
tionship to the high productivity they have maintained. This sit-
uation is acknowledged in the first pages of the Applebaum-Hébert
Report where the authors state that, "the largest subsidy to the
cultural life of Canada comes not from governments, corporations or
other patrons, but from the artists themselves, through their unpaid
or underpaid labour."[66]

Still, in spite of the enlightenment of the liberal philosophy
which has provided the rationale for state philanthropy, the artist-
run spaces are experiencing a turning point, if not an actual crisis,
in their development. The debate about institutionalization (which
was connected with complaints about the appearance of a closed-shop
syndrome) in the later seventies tended to disguise the real problem,
which was economic and intimately related to government cultural
policies. In the late sixties and early seventies the cultural sector
and the artist-run centres in particular benefitted from the federal
government's commitment to its two goals of national unity and econom-
ic stimulation through surplus spending. Since then such gains that
were made have been threatened by the recession and accompanying
economic austerity measures to which the government is now committed.
One problem has been, as Clive Robertson noted, the excessive reliance
of the artist-run spaces on a single source of support. Many have, of
course, sought and received provincial funding, but, except where
actual arm's length agencies exist, as in Ontario, this support has

been intermittent, dependent on the goals and philosophy of the party in power. The corporate sector has been even more difficult for the artists' network to crack, since this kind of patronage is motivated by a desire to enhance the corporate image, and is thus usually directed towards prestige events and activities with a high level of public appeal.

The tensions and pressures of the present situation are evident in the briefs presented to the Federal Cultural Policy Review Committee, and are explored in its report. With regard to the activities of the artist-run centres, the Report states that while it believes "that it is important to maintain this means of linking the work of our experimental artists with the public," it is concerned "with the precariously small financial base on which these centres must build their programmes."[67] Although it can hardly be disputed that the flowering of Canadian culture in every area in the last thirty years has been largely due to the emergence of the federal government as the number one patron of the arts, Applebaum-Hébert contends that the proportion of the federal budget devoted to cultural activities, 1.9 per cent in 1982, is far too low. In particular it deplores the progressive weakening of the Canada Council by more than five years of budgetary restaints and cutbacks:

> ... in the realm of the arts, the consequences of such a situation are far more calamitous than a little enforced belt-tightening. In order to flourish, the arts require daring, experimentation, risk.

> ... When funds are scarce, sustaining the established operations becomes a priority; we dare not lose our arts organiz-

ations of quality and experience. As a result, the new, the
emerging, the experimental — in fact the future — must wait
in the wings....[68]

Although the artist-run spaces, as the champions of new, young
art are particularly vulnerable, the present crisis extends beyond
their special plight. Part of the problem seems to lie with an under-
lying puritanism towards the arts in the English-speaking world, a
belief that culture is a flowering of affluence, a luxury to be cast
aside in hard times. The foundations of Canadian cultural institu-
tions were laid in a period of economic prosperity; the crisis caused
by the present situation of scarcity seems to lend weight to Dale
McConathy's words, quoted earlier, that, "the cultural revolution now
underway in Canada has been a revolution of money not of people or
ideas."

Yet it is no simple matter for the state to withdraw or cut back
in this sphere. Its cultural involvement is, philosophically, of a
piece with its enlarged role in every sphere of public life since the
Depression. This commitment, "not only to create a substantial wel-
fare state, but to redress the impact of all economic and social
inequalities as well," in Daniel Bell's words[69] (emphasis in the
original), has led to what he terms a "revolution of rising entitle-
ments," including claims from all groups in society, not only the poor
and disadvantaged, for protections and rights. The pressure of rising
entitlements means, as Bell observes, a constant tendency for state
expenditures to increase, where they must inevitably meet the tangible
constraints of resources. Therefore, he concludes, "it is against the

recurrent restraint of 'scarcity', rather than the release of abund-
ance, that the modern public household has to provide a normative
political philosophy."[70]. In other words, what is needed is a coherent
cultural policy whose justification goes beyond political expediency.
The artist-run centres will thrive in their relation with the patron
state if this policy acknowledges and provides for a clearly-defined
place for them in the overall sphere of the visual arts.

The present network of artist-run centres is an integral part of
the rapid development of cultural institutions which has been taking
place in Canada over the past fifteen years, largely due to government
subsidies. The role they have played for the Canadian cultural commun-
ity is comparable to that of the Kunstverein in West Germany, with the
difference that they are controlled by the more restricted community
of artists, rather than a membership of amateurs. Like the
Kunstverein, they show a cultural tendency towards regionalism and
decentralization which reflects a certain political similarity between
the German and Canadian confederations. The ideology of the
alternatives has turned out to be less important for the Canadian
artist-run centres than their counterparts in the United States where
the art world is highly centralized. Ultimately, their raison d'être
has more in common with the artist-run 10th Street co-ops in New York
in the fifties: they have functioned equally as a showing place and
as a key element of a scene, a place for the exchange of ideas and
personal contact. This, as B.K. Sandwell wisely observed, is the
basic means of the transmission of a culture. The difference from the
10th Street co-ops has, of course, been a matter of economics, but

also of ideology. The frontier mentality evident in New York, its emphasis on individualism and independence, has been considerably subdued in the Canadian context: given the choice between individual- ism and socialization, we have, as A.R.M. Lower said, usually preferred socialization. The co-ops eventually died because they were no longer necessary; the buoyancy and expansion of the commercial marketplace of New York City absorbed them. Clearly the Canadian situation, where the number of serious commercial art galleries is limited, and restricted to a few major cities, is very different.

Now that we have travelled 180 degrees from the climate of polit- ical adventurousness and economic abundance that characterized Canada in the mid-sixties (leading indirectly to the establishment of the artist-run spaces) to a period of economic restraint and political conservatism in the eighties, it is important to examine the contribution of these artists' organizations to recent Canadian cultural life. Only through a closer look at their activities during this period can the extent of their constituencies be established, and their achievements evaluated. This has become all the more necessary in the present climate of scarcity, where contradictory demands, for economic efficiency, for democratic equality of access and for cultural autonomy and excellence, all vie in the public arena. The achievements of the artist-run spaces, as will be seen from the histories which follow, are not narrowly aesthetic; they have played a key role in the development of a distinctly Canadian cultural discourse, based, like all discourses, on the interpenetration of object, idea, and institutional context.

. NOTES

[1] A.R.M. Lower, cited in Bernard Ostry, The Cultural Connection, (Toronto: McClelland and Steward, 1978), p. 55.

[2] Northrop Frye, Divisions on a Ground: Essays on Canadian Culture (Toronto: Anansi, 1982), p. 179.

[3] For some instances of some earlier artist-run initiatives, see Chapter 1.

[4] Jacques Michel, cited by Joan Lowndes, "The Canadian Presence in Paris", Artscanada, 30 (October 1973), p. 78.

[5] Editorial, "Dossier Canada/Québec: espaces 'parallèles' et centres vidéo," Cairn, no. 8 (avril, 1981), p. 1.

[6] Lower, "The Massey Report," The Canadian Banker, Winter 1952, pp. 22-32, cited in Ostry, p. 56.

[7] Ostry, pp. 63-64.

[8] Ostry, p. 55.

[9] The long delay between the Royal Canadian Academy's donation of their diploma pieces to form the core of a national collection in 1880, and the incorporation of the National Gallery as an independent institution in 1913 is typical of the federal government's hesitancy in cultural matters. Ostry characterizes the traditional English-Canadian attitude as that of Lord Melbourne, who said in 1835, "God help the Minister who meddles with art." (p. 7) He also remarks that in 1932 the Miers Markham Report of the Museums Association of Great Britain reported that the amount spent by the Canadian federal treasury for the 125 institutions it supported was less than was spent on one of the great museums of Great Britain, Germany or the United States. (p. 42)

[10] B.K. Sandwell, "Present Day Influences on Canadian Society," Royal Commission Studies: A Selection of Essays Prepared for the Royal Commission on National Development in the Arts, Letters and Sciences (Ottawa: Edmond Cloutier, King's Printer, 1951), p. 1.

[11] In his article on the report, Lower summarized its spirit: "How can we maintain a Canadian community in any vital sense of the term against the unparalleled strength — in every aspect of life — of our great neighbour? ... The Report of the Commission is a classic document. The Canadian state now turns to the highest function of a state, building the spiritual structure (the word is not used in the religious sense) of a civilization, the material foundations of which it has already sturdily laid." (cited in Ostry, p. 73).

[12] Report of the Royal Comission of National Development in the Arts, Letters and Sciences, 1949-1951 (Ottawa: Edmond Cloutier, King's Printer, 1951), p. 275.

[13] John S. Harris, Government Patronage of the Arts in Great Britain (Chicago: University of Chicago Press, 1970), p. 25.

[14] Keynes, cited in Harris, p. 39.

[15] Harris, p. 13.

[16] His influence is described thus by Seymour E. Harris, John Maynard Keynes (N.Y.: Scribner's, 1955), p. ix: "The Keynesian Revolution in economics was largely a shift of interest from production, the best allocation of labor, capital etc., to demand — to a concentration on the arithmetic of buying, with its relevance for employment."

[17] Susan M. Crean, Who's Afraid of Canadian Culture? (Don Mills, Ontario: General Publishing Co. Ltd., 1976), p. 9.

[18] Ostry, p. 60.

[19] It seems that the six-year delay between the Massey Report and the founding of the Council was due to economic considerations. The money for an endowment came finally from succession duties on the estates of two millionaires, Isaac Walton Killam and Sir James Hamet Dunn. $50 million of these duties was used as a capital grant to universities, the other $50 million was used to establish the Canada Council.

[20] Robin Endres, "Art and Accumulation: the Canadian State and the Business of Art," in Leo Panitch, ed., The Canadian State: Political Economy and Political Power (Toronto: University of Toronto Press, 1977), p. 417. Originally the Council's mandate include responsiblity for the humanities and social sciences as well. It was split into two in 1962 when the budget of the Council was at its lowest, in order to strengthen its lobbying power and ensure greater parlimentary financial support. See Ostry, p. 171 and note, p. 228.

[21] The numerous reasons for the Canada Council's support of a few artist-run experimental centres in 1967 will be examined at length later. Here it should simply be noted that it constitutes a change of direction which coincides with the Council's receipt that year of a substantial influx of funds in the form of a parliamentary appropriation.

[22] For a more complete discussion of modes of government cultural patronage, direct and indirect, see Dick Netzer, The Subsidized Muse. Public Support for the Arts in the United States (London: Cambridge University Press, 1978), pp. 44-52.

[23] Sir Ernest Pooley addressing representatives of the Local

Authorities of Great Britain, June 9, 1949, cited in the Massey Report, p. 375.

[24] The Massey Report, p. 377.

[25] The Massey Report, p. 378.

[26] Endres, p. 433.

[27] Crean, p. 131.

[28] Ibid., p. 11

[29] Ibid., p. 144.

[30] Netzer, p. 48, remarks, "In its first year, of operation, NEA initiated the policy of making direct grants to individual artists — something that pre-existing organizations, such as the British Arts Council and the New York State Council on the Arts had not done — in part, apparently, because of 'sheer lack of money to do anything else.' The first NEA appropriation was so small that the endowment. could make only small grants to individuals, not large grants to institutions."

[31] According to Max. O. Brice, A Profile of the Museum Sector in Canada (Canada. Department of the Secretary of State, 1979), p. 9, of the 575 museums of all kinds in existence in 1976 in Canada, 86 per cent were founded after 1945; 45 per cent during and after 1967; 11 per cent in the years 1970-76. On the other hand, only 33 per cent d museums in the U.S. were founded after 1949. Furthermore, any comparison of Canada Council and NEA policies should take into consideration the greater reliance of American institutions on private endowments.

[32] Crean, p. 144.

[33] Ibid., p. 136.

[34] Ostry, p. 100.

[35] Ibid., p. 94.

[36] Ostry notes that while this annual subsidy made the Council more directly dependent on the government, it did not expose it to political direction. Although the minister represented the agencies in his portfolio in Parliament, speaking on their behalf, he was not authorized to interfere in their internal affairs. It did, however, make the Council economically vulnerable. According to Ostry, one factor that protected the Council was the strong constituency it had built up as a result of having always responded to initiatives from voluntary agencies. See pp. 101-105.

[37] In 1966 David Silcox, Visual Arts Officer, and Peter Dwyer, Associate Director of the Canada Council, went out to Vancouver to

investigate what was happening in the artistic milieu. Up to this point, the consensus in Vancouver was, that the Ottawa-based Council didn't know and didn't care what was going on, in the West.' B.C. artist Claude Breeze, for instance, had been waging an unsuccessful one-man campaign to get his work recognized in the East. Ed Varney, now director of Intermedia Press, feels that the Council's willingness to risk funding an experimental venture like Intermedia stemmed in part from the fact that, "... they've always been worried about western representation.... It was a way of putting money into Vancouver without necessarily giving out 'a whole lot of individual grants". (Interview, Vancouver, June 1983).

[38]The Canada Council, 11th Annual Report, 1967-1968, p. 34.

[39]11th Annual Report, p. 8.

[40]The 11th Annual Report notes that at the time of the founding of the Canada Council there were only two other such bodies in Canada, the Saskatchewan Arts Board and the Arts Council of Greater Montreal. Since then Quebec established the Ministère des affaires culturelles, Ontario created the Province of Ontario Council for the Arts, B.C. set up the Centennial Cultural Fund, and Manitoba its Arts Council. In Alberta the Cultural Development Branch of the Department of the Provincial Secretary was providing assistance, while New Brunswick had formed a Cultural Development Division in the Department of Youth. (p. 8)

[41]Dale McConathy, "Reason Over Passion," Artscanada 32 (Autumn 1975), p. 76.

[42]Ostry, p. 116.

[43]McConathy, p. 74.

[44]Arthur Gelber, cited by McConathy, "The Patron-Politicans," Artscanada, 32 (Autumn 1975), p. 58.

[45]It is an interesting aside to reflect on the influence enjoyed in this postwar period of Canadian cultural expansion — prompted originally by a fear of American cultural domination — by two cultural mandarins from each of Canada's founding nations: John Maynard Keynes and André Malraux. Both were, despite their origins, strong cultural democrats with great faith in the positive role of the state in this domain.

[46]The Canada Council, 13th Annual Report, 1969-1970, p. 61.

[47]The Canada Council, 14th Annual Report, 1970-1971, pp. 10-11.

[48]Ostry, p. 188.

[49]The Department of the Secretary of State comprises three main branches: the Citizenship Branch, the Bilingualism Branch, and the

Arts and Culture Branch. According to Ostry, who was Assistant Secretary of State for Citizenship at the time, "The Branch was supposed to develop and strengthen a sense of Canadian citizenship, chiefly through programs that would aid participation and assuage feelings of social injustice." (p. 117)

[50] The Canada Council, _16th Annual Report, 1972-1973_, p. 15.

[51] These were A Space, Toronto, $9,000; Média gravures et multiples, Montreal, $9,500; Véhcule, Montreal, $12,000; 90 Albert Street Gallery, Winnipeg, $5,000; Canadian Artists Representation, London, Ontario, $9,000; Société des artistes professionels du Québec, $10,000; Atelier de gravure de Québec, $8,780; Atelier libre de recherches graphiques, Montréal, $8,000; Graff, centre de conception graphique, $12,000; Vidéographe, Montréal, $40,000; and Video Ring, London, Ontario, $68,500.

[52] _16th Annual Report_, p. 16.

[53] Clive Robertson, "The _Story_ Behind Organized Art," _Fuse_, (November 1980), p. 321.

[54] Endres, p. 419.

[55] Endres, cited by Robertson, p. 324.

[56] Steven Globerman, _Cultural Regulation in Canada_ (Montreal: The Institute for Research on Public Policy, 1983). p. xviii.

[57] Globerman, pp. xix-xx.

[58] Ostry, p. 97.

[59] _Report of the Federal Cultural Policy Review Committee_ (Information Services, Department of Communications, Government of Canada, 1982), p. 69. Henceforth referred to as the Applebaum-Hébert Report.

[60] Daniel Bell, _The Cultural Contradictions of Capitalism_ (New York: Basic Books, 1976), p. 245.

[61] Applebaum-Hébert, p. 16.

[62] Ostry. p. 99.

[63] France Morin, interview with Brenda Wallace, _Parachute_, no. 13 (Winter 1978), p. 50.

[64] Applebaum-Hébert, p. 150.

[65] John Perrault, statement included in "Is the Alternative Space a True Alternative?" p. 71.

[66] Applebaum-Hébert, p. 4.

[67]Ibid., pp. 149-150.

[68]Ibid., p. 56.

[69]Bell, p. 226.

[70]Bell, p. 255. These ideas are developed at length in the chapter titled "The Public Household: On 'Fiscal Sociology' and the Liberal Society."

CHAPTER 4.

VÉHICULE: A CASE HISTORY

We wanted access to information. We wanted energy.

(Suzy Lake, Véhicule founder)

Véhicule Art opened its doors on October 13, 1972 with a show of works by twenty artists, mostly from Montreal, chosen by the members of Véhicule. The gallery, which occupied the upper floor of a shabby two-storey commercial building at 61 Ste.-Catherine Street West (just off the Main), bore little physical resemblance to the chic commercial galleries a half mile or so to the west. Unlike those modest-sized galleries, housed in elegant old grey-stone townhouses lining several streets in the mainly English-speaking western end of downtown Montreal, Véhicule's space was big and loft-like, and comparatively rough, though it had been recently renovated by the thirteen artists who formed the co-operative. At one end of the main two-storey gallery there was a bank of windows overlooking the traffic and bustle of Ste-Catherine Street; at the other end was an overhanging mezzanine gallery. This main space led into several smaller auxiliary spaces, suitable for the multiple functions Véhicule intended to embrace. At one time or another they would contain a printing press, documentation centre, and video viewing room.

For not only did Véhicule intend to show the work of artists

exploring new directions such as conceptual and process art, work for which there were few outlets elsewhere in the city because of its low commercial potential, but its members hoped it would serve as a social and discussion centre as well. They wanted it to open lines of communication amongst artists, and between artists and the public. To achieve this, Véhicule's founders foresaw going beyond the walls of the gallery, for instance, by arranging informal discussion groups with exhibiting artists both in and outside the gallery, establishing a film, slide and video lending library, and by publishing a monthly newsletter.[1]

From the outside Véhicule was easy to miss. An art gallery was an unlikely inhabitant in this area bordering St. Lawrence Boulevard, or the Main, the great divide that bisects the city into francophone east and anglophone west. A small neon sign over a narrow doorway wedged between two discount clothing stores announced Véhicule's existence. There was nothing at street level to suggest that this was not another of those small upstairs clubs common in the neighbourhood. Véhicule was inconspicuous, sharing the street with clubs and discount stores, cheap restaurants and sleazy by-the-hour hotels, in much the same way as the artists who rented studios on the Main, where rents were low, existed alongside a transient subculture made up of various immigrant groups, prostitutes, bums and young, lower-class flaneurs. The relationship was one of mutual ignorance or casual acknowledgement, yet the location served as a sign of difference, distinguishing Véhicule philosophically from the west-end galleries. In situating itself physically on the margins of downtown Montreal in the underbelly of the city's commercial

activity, Véhicule announced its own marginality and made an anti-establishment gesture. Through this, act of decentering it articulated a will,to re-centre the Montreal art world, around a new practice and a new public.

The name, Véhicule, contained similar implications. It designated not ownership, but a concept, for a vehicle is any means of conveying or communicating (this abstract sense is even stronger in the French "véhicule"). Certainly, behind the inception of Véhicule lay a sense of isolation and frustration with the inadequacies of the public forum for innovative contemporary artists in Montreal. The sense of isolation may have been more intense for the anglophone artist, separated linguistically from the French-speaking community and its institutions, though s/he had privileged access to the information about new art activities that was disseminated by the establishment and underground art press, primarily New York based. The choice of the name Véhicule by the largely anglophone group of founding members[2] underlined their vision of the gallery as a channel of communication. With this stress on the dissemination of information they aligned themselves with an important cultural preoccupation of the period, but their choice of the French version of the name, like the gallery's location, indicated their awareness of and openness to the specificity of the Montreal milieu.

To understand the motivations that lay behind the formation of Véhicule, it is important first to consider the nature of this milieu at the start of the seventies. In spite of official braggadocia in the person of Mayor Drapeau, who promised with Expo 67 to make Montreal a

cultural centre, and though it was home to a few artists of international reputation, the city has been a difficult one for art. In the first place, the Montreal art scene was characterized by the absence of effective institutions that could mediate between the new art and the public. This was in spite of the existence of the Musée d'art contemporain (the only museum of its kind in Canada), founded in 1964 but quarantined at its inaccessible Cité du Havre location since 1967. An index of the situation may be found in the number of privately-owned art galleries the city possessed--only one-third the number to be found in Toronto.[3] It would seem that the discovery of modernism represented by the Automatistes and Plasticiens and the subsequent efflorescence of artistic activity had remained a rather self-contained phenomenon, its chief repercussion being the founding of the Musée d'art contemporain. This is the theme of Marcel Saint-Pierre's overview of Quebec art between 1962 and 1972, "A Quebec Art Scenic Tour and his [sic] 'contradictions itinéraires'". According to Saint-Pierre, that artistic production in Quebec which achieved official recognition was largely the work of a few isolated individuals working essentially outside of any real artistic milieu:

> ... par l'ambiguité même de l'institution artistique québécoise ou même 'canadian', l'art ne peut trouver attribuable à l'absence d'autonomie du milieu artistique 'canadian' et à l'absence pure et simple de milieu québécois...

As part of the agenda of the "révolution tranquille" on the cultural front, the Quebec government under Lesage's liberals had sought to remedy this absence through the creation of the Musée d'art contemporain. Although it was created as an organ of the state, the

Musée indicated a new responsiveness to the needs and demands of Quebec artists, who had lobbied for some time for such an institution. It was also an instance of the political sensitivity to cultural issues that characterized the Quebec Liberals during the sixties. As the example of the new Musée shows, this attitude (which was to be disseminated at the federal level by Quebec members of the cabinet like Gérard Pelletier through policies of "democratization and decentralization") manifested itself in a willingness to enter a sphere previously dominated by private interests, and, importantly, in the establishment of new institutions conceived in response to the needs of a broader community than that represented by a financial elite. However, by the early seventies the effectiveness of the Musée d'art contemporain had been compromised by several factors. Its location was out of the way and poorly served by public transportation, making it inaccessible; its budget was inadequate; and its status as a state institution made it vulnerable to the administration of the day. Moreover, by the early seventies, the work of the generation of artists the Musée had championed (the formal investigations into colour, rhythm, and pictorial space of such painters as Guido Molinari, Claude Tousignant, Yves Gaucher, Jacques Hurtubise) had become established. Although it was just such work that had come to be identified throughout Canada as the "Montreal style" of the decade 1960-1970, and had even achieved some international presence, it was less and less in favour with the new generation of artists developing in Montreal.[5] The Musée's preoccupation with formalist esthetics as well as its commitment to an essentially linear, developmental vision of art history made uneasy its relationship to the new work, which was conceptual and contextual in

orientation. In the case of Montreal, the observation that the history of modernism has been one of discontinuity and rupture is given an additional meaning; each new generation here has learned that it must remake not only the esthetic context but the institutional one as well.

The only continuous institutional presence on the Montreal scene was that of the Montreal Museum of Fine Arts, but by 1970 its commitment to contemporary art was faltering. As a privately endowed institution it was relatively free from the constraints imposed by the provincial government bureaucracy on the Musée d'art contemporain, but it had to contend with a serious and growing shortage of funds, which, by the beginning of the seventies obliged it to curtail all exhibitions that were not self-financing or sponsored.[6] Lack of money led to the postponement and eventual concellation of Survey 71, the annual contemporary exhibition that had replaced the Museum's Spring Salon. The momentum was not regained, and no more contemporary shows were held before the Museum's closing in 1973 for renovations. Yet the Museum's record since the mid sixties reveals a marked lack of engagement with contemporary art. With the departure of its former director, Dr. Evan Turner, the Museum abandoned the lively series of short-term exhibitions in its Galerie XII, which had featured the work of young Montreal artists in one- and two-person shows. The termination of this series, roughly coinciding with the creation of the Musée d'art contemporain, seemed to indicate that the task of validating and developing support for new art was simply being passed to the younger institution. For the artists it meant that rather than gaining a second forum for their production, the venue had merely shifted to a less accessible location.

All that remained was the annual salon. Long a mish mash of professional and amateur efforts with a generalized appeal, this had become more serious during the sixties owing to the more rigourous criteria adopted by the selection juries. However, when a jury made up of the American critic Lucy Lippard, Andrée Paradis, editor of Vie des Arts, and the Toronto artist Ronald Bloore chose only twelve works[7] for the 1969 Spring Salon, the Museum panicked. The following year it opted for a new format, the curated Survey, and a popular – if less relevant – topic, "Realisms." The Museum's then director, David Carter, explained the shift in policy: "The selections of the sixties resulted in increasing problems of interpretation... and problems of comprehension by the public... Such exhibitions, apart from controversy engendered, could properly serve only the initiated..."[8] In fact, the Museum was admitting that it lacked the will or the ability to perform the role of validating serious new art to the community.

The frustrations this lack created in the artistic community are set forth in the preamble to Véhicule's first request for assistance from the Canada Council, which presents the need for a co-operative, artist-run gallery:

> In Montreal this situation is particularly acute. This city has the largest urban concentration in Canada, yet of at least the three largest cities, it continues to be the most difficult one for a contemporary (practicing/relatively young/innovative) artist to work and live in. Potential and energy are constantly being frustrated by an almost total lack of understanding, interest and involvement. A cycle has emerged over the years that reads roughly as follows: inadequate public exposure, inadequate education of the public, inadequate response, therefore inadequate support.

If we begin by examining the public museums and art centres those institutions most responsible for educating and soliciting the active involvement of the public, we find almost complete failure on their part to deal with art that concerns itself with contemporary art values and new directions. Aside from the fact that they are sometimes victims of the cycle they have helped to create, it seems that the nature of these establishments by their very structure is to crystallize and too often become dependent on interests quite removed from art interests.... One thing we are very much aware of is that there is no truly active or effective champion of the contemporary artist presently working with these institutions.[9]

This somewhat overstated the case: one champion of new artistic directions did exist in the person of Zoë Notkin, who was responsible for the exhibition programming at the tiny Saidye Bronfman Centre. Under her direction exhibitions at the Bronfman Centre went a considerable way towards taking up the slack left by the inactivity of the two major art galleries. Notkin demonstrated an informed commitment to new art, but her effectiveness was hindered by the restricted budget of the Centre.

The corollary to this absence of institutional support was the absence of a sustained and interested audience for art, a situation summarized by the critic, Arthur Bardo. The lack was evident in the very small number of commercial galleries showing serious, innovative art. In Bardo's words, "There is simply not enough of an interested buying public in Montreal to support the serious productions of local artists, even if we restrict our consideration to those art activities which are productive of saleable objects."[10] Moreover, the information available to the Montreal public about local activity, particularly analyses of this activity in the context of the larger issues of contemporary art, was limited. Of the four major daily newspapers, only

La Presse had a full-time art critic, Normand Thériault. Le Devoir's art coverage was sporadic, while, "the establishment press in English treats cultural matters on such a low intellectual level and with such a hick town mentality that getting anything of value past their blatant policy of catering to their advertising departments is seemingly hopeless."[11] As for the specialized art press, no magazine capable of a genuine "mise en valeur" of local practice existed before the publication of the first issue of Parachute in the fall of 1975. Artscanada, published out of Toronto, gave only restricted coverage to Montreal, while Vie des Arts, though admirably bilingual, according to Bardo's accurate assessment was "simply too uneven in quality to gain entry to the more advanced circles of international publications and too much of a pastiche to inform local tastes."[12]

In the face of this absence, this "non-scene" which was the Montreal milieu, expressions of artistic community and of an antiformalist artistic practice developed on the fringes of the establishment during the years between 1965 and 1970. This phenomenon was documented in the catalogue Québec Underground 1962-1972, edited by Yves Robillard, and was described by Robillard in his introduction:

> Par underground ou marginal, nous entendons toute expression
> artistique qui a cherché de sortir résolument de ou des
> mediums dans lesquels s'était traditionnellement cantonnée, ou
> bien, dans un autre esprit, toute forme d'art que l'on a voulu
> résolument populaire. Avec la même conséquence dans un cas
> comme dans l'autre, que ces expériences ont été difficillement
> admises sinon refusées par l'"establishment" artistique. Et
> pourtant, à bien des points de vue, c'est peut-être ce qui a
> le plus servi a transformer la sensibilité d'une bonne partie
> des artistes et intellectuels québécois.[13]

Robillard, thus, identifies two main aspects of the underground: a desire for the integration of the arts and an insistence on a popular base. This reaction to both high art and official structures is not unique to Quebec. In it may be heard echoes of the various visions of an alternative art practice that were insurgent across North America and in Europe in the sixties, visions of a total or totalizing art that would be comprehensive rather than exclusive of experience. It was, of course, the other side of modernism, modernism in its romantic aspect as opposed to the classical aspect embodied by formalism; this was the side which in the nineteenth century drew artists and intellectuals into sympathetic identification with the popular political uprisings taking place around Europe. Is it any surprise that such an underground should manifest itself in Quebec during the period of the "révolution tranquille" or that, having come to a head during the student strikes and occupation of the École des Beaux-Arts in 1968, it should have begun to disintegrate, being transformed into more immediately political and nationalist forms? In the words of Normand Thériault, editor of Médiart, which published Québec Underground: "Québec Underground fut le témoignage d'une tendance en voie de disparition en 1972."[14] It was already disappearing when Véhicule's founders were getting ready to open the new gallery, yet the influence of those attitudes, I shall argue, was formative for Véhicule.

Certainly, the example of a pluralism of artistic expression, outside of those forms accorded official recognition, was important. The spectacle of "Québec undergound" comprised a wide spectrum of aesthetic possibilities, from the parodic spirit of Ti-Pop,[15] and the

neo-dadaist happenings of Serge Lemoyne and his friends,[16] to the group
Fusion des Arts who called for an end to the isolated situation of art
and artists in the contemporary world, for the integration of the arts,
and for the reintegration of art and urban, technological society.[17]
Beyond this, though, what counted for Véhicule and indeed was central to
any kind of underground activity was the manifestation of collectivity,
the formation of various nuclei of artists grouped together in evidence
of a shared sensibility outside the mainstream, or towards the
realization of collective goals that implicated the whole of society.

In summary, the background out of which Véhicule emerged may be
characterized in a two-fold way. On the one hand, the existing
institutional structures of the dominant culture, that is, the museums
and galleries, the province-run École des Beaux-Arts, and the print
media, both general and specialized, were weak and ineffectual in their
support for new artistic directions. On the other hand, the general
cultural upheaval of the sixties combined with the specific situation of
Quebec was beginning to present a serious challenge to the reductive
abstraction which was the dominant expression of modernism in Montreal
at the time. A younger generation of artists was trying to address its
art practice to some of the social, political and psychological concerns
that urgently presented themselves at the beginning of the seventies.

"The thing is that people started finding each other."[18] In 1971
two events at opposite ends of the spectrum of institutional engagement
with new art precipitated the discussions that brought together several
of the people who went on to found Véhicule. These were the Exposition

des créateurs du Québec, organized by the Ministère des Affaires Culturelles du Québec to tour the province after its initial showing in Montreal, and the exhibition 45° 30'N - 73° 36'W, organized by the artists Bill Vazan and Gary Coward, (the latter was teaching in the Fine Arts Department at Sir George Williams University), and shown at the S.G.W. University Art Galleries and at the Saidye Bronfman Centre in February. The latter exhibition was accompanied by a two-day conference entitled Art and its Social Responsibilities, which served as a forum for the exchange of ideas and the establishment of contacts amongst artists and other members of the community. The former exhibition engendered discussion of another sort over the controversial size restrictions placed upon sculptures entered in the juried competition.[19] Though clearly the restrictions had been imposed to facilitate the transportation of the works on their tour around the province, it betrayed in the artists' eyes the ineptness and insensitivity of the Ministry of Cultural Affairs as a patron of the visual arts. Not only did the incident reveal the somewhat traditionalist assumptions of the organizers with regard to sculpture, but it precipitated objections to the packaging of art as a national product, implicit in the way the competition's conditions and goals were framed.[20] The tacit preoccupation with the definition of a national identity in artistic production, which lay behind the government's sponsorship of such province-wide artistic "concours", was objectionable precisely because it went counter to the direction of radical artistic concerns with opening up and pursuing avenues of communications that ignored national and political boundaries.

Beginning with its title, <u>45° 30'N - 73° 36'W</u>, the Saidye
Bronfman/Sir George Williams exhibition demonstrated quite a different
attitude from that of the Concours du Québec. 45° 30'N - 73° 36'W are
the geodetic coordinates of Montreal. Locating the city "independently
of the usual notion of culture, race and nationality" as the organizers
noted;[21] the coordinates moreover suggest Montreal as a point in an
implied global network. Taking as its subject the notions of concept,
process and system as they refer to art, the exhibition assembled art
works by artists from various points in Canada and abroad, as well as
local artists.[22] It was Montreal's first exhibition of conceptual art,
serving to situate the work of local artists in an international context
of art that "detaches itself from the traditional currents of art, the
purely visual sensory aesthetic, and is concerned with the nature of
information."[23] In contrast to the pluralism of approaches evident in
the <u>Exposition des créateurs du Québec</u> show, the concept/process/system
show organized by Coward and Vazan offered a new paradigm for
art-making, in the idea of art-as-information. The result was the
polarisation of energies in a segment of the artistic community, a
polarisation that contributed to the establishment of Véhicule. In
concrete terms the show, like the Concours du Québec, provided a bridge
that permitted like-minded artists, particularly those who were
English-speaking and thus doubly cut off, from the francophone majority
and from the broader North-American scene, to make contact and take
steps to remedy their isolation.[24]

Interestingly, the first step towards Véhicule came when Guido
Molinari (who was teaching in the Fine Arts Department at Sir George

Williams University, and who had previously taught at the school of the Montreal Museum of Fine Arts) put his studio assistant, Suzy Lake, a young artist who had been greatly impressed with the 45° 30'N - 73° 36'W exhibition, in touch with Gary Coward. Lake, who was teaching at the Museum school, along with Serge Tousignant and two artists also on the Museum school's staff, Dennis Lukas and François Déry, had been discussing the possibilitity of getting an Opportunities for Youth grant to start up a new gallery. Through Coward they met Tom Dean, Gunter Nolte, Andy Dutkewych and other people from Sir George Williams, and together the group spent the next few months discussing the need for a different kind of gallery, one that would provide access to more radical work than could generally be seen in Montreal outside of the Saidye Bronfman Centre. Suzy Lake has described how they saw their role with regard to the Montreal milieu in the following terms: "Montreal has always gone 'in cycles: first things really blossom, and it seems that all of a sudden Montreal is going to be an international centre because so many things have opened up, and then the city can't support it and it closes down. So we felt that it was one of those points where there was a lot of energy but there wasn't much access for radical work."[25] How would Véhicule answer those needs, how was it conceived of during those early meetings? Again, Lake's words: "We wanted an exhibition space, we wanted a resource centre. We wanted access to information, we wanted energy. We wanted to have an archives, we wanted to have a printing press so that books could be done...."[26] This statement has a utopian ring to it, revealing something of the utopian dream of self-sufficient completeness, yet the motivation was not really utopic in this sense. On the contrary, the impetus for Véhicule came out of a determination to

break out the self-contained insularity of the milieu in which Montreal
artists were trying to work. As such Véhicule meant an openness to the
outside, a channel for energy and a conduit for information. As of the
first few meetings the group around Véhicule quickly coalesced. In
addition to those named above, the original members included Bill Vazan,
who had worked with Coward on the concept/process/system show, Kelly
Morgan, Jean-Marie Delavalle, Milly Ristvedt and Henry Saxe, who had
been one of the original members of Fusion des Arts. Of the group,
Milly Ristvedt was the only painter; the others were loosely involved
with sculptural and photographic processes, in particular with new ways
of thinking about materials with primacy being given to concept and
process over the art object. Those who had any institutional
connections were teaching part-time at either the museum school or Sir
George Williams whose art departments had gained importance with the
strikes and administrative disputes that plagued the newly-formed
Université du Québec which had inherited the École des Beaux-Arts.
Although the original group was predominantly English-speaking, from the
outset it was concerned to attract francophone members. One of the
observers at those early meetings was Normand Thériault, art critic for
La Presse and a member of the Groupe de recherches en administration de
l'art at UQAM, an important source of information for the others and,
later, operative in directing to Véhicule two of his former students,
Chantal Pontbriand and René Blouin.[27]

Early in 1972 a proposal for the new space, was sent to Suzanne
Rivard-Lemoyne, Head of Visual Arts at the Canada Council, outlining the
aims and structure of Véhicule. As stated in the covering letter, the
members proposed to set up:

... a non-profit, non-political centre directed by and for
artists to provide an alternative space/attitude to existing
galleries and museums for the contemporary artist in Montreal.

The space will be primarily for all aspects of the visual
arts but we intend to open lines of communication with people
in other arts such as theatre, music, dance and poetry who
have similar desires for an alternative to existing
institutions.

We strongly feel the need for a place where contemporary
artists can exhibit or perform, which is neither bounded by
the conservatism of its administrators (such as public
museums) nor unwilling to bear any possible financial risk
(such as private galleries). We envision a place where the
needs of the individual artists regarding the time and space
in which to perform or exhibit their works will be held more
important and be more flexible than the museums and galleries
presently can or will allow, we envision also a place that
will be comfortable for both artist and the general public,
and that will encourage dialogue between the various art
disciplines and their respective publics....[28]

They stressed, in particular, the absence of any aesthetic or
ideological programme, beyond: "[the gallery] by its very operating
structure will remain open and unbiased to changing forms and
expressions in all the arts."[29] This openness was to be ensured through
a process of selecting all exhibitions, performances and events by a
rotating jury system, each jury to be made up of two members and one or
more associate member chosen by both members. Although Véhicule's
members saw themselves as a collective, they elected to incorporate the
gallery as a non-profit company, limiting membership for the present to
the thirteen founding members. In fact, in making the statement in the
proposal that "Our intentions go far beyond serving the needs of the
artists making this application" they explicitly distinguished their
function from that of a co-operative, which is essentially an
association of producers formed for the purpose of marketing their own
products or to assemble a pool of equipment for the exclusive use of

members. What is most striking about the proposal is the awareness and attention given to the educational aspects of the gallery's functions. The members planned to assemble files dealing with technology, methodology, materials and tools which could be useful to artists and students and to put together a slide library of art information, both local and international, as well as a videotape library, both of which would be available to students. There were also plans to put out a monthly newsletter, printed in house, which would contain in addition to information on activities, art works by artists working in the print media. They also saw the possibility for Véhicule to act as a sort of artists' agent, maintaining a list of artists available to do lectures.

The total expenditures covered by this proposal came to over $30,000, a relatively modest sum, but Rivard-Lemoyne advised the members to look into other sources of funding, indicating the Canada Council's hesitation to fund the projected capital expenses, which included a used offset printing press, or the salaries for a full- and a part-time manager. This was to pose problems. Unlike A Space, Véhicule could not hope for any provincial support, as there were no programmes geared to this kind of initiative; nor had advances to the Montreal Arts Council born any fruit. Numerous refusals from the private sector point to the difficulties alternative organizations like Véhicule experience when they go after what is essentially "image" funding from the business community. As the fund research committee stated in their letter to Rivard-Lemoyne: "We are in no way able to (nor do we want to be able to) guarantee that supporting us would provide the positive and immediate public relations that are expected in return for support by

the private sector."[30] In spite of this they sent out copies of their
proposal to at least thirty-five possible sources of aid; however, there
were no takers.

The reaction from the artistic community was, predictably, quite
different, although its support was moral rather than financial.
Signatures and letters of support for the proposal were solicited and
forwarded to the Canada Council. Art dealers (Avrom Isaacs, Theo
Waddington), artists (Guido Molinari, Serge Lemoyne, Michael Snow and
more than twenty others, from Canada and the United States), and museum
people (Luke Rombout, Pierre Théberge) all indicated their support. Two
of the most thoughtful replies came from American artists, demonstrating
the widely-felt need for alternatives to the international, market-
dominated exhibiting possibilities open to artists at the time.
Donald Judd wrote to Suzy Lake on March 23, 1972:

> It's obvious that some alternative to the present gallery
> situation is needed. Galleries exist primarily as businesses,
> not as support for art. While they offer some support, they
> get more out of art than they put into it.[31]

Later, Richard Artschwager identifed another reason why something
like Véhicule was so necessary, in a letter to Gunter Nolte of May 14,
1972:

> ... I am convinced that Véhicule would be the best hope for
> Montreal to get an indigenous art.... What will be harder for
> the municipality to understand is why they should support the
> under-evaluated exploration of art (your proposal) in addition
> to the evaluated, finished product as is already being
> done by museums (as well professional art dealers). There
> is no way to guarantee results, but individual exploration is
> the only place that new art comes from....[32]

Despite the obvious need and the support for the Véhicule concept, the Canada Council was unable to grant more than $12,000 for a first year of operations to the fledgling group. Although the sum was in line with the amounts awarded to the other artists' groups the Council supported, the offer was deeply disappointing.[33]

.The group also faced organizational problems. Conscious of the need to remain fluid and open to the changing needs of the artistic community, the group had to overcome its idealistic reluctance to establish a fixed structure and roles for the individual members, which they saw as possibly limiting. A defined structure was necessary, however, in order for the individuals to function as an entity with common goals. In August they elected officers and committee chairmen to better distribute the responsibilities of getting Véhicule off the ground; they also pledged themselves to remain actively involved until the end of that year. Much of the credit for prodding the group into organized action was owed to Patrick Darby who had become involved with Véhicule early in August. Darby, whose background was in the social sciences rather than art, impressed the others with the time and energy he devoted to Véhicule, and was unanimously accepted as the manager of the gallery when it opened in the fall.

The subsequent history of Véhicule may be divided into three distinct phases. The period from 1972 to 1975 was one of establishment and exploration, of developing structures and making outside contacts; that from 1976 to 1979 was a period of consolidation, paralleling the founding of ANNPAC and the growth of a Canadian network of artist-run

spaces; finally, the period from 1979 to 1983 was one of upheaval and confusion over goals, accompanied by a worsening financial crisis ending with the loss of Canada Council funding and the closing of the gallery. This three phase schema, although it appears, superficially, to adopt a biological metaphor of growth and decline, is not arbitrary, but rather corresponds to the three distict administrative periods of Véhicule's history. Each group of artist-administrators faced specific organizational problems, defined for itself specific goals, and developed its own approach to programming and related activities.

I. 1972 - 1975: Establishment and Exploration

Véhicule had originally applied for a grant of $32,000 from the Canada Council to cover the full scope of its projected activities; it received $12,000. Therefore, a major task during those first months of operation was the search for alternative supplementary funding. Neither the private sector, as we have seen, nor the city of Montreal nor the Quebec government was ready to offer support at this time. Then, in the winter of 1972, Véhicule applied for and received a grant of $40,000 through the federal Local Initiatives Programme. The grant, which was to run from February through May, 1973, was extended until the end of the year and then renewed until June, 1974. In total, Véhicule received $105,000 through the Local Initiatives Programme over a period of a year and a half.

The grants had a decisive impact on Véhicule. How the money was used was determined by the nature of the Local Initiatives Programme,

whose goals were the reduction of unemployment through intensive short-term funding of community initiated projects that responded in some way to the needs of the community. A further consideration, given the short-term nature of the funding, was the continued viability of the project after the term of the grant. In effect, Véhicule adapted its original proposal to the Canada Council to fit within LIP criteria. That proposal had envisagedVéhicule as more than just an art gallery. It was to serve as a bridge between living art and the living community, addressing itself to the problem from which Montreal artists had been suffering, the lack of an educated response to their work. The LIP proposal was developed from these premises with modifications to make it people-intensive. It defined two distinct areas of activity for Véhicule, firstly as a contemporary exhibition, performance, educational and institutional centre for the arts, and, secondly, as an offset printing co-operative, publishing and printing workshop. To fulfill these aims eighteen people were to be hired, ten of whom would be involved in the broad activities of the centre[34] and another eight to staff the printing co-operative. The scope of the project was described as follows:

> Emphasis is on educational-informational modes of activity oriented towards creating an awareness of today's art, its context, purpose, and relationship to the rest of society.
>
> In effect Véhicule will be able to organize parallel to a program of exhibitions as outlined earlier, supportive and educational and informational activities about the creative contemporary arts. Under the educational heading we will be able to arrange the availability of a lecture series by artists showing in the space; to establish a list of artists local, Canadian and other to lecture in and out of the space on the basis of Véhicule acting as speakers' agency; organize and formulate a supportive documentation (slide, photos, video tapes, library, written information, etc.) both in cooperation

with the above and/or as an additional informational and didactic bank. This in turn has been proposed and offered to various universities, art schools, colleges, and cultural centers....

Information is inevitably associated with the above. The establishment of a monthly news bulletin, of the production of supportive information for exhibitions, lectures, preparation of Véhicule's four pages in the magazine Médiart... publication of monographs, constitute a number of projects which integrate various aspects of the LIP program, to disseminate concepts and perspectives of both exhibiting artists and the developments in contemporary art ideas.[35]

For its part, the printing cooperative's function was described in this way:

... to service the printing and information projects of the centre, to act as an educational tool for artists, art students and other people interested in the use of offset printing as a creative tool, to publish and distribute printed works deemed worthy, necessary or of value to greater artistic and cultural enrichment of the community, to offer its services to similar non-profit bodies in need of printed material... and to undertake commercial printing as a means to obtain revenue...[36]

The LIP grant essentially complemented the funding Véhicule received from the Canada Council, which was not great enough in the first two years to hire a manager, let alone the staff for the outreach activities detailed in the LIP proposal.[37] Designed to address the problem of unemployment at the grass roots level, it indirectly pointed up a problem in the Canada Council's funding to experimental arts organizations. In providing only enough money for programming to these groups, the Council seemed to be falling back on the familiar formula of volunteer labour on which the established art galleries and museums had had to rely for so long. Whereas the artists around Véhicule (and elsewhere) had certainly demonstrated their willingness to come up with

the sweat and technical skills needed to turn old buildings into galleries, work out programming and keep the spaces functioning, all on a volunteer basis, more money had to be found somewhere if the situation was to continue to be viable. This the LIP provided. By allowing artists to set up structures within the community that could possibly continue to employ them as members of the community after the term of the grant, LIP opened, albeit briefly, the way towards redefining the role of the artist in Canadian society. Of interest in this regard, not all of the jobs created at Véhicule by the LIP grant were administrative or technical. Two "floating" short-term positions were reserved for artists who were exhibiting or putting on a special event at Véhicule, with the aim of countering to some extent the usual marginalization and isolation of the artist in society by giving them the opportunity to extend their involvement by communicating what they were doing with the broader community of which they were a part.[38]

A second point needs to be made here with regard to the general nature of the activities proposed in Véhicule's LIP application. While on the whole it exemplifies a desire for an active role in the community in contrast to the more passive traditional role of simply exhibiting art, it actually stems from two distinct, though ultimately related, philosophical positions. The printing co-operative and the documentation bank proposed services parallel and alternative to ones operating in the community at large. These can be viewed as binding mechanisms, serving to link artists as members of a smaller parallel community within the larger social organism, offering a degree of self-sufficiency and freedom from the control of commercial or mainstream cultural

interests. . Parallel in structure (not. withstanding the co-operative status of the printing workshop), they differ singularly from similar mainstream organizations in the content they contain or produce. In contrast, the educational activities proposed by Véhicule, including the use. of artists as promoters and interpreters of their own work, belong to a wider phenomenon in the institutional art world. These activities find their counterparts in the great growth in extension programmes and educational services in Canadian museums since the late sixties. Together they belong to the tendency towards democratization and decentralization of culture that was being enunciated as official federal policy during these years.[39]

The concrete achievements of the period covered by the two LIP grants were varied. The educational activities bore the most immediate results. Véhicule animators visited numerous public and private schools to carry out perception projects they had developed, and groups from interested schools, as well as CEGEP and university classes, were encouraged to visit Véhicule. Certain exhibitions, such as a photogram show[40] and Véhicule's kite week, in the spring of 1973, attracted extensive community participation.[41] The highlight of the first grant period was the execution of a wall drawing project, supplied by Sol LeWitt, by students and Véhicule animators in several university and secondary school classes, surely an unusual exposure to the practice as well as theory of conceptual art. These contacts were complemented by the efforts of the information coordinator, both to inform the media of Véhicule activities and to distribute educational material related to Véhicule activities to schools and other bodies. Together, the

education and information employees compiled a resource bank of services available to the Montreal public from the artistic community, including studio visits and talks by artists. Finally, photographic documentation of Véhicule exhibitions and events, supplemented when borrowed equipment was available by videotape recordings, allowed a quite complete compilation of the first year and a half of Véhicule's life.

Other areas developed more slowly. The first few months of the grant were spent building a suitable workshop for the printing co-operative and locating functioning used equipment. Projects such as the newsletter, information releases, posters and a kite book were done with the assistance of other organizations. By the end of the first grant the printshop had published numerous flyers and posters, three numbers of the Véhicule newsletter, the kite booklet, an illustrated sixty-page magazine of student work from Sir George Williams University called Fine Art Times, a small catalogue to accompany the exhibition of Franz Erhard Walther, an important German conceptual artist, and a book of sonnets by Montreal poet Bob McGee. In progress were a book by the Montreal underground filmmaker, Frank Vitale, consisting of photographs, drawings by the artist Stephen Lack, and texts; a book called Contacts, documentation of a correspondence art project by Bill Vazan, a conceptual artist and member of Véhicule; and a series of broadsheets devoted to the work of local poets, artists and photographers. The poetry publications complemented the series of weekly poetry readings that Véhicule had already initiated, and were an example of the interest that certain members had, such as Allan Bealy, in meshing literature and art. In a broader sense, the printing workshop fostered a cross

fertilization of the arts, offering concrete opportunities for co-operation between artists, writers, photographers and so forth, along the lines that Coachhouse Press, for example, had developed somewhat earlier in Toronto. Particularly important was the openess to experimentation that a non-profit enterprise was able to provide in an area like publishing, where economics generally dictates a mainstream approach.

The first months were important for the printshop as a period of establishing contacts within the community that would enable it to function relatively independently. By the time of the second grant the problems related to equipment had been largely resolved. The co-operative had defined its role as an alternative printshop and small press, describing its three fold objectives: it would offer at-cost printing facilities for non-profit organizations, allow artists to print offset editions of art works to be sold for a low price by the gallery and would publish the work of young writers, acting also as a distribution service for their works. A typical example of the non-commercial work that the printshop did during the period of the LIP grants was davinci magazine.[42] It contained poetry and visual art projects by young writers and artists and was notable for its varied and unconventional visual material and an approach to design that was integrated with the literary content of each number.

With the second LIP grant two new jobs were created, that of co-ordinator of the newly-formed documentation centre and that of video technician. Although Véhicule had made some videotapes of events at the

gallery, the equipment had all been borrowed from other Montreal institutions. Once a portapak was purchased, Andrée Duchaine, a student in communications at UQAM where she had access to editing facilities, was hired. At first her position was seen as analogous and supplementary to that of the photographer who documented exhibitions, but Duchaine soon found herself instructing those artist-members who wanted to learn how to use the new tool. At the same time, she began writing to people in Europe to get information on video activities there.

The highpoint of this first period of video activity at Véhicule came after the expiry of the LIP grant in October 1974, with the organization of the first international video encounter in Lausanne, Switzerland at the Galerie Impact. Seven Véhicule artists including Tom Dean, Suzy Lake and Bill Vazan sent tapes, and Duchaine recieved a grant to attend. The event was an important opportunity to make contacts with people in the video milieu in Europe, and marked the beginning of an international presence for Véhicule. Duchaine also visited Art Tapes in Florence and began thinking about setting up a centre for art tapes at Véhicule, a project that was not realized until some time later.[43]

Not all of the activities made possible under the LIP grants continued after the funding period ended. As important as they were for creating community awareness of Véhicule, the education and information services depended on salaried positions to maintain the level of intensity they had briefly achieved; those could not be afforded under Canada Council funding alone. The documentation centre proved similarly

too complex and labour-intensive an endeavour to sustain. On the other hand, the printing co-operative and the video went on to develop into full-fledged autonomous activities, eventually separating from the umbrella organization that characterized Véhicule during the first years. The most important effect of the LIP grants, although difficult to quantify, was the assembling of a number of committed and talented people around the nucleus of the gallery. Certain of the original founding members stayed and, like Suzy Lake, continued to devote their energies to shaping Véhicule into a viable expression of the aims and interests of the more experimentally oriented segment of the artistic community. Others left, unable to meet the growing demands on their time, and were replaced by new members. The LIP grants had allowed the hiring of such people as Chantal Pontbriand who actively sought to make international contacts for Véhicule (and who later went on to found Parachute magazine); René Blouin, whose organizational abilities were central to the operation of the gallery (and who later went on to various positions at the Canada Council); marshalore, who later established video programming at Véhicule with Video Véhicule; and Si Dardick, who continues to manage Véhicule Press.

In programming, the period from 1972 to the end of 1975 was marked by considerable attention to the local community, particularly in the first couple of years. About two-thirds of the exhibitions and events were by young local artists and their substance, if not truly experimental (always a difficult word to define) was certainly less conventional than the usual gallery fare. That there were not many painting shows reflected an international trend away from painting; far

more space was given to exhibitions of sculpture, "environments," multi-media "process" work, photo/text/drawing assemblages and live events such as poetry readings, performances and theatre. Early Véhicule members and observers (such as Gilles Toupin, who wrote one of the first articles on Véhicule, in Vie des Arts) tend to agree that out of all this, a single definable direction did not really exist. "The aesthetic direction," according to Georges Bogardi, "was pretty much improvised.... I think we were trying to be up to date."[44] Gilles Toupin wrote in his Vie des Arts article, "L'Alternative du Groupe Véhicule":

> On ne saurait cataloguer la nouvelle conscience des créateurs québécois du Groupe Véhicule sous d'arbitraires étiquettes de mouvements internationaux connus comme du Land art, art conceptuel ou Process art. Il y a, parmi eux, un peu de tout cela mais, surtout, une diversification de recherches qui empêche de les regrouper sous une même catégorie....
>
> Même si, en général, l'esprit des recherches tend a se grouper sous une conscience contestataire des données traditionelles de l'art tel que perçu par les réseaux de diffusion officiels, l'existence du Groupe Véhicule se justifie selon des visées beaucoup plus pragmatiques.[45]

In this absence of a single ideology, Véhicule was more like such English-speaking groups of artists as Painters Eleven than the theoretically rigorous Montreal painters of the fifties and sixties.

Nonetheless, it is possible to map out some general tendencies which reflected Véhicule's outlook. Relatively little of the funky, pop performance and multi-media work characterized as "Québec Underground" was to be seen at Véhicule after the first year. In general the artists who showed at Véhicule preferred to speak the international language of

vanguard art rather than a specifically Québécois idiom. Quite common during this period, was work that focussed on materials and processes, such as that by Andy Dutkewych, Roland Poulin or Gunter Nolte's sculpture. Nolte, for instance, showed a "floor work" called Time in 1973 that consisted simply of gallons of mud poured onto the gallery floor and left to dry and crack over the course of the exhibition. Of the results, Gilles Toupin wrote in La Presse: "Nous ne sommes plus en présence de cet objet, mais d'un événement qui se déroule dans le temps et qui s'accouple parfaitement aux agissements des phénomènes extérieurs."[46] Other work, such as Bill Vazan's, that of the Insurrection Art Company (Bob Walker and Michael Haslam), or Pierre Boogaerts, examined the surrounding cultural environment, treating it in a manner similar to that of an ethnologist. Both Boogaerts' Trois Plantations and the Insurrection Art Company's Art-é-fact used printed and photographic materials to reveal the cultural sign language of Montreal streets and demonstrated its affinities with other, more exotic languages; however Vazan, in projects like Contacts, looked for a simple sign that might symbolize the reality of the global village. Also important at this time was performance art, appearing frequently in conjunction with installations. Video, on the other hand, was not much in evidence, presumably owing to lack of equipment.

An interesting aspect of the programming in this first period was the system of choosing exhibitions. The members in turn and in pairs, were responsible for a month's programming. One result of this structure was a healthy competition amongst members to do the best shows. It also meant, as George Bogardi observes, that the criteria

could be quite personal:

> One direction which wasn't a direction at all was simply to
> show people who were either actual members of Véhicule, or
> friends of members or people who seemed to be around the
> Véhicule community.... [Perhaps it could be argued] that
> those people were there because they already had a specific
> orientation, that they had affinities with each other....
> More than half the people who showed were from the Véhicule
> community.... It was all very much on a personal basis.[47]

Nonetheless, though the programming could be uneven, the
environment ensured a high level of energy, and some of the most
exciting events took place in the first few months. The range was wide,
running the gamut from an open, non-juried show of work by women
artists, in which thirty-five women participated, to performances by Les
Levine and Franz Erhard Walther. One of the most remarked upon of these
early shows was a multi-media event called Sound as Visual/Visual as
Sound, organized by Suzy Lake in the spring of 1973. Although the
Montreal Gazette's critic called the show "a mess," he added that it was
"a mess that is worth unravelling."[48] He stressed its invitation to
spectator participation. Calling it "the first effective example of
this participation art that this young community has produced," he
compared it favourably with the Sol LeWitt collaborative drawing project
that Véhicule had recently put on. Perhaps the most important thing
about the show were the contacts it established with artists of a
similar mind from elsewhere. It brought together more than thirty
artists from Canada, the United States and Europe;[49] events included a
two day performance by W.O.R.K.S. from Calgary, concrete poetry by the
Italian artist Ugo Carrega, an electric sound sculpture by Cork
Mareschi, an American, and dance by Margaret Dragu from Montreal. Clive

Robertson and Paul Woodrow (of W.O.R.K.S.) provided a link up to the neo-dada Fluxus network, as did Klaus Groh, from Germany, who had written Véhicule in search of information about Canadian neo-dada activity. Even more important for Véhicule's developing presence in the small, avant garde, international network was the exhibition and performance given by the highly respected German conceptional artist Franz Erhard Walther, and the performance/lecture by Les Levine who, though based in New York, had maintained a Canadian connection through his Toronto dealer and through occasional performances in Canada.

"Within a very short time," Suzy Lake observes, "Véhicule had a terrific reputation."[50] That this should be the case was largely the result of the emphasis that Véhicule itself placed upon being a centre for information -- it was determined to act as a conduit for new art activity whatever its origin. The next year saw "well-received exhibitions by Fluxus artists Ken Friedman and Dick Higgins, followed by exhibitions of work by Hervé Fischer, Dennis Oppenheim and Cioni Carpi in 1975. At the same time shows and performances by a variety of less well known Canadian and American artists took place at Véhicule, including Paul Woodrow, Sherry Grauer, General Idea, Dennis Vance, Marien Lewis, Gar Smith, Tina Girouard, Clive Robertson, and Evelyn Roth. Not only was Véhicule the only place in Montreal where generally "anti-object" or at least impermanent work could be seen, but exhibitions like these provided a context for the local artists showing at Véhicule, and served to validate their experimentation.

The counterpart to the shows Véhicule organized of experimental

international artists in Montreal were those occasions offered Véhicule artists to show their work elsewhere. The first of these was a group show of seventeen Véhicule members called Périphéries, held at the Musée d'art contemporain in Montreal in February and March, 1974.[51] The exhibition, which came about as the result of a proposal by Serge Tousignant made to the director, Fernande Saint Martin, was the first official acknowledgement of the anti-formalist discourse represented by Véhicule. The catalogue, printed by Véhicule, contained an essay by Chantal Pontbriand which remarked on this new direction:

> On pouvait sentir un intérêt marqué de la part des artistes sur autre chose qu'une esthétique formaliste... Des lors, les préoccupations dites 'artistiques' s'entendent à des préoccupations relatives aux sciences humaines et à la technologie.
>
> L'Art, qui jusqu'alors semblait se définir par lui-même, prend une tournure autre, s'alimentant de données philosophiques, sociologiques et techniques. Plus que ça l'art devient consciemment une réflexion sur l'art.

She concluded her essay by stating:

> Ces recherches pourraient tout aussi bien être celles d'artistes américains, européens ou sud-américains. Leur point de vue est celui d'une sensibilité qui s'affirme au niveau du 'Village global'.[52]

The show did attract some negative commentary, notably from Pierre Vallières. In an article for <u>Le Devoir</u> that displayed a strong anti-English bias, the ardent nationalist disputed the Véhicule group's implied succession to the artistic movements of the Automatistes and the Plasticiens preceding it. He remarked that with its entry into the Musée anti-art seemed to have acquired its official papers. He was unable to discern in the diverse approaches of the group "qui ne sont

liées entre elles que par le parti pris d'étonner, de scandaliser ou d'afficher son originalité,"[53] the signs of a new artistic movement, and concluded that the group had found its official recognition by the museum before it had found anything significant to say. However, Gilles Toupin declared that:

> Périphéries est loin d'être un 'show' parfait, mais il a l'avantage de nous soumettre un éventail de propositions qui ne sont pas nécessairement nouvelles sur un plan international mais qui, au Québec, redéfinissent nos attitudes créatives.[54]

Certainly Périphéries had an important impact for Véhicule, providing the group's first opportunity to reach a broader public. But the signal that Véhicule had made its mark on the Quebec art scene came a year later with the exhibition Québec 75, organized by Normand Thériault of the privately-run l'Institut d'art contemporain. Of the eighteen artists who participated, nine had previously shown at Véhicule, and seven of these were members.[55] Moreover, Thériault, in his introduction to the catalogue, specifically credited the role Véhicule had played in opening up the Montreal community:

> Un peu plus tard, plus ou moins les mêmes artistes fondent ici une galerie coopérative. Son nom: Véhicule. Et soudainement l'on découvre que les artistes de Montréal ne peuvent plus être classé en seulement deux ou trois groupes. Et il ne s'agit pas là de regroupements par catégories de style, mais de différences souvent au niveau de l'attitude. Montréal, et par conséquent l'art québécois, vit d'une multitude de tendances, au coeur d'un pluralisme culturel.[56]

Québec 75 had a much greater effect than Périphéries could have had because, for one, it was a travelling show and secondly because it proposed an overview of five years of art in Quebec.[57] Not only did it introduce the work of artists associated with Véhicule to audiences

around Canada, but it placed that work in the broader context of Quebec art.

Slightly earlier, an exhibition similar to Périphéries, but on a reduced scale, had presented work by Véhicule artists at two parallel galleries in the west, Open Space in Victoria and Clouds to Water in Calgary, as well as at the Simon Fraser University Gallery.[58] Véhicule Art: In Transit included sculpture, installations, camera art and wall work by Allan Bealy, Eva Brandl, Isobel Dowler-Gow, Andy Dutkewych, Suzy Lake, Roland Poulin and Bill Vazan. As it had done for Périphéries, Véhicule produced a catalogue of the show, with transcripts of interviews with the artists.

These Canadian contacts were supplemented in 1974 and 1975 by representation at the Basel International Art Fair. Véhicule was one of ten Quebec galleries to attend the fair, assisted by a grant from the Ministère des Affaires Culturelles of Quebec.[59] In 1974 Véhicule sent work by Allan Bealy, Andrew Dutkewych, Suzy Lake, Leopold Plotek and Bill Vazan to Basel; the work then went on to Milan, along with that from the other galleries, to form one large group show. Lake and Pontbriand were sent to Basel as Véhicule's representatives in both 1974 and 1975. Out of these visits came discussions with artists, critics, dealers and museum people; contacts were made in Paris, Florence, London and Cologne, with shows proposed for Lausanne, Milan and Rome.

Another result of Véhicule's attendance at Basel was the formation in 1974 of the Association des Galeries Contemporaines, including

Véhicule, Média, Galerie B, and the recently formed Espace 5 and Galerie
Gilles Gheerbrant. This association was evidence of how the Montreal
art scene was changing in the two years since Véhicule had opened.
Whereas Véhicule initially had felt itself very much alone, the opening
of Espace 5 and Galerie Gilles Gheerbrant earlier in 1974, (both
galleries interested in showing a combination of work from other parts
of Canada and abroad with that of local artists) expanded the forum for
experimentally oriented art in Montreal.[60] It is interesting to note
also that in these various exchanges, alliances and travelling
exhibitions, there was no sense of the "parallel" gallery as a separate
and alternative network exclusive of an "establishment." The common
cause was the dissemination of new, experimental art activity
independent of any imposed economic or nationalistic analysis.

During the period from 1972 to 1975, various structural changes
took place within Véhicule which began to have an impact on its
operations towards the end of 1975. Certain changes concerned the
development of specific areas of activity within Véhicule, such as video
and the print workshop. Video at Véhicule had been mainly documentary.
However, after Andrée Duchaine's trip to Lausanne and Florence in 1974,
she began to see the possibility of exchanges with European, American
and Canadian video centres, exchanges she believed would foster the
production of video locally. With this in mind she drew up a proposal
for a production and programming facility to be called Video Express.
Video Express would function as an integral part of Véhicule but would
have its own operating budget. The proposal was presented to the Canada
Council as part of the 1975-76 grant request; Véhicule received $6,000

to buy editing equipment and set up the facility. Although Duchaine left before Video Express could be set up, the proposal was significant as it recognized the role of video as a financially distinct entity within the Véhicule umbrella.

For its part, the press, which had been financially independent of the rest of Véhicule for some time, was formed into the Coopérative d'imprimerie Véhicule during 1975. At this point it became legally separate from Véhicule Art although it remained under the same roof and continued to provide production facilities for Véhicule's publications and announcements. Thus the press became the first part of the Véhicule umbrella to splinter off. While this was desirable and perhaps inevitable for efficient management, the change did attest to the demise of the visions that some of the original members had had of the print workshop as a catalyst for the cross-fertilization of artistic activity in various domains.

These structural changes occurred alongside more gradual changes within the membership. In three years Véhicule had gone from a founding group of thirteen members to a membership of thirty; at the same time many of the original members had left.[61] Although this situation was positive in many respects, indicating a natural and inevitable turnover and an overall growth in interest in Véhicule, it was not without its difficulties. Some of these were ideological, as indicated by Allan Bealy's letter of resignation, written in August, 1974:

> I no longer feel any excitement in the gallery environment
> either issuing from myself or the other members. Everything
> and everyone is beginning to look very tired. It seems to me

that rhetoric. and ambition have clouded over our original values (though it's probably only marginally visible from the outside). Obviously we are working on a different method now and rather than suggest (as I am inclined to think) that we get back to the old jury system (which was truly co-operative!) and the old values (at this point it would probably be regressive), I would rather simply leave.[62]

Other reasons were more personal. Some people left because they were burned out, having put out so much energy for several years; others left because they found better things to do. In any case, the tight-knit group of the first couple of years which had struggled to make Véhicule a reality no longer really existed.

II. 1976-1979: Crisis and Consolidation

Tensions mounted throughout 1975. The older members had become (at least in some eyes) a kind of establishment within Véhicule, and resentment grew in some quarters that they were using Véhicule to further their own careers.[61] Suzy Lake and Chantal Pontbriand came back from the Basel Art Fair in the summer of 1975 enthusiastic about new contacts made and possibilities of showing European artists' work, and expecting interest and support. Instead, there was opposition, particularly from Trevor Goring and Christine Richmond who had become members the previous year.

On the surface, the opposition boiled down to a philosophical dispute over Véhicule's programming orientation. The 1974/75 grant application to the Canada Council had spoken of the need to:

Bref, réviser totalement la façon dont nous avons fonctionné jusqu'à présent, réviser les politiques d'expositions.

> Devenir plus exigeant et au niveau de la présentation du travail, et au niveau de la quantité même du travail.[64]

It named as one of its concrete aims, the organization of a larger number of exhibitions involving the participation of artists from elsewhere in Canada and abroad. According to this document, it had always been Véhicule's intention to promote situations of confrontation. It foresaw more of these in the future:

> En plus de déverser un flot d'information sur Montréal, ces recherches faites, réalisées dans d'autres contextes contribuent à l'évolution de nos propres recherches... [Ces événements] constituent souvent le seul moyen d'être en contact réel avec d'autres modes d'exploration des médiums.[65]

The theme was continued, albeit somewhat more cautiously, in the following year's Canada Council application, where it stated that: "Nous estimons d'extrême importance d'équilibrer le nombre d'artistes locaux que nous exposons avec celui d'artistes qui proviennent de l'étranger."[66]

In opposition to these views, attributed by Trevor Goring to "a core of people who were 'hot' artists, arts administrators and critics,"[67] was the general membership, who, according to Goring, supported the real need of the community to have Véhicule put on a vast cross-section of multi-disciplinary events, including experimental dance, music, poetry, theatre and performance, in spite of the competition for time and space this kind of programming posed for the exhibition programme. Aside from this conflict, ostensibly over high-quality, exhibition-oriented programming on the one hand, and a more diverse, multi-disciplinary event-oriented approach on the other,

there were disputes over how Véhicule should be administered. Goring accuses the "core" group (including Pontbriand, Bogardi, Darby and Lake and "those artists who knew how to get ahead in their careers") who, by his own account, had been putting in most of the energy for grants and projects, of having lobbied for a smaller, more restrictive membership and for a revision of the original constitution, which was rather open and co-operatively directed. He claims they were after recognition and prestige for themselves.

Clearly, in these disputes and accusations there was a kernel of fact. There was pressure for performance venues from new music and dance groups who were having difficulty getting recognition in their own disciplines. Similarly, the role of the Montreal poets, who had long been associated with Véhicule's reading series and thus had a vested interest in the gallery, was perhaps not well appreciated by the core administrative group. On the other hand it is equally likely, as Si Dardick suggests, that part of the motivation for the disputes was jealousy, resentment on the part of Goring, Françoise Sullivan, Nancy Petry and others, that they were excluded from shows while older members were getting established.[68]

He recalls that Goring and Christine Richmond were very interested in power and were vehement and manipulative in the expression of their views. In his view the situation they were reacting against was not as bad as they painted it. They were reacting against was not as bad as they painted. However, they were dangerous because they were prepared to be totally obstructive.

In such a context Véhicule's loose and open style (people could become members simply by attending a few meetings) became a liability. As René blouin observes:

> What saved us for the first three years was that there were no power trips. Everybody trusted each other. Then people became exhausted, and hoped that there would be a generation of younger artists who could pick it up and carry it. It was never seen as a very protective place... But the only way it could work was if people were all on the same level... It seemed kind of an ideal context, in retrospect, pretty healthy. But after a while it looked pretty good, and other people with different motives joined... But the hard work had been done. The other generation that took it over had it all on their plate. [69]

One problem that George Bogardi remarks upon is that: "There was never any mechanism for new people to take over slowly, to ensure continuity. Everyone was much more into change." [70]

It was after Trevor Goring was elected president at the May 1975 annual general meeting that the situation erupted into war. Goring's first move was to contest what he saw as Pat Darby's too great autonomy in the role of co-ordinator. A major personality clash between the two men prevented any possibility of reconciliation. Chantal Pontbriand resigned in frustration some time after her return from Basel as a result of the opposition to her desire to increase contacts with Europe. She was joined later in the year by France Morin, who had taken over the Explorations grant René Blouin had received to set up a full-fledged documentation centre (Art Data) at Véhicule (Blouin had left for a job at the Canada Council). With Morin went all the information collected in the Art Data archives; thus the long-standing vision of Véhicule as an information centre as well as a gallery,

collapsed. The resources represented by Art Data and the contacts made during Pontbriand's European trips went into Parachute, a new art magazine with a decidedly international outlook founded by the two women; the first issue appeared in the fall of 1975.

Then, in the winter of 1976 ANNPAC was formed, greatly improving the possibilities for contacts and exchanges with the other parallel galleries in Canada. Trevor Goring, as Véhicule's president, became very involved in the association. He used the newly-opened channel of communication to circulate a letter to the other galleries, in which he solicited support for his cause against the core group, whom he feared were planning a putsch. At this point the battlelines were drawn. His opponents, outraged at Goring's breach of etiquette in exposing Véhicule's dirty linen to public view, called a general meeting at which they managed to vote out Goring and several of his followers and elect a new board. The victory, however, was short-lived. Invoking Véhicule's constitution, Goring alleged irregularities in the voting procedures and sought support within and without Véhicule, even drawing Geoffrey James of the Canada Council into the dispute.

The last phase of the battle centred on the exhibition Directions - Montreal 1972-1976 which Véhicule was preparing with money awarded it by COJO for projects to celebrate the 1976 Olympic Games held in Montreal that year. The exhibition, curated by Gilles Gheerbrant, consisted of a specially produced portfolio of prints by sixteen artists including several present or former Véhicule members.[71] Claiming that the artists were cynically using Véhicule to advance their careers, and had scrapped

other proposals for a series of multi-disciplinary events, Goring rallied support among the poets, musicians, dance groups and other artists who felt they had been excluded. A huge meeting was held in August, to which the new board was not invited, to air the grievances. Véhicule's mandate to the community was debated; at the same time Goring threatened to get legal advice if he and his supporters were not reinstated on the Véhicule board.[72] Four days later the core group opposing him resigned from Véhicule en masse.

Clearly, the lesson that had to be learned from the coup of the summer of 1976 was that Véhicule could not continue on the purely co-operative basis of mutual trust that had guided its first four years. The new board instituted a basic change of orientation, establishing separate budgets for the different disciplines within Véhicule. In this way it tried to ensure a more broadly representative multi-disciplinary focus. Nonetheless, dealing fairly with each group within the restrictions of Véhicule's limited budget was not an easy task. Véhicule was handicapped in comparison with parallel galleries in other provinces at the time, by having only one source of financial assistance, the Canada Council. Lack of money and conflicting aims caused increasing friction during this period.

One development that was very positive occurred in the area of video. Andrée Duchaine had left in the summer of 1976 without realizing her plans for a video network.[73] But shortly before this, marshalore, who had been a member of Véhicule involved with the printshop, returned from a cross country tour that had taken her to several parallel

galleries in Vancouver, Toronto and Calgary. While at the Western Front
she had learned to edit video and had made videotapes:

> I came back with great ideas, especially after having been
> exposed to the collaborative potential that I saw at the
> Western Front and Video Inn... all I wanted to do at that
> point was to get everyone enthused about a video access
> centre.[74]

Few members were around in the early summer; marshalore approached
Pat Darby with a proposal for the money remaining from the COJO grant,
to set up a new music programme (marshalore's own background was as a
singer) and a programme of video in repertory. Tapes by several
Canadian video artists were shown, and Michael Goldberg (who had
recently established a video section independent from film at the Canada
Council) was invited to Montreal to talk to people working with video
about starting an access centre.

Marshalore had already talked to people at Trinity Video and A Space
in Toronto, and the Western Front and Video Inn Vancouver, as well as to
Goldberg about how to set up an access centre. In the autumn she and
Sean Hennessey, who had recently joined Véhicule, wrote an application
for assistance to the Canada Council. At the same time they applied for
a LIP grant to hire six staff members. With the money they received
they started Video Véhicule and set up both an access centre and video
programming at Véhicule. They gave regular technical workshops and
began a programme called Videopoint. Each week a different tape would
be featured, with occasional months of rotating videos on a particular
theme. The accent was on art video: Hennessey favoured videos invol-
ving dance and music, while marshalore was oriented towards behaviourism
and conceptual video.

At first the audience consisted mainly of casual visitors to the gallery, but as time went on a more informed audience began to develop, although it was never very large. The three years (1976-1979) that Videopoint ran was the only time there has been a consistent video programme in Montreal. The public that developed as a result of this exposure was able to see video by artists from all over Canada. Work in all the current modes was presented, including the social documentary vein which had had its inception in social action, important to Quebec video.

Through the access centre there were further contacts with the community. Performances by visiting artists such as Ulf Berg and Minoru Yoshida were documented on video, as was the ongoing series of poetry readings. The resulting tapes (for example, an afternoon of poetry on video) were also programmed, and met with good public response. Other visiting artists, such as Reindeer Werk and several artists from the Western Front, used the access facilities to make tapes of their own. As well, equipment was lent to other organisations such as Powerhouse and Media for their programmes.

Although Videopoint showings were meant for the Montreal audience, certain events were organized to tour. One of these was a live dance performance with video by Elizabeth Chitty and Terry McGlade from Toronto, which toured Vancouver and Calgary in January and February of 1977. The most ambitious' touring show that Video Véhicule conceived was organized for April, 1978. Art Video, curated by Sean Hennessey, included work by twelve video artists from different parts of Canada,[75]

and was presented in eight locations in the province of Quebec, in various cultural centres, schools, one alternative gallery, a shopping centre, and even a factory. The exhibition, which received a grant from the National Museums of Canada,[76] was the first of its kind in Quebec to present the variety and range of the new art form. The press release accompanying the show described this range as follows:

> L'art vidéo entend l'utilisation de la télévision comme médium d'expression. Cela peut vouloir dire beaucoup de choses. Par exemple, certains artistes créent des 'peintures mouvantes' qui paraissent et se développent sur un écran vidéo. D'autres artistes explorent le médium en s'utilisant eux-même comme sujet. Le travail de certains emprunte beaucoup de la danse, du cinéma, ou de la musique. Et d'autres n'essaient pas de créer un vidéo mais mettent plutôt le spectateur dans un environnement où l'espace et le temps sont manipulés à l'aide d'un équipement de télévision. Tous les artistes vidéo utilisent le médium qu'on appelle le vidéo -- c'est-à-dire, la télévision non-diffusée.[77]

Through events like Art Video, as well as exchanges like the Vidéographe tapes shown in the Videopoint series, Video Véhicule tried to engage in a gradual process of sensibilisation: educating the public and users alike to the varied possibilities of video as a medium.[78]

The other major video event with which Véhicule (through marshalore) was involved was the Fifth Network conference held in Toronto in September, 1978. Organized by marshalore and Terry McGlade from Toronto, the conference, according to McGlade, aimed to bring together for the first time independent video producers with people from educational, broadcast, library, cable or art gallery backgrounds, and thus to reach beyond the isolation of closed circuit viewing.[79] The conference was intended to provoke a discussion of the Canadian video

milieu; topics such as social action, the nature of the medium itself, the potentials of cable and network distribution, alternative technology, and video exhibitions were covered. Criticized by some for being paternalistic and too rigidly structured, the conference was a qualified success. However, in summing up its achievement Renée Baert, then video officer for the Canada Council, wrote:

> Ultimately, the conference succeeded where all conferences succeed -- in bringing people together, allowing them an opportunity to meet, talk, exchange information and get to know one another, as well as providing a limited showcase for video work.[80]

It also represented a sort of coming of age for the medium and its practitioners: a network (hence the "Fifth Network" of the title) of access centres had been created; the next step was the distribution and the exchange of ideas.

Apart from video, there was an increase in activity in all the "performance/event" areas in this period. Regular readings by local and visiting poets were held, along with special events such as the Annual Spring Poetry Marathons; frequent concerts introduced a wide variety of new and experimental music to the Montreal public, including an early performance by Rober Racine of Eric Satie's "Vexations," played as the composer conceived it, 840 times over a period of approximately sixteen hours; dance workshops were offered by Montreal dancer Odette Oliver, as well as performances by such groups as Pointpiénue (the principal dancers from Béjart's Ballet du XXIème siècle) and choreographer Roberta Mohler. There was also experimental theatre and,

notably, numerous presentations of performance art, reflecting the increasing interest in this form on the part of young Canadian artists. Some of the artists who came to Véhicule to perform were Clive Robertson ("Search," a musical performance opening his show "In Video Traction"), Pat Murphy, from the English Ting Theatre of Mistakes ("Muybridge Solo and Natural Poems," a film performance and exhibition), Constance de Jong, the talented New York writer, in a dramatic reading from her novel, Modern Love, Reindeer Werk, a controversial "behavioural" group from England, the Canadian duo Randy and Berneche (also spelled Bernicci) in their nine-part comedy, As the World Burns, Willoughby Sharp, editor of the avant-garde American magazine Avalanche, as well as Steve McCaffery and Owen Sound (a Canadian sound poetry collective) whose "readings" were performances in themselves.

The Montreal Star critic commented on the situation:

> ... Véhicule does continue to serve a vital role as a much needed creative workshop and as a kind of cross-roads where nearly all the disciplines not only intersect but also sometimes fuse into potent new art forms. Though the gallery's coming season includes a tight schedule of exhibits, some like that of Cavellini with real promise, it is in the realm of action and creative cross breeding that Véhicule is becoming increasingly known.
> ... Today it is its expanding program in performances, dance, poetry readings, video, and avant-garde music that -- more than anything else -- sustains the spirit of non selfindulgent experimentation on which Véhicule was originally based.[81]

It seems clear that the multi-disciplinary focus which was becoming more pronounced at Véhicule was favoured by two factors. Partly it was the result of something as intangible as the prevailing aesthetic climate, just as in the early seventies conceptual art had been in the

vanguard. Véhicule had never been dedicated to a single direction but had seen itself, rather, as a conduit for the newest forms of artistic activity. Obviously, like the other parallel galleries, it was not constrained by financial considerations from embracing the various forms of ephemeral or "dematerialized" art. But, this did not constitute as it did in the United States, an alternative to an active art market; here it was a passive rather than an active factor. More significant was the development within the Canada Council, of programmes designed to assist just such types of activity. (This is true mainly for the Writing and Publication side of the Council; its music and dance sections remained fairly conservative. However the Visual Arts section filled the gap with special programmes of assistance for these activities and performance.) Also of great importance was the development of the network of parallel galleries, with an organ, Parallelogramme, through which to publish activities and announce exchanges, and a regular forum, the ANNPAC annual meetings. This network was not only a channel of communication, but in a way its existence allowed the artist-run spaces to pool their resources, making more affordable the possibly prohibitive costs of touring.

While contacts were increasing through the ANNPAC network, they also continued to be maintained with the international art world, as the numerous performances and events by visiting artists indicates. Véhicule continued to be represented at the large, international art world encounters, though the locale had shifted from Basel to the Bologna art fair in 1977 and 1978. Nancy Petry, Véhicule's envoy both years, remarked that: "Véhicule is now known in Europe -- people came

with the express purpose of visiting our stand." Also of interest was Véhicule's artist-run status: "As most of the galleries at the fair were commercial, showing one or two artists, as an artists-run co-operative we were once again a bit of an example. Today with the changing perspectives in the art world the artists' alternative space directed by artists has an even greater importance." She concluded: "Once again I am entirely convinced of the necessity of Véhicule representatives to come to Europe each year and participate actively in an international art fair such as Bologna. Personal contact with artists, gallery directors, art critics and representatives from the publications is essential for the continuing exciting policy of Véhicule as an alternative multi-disciplinary centre promoting Canadian and international post avant-garde art."[82]

In summary, the period from 1975 to 1979 had been an active one in programming at Véhicule. Véhicule's presence on the international scene had been sustained, resulting in numerous exchanges and events by foreign artists at the gallery. At the same time, ties had been strengthened with the other artist-run galleries in Canada through the ANNPAC network. Video had developed from embryonic beginnings to a full-fledged access and production centre; video programming had been constant and varied. Although the local art milieu had changed since Véhicule's early days (Optica and Powerhouse had joined Media as the other parallel galleries in the city, and a few commercial galleries, as well as Montreal's two museums, were showing themselves more receptive to experimental art) Véhicule continued to make a significant contribution, particularly in the area of multi-disciplinary

activities.[83]

The multi-disciplinary focus was not viewed positively in all quarters, however. According to George Bogardi, the problem was that:

> They got lazy about the exhibition schedule, because that was
> the hardest thing. It was much easier to farm out the space
> to artists for performances and special events. And the
> politics of it sounded good -- evanescent events rather than
> objects on the wall.

Although Bogardi's assessment is rather harsh, he does go on to make a pertinent point:

> ... what happened was that the continuity of the habit of
> going to Véhicule and being aware of it was broken... It gets
> off the gallery circuit and... you begin to lose an
> identity.[84]

Also, the ambitious, multi-directed nature of Véhicule's activities aggravated the situation of financial restraint which had prevailed since the 1977-1978 grant. The 1978-1979 grant proposal to the Canada Council states:

> Véhicule's decentralized administration has enormous potential
> in terms of encouraging cross fertilization and creativity in
> multi-disciplinary activity and diverse programming but also
> makes exhaustive demands upon active members who must spend
> more and more time on bureaucratic functions such as fund-
> raising, co-ordination, etc. The absence of funds to support
> development has led to a sense of increasing frustration among
> the membership.
> ... The film, dance, music and publications programmes,
> having initially flourished but not having been successful in
> finding alternative funds are at present seriously restricted
> by the austerity budget which Véhicule must work with.[85]

However, it is impossible to separate the financial difficulties from the growing problems within Véhicule's administration. In the

first place, there was an increasing lack of trust. In 1976, the printing co-operative registered the name Véhicule Press and became eligible for grants to undertake small publishing projects from the Writing and Publications section of the Canada Council. Financially antonomous and legally separate from Véhicule, the Press moved into new quarters on Clark Street late in the spring of 1977. Although not overly sympathetic with the new direction's intentions at Véhicule, the Press at first continued to do business with the gallery. However, before long a falling out occured and relations between the two came to an end.

The suspicions that the Press had always harboured regarding Trevor Goring's and Chris Richmond's abilities as administrators spread next to the poets running Poetry Véhicule. The poets had originally supported Goring and Richmond on the grounds that they had at heart the interests of the local community, poets, musicians and dancers as well as visual artists. The poets' disaffection centred on events surrounding the publication of a new magazine, listing arts events and offering commentary, by a co-operative composed of certain members of Véhicule's board, including Goring and Richmond. The first issue of Virus, produced in the spring of 1977, documented the year's events at Véhicule and served as publicity at the Bologna art fair. Accounts vary as to where the money to publish Virus was found. John McAuley, who had been running the poetry programme, suspected that the money had come out of Véhicule's operating budget. Disillusioned, he resigned, after writing a letter to the Canada Council telling of his suspicions. Goring maintained variously that the money came from a small surplus leftover

from a Quebec Ministère des affaires culturelles grant earmarked for a
Véhicule catalogue of international promotion,[86] and that it was money
remaining from a City of Montreal grant for a resource manual that was
never published.[87]   However this may be, the incident served to pass on
the wariness of some of Véhicule's members about Goring's direction to
the Canada Council, a circumstance that did nothing to help Véhicule's
tight financial situation.

Threatened, Véhicule's administration became increasingly closed in
1978 and 1979, and membership fell off drastically.   The grant request
to the Canada Council for 1979-1980 stated euphemistically that,

> ... the 'decentralized art administration,' with seven areas
> of activity devoted to different art disciplines (which served
> well in 1976-77) has moved to a more collective attitude.
> Inter-discipline exchange had transformed into increased
> polarization of the individual disciplines (with the exception
> of video, which participated in projects initiated by poets
> and visual artist-members of the gallery).   A new approach to
> inter-discipline exchange has now reversed the trend of
> polarization.[88]

In fact only seven members remained at Véhicule: Trevor Goring,
Christine Richmond, David Moore, Françoise Sullivan, Nancy Petry,
Istvan Kantor and Tom Konyves, all of them on the board.   Though Goring
claims that the older members who left were not replaced because new
members were reluctant to put in the necessary hours doing volunteer
work, the situation was clearly untenable.   Criticism came from the
community, over Véhicule's inaccessibility (the gallery hours open to
the public had been reduced and it was frequently found closed even when
it was supposed to be open) and from artists over "the lack of expertise
and involvement of Véhicule members in the handling of performances,

exhibitions and events,[89] as well as over the very low artists' fees paid.[90] The public perception of mismanagement was aggravated by the fact that Véhicule had moved during the summer of 1979 to a new, spacious location at 307 Ste.-Catherine West and had adopted the name Le Musée d'art vivant Véhicule. Not only was the move a financial strain (the new rent was double the old)[91] but it widened the gap between the image Véhicule was aspiring to project and the reality it was able to accomplish at the time. For the first time in its history Véhicule was in the red at the end of its fiscal year 1979-1980,[92] yet outwardly it looked more affluent than ever. But the issue that finally blew the lid off the situation in 1980 was membership.

III. 1980 - 1982: Dissolution

In the fall of 1979 marshalore returned to Video Véhicule after an absence of one year. She and Barbara Steinman, who had come to work at Video Véhicule from Vancouver (where Steinman had been associated with the Video Inn for six years), were appalled at the low level of energy in the gallery. Both were convinced that what Véhicule needed was new blood; they began looking for prospective members. Relations at the time were strained between the video operation and the rest of Véhicule. Video Véhicule had recently begun to call itself Prime Video and had opened its own bank account.[93] Both moves were contested by Véhicule's directors as illegal. The issue of who owned Video Véhicule's equipment was also raised, with both sides claiming it as theirs. Doubtless the prospect of losing Video Véhicule, or Prime, was as much at issue for Véhicule's administration at this moment as losing the equipment, for

the video operation was the most visible and financially secure in the Véhicule umbrella. So when marshalore presented them with a number of potential new members, Barbara Steinman amongst them, the administration reacted as if to a takeover bid and voted her out of Véhicule.[94] Matters came to a head soon afterwards at the annual general meeting in May of 1980.

Linda Covit was one of the people marshalore and Barbara Steinman had recruited whose membership was turned down.[95] Covit, a long time member of Powerhouse, felt herself in need of a new challenge and was attracted to Véhicule because of its multi-disciplinary focus. As a friend of Barbara Steinman, however, she was aware of the problems:

> There was, in our view, a lot of mismanagement at the gallery. People who were having shows would come and there would be no one at the gallery to help them.... A lot of our ideals of what an artists' centre was were not being met by Véhicule.... We were interested in becoming involved, but we weren't interested in the way it was. It seemed to me totally unreasonable to become involved in a space with people you had no faith in. In the beginning we hadn't looked at it as a takeover. We simply felt it was time for a change, that Véhicule was a really closed society, in power for quite a number of years and it was deteriorating. And it was public money. And there was a quiet belief that the money was being mismanaged. There seemed to be a lot of money going in and not a lot of money going to artists.[96]

When their membership was refused, Covit and others wrote to the Canada Council complaining about the closed situation at Véhicule and detailing their dissatisfaction with the gallery operation. At the annual general meeting a huge crowd gathered at Véhicule including representatives from the Canada Council. Covit presented a petition, signed by some two hundred persons, and read an open letter to the

directors which demanded that Véhicule become more public and accessible
to the community. Although Goring stood his ground and maintained that
they had no right to dictate to Véhicule how it should run its affairs,
the point had been made publicly, that a good section of the Montreal
community was dissatisfied with Véhicule.

Subsequently, negotiations began with the Canada Council with the
aim of introducing reforms into Véhicule's management. Bill Kirby, the
officer at the Council responsible for galleries, wrote Véhicule in the
early fall with a list of changes he required if Véhicule was to
continue to receive assistance from the Canada Council:

> As you know, for the past 3 years, Council has not been
> satisfied that Véhicule's administration and programming have
> sufficiently responded to, or reflected the needs of the
> Montreal art community and we have not been convinced that
> sufficient effort has been made in correcting these
> deficiencies. As a result, Council has considered it
> necessary to make installments of Véhicule's 1980-81 grant and
> subsequent support conditional pending a satisfactory
> restructuring of Musée d'art vivant Véhicule.[97]

Among the changes demanded by Kirby on behalf of the Council was
one that the number of members at Véhicule be increased by October to
include a wider representation of the views of the Montreal art
community;[98] that a rotating jury system to select exhibitions be set
up that should consist of one Véhicule board member and two artists
from the community; that Véhicule's by-laws be amended in order to
ensure fuller access to Véhicule and a greater decision-making role for
members; that information about membership and selection procedures be
widely disseminated through the art community; and that a thorough audit
of Véhicule's books be carried out, in order to give a clearer under-
standing of all the various components of Véhicule's operation.

Véhicule responded with a summary of the results of its own survey of the community, carried out over the summer, from which, it claimed, no major critical trend could be established that was not counter-balanced by an equal and opposite opinion."[99] The Council was not satisfied. Kirby wrote:

> We were concerned to discover however that little, if any, of your discussions with the art community involved the structure and administration of Véhicule. In this area we found a virtually unanimous expression of dissatisfaction. The criticisms focussed mainly on the perceived inaccessibility of membership and general involvement both on a daily and a longer term basis. There was also a general criticism of the lack of expertise and involvement of Véhicule members in the handling of performances, exhibitions and events.[100]

He also objected to the lack of detail concerning proposed new members and jurors. His statement that "... we find unacceptable the recent apparently arbitrary rejection of prospective new members who have shown their interest in Véhicule's development, and clearly do have experience" suggests that instating these people, including Linda Covit, was really the tacit condition for the Council's continuing financial assistance. Véhicule's equally adamant refusal to consider her membership suggests that underneath the discussions of accountability and responsibility to the community was an old-fashioned power struggle for control of Véhicule.

The final step came when, on Dec. 19, 1980, Kirby wrote Véhicule informing them that the second installment of Véhicule's grant (withheld until then) would be the last and "that any future support to Véhicule will depend upon a satisfactory new administration and direction."[101] Since Véhicule had no other consistent source of support, this meant the end of Goring's administration.

'At the beginning of 1981 the old administration appointed a new, interim board, which included Linda Covit, Claude Chamberland (of the Cinéma Parallele),' Michael Haslam and a few others,[102] some of whom had been on Véhicule's proposed list of new members. In the hope that this group would be able to get Véhicule's affairs in order and propose a viable new direction for the gallery, the Council released the second installment of $10,000 from Véhicule's 1980-1981 grant. The situation was not an easy one. The interim board was poorly chosen; of the group, only Covit had any administrative experience with galleries. Numerous problems presented themselves: how to deal with the poetry programme, which Tom Konyves was still administering, what to do about Istvan Kantor and his "neoist" activities (essentially an offshoot of the mail-art phenomenon that had flourished in the early seventies), and how to handle Prime Video's separation. The situation was complicated by the fact that Véhicule's books had not been kept up to date, and money that should have been there appeared to be missing.[103] Faced with these problems, the new board fought amongst themselves. As Linda Covit says: "There was no agreement about where we were going, what direction to follow."[104]

Disillusioned, Covit decided to quit the board. Over the summer, she and Jean Tourangeau, a Montreal critic and former member of La Chambre Blanche in Quebec City, met several times to discuss Véhicule's future. Both agreed that Véhicule's large and expensive space should go: it was not being well-used and was a drain on Véhicule's sorry finances. Instead, they thought, Véhicule should occupy only an office space, along the lines of A Space in Toronto and rent appropriate spaces

as necessary for the programme. They presented the plan to the interim
board in the fall, but it was rejected and Covit left.

After a hiatus of a few months, the interim board had managed to
revive briefly the programming at Véhicule, an outside jury was invited
to make selections from accumulated applications for exhibitions and
events, and the programme started up again in the spring. However,
nothing more was planned for the fall because of the uncertainty of
Véhicule's future direction.

In the fall the interim board was disbanded, and a drive for new
members was launched.[105] The Véhicule space was thrown open to the
community, and numerous one week events and exhibitions were organized
for the winter in order to awaken interest in Véhicule, for the effect
of the long crisis at the gallery had been to turn the attention of the
community to the many other artist-run spaces functioning in the city.
Considering the difficulties, both financial and structural, that
Véhicule was suffering it is remarkable that the new Véhicule group was
able to do as well as it did that year. With virtually no money left by
the spring, the group decided to concentrate on performance, musical
events and lectures, to which admission could be charged.[106] Not all the
events were local. One event of some interest was the "Two Days of
Taboo," featuring Los Angeles artists Stuart Miller, Rachel Rosenthal,
Guiditta Tornetta and Alex Grey in performances.

However, the situation became increasingly untenable. The Canada
Council, after canvassing the community, decided to treat the new group

as a new artist-run space, disregarding the well-used Véhicule name. This meant that they would have to prove themselves for a year before becoming eligible to apply for assistance. During the summer, the group turned the big, barn-like Véhicule space over to new tenants, the dance co-operative Tangente, and retreated to a tiny office in the back. They had come, by a roundabout way, to Covit and Tourangeau's proposal which had been rejected a year before. Lack of money prevented them from doing much, although they were not entirely inactive. The last Véhicule-sponsored event was a gala showing of new music videos on the giant screen of the Spectrum, a rock club across the street from Véhicule. During the summer of 1983, the Canada Council, after careful deliberation,[107] turned down Véhicule's new request for assistance, and the group disbanded.

Conclusion

In looking back over Véhicule's ten years of existence, two questions must be posed: Why did Véhicule die? What did Véhicule accomplish? Answers to both questions have been embedded in the preceding narrative; I shall attempt here to make them more explicit.

Véhicule was born at a time of questioning and re-evaluation in the art world at large. The direction of this questioning is more or less described by the title of Lucy Lippard's book, Six Years: The Dematerialization of the Art Object 1966-72. It led to a downplaying of formalist concerns and a new emphasis on art as information. The tendency was given formal recognition with the Information show that

Kynaston McShine organized for the Museum of Modern Art in 1970. Central to art as information is the idea of a network, with points dispersed around the world, receiving and transmitting art ideas. Véhicule initially saw itself as one such link.

However, from 1972 to 1982 the local situation changed considerably. From being virtually the only outward-looking institution in Montreal and one of very few spaces where artists could show experimental, exploratory work, Véhicule become one of six or seven artist-run spaces in the city, each offering a different approach to local and contemporary art activity.[108] As well, two or three commercial galleries emerged that were well informed of current trends and put on high calibre exhibitions.[109] Véhicule, with its well-developed video component and its emphasis on multi-disciplinary activities, was still unique amongst these spaces. But the situation had become much more competitive, both from the point of view of the quality of work that was shown, and from the standpoint of the professionalism with which it was displayed.

Given these changes, it seems that the chief reason for Véhicule's demise was poor management which after 1976 increasingly led to alienation of the community and the isolation of Véhicule. Particularly after Virus began publication in 1978, the energies of Véhicule's administration were drawn into the operations of the magazine and away from Véhicule, leading to a growing sloppiness in the running of the gallery. The repercussions were felt both in the internal functioning of the gallery and the face Véhicule presented to the public. The problems

were partially structural. Whereas before 1976 the gallery had func-
tioned co-operatively, with everyone involved in the various aspects of
the operation, the de-centralized structure that Goring instituted,
though having the appearance of democracy, meant that each group tended
to operate independently of the others. The sense of Véhicule as a glo-
bal entity was lost, both in the philosophical and in the practical
sense. Because Goring's management style was based on control of infor-
mation it tended to be secretive, with the result that it was difficult
for other Véhicule members to influence or judge the direction that
Véhicule was taking. The mistrust and lack of engagement that this
situation engendered led to the defection of many of Goring's former
supporters.

Véhicule also lost ground within the Montreal community. Much of
the gallery's success in the first few years was the result of the
emphasis placed on communication. Long hours of volunteer labour were
spent informing schools, the media and artists groups of Véhicule's
activities and in developing ways of creating an audience for the art
that the gallery was showing. Later it seems that Véhicule ignored the
need to expand its public and was content to aim at the restricted group
of the already-initiated. Certainly the idea could be found in some
quarters (not limited to Véhicule) that because the work shown in the
alternative spaces was experimental and perhaps difficult, it would
appeal to an informed and somewhat smaller community, even one limited
to other artists. But, as George Bogardi says:

> I never thought of art, even conceptual art, as being that
> hermetic. It seemed to me that in a city like Montreal that

> there was an audience for it. -- there still is...: I saw
> Véhicule as a gallery, as a public space. If it wasn't going
> to be, we could have saved the money.... Why did we open the
> doors everyday promptly to the public, why did we advertise,
> if it wasn't for that ?
>   ... If art is not going to communicate to the public, if
> it's not going to change their perceptions, then it's really
> not any good. If it doesn't touch people's lives there's
> really no justification.[110]

In Bogardi's view, Véhicule had died long before it finally closed
because it had begun to lose sight of itself as a public space with a
responsibility to a broad community.

Véhicule's financial difficulties were in-part tied to its
management problems. As we have seen, the Canada Council, Véhicule's
chief source of support, had been losing faith in its direction for some
time before it began withholding funds. And since the Council was
prevented by its own policies from actively interfering or becoming
involved in Véhicule's affairs, its only recourse was to limit funds,
and institute cut-backs. Other galleries, such as A Space, have gone
through cut-backs and survived, but Véhicule was more vulnerable to
financial manipulation because its sources of alternative funding were
so limited. Aside from a few grants from the province and the city for
special projects, it had never been able to attract sustained provincial
or municipal support, as many other ANNPAC galleries had.

There was never enough money. But did Véhicule, then, starve to
death? Most of the people I have spoken to do not think this was the
case. The final freezing of funds was just the last step in a gradual
disintegration.

Nonetheless, in its ten years Véhicule had accomplished much that was worthwhile. In the first place, it allowed a number of young artists to put on rather ambitious exhibitions that they would have found difficult to do otherwise, for at the outset at least, there were no other spaces. It offered a means of short-circuiting the gallery hierarchy, allowing those artists an image of themselves as a new generation of professionals. Previously young artists had had to exhibit where they could, in restaurants, department stores, bookstores, often under conditions that were less than ideal until a commercial gallery became interested in their work, or else they left the city for a bigger art market. Véhicule opened up possibilities for exhibiting and furthermore gave the artists the chance to control the conditions. Thus it contributed towards the enhancement of the artist's professional status which had been going on in the city since the sixties.

Secondly, and of equal importance, it offered a valuable exposure to international art trends for both the city's artists and the public at large. Numerous artists, from the famous to the obscure, from the United States and abroad, passed through Véhicule over the years. As we have seen, Véhicule always considered these contacts of the greatest importance. Particularly after the founding of ANNPAC the contacts and exchanges expanded to include artists from other parts of Canada. As René Blouin remarked: "It forced us out of our introverted traditional cultural position,"[111] all the more important in a city like Montreal where, for the majority of the population, language acted as a barrier to information disseminated by the English language art periodicals. This effect was of course most pronounced during the early years of

Véhicule's history, when the art scene was more limited. Véhicule then had little competition for new movements, such as conceptual and process art.

Véhicule also contributed to the careers of people who were not necessarily artists, in ways that benefitted the wider art community. One thinks of René Blouin who, after acquiring administrative experience as a co-ordinator at Véhicule went on to jobs at the Canada Council where he was always a champion of young contemporary artists; or of Chantal Pontbriand and France Morin, both of whom acquired valuable contacts and information while at Véhicule which contributed in a very immediate and positive way to the founding of Parachute, a magazine that represented, in a highly professional and informed way, the cross fertilization of the local and international art communities.

Much more directly connected to Véhicule were Véhicule Press and Video Véhicule (now P.R.I.M. Video). Véhicule gave birth to both and sheltered them within its umbrella for a number of years. That both found it necessary to break away from Véhicule and that this separation was in many ways painful, does not detract from the fact that they owed their existence to Véhicule. Some people, like Si Dardick, still manager of Véhicule Press, were attracted to Véhicule because it offered an alternative, non-hierarchical way of structuring an institution. Others came, like Andrée Duchaine, Véhicule's first video technician, because they possessed the necessary technical skills, and acquired from Véhicule knowledge and contacts that enlarged their experience and indicated future careers. Véhicule was a unique learning environment

for almost everyone connected with it. Perhaps marshalore speaks for many in her comment on Véhicule's achievements: "Véhicule gave to me and to the community an awful lot of information, an awful lot of good chances to see good and bad art, but all of it current and exploratory.... Véhicule was really important for showing an alternative to safety and success."[112]

NOTES

[1] Catherine Bates, "Visual and Verbal: Véhicule Art Incorporated," The Montreal Star, Oct. 14, 1972.

[2] The founding members were Gary Coward, Tom Dean, Jean-Marie Delavalle, Andy Dutkewych, François Déry, Suzy Lake, Dennis Lukas, Kelly Morgan, Gunter Nolte, Milly Ristvedt, Henry Saxe, Serge Tousignant and Bill Vazan, the thirteen signators of the covering letter to the Canada Council accompanying their request for financial assistance to establish Véhicule, Winter 1972 (undated transcript, Véhicule files).

[3] Marcel Saint-Pierre, "A QUEBEC ART SCENIC TOUR and his [sic] 'contradictions itinéraires'," in Yves Robillard, ed., Québec Underground 1962-1972, Tome 2 (Montréal: Les Éditions médiart, 1973), p.450.

[4] Ibid., p.450.

[5] See, on this subject, François-Marc Gagnon's article in Revue d'esthétique, XXII, no. 111 (July/Sept. 1969), cited by Marcel Saint-Pierre, p.453.

[6] See Leo Rosshandler, Introduction, Forum 76, exhibition catalogue, The Montreal Museum of Fine Arts, Sept. 23 - Nov. 7, 1976, for an explanation of the Museum's inactivity in contemporary art between 1970 and 1976. Rosshandler's neutral though apologetic tone is in contrast to that of Arthur Bardo, who observed, "The museum's virtual bankruptcy is advanced as an excuse for the limited activities it has undertaken. Perhaps. I find it more likely that that bankruptcy exists as a result of its policies. The museum simply has not involved the community to a degree that will command its support. (Arthur Bardo, "Montreal: Why High Art Never Got off the Ground," Hardcore, p.9).

[7] Works by the following artists were chosen: Karl Beveridge, Charles Gagnon, David Gordon, Robert Jacks, Peter Kolisnyk, Guy Montpetit, Michael Morris, N.E. Thing Co., Henry Saxe, Daniel Solomon, William Vazan, Ian Wallace.

[8] David Giles Carter, Introduction, Survey/Sondage: Realism(e)s 70, The Montreal Museum of Fine Arts, 1970, n.p.

[9] Preamble, Véhicule application to the Canada Council, no date (1972), p.1. (Véhicule files).

[10] Bardo, p.10.

[11] Ibid.

[12] Ibid.

[13] Yves Robillard, ed., Québec Underground 1962-1972, Tome 1 (Montréal: Les éditions médiart, 1973), p.5.

[14] France Morin and Chantal Pontbriand, "Québec 75: une stratégie. Une interview de Normand Thériault," Parachute, 1 (Oct./Nov./Dec. 1975), p.4.

[15] Marcel Saint-Pierre describes the Ti-Pop attitude as "... une forme locale de 'Kitsch'... Mais il ne s'agit pas spécialement d'art. C'est plutôt d'une culture qu'il s'agit, notre vielle culture, qui se mérite bien le titre de Culture Ti-Pop, c'est une attitude... l'attitude Ti-Pop, qui transforme ces objets sacrés de conscience esthétique, les rend profanes, est donc une attitude profanatrice." (pp.455, 456).
This was the attitude that informed the exhibition and events organized by Marshalore at Véhicule in July of 1973, "Brother Andre's Heart," billed as "Un concours pour remplacer nos reliques religieuses disparues!... Des Auto-portraits 4 pour 25 cents... D'inestimables collections de revues!... D'incroyable photos-miracle!... Des pièces d'exposition provenant des tavernes et des marchands locaux... Des répliques naives et de frustes inônes que l'on n'oserait appeler de L'ART, qui malgré tout seront en MONTRE à Véhicule, défiant ainsi le goût, la décence et la rentabilité." (the text comes from one of several advertisements announcing the show).

[16] Of these, Saint-Pierre remarks, "... l'opposition de ce type d'activité artistique neo-dadaïste qui se refuse généralement au circuit artistique officiel et à la production d'objets esthétiques comme tels, s'est cristallisée vers 1964-65 autour de Serge Lemoyne et ses amis. Que cette opposition corresponde à un souci d'intégrer les productions artistiques au milieu social, qu'elle soit intimement reliée à l'agitation politique du premier FLQ, à la montée indépendantiste, à l'influence de la revue Parti Pris et celle du Pop Art, cela ne crée ici aucun doute." (p.455)
Again, as in the instance of the Brother André's Heart show, Véhicule's early sympathy with these tendencies is shown in the fact that Lemoyne's series of "évenements 'Slap-Shot'," a "sportico-culturel" tribute to hockey, took place at Véhicule in November 1972.

[17] The group, which was founded in 1964, originally consisted of Richard Lacroix, printmaker, Henry Saxe, painter, François Soucy, sculptor, François Rousseau, architect and Yves Robillard, theoretician. Its composition changed somewhat over the years, as did its aims: originally interested in the investigation of new industrial materials and the fabrication of actual objects to be variously integrated into the built environment, its later collective work was theoretical, concerning itself with the question of the social effectiveness of art, studied in terms of perspectives drawn from a variety of disciplines.
Fusion des Arts lasted through 1969, receiving Canada Council funding during its last year. In its general aims and outlook it can be

compared to Vancouver's Intermedia Society, and, of course, to the cells
of E.A.T. (Experiments in Art and Technology) that were formed in
various cities in the U.S. and Canada during the same period.

A full history of the group is compiled in Québec Underground,
vol. 1, pp 172-349.

For our purposes, it is interesting to note that Henry Saxe was
later one of the founding members of Véhicule.

[18] Suzy Lake, interview, Toronto, May 22 1984, discussing the
events leading up to the forming of Véhicule.

[19] The index of the contention that arose over this issue between
artists and the government may be, as Dennis Young suggests in his
preface to the catalogue Exposition des créateurs du Québec mil neuf
cent soixante et onze (Ministère des Affaires culturelles du Québec,
1971), p.4, the bale of hay entitled Fourrage by Serge Cournoyer. The
story as told to me by Suzy Lake is that about sixty artists, angered by
the restriction of sculpture in the exhibition to dimensions not
exceeding three feet by three feet by three feet, each submitted
identical bales of hay as their entries in the competition. The choice
of any one of these over all the others for inclusion in the exhibition
could only be arbitrary, as the artists felt the size restrictions to
be.

[20] As Dennis Young notes, "Originally this exhibition was to have
been an attempt to push a little nearer the realisation of a cherished
dream: that of reconciling art and people. The works, that is to say,
have come not only from a city of avant-garde polemics like Montreal,
but from eight centres throughout the Province of Quebec, and were to
have returned there, both to be seen on exhibition and to be distributed
by lottery among the various communities of origin. This plan has now
been modified, but its initial existence will partly explain the range
of styles and the different levels of sophistication to be seen here."
(p.4.)

[21] According to unpublished notes in the Véhicule files; possibly a
draft for a press release.

[22] A partial list of the artists in the show includes Michael Snow,
Les Levine, Sol LeWitt, Harald Pearse, Bill Vazan, Greg Curnoe, Paul
Woodrow, Mervyn Dewes, Ian Wallace, Richard Jarden, Tom Dean, Douglas
Huebler, Christos Dikeakos, Gary Coward, Gerald Ferguson, Jim Lander,
Paul Laberge. Because the catalogue takes the form of an inventory of
ideas about art, some from persons who were not artists, others from
artists not in the exhibition, it isdifficult to compile a complete
list. However, the above list, which runs from "superstars" to unknowns
with several points in between, gives an idea of the wide range of the
show.

[23] Unpublished notes, Véhicule files.

[24] It is worthy of note that, according to the review of the
attendant conference "Art and its Social Responsibilities" by Irwin and
Myrna Gopnik which appeared in Artscanada, 28 (April/May, 1971), p.63,

"An afternoon session involved the question of society's responsibility towards the artist. The discussion centred around the problems of how the artist could reach an audience and how he could eat. The realities of art-as-commodity were bemoaned and alternatives were suggested — business subsidy, government subsidy, government purchase, artists unions, co-ops, communes." In other words, the exhibition provided an occasion for the English-speaking part of Montreal's artistic community to articulate some alternatives to the problem of the absence of institutional support for new art in the city.

25 Lake, interview.

26 Ibid.

27 Another observer was Arthur Bardo, the critic, who worked at the Saidye Bronfman Centre with Zoë Notkin. He played an important role in articulating the need for and importance of access for the Montreal community to new and radical forms of art.

28 Draft of covering letter accompanying proposal to Suzanne Rivard-Lemoyne, Head of Visual Arts, The Canada Council (no date), Véhicule files.

29 "Aims," Véhicule proposal to the Canada Concil, Véhicule files.

30 A letter to Suzanne Rivard-Lemoyne from Kelly Morgan, Tom Dean, Milly Ristvedt, Henry Saxe and François Déry, dated March 7 1972, named Domtar, Seagrams, Dominion Textiles, Imperial Oil, Roland Paper, the Saidye Bronfman Centre and the McConnell Foundation among those who turned them down. (Véhicule files)

31 Letter from Donald Judd to Suzy Lake, March 23, 1972, Véhicule files.

32 Letter from Richard Artschwager to Gunter Nolte, May 14, 1972, Véhicule files.

33 The Canada Council, The 16th Annual Report, 1972-1973, lists the following grants to artists' organizations: A Space, Toronto - $9,000; Atelier de Grayure de Québec - $8,780; Atelier libre de recherches graphiques, Montreal - $8,000; Canadian Artists Representation, London, Ontario - $9,000; Graff, centre de conception graphique, Montreal - $12,000; Média gravures et multiples, Montreal - $9,500; 90 Albert Street Gallery, Winnipeg -$5,000; Société des artistes professionels du Québec, Montreal - $10,000; Véhicule, Montreal - $12,000.

34 These were to include a co-operative manager, a secretary bookkeeper, an educational animator, an information coordinator-editor, a public relations fund raiser, a photographer-cataloguer, a maintenance man, a full-time evening manager and "two floating jobs enabling the centre to hire on a short-term basis up to one month, two artist-performers or other creative persons who are in the process of putting together an exhibition, performance, lecture series, events or any other activity within the centre," (Véhicule "Phase II": a proposed

local initiatives project, 1972, p.4, Véhicule files).

[35] Ibid., p.5.

[36] Ibid., p.4.

[37] Véhicule's operating grant for 1973-74 from the Canada Council was $18,000, considerably less than the $24,000 they thought they could expect. (letter to Suzanne Rivard-Lemoyne from Andrew Dutkewych for Véhicule, March 7, 1973, Véhicule files.)

[38] According to the proposal, two artists per month would be hired on a rotating basis at $100.00 a week, "to prepare works and get them to the space, to install their show and later remove it, to work with the education committee and visit schools with slides of their works or to be available in the space to communicate with visiting groups and individuals. Artists will be hired for a maximum of one month so as to allow a good number of individuals to participate...." ("Phase II, p.16.)

[39] Behind such official policy, supported by programmes such as LIP, lay significant changes in post-war educational philosophy that had found their culminating expression in the recognition of "creativity" as a fundamental value to be nourished in the schools. The transformation of art education, from professional schools to an integral place in the university liberal arts curriculum has been one of the lasting effects of this change. It is not surprising that those Véhicule members who were instrumental in formulating this LIP proposal and in carrying it out were members of the university teaching community in Montreal.

[40] Pierre Bourdon, Alain Caron, et al. exhibited photograms at Véhicule during March 20-30, 1973. During the exhibition, 17 classes from 11 different schools learned how to make photograms and take photographs with a box camera, and Bourdon was put in touch with 20 schools interested in having photogram demonstrations in their schools.

[41] A kite exhibition with participation open to the community, was organized for April 21-29. During the exhibition a kite workshop was organized and Véhicule Press printed a special booklet on kites which was sent out to schools and community groups. The climax of the event was a Kite Fly In held at Beaver Lake, Mount Royal Park on the final day. The event received both television and newspaper coverage.

[42] Three issues were produced during the LIP grant. The last issue, number 6, appeared in Autumn, 1979.

[43] Andrée Duchaine, interview, Jan. 14, 1984.

[44] George Bogardi, interview, July 27, 1983. Bogardi was a member of Véhicule for about a year and a half, from 1973 to early 1975, during which time he also became a regular art critic for The Montreal Star.

[45] Gilles Toupin, "L'Alternative du Groupe Véhicule," Vie des Arts, 17(Spring 1973), p.59 and 61.

[46] Gilles Toupin, "De l'art en trois temps," La Presse, undated copy, Véhicule files.

[47] Bogardi, op. cit.

[48] Michael White, "Participation becomes the name of the new art game," The Gazette, March 10, 1973, p.52.

[49] According to the exhibition announcement, participants included Allan Bealy, Montreal; Joe Bodolai, Toronto; Ugo Carrega, Italy; Jerome Cebelek, Michigan; Cyne Cobb, Halifax; Lisa Doolittle and Margaret Dragu, Montreal; Don Druick, Vancouver; Klaus Groh, Germany; Thomas Haynes, Michigan; Otto Joachim, Montreal; Dennis Lukas, Montreal; Tom Dean, Montreal; Gary Lee Nova, Vancouver; Sandra Legault and Ed Slopek, Montreal; Cork Mareschi, Minnesota; Norman McLaren, Montreal; Ian Murray, Halifax; Gino Palladini, Montreal; North West Mounted Valise, New Jersey; Jacques Palumbo, Montreal; John Plant, Montreal; Private Partz (General Idea), Toronto; Clive Robertson, Calgary; Chuck Santon, Victoria; Pierre Thibaudeau, Montreal; Ron Tunis, Montreal; Janos Urban, Switzerland; Paul Woodrow, Calgary; Marjolaine Robert, Montreal.

[50] Lake, interview.

[51] The artists were Allan Bealy, Jean-Serge Champagne, Gary Coward, Tom Dean, Jean-Marie Delavalle, François Déry, Andy Dutkewych, John Heward, Suzy Lake, Henry Lehmann, Dennis Lukas, Kelly Morgan, Gunter Nolte, Jean-Guy Prince, Françoise Sullivan, Serge Tousignant and Bill Vazan. The show's dates were Feb. 17 - March 23, 1974.

[52] Chantal Pontbriand, introduction, Périphéries, exhibition catalogue, Musée d'art contemporain, Montreal, 1974, n.p.

[53] Pierre Vallières, "Les périphéries de l'impuissance," Le Devoir, 23 mars 1974, p.26.

[54] Gilles Toupin, La Presse, 23 février 1974.

[55] The artists in the show were Edmund Alleyn, Pierre Ayot, Jean-Serge Champagne, Melvin Charney, Yvon Cozic, Christian Kundsen, Suzy Lake, Réal Lauzon, Gilles Mihalcean, Claude Mongrain, Gunter Nolte, Leopold Plotek, Roland Poulin, Garfield Smith, Serge Tousignant, William Vazan, Robert Walker and Irene Whittome. Champagne, Lake, Nolte, Plotek, Poulin, Tousignant and Vazan were or had been Véhicule members; Smith and Walker had also shown at Véhicule.

[56] Normand Thériault, "Le temps/art," Québec 75: Arts. Manifeste pour une exposition, Musée d'art contemporain, Montreal, October 16 - November 23, 1975, n.p.

[57] Its itinerary included the following stops: Rimouski, Dec. 17, 1975 - Jan. 28, 1976; Sherbrooke, Feb. 2 - March 1, 1976; Vancouver, Feb. 10 - March 7, 1976; Winnipeg, March 29 - May 9, 1976; Charlottetown, May 15 - June 15, 1976; Toronto, May 20 - June 27, 1976; Regina Sept. 1 - Oct. 15, 1976; Calgary, Nov. 12 - Dec. 12, 1976.

58 The exhibition was organized by Véhicule at the invitation of the Centre for Communications and the Arts at Simon Fraser University. It showed at the Simon Fraser University Gallery, Feb. 18 – March 14, 1975; Open Space, March 19 – April 12, 1975; Clouds n Water, June 29 – July 12, 1975.

59 The other galleries were Galerie d'Art l'Apogée, Galerie d'Art Benedek-Grenier, Galerie Gilles Corbeil, Galerie Espace 5, Gallery 1640, La Guilde Graphique, Média Gravures et Multiples, Galerie de Montréal, and S.A.P.Q. A catalogue was produced, [Québec]74 (Montreal: Musée d'art contemporain, 1974), with an introduction by Fernande Saint-Martin on "The Art Gallery Today." Here she commented on the art gallery's role in bringing art to the public, and noted that Véhicule, along with Média, the S.A.P.Q. and La Guilde Graphique had "set up production, information and diffusion mechanisms intended to create a broader basis for communication between artists and the public. These new types of gallery, subsidized to a large degree by the Government, enable experimentation with the new problems of art in modern societies."(p.4)

60 Espace 5 opened in March and Gheerbrant in May, 1974, according to the chronology in Quebec 75 p.71.

61 Of the original members, only two remained in 1974; Suzy Lake and Bill Vazan. Pat Darby, who had become involved in the summer of 1972, also remained. All the members had pledged to remain active until December 1972. At this time a letter was sent out asking the members to renew their commitment or resign. Tom Dean, Kelly Morgan, Jean-Marie Delavalle announced that they wished to become associate members.

In March 1973, Milly Ristvedt and Henry Saxe resigned because they were leaving Montreal. At the same time six new members were voted in: Allan Bealy, René Blouin, George Bogardi, John Heward, Henry Lehmann, Chantal Pontbriand and Françoise Sullivan. Heward shortly announced that he would be taking a one year leave of absence.

By the annual general meeting in May of 1974 the general membership included Bill Vazan, Pierre Boogaerts, Lee Plotek, Allan Bealy, Roland Poulin, Claude de Guise, Isobel Dowler-Gow, Michael Darby, Ola Van Schoenhoven Van Beurden, Leo Vanasse, Yolande Racine, Andrée Duchaine, David Saint-Louis, Serge Tousignant and Anne Nayer. The directors were Andy Dutkewych, Chantal Pontbriand, Suzy Lake, Henry Lehmann, Patrick Darby, Françoise Sullivan, George Bogardi, Alex Neumann, Jean-Guy Prince, Jeanne Renaud, Guy Lavoie and Simon Dardick. François Déry, Gunter Nolte and Gary Coward all resigned in 1973; Allan Bealy left later in 1974.

As of January, 1975, the membership stood as follows: René Blouin, George Bogardi, Eva Brandl, Michael Darby, Patrick Darby (director and coordinator), Simon Dardick (co-director, Véhicule Press), Claude de Guise, Andrew Dutkewych, Isobel Dowler-Gow, Andrée Duchaine, Adela Garcia, Trevor Goring, Suzanne Lake, (president), Guy Lavoie (co-director, Véhicule Press), Henry Lehmann, Marshalore, Alex Neumann, Leopold Plotek, Chantal Pontbriand (director), Roland Poulin, Jean-Guy Prince, Jeanne Renaud (director), Christine Richmond,

Françoise Sullivan (vice-president), Ola Van Schoenhoven Van Beurden and Bill Vazan.

There were also five associate members, André Farkas, David Saint-Louis, Leo Vanasse, William Wood, and Pierre Boogaerts.

[62] Letter from Allan Bealy, August 24, 1974 (Véhicule files: Members 1973-1974)

[63] Lake, interview. Trevor Goring recalls that an early issue was the exhibition Véhicule Art: In Transit. According to him the selection of the artists' work for this show annoyed some people, including Françoise Sullivan, because the jury had voted in some work by its own members while rejecting that of other artists. It seems inevitable that the process of jurying such a show from within should cause tensions. Such tensions tended to accumulate. The case for unfair partiality would be stronger were it not that the next travelling exhibit of Véhicule work, Véhicule's Véhicule (organized by the Toronto K.A.A. and held at the Centre for Experimental Art and communication, Feb. 12 - March 6, 1976) had not contained works by Pierre Boogaerts, Eva Brandl, Isobel Dowler-Gow, Andy Dutkewych, Trevor Goring, David Moore, Alex Neumann, Nancy Petry, Chris Richmond, Stephen Shortt and Françoise Sullivan.

[64] Véhicule, Application to the Canada Council for Assistance, 1974-1975, p.1.

[65] Ibid., p.3.

[66] Véhicule, Application to the Canada Council for Assis tance, 1975/76, p.6.

[67] Trevor Goring, interview, October 3, 1983.

[68] Simon Dardick, interview, January 15, 1984.

[69] Blouin, interview.

[70] Bogardi, interview.

[71] The artists were Allan Bealy, Pierre Boogaerts, Charles Gagnon, Betty Goodwin, John Heward, Miljenko Horvat, Chris Knudsen, Suzy Lake, Claude Mongrain, Jacques Palumbo, Lee Plotek, Roland Poulin, Henry Saxe, Hans Van Hoek, Roger Vilder and Irene Whittome. The exhibition was conceived to complement the concurrent painting exhibition at the Musée d'art contemporain - Three Generations of Quebec Art 1940 - 1950 - 1960 - by focussing on contemporary directions. The Montreal Star commented, "... at Véhicule is a group show that, with one work per artist, actually manages to convey the vitality of the newest in Montreal art. The range is from the expansive lyricism of Goodwin, Gagnon and Horvat to the measured intellectualism of Mongrain and Poulin's sculpture and the conceptualist photo works of Lake and Boogaerts.... this is a handsome, invigorating show." (The Montreal Star, Saturday, July 17, 1976, p.E4).

72 According to Goring, he had gone to the ANNPAC directorship in Toronto to get support to cover the legal costs of taking the new Véhicule directors to court. However, Brenda Wallace, who was the officer for parallel galleries at the Council, objected to these tactics. She insisted that ANNPAC remain a service and lobby organization and stay out of the internal affairs of the member galleries.

73 She applied for a grant, upon her return to Montreal after the Olympic games, to establish a video network, but was turned down (Andrée Duchaine, interview).

74 marshalore, interview, May, 1984.

75 The artists were Douglas Duart (Pogo x 6, 2 Form Motion, In Place Motion, Dantion), Marty Dunn (Video dance), Pierre Falardeau and Julien Poulin (Le Magra), Noel Harding (3 works on "Mind-Body," Birth's Child), Sean Hennessey (Sherbrooke, la semaine dernière, Etude No. 4: Anne), William Jackson (Mantric Mandalas, Dream Sequence, Bach), Gilbert Lachapelle (Sparages), Brian McNevin (Louis), David Moore (Portrait, Vers un but), Al Razutis (Wave Form Series, including an Introduction, Waveform, Fyreworks, The Moon at Evernight...), Susan Wolfson (Saliva Sisters: A Song with Sauble Beach, Untitled, A Tape for Deirdre [Yet to Be]).

76 Under the auspices of the Special Activities Assistance Programme, Véhicule received $9,400.

77 Unpublished draft, Véhicule files.

78 I have not dealt with the more technical aspects of the video access centre. The main preoccupations here were staffing and the acquisition and development of adequate equipment and facilities to meet the demands of the community and keep up with the state of the art. The grant proposal from Video Véhicule to the Canada Council for 1978-1979 outlined several basic problems and goals. The first had to do with inadequate staffing. Under the LIP grant of the previous year there had been four full-time and two part-time staff members. At present only one position existed, that of a part-time access co-ordinator (Richard Elson); the proposal stressed the need for another person to provide production assistance, in order that Video Véhicule continue to function smoothly as an access centre, production facility and exhibition programme.

The second problem was inadequate equipment. Video Véhicule could provide facilities for high quality 1/2" black and white productions. It wished to expand its colour production facilities, which meant adding colour recording equipment. It also proposed the acquisition of a colour Special Effects Generator to be used in post-production.

Finally, facilities were inadequate. There was a need to construct a proper stationary editing console and also a mobile one, in order that the physical set up be as efficient and professional as possible.

79 Terry McGlade, in Andrée Duchaine, "Fifth Network, Cinquième Réseau: Conférence Vidéo à Toronto," Parachute, 13 (Winter 1978/79), p.9.

80 Renée Baert, in Andrée Duchaine, p.9.

81 Henry Lehmann, "Multiple Events," The Montreal Star, Feb. 29, 1977.

82 Nancy Petry for Véhicule Art (Montreal), Report on the Arte Fiera, Bologna 1978, unpublished, Véhicule files. The federal Ministry of External Affairs provided a grant of $1760 to cover the rental of a booth and the travel expenses of a representative.

83 See the document "A Comparative Study of the Level of Programming of Six Publicly Funded Organization Promoting the Contemporary Arts in Montreal. January 78 to December 79" which was submitted to the Canada Council with Véhicule's 1980-1981 grant application to the Canada Council, Appendix II.

84 Bogardi, interview.

85 Véhicule Art, Application to the Canada Council for Assistance, 1978-1979, p.3 and 4.

86 Letter from Trevor Goring, to Bill Kirby, Visual Arts Officer at the Canada Council, 10/3/79, Véhicule files.

87 Trevor Goring, interview.

88 Véhicule Art, Application to the Canada Council for Assistance, 1979-1980, Jan. 15, 1979, p.2.

89 Letter from William Kirby, Visual Arts Officer, the Canada Council to the Véhicule Board members, Oct. 6, 1980.

90 Noted in Véhicule Art Application to the Canada Council for Assistance, 1980-1981, p.2.

91 The annual rent according to the budget in the 1980-1981 grant request was $13,000; the year before at 61 Saint Catherine it had been $6,600.

92 Véhicule Art, Application to the Canada Council for Assistance, 1980-1981, p.3.

93 According to marshalore although Video Véhicule had always received its own money through the Video section of the Canada Council, it was deposited into the general Véhicule account.

94 marshalore, interview.

95 At this time the procedure for becoming a member of Véhicule was to attend three meetings and to demonstrate, during this three month

period, your commitment to Véhicule and what you could offer the gallery.

[96] Linda Covit, interview, spring 1984.

[97] Letter from William Kirby, The Canada Council, to the Board of Directors of Véhicule, Sept. 9, 1980.

[98] Kirby further stated that: "We expect that those artists who have already demonstrated their interest in Véhicule and who have fulfilled the basic requirements of attending three meetings will be given full consideration for membership along with others." This would seem to be a reference to Covit and those people earlier presented as prospective members who had been turned down previously.

[99] Untitled and undated communiqué, Véhicule files.

[100] Letter from William Kirby to Véhicule board members, Oct. 6, 1980.

[101] Letter from William Kirby to Véhicule board members, Dec. 19, 1980.

[102] As well as Covit, Chamberland and Haslam, there was Claire Gravel, Sylvaine Martin, and Jean Oost.

[103] Covit, interview.

[104] Ibid.

[105] Members in September, 1981 were Louise Cartier, Bernard Hébert, Michel Ouellette, Dan Zakhem, Istvan Kantor, Tom Konyves, Michael Towe, Michael Haslam, Ken Norris and Roger Thiffault, according to Parallelogramme, (October - November 1981), p.54.

[106] They were working with the final installment of Véhicule's 1980-1981 grant.

[107] Margaret Dryden, the officer at the Canada Council in charge of the galleries' assistance programme at this time, made the decision after consulting with several members of the artistic community.

[108] Média had died earlier, in 1979. But its place had been taken by several other galleries, including the women's gallery, Powerhouse; Optica, which had introduced camera art to Montreal and continued to balance an interest in photography by artists with high-quality work in other media; Articule, formed in 1979, which provided a forum for younger artists, pre-dominantly from the francophone community; Motivation V, which tried to represent a more socially radical perspective; Dazibao, a photography co-operative; and Tangente, a dance co-operative.

[109] Amongst these, Galerie Gilles Gheerbrant, Galerie Yajima and the recently closed Galerie France Morin were perhaps the best. All three are now closed.

110 Bogardi, interview.

111 Blouin, interview.

112 marshalore, interview.

CHAPTER 5.

A SPACE AND THE WESTERN FRONT:

OTHER MODELS

Like a disease this communication spread ...
(A.A. Bronson, artist, bureaucrat)[1]

Like Véhicule, A Space in Toronto and the Western Front in Vancouver responded to the need for a space in their communities that would be a visible focus for the energies of the many younger artists whose artistic concerns and sensibilities were not answered by the existing cultural institutions. Yet even while many parallels may be traced among their initial motivations and subsequent histories, significant differences also exist and these as well as the resemblances are worth examining.

Unlike Véhicule, A Space (incorporated in January 1971) and the Western Front (begun in the Spring of 1973) have continued to flourish in milieux that have changed considerably since they started and, despite competition from newer artist-run spaces and commercial galleries, they have managed to preserve a distinctive identity within the complex present-day artistic "scenes" of Toronto and Vancouver. All three were conceived in the early seventies when few direct pre-

cedents existed for the alternative vision they proposed. They shared
the sense that art was primarily communication and that the attitude
or sensibility it conveyed was more central than the object or form it
took. Of course they also shared a frustration at the narrowness of
the existing cultural institutions and furthermore, a suspicion that
even if the museums and galleries were more receptive to new aesthetic
directions they would not perhaps be very congenial places for this
work to be shown. New models were required and the notable differ-
ences among these three oldest "parallel" galleries suggest how free
from formula the original responses were.

While Véhicule has been presented as a case history, it cannot be
regarded as the only model for the subsequent development of artist-
run spaces in Canada. The present chapter will consider A Space and
the Western Front as alternatives, comparing the respective aims of
their founders and how they envisioned the spaces' functions; their
structures, giving particular attention to their relative stability
and ability to survive transitions; and their different aesthetic
outlooks.

I. Beginnings

In effect, A Space grew out of a failed commercial gallery, the
Nightingale Gallery, which had been started in late 1968 by Chris
Youngs. Youngs, an American war resister who was an artist, had come
to Canada from California a couple of years earlier with the dream of
starting a gallery. Nightingale was located in a two-storey warehouse

building at 17 St. Joseph Street, just south of the trendy Yorkville area off Yonge Street, and was unusual among commercial galleries in Toronto at that time because of its space — over 6,000 square feet on two floors.[2] It was, as far as I know, the first gallery in Canada to occupy a coverted loft space of the sort that was beginning to appear in New York's Soho; attractive, although they lacked slickness, because they offered low overhead and imposed no size restrictions on the art that could be shown.

From the beginning Nightingale tried to be a space that was sympathetic to artists. Youngs showed the work of young, untried local artists as well as better-known Americans, mostly painters. He also intended that the part of the building not being used for the gallery would be divided up into artists' studios. But from a financial point of view, the gallery's position was increasingly precarious. The Americans Youngs was showing were not well enough known to offset the risks he was taking by showing young local artists. However, Nightingale brought together several young artists who would form the nucleus of A Space: Robert Bowers, who came up from Saratoga Springs, New York in the fall of 1969 to evade the draft, Stephen Cruise, and Ian Carr-Harris who were students together at the Ontario College of Art, all had shows at Nightingale in its first year.

The transition from Nightingale to A Space took place during 1970. Youngs began to realize that the art he was interested in (he was becoming more interested in conceptual art at the time) was not commercially viable and began to think about obtaining some sort of

government sponsorship for his shows.[3]   Early in 1970 he organized a

photography show that included some pieces by the N.E. Thing Co. for

which he got a $500 grant from the Canada Council.   Then in the spring

he and Robert Bowers, who was working at the gallery, obtained a

second grant for $1,000 from the Council for Concept 70, a group show

which included pieces by Dennis Oppenheim, Ian Carr-Harris, Stephen

Cruise, John McEwen, General Idea and one or two others.   This show

was important not only because of the precedent set by the Canada

Council funding, but also because it was the first show in Toronto in

which video was used as an art medium.   Dennis Oppenheim used borrowed

equipment to show several videotapes and his example (the artists

worked together in the gallery for a week on their projects) had a

positive effect on the younger Toronto artists, demonstrating that one

could do work of a very personal, exploratory nature and survive.

Concept 70 was a pivotal show because it brought together several

artists with a common interest in the possibilities of showing togeth-

er in a more informal space than the usual commercial gallery situa-

tion could offer.   Its influence can be compared to that which 45°30'n

— 73°36'W in Montreal the following year had on the artists who later

founded Véhicule.   Both introduced a way of working that focussed on

process and away from the object;   both brought local artists into

contact with Americans and fostered the notion of a network of exper-

imental art and artists, and both implied the need for a space that

would be open and sympathetic to experimental attitudes.

In the following September Nightingale Gallery resumed its act-

ivities under a new name, A Space. The name was a deliberately neut-
ral one, free of aesthetic judgement and, as far as possible, free
from preconceived notions of what a gallery should be. A Space was
just that — a space to be filled, to be defined as needed by the
people using it. As Stephen Cruise, one of the original members, has
observed on looking back:

> There were people who used the space like a gallery; they
> used it to promote themselves, which wasn't the idea. The
> idea was to use that space, because — who's got 3,000 square
> feet to play with?[4]

Robert Bowers now sees this openness as one of the reasons for A
Space's success:

> I'm sure that the fact that we didn't know what a lot of it
> meant was one of the good things. I think that at the
> beginning of any organization that the vagueness of goals
> and the real relationships among the people are what make it
> interesting, that make it work.[5]

Bowers's trust in vagueness and in interpersonal relationships
points to one of the main differences between A Space and Véhicule at
the outset. The founders of Véhicule had spent months discussing the
need for an alternative and planning the directions it should take. A
Space shared their idealism, but not their programmatic outlook. A
couple of reasons can be suggested. Véhicule represented a larger
group who, therefore, required a more organized articulation of their
aims. Nor can the possibility be overlooked that several of its
members had developed a pedagogical approach from their involvement

with teaching. But most important probably, is the simple fact that
for A Space there were no direct models.[6]

The influences on A Space were indirect. In the first place, as
Robert Bowers observes:

> It was a time when people were asking questions about social
> structures and about economic structures ... there had been
> in the years prior to that an awful lot of talk, a lot of
> rhetoric, aimed at Vietnam, aimed at all the structures that
> seemed to oppress. I suspect that A Space was one of those
> efforts to realize some of those values.[7]

Both Bowers and Youngs, Americans in Canada as war resisters, had
experienced this period of conflict at first hand. In Stephen
Cruise's view:

> Robert was a good example of what Toronto learned from
> America at that time ....It was all the Americans who came
> up from the draft who got theatre going, who got dance
> going, who got spaces going.[8]

Bowers also had had personal experience of an alternative. In Sara-
toga he had lived in a commune with a number of other artists, and had
a sense of community from that. Although there had been a lot of
artistic activity in upper state New York where he came from, it
wasn't focussed into a gallery system. Instead the focus was on
interpersonal relations and a sense of social connection amongst
artists. He came to Toronto looking for connections but found the
scene, in terms of galleries, very small and very closed.

While the situation might have seemed less closed to someone native to the city, it <u>was</u> limited. Dealers like Av Isaacs and Carmen Lamanna were not unsympathetic to young artists but they had commitments to existing stables of artists which prevented their taking on many new ones. The scene, such as it was, was almost entirely a commercial one. Artists were concerned with their careers, with making it. The Art Gallery of Ontario at that time had not yet expanded, and so had neither the space nor, apparently, the desire to give much attention to new art. Exhibitions of contemporary art took place only sporadically and evidenced little involvement with the local community until Alvin Balkind became curator a couple of years later. In 1970 there was little or no sense of community amongst local artists and nothing to serve as a point of focus, a catalyst, until A Space came along.

In the summer before Nightingale re-opened as A Space an event occurred which did provide an immediate impetus for some creative thinking about the gallery situation in general and Nightingale's precarious financial position in particular. This was the Festival of Underground Theatre, which brought in "little" or underground theatre groups from all over and generated a great deal of excitement in Toronto for about a month. One of the venues for events was a local theatre, the Global Village, which was located just around the corner from Nightingale where Bowers had his studio. Here Bowers met Marien Lewis, an energetic and effervescent actress and performer with an interest in the visual arts, who shared some of his dissatisfaction with the tightness of local social conditions. The Festival offered

an example of an energetic, alternative theatre scene which contrasted dramatically with the elitist, closed gallery scene that Bowers had encountered. He and Marien began to think about how Nightingale could be saved and transformed into a similar point of focus, a place where artists could meet and where "the unexpected could happen."

The result was A Space. Bowers, Lewis, Stephen Cruise, Ian Carr-Harris, John McEwen, Chris Youngs and Bill Graham (a former advertising executive) became the first directors. A charter was developed, and A Space was officially incorporated on January 6, 1971. The Ontario Arts Council granted $2,500 in October 1970 toward the operation of the new space and the Canada Council contributed $5,000 at the end of March 1971. A fire in an adjacent building unfortunately forced A Space to look for a new home in March, but a new two-storey space was quickly found on nearby St. Nicholas Street, just in time for a large show of conceptual art, body works, performances, film and video by students and teachers from the Nova Scotia College of Art and Design. Further assistance was obtained at the end of 1971 through a Local Initiatives Project grant to construct and implement a community video facility at A Space, a project the directors thought might eventually become a source of revenue.[10]

Although the emphasis on the larger community in the LIP proposal was to some extent the result of needing to tailor the project to LIP criteria, the desire of the directors of A Space to create a sense of community amongst artists was real. To this end they had set up a café in the old building on St. Joseph Street, so that artists and

friends would have a place to meet and talk. The café was re-opened at the St. Nicholas Street location at the same time as the LIP project got started, with capital from a bank loan. This time it was a successful business, grossing over $30,000 in its first year of operation, according to Bowers. Not only was the café a meeting place (Vera Frenkel has said that it was important for her; she used to go there all the time.[11] No doubt she spoke for many others). It also represented an alternative to private fund-raising (necessary because of the Ontario Arts Council's policy of matching grants). As the organizers stated:

> Not only do we wish to find ways of overcoming the patron system as a means of gaining freedom of action, but more importantly it is a statement of our concern that art and artists must begin to find their way back into the economy and into a genuine relationship with our increasingly integrated society.[12]

Unfortunately, the café, like any business, was time consuming. Its very popularity was its downfall: it was constantly demanding attention from the directors since no workable delegation of responsibilities could be managed. Finally it posed a question of identity. Was A Space to be a café, or a place for art? The two seemed less and less compatible in terms of time and energy, and Bowers, Cruise and Lewis, who were the main forces at A Space, chose the latter and decided to close the café.

As important as the need to create a sense of community was for A Space, the reasons for establishing the space went beyond this. A

Space (and Nightingale) had asserted itself as an aesthetic altern-
ative in the Toronto context with shows like Concept 70 and then the
NSCAD exhibition. With its large, studio-like space it offered a less
formal situation, more sympathetic to experimentation, than the typ-
ical gallery. The artists around A Space generally were less ready
than the Véhicule group to characterize their concerns as conceptual
(a term associated with the work of Joseph Kosuth and Lawrence Wiener,
according to Bowers[13]), but they were influenced by Dennis Oppenheim's
and Vito Acconci's investigations of process using their own persons
as a medium. Both of these artists had come up to A Space and shown
work in 1971, mainly videotapes.[14] According to Robert Bowers, there
was a whole sense of opening up at the time, of redefining what
sculpture was, what the content of art could be and a questioning of
the process of making art. A Space intended to welcome that question-
ing.

What A Space gave Toronto artists was a two-pronged alternative,
aesthetic and social. Essentially it offered a focus that was both
physical — the space itself — and philosophical. Until A Space, in
Stephen Cruise's view, there was no point of conflict or point of
questioning. A Space served as a catalyst, both for those sympathetic
to it and those opposed, encouraging artist-run centres to define a
position, a point of view. It channelled energy. Robert Bowers
observes that:

> What drove it to a large extent was the energy of the
> people, energy generated between the people who started it
> ....My desires for a better social reality were there, but

they could only come to pass by connecting up with other
people ... and by realizing some relational structure for
that desire."[15]

The milieu that produced the Western Front could not have been
more different than the narrow, limited art scenes that Véhicule and A
Space reacted against. The sixties had been a period of varied and
intensive artistic activity in Vancouver. Under Richard Simmins and
then Anthony Emery, the Vancouver Art Gallery had focussed on contemp-
orary art, organizing regular exhibitions of local and international
artists.[16] Events were not confined to high-profile exhibitions of
work in traditional media, but included, under Emery's directorship,
noontime happenings, and a festival of events organized by the art-
ists' group Intermedia for a week every spring, beginning in 1968. In
1966 Doug Christmas had opened the Douglas Gallery, which showed the
best of the local artists, (including Iain Baxter, Glenn Lewis and
Michael Morris) along with national and international artists. Accord-
ing to Marguerite Pinney who worked for Christmas:

> The three artists — Lewis, Morris, Baxter — were not only
> producing some of their best work, but they had contacts in
> other cities, particularly in New York. Under their in-
> fluence Doug's horizon expanded....
>
> The Douglas Gallery became the focus for personalities
> and events and influenced Intermedia particularly, because
> of Rauschenberg's visit and those of others like Deborah
> Hay, Yvonne Rainer, Frank Stella, Allan Kaprow, performance
> (Gathie Falk studied with Deborah Hay), John Cage, Steve
> Paxton, Phillip Glass and Steve Reich ... in an immediate
> way.[17]

A third important contribution to putting Vancouver on the map was the

annual Contemporary Arts Festival at U.B.C. which brough to Vancouver
such luminaries as Buckminster Fuller and Marshall McLuhan. Enormous-
ly influential in its early days, it "influenced and involved artists
in all media and began the push away from traditional wall art and
sculpture toward multimedia improvisation, process, performance, and
events, toward the concept of Intermedia."[18]

But apart from such innovative events that occurred within the
traditional gallery and university structures, Vancouver artists were
actively improvising new communal and co-operative structures during
the sixties, and these were a direct influence on the Western Front.
Even before Intermedia significantly channelled the energies of local
dancers, filmmakers and visual artists during the four years of its
existence, there had been the Sound Gallery. It began as Gregg
Simpson's painting studio and a rehearsal space for the Al Neil trio,
a free jazz group of which Simpson was a member. Soon they teamed up
with the filmmaker Sam Perry and the painter Gary Lee-Nova and several
others and began doing a series of weekend multimedia performances in
the studio, which they dubbed the Sound Gallery.[19] Though shortlived
(1965-1966) the Sound Gallery introduced a model of combined stu-
dio/performance/exhibition space that was to be an influential one. A
version of it was developed and expanded by Intermedia which, upon its
demise, spawned a number of satellite studios. One of these was the
Granville Grange, which housed sculpture, film and painting studios
and was headed by the late Glen Toppings.[20] Such situations, of
course, are inherently unstable and usually short-lived. After
Topping's death in 1971 or '72, the core group fell apart and the

Grange ceased to be the focal point it had been. A more immediate
precursor to the Western Front was another group studio, the New Era
Social Club, located in Chinatown on Powell Street. Glenn Lewis, one
of the founders of the Western Front, was active in this group. He
recalls the importance of these kinds of communal situations for
himself and others:

> I lived in the "New Era Social Club" on Powell Street.
> Dennis Vance, Taki Bluesinger, Gerry Gilbert, Michael de
> Courcy and Gregg Simpson stayed there at different times.
> Gary Lee-Nova had used it as a studio before that, too.
> There wasn't a public scene, it wasn't a café society. The
> social interaction happened through Intermedia or through
> people's places and studios; there was a definite sense of
> a scene going on. We would just get together and talk and
> so on. It was a vital situation.[21]

In effect, there were numerous precedents for the form the West-
ern Front took and the attitudes it embodied in Vancouver at the
beginning of the seventies. The scene was open and lively yet still
small enough to be centered in the shifting and overlapping constella-
tions of artists sharing workspace and ideas in communal studios. As
well, first the Sound Gallery and then Intermedia had introduced and
explored the possibilities of collaborative interaction between visual
artists and people working in dance, music and film. Under the in-
fluence of Marshall McLuhan's theories about media, and the experience
of Intermedia, many Vancouver artists shifted their energy away from
traditional studio practices, embracing collaborative performance
models and new media like video. The way people thought about art
began to have less to do with objects than with environment, events
and lifestyles. An important expression of this attitude was to be

found in correspondence art activity, which implied the interpenetration of art and life and proposed an alternative to the art gallery system in the form of a network of artists exchanging images and ideas through the mail. By its nature the network was international. Its location lay in certain shared attitudes (so-called "subliminal" consciousness) rather than any specific place. The Western Front was a natural outgrowth of the informal communal living and working situations that were common in Vancouver, as well as of the collaborative interactions fostered by the correspondence network and Intermedia.

But by 1972 the effervescence of activity that had characterized the sixties had tapered off somewhat. U.B.C.'s Contemporary Arts Festival had come to an end in 1971. The Douglas Gallery (now the Ace Gallery) had turned away from local artists to concentrate on international superstars. Intermedia was defunct; what was left of it splintered into a number of isolated groups, each with its own focus. Also, by 1972 it was becoming more difficult for artists to find adequate living and working space in Vancouver because of real estate developments in the downtown core. Several of the artists who founded the Western Front were sharing a rented house in the east end when they came upon on old, three-storey Knights of Pythias Lodge building for sale nearby. Large and relatively inexpensive, it seemed an ideal solution to the insecurities of renting. As Glenn Lewis has said:

> Everyone was tired of being pushed around. We bought this place to provide ourselves with a secure base. We didn't have the money then. What artists do? So we ran around and got a little backing.[22]

The building was purchased and in the Spring of 1973, the Western
Front Society of artists came into being, taking its name from the
typically western false front that hid the building's pitched roof.[23]
The founders were all people who had known each other from Intermedia
days or from one or other of the subsequent communal studio groups.
They included Martin Bartlett, a composer, Michael Morris and Vincent
Trasov who along with Gary Lee-Nova had started Image Bank, an Inter-
media spinoff, Eric Metcalfe and his wife Kate Craig, Glenn Lewis,
Maurice Van Nostrand, an architect, and Henry Greenhow, a writer.

The Society's plans were vague at the outset. In Kate Craig's
words:

> I'm not sure that anyone knew what we were getting into when
> we found this building. The structure of the building in
> some ways defined what we ended up doing, given our partic-
> ular interests. So the fact that there was a dance studio,
> the fact that there was a room that could be made into a
> gallery, that there was a large hall that had particularly
> good acoustics, that somebody gave us two grand pianos to
> store — things like that really helped ....It was a very
> spontaneous thing in some ways.[24]

In letting the space define the activities, the Western Front was not
so far from the approach of A Space and Véhicule; the difference of
course lay in the nature of that space, as Craig indicates. Neither A
Space nor Véhicule was a typical gallery space and both incorporated
production as well as exhibition space. Nonetheless, both groups
certainly saw the potential of their spaces largely in terms of exhib-
itions. Clearly the major difference between A Space and Véhicule,
and the Western Front lay in the communal, live-in aspect of the

Front, which inevitably personalized the situation significantly.

From the outset a strongly social focus was evident. An early
newspaper article announcing the founding of the new society wrote
that it was dedicated to "facilitate the emergence of new living-
working lifestyles" and "the integration of these lifestyles into the
urban environment."[25] This theme is taken up and elaborated in a
membership drive letter of 1973:

> This building has the potential of being a center for the
> fraternal order that has long been developing in Vancouver
> on the subliminal; an association of people with a certain
> consciousness in common. It is better not to try to define
> that consciousness too exactly, but over the past few years
> it has been manifesting itself through the work of many
> individuals and groups involved with communications media,
> the arts, and in general with the cultural ecology of our
> time.[26]

Activities in the first year were sporadic and unfocussed as the
members accustomed themselves to the space and explored its possibil-
ities. In the fall of 1973 they successfully applied for an Explor-
ations grant from the Canada Council to put on a series of six perform-
ances, three of them to be concerned with new directions in music and
three to deal with communications and the visual arts. Here they
mapped out the future terrain of the Western Front. Following essen-
tially the directions established by Intermedia, they laid the emph-
asis on performance:

> The contribution made by performance and events to the
> climate of ideas has not been fully understood. The necessi-
> ty of these kinds of activity has been appreciated here in

Vancouver for some time creating a history of creative collaborations and multi-disciplinary research.[27]

In effect they intended to take up where Intermedia had left off, supplementing performances and multi-media events with new music concerts, film screenings, dance and poetry readings.

Much of the early activity of the Western Front revolved around Image Bank, a local branch of the international artists' correspondence network begun under the auspices of Intermedia. Image Bank embodied a neo-dadaist spirit of playful subversion, built upon puns and punning alter-identities assumed by the artists in the network. Thus Michael Morris, its mastermind, took on the alias Marcel Idea or Marcel Dot (a covert reference to the arch-dadaist Marcel Duchamp, himself a master of puns and disguises), while Vincent Trasov expressed his fascination for the mass media image through the character of Mr. Peanut, the "anthromorph" who ran for mayor of Vancouver; Glenn Lewis was dubbed Flakey Rose Hips because of his culinary interests; and Eric Metcalfe and his wife Kate Craig became Dr. and Lady Brute, figures in a faintly sinister fantasyland with erotic overtones called "Brutopia."

As Glenn Lewis explains, the impetus for Image Bank derived from Ray Johnson in New York, who had fostered the development of the correspondence art network with his New York Correspondence School mailings. The network was decentralized and extensive: the Eternal Network envisioned by George Brecht and Robert Filliou (two artists

associated with Fluxus, a loose, interdisciplinary association of artists with a neo-dadaist outlook). The sensibility of the correspondence network was expansive, unlike the reductivist spirit of minimalist and conceptual art, and much indebted to popular culture and the mass media, whose forms it subverted and exaggerated.[28] Thus the artist's concern with form was translated into a fascination with formats and style became lifestyle.

The creation of the Western Front enabled the collaborative fantasies of the correspondence network to be enacted. The first and most elaborate instance of this was the Mondo Artie Cabaret, a parody of the annual Oscar Awards held as part of an event called the Hollywood Deccadance, which took place in Hollywood in February 1974, a collaboration between the Western Front and numerous artists in the Eternal Network (notably General Idea). Of this transformation from correspondence to performance, Kate Craig has noted: "Because we had a building, the work could change from the mails into something more concrete; artists could come and actually do projects."[29] Many of the connections were informal: people the Front knew through the network would come and visit, stay, meet other artists and perhaps do a work or give a performance. Thus, apart from its programming activities, the Western Front provided Vancouver with a vital and continuing link with outside artists, an important stimulus in a small community that might have become isolated and ingrown after the heyday of the sixties was over.

II. Structures and Stablility

In many ways the history of the Western Front has been more tranquil than that of either Véhicule or A Space. The reasons for its relative stability are fairly plain, and have, as one observer remarked, "something to do with the bourgeois qualities of owning property."[30] The Front has not been without its growing pains and power struggles, but — because of its unique structure whereby, until recently, membership in the Society has been restricted to the eight owners — the worst of the disputes have been contained internally and not made public.[31] Therefore they have not had the devastating effect of polarizing the art community, nor resulted in the loss of support that Véhicule suffered.

The Western Front has never attempted to open its administration to the art community. General membership is to the Lodge only; members may use the Front archives and in certain cases the production facilities, but the main advantage is getting on the mailing list and free entry to events; there is no open assembly to elect the direct-ors. This has resulted inevitably in the perception of the Western Front, in some parts of Vancouver's art community, as a closed and exclusive group. According to Al Razutis (an experimental filmmaker who had been involved with Intermedia) the Western Front had from the outset a much more marked aesthetic bias than Intermedia ever possessed. In his view, this bias (directed essentially by Michael Morris's interest in the correspondence art network) together with the social orientation of the Front, meant that its hospitality tended to

be reserved for those who shared its outlook. Indeed, as Kate Craig admits:

> There's been a core group of owners who have controlled and put their energy into it over the last ten years, so there's been a real direction. But at the same time there have been lots of people within the community who find the Western Front a very useful facility and therefore put their energy into it. It's an exchange.[32]

Some of these, like Hank Bull, have become involved very intimately in the Front's day to day operations. His involvement has epitomized the "concept of group effort" which Craig says "is very much a part of the politics of the Front."[33] Bull had graduated from art school in Toronto when he saw an ad on the back pages of _Artscanada_ which showed all the Western Front founders shortly after the Society had been formed. The ad inspired him to leave Toronto for Vancouver:

> I entered into the spirit that the ad was placed — come and help out and contribute — so I did on all sorts of levels and have for nine years now. That includes performing with people and helping create performances, but also getting up the scaffolding for Evelyn Roth, everything. I don't really make a distinction in my life between my work and somebody else's work and washing the floor. I feel that art and life ... I really do live with a great deal of interpenetration between the two.[34]

Others, like Paul Wong, have been less centrally involved but have contributed their technical expertise (in the area of video in Wong's case) and in return have made ample use of the Front's facilities.

Over the years the Western Front has formalized its structure.

Nonetheless, individual roles are not static; nor are they necessar-
ily restricted to Western Front members. At the outset responsibil-
ities were divided into three broad areas: administration, programme
co-ordination and technical and equipment co-ordination. In addition,
advisory committees were established including people from the
community and from other centres like A Space with expertise in the
various fields[35] for the 1975 programme which was divided into four
branches: information and small works exhibitions, poetry, new music
series and media/documentation presentations. Until 1977 all this
work was done on a voluntary basis; subsequently enough grant money
was obtained to pay five part-time salaries.[36] Around the same time
the Front began to place an emphasis on a "curatorial" approach to the
various artistic disciplines represented in its programmes. The 1978
Canada Council grant application establishes five distinct programming
areas, each with its co-ordinator, which have remained more or less
stable since then. These included exhibitions and readings,
performances and interdisciplinary events, video programme and
production, dance and new music.[37] It has worked largely because of
efficient open administration, without the alienating secrecy and
evasiveness of which Goring was accused at Véhicule. Also, the
greater personal investment that 'the Front's co-ordinators had as
owner-members, and its stronger and more diversified funding base[38]
cannot be discounted as reasons for its success.

Of course, there have been criticisms of the Western Front from
the Vancouver community. These have charged, variously, that the
Front is too closed or exclusive, or that it has become institution-

alized, or, more seriously, irrelevant or unresponsive to the present concerns of Vancouver artists. Partly in an effort to counter such criticism, the members have again turned to prominent members of the community in consultation and have recently appointed the first full-time, non-member curator of the Front Gallery, Daina Augaitis. Under her administration the gallery has shown a varied and ambitious programme of exhibitions, from a Russian Samizdat Art show (represent-ing the unofficial, self-published book movement in the U.S.S.R.) in 1983 to shows of regional and national artists. Furthermore, the Front has made use of local resources, such as musicians or composers on staff at one of the universities, to run the music programme when its members have had other commitments.

While the Western Front has had to deal with a tendency to club-biness that to some extent was built into its structure, its unique living and working situation fostered the development of an artists-in-residence programme whose beneficial effects have extended beyond the local communitiy. The programme began informally as an outgrowth of the artists' correspondence network, with the visits of artists known to the Western Front through the network. In the first year, even before the beginning of regular programming, the Front was visited by such figures as Liza Bear and Willoughy Sharp of Avalanche magazine (a review devoted to new tendencies in art like performance, body art and video), Robert Filliou of Fluxus, Chip Lord from Ant Farm in San Francisco, General Idea (the editors of File Magazine, an important link in the correspondence art network) and Les Levine the New York-based conceptual artist. In some cases these visits resulted in

collaborations: the Western Front participated in Levine's <u>Mott Art Hearings</u> at the Vancouver Art Gallery and, together with General Idea produced a 16 mm film, <u>Blocking</u>.

Aside from casual visitors "who do not necessarily wish to present or produce their work but desire a dialogue and interaction with the cultural community," there were artists who proposed (or whom the Front invited) to produce an original work: "This might take place in the form of an original work for video or in the presentation of a concert or reading," and artists who wished to include the Western Front in a performance or lecture tour.[39] At the Western Front artists found not only a place to stay and exchange ideas with the residents and the community but also a resource for the production of work in terms of technical personnel and equipment; for from the outset the Front had made a priority of acquiring equipment, for sound recording and production (a necessary adjunct to its new music programme) and for photographic and video documentation of events. The members had also constructed sound and video studios, and a darkroom. There was even a connection with Vancouver Co-op Radio through Hank Bull and his associate Patrick Ready who had a weekly variety show: an artist staying at the Front might be invited to give an interview or perform on the show and thus had an opportunity to reach an audience beyond the public of the Western Front.

Gradually, the artists-in-residence programme has become more formal. Now artists are generally invited for three weeks, during which time they are expected to work on a production or get together

an original performance. Where appropriate, as in the case of foreign artists, the Front may co-ordinate a tour of other centres in Canada and the United States. In 1977 the video programme, under Kate Craig, expanded beyond its original focus of documenting events taking place at the Front and initiated a series of special video productions in collaboration with invited artists. The special productions have become an important part of the artists in residence programme, and are unique in Canada. Among the artists who have made videos at the Front are Clive Robertson (In Video Traction), Gathie Falk (Red Angel), General Idea (Pilot), Martha Rosler, Vera Frenkel and many others. These tapes belong to the artists of course, but a copy remains in the archives and thus becomes part of a growing resource for the Vancouver community.

This focus on events and productions is characteristic of the Western Front and is at once a feature that distinguishes it from most other artist-run centres which have concentrated on exhibitions (the gallery at the Front in fact did not begin regular programming until after 1976), and places it in line with the multidisciplinary, collab-orative models that Intermedia and other artists' groups in Vancouver had earlier developed. The artists-in-residence programme may thus be regarded in terms of its specific advantages, as Glenn Lewis observes: "We find that's more valuable both to the artist and the community than if the artist comes in for a performance, a one night stand, and leaves the next day. It's alright, but it doesn't have much depth,"[40] and in terms of its place within the Western Front's overall phil-osophy, in Kate Craig's words:

One of the most exciting things about this place as far as
I'm concerned and the most important is not the formal
presentation of work, but is the activity that goes on as a
result of having a place where out of town artists can work
and meet other people.[41]

By contrast with the Western Front, A Space's history has been
turbulent. Over its fifteen years of existence, it has seen several
changes of direction, both administrative and aesthetic, and has
survived at least one major identity crisis where its very existence
was questioned, and several minor ones. As in the case of Véhicule it
has been dependent on, and vulnerable to, the personalities it
attracted, yet it has managed to avoid being devastated by the power
struggles that strong personalities often precipitate. Moreover,
under its aegis several interesting and innovative formats for the
presentation and production of work have been introduced, including
the Video Hotel viewing format for video, the invited artist-curators
series and presentations of art in public places, such as the Rolling
Landscape exhibitions in the Toronto subway system. It has adjusted
remarkably well to the changing cultural landscape of Toronto,
fostering the evolution of an umbrella of programmes in different
disciplines, such as the very active Poetry Front and a series of
innovative jazz and new music concerts, and permitting these to
devolve into satellite programmes in other spaces and eventually
abandoning them when the variety of new artist-run spaces made them
superfluous. In its most recent incarnation A Space has changed its
emphasis on its role as a neutral tool to be used by artists in favour
of a more active and politically engaged conception of community
involvement. This ability to adapt and still invent innovative means

of responding to the needs of the artistic community has been characteristic of A Space throughout its history.

The history of the structure of A Space may be considered in two phases. The first, which lasted until an administrative crisis in 1978 required complete rethinking of the A Space structure and mandate, has been characterized in the following way by Ian Carr-Harris:

> A Space, or more correctly the Nightingale Arts Council, posed a relatively inexpensive solution [to the need for increased exhibition space], since it combined the do-it-yourself-as-you-starve economics of artists' cooperatives with a legal structure for the protection of public money ....
>
> The ... [result] is also a curious and continuing mixture of structure and mandate. A charitable foundation legally requires a Board of Directors, a President, and so on. In its early version, A Space's Board was simply that: a requirement; the operation of the Gallery fell to a rather fluid assortment of artists and others who, while theoretically a Board, were also an undefined management and caretaking staff responsible for everything from programming to renovations. The inherent contradictions between a publicly funded corporation and the highly personal and focused dynamics of artists' cooperatives which A Space represented finally brought trouble.[42]

But trouble was not the immediate result of the experiment. The confusion and contradictions that Carr-Harris mentions were real, but the fluidity of A Space was for a long time the source of its vitality. When, in 1974, the Ontario Arts Council decided to re-examine its support for A Space, letters poured in from the community stressing the vital role A Space was playing. Kim Andrews, an artist who had shown at the old Nightingale Gallery, wrote:

I consider A Space a public space rather than a commercial, private, or select group space. I use the term 'public space' in the sense that a park is a public space; its function being to provide impetus and focus for community input, its obligation — to be receptive to the varient aspects this input may take. A Space is performing this function. It is possibly the only truly cultural park we have in this community.[43]

Ian Carr-Harris also elaborated at the time on A Space's role:

A Space has had many problems, many of them internal. It may also have failed to fulfill some of the ideals it start- ed with. Failure, however, is instructive as long as it is combined with continuity.

But despite whatever faults it has had A Space has contributed a unique free public arena in Toronto, allowing for the personal growth of a variety of individuals and their diverse interests outside the normal art-institutional strait jacket. If A Space were to fold now, Toronto would lose the most interesting — if troubled — interdisciplinary art institution it has. As we all know, but won't admit, it is performing a function that the so-called Art Gallery of Ontario, to its shame, has abrogated.[44]

The period from 1971 to 1975 was spent testing various possible sources of revenue for A Space activities, developing the programming and defining goals. It was also a time of transition for those in- volved: Chris Youngs had left to be director of the Owens Art Gallery in Sackville, New Brunswick right after the fire at St. Joseph Street, Ian Carr-Harris had been only peripherally involved from the start, and John McEwen had also left by 1972. The real forces at A Space were Robert Bowers and Marien Lewis. Bowers recalls there were a lot of tensions as they tried to work out what kind of role A Space should play. The first real conflict arose when Lewis, inspired by recent contacts with the newly-formed Western Front, began to push for a more

multidisciplinary focus for A Space, as opposed to an exhibition oriented approach. Bowers, whose own attitude was much less anti-object by this time (he had stopped making videotapes and was returning to sculpture), eventually decided to leave in 1974.

By the time that Bowers left, A Space had begun to expand. Its financial base was rapidly growing, with grants from the Canada Council, the Ontario Arts Council and the National Museums Corporation, as well as receipts from drama and video workshops and the press more than filling the gap left by the closing of the café.[45] By 1974 there were four full-time salaried positions at A Space and two part-time salaries for assistance in the press and the video studio. As yet no distinction was made between salaried positions and positions on the board and this was to become an eventual source of trouble. As programming became more active (between 1973 and 1974, the total number of events increased from 21 to 55 and jumped to 91 in 1975), there was more work to be done at A Space and new people arrived: Tom Sherman became Gallery Director in 1973, Lisa Steele was video co-ordinator; in 1974 Elke (Hayden) Town was hired as business manager, and Victor Coleman, formerly of Coach House Press, stepped in to run an active reading series called the Poetry Front.

The roles people played at A Space were far from static, and tended to appear clearer on paper than they really were; in fact they fluctuated a good deal, partly because of people coming and going, and partly because of disorganization: as Carr-Harris indicated, strict adherence to specific roles tended to be regarded as a bureaucratic

formality. Around the beginning of 1975 the situation was somewhat clarified. Marien Lewis, who had been A Space for many people (she was officially general co-ordinator), resigned in the Fall of 1974 after quarrelling with several people and a general meeting of the Nightingale Arts Council was convened to re-examine A Space's policies and structure. The immediate outcome was the election of a larger and more broadly based Board of Directors, "to collectively share the responsibilities for articulating A Space policy and programming decisions and define the limits and means to turn them into practical realities.[46] The staff was also streamlined: Elke (Hayden) Town, who had been administrative director of Video Ring before she came to A Space, was made Gallery Co-ordinator (becoming the first profession- al administrator to occupy a paid position at A Space); Victor Cole- man became Publicity Manager and Susan Harrison was the Secretary. Hayden and Coleman had other responsibilities besides purely admin- istrative ones: Hayden ran the video programme, while Coleman was also acting manager of THE PRESS.[47]

The changes provided the occasion for a reassessment of A Space's operations which until then had been pretty much ad hoc, and for a formal articulation of its mandate. The result was an ambitious statement of A Space's concerns. According to this statement its major commitment was to a continuous series of gallery exhibitions, "to show the best work of 'young' artists with an emphasis on what is innovative and exploratory." By showing work that tended to be "inappropriate for commercial galleries," A Space wanted to affirm its status "as an alternative context" to these galleries as well as the

larger institutions. While acknowledging that its "first response [was] to local artists," they also felt an equal responsibility, as the most senior of the artist-run spaces, to exhibit "the best of what is being produced outside the Toronto area," including both Canadian and foreign work, and thereby to attempt "to provide direct access to work that is otherwise encountered only through art publications," a direct input that they saw as "essential to maintaining a healthy creative climate for Toronto's large and growing community of active artists."[48] Another integral area of A Space's mandate was the video activity. A sizeable collection of artists' videotapes had been assembled, and A Space was continuing to grow as a video production facility (although its own equipment was limited, it had access to the Video Ring colour production unit which was now permanently housed in A Space's downstairs space). Aside from its core exhibition and video activities, A Space defined a complementary area which it dubbed "Education and Extension" (thus mimicking institutional labels), con- sisting of flexible programmes in film, music, dance and poetry.

During this period two structural innovations were introduced, both of them on the initiative of Elke (Hayden) Town, that had a significant effect on programming at A Space though neither was an unqualified success. The first was a revolving programme of invited artist-curators who would be responsible for choosing and presenting a series of shows at A Space during the season. The guest-curatorships were seen as a way of extending community participation in A Space's activities; they were also means of redressing certain image problems that had become associated with A Space. According to Elke (Hayden)

Town, the original identity of the space had been very much tied up with the people who started it. After these people (with the exception of Marien Lewis) had left it had lost much of its original thrust and the selection of exhibitions was made on a very erratic, non-curatorial basis. As a result A Space's image suffered; the range of exhibitions was limited, and it appeared closed and unresponsive to the community.[49] The problem, of course, is a recurrent one in no way unique to A Space: it has to do in part with changing, unstable structures within the artist-run spaces and with the changes that occur in the art community itself. As similar moments of re-evaluation at the Western Front and Véhicule around the same time suggest, it becomes necessary to find structures that are capable of ensuring continuity within the operation, yet are flexible enough to respond to the changing needs of the community. This is the inevitable moment of institutionalization, where formal structures and a formally articulated role assume some of the burden formerly borne alone by the energy and anarchistic idealism of the participants.

The guest-curator programme was not without its problems but it did serve to involve more artists with A Space. It also underlined a fundamental belief of the artist-run centres in the necessity of direct control by the artists' community itself of the content of programming in these spaces. It is this, as much as any association with specific movements in art, that makes them an alternative context.

The other innovation was the setting up of an intimate viewing facility for video within A Space. Video Hotel, as it was called, offered people an informal opportunity to look at tapes from A Space's growing archives; it also marked the real beginning of video programming at A Space. In Elke (Hayden) Town's view, the experiment was a failure: "Not because it wasn't a good idea, but because there wasn't the audience."[50] Nonetheless it was an important step towards building that audience and so contributed, along with the growth of the production facility at A Space, to the validation of video as a medium. In Toronto at the time it was the only place where people could see new work in the medium. Although the Art Gallery of Ontario had presented its Videoscape exhibition, organized by Peggy Gale, in 1974, no video work was being shown regularly. The Video Hotel model has subsequently become the model adopted by Art Metropole and by the National Gallery of Canada for its video programming.

The period between 1976 and 1978 was one of continued financial growth[51] and expansion for A Space, particularly in the area of its "Education and Extension" activities. The latter development was largely the result of Victor Coleman's special interest in the music and poetry programmes. He had also brought Only Paper Today[52] under the A Space umbrella, thereby extending its operations into publishing once again. An "Art in Public" programme was also initiated at this time: shows such as the Rolling Landscape exhibition of art on the subways (curated by Ben Holzberg) met with a very favourable reaction from the public; a series of theatre lobby shows and a book show at the new Toronto Public Library were more qualified successes. Al-

though special events like concerts, dance performances and readings did raise a substantial amount of revenue for A Space, the hyper-active programming during this period caused many problems. Some of these were disputes between Coleman and the Board over the direction A Space was taking. Not everyone agreed with Coleman's vision of a broadly-based multidisciplinary facility, and debates over A Space's mandate to the visual arts occasioned many stormy sessions. At the same time, relations between A Space (represented by Victor Coleman) and the Canada Council became testy as the Council resisted suggest-ions from A Space and a few of the older parallel galleries (including Véhicule and the Western Front) that they be accorded special status within the growing network of artist-run spaces.[53]

By 1977 internal problems were coming to a head. Elke (Hayden) Town had left, burned out from overwork. Coleman was never able to get along with her replacement, Robert Handforth and by his own admission, forced him out.[54] Meanwhile, Coleman himself was beginning to suffer from exhaustion, trying to oversee A Space's many programmes, prepare grant requests and deal with internal squabbles. In Vera Frenkel's recollection, "There was a climate of resentment and gossip and conflict."[55] The continuing lack of a clear distinction between the Board and the staff and the responsibilities of each meant that these internal difficulties festered. At the same time, there were rumours of financial mismanagement that were disturbing to the Canada Council which was under pressure from the Auditor General to demand tighter accountability from the bodies it funded. Finally, the confusion within A Space, the sporadic exhibition programme[56] together

with the substantial funding it was receiving, caused some sectors of the artists' community to complain that A Space was no longer adequately fulfilling its responsibility to the community and should be closed.

In the Spring of 1978, a consultative committee was set up by the Nightingale Arts Council to investigate the complaints of the Canada Council and the community, and to make recommendations for A Space's future. While it was given $10,000 by the Canada Council to carry out its investigations, A Space's regular Canada Council funding was temporarily suspended and all its staff, including Coleman, resigned. Over the summer an information meeting was held to make the consultative committee's findings known to the community. In a general meeting held in the Fall, Nightingale Arts Council members assembled to vote for one of three separate proposals for A Space's future: that offered by the committee, another put together by the existing board of A Space and a third calling for the decentralization of A Space's activities and the establishment of A Space as a "museum without a collection."

The consultative committee's description of A Space's administrative woes and its image crisis was incisive and damning:

> The NAC's most pressing single problem is the absence of any
> clear delegation of powers and of any respect for the bound-
> aries of authority such delegation entails. In recent years
> a sensible division of powers has seldom been adhered to as
> a principle or followed as a practice. Agreements are
> reached, and instantly disregarded. Disagreements are
> settled by stalemate, manipulation and sheer exhaustion but

> are rarely resolved in a coherent, constructive manner.
> Power over space, facilities and programming is as often
> seized rather than agreed upon and when agreement is made it
> is, as often as not, a stalling tactic in more long-range
> manoeuvres....
> The result has been that many are now firmly convinced
> that A Space is a permanent battleground for warring
> ambitions, an inward-looking theatre in which the major act
> is a continuous struggle over scarce resources.[57]

> The most persistent criticism of A Space has been that it is
> cold, cliquish, condescending and arrogant to a degree that
> makes it totally unapproachable. The organization is des-
> cribed as a closed circle of employees, directors and
> friends who divide time, space, funds and equipment amongst
> themselves, thus rendering programming that is loose, un-
> even, highly personalized and eccentric.[58]

However, they failed to seriously criticize its basic organization, or

to study any organizational models. Their recommendations consisted

of cleaned up versions of A Space's existing structures, slightly

modified and vastly expanded. The board itself took issue with some

details but essentially echoed the call for expansion, with a proposal

for a new budget that would more than double the existing operation

and a substantial increase in staff.

The third, and successful proposal, was that prepared by A.A.

Bronson, one of the General Idea collective. It was the only proposal

that called for a radical reorganization of A Space and a critical re-

examination of its mandate. In his open letter to the membership of A

Space, Bronson noted that it was crucial that A Space be distinguished

from the other organizations under the Nightingale Arts Council

umbrella, namely the A Space Video Co-op and Only Paper Today, and

that its relationship with its parent organization be clarified. In

order to transform A Space into a well-structured museum without a

collection, he felt it was necessary that A Space be temporarily sus-
pended and the new organzation built from scratch. He made the follow-
ing recommendations:

1. Discontinue A Space as a building. All equipment
   should be temporarily loaned to other artist-run organ-
   izations.

2. Decentralize A Space programmihg for six months as
   follows:
   a. Establish the School of Letters as a separate
      writers's organization under the Nightingale Arts
      Council. The programme can continue under the
      curatorship of Susan Harrison, administered by the
      organization itself, and held in outside loca-
      tions.
   b. The dance, music, video and visual arts programs
      can each be held by the curators in outside loca-
      tions, either other institutions or rented spaces.
      The budget, in each case, should be temporarily
      administered by an appropriate institution, for
      example the Music Gallery for Al Mattes' music
      programme.

3. The administrative budget should be co-opted by the
   Nightingale Arts Council for the following purposes:
   a. to rent an administrative office. A Space's
      records can also be kept here, and the office can
      be used for A Space programming mailings.
   b. to cover costs of discontinuing A Space and stor-
      ing equipment, where necessary.
   c. to hire one full-time administrator and a full-
      time secretary/assistant. Their responsibilities
      are outlined below.
   d. to cover costs of assembling a detailed working
      proposal for a new museum without a collection.
      These costs will include fees for consultants, and
      travel expenses for examining other working inst-
      itutions of a similar nature.

4. The full-time administrator and secretary mentioned
   above would be hired for the following purposes:
   a. to handle the legalities and practicalities of
      disassembling A Space.
   b. to research and develop the concept of a museum
      without walls, in all its details, with the pur-
      pose of presenting a detailed proposal to the
      membership and to the Canada Council by next
      spring at the earliest or next fall at the latest.

> It is essential that the administrator use the
> advice of managerial, legal and financial experts;
> that he meet regularly with the new board, who
> should be a majority of artists; and that he
> visit similar existing institutions to examine
> their workings. The Arnolfini in Bristol and the
> Kunsthalles in Munchengladbach, Lucerne and Basel
> are of particular interest.

Bronson conluded his letter with the important recommendation "that artists run their institutions by hiring outside personnel for purely administrative positions," while "Curatorial and Board of Director positions should be primarily artists except where specific outside help is needed or of interest."[59]

A slate of five persons supporting this proposal was elected as the new Board of A Space, including Bronson, Rodney Werden, a member of the A Space Video Co-op, David Young, a writer, Tess Taconis, who was formerly involved with the Canadian Filmmakers Distribution Centre, and René Blouin, a former Canada Council officer. Over the next several months they set to work to make the museum without a collection a reality. Two administrators were hired, neither of whom was an artist: Jane Perdue as administrative assistant and Peggy Gale (who had previously worked at the Art Gallery of Ontario and the Canada Council, and was the Director of Art Metropole) as Executive Director. Four of the five curators invited by the previous board were retained, but it was agreed that their programmes would be carried out in satellite locations, thus taking a major step towards decentralizing A Space. The Canada Council, satisfied that A Space was taking concrete steps towards restructuring and professionalizing

its operations, resumed its funding; indeed, the Council's 1978/79 grant of $62,194.00 represented a significant increase over past funding levels.

The next important step was the move from the St. Nicholas Street building to an office space on Queen Street West, in the heart of the artists' district.[60] The new premises did offer a small gallery space that could be used for activities of a small scale or intimate nature, but for the most part exhibitions, performances and concerts would have to take place off site, either in special locations or in collaboration with other spaces.

The decentralized, professionalized "museum without a collection" that A Space attempted to embody for the next four years was not an unqualified success. It did succeed in revamping A Space's financial structure and in making its administration more professional, largely through the administrative talents of Gale and Perdue. Also, as a result of Peggy Gale's travel in Holland, Germany and England and meetings with artists and gallery, Kunsthalle, and performance-space people, A Space established valuable international connections and increased European awareness of its activities. As the guest-curator programme was transformed from yearly contracts, entered into with selected individuals in different disciplines, into a project-oriented approach, there was less abuse of the friends-hiring-friends sort, and imaginative input from a wider spectrum of the community was possible. Ben Holzberg's Station to Station subway exhibition, Ian Murray's Radio by Artists, ten half-hour radio programmes of artworks by more

than twenty-five artists from different parts of Canada and the United

States, John Watt's cablecast Television by Artists series, All

Mattes's annual Electronic Music Festival, held at the Music Gallery,

and Colin Lochhead's Apartment series, where artists were invited to

do installations in an empty apartment in a high-rise building, all

represent successful initiatives at extending A Space's activities

outside of the conventional gallery walls.

But the fact that A Space still had its own gallery space led to

problems. The move to an office space was originally meant to be a

temporary one, permitting a period of reassessment while satellite

programming continued in other venues. Instead, as A.A. Bronson

remarks:

> It was too big, too tempting to use as a gallery. It encour--
> aged the gallery thing, and that meant we would make do with
> it for too long. We should have just got a very small
> office space, worked in it for a year and a half or two
> years, found a new space and moved.[61]

The ambiguousness of the situation led to uncertainty with A Space

about its identity: the concept of "a museum without a collection"

which had been proposed in an attempt to clarify the question of

identity and to define its future direction was, two years later,

termed "a red herring." In his report to the membership at the Novem-

ber 1980 annual meeting, A.A. Bronson wrote:

> In fact it was a presumption to follow a museum/art gallery
> model at all, and many of the production-oriented projects
> would have proceeded more smoothly with a production-model

facet to A Space's organization.

He went on to observe that:

> The majority of artists' proposals indicated that we want
> production and laboratory situations, where we can not only
> exhibit work but produce work for unique situations.... We
> want to reach [new] audiences, and A Space can help us break
> out of the gallery context to get them.[62]

In fact what happened was that A Space could not make up its mind
whether it was a production centre or a gallery. Co-ordination with
the curators of some of the ambitious, media-oriented projects was
inadequate, resulting in curators' being overworked and under-paid,
and leading to ill-feeling against A Space. Co-sponsorship of pro-
grammes with other spaces, such as the GAP performance space, was more
successful, but, as Ian Carr-Harris noted in his article on A Space,
"... this role as a kind of middleman between the funding Councils and
the smaller parallel galleries is not ultimately satisfactory, or even
self-sustaining."[63]. Site-specific and media projects were not aband-
oned, but there was difficulty in getting proposals. Later projects,
such as Language and Representation (1981-82) curated by Philip Monk,
and Sex and Representation (1981-82), curated by Tim Guest, while
presenting interesting theoretical positions, tended to be more
conventionally gallery-oriented. However, these two examples are of
interest for another reason: they represent a new phenomenon which is
an outgrowth of the artist-curator experiment begun originally by A
Space, that of the critic as freelance curator; not replacing the
role of artists as curators, but extending this role to other players

.operating outside of an institutional framework. Despite the highlights, which included increased international contacts and several innovative projects, A Space, by 1982, found itself once more at a crossroads. Since its founding in 1970 numerous other artist-run spaces had sprung up in Toronto, some, like the Music Gallery, as a direct offshoot of A Space's efforts. Most of these small- to medium-sized spaces tend to represent a specific constituency; thus, the 'Funnel specializes in the presentation and distribution of artists' films, while Art Metropole plays the same role for video, and also distributes artists' books and other publications. Mercer Union and ARC each offers a distinctive point of view within the visual arts. It would appear that in a period of heterogeneity and diversity, neither the umbrella philosophy of the older A Space, nor its more recent appropriation of the museum could generate sustaining community interest and support. As a "museum without walls," part gallery, part production centre, A Space's identity was too intangible, its role too unspecific.

In its most recent incarnation, A Space has once again become a gallery, moving to a space on Spadina Avenue in the garment district. The new Board of Directors who took over the running of A Space at the general meeting in the Fall of 1982 were reacting to what they perceived as A Space's increasing distance from the artists' community, both in terms of control of the Board by artists and in terms of programming. Since 1983, A Space has operated with the specific purpose of opening the space up to various community interests, particularly those of women and other culturally disenfranchised groups. In

its present position of deliberate engagement with the representation of these interests; A Space has, perhaps, moved from its original conception of its role as a neutral "tool." Yet it is perhaps just this ability to change as the context around it changes that is its genius. Ian Carr-Harris put it well when he said: "What, then, is A Space? There is no final answer; it changes as particular pressures reform it."[64]

III. <u>Aesthetic Outlooks</u>

As can be seen from the preceding sections, it is not easy to separate the aesthetic outlooks of these spaces from their structure and their contexts. Together they form an organic continuum, mutually affecting each other. Furthermore, there are in sum probably more similarities than differences between the Western Front and A Space, and this has to do with a number of things: the overall anti-object bias of the seventies; the interest in cross-over, interdisiciplinary activities and in particular the fascination with new media such as video, but also the numerous personal contacts that were established amongst artists in both groups as they travelled between cities and promoted exchanges of work (these contacts, of course, extended to Véhicule and to other spaces in the growing network of parallel galleries).

The most salient difference between A Space and the Western Front in the early years is summed up in this statement of A Space's 1973

application to the Canada Council:

> It is our primary concern to emphasize that A Space is a
> tool to be used for a wide variety of energetic concerns
> whose focus is the making and presenting of contemporary
> art. A Space, contrary to the misconceptions through the
> activities of the 'correspondence' art movement, is not a
> group of artists sharing the same aesthetic and producing
> collaborative work. Rather, A Space is a tool, a situation,
> a vehicle, created and maintained by artists who make a
> clear distinction between their own work and the function of
> A Space.[65]

The reference to the correspondence art movement suggests that the
model from which A Space was distinguishing itself was that of the
Western Front. The Western Front was built out of and upon a commit-
ment to collaborative work which had received its fullest expression
in Vancouver of the late sixties. As a result, it is more susceptible
than most artist-run spaces to characterizations of a specific aesthet-
ic outlook such as Alvin Balkind provides in his esssay, "Worlds
Within Worlds and Hemispheres":

> The Western Front was the immediate legatee of many of
> Intermedia's artists and much of its underlying philosphy.
> The Front emphasized play as an irreducible element of
> creativity, it twinkled with dada irony and absurdity; in
> fleshly matters it was laissez faire. And it preserved
> Intermedia's commitment to a continuing exploration of
> technology, added to which now was the video portapack. It
> also maintained something of the dream of a gentle, forgiv-
> ing Utopia, 'a shining point where all lines intersect,' and
> where, in 'a peaceable kingdom, the predatory beasts could —
> and very likely did — lie down with the lambs.[66]

Balkind's description is fanciful but useful because it ident-
ifies a triumvirate, play/technology/Utopia, that has ruled much of

the Front's outlook. The old Knights of Pythias Lodge building that the Front occupied bestowed upon it from the outset the parameters of a Utopia: a self-contained living/working space, accommodating without distinction the productions of life and of art. Within it the members created a society, a society that turned social roles into theatrical role-playing, and replaced everyday, future-seeking instrumentalism with repetitive, obsessive gestures. As Michael Morris said when asked to describe Image Bank's subversive activities:

> Well, the taking on of names, changes in identification. We're all into each other's names and playing each other's parts, it's all an event, it's a false history. But the images are real and can be used in any context, it's very much a process of recycling.[67]

In Vancouver, with its relatively short history, its usurping, northern rain forest climate, its absence of an art market, the Western Front, in such pageants as the Hollywood Deccadance, celebrated culture as event, fleeting and transitory, free of the accretions of objects which document history. The stance of the Western Front was a-historical, mythmaking. A fitting image for the Front, within these mythmaking terms, suggested in the work of several of its residents, is that of a garden — a tamed wilderness, inhabited by gentle people (the pygmies of Glenn Lewis's performance work, Bewilderness), wherein the primitive fantasies of the unconscious have reign (as in Eric Metcalfe, a.k.a. Dr. Brute's, Brutopia), and the eternally childlike prevails (nearby, at Babyland, Image bank's summer retreat). The relationship of this naturalized version of culture to the actual course of historical events may be seen in the participation of Mr.

Peanut (Vincent Trasov's alter-ego) in the 1974 mayoralty campaign in
Vancouver. The artist's (art's) inhabitation of society takes the
form of a parodic gesture: by becoming an animated media image, he
becomes the darling of the media and (albeit in a limited way) sub-
verts the electoral process which is about the historical exercise of
choice, by this introduction of closure. Thus the election becomes
art, an event for the media.

This complex of role playing and parodic gestures which char-
acterizes the Western Front's first phase may well be described as
dadaist. With its emphasis on art as event and its contempt for
objects, except as ritualized, fetishistic signs of obsession, this
activity occupies what Kenneth Coutts-Smith has described as the
essential Dada position, that is, the "gesture-within-social-space."[68]
Coutts-Smith includes within the parameters of Dada activity:

> ... the whole spectrum of voluntarist and anarchic creative
> or quasi-creative activities which, through irony, humour,
> synaesthesia, irreverence, blasphémy, eroticisim or similar
> methods, attempts to sabotage and subvert the cultural
> assumptions and institutions of bourgeois society.[69]

This description certainly embraces the outlook of the Western Front,
although subversion rather than sabotage is probably a better des-
cription of the aims of a group maintained by annual grants from a
federal agency.

However, not all of the Western Front's activity fits within this
dadaist framework. Its long tradition of new and experimental music

concerts, for example, falls within the classical avant-garde terrain of formal innovation and exploration of the boundaries of a given medium. Other, quite central aspects of its present-day activity (the video productions come to mind) grew out of the counter-cultural context that the Front shared with the other older parallel galleries. Video activity began at the Front as a means of documenting events. Documentation was soon recognized with exhibition and performance as a necessary means of representing the full range of the Western Front's interests; the early videotapes, along with photo and audio document-ation, made up the nucleus of the Western Front Archives.

The desire to house an archives has already been met with in the previous study of Véhicule's history,[70] and it was one of A Space's ambitions as well. As Philip Monk notes in his article on A Space:

> 'Information' was the word that set the aesthetic for docu-
> mentation and distribution. It seemed only natural that
> artists who wished to bypass critics in the making of a
> conceptually and contextually oriented art would want to
> control their own spaces of presentation and represent
> themselves in their own programming and production. Similar-
> ly, video at the time was seen both as a means of document-
> ation and access to art information.[71]

Part of the attractiveness of the idea of an archives at the time had to do with its connotations of neutrality and exhaustiveness. The affinity of these qualities with the operations of conceptual art has been observed by Charlotte Townsend (Gault), who notes that: "The list, the inventory, the exhaustive strategy, yielded what might be called 'found boundaries,' allowing the material to dictate its own

forms, its own parameters."[72]   But Townsend (Gault) touches on another reason for the attractiveness of the archives when she remarks about a collection of family photographs, that, "the role of family archivist [is] traditionally reserved for the marginal — the women."[73]   It is not the feminist implications of this remark that interest me, but rather, its reference to marginality.   Artists' collectives like the Western Front, A Space and Véhicule were, at the outset, marginal formulations positing themselves outside the institutional framework. They were also, none more so than the Western Front, communities, stressing the importance of the social relations of the members.   The archives provided for the control and dissemination of information about activities that would be invisible to society at large (because they were ignored), thereby providing validation by ensuring them a place in history;   but, of equal importance, like family albums they helped to construct a community identity.

The Western Front's video activity has moved well beyond its origins in documentation.   The shift from documentation to production is perhaps a token of the Front's movement from a marginal to an established position in the Vancouver art scene.   Little of the earlier parodic, dada-inspired performance work is to be seen at the Front now;   instead, the Western Front has adopted the role of producer, providing access to technical resources and collaborative situations to facilitate the work of other artists.   Nonetheless, the emphasis on collaboration and the stress on technology (in particular, that related to communications, like video) maintains the connection with the original impetus behind the Western Front: the establishment

of a tangible link in an international artists' network.

Even more than the Western Front, A Space has undergone innumerable twists and turns in its aesthetic direction throughout its history. At the outset a more or less pronounced anti-object attitude was evident. Here the availability of video equipment and a soundproof studio at A Space played an important role. Stephen Cruise recalls feeling dissatisfied with object-making and doing a lot of "denial" pieces at the time. He first began making tapes with A Space's equipment. Video was a "centering process," a way of getting away from the depersonalization of making and exhibiting objects.[74] Unlike the documentary usage of video that predominated at the Western Front, most of the video at A Space at this time consisted of such private "performances" enacted in unedited "real time," which explored the temporal and spatial dimensions of the medium. Robert Bowers characterizes these concerns of video as "sculptural," contrasting them with a later shift to a more theatrical direction, a "pop sensibility," represented in Toronto by General Idea, that had affinities to the performance activity at the Western Front. For Bowers this early video activity at A Space was part of a larger questioning of the nature of materials and of the interpenetration of space and time, a questioning that contributed to the various reconsiderations of the art object which took place during the seventies.

Changes occurred as A Space grew and its resources became greater. Most notable was the development of the "umbrella" concept that we have already seen at Véhicule. For instance, publishing once

again became an active focus when Victor Coleman brought the tabloid, Only Paper Today, under the Nightingale Arts Council's umbrella. Although A Space had had printing equipment early on and had briefly published an information bulletin, News, it had not developed a specialized capacity in printing like Véhicule; nor had it stressed to any degree the possibilities for interdisiciplinary collaborations between writers and artists which animated Véhicule. However, collaborations of this sort did have a history in Toronto, notably at Coach House Press where Victor Coleman had been a senior editor. When he was out in Vancouver in 1968 and 1969, Coleman was involved with the poets Gerry Gilbert and Ed Varney in setting up a print and graphic design workshop at Intermedia as well. Under Coleman's editorial direction, Only Paper Today published artists' writing, photography and criticism and provided an open forum for cross-disciplinary concerns.

Gradually A Space's multidisciplinary orientation became more formalized, as various "disciplines" developed into their own series. The first of these was the Poetry Front which presented regular readings at A Space by Canadian and, occasionally, foreign writers from 1973 until 1978, when the new administration first moved the series into satellite locations and finally discontinued A Space's sponsorship on the grounds that sufficient other venues existed for such events. Similar series were developed in other areas; the creation of Video Hotel with its own curator in 1975 is an example. Not unexpectedly, different areas blossomed not only as a result of a felt need for certain kinds of programming in the Toronto community,

but also as the result of the particular interests of various individuals at A Space. Thus, while Coleman was at A Space a dynamic programme of new music concerts with a strong emphasis on improvisation was developed, paralleling the newly popular loft concerts in New York that were exploring alternative performance venues for experimental work. In the same way, Miriam and Lawrence Adam's presence on the A Space board led to the development of a dance series.

After the reorganization of A Space in 1979, the disciplinary focus necessarily changed. Satellite programming replaced the series, and in some instances other, specialized artist-run spaces like the Music Gallery and 15 Dance Lab were able to meet the demand that A Space had supplied. Two tendencies became evident at this time. One was a more pronounced international thrust, in keeping with A Space's appropriation of a museum-like role. Exhibitions curated by A Space were organized for Hallwalls, an alternative space in Buffalo, New York, and at Artists Space in New York City. In other instances A Space hosted such important international events as the video retrospective from the collection of the pioneering German video gallery of Gerry Schum, a German video and performance series that included work by Ulrike Rosenbach, Marcel Odenbach, Klaus Von Bruch and Jochen Gerz. Numerous other internationally-known artists performed or showed work under A Space's auspices at this time, including Daniel Buren, Lawrence Wiener, Luigi Ontani and Martha Rosler.

A second tendency came as the result of the change in A Space's

curatorial practices: from temporary A Space curators, each responsible for a series, to the selection of proposals from members of the community at large. This led to an increasing number of projects that explored non-traditional formats: the radio and television series mentioned earlier are good examples. A Space began to see its role as that of a co-producer, with the ability to offer artists such things as access to the media.[75] A.A.—Bronson sees the relative infrequency of traditional gallery exhibitions as the result of the curatorial project system:

> The work that we got tended not to be gallery exhibitions of paintings or sculpture because in most cases artists involved in those areas ... don't seem to have that sort of curatorial involvement.... The people who were coming forward were more involved with media work or theoretical areas, like feminist work ... there was very little that happened in a traditional gallery setting except maybe for video.[76]

However, just as important was the appearance of new artist-run spaces like Mercer Union, YYZ and, later, ChromaZone which were emphasizing painting and sculpture.

Since 1982 A Space's aesthetic outlook has again shifted. It is once again active as a gallery space, though its programmes include performance, video and music events as well. In keeping with a general shift in outlook in a large part of the community, it has most recently emphasized the belief that being an alternative is not so much a matter of forms or formats as it is a question of representing a different voice, the voices of those all too frequently muffled by

the bureaucratic structures of our society. A Space today shows work in all media, most of it overtly political or critical of the dominant structures of society. For example, it recently has offered a voice of leadership in the struggle of artists against censorship in the province of Ontario.

Neither A Space nor the Western Front find themselves today in cultural environments that much resemble those that gave birth to them. The effervescence of multimedia activities and co-operative experiments that made Vancouver lively at the beginning of the seventies has since died down and the younger artists, many of them once again painters or sculptors, have retreated into the relative isolation of individual studios or small enclaves around the art school or one of the two universities' art departments. The Vancouver Art Gallery has moved from a small, 1930s art deco-inspired building into impressive new quarters in the renovated nineteenth century courthouse building and is beginning to consider finally, a serious acquisitions policy. Yet there is still no serious private collecting, no healthy "scene" in commercial terms.

By contrast, Toronto is perhaps the only city in Canada where there is any market for art. Since the founding of A Space, numerous private galleries have sprung up, particularly in the Queen Street West area formerly dominated by the artist-run spaces, including A Space. Many of the artists represented in these new galleries are artists who first showed in A Space or another artist-run gallery. Yet Toronto artists still suffer from the relative lack of attention

to contemprary art, particularly local contemporary art, at the Art
Gellery of Ontario. If as I believe, A Space and the Western Front
continue to have an important role to play within these very different
milieux, it will be, as ever, a measure of their continuing ability to
respond, undogmatically and without reference to entrenched interests,
to changing conditions.

[1]"Like a disease this communication spread through the artist
population to create a sort of cultural epidemic ignoring the estab-
lished art system .., and establishing a community based on national
and international networking." A.A. Bronson, "The Humiliation of the
Bureaucrat: Artist-Run Centres as Museums by Artists," in A.A.
Bronson & Peggy Gale, eds., Museums by Artists (Toronto: Art Metro-
pole, 1983), p. 31.

[2]The main galleries showing contemporary art in Toronto at that
time were Carmen Lamanna, the Isaacs Gallery, the Pollock Gallery and
David Mirvish. All of them occupied smallish, boutique-type spaces in
Yorkville; Mirvish did not open his larger space until the following
year.

[3]A precedent existed in the $10,000 grant the Canada Council had
awarded Carmen Lamanna to assist with an exhibition of Canadian
artists he organized in Lausanne in 1970.

[4]Stephen Cruise, interview, Toronto, July 30, 1983.

[5]Robert Bowers, interview, Toronto, May 16, 1983.

[6]As, for example there were for Véhicule: early in 1972 a dele-
gation including Suzy Lake visited A Space to discuss its experience
and gather information for their own venture.

[7]Bowers, interview.

[8]Cruise, interview.

[9]The provincial arts council awarded A Space an additional tech-
nical assistance grant to complete renovations on the new space in
March. The following June, POCA awarded a term assistance grant of
$3,000 outright as well as another $3,000 to be matched by $6,000 from
private sources. This generous assistance of a provincial arts
council was unique to Ontario and contributed significantly towards A
Space's development of a broader financial base than was ever possible
for artist-run spaces in other provinces.

[10]The initial request was for a grant of $34,494, $29,500. of
which went for salaries. The grant ran from Dec. 1, 1971 — May 31,
1972 and was extended to Dec. 1, 1972 at an additional cost of
$69,232.
The first phase involved the construction of a facility for video
workshops and productions occupying about 1,000 square feet.

Equipment was to consist of A Space's own basic video unit (a long term loan from Jack Patterson, a local video dealer and friend of A Space) and additional equipment to be borrowed from the Ontario Educational Communication authority, Utilization Branch. Eleven people were to be hired.

The second phase, employing three people, was to concern itself with the implementation of the facility, through open workshops and collaborative projects.

A third phase was to develop a resource manual with information about facilities, resources, people and media to be distributed to the community.

The extension of the grant was intended to allow the workshops and community projects to proceed (outfitting the facility had taken longer than foreseen), along with a project involving the schools and universities. Weekly video screenings were to continue. The cultural resources manual was to be completed, and published by A Space (they had acquired an offset press, a platemaker and a camera, and were being instructed and assisted by Coach House Press). (A Space files, LIP grant, 1972).

[11] Interview with Vera Frenkel, July 30, 1980, in a history of A Space prepared for A Space by Michael Plexman (A Space files).

[12] Report to the Ontario Arts Council, 1971 (A Space files).

[13] Mentioned in Michael Plexman's history of A Space, p. 5 (A Space files).

[14] Of his concerns, Vito Acconci was quoted in News, a paper published by A Space, as saying: "One real aim of most of what I've been doing is looking on an art work as a way to experience something more than a way to present something ... trying to set up situations in which I have to constantly pay attention, to experience things in my way ... But the first attention is to what, beforehand, I can bring into that piece, the content, and not how to set up that piece as a dramatic presentation." (Cited in review of A Space activities, Toronto Telegram, Sept. 3, 1971, n.p.).

[15] Bowers, interview.

[16] According to Joan Lowndes, "The Spirit of the Sixties by a Witness," Vancouver: Art and Artists 1931 - 1983 (The Vancouver Art Gallery, 1983), Jean Marinteau, then head of the Canada Council, announced in 1966 that the Vancouver Art Gallery was "the most progressive in Canada." He went on to say that "We had to give you the biggest grant in your category because, compared to Montreal and Toronto, you are moving ahead so fast." (p. 142).

[17] Marguerite Pinney, "Voices," Vancouver: Art and Artists, p. 179.

[18] Ibid., p. 176.

[19] The Sound Gallery space was a small store-front studio in the Kitsilano district of Vancouver. Simpson rented the studio in 1965; it was transformed into the Sound Gallery in 1966 and ran from March until June of that year, when it moved into a larger space and took on a new name, Motion Studios. Aside from those mentioned, other artists and performers involved with the Sound Gallery included musician Gerry Walker, dancer/poet Judith Copithorne, poet Milton Acorn and dancer/choreographer Helen Goodwin. The inital performances combined the improvisational music of the Al Neil trio and the compositions and tape works of Gerry Walker, with the multi-projector film and optical experiments of Sam Perry. (Information from a letter to the author from Gregg Simpson, Sept. 7, 1984).

[20] Among the artists involved were Gary Lee Nova, Dallas Selman, Al Razutis and Glen Toppings, according to Gregg Simpson (letter to the author, Sept. 7, 1984). Eric Metcalfe recalls being invited to work there before Toppings's death. "That was the beginning of my hooking up with those guys.... I started making these objects, these saxophones and stuff. Then [the artists at Granville Grange] got a grant, and we built this kiosk with a rear-screen projector. It was called Art City — that was the name of the project — and it was funded by City Hall. The idea was that we were going to put on fantasies of the city ... I did leopard-spotted Vancouver." (Eric Metcalfe, interview, Vancouver, February 1982).

[21] Glenn Lewis, quoted by Lorna Farrell-Ward, "The Sixties: Alternating Currents," Vancouver: Art and Artists, p. 140.

[22] Glenn Lewis, quoted in Daniel Wood, "Other Spaces, Other Rooms: Artists as Survival Buffs," Vanguard, 7 (May 1978), p. 6.

[23] The punning name also betrays the playful, subversive spirit of Image Bank, the creation of two of the founders, Michael Morris and Vincent Trasov and Gary Lee Nova. The Western Front implies not only a peculiarly western style of architecture but also the famed combat zone of the Second World War. Thus it indicates coyly the desire of the society to be at the forefront of new art activities, to constitute, in other words, an avant-garde.

[24] Kate Craig, interview Vancouver, February 1982.

[25] "Buying for the Future: Freak Hall to Open," Vancouver Free Press, Jan. 25-Feb. 1, 1973, n.p.

[26] Membership drive letter, 1973 (Western Front files).

[27] Western Front Canada Council Explorations grant application, 1973.

[28] For instance, Michael Morris described Image Bank's sensibility as "a collage consciousness." With the vast amounts of images to which we are exposed in the popular media, he remarked in an interview,

> ... it's important to develop a consciousness that allows
> more freedom to play with what's being laid out. To change
> its meaning by enabling it to be seen differently.... We
> don't manipulate the images that much except by cutting them
> out of this original context.... It's a matter of recycling
> it with our sensiblity as the reference point."

Willoughby Sharp, "Business as Usual at the Western Front. Interview
with Marcel Idea, Dr. Brute, Lady Brute, Mr. Peanut," Avalanche, no. 8
[Summer/Fall 1973], p. 10).

[29] Kate Craig, "Personal Perspectives 1970-1979," Vancouver: Art
and Artists, p. 262.

[30] Eve Johnson, "It's not all that quiet on the Western Front,"
The Vancouver Sun, June 27, 1980, Insert p. 4L.

[31] That disputes have occurred is possibly attested to by the fact
that, of the original owners, only four are still actively involved in
the Front's activities. Michael Morris and Vincent Trasov have been
living in Berlin for several years pursuing their own artistic int-
erests; and Henry Greenhow, Mo Van Nostrand and Martin Bartlett no
longer have much to do with the Front. It is, of course, inevitable
that with time individual members would wish to devote more time to
their own careers and that these would be defined increasingly apart
from the affairs of the collective; this has happened with most other
artist-run spaces as well.

[32] Kate Craig, interview.

[33] Craig, Vancouver: Art and Artists, p. 262.

[34] Hank Bull, interview, February 1982.

[35] According to the Canada Council grant application for 1975,
Kate Craig was to act as treasurer/accountant/premises maintenance co-
ordinator, Glenn Lewis was to be programme co-ordinator/liaison
officer/installation supervisor, and Vincent Trasov was to be
technical and equipment co-ordinator.
   The advisory committees consisted of:
   1. Information and small works presentations: Michael Morris,
      Marien Lewis, A.A. Bronson, Willard Holmes
   2. Poetry: Gerry Gilbert, George Bowering, Opal Nations,
      Daphne Marlett, Victor Coleman.
   3. New Music Series: Martin Bartlett, Rudolf Komorous, Paul
      Grant, Don Druick.
   4. Media/Documentation Presentations:
      Video: Glenn Lewis, Michael Goldberg, Elke (Hayden) Town,
      David Rahn
      Film: Dianne Taylor, Vincent Trasov, Dave Rimmer, Byron
      Black
      Still Photo: Dr. Brute (Eric Metcalfe), Taki Blues Singer,
      Rodney Werden.

However, I am not able to judge how much actual consultation did take place.

[36] According to the covering letter for the interim report, to Brenda Wallace, Visual Arts Officer, from Michael Morris, May 14, 1976:

> ... we are still unable to raise adequate funds for tech-nicians fees, operating salaries and publicity budgets. All co-ordination and work is still being continued by us on a volunteer basis without salaries, except for a small honor-arium necessary for general co-ordination and janitorial services, which is proving an ever increasing hardship and worry to each of us individually.

The covering letter for the interim report of Oct. 3, 1977, from Glenn Lewis to Brenda Wallace notes that:

> ... we are now paying a total of five part-time staff sal-aries.... Three are paid out of our program accounts, one out of the video account and one out of the B.C. Cultural Fund Monies. Each salary amounts to $414.25 gross a month, including employer contributions to the Government. The fifth salary began in July.

[37] Michael Morris was in charge of exhibitions and readings, Glenn Lewis co-ordinated performances and multidisciplinary events, Kate Craig oversaw the video program and production, Martin Bartlett and Eric Metcalfe ran the new music programme, and Jane Ellison (the only non-member) was responsible for dance. There were also two admin-istrative co-ordinators. Eric Metcalfe was treasurer, and general manager, while Vincent Trasov was responsible for publicity and arch-ives. (Application and Budget for 1978 to the Canada Council Parallel Galleries Programme, Oct. 15, 1977).

Some roles have changed since then. After Michael Morris resigned at the end of 1978 to devote himself to his own work, Hank Bull took over the running of the exhibition programme. Under his co-ordination the Front gallery focussed mainly on younger local artists. Recently (since 1982) the Western Front has given more prominence to its gallery activities and hired an outside curator, Daina Augaitis, partly in response to a growing perception that it was too exclusive and not responsive enough to the community.

[38] In 1974 the Western Front received $10,400 from a Canada Coun-cil Explorations grant. In 1975 the Canada Council's Parallel Gallery Programme awarded it $25,000, of which $10,000 was to be used for video. In 1976 these grants increased to $18,000 from the Parallel Gallery Programme, and $13,000 from the Video Programme, as well as a $4,000 emergency grant for programming. In 1977 these amounts in-creased to $35,000 from the Parallel Gallery Programme and $15,000 from the Video Programme. In 1978 the grant from the Parallel Gallery Programme remained the same (it had reached to established ceiling for this programme), but the Video grant increased to $22,170.22.

These amounts were further supplemented by on-going grants from the Council's Music Section for the new Music programme and from the Literature and Publications section for the Front's reading series. As well, smaller grants have been received from the City of Vancouver and the B.C. Cultural Fund to bring the Western Front's annual operating and programming budget to somewhere between $100,000 and $150,000, according to Glenn Lewis (interview, Feb. 1982).

[39]Western Front application to the Canada Council for 1976, Oct. 1975, p. 7 & 10.

[40]Glenn Lewis, interview.

[41]Kate Craig, interview.

[42]Ian Carr-Harris and Goldie Rans, "Museums in the 80s: The London Regional and A Space," Vanguard, 12 (March 1983), p. 19.

[43]Kim Andrews, letter to Ontario Arts Council, January 29, 1974.

[44]Ian Carr-Harris, letter to Onario Arts Council, January 28, 1974.

[45]According to the year end statement, March 31, 1974, A Space had received $18,000 from the Canada Council, $10,000 from the Ontario Arts Council, $8,790 from National Museums, a $1,600 donation for the paper For Proof Only, published out of A Space, $2,230 from drama and video workshops, $5,214 from printing and publications and $2,590 in miscellaneous income, making a total of $48,424 (Schedule of Allocation of Income and Expenditures for the Year Ended March 31, 1974, prepared by Harvey H. Solursh, C.A. for the Nightingale Arts Council, A Space files).

[46]From a letter to Philip Fry, Visual Arts Officer at the Canada Council from the new Board, January 31, 1975. The Board was composed of Marien Lewis, Victor Coleman, Elke (Hayden) Town (former administrative director of Video Ring, an artists' video co-operative), Jorge Saia (one of the members of General Idea), John Bentley Mays (writer and critic), Robert Handforth (general manager of Art Metropole), David Hlynsky (an artist), Rodney Werden (an artist), and Dwight Chalmers (poet and co-ordinator of the Poetry Front). This interim Board disbanded and a new Board was elected at the annual meeting in April 1975 to serve a one year term. This Board included John Bentley Mays, Marien Lewis, Dwight Chalmers, Terry McGlade, Lawrence and Miriam Adams and Sarah Sheard.

It will be noted that Stephen Cruise and William Graham had both left, leaving Marien Lewis the only original member of A Space still involved with the gallery.

[47]The decision had been made to sell A Space's printing press assets to an independent collective of artists, writers and printers who were to maintain the press in its present location and pay A Space a small monthly rental.

[48] The Nightingale Arts Council, A Space: Planned and Proposed Activities 1973-75 (A Space files).

[49] Elke (Hayden) Town, interview, Toronto, May 1983.

[50] Ibid.

[51] According to the statement enclosed with A Space's interim report to Brenda Wallace, Visual Arts Officer at the Canada Council, for the second installment of the 1976/77 grant, A Space's revenues for the year, excluding video, amounted to $35,000 from the Canada Council's Galleries and Museums Assistance Programme, $23,500 from the Ontario Arts Council, as well as $5,000 from the same source for performances; $10,000 in receipts from memberships and admission charges for events, and another $10,000 provided by the Ontario Arts Council in matching funds, making a total of $83,500.

[52] Coleman describes Only Paper Today as "a sort of open forum. A blank slate. Artists wrote about other artists, writers wrote about artists. Collaboration, design, photography. A lot of photography was published through Only Paper Today. Various forms of expression." (Victor Coleman, interview, Toronto, July 1983.)

[53] Controlled growth had been the Canada Council's policy with regard to the artist-run spaces. After the first couple of years Council imposed a funding ceiling in its Assistance to Parallel Galleries programme of $35,000. It had also limited the number of parallel galleries that it funded in one city to one for each million of population, dropping this restriction only in 1978. The underlying philosophy behind these policies is summed upon in this statement from Philip Fry's assessment of the Western Front's 1975 Project Grant Application which requested $92,336:

> Even if large sums were available in our budget for parallel galleries, we would be unwilling to recommend a grant of the requested size because it would destroy the non-institutional aspect and objectives of parallel galleries.

In a proposal to the Canada Council drafted by Elke (Hayden) Town and Victor Coleman, calling for a redefinition of the nature of parallel galleries in the light of future expansion, and for the definition of new categories and funding ceilings for these spaces, they suggested a meeting with the Council and certain parallel galleries:

> In order to facilitate the above we propose that a number of currently suffering 'parallel' galleries gather for a three or four day colloquium in Ottawa.... Galleries most obviously in need of this meeting are A Space, the Western Front, Véhicule, Kensington Arts Association, Parachute, Plug In, Forest City and SAW. Conceivably there are other galleries that would benefit from such a colloquium, but we would caution the Council to keep the meeting as tight as possible

> in that these galleries have proven their on-going concern
> with their various arts communities and are actually in
> crying need of assistance for proper expansion of program.
> (my emphasis).

(Covering letter to Brenda Wallce for "Proposal to the Canada
Council Visual Arts Section Re: Conference of Parallel Gal-
leries," unpublished draft, no date.)
As discussed in Chapter Three, the Council later responded by
calling a meeting of thirteen parallel galleries, the first step
in the formation of ANNPAC.

[54] Coleman, interview.

[55] Vera Frenkel, interview with Michael Plexman, Toronto,
July 30, 1980.

[56] A series of artists' studio shows was initiated in the
Fall of 1977; such decentralization of A Space's visual arts
programming meant that the space itself suffered from a declining
profile.

[57] Report to the Board of Directors of the Nightingale Arts
Council from the Nightingale Arts Council Consultative Committee,
June 16, 1978, p. 19.

[58] Ibid., p. 21.

[59] A.A. Bronson, "An Open Letter to the Membership of A
Space: a Proposal," Centrefold (September 1978), p. 105.

[60] The move came sooner than expected because of a furnace
breakdown at St. Nicholas Street, two months before the expiry of
the lease. A Space's landlord agreed to terminate the lease
early and A Space moved its operation to 299 Queen Street West,
where it would remain for the next four years.

[61] A.A. Bronson, interview, Toronto, July 30, 1983.

[62] A.A. Bronson, report to the membership, Nightingale Arts
Council Annual Membership Meeting, Nov. 17, 1980 (A Space files).

[63] Ian Carr-Harris and Goldie Rans, p. 19.

[64] Ibid.

[65] A Space, Application to the Canada Council for assistance,
1973-74 (A Space files).

[66] Alvin Balkind, "World Within Worlds and Hemispheres,"
Vancouver: Art and Artists, p. 188.

[67] Willoughby Sharp, "Business As Usual at the Western Front," p. 34. Out of the correspondence art movement and Image Bank in particular came a propensity for appropriation of the forms of mass culture that was related to what Morris called a "collage consciousness" — recycling old images in new contexts that undermined their original meanings. Thus Eric Metcalfe lists as some of the sources for his videotapes, the TV commercial, the comic strip, the interview and the B movie of the 50s. It is, he says, the structure and format that interest him: "'Steel and 'Flesh' combines both the format of the comic strip and the lightness of a B move from the 50s but discards the narrative and adopts a TV commercial fast editing technique, packing it full of visual information, well-known classic images that can be understood universally." (Eric Metcalfe, interview).

[68] Kenneth Coutts-Smith, "Dadaism and the Avant Garde," Impressions 28/29 (Winter 1982), p. 35.
Coutts-Smith understands Dada to represent:

> ... the historical reality of a series of largely intuitive and unformulated attempts, both on the part of individuals and on the part of groups and coteries, to place the act of creativity upon a socio-cultural plane and to deny and oppose the assumptions of what must be described as the basic ideology of bourgeois culture." (p. 28).

[69] Ibid., p. 29.

[70] See, for example Suzy Lake's statement of Véhicule's aims, quoted in the previous chapter: . "We wanted an exhibition centre, we wanted a resource centre. We wanted access to information, we wanted energy. We wanted to have an archives, we wanted to have a printing press so that books could be done."

[71] Philip Monk, "A Space in Toronto — A History," Künstler aus Kanada: Räume und Installationen, (Stuttgart: Würtembergischer Kunstverein, 1983) p. 199.

[72] Charlotte Townsend (Gault), "Nova Scotia Revised," Vanguard 14 (April 1985), 29.

[73] Ibid., p. 30.

[74] Cruise, interview.

[75] A.A. Bronson, report the the membership, Nightingale Arts Council Annual Membership Meeting, Nov. 17, 1980 (A Space files).

[76] Bronson, interview.

CHAPTER 6.

RETROSPECTIVE VIEWS AND FUTURE PREDICTIONS:

THE PRESENT PERSPECTIVE

> I think we're mainstream now.
> (Kate Craig, Western Front founder)[1]

As the statement that introduces this chapter suggests, the artist-run centres have evolved from isolated pockets of experimental activity, "parallel" galleries operating on the fringe of the official art world, to a network of spaces representing a variety of diverse roles and points of view (but all sharing the distinctive characteristic of being run by artists) that has been fully integrated into the Canadian art world. In other words, to state succinctly the essential thesis of this paper, the artist-run centres represent a distinctively Canadian response to the problems of exposure and distribution of contemporary art in a large, sparsely populated country that lacks a viable market economy of art even within the main metropolitan centres. Thus, the network of artist-run centres can be thought of as a different economy of art, not necessarily antagonistic to a market economy, but organized around other principles than the laws of supply and demand.[2] It is this aspect of the artist-run

centres that I consider significant. For, as I have shown, the creation of these centres does not represent the first instance that artists have taken upon themselves the task of exhibiting their work and that of their confrères to the public. But these precursors tended to be isolated instances, limited to a short period of time or to a small group of people. They certainly did not change the face of the Canadian art world, which is precisely what the present network of artist-run spaces has done.

In this chapter I wish to look at the artist-run spaces as a network. I shall consider the official materialization of this network through ANNPAC (the Association of National Non-Profit Artists' Centres) and discuss some of the steps that have been taken or proposed to solidify the ties between individual centres. I also wish to assess some of the accomplishments of the network over the fifteen years that it has been growing. Secondly, I shall look at the present situation of the artist-run centres with regard to their position within the larger network that makes up the artworld in Canada. In conclusion I shall sketch out some possible directions for the future.

Foreseeing the proliferation of the artist-run spaces, Philip Fry, who was an arts officer at the Canada Council during the early seventies, gave them the name "parallel galleries," thereby integrating them into the Council's existing programme of support for galleries and museums. Parallel, with its connotations of "running alongside," suggests that the role of these

centres was seen as complementary to that of the established art institutions. There was also something provisional and open about the term which suited their varied outlooks, while it noted a common thread connecting them despite their differences.

The thread was materialized with the founding of the Association of National Non-Profit Artists' Centres in February 1976, following a meeting in Ottawa of representatives of the sixteen parallel galleries called by Brenda Wallace and Geoffrey James of the Canada Council. The meeting appears to have been the, indirect result of a proposal drafted the summer before by Elke (Hayden) Town and Victor Coleman of A Space, in consultation with Glenn Lewis and Michael Morris of the Western Front and Amerigo Marras of K.A.A. (Kensington Art Association). In correspondence with Brenda Wallace, who had replaced Philip Fry as the officer in charge of the Council's art galleries programme, they suggested a conference of certain parallel galleries, "to redefine the nature of parallel galleries in light of future expansion and to define new categories and funding policies."[3] The financial pressures motivating the proposal are clear from the covering letter to Wallace:

> It has become obvious in the last year or so that A Space, the Western Front, Véhicule and K.A.A. have grown from fledgling parallel galleries providing workshops and showplaces for beginning artists, into organizations that are galleries, communication [sic], video centres and production facilities whose wide range of programming has drawn extensive support from the community and whose budgets have long outgrown their current financial resources. The experimental

and flexible nature of these groups has made it diffic-
ult if not impossible to find funding within the govern-
ment sector, which feels more secure channelling its
dollars and sense [sic] into major, but often extremely
traditional and non-experimental institutions such as
the Art Gallery of Ontario. Currently, even the
maximum funding available under the parallel galleries
program is barely enough to cover basic operating
expenses....[4]

The underlying suggestion of the letter is that selected parallel

galleries be permitted to expand beyond the limits imposed by the

Council (which had established a funding ceiling for parallel gal-

leries, of .$35,000), becoming "super centres" with the Council's bless-

ing and support.[5]

The Council's officers did not immediately follow up on the

proposal, but later a meeting was called at the Council's initiative

to which all of the Council-funded parallel galleries were invited.

The result of this meeting was ANNPAC, set up as the formal expression

of a collective identity in recognition of the common interests.

underlying their diverse images. In the foreword to the first

Parallelogramme Retrospective (the yearbook of the monthly publication

of listings and activities of the parallel galleries published by

ANNPAC), Barbara Shapiro described ANNPAC's function:

As an organization ANNPAC distinctly avoids espousing a
particular aesthetic or political dogma for its members.
Every centre retains its particular identity....
Although ANNPAC avoids aesthetic judgements ... it does
not avoid developing policies on the protection of artists
and their work and on the support of new art in all disci-
plines. ANNPAC can and will function strongly as a negotia-
ting body.[6]

One of the first things that ANNPAC did was marshal objections to the term "parallel galleries." In the same editorial Shapiro wrote:

> The term [parallel galleries] has always been somewhat of a misnomer, for the centres are neither 'galleries' in the traditional sense, nor do they run 'parallel' to any existing institutional art system. Each centre operates rather as an artistic complex, supporting new art in all disciplines....[7]

Others took up the theme. Jo-Anne Birnie Danzker reporting on the conference "The New Artsspace" organized by Robert Smith of the Los Angeles Institute of Contemporary Art and held at Santa Monica in April, 1978, has suggested that a problem with the term "parallel": "Something similar which is continuously equidistant," is that it does not adequately define the artist-run centre as an alternative, that is, "mutually exclusive, available in place of another, and a group of persons disassociating themselves from conventional social practices."[8]

But this oppositional definition of alternative seems better adapted to the American context where there was a stronger market economy of art and a stronger radical movement. In Canada the artist-run centres have not so much opposed the small number of commercial galleries as they have opened up the number of options available, increasing the possibility of choice. In most cases, the alternative proposed by the artists who grouped together to set up a gallery, an access centre or a workshop, a performance space or a documentation centre, was not one associated with a fixed ideological position. One

need only think of the frankness with which the artists around the Western Front and A Space, or even Véhicule, admit the vagueness of their original goals. However, they were very clear about the need to address the limitations of the art scenes in which they were trying to operate as artists.

I would speculate that there was another reason why "parallel" became unpopular. The term "artist-run centre" which became current after 1978 drew attention to the important structural difference distinguishing these spaces from others with related functions in the Canadian art world, but otherwise it is neutral. In this it reflects the pragmatism emerging in the later seventies as the recession deepened and the government showed itself less committed than it had been earlier to policies of economic stimulation. In 1978, for instance, the Canada Council announced a freeze in its funds for the coming year. Although it promised that cutbacks would be avoided, the threat of no-growth was equivalent to starvation for a movement intrinsically based on proliferation as the artist-run centres were. As the well showed signs of drying up, it became increasingly important to stress the central position occupied by the centres in relation to contemporary art. "Parallel" also suggested something outside the mainstream, conveying alarming redundancy and correlative dispensiblity in the new climate of scarcity.

Nonetheless, the use of the name, artist-run centre, is a significant political gesture, emphasizing as it does the importance for artists to control the exhibition and distribution of their work. This

does not mean that the structures they design to do this must remain outside or marginal to the art world at large. As ANNPAC stated, eloquently in its recent brief to the Applebaum-Hébert Committee:

> The self-management and administrative models provided by the artist-run centre is a great asset to Canada's evolving cultural life. It should not be considered a short cut, or a 'reaction against,' or an 'alternative to' aspects of the culture. As the proven primary providers for the future of Canadian art and culture, the artist-run centre is as important to the health of the culture as the preservation of heritage and tradition. Working hand in hand with established cultural institutions, artist-run activity, if adequately funded and recognized, will provide the true spark in what could otherwise be a moribund cultural identity.[9]

ANNPAC has been the glue that formally cemented the artists' network. In a sense its formation set in motion a process of rationalization and routinization, a process of self-definition which marked the moment of maturation and institutionalization in the history of the artist-run spaces.

On the one hand it has functioned as a service organization and lobby group for its members. As such, it has deliberately done little to influence the internal policies of member spaces, beyond pragmatic affirmations of fundamental principles agreed upon by a consensus of the member centres: that the galleries should be non-profit, run by a majority of artists, endeavour to pay fees toward the CAR schedule and should demonstrate a fair representation of women in their staff and membership. However, ANNPAC has been useful in promoting wider awareness and understanding of the aims of the artist-run centres, an important consideration when agencies like the Canada Council and its

provincial counterparts need to chase diminishing federal and provincial funds with ever growing batteries of arguments.

In 1977, for example, ANNPAC held a conference on the place of interdisciplinary art within the artist-run centres. At this conference the central importance of interdisciplinary activity in the programmes of almost all the centres was articulated and the difficulty in finding adequate support for such activity was put to the Canada Council representatives attending. In response, the Council unveiled a pilot programme to fund performance art.[10] The 1981 brief to the Applebaum-Hébert Committee took up the same theme and elaborated upon it as a means of broadening audiences and developing new forms of artistic expression. At the same time the brief stressed the difficulties artist-run spaces find attracting corporate sponsorship when they are committed to showing work that is new and often controversial. The thrust of ANNPAC's representation therefore has been to underscore the need for continuing and consistent public sector support, while insisting on artistic freedom and autonomy from governmental intervention.

Equal weight has been placed on the need for recognition of the professionalism of the artist and in this regard ANNPAC's role overlaps with that of CAR. As well as backing CAR's recommendation concerning the payment of artists' fees, ANNPAC has lobbied for the payment of adequate salaries to parallel gallery support staff, and for clear definitions regarding the tax status of the artist. Furthermore, it has attempted to strengthen the artists' network by

demanding that increased sums be made available within the context of the artist-run space for travel and successfully urged the Canada Council to lift its one parallel gallery per million population guideline in order to recognize the diverse interests within a given artistic community.[11] In sum, to quote from a _Parallelogramme_ article by Glenn Lewis, a founding member of the Western Front:

> The Association of National Non-Profit Artists' Centres (ANNPAC) ... has done much to promote the contemporary artist as an administrator/curator, as a manager of his own destiny; has encouraged younger artists and new expressions in the arts, has given a political voice about funding of these new activities; has strengthened a network of exchange and tours, and has promoted experimental art locally, nationally and internationally.[12]

But apart from its role as a service organization and a lobby group, ANNPAC has also played, both consciously and unconsciously, a philosophical role. Above, I called ANNPAC the glue that has cemented the artist-run centres' network; it could also be described as a symbolic thread connecting the centres flung out across the country. Therefore its fundamental philosphical emphasis has lain in making this interconnection tangible. Its indisputably most successful efforts have also been, in a way, its simplest ones. For instance, the publication _Parallelogramme_ (published six times a year) provides for a continuous flow of information among artist-run centres by publishing statements of their aims and listings of their activities. Recently, it has improved recognition of the regionalized character of the network and furthered the exchange of ideas by introducing a successful system of rotating regional editorships through which

articles, letters and commentary have been solicited. After some lobbying by Quebec groups all material is now published in English and French. Yearly regional and national conferences organized by ANNPAC, sometimes around a specific theme such as "interdisciplinary art or censorship, have had a similar effect. They are the forum "wherein the common problems of artist-run spaces are discussed; exchanges and program sharing are effected," according to one ANNPAC document.[13]

A more recent thrust in the direction of strengthening a sense of common identity among the artist-run centres has taken the form of an emphasis on the importance of documenting events and building of archives. Clearly a sign of the maturation of the network, this new thrust extends into the historical realm the notion of taking control on which the artist-run centres were founded. Of course the need for documentation was understood by many of the original spaces at the outset (Véhicule and the Western Front are good examples) but given limited resources and often inadequate manpower, it is an under-standing that requires periodic reinforcement.

The usefulness of some of ANNPAC's more complex, technology-based proposals is more open to question. From ANNPAC's inception it has had to confront the dilemma of institutionalization. As A.A. Bronson succinctly put it:

Bureaucracy is one side of a two-sided coin; John A. Mac-Donald on one side, and from the other side of reality, what voice of poetic aspiration calls? This is the curse of the artist-run space. ANNPAC stands at the intersection where the two worlds meet, forming a bevelled edge: on the one

hand, poetic aspiration and the idealisation of the
obsessed, on the other, empirical reality and the anti-
poetic _per se_.

When ANNPAC moves away from reinforcement of the network to
address more speculative questions about its future, the ambiguity of
its position is revealed. This is clearly seen in its Living Museums
proposal, set forth in the third _Parallelogramme Retrospective,
1978-1979_. The central recommendation of this proposal is the
creation of the Living Museum, "an institution or institutions to be
developed and established in urban centres large enough, and with art
communities responsive enough to support the activities of contemp-
orary artists who have matured within the system of Parallel Gal-
leries." The motivation for the proposal is spelled out: "Since
State Arts funding is virtually frozen at present ... the _centralized
institutionalization_ of mature new art activities seems a worthwhile
goal."[16] (my emphasis)

This emphasis on centralization surely runs counter to the origin-
al decentralized character of the network. The proposal further
states that:

> Out of a relatively sophisticated interactive [computer
> based] Data Network will grow an Agency which will promote
> living artists and their art in a large public forum, a
> potential market place within which the distribution
> function should flourish. The subsequent recognition that
> would accrue to living artists, who until this time have
> been isolated, will speak to the need for a larger inst-
> itution to provide a more cohesive forum for maturing living
> artists....[17]

Not only does the Living Museums proposal espouse a bureaucratic model based on centralization and institutionalization, but it proposes to appropriate the tools of power, the most up to date communications technology and marketing techniques, to achieve it. The fascination with the forms of the dominant culture on the part of an organization whose implicit aim is a critique of that culture raises an interesting question: at what point does an alternative become indistinguishable from the establishment and what are the reasons for this convergence?

The "Living Museum" could be merely a rehtorical inhabitation of the museum, a gloriously perverse attempt to institutionalize the anarchistic, decentralized "third" network by installing a head office.[18] John Bentley Mays has suggested that the uniqueness of the artist-run space lies not in the structures, but in the sensibility. In his view:

> ... the apparent similarities of the two systems [the
> parallel and the offical art networks] are due to the par-
> allel galleries' perverse imitation of the norm, under
> which, however, their essential subversion continues, in the
> form of a challenge to the finality of the art object it-
> self.[19]

But, sensiblity is a tehuous criterion of difference, and parody — if indeed this is what is intended, has its limitations as criticism. To some extent in its Living Museums proposal and much more so in the insistence on a computer-based data network that survived when the Living Museum Agency failed to become a reality, ANNPAC has come very close to the technocratic idealism, indeed, the fetishization of

technology, that made up one side of the substantially unrealized
utopian dreams of the sixties.[20] Part of the problem with this
proposal to bureaucratize is that it would tend to divert attention
(and funds) away from an important aspect of the network: its basis
in personal contact between centres which has been a significant force
in generating energy and enthusiasm for new ideas.

However, it is possible to overemphasize the negative aspects of
institutionlization, which is after all an inevitable part of the
maturation process, at the expense of the positive accomplishments of
the artist-run spaces. If, as I have argued, the artist-run network
has become an integrated part of the Canadian art world, this is
because in the main it has filled successfully the gap between what
the limited number of commercial galleries and public institutions
were able and willing to do, and what the growing numbers of artists
and members of the art world desired and wished to see happen.

In coming to an assessment of the artist-run spaces, it is import-
ant to stress their fundamental objective, which was to provide an
alternative, in the sense of enlarging the number of options available
within the existing context. It would be unfair, I think, to evaluate
their success or failure only according to how close they have re-
mained to the originating ideals with which they have been associated.
For example, whether they have become the institutions they once
criticized, or no longer maintain a truly co-operative, non-
hierarchical structure, or show work that is not substantially differ-
ent from that shown by the advanced commercial galleries. It is

certainly possible to argue on one ⬤ other of these grounds, that
certain artist-run centres have failed, or outlived their usefulness.
But even if this is the case, it ignores the essential objective
stated above. From this point of view, the centres have been an
indubitable success, as their still growing number proves. Where once
the possibility was limited for a young artist to show his or her
work, or for the public to see new work even in the metropolitan
centres, there are now over ninety artist-run spaces of various sorts
across the country.[21] Though the concentration varies, it is felt to
correspond roughly with the distribution of the artist population.[22]
Thus, the first major accomplishment of the artist-run network has
been to create "a scene," to harken back to Philip Leider's term.

Indeed, it seems appropriate to recall here Leider's statement of
the problem:

> The development of a regional art that is at the same time
> an ambitious art — that is, an art which acknowledges and
> attempts to contribute to the most important art being
> created — appears to be virtually an impossible task.[23]

His statement of the alternatives available to the artist who chooses
not to migrate to the centre, "the deliberate cultivation of a region-
al art" and "the evolution of an art which is international in char-
acter, and which would be capable of being absorbed into the main-
stream of contemporary painting and sculpture," may be considered now
in direct reference to the artist-run centres. Many of the centres in
smaller communities have fostered the first option, responding to a

wide range of primarily regional concerns. But the latter is perhaps the more difficult task and one to which the artist-run centres have made, in my view, an inestimable contribution. Consider only the sustained interaction between centres (and artists' communities) in different parts of the country that the network has fostered, or the efforts made to bring in the work of many international artists (and to represent Canadian artists abroad, at the art fairs or through exchanges with foreign galleries); in the light of Leider's statement that one of the conditions necessary to realize the objective of an indigenous art of international calibre is, "a system of congenial and fraternal relations ... cultivated with as many artists and persons in the art world outside the city as possible."[24] In sum, the scene that the artist-run network has created is not limited to one or two of the major cities. The network is inherently decentralized and thus well-adapted to the regional realities of a country that has relied so heavily through history on communication networks to foster its sense of identity.

A second accomplishment of the artist-run centres concerns the professional and social status of the artist. Traditionally working alone, the artist, and the artist's interests, have tended to be relegated to the margins of society. Through the network of artists' centres (and organizations such as CARFAC) artists have been given a collective voice. As a result, recognition of their interests has been won in such documents as the Applebaum-Hébert Report, to which ANNPAC and its members submitted briefs. The right (and desirability) of artists to have a decisive say in managing their own affairs is

given substantially more importance in that volume than it was in the
Massey Report, which saw the artist's role as mainly advisory where
institutions were concerned. The artist-run centres have demonstrated
that not only can artists manage the exhibition and distribution of
their and others' work fairly and efficiently, but they can do so on
budgets that are a fraction of what a larger institution would usually
require.

Furthermore, the artist-run centres have substantially improved
the professionalism of the conditions under which younger artists in
particular can expect to show their work. They obviate the need for
makeshift venues like cafés and bookstores where the art is liable to
become part of the decor. Frequently they offer valuable first ex-
posure for young artists, as well as providing a continuing sympa-
thetic environment for work that is experimental or not commercially
viable.[25] They have often served as a proving ground for artists who
have subsequently been taken up by commerical galleries and recognized
by museums, thus enhancing the careers of many. Yet, older artists
may continue to show or perform in artist-run spaces because they
value the contact with other artists and the possibilities for collab-
oration which these centres may offer.

It is more difficult to judge the exact extent of the influence
the artist-run centres have had on the art that has been made in
Canada over the past fifteen years. However, by all accounts it has
been considerable. It is perhaps generally true, as Vancouver exper-
imental filmmaker Al Razutis observed, that the centres have not been

the sources of formal innovation, as for example Intermedia was. But this is because of the nature of these organizations. They are not, as the founders of A Space declared, collectives sharing a single aesthetic outlook; though they share an interest in the problems of advanced art, the artist-run spaces do not, singly or together, constitute an aesthetic movement such as the Plasticiens did. What has characterized them in their diversity has been their responsiveness to new directions. like their American counterparts, they have aimed to be the "neutral, non-judgemental non-authenticating, openly experimental and sympathetic place to house new ideas.[26]

To a certain extent their responsiveness is structural. As Bill Kirby, formerly in charge of the museums and galleries assistance programme at the Canada Council, remarks, he appreciated.

> ... the immediacy of getting things done with the parallel galleries.... They didn't have as much of a structure to overcome to make things happen.... That allowed a lot of the newer things to happen more immediately; rather than having to wait until they had a certain amount of validation before they got into the public gallery.[27]

But responsiveness to the experimental had an equally important philosophical basis. Historically, the artist-run centres got their impetus from a moment of intense questioning, social, cultural and political, at the end of the sixties. In art the period was one of crisis for modernism. Mary Delaloyd's description of the transform-ation sums up the aesthetic climate that directed the activities of the first generation of artist-run spaces:

The pure absolute object isolated on gallery wall or floor
could no longer be the ideal. Art became relative as its
forms exposed the processes of gestation, emerged in un-
predictable configurations, and even changed during the
course of their existence. Art became contingent as it
played out its capricious life in environment, performance,
documentation, and outrageous hybrids of previously distinct
media. Art became subjective as it probed hidden corners of
the artist's experience, both actual and fantastic. The
alternative spaces had to happen to give voice to these new
concepts.[28]

In Canada, where the artistic establishment was certainly more
conservative than in the United States (where much of this new think-
ing about art was initiated), the artist-run spaces were willing and
able to take risks with young artists working in untried directions;
they housed the anti-art gestures, environments, performances, process
works and shows of conceptual photography that artists were producing
in the early seventies. And later they had the flexibility to experi-
ment with alternative venues, taking art out of the galleries and into
the streets, onto billboards and into vacant lots and store windows,
and onto the airwaves via radio and cable broadcasts, adapting to the
site-specific preoccupations of the late seventies and seeking to find
new audiences for new art.

Two directions with which the artist-run centres have been
associated in particular have been interdisciplinary activities and
the exploration of new media. These concerns have to a large extent
survived the changes in aesthetic outlook over the past fifteen years.
The interdisciplinary orientation began with the communal festivities
of Intermedia, high-tech revivals of the idealist theories of the
gesamtkunstwerk, which expressed a faith in synaesthetic concepts and

a hostility to traditional boundaries, whether social or aesthetic. It found further expression in the umbrella concept that guided the outlook of the first generation of artist-run spaces and still continues strongly, particularly in those centres in smaller communities. The interdisciplinary philosophy permitted artistic collaborations between artists and writers, dancers and musicians, and many others to flourish and in many cases nourished the development of skills on the one hand and a public following on the other, leading to the splitting off of activities from the umbrella when they were able to sustain themselves separately. The same spirit also fostered the development of anti-object, hybrid forms like performance, coming out of interactions between dance, theatre and sculpture, which have only recently found acceptance in the public institutions.[29]

It is in the area of new media that the achievements of the artist-run centres can most easily be measured. Here, video probably has been the most significant activity. One can think of several reasons for this. In the first place, video, portable and requiring minimal initiation, was the perfect technology for artists. With its ability to capture the transient and provide instantaenous feedback, it was the ideal instrument for the exploration of the self and its environment. It seemed most fully to realize Marshall McLuhan's prediction of the communications media as extensions of our senses. In a most literal way it made art of the environment, bringing life into art and art into life. Another practical reason which can be clearly pinpointed is Sony Corporation's introduction of the light and relatively inexpensive Portapak onto the market in 1969, coinciding with

Intermedia's most active period and closely anticipating the appearance of the earliest artist-run centres. Thus, video technology became available at a time when artists' enthusiasm for the media was at its height, riding the crest of technological idealism at the end of the sixties. Furthermore, in practical terms, artists grouped together in artist-run centres were in a good position to make a bid for video equipment generally too expensive for the individual to buy) when money became available from the funding bodies.[30] Peggy Gale, who has been closely involved with video since she organized the Videospace series at the AGO in 1974, believes that:

> The access centre situation in the video area was the result
> of the role played by the artist-run centres in the early
> days with the portapaks. I think the whole parallel network
> made it possible for video to grow so much here. Not only
> do you need a place to make the tapes, you need a place to
> show them and you need a community to whom you can speak.
> And I think that all of these have been provided by the
> artist-run spaces, very specifically.[31]

At present there are twelve video access centres in Canada (not including the production facilities at the Western Front) providing production and post-production facilities to artists, as well as a smaller number of distribution centres. All are publicly funded and managed by artists. Such a network is unqiue to Canada. In the United States, for example, centres like the Kitchen have concentrated on programming and distribution. Production tends to be independent, with a small number of well-known artists succeeding in gaining access to network facilities and corporate collaboration. The situation in Europe varies, but generally access is through the television networks

and both access and funding are limited. As a result of the control
by artists of video facilities in Canada and the enlightend funding
policies of the Canada Council (whose direction was established by the
Council's first Video Officer, Michael Goldberg, who had been one of
the founders of Video Inn in Vancouver) video has been able to develop
into a significant artistic activity over the past decade. An
important recognition of this came with the exhibition at the National
Gallery, organized to represent Canada at the 39th Venice Biennale in
1980.[32] Further validation has come from the National Gallery's
policy of actively collecting and programming artists' video.

There is one further area in which the artist-run spaces have
played an important rôle, which has little to do with aesthetic innov-
ation per se, but rather with the representation of various social and
cultural interests that are generally inadequately represented (if at
all) in the official institutions. For example feminist concerns
ranging from the simple opening up of opportunities for women to show
their work (thus enhancing their ability to see themselves and for
others to see them as professional artists) to the sophisticated
expression of a critique of patriarchal culture, have been fostered by
the artist-run network. Apart from collectives exclusively represent-
ing the work of women, such as Powerhouse in Montreal, Womanspirit in
London, Women in Focus in Vancouver and Vidéo Femmes in Quebec City,
feminist concerns have found frequent expression in the artist-run
centres, partly because women have tended to be quite active in the
alternate media favoured by these spaces. ANNPAC has also been care-
ful that the career inequities between the sexes often found in the

hierarchical structures of the official institutions not be perpetuat-
ed within the organization of the artist-run spaces. A resolution was
passed at a recent general meeting stipulating that women should be
equally represented on the boards and in the management of the
spaces.[33]

Furthermore, gay and lesbian rights and censorship issues have
been important topics, both as issues of debate and in the work shown
in the artist-run spaces. As Margaret Dryden has observed in this
regard:

> [The artist-run centres] can represent the community in a
> way that nobody else can. They can talk about the issue of
> censorship without having a board of directors of business
> men like the AGO has to simply veto that discussion, or say
> that the presentation of something like this is not approp-
> riate. They have the option to make mistakes, they have the
> option to explore, but they also have the option to deal
> with the social welfare of artists.[34]

In a way they are freer to criticize because they are more marginal,
in the sense of not representing society's vested interests. Their
voice has been valuable in many such debates because they speak for
art producers in an era where most public attention is given to the
consumption of art and culture.

As I have aready suggested, the role that the artist-run centres
play in the present-day Canadian art world can no longer be summed up
by words like marginal, or parallel or alternative; although these
words do identify[4] aspects of their role. To say that they have been

integrated into that art world is not to say that they have been co-opted; arm's length funding has helped to consolidate initial energy and establish workable structures but it has not interfered with policy, programming nor the principle that artists should manage their own affairs.[35]

Of course changes have taken place. On the one hand the artist-run network has proliferated to the extent that we are now seeing a third generation of spaces appearing. For this reason it is difficult to generalize — each generation meets different needs while sharing common goals with the others — but it is possible to note an increasing professionalism in the administration and a greater concern with the quality of programming. In Margaret Dryden's words: "They're moving towards greater selectivity ... to the point where they were using freelance curators and consciously curating shows."[36] For Dryden the proof of the maturity of the artist-run network came at the 1983 conference of the Ontario Association of Art Galleries entitled "What's New in the New Art." Here, it was people from the artist-run centres who were on stage, discussing their work and sharing their experience with the public gallery curators and directors in the audience. She has noticed subsequently a number of proposals from public galleries based on consultations with artist-run spaces about new directions in contemporary art. This development is not incidental, but points to a significant change that has taken place in the Canadian art world at large.

This change, not restricted to Canada, involves a shift from a

smallish, hierarchically structured art world to a much larger, more loosely organized network. Lawrence Alloway, whose article "Network: the Art World Described as a System" deals with this transformation, notes that within the art world network a progressive role-blurring has taken place. Commercial galleries collaborate with museums on the production of retrospectives of living artists, for which art histor- ians prepare catalogues raisonnées, critics serve as guest curators and curators write art criticism and, we might add, artists serve as curators and also write art criticism. Alloway states: "The roles available within the system, therefore, do not constrict mobility; the participants can move functionally within a cooperative system.... All of us are looped together in a new and unsettling connectivity."[37]

Behind this transformation from hierarchy to network lies the great broadening of the distribution of art that began after the war. On the one hand, art was able to reach far larger numbers of people through the mass media and the growth of museums and galleries. On the other hand, developments in education, including an emphasis on "creativity" and the gradual absorption of the visual arts into univer- sity curricula, meant a concomitant increase in the number of art specialists and producers. Gérard Pelletier's call for decentraliza- tion and democratization was an influential expression of a much wider phenomenon.

The result of this proliferation of information has been the development of a similarly complex art world, a network in which no one member has exclusive access to information. Rather, as Alloway

says: "A pattern of partial information [becomes visible, which] fits the complex movement of messages and influences in the art world."[38]

From this, returning to a specifically Canadian context, it can be inferred that a real problem with the terms "parallel" and "alternative" (in its radical sense) when used to describe the artist-run network is their tendency to imply an illusory autonomy, when in fact mutual inter-dependence is inevitable. At present this mutual dependence is evident in what Margaret Dryden calls a "blending up" between the better artist-run centres and many of the public galleries. They are no longer in a layer below. There is cross-over of personnel in both directions: a few curators nurtured in the parallel system have moved into the museums, but frequently the movement has been in the other direction (the careers of Peggy Gale and Bruce Ferguson are examples) or back and forth, as has been the case with Elke (Hayden) Town. A similar cross-over also occurs to some extent with programming: Art Metropole has circulated such artist-curated shows as Tim Guest's Books by Artists in 1981 and A.A. Bronson and Peggy Gale's Museums by Artists, 1983, to major institutions like the National Gallery and the Art Gallery of Ontario, while the Mendel Art Gallery has sponsored a series of videotapes produced for television by artists whose careers have developed via the artist-run video access centres.[39] At the Canada Council the artist-run centres now compete together with museums and art galleries for funds for circulating exhibitions and publications, and they stand up well according to Dryden.[40]

But this should not be taken to mean that there is no difference between the artist-run centres and the public galleries. In Peggy Gale's words:

> They're different because they are immediate, because they have a direct rapport with the artists, because they have a sort of collaborative sense rather than a competitive one, because they're enthusiastic ... because the people inside them are very much in the same boat as the people outside (because the salaries aren't so high). It's very non-hierarchical.
>
> The museum system, on the other hand, is rigidly hierarchical; very concerned with status, preferring to work in the future rather than the present. It's nervous about territory and correctness and acceptability. And they do have to please a different sort of public. They perceive a different sort of public. They perceive their mandate, quite rightly, as general, whereas the artist-run centres aim for a more specialized audience.[41]

In sum, the artist-run centres differ from public galleries and museums in respect to structure, audience and in the degree of commitment to contemporary art. Elke (Hayden) Town introduces some further differences:

> The artist-run centres have been the most adamant in acknowledging a broad questioning of the limits and boundaries of art ... In a lot of cases also, they've shown a much greater interest in making international work of a particular kind available to the local community.... I think the artist-run centres can take much greater risks than the institutions can ... I've worked with both. I've worked with the AGO where it took ages to get things done. If you're determined enough, you can eventually do something. But there's a lot of resistance. The physical plant is resistance. The hierarchical structure is resistance....[42]

On their side of course the museums offer the possiblity of a

thoughtful distance, and the time and money to produce a well-researched exhibition. Clearly, the artist-run centres and the museums play complementary roles.

In the same way, the fact that there is some overlap between artists showing in the artist-run network and those represented by commercial galleries is not an argument for the superfluousness of the artist-run centres. In the first place, the artist-run network is not a monolith. Wide differences exist between more generalist, community-type spaces in smaller cities where they may be the only game in town, and the specialized centres that flourish in the big cities alongside important commercial galleries and museums. Here, the tendency to specialization and competition are, as Geoffrey James observes, "part of having a diverse rich culture in big cities, very important and very valid."[43] And secondly, many artists are now able to choose not to be represented by a gallery and still have their work reach the public. The commercial galleries are in no way adequate, as it can perhaps be argued they are in the United States, to support the needs for public exposure of the ever-growing artists' communities. Peggy Gale observes, "If the artist-run centres were to be abolished, there would be such a gaping and painful hole in the art-system in this country, that it would take twenty years to repair."[44]

So far I have argued that the face of the Canadian art world has been transformed by the development of the artist-run spaces and I have tried to show how they have become an essential link in the overall network. However, the very growth of the network, its

success, has led to problems which cannot be ignored in discussing the question of directions for the future.

The beginning of the seventies, when the older parallel galleries were started, was a period of economic surplus. The present period, by contrast, is one of cutbacks and conservatism in government attitudes to the arts. Moreover, even the Canada Council's arm's length relationship to political power has been threatened recently;[45] a change in this relationship could have serious consequences for the Council, virtually the only funding body to consider the nourishment of experiment and innovation an important part of its mandate. Moreover, cutbacks are not a new phenomenon. Growth in the Visual Arts Section of the Canada Council, the major patron of the artist-run network, has been limited since the later seventies and this inevitably has had a restrictive effect on the development of the artist-run centres. The mechanism of attrition that the Council, according the Geoffrey James, once thought might keep the network in equilibrium has not had a significant effect[46]

Nonetheless, against this backdrop, the artist-run centres have made some gains. Largely as a result of ANNPAC's lobbying the $35,000 ceiling on the amount an artist-run centre could receive from the Council was lifted while Bill Kirby was the arts officer responsible. Now the largest sum any gallery receives is $63,000, and this may be supplemented by funding from other sections of the Council. The commitment of successive visual arts officers at the Canada Council to continued growth in the artist-run network evidently has been of equal

importance.

Still, the dilemma remains. In Margaret Dryden's opinion, the centres are still grossly underfunded for what they do,[47] although she has attempted to juggle the money available in her programme to recognize the work the artist-run centres wish to do beyond the limits of their core funding. This leads to the situation described by Glenn Lewis in an earlier report on the parallel galleries prepared for ANNPAC:

> ... there is more demand for showing more work all the time with less money to go around, creating more administrative load with less time for creative endeavour as a consequence; inflation eats away steadily at the operating funds; and perhaps more important, there are no extra funds or provision to hire, train or accommodate younger, second generation artist-administrators. All of these factors give rise to a sense of crisis, misunderstanding, strain, conflict....[48]

One problem which Lewis points out is the extent to which the artist-run centres are dependent on a single funding source, the Canada Council. The funding situation varies from province to province, but few provinces are as enlightened as Ontario, whose Arts Council is a full partner with the Canada Council in the support of those centres that come under its jurisdiction. Furthermore, the artist-run network is not eligible for core funding from the National Museums Corporation which contributes a large part of the funding that the large galleries and museums receive, despite the fact that its budget is much larger than that of the Canada Council. Although corporate sponsorship is often advocated as a potential avenue of revenue, the possibilities

are limited for artist-run centres who generally cannot offer the prestige a corporate sponsor seeks.

Under the circumstances, opinions vary as to the direction the artist-run network should take in the future. Growth, or the lack of it, continues to be the major issue. Pressure for growth comes from at least three directions. In the first place, there is pressure for the proliferation of the centres from new, emerging groups of artists who find their needs are not being met by the existing spaces. So far, the artist-run space has responded quite favourably to this pressure, perhaps because of its commitment to innovation and experimentation (which seems to be associated with the new). Of course, dwindling resources mean that the competition is stiff, which in my view is as it should be. The artist-run centres have given too many examples of imagination and excellence for mediocrity to merit much consideration.

Another kind of pressure comes from the centres already in existence who find themselves unable to expand at their present levels of funding. Expansion can mean a number of things here: improving, facilities, hiring better-paid staff, using acquired experience to undertake more ambitious projects, and building support by trying to meet newly-expressed needs from the artists' community. This second pressure tends to be in conflict with the first, on the argument that it is poor economy to start continually from the beginning instead of nourishing experience. As Peggy Gale says:

I don't think the artist-run centres can continue to prolif-
erate because there is a history. It used to be that all it
took was some enthusiasm and some good ideas because there
wasn't much competition. It was a completely open field.
Well now there's ten or twelve years of history, there's a
lot of competition, and there are fewer dollars than there
used to be.... Without a serious attempt at collaboration,
the artist-run centres can't grow — they're just repeating
themselves.[49]

To some extent the two pressures can and must be accommodated
judiciously, if the network is neither to burn out nor become ossi-
fied. This would mean an informal two-tiered system, consisting of
better-funded, more senior spaces and newer spaces with more limited
budgets. However, this would not work without considerable flex-
ibility. There can be neither automatic sanctions nor limits to
growth, and a continual process of reassessment would be necessary. I
think also it is important that all centres consider other means of
broadening their financial bases. Funding is important in sustaining
energy, but when it becomes scarcer, what is revealed at times is a
debilitating dependency and lack of initiative. Memberships, rentals,
auctions and so forth are all useful, but certain service areas have
not been adequately explored as on-going sources of revenue; one
thinks of the early success of the café as A Space, for example, which
not only made money but brought people together.

These are pragmatic approaches to practical pressures. A third
pressure, less immediate, calls for a small number of centres in the
big cities to evolve into something more, along the lines of a centre
of excellence like the ICA in London, England or the Center for Urban
Resources in New York (which manages P.S. 1, the Clocktower and other

projects in the city), or the more ambitious Kunsthalles in Germany and Switzerland. In Geoffrey James's view a few of the artist-run centres had at one time almost achieved the necessary sophistication and credibility to make the transition. He considers that it still would be a valid direction to support, but cautions that it would require, for one thing, strong municipal support.[50]

In my opinion there are a number of objections to this direction. In the first place, I think it would inevitably entail a diminishment of direct artists' control, partly as a result of the need to attract money, and partly because of the greater administrative demands. It can certainly be argued that there is a need in the Canadian art world for a few such museum-like structures that could focus exclusively on contemporary art, both Canadian and international, without the burden of a collection. However, I am not convinced that such a structure should be seen as a desirable extension of the present artist-run network. For one thing, the artist-run centres have put a strain on the curatorial profession. Many museum curators have become disaffected with the hierarchical structures of the museums. The pressures on the curator to define him/herself as more than the keeper of a collection, to organize more and better exhibitions of contemporary art and be part of both the local and international scene, have brought the curator into conflict with both the resistant structure of the museum and its mandate to serve a general public. It may well be from this direction that the real impetus and the professionalism needed for some kind of institute of contemporary art will come. Finally, there is the question of the public support needed for such

an enterprise. A great advantage of the artist-run centre has been its freedom to serve a fairly small, select public. It is a mandate that fosters research. The Kunsthalle concept depends on support from an enlightened public able to see the value in supporting artistic practice that goes beyond the confines of local or even national concerns. But perhaps the decisive argument is financial. It is difficult to see the evolutionary option as viable unless another level of support were to open up. Without this, one returns to the fundamental conflict that Geoffrey James describes: "There was always new energy coming up.... You can't respond to that and at the same time start turning places into museums."[51]

The first fifteen years of the existence of the artist-run centres has been a period of experimentation, growth and expansion. During the next decade the question of growth, with its various options, will have to be addressed and new, innovative solutions proposed. What is clear, I think, is that the artist-run network should not be regarded as a transitional phenomenon. It has demonstrated by its flexibility, its responsiveness to new aesthetic currents and different economic situations, its capacity to survive as a unique and integral part of the art world in Canada.

NOTES

[1] Kate Craig, interview.

[2] I am indebted to Geoffrey James, former Head of Visual Arts at the Canada Council, for suggesting the notion of the network of artist-run spaces as an economy. I am using the term in the sense of "an orderly management or arrangement of parts; organization or system," according to the usage defined in the College Edition of Webster's New World Dictionary (Toronto: Nelson, Foster & Scott Ltd., 1964).

It should be noted also that market economies as we know them are seldom based purely on the laws of supply and demand; most are corrected or regulated to some extent by government intervention. Thus the antagonism that might be assumed between the two economies I have mentioned is somewhat reduced.

[3] "Proposal to the Canada Council space Visual Arts Section Re: Conference of Parallel Galleries," unpublished draft copy, no date (A Space files).

[4] Letter to Brenda Wallace covering the above proposal, draft copy, no date (A Space files).

[5] Such a hierarchical structure has been adopted, for example, in Great Britain, where the British Arts Council has conferred the designation Centre of Excellence upon a limited number of publicly-funded exhibition centres for contemporary art. Greatly expanded financial support accompanies the designation. However, none of these centres are artist-run.

[6] Barbara Shapiro, "Foreword," Parallelogramme Retrospective, 1976-77 (Montreal: ANNPAC, 1977), p. 6.

[7] Ibid.

[8] Jo-Anne Birnie Danzker, "Reconsidering Parallel Galleries," Vanguard, 7 (June/July 1978), pp. 3-5.

[9] ANNPAC, "A Submission to the Applebaum-Hébert Committee Concerning Federal Cultural Policy," unpublished first draft, February 1981, pp. 5 & 6.

Although this is the position taken by the majority of the members of ANNPAC, there have been dissident voices. One theoretical expression of opposition is contained in Philip Monk, "Terminal Gallery/Peripheral Draft," in 3e Rétrospective Parallélogramme 3, 1978-79: Spaces by Artists/Places des artistes (Toronto: ANNPAC, 1979), pp. 33-34:

Parallel galleries should take their presumed peripherality
(the word 'parallel' seems to imply a degree of peripheral-
ity) to the level of meaning itself: drift from meaning;
and not simply reproduce a concept of art within a network
that is counter, but has a parallel aesthetic to 'high'
culture (the art of the centre): both can still fall into
'representation'. Parallel is outside, while alongside,
open to the peripheral drift. To be parallel is to be open
to the possibility of a rupture with structure (instead of
reinforcing it in parallel) as soon as that drift effects
itself. This peripherality seemingly is against the grain;
finding the grain of its own voice, it exacerbates. In
exacerbating its own language, its position and identity, it
exacerbates society which must retain secure identities for
their social (capitalist) exchange value.

[10] Unpublished report from the ANNPAC conference on "Inter-
disciplinary Art" held at Artspace, Peterborough, December 7 and 9,
1977.

[11] For specific recommendations made by ANNPAC on behalf of the
artist-run centres, see it's submission to the Applebaum-Hébert Commit-
tee.

[12] Glenn Lewis, cited in Jo-Anne Birnie Danzker, "Reconsidering
Parallel Galleries," pp. 3-5.

[13] "Preamble," Living Museums Proposal, in 3e Rétrospective Paral-
lélogramme 3 1978-79, p. 112.

[14] A.A. Bronson, "The Humiliation of the Bureaucrat: Artist-run
Centres as Museums," in A.A. Bronson & Peggy Gale, eds., Museums by
Artists (Toronto: Art Metropole, 1983), p. 36.

[15] 3e Rétrospective Parallélogramme 3 1978-79, p. 140.

[16] Ibid.,

[17] Ibid.,

[18] The term "third network" was explained by Victor Coleman,
former director of A Space: "The first network is formed by the large
centres, the National Gallery or the Art Gallery of Ontario for ex-
ample. The second network are those galleries designated as National
Exhibition Centres. The parallel galleries are the third." (cited by
Ann Thurlow, "The Parallel Galleries," Artmagazine, August-September
1977, p. 7).

[19] In Diana Nemiroff, "Colloque — In Discussion: the Role and
Responsibility of the Critic vis à vis the Parallel Gallery," Discus-
sion, 1 (Feb. 1981), p. 3N

[20] It is not that those dreams were not worth pursuing, but rather

than some of their premises may have been flawed. Judith Adler has dicussed this problem in her very interesting Artists-in Offices: an Ethnography of an Academic Art Scene (New Brunswick, N.J.: Transaction Books, 1979). On the fetishization of the media' (and her remarks could probably be extended to computers) by the counter-culture she observes:

> The media, specifically television and video, were endowed by the counterculture with a mystique which more than matched the glamour they held in the dominant culture ... For a generation which conceived of the millenium as a revolution in consciousness, communications technology ... and people capable of using it were regarded with the same worshipful fascination as psycho-pharmaceutical drugs and their adepts: all promised to 'blow minds,' dismantle reality, and reconstruct it in a better way." (pp. 32-33).

[21] Of these, seventy are ANNPAC members, according to Parallelogramme, 10 (Feb./March 1985).

[22] Estimation offered by Margaret Dryden, Arts Officer for the Canada Council's programme of assistance to museums, galleries and artist-run spaces, interview, Ottawa, April 19, 1985.

[23] Leider, op. cit.

[24] Leider, op. cit.

[25] In fact, as I shall suggest later, this is an area in which there is considerable crossover among the artist-run centres, the more advanced commercial galleries and some of the more adventurous public galleries.

[26] Kay Larson, "Rooms with a point of view," Art News, 76 (October 1977), p. 33.

[27] Bill Kirby, Head of the Canada Council Art Bank, interview, the author, Ottawa, April 19, 1985.

[28] Mary Delahoyd, "Seven Alternative Spaces, A Chronical 1969 - 1975," Alternatives in Retrospect: an Historical Overview 1969 - 1975 (New York: The New Museum, 1981), p. 17.

[29] The six performance artists who were hosted by the National Gallery in 1982 before going on to Berlin as part of the O Kanada show all got their first exposure and most of their subsequent opportunities in artist-run spaces.

[30] Even the direction taken in video funding by the Canada Council was indirectly determined by the artist-run centres. Originally video funding came under the Film Section of the Council. Video became a section in its own right in 1975 when Michael Goldberg, one of the founders of Video Inn in Vancouver (and a former Intermedia member),

became an Arts Officer at the Council. Goldberg drafted the Council's first video policy, which placed the emphasis on the creation of access centres for video production.

[31] Peggy Gale, freelance video curator, interview, Toronto, May 17, 1983.

[32] The artists represented were Colin Campbell, Pierre Falardeau/Julien Poulin, General Idea and Lisa Steele.

[33] It is certainly not difficult to find women who have contributed significantly to the artist-run spaces and whose careers have advanced as a result. One might think of Chantal Pontbriand, editor of Parachute, France Morin, director of the 49th Parallel Gallery in New York, Elke Town and Peggy Gale, both well-considered free-lance curators, Tanya Rosenberg (Mars), a founder of Powerhouse and present editor of Parallelogramme, and Francine Périnet, Assistant Head of Visual Arts at the Canada Council.

[34] Margaret Dryden, interview.

[35] This is not to deny that funding has had one negative effect which I shall examine shortly, that is, the tendency to develop an excessive dependency on subsidies to the detriment of other possible sources of revenue.

[36] Dryden, interview. Of course because of the generational development of the artist-run centres, not all will be at the same level at the same time. At any point in time there will be a considerable variety of approaches. However, charging rental fees to artists to exhibit their work — the vanity press approach — is officially frowned on by ANNPAC, which has resolved, on the contrary, that all centres should endeavour to pay fees to exhibiting artists.

[37] Lawrence Alloway, "Network: the Art World Described as a System," Artforum, 9, no. 11 (1972), p. 29.

[38] Alloway, p. 29.

[39] Prime Time Video was co-produced for the Mendel Art Gallery and the CBC by Renya Onasick and Peter Lynch. The artists were Noel Harding, Elizabeth Chitty, General Idea, Stuart Sherman and Fitzgerald/Sanburn.

[40] Margaret Dryden, interview.

[41] Peggy Gale, interview.

[42] Elke (Hayden) Town, interview.

[43] Geoffrey James, interview.

[44] Peggy Gale, interview.

[45] I am referring, among other events, to the rumour that has been circulating widely that Marcel Massse, the Conservative Minister of Communications, is considering the removal of Timothy Porteous from his post as Head of the Canada Council. Porteous, an appointee of the former Liberal government, has been outspoken in his insistence on the autonomy of the Council and in his criticism of any attempt at interference with the arm's length principle.

[46] Geoffrey James, interview.

[47] According to Dryden the average sum the centres receive annually from her programme at present is $28,000.

[48] Glenn Lewis, "ANNPAC Report on Parallel Galleries, their Porblems, their Value and Possible Future Directions," unpublished final draft version, 1978.

[49] Peggy Gale, interview.

[50] Geoffrey James, interview.

[51] Ibid.

BIBLIOGRAPHY

ARTICLES

"A Space." Avalanche, 3 (Fall, 1971), 4.

"A Space." Toronto Telegram, September 3, 1971. A Space files.

Alloway, Lawrence. "Network: The Art World Described as a System." Artforum, 9, no. 11 (1972), 28-32.

"Anderson, John. "Buying for the Future: Freak Hall to Open." Vancouver Free Press, Jan. 25 - Feb. 1, 1973. Western Front files. Vancouver Art Gallery, Vancouver.

"Art Association of Montreal." The Montreal Herald, February 11, 1864. Scrapbook of the Art Association of Montreal, 1 (1864-1867). Montreal Museum of Fine Arts, Montreal.

"The Artspace Market Hall Building Project." Advertising supplement. Vanguard, 12 (September, 1983).

Barber, Bruce. "Museum as New Media." Fuse, 4 (May, 1980), 216-218.

Bardo, Arthur. "Montreal: Why High Art Never Got Off the Ground." Hardcore, n.d. Véhicule archives. Concordia University, Montreal.

Bates, Catherine. "Visual and Verbal: Véhicule Art Incorporated." The Montreal Star, October 14, 1972.. Véhicule archives. Concordia University, Montreal.

Batten, Jack. "Artspace for Our Sake." Enroute, May, 1981, pp. 17-19, ff.

Birnie Danzker, Jo-Anne. "Reconsidering Parallel Galleries." Vanguard, 7 (June/July, 1978), 3-5.

Bronson, A.A. "An Open Letter to the Membership of A Space: a Proposal." Centrefold, 2 (September, 1978), 105.

Bronson, A.A. "Imagine A Space as Karen Ann Quinlan." Centrefold, 2 (September, 1978), 104-109.

Bronson, A.A. "John Mitchell and Vincent Trasov. The Rise and Fall

of the Peanut Party (Vancouver: AIR Press, 1976)." Artscanada, 34 (March/April, 1977), 72.

Buckley, John." Keeping it Together in Vancouver: the Search for Alternatives." Artscanada, 28 (June/July, 1971), 39-43.

Buren, Daniel. "Notes on Work in Connection With the Places Where It is Installed, Taken Between 1967 and 1975." Studio International, 190 (September/October, 1975), 124-125.

Burton, Randy. "Civic Funding." Parallelogramme, 8 (April/May, 1983), 13.

"Buying for the Future: Freak Hall to Open." Vancouver Free Press, Jan. 25 - Feb. 1, 1973. Western Front files. Vancouver Art Gallery, Vancouver.

Carr-Harris, Ian and Goldie Rans. "Museums in the 80s: the London Regional and A Space." Vanguard, 12 (March, 1983), 18-19.

Coleman, Victor. "Should ANNPAC Ontario Encourage the Establishment of a National Exhibition Centre Focused on Contemporary Art?" Parallelogramme, 8 (February/March 1983), 15.

Coutts-Smith, Kenneth. "Art and Social Transformation." Centrefold, 2 (April, 1978), 19-25.

Coutts-Smith, Kenneth. "Dadaism and the Avante-Garde." Impressions, 28/29 (Winter, 1982), 27-35.

Crimp, Douglas. "On the Museum's Ruins." October, 13 (Summer, 1980), 41-57.

Daniel, Barb. "An Interview with Glenn Lewis from the Western Front and Corry Wyngaarden from the Video Inn." Parallelogramme, 10 (Feburary/March, 1985), 10-13.

"Dossier Canada/Québec: espaces 'paralleles' et centres vidéo." Special issue on Canadian parallel galleries. Cairn (France), 8 (avril 1981).

Dragu, Margaret and John Bentley Mays. "The Penultimate Perspective." Centrefold, 2 (June, 1978), 46-50.

Duchaine, Andrée. "Fifth Network, Cinquième Réseau: Conference Vidéo à Toronto." Parachute, 13 (Winter, 1978/79), 4-10.

Glasser, Penelope. "A Space, Toronto: Parallel Galleries." Artmagazine, 8 (Oct./Nov. 1976), 26-28.

Gopnik, Irwin and Myrna Gopnik. "Art and its Social Responsibilities." Artscanada, 28 (April/May, 1971), 63.

Gosselin, Claude. "Média: une galerie pour des manifestations vivantes." Le Devoir (Montreal), 4 octobre 1975, 18.

Guest, Tim. "For the Restoration of a Critical and Strategic Programme for the Association of National Non-Profit Artists' Centres. All Power to the New Line." Parallelogramme, 7 (February/March, 1982), 5 & 6.

"Is the Alternative Space a True Alternative?" Studio International, 195, no 990 (1980), 69-74.

Johnson, Eve. "It's Not All That Quiet on the Western Front." The Vancouver Sun, June 27, 1980. Insert, p. 4L.

Klein, Yvonne. "A Position Paper in Support of a Sexual-Equality Clause in ANNPAC/RACA's Membership Criteria." Parallelogramme, 8 (July/August, 1983), 20-21.

Kritzwiser, Kay. "Idealism (plus sweat) Gives Birth to Galleries." The Globe and Mail (Toronto), October 10, 1969, n.p. A Space files, Toronto.

Larson, Kay. "Rooms With a Point of View." Art News, 76 (October, 1977), 32-38.

Larson, Kay. "Six Art Institutes: On the Long Lonesome Road of the Avant-Garde." Art News, 76 (December, 1977), 50-54.

Larson, Kay. ""Tenth Street Days." Art News, 77 (March, 1978), 170 & 172.

Lehmann, Henry. "L'Affaire Corridart." The Montreal Star, November 6, 1976, D5. Véhicule archives. Concordia University, Montreal.

Lehmann, Henry. "Multiple Events." The Montreal Star, February 29, 1977. Véhicule archives. Concordia University, Montreal.

Leider, Philip. "Vancouver: Scene with no Scene." Artscanada, 24 (June/July, 1967), 1-8.

Levin, Kim. "Power: the East Village." The Village Voice, October 18, 1983, pp. 78-79.

Lippard, Lucy. "The Art Workers' Coalition: Not a History." Studio International, 180 (November, 1970), 171-174.

Lowndes, Joan. "The Canadian Presence in Paris." Artscanada, 30 (October, 1973), 73-80.

Lowndes, Joan. "Tribal Happening Unplugs Gallery Finale." Vancouver Province, n.d. Intermedia archives, Vancouver.

McConathy, Dale. "Reason Over Passion." Artscanada, 32 (Autumn,

1975), 74-85.

McConathy, Dale. "The Patron-Politicians." Artscanada, 32 (Autumn, 1975, 56-73.

McLean, Michelle. "Déjà Vu: New Artspace III, a Conference to Form a National Association of Artists' Organizations." Parallelogramme, 7 (August/September, 1982), 18 & 19.

McLuhan, Marshall. "Technology and Environment." Artscanada, 24 (February, 1967), 5-7.

Mays, John Bentley. "A Space Chooses Evolution Over Revolution." Globe and Mail (Toronto), November 26, 1983, p. 11.

Mays, John Bentley. "Artist-operated Gallery Commits Past to Paper." Globe and Mail (Toronto), May 14, 1980, p. 17.

Mays, John Bentley. "Let's Light a Candle for A Space." Globe and Mail (Toronto), November 15, 1980, p. E13.

Metcalfe, Ben. "Dilations, All Noisy at the Western Front." Vancouver, January, 1981, p. 81.

Milne, Anne. "This is Ontario." Parallelogramme, 7 (August/September 1982), 6-9.

Monk, Philip. "Fabio Mauri at A Space." Artists Review, 2 (October 27, 1978), 2-3.

Morin, France. "Brenda Wallace on Parallel Galleries." Interview. Parachute, 13 (Winter, 1978), 48-51.

Morin, France and Chantal Pontbriand. "Québec 75: une stratégie. Une interview de Normand Thériault." Parachute, 1 (Oct./Nov./Dec., 1975), 4-7.

Morris, Michael. "Greetings from Image Bank." Artscanada, 28 (December 1971-January 1982), 133-136.

Morris, Michael. "The Artist as Curator of the Imagination." Artscanada, 35 (April/May, 1978), 41-43.

Nemiroff, Diana. "Colloque — In Discussion: the Role and Responsibility of the Critic vis à vis the Parallel Gallery." Discussion, 1 (February, 1981), 2-4.

Nemiroff, Diana. "Par-al-lel." Parallelogramme, 9 (Autumn, 1983), 16-19.

Nickel, Michelle. "Some Perspectives on Women's Alternative Art Centres." Parallelogramme, 7 (June/July, 1982), 9 & 10.

Nixon, Virginia. "Véhicule: Space for the Untried Artist." The Gazette (Montreal), October 21, 1972. Véhicule archives. Concordia University, Montreal.

Nochlin, Linda. "Museums and radicals: a History of Emergencies." Art in America, 59 (July/Agust, 1971), 26-39.

"Now About this Storefront." Studio International, 191 (March, 1976), 107-109.

O'Doherty, Brian. Introduction (Special Museum Issue). Art in America, 59 (July/August, 1971), 25.

Oille, Jennifer. "Goose and Duck to Proof Only." Art and Artists, 9 (April, 1974), 24-29.

Ouellet, Alayn. "L'art actuel en région et l'imaginaire collectif." Parallelogramme, 9 (Dec. 1983-Jan. 1984), 10-11.

"Parliament." Canadian News Facts, 5 (1971), 707.

Patton, Phil. "Other Voices, Other Rooms: the Rise of the Alternative Space." Art in America, 65 (July/August, 1977), 80-89.

Perinet, Francine, et al. "Response to the Report of the Federal Cultural Policy Review Committee." Parallelogramme, 8 (April/May, 1983), 25-28.

Perry, Art. "No Bounds, No Regulations." The Magazine (Vancouver), October 7, 1979, p. 13. Western Front files. Vancouver Art Gallery, Vancouver.

Perry, Art. "Visual Images Bombard Audience." Vancouver Province, Marhc 24, 1975, p. 21.

Picard, Lil. "Interview with John Hightower." Arts Magazine, 44 (May, 1970), 20 & 22.

Powerhouse, Montreal. "Interview with Linda Covit." Centerfold, 2 (June, 1978), 52-54.

Rickaby, Tony. "Radical Attitudes to the Gallery." Studio International, 195, no. 990 (1980), 20-21.

Robertson, Clive. "The New ArtsSpeak Conference." Centerfold, 2 (June, 1978), 51-52.

Robertson, Clive. "The Story Behind Organizated Art." Fuse, 5 (November 1980), 318-325.

Robertson, Clive. "What's Wrong with this Picture? Correspondents from the Western Front." Fuse, 4 (March, 1980), 163-164.

Robertson, Clive. "Would You Drink CENSORSHIP-on-the-Rocks?" Editorial, Centerfold, 2 (June, 1978), 45.

Robinson, Brad. "Intermedia Makes Waves." Artscanada, 27 (August, 1970), insert.

Ryan, Peter. "Whatever Happened to the Western Front?" Western Front files. Vancouver Art Gallery, Vancouver.

Scott, Andrew. "Art Looks Towards the 80s." Vancouver Sun, November 24, 1979. Western Front files. Vancouver Art Gallery, Vancouver.

Sharp, Willoughby. "Business as Usual at the Western Front. Interview with Marcel Idea, Dr. Brute, Lady Brute, Mr. Peanut." Avalanche, 8 (Summer/Fall, 1973), 34-39.

Jeanne Siegel. "Carl Andre: Artworker." Interview. Studio International, 180 (November, 1970), 175-179.

Sommer, Eric. "Brute and Peanut at Western Front." Mount Pleasant Mouthpiece, n.d., p. 3. Western Front files. Vancouver Art Gallery, Vancouver.

"The Art Exhibition." Gazette, April 9, 1872. Scrapbook of the Art Association of Montreal 1 (1864-1867). Montreal Museum of Fine Arts, Montreal.

Thurlow, Ann. "The Parallel Galleries." Artmagazine, 8 (August/September, 1977), 6-9, 46 & 47.

Tivy, Sandra. "Calgary Report." Parallelogramme, 8 (April/May, 1983), 15-18.

Toupin, Gilles. "Brother, quand le coeur n'y est pas!" La Presse, 19 juillet 1973. Véhicule archives. Concordia University, Montreal.

Toupin, Gilles. "De l'art en trois temps." La Presse, n.d. Véhicule archives. Concordia University, Montreal.

Toupin, Gilles. "L'alternative du groupe Véhicule." Vie des Arts, 17 (Printemps 1973), 58-61.

Toupin, Gilles. "Le 3e réseau est-il vraiment parallèle?." La Presse, 24 février 1979, D19.

Toupin, Gilles. "Véhicule Art: Provoquer et attirer les gens." La Presse, 13 décembre 1975, D18.

Townsend (Gault), Charlotte. "Nova Scotia Revised." Vanguard, 14 (April, 1985), 27-33.

Tucker, Marcia. "The New Museum: a Forum for Dialogue, Controversy, and Visual Provocation." Art Journal, 37 (Spring, 1978), 241-244.

Vallières, Pierre. "Les périphéries de l'impuissance." Le Devoir (Montreal), 23 mars 1974, p. 26.

Viau, René. "Véhicule, Articule, des galeries de l'art actuel." Le Devoir (Montreal), 6 octobre 1979, p. 24.

"Western Front." Urban Reader (Vancouver), 5, no. 1 (1977), 19.

White, Michael. "Experimental Art in the Right Setting." The Gazette (Montreal), January 20, 1973. Véhicule archives. Concordia University, Montreal.

White, Michael. "Participation Becomes the Name of the New Art Game." The Gazette (Montreal), March 10, 1973, 52.

Wilson, Norman. "Intermedia Nights: Mixed Images Evoke Mysticism of Orient." Vancouver Province, May 14, 1968. Intermedia archives, Vancouver.

Wood, Daniel. "Other Spaces, Other Rooms: Artists as Survival Buffs." Vanguard, 7 (May, 1978), 5-8.

Woodman, Ross. "London (Ont.): a New Regionalism." Artscanada, 24 (August/September 1967), n.p.

Yakult, Jud. "Undertstanding Intermedia." Arts Magazine, 41 (May, 1967), 18-19.

BOOKS AND CATALOGUES.

Adler, Judith E. Artists in Offices: an Ethnography of an Academic Art Scene. New Brunswick, N.J.: Transaction Books, 1979.

Apple, Jackie and Mary Delahoyd. Alternatives in Retrospect: an Historical Overview 1969-1975. Exhibition catalogue. New York: The New Museum, 1981.

Art and Confrontation. Greenwich, Conn.: New York Graphic Society Ltd., 1968.

Art & Correspondence from the Western Front. Exhibition catalogue. Vancouver: Western Front Publications, 1979.

Bell, Daniel. The Cultural Contradictions of Capitalism. New York:

Basic Books, 1976.

Brice, Max O. A Profile of the Museum Sector in Canada. Ottawa: Department of the Secretary of State, 1979.

Bronson, A.A. and Peggy Gale, eds. Museums by Artists. Exhibition catalogue. Toronto: Art Metropole, 1983.

Burnett, David and Marilyn Schiff. Contemporary Canadian Art. Edmonton, Alberta: Hurtig Publishers, 1983.

The Canada Council. 11th Annual Report, 1967-1968. Ottawa, 1968.

The Canada Council. 13th Annual Report, 1969-1970. Ottawa, 1970.

The Canada Council. 14th Annual Report, 1970-1971. Ottawa, 1971.

The Canada Council. 16th Annual Report, 1972-1973. Ottawa, 1973.

The Canada Council. Twenty Plus Five. Ottawa: Canada Council, 1977.

Canetti, Elias. Crowds and Power. Harmondsworth, Middlesex: Penguin Books, 1981.

Carter, David Giles. Introduction. Survey/Sondage: Realism(e)s 70. Exhibition catalogue. Montreal: Montreal Museum of Fine Arts, 1970.

Case, John and Rosemary C.R. Taylor, eds. Co-ops, Communes and Collectives. New York: Pantheon, 1979.

Crean, Susan M. Who's Afraid of Canadian Culture?. Don Mills, Ontario: General Publishing, 1976.

Frascina, Francis and Charles Harrison, ed. Modern Art and Modernism: a Critical Anthology. New York: Harper and Row, 1982.

Frye, Northrop. Divisions on a Ground: Essays on Canadian Culture. Toronto: Anansi, 1982.

Gascon, France. Dix ans de propositions géométriques. Le Québec, 1955-1965. Montreal: Musée d'art contemporain, 1979.

Glessing, Robert J. The Underground Press in America. Bloomington: Indian University Press, 1970.

Globerman, Stephen. Cultural Regulation in Canada. Montreal: The Institute for Research on Public Policy, 1983.

Grant, George. Technology and Empire. Toronto: Anansi, 1969.

Harris, John, S. Government Patronage of the Arts in Great Britain. Chicago: University of Chicago Press, 1970.

Harris, Seymour E. John Maynard Keynes. New York: Scribner's, 1955.

Heaney, A.D.P. and Livingston T. Merchant. Canada and the United States: Principles for Partnership. Ottawa: the Queen's Printer, 1965.

Holt, Elizabeth Gilmore, ed. The Triumph of Art for the Public. Anchor Books. Garden City, N.Y.: Anchor Press/Doubleday, 1979.

Huizinga, Johan. Homo Ludens: a Study of the Play Element in Culture. Boston: Beacon Press, 1955.

Key, Archie F. Beyond Four Walls: The Origins and Development of Canadian Museums. Toronto: McClelland and Stewart, 1973.

Kostash, Myrna. Long Way From Home. Toronto: James Lorimer & Co., 1980.

Kostelanetz, Richard, ed. Esthetics Contemporary. Buffalo, N.Y.: Prometheus Books, 1977.

Lewis, Glenn, Kim Tomczak, Paul Wong. Living Art Vancouver. The Living Art Peformance Festival. Exhibition catalogue. Vancouver: Western Front/Pumps/ Video Inn, 1979.

Monk, Philip. "A Space in Toronto — a History." Künstler aus Kanada: Räume und Installationen. Exhibition catalogue. Stuttgart: Würtemburgischer Kunstverein, 1983.

Murray, Joan. Painters Eleven in Retrospect. Oshawa: Robert McLaughlin Gallery, 1979.

McLuhan, Marshall. Understanding Media: The Extensions of Man. Mentor Books. New York: New American Library, 1964.

Netzer, Dick. The Subsidized Muse: Public Support for the Arts in the United States. London: Cambridge University Press, 1978.

Ostry, Bernard. The Cultural Connection. Toronto: McClelland and Stewart, 1978.

Pontbriand, Chantal. Introduction. Périphéries. Exhibition catalogue. Montreal: Musée d'art contemporain, 1974.

Popper, Frank. Art — Action and Participation. New York: New York University Press, 1975.

Report of the Federal Cultural Policy Review Committee. Louis Applebaum and Jacques Hébert, chairmen. Ottawa: Information Services, Department of Communications, Government of Canada, 1982.

Report of the Royal Commission on National Development in the Arts,

Letters and Sciences 1949-1951. Vincent Massey and Georges-
-Henri Levesque, chairmen. Ottawa: Edmond Cloutier, King's
Printer, 1951.

Rewald, John. The History of Impressionism. 4th rev. ed. Greenwich,
Conn.: New York Graphic Society and the Museum of Modern Art,
New York, 1973.

Robillard, Yves, ed. Québec Underground 1962-1972. Two volumes.
Montreal: Les éditions médiart, 1973.

Rosenberg, Tanya, ed. 3e Rétrospective Parallelogramme 3: 1978-79;
Spaces by Artists/Places des Artistes. Toronto: ANNPAC, 1979.

Rosshandler, Leo. Introduction. Forum 76. Exhibition catalogue.
Montreal: Montreal Museum of Fine Arts, 1976.

Sandwell, B.K. "Present Day Influences on Canadian Society." Royal
Commission Studies: a Selection of Essays Prepared for the Royal
Commission on National Development in the Arts, Letters and
Sciences. Ottawa: Edmond Cloutier, King's Printer, 1951.

Shapiro, Barbara, ed. Parallelogramme Retrospective, 1976-77.
Montreal: ANNPAC, 1977.

Théberge, Pierre. Greg Curnoe Retrospective. Ottawa: National
Gallery of Canada, 1982.

Thériault, Normand. "Le temps/art." Québec 75: Arts. Manifeste
pour une Exposition. Exhibition catalogue. Montreal: Musée
d'art contemporain, 1975.

Vancouver: Art and Artists 1931-1983. Vancouver: Vancouver Art
Gallery, 1983.

Véhicule's Véhicule. Exhibition catalogue. Montreal: Véhicule Art,
1976.

Williams, Raymond. Culture and Society 1780-1950. Garden City, N.Y.:
Doubleday Anchor Books, 1959.

Young, Dennis. Introduction. Exposition des créateurs du Québec mil
neuf cent soixante et onze. Exhibition catalogue. Quebec:
Ministère des affaires culturelles du Québec, 1971.

INTERVIEWS

Blouin, René. Interview. Ottawa, May 1983.

Bogardi, George. Interview. Montreal, July 27, 1983.

Bowers, Robert. Interview. Toronto, May 16, 1983.

Bronson, A.A. Interview. Toronto, July 30, 1983.

Bull, Hank. Interview. Vancouver, February, 1982.

Coleman, Victor. Interview. Toronto, July, 1983.

Condé, Carole. Interview. Toronto, July, 1983.

Covit, Linda. Interview. Montreal, Spring, 1984.

Craig, Kate. Interview. Vancouver, February, 1982.

Cruise, Stephen. Interview. Toronto, July 30, 1983.

Dardick, Simon. Interview. Montreal, January 15, 1984.

Dryden, Margaret. Interview. Ottawa, April 19, 1985.

Duchaine, Andrée. Interview. Montreal, January 14, 1984.

Gale, Peggy. Interview. Toronto, May 17, 1983.

Goring, Trevor. Interview. Montreal, October 3, 1983.

Handforth, Robert. Interview. New York, July, 1983.

James, Geoffrey. Interview. Ottawa, April 17, 1985.

Kirby, Bill. Interview. Ottawa, April 19, 1985.

Lake, Suzy. Interview. Toronto, May 22, 1984.

Lewis, Glenn. Interview. Vancouver, February, 1982.

marshalore. Interview. Montreal, May, 1984.

Metcalfe, Eric. Interview. Vancouver, February, 1982.

Razutis, Al. Interview. Vancouver, June, 1983.

Town, Elke. Interview. Toronto, May, 1983.

Varney, Ed. Interview. Vancouver, June, 1983.

Youngs, Chris. Telephone interview. May 26, 1983.

DOCUMENTATION

A SPACE

Andrews, Kim. Letter to Ontario Arts Council, January 29, 1974. A
    Space Files, Toronto.

Balkind, Alvin. Letter to Ontario Arts Council, January 29, 1974. A
    Space Files, Toronto.

Bodolai, Joe. Letter to Ontario Arts Council, January 31, 1974. A
    Space Files, Toronto.

Carr-Harris, Ian. Letter to Ontario Arts Council, January 28, 1974.
    A Space Files, Toronto.

Nightingale Arts Council. "A Space: Coming Here off Again. A Report
    to Members," August, 1978. A Space Files, Toronto.

Nightingale Arts Council. Annual Membership Meeting, November 17,
    1980. Report from A.A. Bronson, President. A Space Files,
    Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, February 3, 1972. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council. Revised
    Budget (April 1, 1972 - April 1, 1973). A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, February, 1973. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, February, 1974. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, January 31, 1975. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, January 15, 1976. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, January 15, 1977. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for
    Assistance, January 16, 1978. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council for Assistance, August, 1979. A Space Files, Toronto.

Nightingale Arts Council. Application to the Canada Council. Revised Budget, November 13, 1979. A Space Files, Toronto.

Nightingale Arts Council. Application to the Ontario Arts for Assistance, October, 1970. A Space Files, Toronto.

Nightingale Arts Council. Application to the Ontario Arts Council for Assistance, 1974. A Space Files, Toronto.

Nightingale Arts Council. Application to the Ontario Arts Council for Assistance, 1975. A Space Files, Toronto.

Nightingale Arts Council. Interim report to the Canada Council, November 18, 1972. A Space Files, Toronto.

Nightingale Arts Council. LIP Grant Application, 1972. A Space Files, Toronto. A Space Files, Toronto.

Nightingale Arts Council. LIP Grant Interim report, June 26, 1972. A Space Files, Toronto.

Nightingale Arts Council. LIP Grant Interim report, September 30, 1972. A Space Files, Toronto.

Nightingale Arts Council. Letter to Brenda Wallace from Robert Handforth Covering Interim Report, November 15, 1976. A Space Files, Toronto.

Nightingale Arts Council. Letter to Brenda Wallace from Robert Handforth Covering Interim report, September 1, 1977. A Space Files, Toronto.

Nightingale Arts Council. Letter to Brenda Wallace from Victor Coleman, July 20, 1976. A Space Files, Toronto.

Nightingale Arts Council. Letter to Geoffrey James from Robert Handforth Covering Revised budget, April 22, 1976. A Space Files, Toronto.

Nightingale Arts Council. Letter to Geoffrey James from Victor Coleman, May 9, 1978. A Space Files, Toronto.

Nightingale Arts Council. Letter to Philip Fry Covering 1975-76 Application to the Canada Council, January 31, 1975. A Space Files, Toronto.

Nightingale Arts Council. Revised Proposal to the Canada Council for Program of Activities, September 1, 1978 - March 31, 1979.

Nightingale Arts Council. Schedule of Allocation of Income and

Expenditures for the Year Ended March 31, 1974 prepared by Harvey H. Solursh, C.A. A Space Files, Toronto.

Nightingale Arts Council. Video. Application to Canada Council for Assistance for Video Access Facility, 1976-77. A Space Files, Toronto.

Nightingale Arts Council. Video. Letter from Geoffrey James to Elke Hayden re Video Grant, April 7, 1976. A Space Files, Toronto.

Nightingale Arts Council. Video. Letter from Vic d'Or to Paul Wong re: Video Access Facility at A Space, April 20, 1976. A Space Files, Toronto.

Nightingale Arts Council. Video. Letter from Paul Wong to Victor Coleman and Marien Lewis re Video Access Facility at A Space, May 31, 1976

Nightingale Arts Council. Video. Robert Handforth to Paul Wong re Video Access Facility at A Space, June 15, 1976. A Space Files, Toronto.

Nightingale Arts Council. Video. Letter from Paul Wong to Michael Goldbeg Covering Interim Report on Video Grant, November 10, 1976. A Space Files, Toronto.

"Notes for a Canada Council Funding Program for Video." A Space Files, Toronto.

Plexman, Michael. "A Space, a History." Unpublished report, 1980. A Space Files, Toronto.

Videoring. Annual report, 1974. A Space Files, Toronto.

Videoring. Application to Ontario Arts Council for Assistance, 1976. A Space Files, Toronto.

INTERMEDIA

Intermedia Society. "A Statement of Purpose and Intent," n.d. Intermedia Archives, Vancouver.

Intermedia Society. "1st Annual report to the Canada Council," June, 1968. Intermedia Archives, Vancouver.

Intermedia Society. "Intermedia: Purpose and Intent." [1969]. Intermedia Archives, Vancouver.

Intermedia Society. LIP Grant Application: "Intermedia Project for the Greening of the Community," 1971. Intermedia Archives, Vancouver.

Intermedia Society. "The Extended Role of the Artist in Society," February 1970. Intermedia Archives, Vancouver.

Lee-Nova, Garry. Interview with Lorna Farrell-Ward. Vancouver, May, 1983.

Simpson, Gregg. Letter to author. September 7, 1984.

Townsend, Charlotte. "About Art ..." Unidentified newspaper article. Intermedia Archives, Vancouver.

Varney, Ed. Historical Synopsis of Intermedia. (typescript).

VÉHICULE

Petry, Nancy. Report on the Arte Fiera, Bologna 1978. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to National Museums of Canada for Capital Assistance, June, 1975. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to National Museums of Canada for Capital Assistance. Interim report, October 26, 1975. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council. Final report, April 30, 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council for Assistance, 1974-75. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council for Assistance, 1975-76. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council for Assistance, 1977-78. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council for Assistance, 1978-79. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council for Assistance, 1979-80. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council for Assistance, 1980-81. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council. Interim Report, August 15, 1974. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council. Interim Report, December 31, 1974. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council. Interim Report, October 1, 1975. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to the Canada Council. Interim Report, October 30, 1978. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Fundraising Letter, February 15, 1973. Draft version. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. History of 1st Two Years. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. LIP Grant Application, 1972. "Phase II." Véhicule Archives. Concordia University, Montreal.

Véhicule Art. LIP Grant "Phase II" Interim Report, March, 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. LIP Grant "Phase II" Interim Report, April 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. LIP Grant "Phase II" Interim Report, May, 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. LIP Grant Application, 1973. "Transition III." Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to André Fortier from Andrew Dutkewych, May 14, 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Bill Kirby from Trevor Goring, March 10, 1979. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Bill Kirby from Véhicule Board, November 15, 1980. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Brenda Wallace from Trevor Goring, November 19, 1976. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Claude Gosselin from René Blouin, April 19,

1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Gunter Nolte from Richard Artschwager, May 14, 1972. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Philip Fry from Patrick Darby Covering Interim report, August 23, 1974. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzánne Rivard-Lemoyne from Andrew Dutkewych, March 7, 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzanne Rivard-Lemoyne from Gunter Nolte, March 24, 1972. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzanne Rivard-Lemoyne from Kelly Morgan et al., March 7, 1972. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzanne Rivard-Lemoyne from Milly Ristvedt Covering Interim Report, September 30, 1972. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzanne Rivard-Lemoyne from Milly Ristvedt Covering /Interim report, January 13, 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzy Lake from Donald Judd, March 23, 1972. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Suzy Lake from Luke Rombout, March 24, 1972. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to the Canada Council from Véhicule Members Covering Application for Assistance, 1971. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Trevor Goring from Dann Michols re: National Museums Capital Assistance, December 9, 1975. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Véhicule Board Members from William Kirby, September 9, 1980. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Véhicule Board Members from William Kirby, October 6, 1980. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Letter to Véhicule Board Members from William Kirby, December 19, 1980. Véhicule Archives. Concordia University,

Montreal.

Véhiculé Art. Members, 1973-1975. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Milly Ristvedt. "The Necessity" and "Proposed Activities for an Alternative Situation," 1971. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Minutes of Meetings, August 1972 - May 1973. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Preamble to Application to the Canada Council for Assistance, 1971. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Application to National Museums Canada, 1975. Véhicule Archives. Concordia University, Montreal.

Véhicule Art. Video. Application to the Canada Council for Assistance, 1978-1979. Véhicule Archives. Concordia University, Montreal.

THE WESTERN FRONT

Mondo Artie. Episode No. 1681. Art's Birthday: The Hollywood Deccadence. Western Front Film and Video, April 21, 1974.

Western Front Society. Application to the Canada Council for Assistance, October, 1974. Western Front Files, Vancouver.

Western Front Society. Application to the Canada Council for Assistance, October, 1975. Western Front Files, Vancouver.

Western, Front Society. Application to the Canada Council for Assistance, October 15, 1976. Western Front Files, Vancouver.

Western Front Society. Application to the Canada Council for Assistance, October 15, 1977. Western Front Files, Vancouver.

Western Front Society. Application to the Canada Council for Assistance, October 15, 1978. Western Front Files, Vancouver.

Western Front Society. Application to the Canada Council, Interim Report, August 2, 1975. Western Front Files, Vancouver.

Western Front Society. Application to the Canada Council, Revised Budget, January 6, 1975. Western Front Files, Vancouver.

Western Front Society. Application to the National Museums of Canada for Assistance, 1975. Western Front Files, Vancouver.

Western Front Society. Canada Council Explorations Grant Application, 1973. Western Front Files, Vancouver.

Western Front Society. Canada Council Explorations Grant. Final Report, August 7, 1974. Western Front Files, Vancouver.

Western Front Society. Letter to Bill Kirby from Eric Metcalfe Covering 1978 Financial Statement, March 2, 1979. Western Front Files, Vancouver.

Western Front Society. Letter to Bill Kirby from Glenn Lewis Covering Interim Report, May 22, 1979. Western Front Files, Vancouver.

Western Front Society. Letter to Bill Kirby from Glenn Lewis Covering Final report, June 17, 1980. Western Front Files, Vancouver.

Western Front Society. Letter to Brenda Wallace from Eric Metcalfe Covering Final Report, February 9, 1976. Western Front Files, Vancouver.

Western Front Society. Letter to Brenda Wallace from Glenn Lewis Covering Final Report, July 1, 1978. Western Front Files, Vancouver.

Western Front Society. Letter to Brenda Wallace from Glenn Lewis Covering Interim Report, October 3, 1977. Western Front Files, Vancouver.

Western Front Society. Letter to Brenda Wallace from Glenn Lewis Covering 1978 Application for Assistance, October 15, 1978. Western Front Files, Vancouver.

Western Front Society. Letter to Brenda Wallace from Michael Morris Covering Interim Report, May 14, 1976. Western Front Files, Vancouver.

Western Front Society. Letter to Geoffrey James from Glenn Lewis, October 15, 1978. Western Front Files, Vancouver.

Western Front Society. Membership Drive Letter, 1973. Western Front Files, Vancouver.

Western Front Society. Press Release, 1973. Western Front Files, Vancouver.

Western Front Society. Video. Letter to Michael Goldberg from Kate Craig Covering Interim Report, May 15, 1977. Western Front Files, Vancouver.

Western Front Society. Video. Letter to Renée Baert from Kate Craig
    Covering FInal Report, January 12, 1979. Western Front Files,
    Vancouver.

ANNPAC

ANNPAC. A Submission to the Applebaum-Hébert Committee Concerning
    Federal Cultural Policy. Unpublished draft, February, 1981.
    Western Front Files, Vancouver.

ANNPAC. "Metronome Action Resolutions and Recommendations.
    Proceedings of Eastern Region Meeting. Kingston, March 29-30,
    1978.

Canadian Association of Non-Profit Artist Centres. "A Brief
    Concerning the Status of Parallel Galleries, Interdisciplinary
    Artist Centres and the Role of Individual Artists in the
    Management of their Art." (Undated typescript [1977]).

Coleman, Victor and Elke Hayden. "Proposal to the Canada Council
    Visual Arts Section re: Conference of Parallel Galleries."
    Unpublished draft [1975]. A Space Files, Toronto.

Lewis, Glenn. "ANNPAC Report on Parallel Galleries, their Problems,
    their Value and Possible Future Directions." Unpublished final
    draft version, 1978.

"The ANNPAC Conference on 'Interdisciplinary Art.'" Unpublished
    report. Artspace, Peterborough, December 8-9, 1977.

APPENDIX   I.A.

INTERMEDIA:

Events Leading Up to the Founding of Intermedia

(Chronology prepared by Victor Doray for

Lorna Farrell-Ward of the Vancouver Art Gallery)

DATE	EVENT	FOUNDERS, ORIGINATORS AND CATALYSTS	ARTISTS & PERFORMERS (LOCAL & DISTANT.	MAJOR INTEREST OR ACTIVITY	WORLD WIDE INFLUENCES.
1959	Marshall McLuhan	UBC Extension Cont. Education		communications theorist	The Mechanical Bride
1961-71	Contemporary Arts Festival	Bert Binning (ret'd, former prof. of Fine Arts, UBC)	Merce Cunningham	choreography	
			John Cage	concrete music	
			Ann Halprin	dancer	
			Robert Rauschenberg	artist	
			Bruce Conner	painter	
		June Binkert UBC Fine Arts Dept. Abe Rogatnik UBC Architecture	Stan Brakhage	experimental filmmaker	
			Jean Erdman		
			James Broughton		
			Gerd Stern	EAT multi-media artist	
			Pauline Kael	film critic	
			San Francisco Tape Centre	experimental music	
		Warren Tallman UBC English Dept.	Michael McLure	poet	Howl
			Robert Duncan	poet	
			Allen Ginsberg	poet	
			Jack Spicer	poet	
			Edward Dorn	poet	
			Lawrence Ferlinghetti	poet	the Beatles Grateful Dead Jefferson Airplane Country Joe and the Fish
	Bagged Place	Iain Baxter Alvin Balkind, curator UBC Gallery			
	Random Sample N-42	Arnold Rockman	1st Pop Art Show in Canada: Warhol Indiana Johns Rosenquist Rauschenberg Tingeley	artist-critic	

DATE	EVENT	FOUNDERS, ORIGINATORS AND CATALYSTS	ARTISTS & PER- FORMERS (LOCAL & DISTANT	MAJOR INTEREST OR ACTIVITY	WORLD WIDE INFLUENCES
1963	Another visit by McLuhan	UBC Extension			
1964	The Medium is the Message (Festival of the Contemporary Arts)	Helen Goodwin, Iain Baxter, Takao Tanabe, Arthur Erickson, Abe Rogatnik		dancer, artist, artist, architect, architect	media - McLuhan, civil rights, Martin Luther King
1964-66	UBC Hut 87 media research & development (Informal studio)	David Orcutt	Sam Perry, Gary Lee Nova	Experimental media artist in liquid projection crystal slides, Puppet & projection animation, Filmmaker, Artist	
1965	Sound Gallery	Al Neil, Sam Perry, Gary Lee Nova, Helen Goodwin	Al Neil, Sam Perry, Gary Lee Nova, Helen Goodwin, Gerry Walker, Gregg Simpson, Dallas Selman, Stan Fox	Jazz pianist/writer/artist, Dancer, Musician/artist, Sculptor, Filmmaker	Psychedelia, Rock Groups, Flower Children, Pot, Eselen (Human Potential)

DATE	EVENT	FOUNDERS, ORIGINATORS AND CATALYSTS	ARTISTS & PERFORMERS (LOCAL & DISTANT)	MAJOR INTEREST OR ACTIVITY	WORLD WIDE INFLUENCES
1966	Trips Festival	Sound Gallery	Warhol film Grateful Dead Jefferson Airplane Quicksilver Messenger Service	Rock groups Rock groups Rock groups	
1966	Soundings (Visual Arts) & others re: Dance, Poetry Music	Counada Council - David Silcox, Peter Dwyer	C. Breeze T. Onley A. Doray G. Lee Nova G. Toppings M. Morris ? I. Baxter ?	Director, Visual Arts Visual Arts Artist Artist Artist Artist Artist Artist	
	Centre for Com- munication & the Arts, SFU SFU Faculty Club meetings	Tom Mallinson	Tom Mallinson		
		Archie McKinnon Dean of Education, SFU			
1966	J. Shadbolt- home Doray - home	Jack Shadbolt Joe Kyle, SFU V. Doray & A Capel Doray	Arthur Erickson B. Freschi	Think tankers	
Jan. 67	Intermedia Starts		G. Toppings H. Goodwin G. Gilbert J. Shadbolt Dennis Vance Iain Baxter Gary Lee Nova Sound Gallery Folk	Media artists	

DATE	EVENT	FOUNDERS, ORIGINATORS AND CATALYSTS	ARTISTS & PERFORMERS (LOCAL & DISTANT)	MAJOR INTEREST OR ACTIVITY	WORLD WIDE INFLUENCES
Apr. 67	Intermedia grant	Board of Governors Intermedia	Sol Kort, UBC; Geoff Massey; J. Shadbolt; Tom Maflinson, SFU; V. Coray, UBC member; Henry Elder; Archie McKinnon, SFU; John Ellis, SFU		
1967	Carnival Night VAG	Tony Emery	A. Capel Doray; V. Doray; C. Breeze; Bill Bissett; Bob Mills; Carol Itter; Herb Gilbert & Joan Balzar	Hexagon artist; Hexagon sound; Hexagon music; Hexagon poetry; Hexagon engineer; Foam sculpture & poetry	many others
1967	Joy & Celebration, UBC Art Gallery	Alvin Balkind	A. Doray; Bodo Pfeiffer; Brian Fisher		Wheel of Fortune
1968	Intermedia Nights, VAG	Tony, Emery	A. Doray; Karen Rimmer; Johnny Neon; Dennis Vance	Electronic sculpture. Dancer	many others
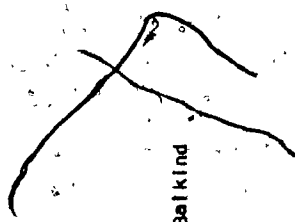
APPENDIX I.B.
INTERMEDIA:

Chronology and Spinoffs

1967 Founding of Intermedia Society

1968   Intermedia Nights, Vancouver Art
                                                  Gallery

1969 Intermedia Press   Electrical Connections, Vancouver
     Film Co-op   Art Gallery.
     Poetry Readings, Vancouver   Intermedia Spaces, Art Gallery of
         Art Gallery   of Great Victoria
         Intermedia Illusions, Edmonton
             Art Gallery.
         Design for Trudeau Dinner,
             Seaforth Armoury
         Lunatic Happening (Apollo 11
             Landing)

1970   Intermedia Dome Show, Vancouver
                                             Art Gallery
                                         Rothman's Art Gallery, Stratford
                                             Ontario

1971 Intermedia Press "Junk Mail"
         project
     Image Bank
     The Pring Project (funded
         by OFY grant)

1972 Image Bank   funded by
     Pacific Rim Consciousness   LIP grant

1973 Intermedia decentralizes — becomes umbrella organization for
     spinoffs:
         Metromedia (video)
         Image Bank (image exchange)
         Granville Grange (sculpture studio)
         Visual Alchemy (film production)
         Vancouver Film Co-op (film
             distribution)
         The Poem Co. (publication of
             poetry)
         Pacific Rim Consciousness
             (linking Pacific Rim artists)
         Video Inn (video)
         New Era Social Club
         The Western Front (artist-run space,
         studios)

APPENDIX I.C.

INTERMEDIA:

Core Groups

Phase I: Iain Baxter, Judy Copithorne, Audrey Doray, Victor Doray, Gerry Gilbert, Helen Goodwin, Joe Kyle, Gary Lee Nova, Anthony Lorraine, Terry Masciuch, Al Neil, John Neon, Dave Orcutt, Sam Perry, Ken Ryan, Jack Shadbolt, Gregg Simpson, Dennis Vance.

Phase II: Werner Aellen, Jim Carter, Michael de Courcy, Victor Doray, Don Druick, Maxine Gadd, Gerry Gilbert, Mike Goldberg, Elli Gomber, Helen Goodwin, Al Hewitt, Joe Kyle, Gary Lee Nova, Glenn Lewis, Sharon MacDonald, Bill Nemtin, Al Neil, Tom Osborne, Joni Paine, Henry Rappaport, Al Razutis, Norman Rich, Dave Rimmer, Ian Ridgeway, Evelyn Roth, Dallas Selman, Jack Shadbolt, Allan Sharpe, Gregg Simpson, Dennis Vance, Ed Varney.

Phase III: Robert Amussen, Howard Bloomfield, Jim Carter, Michael de Courcy, Cheryl Druick, Don Druick, Gerry Gilbert, Randy Gledhill, Mike Goldberg, Joe Kyle, Warren Knechtel, Gary Lee Nova, Glenn Lewis, Mark McMaster, John MacDonald, Eric Metcalfe, Kate (Metcalfe) Craig, Michael Morris, Tom Osborne, Christa Preuss, Henry Rappaport, Al Razutis, Dave Rimmer, Takao Sekguchi, Vincent Tarasoff, Ed Varney.

APPENDIX II.*

VÉHICULE: EXHIBITIONS AND EVENTS

1972 - 1982

* The following appendices are as complete as possible on
the basis of documentation available at the time of
writing. Sources include material compiled by others;
archival material from the files of Intermedia, Véhicule,
A Space and the Western Front; Parallelogramme listings;
and newspaper listings and reviews. While care has been
taken to ensure accurancy, the chronologies should not be
regarded as definitive, but as a basis for further
research. With the exception of proper names, where
consistency of form and spelling has been aimed for,
information has generally been cited according to the
form used in the source document.

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1972			
Oct. 13 – Nov. 7	20 artists	local	Opening exhibition
Nov. 8 – 30	Serge Lemoyne	local	Slap-Shot — "evenement sportico-culturel inspiré de notre sport national, le hockey ... les participants de cette évenement doivent executer les lancer frappés sur une toile avec baton de hockey, après qu'un arbitre ait mis 'la couleur' au jeu."
Nov. 8 – 30	David Sorensen	local	sculptures/drawings
Dec. 4 – 22	Michel Bertrand	local	drawings/performance: "For several years Michel has created and improvised situations through surprising, poetic costuming" - first gallery show for young Montréal artist
Dec. 4 – 22	François Déry	local	photos on canvas: "According to rumours: This is not considered by the artist as conceptual art"
Dec. 4 – 22	Christopher McNeur	U.S.A.	performance/constructions: "New York sculptor will execute "Wooded Ukiah Ranch" a triptych performance (title refers to the location where the Hell's Angels murder victims were found)"

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1972			
Dec. 4 - 22	Brian Stevens		paintings (non-representational)
Dec. 10	Claudia Lapp, Michael Harris	local local	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Dec. 29 - Jan. 14	35 artists - including: Debby Adelman, Francine Brière, Margaret Thomas, Michele Drouin-Martineau, Kay Feldmar, Sandra Levy, Pauline Morier, Michele Goulet, Lois Siegel...	local	women's show - most of the artists in their twenties, most have not shown before. Some controversy about the validity of a women's show within Véhicule; its sponsor Dennis Lukas defended it on the basis that it redressed the unequal representation of women artists in Montreal galleries.
Jan. 16 - Feb. 4	Andy Dutkewych	local	sculptures - constructions of lumber, etc.
	Kelly Morgan	local	sculpture - without earlier references to nature
	Yvonne Lammerich	local	paintings, super 8 film - abstract stained canvases
Feb. 6 - 11	Tom Dean with special guest staf Margaret Dragu	local	performance
Feb. 13 - 28	Sol LeWitt	U.S.A.	wall drawings - A Wall Drawing: 16 Elements, in All Possible Combinations of 2, To Form 120 Modules - also carried out in local Montreal high schools, including St. George's, the High School of Montreal etc., with the assistance of students

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Feb. 21 – 22	Education projects	local	discussion groups/lectures/demonstrations
March 1 – 18	Ugo Carrega – concrete poetry	International	Vision as Sound/Sound as Vision – "a group show of participation ideas by more than 30 artists from Montreal and elsewhere"
	W.O.R.K.S. (Calgary) – art performance (2 days)		
	Cork Marcheschi – electric sound sculpture		
	Margaret Dragu – dance		
March 20 – 30	Pierre Bourdon, Alain Caron, Desautels, Leduc	local	Photogrammes – photo demonstration to students
March 20 – 30	Alain Caron	local	plaster sculptures
April	Harold Pearse, Paul Woodrow	International	Set of Three – phase 1 – multi media exhibition
	Franz Erhard Walther	West Germany	Set of Three – phase II – demonstrations/performances at Véhicule (April 3), Vanier College (April 2)
	Les Levine	U.S.A.	Set of Three – phase II – lecture/performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
	Kite Show	local	Set of Three — phase III — with Dennis Jones, prof. at Sir George Williams U., who gave weekly courses in kite-making in the gallery. Kites on view at the gallery; event at Beaver Lake on last day, April 29 — kite launching. Public invited to bring and fly their kites.
May 1 – 20	John Heward	local	Markings — painting/sculpture — notes on the existence of a space/time
	Bill Vazan	local	273 Years Time-Bracketing — conceptual
	Gunter Nolte	local	Time — floor work
May 20 – June 3	Insurrection Art Company (Bob Walker & Michael Haslam)	local	Art-6-fact — xeroxes of prints and drawings of primitive and civilized societies; — cultural forms
June 5	Breaking Space		dance event
June 9 – 23	Dennis Lukas	local	Imagine Something Else — paintings, drawings
June 9 – 23	Georges Fenêtre	local	Garbage-O-Miroir — environment/junk

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
June 24	Stephen Morrissey, Glen Siebrasse, Richard Sommer, Joan Thornton, Artie Gold, Guy Birchard, Cam Christie	local	Poetry reading
June 25 – July 6	25 artists		Drawings show
July 17 – 28		local	Brother André's Heart Performances — Mantis, National Blues, marshalore, Songs from the Murky Past, Improvisation Ensemble, Rock 'n Roll dance with Choral, fashion show with S.L.A.A.M., Meathook, jazz/rock, Baroque Music, Short films night — Roger Cantin, Ryan Larkin, Nesya Shapiro, Thief of Bagdad, Sweet Nothings, films by Lucy Sparham, Country and Western night, square dance, callers Loren Irving & the City Fish, music — Joey Tardif & the Laurentian Mountain Boys, Bango — Canadian boogie, also Lumistral, Comédie de la Nose. Exhibition/Event — "Un concours pour remplacer nos reliques religieuses disparues! ... D'inestimables collections de revues! ... D'incroyables photos-miracles! ... Des pièces d'exposition provenant des tavernes et des marchands locaux. ...

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			Des répliques naïves et de frustes inônes que l'on n'oserait appeler de l'art, qui malgré tout seront en montre à Véhicule, défiant ainsi le goût, la décence et la rentabilité! "... Cette exposition est une autre tentative de Véhicule afin de persuader le grand public d'occuper l'espace de l'art, et d'en vivre l'expérience en tant que fait populaire, et non en tant d'objet d'études et d'admiration."
Aug. 1 – 17	Gary William Smith	local	sculpture — "Artists have always dealt with perception, of course. The present concern with perceptual matters which many artists share is, however, quite different. There is a more direct, deliberate, focused concentration on the very nature of this ambiguous thing we call perception." — G. Smith
	Joyce Jason		I Ching Paintings
	Jim Kyllo		photographs
Aug. 11	Ethel MacMillan, John MacKay, Thea Bennett, Stephen Gill, July Allison	local	5 Montreal poets, group poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Aug. 18, 19	Billy Robinson Quartet		weekend of music — jazz concert
Aug. 19 – 31	Martha and Thomas Henrickson	Toronto	Awakenings 1, 2, 3 & 4 — photographs, diachromes, sound
Sept. 4 – 15	Chris Richmond, Trevor Goring	local	Room to Breathe — painting
Sept. 18 – 30	Valerie Kent Larry Wilson Charles Butler		etchings paintings sculptures
Oct. 1 – 14	Raymond Guilbault Sherry Grauer	Vancouver	sculpture prints
October	Peter Kennedy	Australia	lecture
Oct. 16 – 28	Jane Gilbert Jacques Thisdel		sculpture paintings
Oct. 29 – Nov. 3	Jean-Guy Prince	local	installation
Nov. 5 – 15	Pierre Boogaerts	local	Trois Plantations — photos, xeroxes, text
Nov. 16 – 30	Ronald Richard	local	environment with students
Dec. 2 – 22	Suzy Lake Allan Bealy	local	photo/drawing assemblages
Dec. 6 – 9 & 14 – 16	Simon Malboget, Anthony Sheldon	local	theatre

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Dec. 18 & 19			<u>Two</u> – theatre (?)
			– Menlow Sky – opening dance
			– intermission – marshalore
Dec. 19	Roy Kiyooka	local	poetry/dance
Dec. 20 – 23	Deborah MacKenzie (choreography)		Innovative Dance Theatre – <u>Through the Ages</u>

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Jan. 4 – 20	Patrick Candille		Romantisme – wall to wall paintings
Jan. 18 – 20	Rose Nanane		theatre
Jan. 19	General Idea	Toronto	Flair of the Future – lecture/slides/ performance
Jan. 22 – Feb. 16	David St-Louis		motorcycle paintings and installation
Jan. 22 – Feb. 16	Leopold Plotek	local	shaped canvases and drawings
Feb. 17 – 28	Graham Metson		Western Tantric – paintings, drawings
Feb. 17	Tom Dean	local	performance in three parts
Feb. 17	Françoise Sullivan	local	performance (dancers – Groupe de la Place Royale)
Feb. 17 – March 23	Périphéries	local	at the Musée d'art contemporain – organized in collaboration with the members of Véhicule
Feb. 19	Dennis Vance	Vancouver	sound sculpture, performance
March 2 – 20	Student Exhibition	local	SGWU, Laval, UQAM, Montreal Museum School of Art and Design
March 6 – 9	Francesc Torres, Angels Ribe, Phil Berkman, Michael Crane	Chicago	Chicago Performance
March 22 – April 10	Joan Watson		sculptures

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
March 22 – April 10	Kenneth Morgan	local	watercolour paintings
April 13 – 30	Marien Lewis		Montreal Museum Faculty Show
April 17	John Howlin	Toronto	Dance Soap – video presentation
May 2 – 18	Gary William Smith		paintings
May 4			Compositions – performance (Musée d'art contemporain) Chopped Meat – performance – Véhicule
May 20 – June 2	Jay Lee Jaroslav		Extended Credentials – documentation
May 24	marshalore & John Plant	local	concert
June 6 – 14	Euclde Allaire, Pierre Lemieux, Jocelyne Gasse	local	performance/environment
June 16 – 30	Dianne Brayshaw		paintings/drawings
June 16 – 30	Don Darby		sculptures
July 2 – 12	Stephen Lack	local	sculptures
July 14 – 26	John Danvers	Great Britain	The Hunter's Log – a working exhibition
July 28 – 16 Aug.	Ken Friedman	U.S.A.	events, images, parables

340

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Aug. 18 – 31	Gerald Byerly		Understatements, Device to Save the World — drawings and photographs
Sept. 3 – 17	Hans Van Hock, Jan Andriesse		paintings
Oct. 10 – 29	Roland Poulin Robert Bédard	local local	sculptures A l'est d'ezra ... au coin du banc — photography
Nov. 1 – 14	Jacques Lafond		works
Nov. 1 – 17	Jonathan Keith		arc drawings
Nov. 16 – 30	Nicole Gravier	France	cartes postales
Nov. 19	Phillip Glass	New York	concert
Nov. 21 – Dec. 9	Francesc Torres	Chicago	Behaving
Dec. 7 – 22	Eva Brandl	local	"Eva Brandl's tree trunks wrapped in a bark-like material are remembered for their immense presence and touching beauty" (Henry Lehmann).
Dec. 12 – 31	Dick Higgins	U.S.A.	works
Dec. 22 – 31	Allan Bealy	local	works

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Jan. 11 - 30	Gar Smith		Visions E-Motion ContraDiction - photographs
Jan. 11 - 31	Pat Walsh		drawings
Feb. 4 - 18	Ralph Stanbridge		- film, slides, photodocumentation
Feb. 4 - 26	Hervé Fischer	France	Hygiène de l'art
March 1 - 15	Richard Mill	Quebec City	paintings
March 8 - 25	Tina Girouard	U.S.A.	Drawings, Scores, Histories
	Mouche		works
March 29 - April 16	Dennis Oppenheim Gunther Nolte	U.S.A. local	Projects - 10 lithographs sculptures and drawings
April 23 - May 7	Serge Murphy	Quebec City	- sculpture (environment)
May 3 - 7			Command Performance
May 16	Western Music Improvisational Co. (Clive Robertson, Paul Woodrow, Eugene Chadbourne)	Calgary	In the Singular - concert
May 17 - 25	Cioni Carpi	Italy	Transfigurations - photo sequences with texts and a film (Transfiguration Zero)
May 19 - 21	Evelyn Roth	Vancouver	performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
May 27 – June 14	Michael Flomen Isobel Dowler-Gow	local local	Double Take — photographs Support, Suspension, Transport and Flying of Flat Balloons
Sept. 12 – Oct.	Trevor Goring	local	New Works in Scale
	Christine Richmond	local	works
Oct. 14 – Nov. 4	Charles Garrad	Great Britain	floor installation of wood, stone leaves
	John Saucier		Photography Part 2 — b&w photos of the gallery mounted on the exact spot where they were taken
Nov. 23	David McFadden	London, Ont.	poetry reading
November	Bill Viola	U.S.A.	Origin of Thought — videotapes and installation
Dec. 5 – 23	9 Toronto artists	Toronto	Les oeuvres lumineuses de l'ordre du balai
Dec. 5 – 23	Michael Kupka		steroil process
Dec. 6	J. Chechlic		stereoscopic slide show
Dec. 7	Bobbe Besold		slide presentation
Dec. 8	Fringe Research (David Hylinsky and Michael Sowdon)		holographic demonstrations

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Jan. 3 – 24	Nancy Petry	local	Light Sightings
Jan. 24 – Feb. 11	Andrew Lyght Douglas Kinsley	Halifax	Circle Kite Sculpture Twenty-five Letters From Home
Feb. 18 – March 3	David Moore David Det Thompson	local	works Less than ten minutes
March 11 – 29	Rebecca Burke		Painted Ladies and Friends – painted plywood cutouts of robust sci-fi women
April 6 – 23	Krzysztof Wodiczko	Poland	Drawings of Lines – conceptual
	Robert Lax, Rae Tyson		Basic forms – installation of huge metal beams
April 29 – May 18	Ted Dawson	local	A Musical Offering – an exhibition of graphic notations with live and taped performances
	Steve Higgkins		Ten Dye Transfer Cliche-Verres
May 15	marshalore	local	Un 'ode per un conceptualismo Italiano, living and dead phantasies – video
May 16	marshalore		– music and slides
June 9 – 30	Tom Dean	local	recent works

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
July 7	Bealy, Boogaerts, Gagnon, Goodwin, Heward, Horvat, Knudsen, Lake, Mongrain, Palumbo, Plotek, Poulin, Saxe, Van Hoek, Vilder, Whittome	local	Directions - Montréal 1972 - 1976 - opening day for this show of 16 artists - one of the art events directly associated with the Olympic Games
July 24, 25	Tom Dean Irvin Tepper David Joyce	local San Francisco Oregon	videotapes videotapes videotapes
Aug. 4	Elaine Harnett, Wendy Greenberg	New York	performance of improvisational dance
Aug. 5 - 31	Alison Knowles	U.S.A.	The Bean Garden - opens with a series of performances collectively called Gates of Entry - Knowles an orginal member of Fluxus
Oct. 22 - Nov. 19		local	L'affaire Corridart - documentation
Nov. 24 - Dec. 4	Paul Wong	Vancouver	Modern Television Loops - video installation
Nov. 24 - Dec. 1	H. Fasnacht		Space/Mass and Disputing Solidity - video
Dec. 10 - Jan. 8	25 contemporary Japanese artists	Japan	Catastrophe Art from Japan - compiled by Yutaka Matsuzawa

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Jan. 3 - 9	Marty Dunn		Video Dance, _Faces of Eve_ — video
Jan. 10 - 16	Terry McGlade	Toronto	Slow Dazzle — video
Jan. 13 - Feb. 3	Stephen Shortt	local	Memento — series of pieces including large graphite drawings incorporating photos, small works on paper, 3D pieces. First one-man show.
Jan. 14	Metamusic		improvisational ensemble exploring sound and process in a performance environment using acoustic and electronic instruments and apparati.
Jan. 15	Elizabeth Chitty and Terry McGlade	Toronto	dance performance with video - live performance activity overlapping in various relationships with colour and b/w images. Post-modern dance. Also tapes with performances by dancer/actress Margaret Dragu
Jan. 17 - 23	Sean Hennesséy	local	Etude No. 4 _Anne_ — video
Jan. 29	Mud/Design Musicale		musician composers working in research into acoustical principles, construction of sound sources, e.g. steel sheets, hydro chimes, sahabi; composition, both structure and improvisation, and performance in concert. New music played on traditional and designed instruments.

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Feb. 8 – 22	Tobey Anderson		Ontario Wildlife – Highway Series, etc. – photo documents and a few assemblies
	Dave Gordon	London, Ont.	Don't Carp – photo pieces, watercolours, sculpture
	Lia Rondelli		London Doors – set of 13 colour photographic "Urban Explorations"
	Video Ring	London, Ont.	group show of recent work by members of Video Ring
Feb. 11, 12	David Appel		Making Contact – sound and movement piece: Workshop
Feb. 13	Elizabeth Mudry		Ladies – performance based on poems by Margaret Atwood and Miriam Waddington
Feb. 18, 19	Lubomyr Melnyk		LIMITS (XY 10) – solo piano composition written to commemorate the recent death of Heidegger, in two parts
Feb. 19	Vicky Tansey	local	dance workshop
Feb. 20	Peter Van Toorn	local	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Feb. 25 – March 17	Les Levine	New York	During the First Moments of Your Death, Remember – media installation, including an audio tape by William Burroughs
Feb. 27	Stephen Lack	local	process art
March 5	Kenneth Koch		poetry reading
March 6	Anne Waldman	local	poetry reading
March 13	Daphne Marlatt	Vancouver	poetry reading
March 18	Robin Blaser		poetry reading
	Brian Highbloom		concert – solo saxophone and other instruments
March 20	Ed Dorn		poetry reading
March 21 – 23	Miller & Cameron	Great Britain	British performance artists
March 21 through April	Montreal video artists, including Bill Vazan, Denis L'Esperance, marshalore	local	video
March 24	Clive Robertson	Calgary	Search, music/performance event
March 25 – April 13	Clive Robertson		In Video Traction: So Glad You Could Come – production installation, and Prototype No. 2: The Pollen Booth

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
March 26 - April 13	Isobel Harry, Dawn Eagle	Toronto	Fashion Vistas - survival wear, an exhibition of garments, photographs and writing.
March 26 - April 2	Bill Vazan	local	A Anvers, Aerobatics - video
March 27	Cold Mountain Revue		poetry reading
April 1, 2	Djeme - Kan	Africa	La voix du tam-tam - Ivory Coast musicians and dancers
April 3	John McAuley	local	poetry reading
April 4 - 16	Denis L'Esperance	local	Nature of Television and Vision and Motion - video
April 14	Eugene Chadbourne		solo concert - guitar, new music
April 15, 16	Pointpienue		principal dancers from Béjart's Ballet du XXIème siècle
April 17	Bob McGee	local	poetry reading
April 18 - 23	Sorel Cohen	local	Houseworks - video
April 18 - May 9	Bob Janz	Los Angeles	Changing Lives - Janz will be creating and documenting his street and gallery installations

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
April 18 - May 9	Pat Murphy	London, England	Muybridge Solo and Natural Poems - film/performance and exhibition by member of the Ting Theatre of Mistakes
April 21	Constance de Jong	New York	dramatic reading performance of Modern Love
April 24		local	3rd Annual Spring Poetry Marathon
April 23	Jean Derome & Paul Cartier	local	duo concert, new music
April 25 - 30	marshalore	local	Vancouver Lift - video
May 4 - 17	Trevor Goring	local	In the Paradise of All Things Art - original xerox texts drawn rather than written
May 6	Robert Lariche, Jean Derome	local	duo conert of new music, saxophone and flute
May 9 - 31			Videopoint
May 12 - 14	Gary Rosenberg, director		Prospero - media theatre
May 15	Roberta Mohler		new choreographies, accompanied on trombone by Gary Nagel
May 16	Hans Raedler, organ; Jimmy Brown, percussive drums; Ben Segal, electric guitar and bass		1&1&1 - improvisational music

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
May 17 - 31	G.A. Cavellini	Italy	Historicizations - photographs
May 18	Philippe Sicard	local	Murs, Doors and Ventanas - photographs
	Denis Beauchemin		reading from his 3rd book, Yin/Yang
June 3	Richard Hayman	New York	Concert for Sleeping Audience - overnight concert
June 4			simultaneous launching of 3 new art publications: Virus, Véhicule's new art magazine; Image Bank Postcard edition; L'Affaire Corridart postcards - key images from the street exhibit and its violent suppression by the City of Montréal administration days before the Summer Olympics, 1976.
Sept. 17 - 25	marshalore	local	Janet Sees herself - video
Sept. 23 - Oct. 7	Reindeer Werk		exhibition includes daily performances of Reindeer Werk's Behavioural School
Sept. 26 - Oct. 1	Reindeer Werk		video
Oct. 9 - 15	Susan Castle		Disposable Behaviour - videopoint
Oct. 15 - 25	Ralph Nykvist		photojournalism
	Ulf Berg		works

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Oct. 28 – Nov. 11	François Sullivan	local	Blocked Doorways – explorations on a theme
	David Moore	local	Somehow, Here and Now, I Am Another
Nov. 12 – 19	Barbara Steinman	local	Dream From A Wheelchair – video
Nov. 15 – 29	Michael Czerewko, Yves Boullane	local	works
Nov. 21 – 26	Punk Video, London	London, England	The Abdication of Queen Elizabeth II
Nov. 28 – Dec. 3	marshalore	local	Vers le capitalisme – video
Dec. 5 – 19	Reinhard Reitzenstein	Toronto	Sun Cloud, Lunar Toss, Solar Placement, Rained Out, Spring Receding
Dec. 11	Martin Newman, Raymond Filip		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Jan. 15	Michel Garneau	local	poetry reading
Jan. 16 – Feb. 4		local	Le Vidéographe – retrospective of recent acquisitions: Condamnés à réussir, 1975, France; Les Québécoisevient, 1975, Quebec; luttes urbaines à Montréal, 1977, Quebec, Groupe d'action urbaine; La pharmacie communautaire de Pointe Saint-Charles, 1977, Quebec, Vidéographe
Jan. 17 – Feb. 2	Minoru Yoshida		Absolute Landscape No. 233;;; of a White Room
	Johann Klenesberger	Austria	Bilder und Bilderbilder – photomontage
Jan. 22	Richard Sommer	local	poetry reading
Jan. 29	Mary Melfi	local	poetry reading
Related activities:	Videopoint – continuing exhibition during regular gallery hours		
	Video Workshops – monthly workshops		
	Dance – modern dance courses with Odette Oliver		
Feb. 5	Gerry Gilbert	Vancouver	poetry reading
Feb. 7 – 23	Romany Eveleigh	local	une langue perdue qui n'a jamais existé – drawings

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Feb. 7 - 17	Richard Stanford		Co-Présence — television perception with public participation — video installation
Feb. 11	Rober Racine	local	Tetras 1 - une ponctuation sonore et gestuelle - performance
Feb. 12	b. p. nichol	Vancouver	poetry reading
Feb. 17	Nancy Cole		Three monologues - F. Scott Taylor (disciple of Marshall McLuhan), Two Words in Edgewise, St. Vitus Dance, Sleep Talk
Feb. 19	Paul Chamberland	local	poetry reading
Feb. 20 - March 27	Clive Robertson, Gregg Simpson, Don Druick, marshalore, Jean-Pierre St.-Louis; Robert Morin		video
Feb. 26	High School Poets	local	poetry reading
Feb. 28 - March 6	Martha Rosler	U.S.A.	The Bowery in Two Inadequate Descriptives Systesm - photographs and texts; She Sees Herself a New Woman Everyday - installation; Semiotics of the Kitchen - video
	Sandra Meigs	Halifax	A Dense Fog - film; Elephant Man - installation; The World is an Extension of this Occurrence

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Feb. 28 – March 4	Gregg Simpson	Vancouver	Sequences, 1977, trilogy, Genagual, Rewonder, Dot Plane – video
March 2	H.P., Kate Craig, Flakey Rose Hips	Vancouver	Vis-à-vis – shadow play with international vocabulary
March 5	Carole Ten Brink	local	poetry reading
March 7 – 11	Don Druick	Vancouver	MC.ABBB) Interim – 11.3.88 – video
March 12	Bob McGee	local	poetry reading
March 14 – 18	marshalore	local	Backlane – in perspective, 1977 – a lyrical definition of the space in a Vancouver backlane – video
March 19			La nuit de la poésie – film
March 21 – April 6	Augusto Concato	Milan, Italy	All is in the street and beyond the street is all
	Terry Wright		Concepts of Illusion and Reality – photographs and text
March 21 – 25	Jean-Pierre St-Louis	local	Rouges et blues, 1978 – video
March 28 – April 1	Robert Morin	local	La madelon, 1976-78 – video
April 2	The CEGEP Poets	local	poetry reading
April 8	Brian Highbloom		concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
April 9	Art Video		Sons of Captain Poetry - 1970 - film
April 11 - 27			- a travelling exhibition of video art by a dozen Canadian artists. First important video exhibition in Quebec
April 11 - 27	Petry, Rondelli & Allen	local	Tre Giorni/Tre Artisti - exhibition
April 12	Action Space		Electron Eaters - video investigation of the media's perception of terrorism
April 14	Stephen Mayoff	local	With My One Free Hand - book launching
April 16	Endré Farkas	local	poetry reading
April 23	Tom Konyves	local	poetry reading
April 26, 27	Daniel Press & Michael Galasso	New York	Improvisation - collaboration of a violinist (Galasso) and a dancer (Press)
April 30		local	Fourth Annual Montreal Poetry Marathon
May 2 - 23	Philip Greenwood	London, England	Life with Scott, Enigmatic Narrative Without Text, Fotofiction - 3 series of photographs
	Helmust Schober	Austria	Instruments of Deviation - fetishistic celebration of body art - exhibition, films
May 3	Clayton Eshleman	U.S.A.	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
May 6	Andrew Harwood	local	It Runs in the Family – dance concert with Carol Harwood and André Farkas – contact improvisation and poetry experimentally united
May 17	Randy and Berneche	Vancouver	As the World Burns – comedy in nine episodes – performance
May 18, 19, 20	Odette Oliver, Le Groupe Axis: Iro Tembeck, Christina Coleman, and the New York choreographer Edward Desato		Three Montreal Choreographers
May 26	Sam Schoenbaum and Nan Hoover	Amsterdam, Holland	Procès verbal – movement piece by Hoover and reading by Schoenbaum action/video
June 2, 4	Roberta Mohler	Toronto	Cows, Costs and Chakras – solo dance. Mohler a former member of the Groupe de la Place Royale. Choreographies by Peter Boneham, Jean-Pierre Perrault and Mohler
June 3	Mark Weston, Pamela Perry, Yaffa Cortein, actors; Anna Bogart, director	U.S.A.	The Waves Project – small American community theatre touring Canada and the U.S.A. An adaptation for the theatre of Virginia Woolf's The Waves
June 6 – 22	Ugo Castognotto	Turin, Italy	Gosa fai ad esso nella vita? – photos and texts by a conceptual artist

357

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Sept. 24	Ron Grieco	local	Zones - Zero to Zero - installation and video
Oct. 1	Artie Gold	local	poetry reading
	Louise Gateau-Desbois	local	poetry reading
Oct. 3 - 24	Ken Hickman	Great Britain	installation and performance
Oct. 3 - 6	Pierre Falardeau, Julien Poulin	local	Pea Soup - video
Oct. 8	Michael Smith	local	poetry reading
Oct. 9 - 26	Richard Elson	local	Video Objects Printed
	John Gessa		1,000 Words
	David Rahn	local	Video Clouds
	Daniel Guimond	local	Obstruction
Oct. 15	Daniel Desmond	local	poetry reading
Oct. 20 - Nov. 3	Barbra-Renée Elala	local	Twenty-one Pieces - collage
Oct. 22	Carol Leckner	local	poetry reading
Oct. 26	Claude-Marie Larsède	local	performance - bearing overtones of primitive ritual
Oct. 28	Willoughby Sharp	U.S.A.	multi-media performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Oct. 31 - Nov. 3	General Idea	Toronto	Pilot - video
Nov. 3	Irene Grainger, et al.	New York	dance
Nov. 4	Rober Racine	local	concert - Eric Satie's Vexations played as the composer conceived it, 840 times, integrated into a performance that includes 840 hand-written copies of the musical score. Concert will last approx. 16 hours
Nov. 5	Gary Geddes		poetry reading
Nov. 7	Augusto Concato, Vito Boggeri	Milan, Italy	performance, film
Nov. 7 - 10	Claudio Ambrosini, Luigi Violo, Michèle Sambin	Italy	Videotapes del Carallino - six short tapes produced at Galleria del Cavellino
Nov. 12	Jack Hannan		poetry reading
Nov. 14 - 17	Richard Boutet		Objectal - video
Nov. 19	Steven McCaffery	Vancouver	mixed media nuisance poetry - a performance
Nov. 21 - 24	Lise Noiseux Labreque		Les seins de Louise - video
Nov. 26	Michael Ondaatje	Toronto	Billy the Kid - poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Nov. 28 - Dec. 1	Richard Boutet		La conspiration des lampadaires - video
Nov. 30	Daniel Guimond	local	Travaux publicks - video
Dec. 1 - 21	Mervyn Dewes	local	painting
Dec. 3	Owen Sound		Canadian sound poetry co-operative. A performance
Dec. 5 - 8	Gilbert Lachapelle		Alchemistes de la vie quotidienne - video
Dec. 10		local	opening reading
Dec. 15, 16, 17	Margie Gillis	Toronto	dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Jan. 16 – 20	Dalibor Martinis, Sonja Ivekovic	Zagreb, Yugoslavia	Private/Public, Vancouver Circle, Self Execution No. 2 - video action/installation
Jan 25 – Feb. 7	Ron Grieco	local	Tomorrow - photographs and video performance
Jan. 28	Helen Kosacky		poetry reading
Feb. 4	Victor Coleman	Toronto	poetry reading
Feb. 8, 9, 10	Marie Choulnard (dance), Rober Racine (sound)	local	Cristallisation
Feb. 11			video poetry
Feb. 14 – March 6			Brain in the Mall - international mail art exhibition
	CSO Kantor	local	Brain - Building & Cereb-Rite Project - exhibition
Feb. 14	Monty Cantsin's ISM bb.	local	performance, multi-media
Feb. 18	Louis Dudek	local	poetry reading
Feb. 23	Neonz	local	a group of electronic artists from Quebec presents 3 electronic works
Feb. 25	Penny Kemp	local	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
March 2, 3	Diane Cotnoir, director; Lyne Damien, Alice Jean, Martine Kéranguyader, actors		sketch for a production of Samuel Beckett's Coming and Going - experimental theatre
March 4	3 Vermont Poets		poetry reading
March 11	Stephen Morrissey		poetry reading
March 15, 16	Paul Cram (saxophone and flute), Don Druick (flute), Lyle Lansali-Ellis (bass), Jane Phillips (cello), Paul Plimley (piano, bass-clarinet), Gregg Simpson (drums)	Vancouver	Sessione Milano - improvisational music
March 16 - 31	Claude-Marie Lassède	local	Chaleur - exhibition and performance on themes of shamanism
March 18	Robyn Sarah		poetry reading
March 20 - 24	Marc Achbar, David Secunda		Stag Hotel - video / Cycles - video
March 23	Honey Novick	Toronto	concert and improvisational workshop
March 25	Second Annual High School Poets	local	poetry reading
April 1	Sarah Provost		poetry reading
April 3 - 7,	marshalore	local	You Must Remember This, 1978

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
April 5 - 25	David Moore	local	paintings
April 8	Jean-Claude Saint-Hilaire	local	Les reliquaires de Jean-Claude Saint-Hilaire
April 8	Four Horsemen, Owen Sound, Gold, Coleman, Guimond, Ondaatje, Kemp, McCaffery, Waldman, Morrissey, Walsh		video poetry
April 10 - 14	Susan Russell		Suzy Q, Daydream
April 11	Nan Hoover, Peter Ungerleider	Holland	super 8 films by Hoover, slides by Ungerleider
April 17 - 21	Terry McGlade	Toronto	Marriage, It's True - video
April 19	Françoise Sullivan; with Michèle Fevre, Ginette Laurin, Paul-André Forcier, Daniel Léveillé	local	Accumulations - performance
April 22	John Oughton, Carolyn Shaffer		poetry and dance performance
April 24 - 28	Lisa Steele	Toronto	A Very Personal Story, Birthday Suit - video
April 29		local	5th Annual Poetry Marathon
May 1 - 5	Nancy Holt	U.S.A.	Revolve - video

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
May 2 – 19	Nancy Petry, Eddie Allen, Lia Rondelli	local	Abstract – Physical – Abstract – Interventions, 1978, in Venice and London. Also Alfalfabet – photographs and super 8 film
May 4, 5, 6	Le Groupe Mobiles – Jean Gervais, Nicole Marchand, Sylvia Pasquin, Luana Santini	local	dance group founded in 1978 by Françoise Riopelle, working mid-way between dance and theatre
May 8 – 19	Kate Craig	Vancouver	Still Life – video
	Dan Graham	U.S.A.	Performer/Audience Sequence – video
May 12	Promenade Printemps	local	Montreal parallel galleries organizing a spring walk, artists invited to participate, do an action/ performance
May 13	Jan McAuley	local	poetry reading
May 20	Michel Pirro		Les aventures de Woups Laflamêche – reading
May 22 – June 2	Ed Emshwiller	U.S.A.	Dubs – video
May 26	Juan Downey	U.S.A.	A Short Yanomami Tape – video
	Michael Haslam	local	Work Cycle (Blue Rider of the Purple Haze) – performance involving a bicycle and a variety of electronic, audio/visual and mechanical devices

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
May 27	Painted Bird Ensemble – Arlene MacLowick, artist; Ari Snyder, piano; Bryan Doubt, dance; Jaroslave Hirniak, sets; Michael Springate, theatre	local	performance, involving dance, theatre, environment and music
June 5 – 16	Linda Perry	local	Kitchen Performance with video I'm still painting/...I'm still Writing
	Luc Béland, J-M Desgent, J-P Laurendeau	local	Matrice urbaine
	Daniel Dion, Daniel Guimond	local	Sympathies of war
	Tom Konyves	local	3.6.9 – video
	Philippe Chevalier, Diane Brisson		
June 9	Jean Brisson	local	Non, non, nein – performance – dance/pantomime/sound/gymnastic/video
June 13 – 30	Kurt Matt	Breganz, Austria	Aerial Views and Death of the Stag – photographs
June 30	Monty Cantsin	local	Souper rouge – performance
	Istvan Kantor (alias Monty Cantsin) and Lion Laser	local	poetry, action, performance
Sept. 19 – Oct. 12	Kate Craig, Eric Metcalfe, Glenn Lewis, Michael Morris, Vincent Trasov	Vancouver	Art and Correspondence from the Western Front – grand reopening of the new Museum of Living Art

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Oct. 3	Jacki Apple	New York	Mexican Tapes 79 - film/performance
Oct. 13	The Kipper Kids	Great Britain	performance
Oct. 21		local	poetry: open reading
Oct. 24 – Nov. 17	Yolande Brouillard, Serge Bruneau, François Charbonneau, François Charron, Roland Richard, Marcel St.-Pierre	local	Actions 79 - an environment of banners and canvases
Oct. 27	Tom Konyves, producer	local	Art Montreal - Véhicule Art Video production. Screening and reception
Oct. 31		local	Conférence/Débat. "La condition de l'artiste entre la forme et l'expérience et l'expérience et la forme"
Nov. 2	Dennis Tourbin		FLQ/CBC - video performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Jan. 15 & 17	Don Mitchell	local	Ruin, F-22 - experimental films
	Nancy Petry	local	Interview
	David Cooperstone	local	Overlay - experimental films
			(all from Art Montreal television
			series produced by Tom Konyves for
			Véhicule)
Jan. 22 & 24	Catpoto	local	contact improvisation dance
	Nancy Herbert	local	interview
			(Art Montreal television series)
Jan. 26	Paul Wong	Vancouver	4 - quadrophonic performance - sound.
			music, live actions, text, slide
			projection, pre-recorded video
Jan. 29 & Feb. 1	Jacques Sabourin	local	interview
	Yvon & Monique Cozic	local	interview
	Vicki Tansey	local	dance performance.
	Roger Cantin	local	Métrofolie - film
			(Art Montreal television series)
Jan. 30 - Feb. 24	Jersey	local	Marks on a Soul - photographs
Jan. 30 - Feb. 24	Sylvia Safdie Charney	local	Source - wall reliefs based on her
			interpretation of Hebraic/Arabic
			cultures
Jan. 30 - Feb. 24	Richard Purdy	Ottawa	Blueprint - The Sacred Circuit -
			performance and exhibition comprising
			blueprints, maps, photographs of the
			project

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Feb. 5 & 7	Sonde	local	Quoi de Neuf - experiemental music
	Jeanne Rénaud	local	Interview
	Yolande Villemaire	local	poetry reading
			(Art Montreal television series)
Feb. 10	Sharon Thesen	Vancouver	poetry reading
Feb. 12 & 14	Stephen Schofield	local	Concept of a Cultivated Garden -
			performance
	Hannah Franklin	local	studio visit
	Marc Plourde	local	reading, interview
	Tom Konyves	local	Symphonies of War - video poem
			(Art Montreal television series)
Feb. 14 - 16	Hélène Doyle		Second Independent Video Open:
	Hélène Bourgault,		Chaperons Rouges
	Colin Campbell	Toronto	Modern Love
	Nancy Nichol	Toronto	Miniature Theatre
	marshalore	local	You Must Remember This
	Kate Craig	Vancouver	Delicate Issue
Feb. 16	Federica Marangoni	U.S.A.	Interrogation - performance
Feb. 19 & 21	Marie Chouinard	local	Cristallisations & Dimanche Matin 1955
			- dance
	Pierre Tétrault	local	interview
	Roger Cantin	local	Le Trafic - film
			(Art Montreal television series)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Feb. 22		local	book launching of the English translation of Gaston Miron's _La Vie organique_, by Marc Plourde
Feb. 24	Anne Waldman, Stephen Morrissey, Pat Walsh, Michel Garneau, Raowl Duguay, Drummer Boy Raga, Red Light, Green Light	local	first in the series Poetry on Tape, a collaboration of six Véhicule Poets
Feb. 26 & 28	Carolyn Leaf	local	The Street - animated film
	Roger Griffiths	local	performance
	François Despatie	local	interview (Art Montreal television series)
Feb. 28, 29, March 1		U.S.A.	3 films from the Merce Cunningham Dance Foundation: Story, Squaregame Video, Walkaround Time
March 8 - 22	Paul Wong	Vancouver	recent video work: In Ten City Graffity, 7 Day Activity
March 8 - 31	Paul Wong, Kenneth Fletcher	Vancouver	Murder Research - exhibition
March 8 - 31	Helmut Schober	Austria	Instruments of Deviation - exhibition of photographs
March 16		local	opening reading
March 28	Raymond Pilon	local	Performance urbaine - performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
March 29	André Farkas, Michel Bonneau, Calpoto, Howard Abrams	local	Face Off – text and movement in three parts
March 30		local	poetry Véhicule
April 1 – 12	Alan Sondheim, Laura Hayes	U.S.A. / U.S.A.	video tapes: Japan, Untitled, etc. transience, Minnesota Clearing
April 3	Françoise Sullivan & company	local	Accumulations 4 – dance
April 5	Paul Kahn, William Corbett, Artie Gold	U.S.A. / U.S.A. / local	poetry reading
April 6	Ken Norris	local	poetry reading
April 9	Lorraine Vaillancourt & L'atelier de musique contemporaine de l'Université de Montréal & Gropus 7	local	La creation de Lectera, by BIT, Spyk: la mort était extravagante by Mike Roy; written for Gropus 7, la vox eterna by Francisco Guerrara electronic music broadcast live from Véhicule on Radio Centre-Ville
April 13	Claudia Lapp	local	poetry reading
April 15 – May 10	Brigitte Radecki, Bill Vazan, Dean Ellertson, Murray Macdonald, Renée Van Halm	local	sculpture exhibition

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
April 15 - 26	Ross Gentleman Crista Hankedel Andy Harvey Nomi Kaplan Shawn Preus Mary Ready	Vancouver	Video Inn Vancouver: One Seul The Bath Untitled Don't Tell Me What To Do Is This Your Question Untitled
May 1 - 9	Pierre Rovere Michael Banger	local Ottawa	Fusion - video Conversation Pieces - video
May 4	Françoise Sullivan & company	local	Accumulations 5 - dance
May 11	Ray Filip	local	poetry reading
May 14	Doris May, Fro Tenbeck		The Myth of Penelope - dance
May 16	Joanahbey Sak, Minda Tracy		Unfolding -- poetry & dance
May 17	Mary Overlie & Wendell Beavers	U.S.A.	1980 and Other Dances - dance, post-modern choreography
May 18	Mary Overlie & Wendell Beavers		dance workshop
May 21 - June 14	Michel Parent, Paul-Albert Plouffe, Jean Lamthier	Quebec City	paintings
May 23	Margaret Dragu, Arnie Achtman, Guy Allen	Toronto	The A.M. Show - dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
May 24	marshalore	local	Invasion of Neighbouring Spaces - installation
May 31	Michael Haslam, George Haslam	local	Le grand spectacle joe Beet - performance
June 3 - 7	Vera Frenkel	Toronto	video: from The Secret Life of Cornelia Lumsden, Part 1. Her Room in Paris and Part II...And Now The Truth- (a parenthesis)
June 5	L'atelier de la main de Maya	local	fashion show
June 6	Bill Jamieson, James Young	Edmonton	jazz concert, Bill Jamieson Quartet
June 10 - 21	Nora Hutchinson Louise Gendron	Toronto Montreal	video video
June 18 - 30	Monty Cantsin	International	A travers l'oeil du poèm/poesie concrete 1980 - group exhibition
June 21	Monty Cantsin	local	Restriction - video performance
Sept. 10 - Oct. 4	Serge Lemoyne	local	Inventaire 1969 - 1980 - retrospective of paintings
Sept. 18	Gruppo di Ricerca Materiali istica	Italy	Beyond the Surface - performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Sept. 27 & 27	Paula Raritz, Allan Risdill, Denise Fujiwara	Toronto	T.I.D.E. (Toronto Independent Dance Enterprise) - new dance
Oct. 10	Stewart Shepherd, Tina Pearson		new music
	Dave Stephens		Run with the Fox, Ride with the Hounds - performance
Oct. 15 - Nov. 8	Holly King	Quebec City	Two Persons - performance
Oct. 15 - Nov 8	Alain Giguère		Structures/Architecture - sculpture exhibition
	Robert Filliou	France	artist in residence
Oct. 21 - 26	Stephen Luxton/Rob Allen, Ken Norris, Pierre des Ruisseaux, Daphne Marlatt, Daryl Hine	national	Semaine de la Poésie Véhicule - poetry readings with an open reading on the final night
Nov. 6	Colin Campbell Ardele Lister Clive Robertson Alan Sondheim	Toronto Vancouver Toronto U.S.A.	Bad Girls Sugar Daddy Sprechen sie Beuys? Japan - video at Prime Video
Nov. 14 - 15	Roberta Mohler		Post cards - dance
Nov. 19 - Dec. 13	Pierre Landry, Jean-Yves Leblanc, Pamela Markus	local	Organisation tri-dimentionnelle - installations

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Nov. 21	Yom Konyves, producer	local	Art Montreal: Video/Performance art in Quebec - video
Nov. 22	Tom Konyvers, producer	local	Art Montreal, 2nd part - video
Nov. 29	Anna Banana, Bill Gaglione	U.S.A.	Futurist Sound - performances written by the Futurists between 1910 and 1925

374

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
April 7 – 25	Patricia Morris		Wallpiece – exhibition
April 11 – 25	Taka Iimura		Talking to Myself – exhibition
April 26	Erich Stach		improvisational jazz
April 28 – May 6	Darrell Legge	local	Club Aphrodite, the Olympics of the Smart Set – video installation
April 29	Beaudet/Leriche		improvisational jazz
May 8	Anne Bean, Paul Burwell, Stephen Cripps	Great Britain	The Fall of Babylon 1932 – 1937 – punk performance
May 9	Carlos Santos	U.S.A.	piano – music & performance
May 19 – June 6	Daniel Guimond	local	Divergences – video, film, slides, audio installation
May 23	Louise Mercille	local	Théâtre Intime – performance
May 27	Bronsard, Poloni, Dion	local	Dasein – musical performance
May 30	Vincent Dionne, André Pelchat		contemporary music, percussion and saxophone
June 9 – 27	Myriam Laplante	Ottawa	video installation
June 27	Jennifer Mascall	Vancouver	dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Oct. 22 - Nov. 14	Bernar Hébert	local	A Partir d'un métamorphose - multi-media show
Nov. 5	Louis-Philippe Viau	local	Jacques Hurtubise - one-night show
Nov. 6	Sonde, et al.	local	art against the nuclear apocalypse: paintings, dance, poetry, slides, music
Nov. 13 & 14	Margaret Atkinson	Toronto	Closet Dancer - dance
Nov. 14 - 26	Stella Sassevile	local	Ligne et couleurs - installation
Nov. 16 - 22	Balint Szombathy	Yugoslavia	mail art exhibition, performance
Nov. 19 & 20	Silvy Panet-Raymond	local	Chat's First Draught - dance performance
Nov. 21	Jason Levy, Richard Stanford	local	short experimental films from Main Film Co-op Film Festival
Nov. 23 - Dec. 13	Richard Raxlen	local	Mount Fuji - multi-media installation
Nov. 27 - 29	Luminas	local	mime theatre
Nov. 30 - Dec. 6	Roland Bastien	local	Sémantique Phase 5 - exhibition
Dec. 3 - 6	Sylvie Pasquin, Nicole Renaud, François Riopelle, Luana Santini	local	dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Dec. 9 - 12	Le Groupe Nouvelle Aire	local	choreographic installation by J.P. Perrault
Dec. 14 - 31	Richard Hambleton	Vancouver	No. 4 Suicide - mail art exhibition
Dec. 14 - 31	Alex Grey	U.S.A.	exhibition of projects for performances
Dec. 14 - 31	Michael Towe	local	Four Seasons - one painting 30 ft. long
Dec. 14 - 31	Pauline Morier	local	Pare-choc à pare-choc - installation and painting
Dec. 14 - 31			Vidéo Véhicule - selection of tapes
Dec. 17	Louis Bouchard, Luis Dupiré	local	N'ajustez pas vos appareils performance
Dec. 19	Jean-Claude Boulad, Jason Levy, Eric Sandmark, Lysanne Thibodeau	local	performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
Jan. 28 - 31	Squat Theatre, Diter Froese, D. Visions, Daniel Dion, Philippe Poloni, Monty Cantsin, Raymond Pilon, Louise Mercille, Tom Konyves, Denise Hammond, David Rahn, Corinne Cory, Michael Haslam, marshalore	Vancouver	video on a large screen
Feb. 1 - 15	Richard Hambleton	Vancouver	Image Mass Murder 1976 - 1979 - exhibition, performance
Feb. 17	Claude Paul Gauthier	local	sound performance
Feb. 18	Louis Brousard, Dion, Poloni	local	an opera in two acts
Feb. 18	Michel Lemieux, Rober Racine	local	music/sound performance
Feb. 19	Keith Daniels	local	Sonde member - experimental music
Feb. 19	Claude Marc Bourget	local	Tension Prolongation - music
Feb. 19	Raymond Pilon	local	Atmosphere - music
Feb. 20	Alrene Schloss	local	installation & sound performance
Feb. 20	Jules Baptiste	U.S.A.	music by member of Red Decade Band in NYC
Feb. 20	Kay Hines	U.S.A.	installation of a musical instrument

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
Feb. 22 - 28	Carl Loeffler	U.S.A.	lecture and conferences
March 4 - 18	Louis Bouchard, Yves Auclair	local	installation, total environment
March 24 - April 10	Marie Chouinard	local	dance performance
May 7	Stuart Miller	U.S.A.	Molester - performance by a member of Rachel Rosenthal's Espace DBD in Los Angeles
May 8	Alex Grey	U.S.A.	Human Race - performance
May 8	Rachel Rosenthal	U.S.A.	founder of Espace DBD in LA - Performance and the Masochistic Tradition - lecture
May 9	Giuditta Tornetta	U.S.A.	Limb and Limitation: The Circle - Incest - performance
May 9	Rachel Rosenthal, Giuditta Tornetta	U.S.A.	performance workshops
May 14	Robert Rayher, Lois Segal, David Rimmer	national	films
May 15	Frans Zwartjes, H-J. Syberberg, Werner Shroeter	Europe	films
May 16	Eric Mitchel, Jim Jarmusch, Amos Poe, David Lynch	U.S.A.	films

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
May 19	Dorit Cypis	U.S.A.	Impresario: A Re-emergence - projection/demonstration
May 20	Louise Mercille	local	Parade pour une nuit blanche - performance
May 22 & 23	Claude-Marc Bourget		contemporary improvisation concert
May 29	Monty Cantsin	local	Catastronics - performance
June 16 - 19			outdoors: four nights of Canadian video

APPENDIX III.

A SPACE: EXHIBITIONS AND EVENTS

1972 - 1984

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1971			
April 6 – 13	Nova Scotia College of Art and Design	Halifax	conceptual art, body works, performances, video and film by teachers and students at NSCAD
May 5 – 25	Dennis Oppenheim	U.S.A.	video
June 2 – 12	Alex Cameron	local	sculpture
June 16 – 30	John Greer	Halifax	sculpture
July 1 – 7	General Idea	local	Video Exposé
July 1 – 12	Ian Carr-Harris	local	sculpture
July 13 – 30	Vito Acconci	U.S.A.	video, performance
Sept. 24 – 30	General Idea	local	Miss General Idea – performance
Oct. 2	Maartin Binnedijk		Smoke
Nov. 13 – 20	Joe Lepiano		photographs
Nov. 25 – Dec. 7	Sam Carter		Summer Numbers 1 – 10
Dec. 13 – 24	Bill Vazan	Montreal	Yonge Street Walk – conceptual art

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1972			
Jan. 21	Joe Bodolai, Ian Burtt Jr.	local	An Evening with the Thrill Factory - film, video, audio tape
Feb. 14			Ace Space Trunk Stop
Feb. 18 - March 4	Robert Jacks	local	painting
March 8	Tony Gnazzo		electronic music, theatre
March 13 - 27	OCA students and faculty	local	Common Sense
April 2 - 15	Roger Edwards		½ Ton of Brass
April 16 - 23	Ross Skoggard	local	Nifty Notes
April 16	Phil Harmonic		electronic music
April 23 - May 6	Gary Marcuse		Sleepless White
May 8 - 13	Robert Bowers	local	27 Words and 33 Photographs
May 23 - June 3	Frank Manners		A Star in Three Albums

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Jan. 7	Ralph Gibson	U.S.A.	Sunday afternoon photography lecture
Jan. 10	Lisa Steele (instructor)	local	open video workshop
Jan. 14	Gary Winogrand	U.S.A.	Sunday afternoon photography lecture
Jan. 16 - 27	Stephen Cruise	local	sculpture
Jan. 21	Nathan Lyons	U.S.A.	Sunday afternoon photography lecture
Jan. 28	Les Krims	U.S.A.	Sunday afternoon photography lecture
Jan. 30 - Feb. 10	David Hlynsky	local	Waiting Room - photography environment
Feb. 2	Ed Dorn		poetry reading
Feb. 4	Alex Sweetman		Sunday afternoon photography lecture
Feb. 9	Bill Bradd		poetry reading
Feb. 14	Lisa Steele (instructor)	local	video workshop
Feb. 14 - March 3	Ric Evans, Robert Jacks	local	two-man painting exhibition
Feb. 18	John Max	Montreal	Sunday afternoon photographs lecture with slide/music performance
Feb. 22	Michael Morris	Vancouver	Image Bank slide projection
Feb. 25	Duane Michaels	U.S.A.	Sunday afternoon photography lecture

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Feb. 28	'L'Image	Montreal	Play on Words - theatre
March 2	Robert Creeley	U.S.A.	poetry reading
March 6 - 17	Michael Spencer		photography - "transferred the space into his professional context"
March 16	Phyllis Webb		poetry reading
March 20 - 31	Michael Snowdon	local	photo/offset prints
March 22 - 24	Lynn Cohen	Ottawa	photographs of interiors
March 23	Andrew Lugg		screening of 8 short experimental films
April 3 - 5	Gary Greenwood	local	photo/silkscreen exhibition about Toronto Island
April 6 - 13	Gerry Gilbert	Vancouver	collage, photo, video, sound exhibition
April 6	Gerry Gilbert, Carole Itter	Vancouver	poetry reading with environment
April 13	Gerry Gilbert	Vancouver	films (3 screens)
	Willoughby Sharp/ General Idea	U.S.A. local	interview (performance)
April 14, 15, 22, 29	A Space for Theatre	local	Raven - a play for children

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
April 17 - 28	John McEwen	local	sculpture - "cowhide stretched across pillows"
April 27	Bill Berkson		poetry reading
April 28	Lily Eng, Peter Dudar	local	Missing Associates movement presentation
April 30	students from York University	local	performance of selected works by Stockhausen - concert
May 1 - 12	Bob Bozak		Hockey Works - ceramic sculpture, prints, drawings
May 10			Zootomic Dinner - an animated dinner (videotape of dinner sent to introduce A Sapce at Canada Trajectoires exhibit in Paris)
May 15 - 26	Tom Sherman	local	sculpture - a Faraday cage
May 15 - 19	Sam Carter		exhibition of United Nations ecology symbols
May 18	Sam Carter and friends		performance of Bird Opera, composed by Carter, in environment
May 25	Lisa Steele (instructor)	local	video workshop
May 25	Mark Elliott		Bath, Vali - film screening
May 29 - June 2	Peter Dudar	local	sculpture

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
June 1	Four Horsemen	local	poetry reading
June 4 – 16	Robert Bowers	local	Game Farm – videotape and photographs, sculpture
June 8		local	videotapes from Wounded Knee, South Dakota
June 19 – 29	Lisa Steele, July Holman	local	two-woman photography exhibition with environment
Sept. 1	Tom and Martha Hendrickson	local	Zucchini Dinner
Sept. 4 – 8	Tom and Martha Hendrickson		Zucchini Show – zucchini, photos, mail response
Sept. 7	Robert Hogg	U.S.A.	poetry reading
Sept. 11 – 22	Thomas Adair		Individual Positionings and Observations: Astronomical Activities for the Amateur – exhibition
Sept. 22	Lily Eng, Peter Dudar	local	Missing Associates Movement presentation
Sept. 25 – Oct. 13	Stephen Cruise, Marien Lewis, Lisa Steele, Robert Bowers, Judy Holman, Joe Bodolai, Andrew Tuffin, Isobel Harry, Michael Sowdon, David Hlynsky, Tom Sherman, Ian Carr-Harris	local	After Paris Show – work form the Canada Trajectoires '73 show held in Paris, summer 1973

387

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Sept. – Nov.	A Space for Theatre	local	workshops
Oct. 5	Daphne Marlatt	Vancouver	poetry reading
Oct. 12	Bill Hutton		jazz and poetry
Oct. 16 – 27	Shrlley Wiitasalo	local	painting
Oct. 19	Larry Goodell, Stephen Rodefer		poetry reading
Oct. 29 – 31	Walter Wright		Experimental T.V. Centre – video and audio synthesizers demonstration State of the Art – video
Oct. 30 – Nov. 10	Joe Bodolai	local	sculpture and language – exhibition
Nov. 2	Bill Bissett	Vancouver	poetry reading
Nov. 4	A.D. Coleman	U.S.A.	Sunday afternoon photography lecture
Nov. 9		local	Coach House Microfiche Preview – slide preview of microfiche book
Nov. 13 – 24	Ross Skoggard	local	Illusion of Materials – painting
Nov. 14	NATCAN Theatre Group		documentary videotape of festival
Nov. 16	David McFadden	local	poetry reading
Nov. 23	David Slabotsky		poetry reading
Nov. 23	Jim Locker		Cerberus Video – videotape showing

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Nov. 24	Lily Eng, Peter Dudar.	local	Missing Associates movement presentation
Nov. 27 – Dec. 1	Colin Campbell	local	videotapes from Sackville series and related prints
Dec. 4 – 15	Eric Metcalfe	Vancouver	Jazz concert, slide shows, video – exhibition and consultation
Dec. 7	Victor Coleman	local	poetry reading
Dec. 14	Christopher Dewdney	London, Ont.	poetry reading
Dec. 21	Roy Kiyooka	Vancouver	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Jan. 1 - 12	Jay Jaroslav		Extended Credentials - one-man exhibition of his extended identities
Jan. 4	John Newlove	local	poetry reading
Jan. 12	Bill Fontana		Public Sounds - experimental music concert
Jan. 15 - 26	Bill Jones	Vancouver	photo constructions - Elevations, Levitations and the Twist
Jan. 18	Frank Davey	local	poetry reading
Jan. 19	Lily Eng, Peter Dudar	local	Missing Associates - movement presentation
Jan. 26	Michael Byron, Richard Teitelbaum		experimental music concert
Jan. - March	A Space for Theatre	local	workshops
Jan. 29 - Feb. 9	David Hlynsky, Michael Sowdon	local	stereo photography show
Feb. 11 - 16	Robert Fones	local	exhibition
Feb. 15	Robert Fones	local	poetry reading in environment
Feb. 18 - March 2	John Orentlicher	local	Yard - sculpture environment
March 4 - 16	Flavio Belli	local	Xerox prints, photocopy machine experimentation

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
March 8	Crazy Dog		poetry reading
March 8	John Bentley Mays	local	poetry reading
April 2 - 13	Andrew Smith		Unonamous Peeks [sic]- paintings, environment
April 5	Gladys Hindmarch		poetry reading
April 16 - 27	Jaan Poldaas	local	2 wall-length works, 30'8" and 39'4" sheet steel panels painted in numerically prescribed shades of neutral grey
April 16 - 22	Marien Lewis	local	videotapes of a week of her phone calls and a week of televison
April 17 - 28	John McEwen	local	Encampment - sculpture
April 19	David Cull		poetry reading
April 26	Ed Dorn		poetry reading
April 27	Ed Dorn		lecture
April 29 - May 11	Rodney Werden	local	Portraits by Rod - photographs of artists and writers
May 3	George Stanley	Vancouver	poetry reading
May 4	Tom Veitch		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
May 5	Tom Veitch		lecture
May 11	William Burroughs	U.S.A.	reading from The Wild Boys and The Exterminator (documented on video)
May 1? - 25	Tom Paskal		Too Cold for Tears - photography - originated by Centaur Gallery, Montreal
May 17	Penny Chalmers	local	poetry reading
May 30 - June 2	Zen Centre Benefit		exhibition and sale
May 31	Dwight Gardiner		poetry reading
June 4 - 15	Lisa Steele	local	Divination by Dream - photographs and objects
June 7	Gary Geddes		poetry reading
June 15	Lily Eng, Peter Dudar	local	Missing Associates - performance
June 18 - July 6	Stephen Cruise	local	Sharkeye sunrise (purchased by the National Gallery)
June 19	Greg Gallagher, Michael Snow, Larry Dubin, Al Mattes, Peter Anson	local	concert
July 8	Lily Eng, Peter Dudar	local	Missing Associates - performance
Sept. 10 - 21	Hanna Villiger, Juerg Staeuble	Switzerland	exhibition

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Sept. 13	Stan Persky	Vancouver	poetry reading
Sept. 24 - Oct. 12	Colin Campbell	local	videotapes
Sept. 20	Steve McCaffery	Vancouver	poetry reading
Oct. 4	Pat Lowther		poetry reading
Oct. 11	Eldon Garnet, Joe Hall	local	Le Club Foot - music, poetry & video
Oct. 15 - 26	Jacques Katmor	Israel	The Hole - documentation and film
Oct. 16	Robert Sward		poetry reading
Oct. 18	Robert Creeley	U.S.A.	poetry reading
Oct. 29			Annual Zootomic Dinner for Artists
Nov. 5 - 23	Tom Sherman	local	This Message is about the Condition of your Body - selections of the artist's writings enlarged and hung on the wall
Nov. 8	Brian Fawcett		poetry reading
Nov. 9	Lily Eng, Peter Dudar	local	Missing Associates - performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Nov. 11 - 14	Ed Ruscha, Joan Jonas, John Baldessari, Bruce Nauman, Richard Serra, Vito Acconci, Lawrence Weiner, Paul Sharitz, Keith Sonnier, Joseph Beuys, Walter de Maria, Franz Erhard Walther, Peter Roehr, Katarina Sieverding	International	New York and European artists' films (organized by NSCAD).
Nov. 13			pin-hole camera demonstration
Nov. 17	Ambergris		music and poetry
Nov. 22	Lionel Kearns		poetry reading
Nov. 28 - 30	Jane Wright	local	Video Event in Unreal Time - multi-monitor video installation
Nov. 29	John Bentley Mays	local	reading
Dec. 3 - 21	Vincent Tangredi	local	Peters - installation

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Jan. 3	Opal L. Nations	Toronto	poetry reading
Jan. 4	Diane di Prima		Video Hotel: Poetry Front Video
Jan. 6 – 25	Lawrence and Miriam Adams	local	Some Dances – installation
Jan. 11	Richard Grossinger		Video Hotel: Poetry Front Video
Jan. 11	Artists' Jazz Band		concert
Jan. 14 – 18	Vito Acconci	U.S.A.	Video Hotel: Waiting Room, Sounding Board, Filler, Sound Barrier, Waterways
Jan. 15			Video Hotel: Viewers' Choice
Jan. 17	Susan Musgrave	U.S.A.	poetry reading
Jan. 18	Robert Creeley	U.S.A.	Video Hotel: Poetry Front video
Jan. 21 – 25	Dennis Oppenheim		Video Hotel: Removal of Fingernail by Use of Crack in Floor, Lead Sink for Sebastian, Drum Piece, Toe Nail Sharpening, Nail Removal & Drumming of Fingernail
Jan. 23	Joseph Jarman		concert
Jan. 24	Vic D'ok (Victor Coleman)	local	Art Writers in recital
Jan. 25	Streetlife		concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Jan. 25	Ed Dorn		Video Hotel: Poetry Front Video
Jan. 28 - Feb. 8	Carole Itter	Vancouver	Tribute to Chickens - multi-media exhibition
Jan. 28 - Feb. 1	Greg Curnoe, Peter Denny, Pierre Théberge	London, Ont. Montreal	Video Hotel: Association for the Documentation of Neglected Aspects of Culture in Canada
Jan. 30	The Best of Maple Sugar		concert
Jan. 31	Lubomyr Melnyk		concert
Jan. 31	Michael Ondaatje	local	poetry reading
Feb.	Les Levine	U.S.A.	Visitation Installation
Feb. 7	Carole Itter, Gerry Gilbert	Vancouver	multi-media performance - readings, video, audio, film, slides
Feb. 7 & 8	Sonny Greenwich	U.S.A.	jazz concert
Feb. 9	Music Kuumba		jazz concert
Feb. 11 - March 1	Bill Jones	Vancouver	Casino Royale - environment
Feb. 14	Toby MacLennan	local	poetry reading
Feb. 15	Canadian Electronic Ensemble		concert
Feb. 20 - 22	Dollar Brand		concert
Feb. 21	John Bentley Mays	local	Art Writers in Recital

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Feb. 27	The Best of Maple Sugar		concert
Feb. 28	Chris Hurst		poetry reading
Feb. 29	Penny Chalmers		Video Hotel: Viewers' Choice
March 1	Gary Michael Dault	local	Video Hotel: Poetry Front Video
March 4 – 8	Shigeko Kubota		Portraits of 10 Women – lifesize photostats, videotaped interviews
March 4 – 8	Teittelbaum, Rjewski, Braxton		Video Hotel: Europe on ½" a Day
March 6	Diane Roblin		concert
March 7	Robin Blaser		concert
March 7	All Time Sound Effects Orchestra		poetry reading
March 8	Robin Blaser		concert
March 8	Toronto Island Archives	local	Video Hotel: Poetry Front Video
March 11 – 15	Terry McGlade	local	installation
March 11 – 15	Nexus		Video Hotel: The Toronto Island Tapes
March 12			music workshop

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
March 14	David Bromidge		poetry reading
March 15	Jerome Rothenberg	U.S.A.	reading and lecture
March 15	George Bowering	Vancouver	Video Hotel: Poetry Front Video
March 18 – 29	Bruce Emilson	local	Rochdale Tapes – video installation (three hours shown on cable TV)
March 21	Raoul Dugay	Quebec	poetry reading
March 22	Fred Wah	Vancouver	Video Hotel: Poetry Front Video
March 28	A.A. Bronson	local	Art Writers in Recital
March 29	Four Horsemen	local	Video Hotel: Poetry Front Video
April 1 – 5	Steven Paxton	U.S.A.	Video Hotel: Movement
April 2, 3, 5	York University	local	new music concerts
April 4	Maxine Gadd		poetry reading
April 8 – 12	Bryon Black	Vancouver	Video Hotel: Images from Infinity No. 1
April 8 – 26	Joseph Beuys	W. Germany	sculpture, prints & multiples, film, videotape (curated by A.A. Bronson)
April 11	Judith Fitzgerald		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
April 12 & 13	Anthony Braxton, David Holland	U.S.A.	concert
April 15 - 29	Bryon Black	Vancouver	Video Hotel: Images from Infinity No. 2
April 18	Dawn Daring		Art Writers in Recital
April 22 - 26	Art Farm Noel Harding	U.S.A. local	Video Hotel
April 23	GIMEL		concert - electroacoustic music
April 25	Jorge Heyman		poetry reading
April 26	Peter Dudar	local	Missing Associates - performance
April 29 - May 10	Western Front	Vancouver	Documents from the Deccadance - photographs, film, video
May 1 & 3	Margaret Dragu	local	performance
May 8	Western Front	Vancouver	films
May 9	Gary Michael Dault	local	Art Writers in Performance
May 10	John Jack Baylin	Vancouver	performance
May 13 - 31	Robert Cumming	U.S.A.	photographs
May 16	Eli Mandel	local	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
May 17	Image Bank	Vancouver	Video Hotel: Image Bank Video
May 20	Western Music Improvisational Co.		concert
May 20 - 24	Paul Wong	Vancouver	Video Hotel: Earthworks in Harmony
May 23	A.S.A. Harrison	local	reading Portrait of the Author as a Fat Girl
May 26	Peter Dudar	local	Missing Associates
May 27 & 28	Evelyn Roth	Vancouver	moving sculpture performance
May 27 - 31	Brad Townsend		Video Hotel: Recent Tapes
May 30	Paulette Jiles		poetry reading
June 3 - 7	Ellen Maidman		environment
June 10 - 28	Cioni Carpi	Italy	exhibition - photography, film (curated by A.A. Bronson)
June 12	Chris Dewdney	London, Ont.	Art Writers in Recital
June 13	Kuumba		music
June 13	Myra Peanut	Vancouver	reading
June 27	Lily Eng, Peter Dudar	local	Missing Associates - performance
July 3 - 26	Toronto Island Archives	local	exhibition

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
July 5	J.S. Moonlight		Stepping into Tomorrow - all-night disco & performance
July 27 & 28			concert
July 29 - Aug. 29	Peter Hall	local	painting (curated by Jennifer Oille)
July 31, Aug. 1 & 2	Tim Settini		mime
Aug. 8 - 22	Doug Orde		Writers Compensation Board - reading
Aug. 12 - 23	Nancy Hellebrand	U.S.A.	photographs Londoners (curated by Jennifer Oille)
Aug. 26 - 30	Eldon Garnet, Joe Hill	local	LC Foote - performance, installation
Aug. 27	Humber River Valley Boys	local	concert and square dance
Sept. 2 - 13	The Western Front (Kate Craig & Eric Metcalfe)	Vancouver	Spots Before Your Eyes - Dr. & Lady Brute's collection of leopardskin imagery and clothing
Sept. 4	Kate Craig	Vancouver	evening of slides, film, video
Sept. 5	Zonko (Bill Little)		poetry reading
Sept. 6 & 9	Western Front		videotapes
Sept. 10	Simone Forti, Peter Van Riper	U.S.A.	performance, video, reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Sept. 11, 12, 13	The Hummer Sisters & members of the Western Front	local Vancouver	Nite Spots - cabaret entertainment
Sept. 16 - 27	The Western Front (Glenn Lewis)	Vancouver	New York Corres Sponge Dance School - collages, documentation
Sept. 19	Glenn Lewis		Flakey reads from Mondo Artie
Sept. 20	Ant Farm	U.S.A.	slides & video - Media Barn
Sept. 23	The Western Front (Hank Bull)	Vancouver	Lux Radio Theatre - Murder in the Fog
Sept. 27	The Western Front (Martin Bartlett)	Vancouver	new music compositions
Sept. 28	Eugene Chadbourne		concert
Oct. 2 & 3	Lily Eng, Peter Dudar	local	Missing Associates - performance
Oct. 4	Fielding Dawson		poetry reading
Oct. 4 & 5	Roscoe Mitchell, Richard Abrams, George Lewis	U.S.A.	concert
Oct. 7 - 18	Alex Turner	local	photomontages (curated by John Bentley Mays)
Oct. 9	CCMC	local	concert
Oct. 10	Video Inn	Vancouver	informal video showing

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Oct. 12 & 12	Video Inn	Vancouver	multi-monitor workshop
Oct. 17	Doug Pringle		Brine - an operal of survival
Oct. 18	Paul Wildbaum		Mime Plus
Oct. 19	P.J.		On Abstraction - reading
Oct. 19	Stu Broomer & friends		concert
Oct. 21 - Nov. 1	David Tipe		installation (curated by John Bentley Mays)
Oct. 24	Don Druick & Gregg Simpson	Vancouver	concert
Oct. 25	CCMC	local	concert
Oct. 31	Maple Sugar		concert
Nov. 1 & 2	Anthony Braxton Quartet	U.S.A.	concert
Nov. 4, 11, 18	Martin Heath	local	films
Nov. 4 - 22	David Hlynsky, Michael Sowdon, Jim Laing, Martin Heath	local	Fringe Research - holography and related events
Nov. 5, 12, 19, 26 7 Dec. 3	Women's Press Reading Series		readings
Nov. 7 & 8	Jim Laing	local	slide presentation

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Nov. 14	George Johnson		poetry reading
Nov. 15 & 16	Don Pullen		solo piano concert
Nov. 22	Elizabeth Chitty	local	dance
Nov. 25 - Dec. 6	Ken Boll		exhibition
Nov. 28	Maple Sugar		concert
Nov. 29	Ken Doll		slide presentation
Nov. 30	Keith Blackley, Michael Stewart		concert
Dec. 6	Jeffrey Deutsch		All the Chicago Fog - performance
Dec. 9 - 20	Seth Siegelaub, Nigel Greenwood, Dieter Rot, Sol LeWitt, Ed Rusha, Andy Warhol, Lawrence Weiner	international	Books by Artists from 1945 to the present (curated by Robert Handforth of Art Metropole)
Dec. 13 & 14	Leo Smith, Wes Brown, Anthony Davis		concert
Dec. 14 & 15			Glamazon Revue - fashion through the decades
Dec. 31	CCMC	local	films, concert & poetry

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Jan. 6 – 24	Carol Bretzloff	Aylmer, Que.	sculpture installation (curated by Colin Campbell)
Jan. 8	Eldon Garnet	local	reading
Jan 11	Byron Black	Vancouver	Errol's Errors – slides and performance
Jan. 11	Artists' Jazz Band		concert
Jan. 15	A.S.A. Harrison	local	Love Letter – radio "photo-roman"
Jan. 18	Nancy Cole		Gertrude Stein's Gertrude Stein – solo theatre
Jan. 23	Joseph Jarman		solo saxophone concert
Jan. 25	Streetlife		performance, party
Jan. 27 – Feb. 7	William Rowe		collages, graphics (curated by Rick Simon)
Jan. 30	Maple Sugar		variety concert
Jan. 31	Lubomyr Melnyk		solo piano
Feb. 5	Michael Morris	Vancouver	slides, lecture
Feb. 10 – 21	Richard Bonderenko, Eric Gamble, Harold Klunder, Rich Sanders	local	paintings (curated by David Bolduc)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Feb. 12	Kyra Lober		Ritual Dance - film and music
Feb. 14		U.S.A.	Just Buffalo - film and poetry from Hallwalls (artists' space in Buffalo)
Feb. 15	John Giorno		poetry reading
Feb. 15	Canadian Electronic Ensemble		concert
Feb. 18	Penny Chalmers & Anne Anglin		Trance Form - performance
Feb. 20, 21, 22	Dollar Brand		piano concert
Feb. 21	John Wieners		poetry reading
Feb. 27	David Rosenboom	local	electronic music
Feb. 29	Joe Hall, Joe Mendelsohn	local	vocal & instrumental music
March 2 -- 20	Krzysztof Wodiczko	Poland (Canadian immigrant)	installation & graphics (curated by John Bentley Mays)
March 5	Catherine de Jong	U.S.A.	video screening
March 6	George Bowering	Vancouver	poetry reading
March 6 & 7	Anthoney Braxton, Richard Teitelbaum, Frederick Rzewski	U.S.A.	creative improvised music
March 12	Nexus		percussion concert
March 13	Paul Chamberland	Montreal	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
March 14	Eric Stach		New Art Ensemble – concert
March 19	Charlemagne Palestine	U.S.A.	performance
March 20	Richard Hayman		Music for a Sleeping Audience – performance
March 20	Nicole Brossard	Montreal	poetry reading
March 23 – April 3	Bobbie Oliver		sculpture installation (curated by Elke [Hayden] Town)
March 26	William Wegman	U.S.A.	video screening & seminar discussion
March 28	Diane Roblin		solo piano concert
March 30	Elke (Hayden) Town	local	lecture to students from Three Schools
April 1	General Idea	local	New York Gossip – reading
April 2	Bill Beirne		Breaking Up is Hard to Do – video, street performance
April 2	Rita Myers		video & performance
April 3	Lily Eng, Peter Dudar	local	Missing Associates – dance, performance, film
April 6 – 17	Janice Hoogstraten-Campbell	local	drawings & collages (curated by Colin Campell)
April 10 & 11	Oliver Lake, Joseph Bowie		concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
April 13 & 14	Jackie Welsh	local	Ryerson Student Project – installation
April 20 – May 1	Dawn Eagle	local	Nostalgic Minimalism – paintings (curated by Joe Bodolai)
April 22	Robert Duncan	U.S.A.	poetry reading
April 24	George Johnston		poetry reading
April 24 & 25	Karl Berger, Dave Holland		concert
April 26	Joan Haggerty		reading Bones from my Wedding Dress
April 29	marshalore	Montreal	Trains – performance
May 1	Valerie Kent		poetry reading
May 2	Robert Janz		Parking Lot Petroglyphs – street performance
May 4 – 15	Bobbe Besolde		mixed media, drawings & installation (curated by Rodney Werden)
May 15 & 16	Munoz		concert
May 18 – 29	Be van der Heide	Montreal	mixed media collages (curated by Joe Bodolai)
May 21	Owen Sound		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
May 22	Chris Hurst		Straight from the Voice's House - performance
May 25	The Dishes		concert
May 28	Joe Bodolai	local	3rd Annual Zootomic Dinner
June 1 - 12	Jeremiah Cheechick		photographic portraits (curated by Joe Bodolai)
June 6	Firebird		concert
June 6	Circus Minimus		theatre (on Toronto Island)
June 6 & 7	Peter Melnyk		Sitting in the Audience - theatre
June 6 - 31	Gerard Gentil		photographs (curated by Judy Holm)
June 7 - 10	Margaret Dragu	local	four dance seminars
June 15 - 26	Michael Bidner	London, Ont.	photo/graphics, drawings, prints (curated by Flavio Belli)
June 17	Hans Jewinsky, Wayne McNeil, Darlen Watson, Pier Giorgio Dicicio		Storm Warning - reading
June 19	Jim Dorsey Unit		concert.
July & August (weekends)	The Hummer Sisters	local	The Patty Rehearst Story - video cabaret

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
July 25	Michael Hollingsworth		Strawberry Fields - theatre
	Carole Pope, Suzette Couture Diane Lawrence, Brenda Donahue		Footprints from Hell - theatre, video
			Torch Songs - concert
Aug. 3 - 28	Artists affiliated with A Space	local	Business as Usual - photographs, drawings, graphics, objects (curated by Robert Handforth & Elke [Hayden] Town)
Aug. 28	Mury Coles & the Canadian Creative Music Collective		concert
Sept. 7 - 18	Taki Bluesinger	Vancouver	A Show of Numbers, Part II - photo portraiture & video (curated by Victor Coleman)
Sept. 15	Taki Bluesinger	Vancouver	The Edge of Sleep - feature length video
Sept. 17	Willoughby Sharp	U.S.A.	premiere of Western Front Survival Tape
Sept. 21 - Oct. 2	Hank Bull, Patrick Ready	Vancouver	H.P.: The Seven Dimensions - photographs, drawings, sculpture, performance (curated by Victor Coleman & Robert Handforth)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Sept. 21	Hank Bull & Patrick Ready	Vancouver	The H.P. Radio Show - multi-media performance
Sept. 23	Hank Bull & Patrick Ready		The H.P. Shadow Play - theatre
Sept. 24	Hank Bull & Patrick Ready		bicycle-generated films
Oct. 5 - 9	Ian Murray	local	Four Ways to Look at It - audio installation & graphics (curated by Roberth Handforth)
Oct. 8	George Bowering	Vancouver	poetry reading
Oct. 12 - 16	Marcel Just	Switzerland	photo installation & performance (curated by Robert Handforth)
Oct. 15	Marcel Just	Switzerland	Showing the Outline - performance
Oct. 17	Eric Stack New Art Ensemble		concert
Oct. 19 - 30	Flavio Belli	local	3M copy prints
Oct. 21	Roger Welch	U.S.A.	Welch - feature length film
Oct. 23	New Delta Ahkri		concert
Oct. 24	John Hassell		Solid State - electronic/acoustic music
Oct. 29	Gerry Gilbert	Vancouver	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Oct. 31	William Hawkins		poetry reading
Nov. 2 – 13	George & Miklos Legrady		photographs (curated by Victor Coleman & Roberth Handforth)
Nov. 5	Fielding Dawson		poetry reading
Nov. 6	The New Array		contemporary chamber music
Nov. 7	E.D. Blodgett		poetry front
Nov. 12	Michael Ondaatje	local	poetry reading
Nov. 13	Champagne Charlie (Tom Roberts)		solo vocals & guitar
Nov. 14	Daisy DeBolt		Notre Dame de Co-Co Nord – vocal, instrumental
Nov. 16 – 27	Brain Kipping, John McKinnon, Miho Sawada	local	memory drawings, sculpture, paintings (curated by Jennifer Oille)
Nov. 19	Firebird		concert
Nov. 20	George Lewis		solo trombone
Nov. 21	Diane Heatherington, Mark Rutherford		pop/jazz, songs & piano

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Nov. 25, 26, 27	FM		electronic keyboard, violin, percussion, & synthesizer
Nov. 30 – Dec. 11	John Noestheden	Windsor, Ont.	graphite on canvas (curated by Victor Coleman)
Dec. 4 & 5	Anthony Braxton, Roscoe Mitchell	U.S.A.	Saxophone Colossus
Dec. 7 – 9	Paul Wong	Vancouver	Subway Loops – video installation
Dec. 10	Eldon Garnet & Joe Hall	local	L.C. Foote – performance, music
Dec. 14 – 22	Dawn Eagle, Isobel Harry, David Brown, Bert Liffman	local	Survivors – installation
Dec. 18	Maury Coles Quintet		concert
Dec. 27 – Jan. 2	Susan Musgrave		Gullband – theatre for children, directed by Paully Jardine
Dec. 31	Artie Gold	Montreal	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Jan. 4 – 15	Lynn Donohue	local	recent paintings
Jan. 4	Video Ring	London, Ont.	retrospective
Jan. 8	The New Array		electronic & acoustic contemporary music
Jan. 14	Kathy Acker	U.S.A.	reading
Jan. 15	Kathy Acker		lecture
Jan. 18 – 29	Shelagh Young	local	recent paintings
Jan. 26	Dick Higgins	U.S.A.	reading
Jan. 27	Talking Heads		concert
Jan. 29	Marion Brown		concert
Jan. 29	Ray Smith		lecture by a writer of fiction
Feb. 1 – 12	James Collins		photo installation: The Space Between
Feb. 11	Owen Sound	local	poetry, performance
Feb. 12	Rudy Wieve		lecture by a writer of fiction
Feb. 15 – 19	Charlotte Hildebrand	local	Fragments of a Journey – dance and theatre

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Feb. 22 – 26	Stephen Long		Bankruptcy – documentation and performance
Feb. 26	Julius Hemphill		Roi Boye and the Gotham Minstrels – 90 minute composition by black American saxophone/flute player ?
March 1 – 12	Owen Sound	local	Canadada – concrete poetry exhibition
March 2	Katharina Sieverding & Klaus Mettig	Germany	film, slides & lecture
March 4	Anne Waldman	Montreal	poetry reading
March 6	York Synthesizer Concert		concert
March 8 – 12	Rodney Werden	local	Call Roger, AM Radio was his only Friend, Typist – 3 new video works
March 11	Owen Sound, The Horsemen, The Spiegelglass Jazz Band,	local	Cabaret Voltaire II – sound poetry and jazz
March 15 – 19	Clive Robertson		In Video Traction
March 18	Clive Robertson		performance
March 19	Ed Dorn		reading
March 22 – April 2	The Jargon Society & Something Else Press	U.S.A.	small press exhibition

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
March 22 - April 17	OCA open show	local	Judgement Day Burlesque
April 1	Jonathan Williams	U.S.A.	reading by publisher of the Jargon Society
April 2	Thomas Meyer		reading
April 2	Roland Miller, Shirley Cameron		Living Art - performance
April 5 - 16	Michael Kupka	Alberta	Stereoils - paintings, drawing, slides & photography
April 9	Eugene Chadbourne		solo guitar
April 13	Ian Stewart	local	slide show
April 14	William Moritz		films
April 16	Marlon Brown, Larry Dubin	local	2 films and solo saxophone concert, plus duo work
April 19 - 30	Michael Sowdon, David Hlynsky	local	Fringe Research - holography & photography
April 20	Constance de Jong	U.S.A.	reading
April 23			First Memorial Closed Circuit Rat Race - fundraising event
April 29	Opal L. Nations	local	reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
April 30	Julia Heyward, Duka Delight	U.S.A.	performance, working with voice, film, slides and audio
May 1	Stu Broomer		solo piano concert
May 3 – 14	Herman Neutics		constructions, assemblages, post-conceptual art
May 4	Michele Berman, Doug Pringle		The Poles – punk/electric rock concert
May 15	York New Music	local	improvisation concert
May 17 – 28	Alain Nagasaki		eleven sculpture in rope
May 18 & 19	Terry McGlade	local	recent video tapes
May 22	Charles Lawther		stand-up satirical comedy
May 28 & 29	Elizabeth Chitty, with Terry McGlade	local	Lean Cuts – solo dance work incorporating prepared video material
May 31 – June 11	Claude Breeze, Ron & Tom Breaner, Greg Curnoe, Chris Dewdney, Kerry Ferris, Jamelie Hassan, John Miller, Gerard Pas, Bernice Vincent	London, Ont.	Forest City in Toronto – painting and sculpture by London artists (exchange show)
June 3	Toby MacLennan	local	Playing the Stars – reading/performance at Seneca College Planetarium

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
June 4	Nihilist Spasm Band	London, Ont.	concert
June 10	Christopher Dewdney	London, Ont.	poetry reading
June 14 – 25	Israel Charney, Lise Segal	Quebec	Spreads – soft painting and drawings
Sept. 28 – Oct. 1			Pix from the Punk Press – photographs
Oct. 1 – Nov. 12	Lorne Fromer	local	photography – studio show
	Matthew Harley	local	paintings, drawings & conceptual works – studio show
	Miho Sawada	local	paintings & drawings – studio show
Nov. 1 – 30	Clive Dobson Janice Flood Turner Anne Mandlehon Eric Metcalfe Craig Tandy	local Montreal local Vancouver local	Off the Wall – five artists investigating sculptural forms
Dec. 1 – 3	Elizabeth Chitty	local	Extreme Skin – 20 performers True Bond Stories – solo – dance performance
Dec. 1 – 3	Leon Piniunta	local	Auto Erotic – a rebuilt 1937 Buick Special 8 Coupe with documentary notes and photos
Dec. 7	Krzysztof Wodiczko		Guidelines – lines extracted from Art and Propaganda – slide presentation

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Dec. 8 & 9	Awes Studio (Flavio Belli)	local	audio visual performance — slide and sound images
Dec. 10 – Jan. 28	The Hummer Sisters with The Government and others	local	The Bible as Told to Karen Ann Quinlan, As the World Burns and The Mystery Band — video cabaret
Dec. 15	David McFadden	local	The Poet's Progress — reading with double bass accompaniment by Jack McFadden.

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Jan. 6 & 7	Jennifer Mascall	Vancouver	dance
Jan. 7 - Feb. 25	Paul Collins	local	studio shows
	Diane Tkachuk	local	
	Chrisanne Stathacos	local	
Jan. 12	Johnny Silver		The Johnny Silver Video Show
Jan. 13 - 14	Paula Ravitz, Jean Moncrieff		dance
Jan. 16 - 18	Barbara Dilley	local	dance workshops
Jan. 19	Walter LaCosta		Undress Rehearsal - video
Jan. 20 - 21	Mimi Beck	local	dance
Jan. 26	Harvey Chow		New Kid in Kuwait - video
Jan. 27 & 28	Keth Urban, Yanci Bukovec		dance
Jan. 30	Dorit Cypnis		Of a Film - performance
Feb. 2	John Watt	local	Off the Top of the Head - video
Feb. 3 & 4	The Hummer Sisters	local	The Bible as Told to Karen Ann Quinlan - video cabaret
Feb. 6 - March 4	Komar & Melamid		exhibition
Feb. 9	Ian Murray	local	Asymtote - video

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Feb. 10	Opal L. Nations	local	poetry reading
Feb. 10 & 11	The Hummer Sisters	local	video cabaret
Feb. 15	Kathy Acker	U.S.A.	Blood and Guts in High School - reading
Feb. 16	Terry McGlade	local	It's True - video
Feb. 17 & 18	The Hummer Sisters	local	video cabaret
Feb. 23	Susan Britton	local	Interference - video
Feb. 23 - March 22	Rolling Landscape	local	photography exhibition in subway car (curated by Ben Holzberg)
Feb. 24 - 25	The Hummer Sisters	local	video cabaret
March 2	Julius Hemphill & Oliver Lake		solo saxophone concert
March 3	Hamiet Bluiett, David Murray		solo saxophone concert
March 6	James Tenney, Bill Winant & J.R. Hartenberger	local	New Music for Piano and Percussion
March 9	Lawrence & Miriam Adams	local	Two Hours from Now - video
March 10	Hank Bull, Patrick Ready, Martin Bartlett, Glenn Lewis, Kate Craig	Vancouver	Pelican Radio Liturgy - performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
March 11	The Glass Orchestra		concert
March 17	Peter Gordon, Peter Zummo, Ernie Brooks, Arthur Russel, Kathy Acker		The Love of Life Orchestra - music
March 31	Stuart Broomer		Object, Anthem & Epic - concert
April 1 - 30	The Lansdowne Artists' Coop	local	studio show - work by 17 young artists working in a variety of media
April 1 - May 27	George Whiteside	local	studio show - photography and colour xerography
April 1 - May 27	Brad Harley	local	studio show - multi-media
April 1	Christopher Butterfield	local	concert - Butterfield's Trotsky in Amherst, McNealy's Fortunate Loss, Robert Filliou's Yes
April 4 - 29	Paulo Campbell, Paul Collins, Stephen Cruise, Lorne Fromer, Gary Greenwod, Brad Harley, Paul Haslip, Jolene Cuyler, Martha Henrickson, Ben Mark Holzberg, Bill Jones, George Legrady, Sandy MacIntosh, David Patolka, Gary Schilling, Stephen Sky	local	No Pictures Please - a group of photographic works designed specifically for A Space

422

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
April 6 & 7	Action Space	Great Britain	The Electron Eaters – video performance concerning TV violence
April 8	Larry Dubin	local	concert – solo drums and accompaniment by Al Mattes, Michael Snow and others
April 14	Judith Doyle, Fred Gaysek, Barry Prophet	local	Test Patterns – improvision and collaboration
April 15	Student writers from A.I.S.P.	local	poetry reading
April 15 – 23	Dana Atchley	U.S.A.	video, including special screening of ACE-TV tapes.
April 19, 20, 21, 23	Steve Paxton & Nancy Stark Smith	U.S.A.	dance workshops
April 21	Robert Fisher, Robin Henry, John Fantley, Kevin Little, Marty Melanson & Ron Knappet		Aerial – fusion sextet – concert
April 24 – 28	Ed Saunders		writer in residence
April 27	Ed Saunders		reading
April 28 – 29	Miriam Adams	local	Watch Me Dance You Bastards – dance
May 3	Bobbie Louise Hawkins		reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
May 6	Gordon Phillips, John Kuipers, Michael Brook	local	Wave Band (formerly the York Synthesizers Orchestra) — electronic and traditional ethnic instruments
May 9 – 31	Stephen Niblock	local	studio show – Desks of Clean Well-Defined Space
May 13	James Tenney, Larry Polansky and others	local	concert – Tenney's Harmonium, for two guitars, Polansky's 17 Parables of Love for taped and live voices, and Dance of the Tombstone/Gauss Music, for dancer and musician
May 16 – June 3	Vera Frenkel	local	Signs of a Plot – video installation
May 25		local	Poetry of Benjamin Peret read by translator and writer A.F. Moritz (in English) and Susanna Wald (in French)
June 9	John Bentley Mays	local	reading from his novel The Spiral Staircase
June 23 – 24	Randy & Berneche	Vancouver	As the World Burns – performance
August	A Space/Toronto: La Mamelle, Inc./San Francisco, exchange		La Mamelle presents cabaret entertainment – video screenings and documentation of past and present events

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
August			A Space presents Robert Bowers, Tom Sherman, Ken Dollar, Shelagh Young - exhibitions; Elizabeth Chitty, Janice Hladki, Joanna Householder, Paula Ravitz - dance/performance; Joe Miller, Wave Band - concerts; H.P. Productions - The Radio Room; Gerry Gilbert & Vic D'Or -poetry.
			Parameters of Space - installation
Sept. 5 - 30	Jophn Taylor		Islands - performances (organized by Robin Wall & Elaine Herowitz)
Sept. 20 - 23	Ron Glasburg, Michael Harding Michael Levin, Kris Patterson		
Sept. 26 - 30	Raoul Marroquin		Fandango's Evening News, Oh I Left My TV On, Black Eagle - video
Oct. 6 - 7	Rebis, Bill Griffiths, Bob Cobbing, The Horsemen		sound poetry workshops
Oct. 11	Fabio Mauri	Italy	lecture and slide presentation on contemporary Italian art
Oct. 12	Fabio Mauri	Italy	performance
Oct. 13	Charlie Morrow Bill Bissett	Vancouver	reading
Oct. 19	CoAccident		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Oct. 22	Henry Chopin, Bernard Heidsieck, Arrigo Lora-Totino		reading
Nov. 13	William Burroughs	U.S.A.	reading and wrokshops
Dec. 12 - Jan. 19	Graham Coughtry, David Bolduc Lynn Donoghue, Eric Gamble, John MacGregor, Tom Hodgson and many others	local	Work - 400 drawings, paintings, prints, photographs, collages by over 60 artists, art students and children
Dec. 25 - Jan. 31			TV Land - theatre, music and video specifically for children - organized by Randy Gledhill, Berneche, Marien Lewis & Robert Stewart

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Jan. 9, 10, 11	Hugh Kenner	U.S.A.	workshops in literary criticism at Art Metropole
Jan. 12	Hugh Kenner	U.S.A.	reading from The Pound Era, Samuel Beckett, The Invisible Poet: T.S. Eliot (curated by Susan Harrison)
Jan. 17 - 20			First Annual Electronic Music Festival (Al Mattes, curator) - held at the Music Gallery
Jan. 17	Media Explorations, Waveband		concert
Jan. 18	G.I.M.E.L (Le group d'interpretation de musique electroacoustic), David Keane		concert
Jan. 19	Martin Bartlett David Rosenboom	Vancouver local	concert
Jan. 20	C.E.E. (Canadian Electronic Ensemble) Bill Buxton, Richard Teitelbaum		concert
Jan. 21 - Feb. 11	Glenn Lewis, Taki Bluesinger	Vancouver	Journey Through an Earthly Paradise - photographs and texts (adjunct to Film Series Satellete Program)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Jan. 21	Kenneth Anger	U.S.A.	Fireworks
	Werner Herzog	Germany	La Soufrière
	Haroun Tazief		Le Rendezvous au Diable
	Pier Paolo Pasolini	Italy	Pigsty
Jan. 23 – Feb. 16	Wendy Knox-Leet, Harvey Chao, Derek Robinson		installations – sculpture, drawings, video, slide projections, performance
Jan. 28 – Feb. 14	John Watt	local	video installation – in the window of Paul's Deep Sea Shantung Restaurant in Chinatown
Jan. 28	Rolando Klein		Dead Movies:
	Fred Mogubub		Chac
	Jean Cocteau	France	Enter Hamlet
			The Testament of Orpheus
Feb. 1	Sonja Ivekovic	Yugoslavia	Performance
	Delibor Martinis		Artist at Work
			– videotapes, performance, installation
Feb. to Summer	Vito Acconci, Laurie Anderson, Michael Asher, David Askevold, Karl Beveridge Carole Conde; Robin Collyer, Shirley Wiitasalo, Peter Downsborough, Howard Fried, General Idea, Steve Hillats, Lawrence Weiner, Raymond Gervais, Dan Graham, H.P.		Radio by Artists (curated by Ian Murray) – audio and sound work, broadcast on radio stations in Toronto, New York, San Francisco, Vancouver

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Feb. 11	Radio, Nancy-Holt, Saul Ostrow, Clive Robertson, Richard Serra, Michael Snow, Tom Sherman, Alan Sondheim, John, Watt, Ian Murray		
Feb. 18	Jean Vigo	France	Small movies:
	Hank Bull, Patrick Ready	Vancouver	Zero de Conduite
	Werner Herzog	Germany	H.P. in a Pickle
			Even Dwarfs Started Small
Feb. 18	Barbara Hammer	U.S.A.	films, including Moon Goddess, Eggs, Psychosynthesis
Feb. 25	George Melies	U.S.A.	Lunar Movies:
	Kenneth Anger		Trip to the Moon
	Scott Bartlett		Rabbit's Moon
	Chuck Despins		Moon 69
			Moon Over the Valley
Feb. 28 - March 4			Solo Piano Series (curated by Al Mattes, held at the Music Gallery)
Feb. 28	Lubomyr Melnyk, Stu Broomer	local	piano concert
March 1	Chris Crawford, Henry Kucharzyk	local	piano concert
March 3	Casey Sokol, David Rosenboom	local	piano concert
March 4	Don Thompson	local	piano concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
March 4	Sheridan College Anthony Asquith, Leslie Howard James Ivory		Polite Movies: DA DA DA Pygmalion Autobiography of a Princess
March 11	Emile de Antonio, Mary Lampson, Haskell Wexler, Glauger Rocha	U.S.A.	Political Movies: Underground Terra Em Transe
March 18	Richard Leacock Michel Brault Fritz Lang	Quebec	Police Movies: Chiefs Les Ordres The Big Heat
March 25	Werner Herzog Emile de Antonio, Mark Lane Arthur Penn	Germany U.S.A.	Paranoid Movies: La Soufrière Rush to Judgement Mickey One
April 28	Andy Paterson and The Government	local	Skillful Evasions - music, performance
May 11 - June 2	Rae Johnson	local	paintings (satellite show?)
May 18 - June 9	Oliver Girling	local	Mimiesis - paintings of the human figure (satellite show?)
May 24 - June 2	Missing Associates Anna Blewchamp	local local	Recent Pasts - dance series (curated by Elizabeth Chitty)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
May 24 – June 2	Janice Hladki Joanna Householder Louise Garfield Margaret Dragu	local local local local	Recent Pasts – dance series
July 6 – 28	Garry Neill Kennedy	Halifax	Two Pages, Pages 14 and 70 – exhibition
July 16 – 28	Deborah McCarthy		site installation
July 27	Honey Novick		scat singing
July 30 – Aug. 11	Murray MacDonald	Montreal	site installation
Aug. 11	Tim Clark	Montreal	performance
Aug. 13 – 25	Judith Schwarz	local	site installation
Sept. 5 – Nov. 30		local	Station to Station – exhibition of 30 photographs in Toronto Transit System (curated by Ben Holzberg)
Sept. 6	Sam Carter		A Garden for a Gallery – performance
Sept. 22 – Oct. 13	Jerry McGrath	local	sculpture (at A Space)
Oct. 6	Bill Buxton	local	Computer Music – at Ontario Science Centre (Wavemaker series, curated by Michael Brook)
Oct. 10	Kipper Kids	Great Britain	performance – at the Music Gallery

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Oct. 13	Phil Schreibman	local	Musique Concrete – at the Ontario Science Centre (curated by Michael Brook)
Oct. 14	Jackie Apple	U.S.A.	films and videotapes (first in a series of women's performances, curated by Nancy Nichol)
Oct. 20 – Nov. 3	Scott B and Beth B	U.S.A.	Black Box – exhibition
Oct. 20	Hans Mantel	local	Video Synthesis – at the Ontario Science Center (curated by Michael Brook)
Oct. 3	David Grimes, David Stringer	local	Electronic Music – at the Ontario Science Centre (curated by Michael Brook)
Nov. 3	The Glass Orchestra	local	Laser and Glass – at the Ontario Science Centre (curated by Michael Brook)
Nov. 3	Pauline Oliveros	U.S.A.	performance – at the Music Gallery (curated by Nancy Nichol)
Nov. 4	Robert Filliou	France	screening of recent videotapes
Nov. 6 – 17	Martha Rosler	U.S.A.	exhibition of photographs & videotapes
Nov. 7	Martha Rosler	U.S.A.	performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Nov. 13	Carolee Schneeman		performance – at the Music Gallery (curated by Nancy Nichol)
Nov. 15	Carolee Scneeman		films – at the Funnel
Nov. 20 – Dec. 15			Women's Bookworks – organized by Powerhouse Gallery, Mtl. (part of the women's performance series)
Nov. 21 – Dec. 8	Robin Peck	London, Ont.	sculpture installation – at Mercer Union (curated by David MacWilliam)
Nov. 25	Gertrude Keeler		reading from her novel Susie Switch (curated by Robert Fones) – at 31 Mercer Street
Nov. 30 – Dec. 1	Peter Gordon	U.S.A.	concert – at the Cabana Room (curated by Michael Brook)
Dec. 8 – 30	Judith Allsopp, Susan Britton, Paul Campbell, Tom Dean, Oliver Girling, Wendy Knox-Leet, Randy & Berneche, George Whiteside, David Buchan	local	Live from A Space – at Hallwalls, Buffalo, N.Y. (curated by Christine Stathacos)
Dec. 9	Daphne Marlatt	Vancouver	poetry reading – at A Space (curated by Sarah Sheard)
Dec. 16	Luigi Ontani	Italy	Tableau Vivant – performance – at A Space

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Dec. 28 (1979) – March 2			Second International Electronic Music Festival – at the Music Gallery (co-sponsored by A Space & The Music Gallery)
Jan. 17 – Feb. 10	Michael Morris, Vincent Trasov, Eric Metcalfe, Kate Craig, Glenn Lewis	Vancouver	Art and Correspondence from the Western Front – at A Space & 31 Mercer St. – travelling show
Jan. 25	John Hassell		trumpet concert at AGO
Feb. 15 – March 8			Best of Hallwalls over 5 Years – return part of exchange show (curated by Roger Denson of Hallwalls) – colour photography, painting, drawing, re-worked photographs
Feb. 18 – 24	Paul Wong	Vancouver	Murder Research – installation at the Music Gallery, performance
March 11	Dara Birnbaum, Dan Graham	U.S.A.	Local TV Programme Analysis (first in the series Television by Artists, curated by John Watt)
April 1 – 19	Sandra Meigs	Halifax	The Maelstrom – installation/film (curated by David MacWillan)
May 5	John Lurie	U.S.A.	Men in Orbit – video at A Space
May 8	Sharon Riis	Alberta	reading – at A Space (curated by Sarah Sheard)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
May 28, 30	Tom Sherman	local	TVideo – on Rogers Cable (Television by Artists series, curated by John Watt)
June 3 – 28	Ben Langton		Message from the Afterworld – 13 ft. diameter moeblus strip painting – at A. Space
June 3, 6	Randy & Berneche		Lost City Found – on Rogers Cable (Televison by Artists)
June 11, 13	Dara Birnbaum, Dan Graham	U.S.A.	Local TV Program Analysis – on Rogers Cable (Television by Artists)
June 18, 20	Robin Collyer, Shirley Wiitasalo	local	Darn These Hands (Television by Artists)
June 25, 27	John Watt	local	Two-Way Mirror – on Rogers Cable (TeLevision by Artists)
July 2, 4	Ian Murray	local	Diet – on Rogers Cable (Television by Artists)
July 3 – 13	Bruce Barber, Susan Britton, David Buchan, Colin Campbell, David Clarkson, Norman Cohn, John Greyson, Robert Hamon, Ardele Lister, Ian Murray, Andy Paterson, Julien Poulin/ Pierre Falardeau, Robert Racine, Randy & Berneche, Clive		222 – exhibition of installations, video, performance at 222 Queen's Quay (curated by Robin Collyer)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
July 22 - 31	Robertson, Tanya Rosenberg/ Richard Scholchet, Tom Sherman, Alan Sondheim/Laura Hayes, Lisa Steele, John Watt	Chile	Expressions of Popluar Culture - tapestries from Chile
April 5 - May 10	Susan Britton, David Buchan, Paul Campbell, Robin Collyer, Jerry McGrath, John Scott, Shirley Wiitasalo	local	Seven Toronto Artists at Artist's Space, NYC
Aug. 21 - Sept. 13	Brian Boigon	local	Alternative Space - architectural drawings and thesis for a contemporary art museum - installation
Sept. 10	Brian Boigon	local	lecture on his installation
Oct. 3	Elizabeth Chitty	local	History, Colour TV & You - performance - at the GAP
Oct. 15	Dave Stephens	Great Britain	Run with the fox, Ride with the hounds - performance - at A Space
Oct. 31	Michael Smith	U.S.A.	Down in the Rec Room - performance at the GAP

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Nov. 3 – 29	Beuys, Boetti, Boezem, Brouwn, Buren, Calzolari, Dibbets, de Dominicis, Van Elk, Flanagan, Gilbert and George, Knoebel, Kuehn, Long, de Maria, Merz, Oppenheim, Rinke, Ruckreim, Ruthenbeck, Serra, Smithson, Walther, Weiner, Zorio	International	Gerry Schum Retrospective – videotapes and documentation of collaboration between Schum and major European and American artists in the 60s and 70s. (curated by Stedlijk Museum, Amsterdam) – at A Space
Nov. 6	Anna Banana and Bill Gaglione	U.S.A.	Futurist Sounds – performance – co-sponsored by the Music Gallery
Nov. 9	Robert Filliou	France	new videotapes and presentation – at the GAP
Nov. 30	Min Tanaka	Japan	performance – co-sponsored at the GAP
Dec. 2 – Dec. 20	Jovette Marchessault	Montreal	Telluric Women – sculpture at A Space
Dec. 3	Jovette Marchessault, Gloria Orenstein, Pol Pelletier	Montreal	Night Cows – a performance at the Music Gallery
Dec. 21	General Idea	local	The Honeymoon is Over – post-performance installation at 136 Simcoe Street

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Jan. 13	Ulruke Rosenbach	W. Germany	Psyche Aber - performance (German Video and Performance series)
Jan. 15	Marcel Odenbach	W. Germany	The Goalie's Anxiety at the Penalty Kick - performance - (German Video and Performance series)
Jan. 19 - 28	Colin Lochhead	local	Break and Enter - video/photo installation (Apartment Number series curated by Colin Lochhead)
Jan. 22	Jochen Gerz	W. Germany	We are Coming - performance (German, Video and Performance series)
Jan. 25	Rosenbach, Odenbach, Von Bruch, Gerz	W. Germany	panel discussion
Jan. 26	Klaus Von Bruch	W. Germany	Grande Propagande - performance (German Video and Performance series)
Jan. 28	Wulf Herzogenrath	W. Germany	lecture by the director of the Cologne Kunstvereim on German Video and Performance
Feb. 7 - 28	Mac Adams	local	The Carpet - installation at A Space
Feb. 7 - 28	Lawrence Weiner	U.S.A.	Supported Despite the Lack of a Buttress - installation (Apartment Number series)
Feb. 23 & 24	Howard Fried	U.S.A.	videotapes at the GAP

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Feb. 26 – 28			Third International Electronic Music Festival – co-sponsored by the Music Gallery
March 1	Alvin Lucier	U.S.A.	Music for Pure Waves, Bass Drums and Acoustic Pendulums, and I am Sitting in a Room – sound performance at A Space
March 3 – 21	Ted Weir		audio tape and installation at Apartment Number
March 15 – April 4	Susan Hiller	Great Britain	Monument – installation (curated by Tim Guest)
March 18	Ian Murray	local	performance at GAP (curated by Tim Guest
March 22 – April 19	Daniel Buren	France	installation at Apartment Number
March 25	Rose English	Great Britain	performance at GAP (curated by Tim Guest)
March 27	Sally Potter	Great Britain	film presentation at GAP (curated by Tim Guest)
April 10	Ron Gillespie		Jupe – performance – at A Space
April 18 – May 9	Marcia Kramer	U.S.A.	Jean Seberg – installation at A Space
April 22 – 23	Stuart Pound	Great Britain	films, at the Funnel and GAP

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
July 9 - 31	Paul Campbell, General Idea, Rae Johnson, Wendy Knox-Leet, Chrisanne Stathacos	local	Terminal Building Project - a series of works on the building's exterior and in the parking lot (curated by Chrisanne Stathacos)
Aug. - Sept.	Krzysztof Wodiczko, Gary Greenwood, Anne Levinston, Kim Tomczak	local	Slides on Site - projection of images onto exterior façades (curated by Lorne Fromer)
Oct. 12	Ian Hinchcliffe, Roger Ely	Great Britain	Matchbox Purveyors - performance
Oct. 13 - 17		local	Equal Time in Equal Space - video. installation/workshop dealing with incest (in collaboration with Women's Counselling, Referral and Educational Centre) at the University College Playhouse)
Oct. 18	Kate Craig, Hank Bull	Vancouver	Shadow Players
Oct. 28 - 29	Tom Graff	Vancouver	Peep Show - performance, at A Space
Nov. 17 - Dec. 4	Brian Bolgon	local	Installation - first in the series Language and Representation, curated by Philip Monk
Nov. 24	Robert Arn, Willoughby Sharp, Mark Frutkin	U.S.A.	Marconi Amplified - celebrating the 80th anniversary of Marconi's first wireless transmission - lectures
Dec. 5 - 23	Andy Patton	local	colour transparency light boxes (2nd in Language and Representation series)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
Jan. 5 – 22	Kim Tomczak	local	an installation on the spoils of war (3rd in Language and Representation series)
Jan. 15	Vincent Tangredi	local	film (Language and Representation series)
Jan. 23 – Feb. 6	John Scott	local	a drawing installation (4th in Language and Representation series)
Jan. 29	Judith Doyle	local	film screening at the Funnel (Language and Representation series)
Feb. 9 – 24	Missing Associates (Lily Eng, Peter Dudar)	local	installation (Language and Representation series)
Feb. 12	Missing Associates	local	film (Language and Representation series)
Feb. 25	Electronic Art Ensemble		computer & performance (4th Annual Electronic Music Festival, co-sponsored with the Music Gallery)
Feb. 26	Maryanne Amacher, Micheline Coulombe, Saint-Marcoux		concert (4th Annual Electronic Music Festival)
Feb. 27	Richard Teitelbaum, Martin Bartlett	Vancouver	concert (4th Annual Electronic Music Festival)
April	Luigi Ontani	Italy	Tableau Vivant – performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
May 6 – 8	Dorit Cypis	U.S.A.	The Quest of the Impresario – A Re-Emergence – installation/performance at A Space
May 15 – June 5	Eric Cameron	Halifax	(to be continued) – thick paintings
May 26	Marina Abramovic/Ulay	Holland	Night Sea Crossing – 7-hour outdoor performance at Toronto City Hall Plaza
June 7 – 13	Tom Dean	local	Affected Thunder – audio transmission of the sound of distant thunder played over downtown everyday at noon (Intervention series, curated by Tim Guest)
June 12 – 26	Tom Dean	local	exhibition of works related to Affected Thunder, since 1971, at A Space
Sept. 4 – 25		local	YYZ Monuments: A Community Survey (curated by Stan Denniston and David Clarkson, at 4 artist-run galleries, including A Space)
Sept. 21	Tim Guest	local	Intolerance (the Trouble with Social Realism) – lecture at the Rivoli (beginning of the series Talking – A Habit curated by Chrstina Ritchie)
Oct. 5 – 7	Nan Hoover	Holland	videotapes

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
Oct. 7	Nan Hoover	Holland	Continuing Lines - performance
Oct. 9 - 28	Baron Wilhelm von Gloeden (1856 - 1931)	Germany	photographs (first in Sex and Representation series, curated by Tim Guest)
Oct. 26	Kerri Kwinter	local	Barriers (Talking - a Habit) - lecture
Oct. 30 - Nov. 20	Jorge Zontal (of General Idea)	local	General Idea's Jorge Zontal - drawings
Nov. 13 - Jan. 9	Bernard Tschumi	U.S.A.	drawings at Ballenford Books (Interventions series)
Nov. 18	Germano Celant	Italy	lecture - co-sponsored with OCA
Nov. 19 through Spring 1983	Jenny Holzer	U.S.A.	Poster Campaign, Truisms and Inflamatory Essays - posted in downtown locations (Interventions series)
Nov. 23	Anna Gronau	local	Magic, Witchcraft and Film - lecture (Talking - A Habit)
Nov. 30 - Dec. 22	Luciano Bartolini	Italy	installation - Journeys and Shadows, Literature and Everday Life
Dec. 8 - Jan. 19			Street Lights Photography Porject - 10 back-lit photographs in transit shelters on Queen Street West (curated by Ben Mark Holzberg)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Jan. 8 – Feb. 5	Marie Andrée Cossette, Glenn Lewis, Robert Cumming, Michael Kupka, Richard Buff, Chris McGee, John Greer, Bobbe Besolde, Eldon Garnet, Shelagh Alexander, Stephen Cruise, Sidney Dinsmore, Susan King, André Gardiner, Sandy Fairbairn, David Hlynsky, Michael Sowdon		New Holography – 25 holograms by 15 artists and the founders of Fringe Research (curated by Fringe Research)
Jan. 11	Dr. Stephen A Benton	U.S.A.	Latest Developments in Display Holography – lecture
Jan. 12	Rosemary Jackson	U.S.A.	Contemporary International Holographic Art – lecture by director of the Museum of Holography, N.Y.C
Jan. 19	Philip Monk	local	The Politics of Theory – lecture (Talking – A Habit) – at the Rivoli
Feb. 14 – 26	Francesco Clemente	Italy	exhibition of drawings (Sex and Representation, curated by Tim Guest)
Feb. 16	Renée Baert, Rosemary Donegan, Susan Feldman, Lynne Fernie, Rina Fraticelli, Joanna Householder, Kerri Kwinter, Tanya Mars, Joyce Mason, Christina Ritchie	local	Documents and Conversations – lecture by members of the Toronto Women's Cultural Building (Talking – A Habit)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Feb. 28 – March 19	Pat Steir	U.S.A.	paintings (Sex and Representation, curated by Tim Guest)
March 2	Constance de Jong	U.S.A.	Twice-Told Tales – performance (Interventions series, curated by Tim Guest)
April 12 – 28	Reinhard Reitzenstein	local	The Electronic Music Concert – exhibition of watercolour/drawings – at the Music Gallery (5th Electronic Music Festival, co-sponsored by A Space and the Music Gallery)
April 12	Phil Werren, CCMC	local	concert – at the Music Gallery (5th Electronic Music Festival)
April 13 – 17	David Keane	local	lecture, participatory audio installation – at A Space (5th Electronic Music Festival)
April 14	Bruce Pennycook The Phonemic and Vocal Improvisation Group	Kingston, Ont. Belgium	concert – at the Music Gallery (5th Electronic Music Festival)
April 15	Alvin Curran James MacDonald	local	Maritime Rites/the Docks Concert for French Horn and Tape – concert at Harbourfront (5th Electronic Music Festival)
April 20	Clive Robertson	local	Rhetoric on the Run – lecture (Talking – A Habit)
April 23 – May 14	Colin Lochhead	local	The Vasari Corridor – exhibition

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
May 21 – June 11	Tony Oursler	U.S.A.	Son of Oil – video installation and paintings
June 1	Krzysztof Wodiczko	local	Avant Garde Bureaucracy – lecture (Talking – A Habit)
June 15	Diana Nemiroff	Montreal	Par-al-lel" – lecture (Talking – A Habit)
June 18 – July 9	Nancy Johnson	local	drawings (Sex and Representation)
Aug. 26	Phenomenonsemble: Kathy Browning, Ric Sacks, Nic Dubicki, Anne Bourne, Stephen Donald	local	Metroworks – a series of street performances produced by A Space – at the Royal Bank Plaza
Aug. 26 & Sept. 16	Marusia Bosiurkiw, Maia Damianovic	local	Not Your Cow for Milking & Shame – performance – at Morgenthaler Clinic, Harbord Street (Metroworks)
Aug. 29 – 31	Leena Raudvee	local	performance – 3 noon hour "guerilla" events on the theme of women and their work (Metroworks)
Sept. 23	Randy & Berneche	Vancouver	Catastrophe Theory – performance – Nathan Phillips Square, Toronto City Hall – (Metroworks)
Oct. 20	Angel Staccato & the White Rebels	local	concert at the Rivoli (Women's Bands series)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Oct. 27	Moral Lepers	Vancouver	concert at the Rivoli (Women's Bands series)
Nov. 3	Fifth Column Word of Mouth	Toronto Peterborough	concert at the Rivoli (Women's Bands series)
Nov. 12	Le Pub Sac, Rappers from Regent Park		Writer as Performer series
Nov. 14			Sex, Politics and Censorship - discussion
Nov. 15	John Watt, Bill Viola, Jane Veeder	International	The Second Link - video (curated by Walter Phillips Gallery, Banff)
Nov. 16	Lisa Steele, Eric Metcalfe, Dana Atchley	International	The Second Link - video
Nov. 18	Mary Lucier, John Scarlett-Davis	International	The Second Link - video
Nov. 19 - Dec. 17	Janice Gurney, Gordon Lebredt, Michael Mitchell, Jayce Salloum	local	Production/Reproduction - exhibition (curated by Tim Guest)
Nov. 20	Helen Doyle, Marion Barling	International	The Second Link - video
Nov. 21	Tony Labat, Tina Keane, Gary Hill	International	The Second Link - video

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Nov. 23	Vera Frenkel, Joelle de la Casinière	International	The Second Link - video
Nov. 24			Immigration Films - film screening
Nov. 25	General Idea, Steve Hawley/Tony Steiger, Matthew Geller	International	The Second Link - video
Nov. 26	Lillian Allen, Allen Booth Robin Endres, Arlene Mantel	local	Community Arts Workshop
Nov. 27	Tony Oursler, Ian Murray, Memory of Your Nose	International	The Second Link - video
Nov. 28	Max Almy, Ian Bourn, Klaus Von Bruch	International	The Second Link - video
Nov. 30	Gabor Body, Marina Abramovic/Ulay	International	The Second Link - video
Nov.	Daria Stermak		posters - on the street
Dec. 1	Arlene Mantel	local	Community Arts Workshop
Dec. 2	Ed Slopek, John Sturgeon, Peter Struyken	International	The Second Link - video
Dec. 3	Robin Endres	local	Community Arts Workshop

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Dec. 11	May Chan		reading/performance (Writer and Performer Series)
Dec. 15	Jennifer Hodge		Home Feelings - film

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Jan. 7 - 28	Gerard Pas	local	paintings and videotapes
Feb. 2	Sharon Cook, Jim Anderson	local	film performance (fusion of film and performance)
Feb. 3	Clifton Kojo Joseph, Deron Haughton	local	Dubzz: a Night of Dub Poetry (Writer as Performer Series)
Feb. 14 - March 3	W.S. Brown	local	photo murals
Feb. 21	Mary Kelly	Great Britain	lecture
Feb. 22	John Greyson, Mary Anne Yanulis, Eric Shultz	local	Manzana por Manzana - video
	Debra Barndt, Daniel Caselli		slide presentation on artists doing solidarity work
Feb. 28	Michael Balser, Eric Bellowski	local	videotapes
Feb. 28 - April 14	Francesca Vivenza, Anna Palma Dos Santos, Cindy Deachman, Grace Svarre, Betty Kaser, Joan Borutski, Maggie Celestino, Adrienne Trent, Catherine Carmichael, Nancy Kembry, A. Line, B.-L. Dizzel, Diana Braun-Woodbury	local	Alter Eros (curated by a committee of women artists) - sculpture, painting, drawing and video (in conjunction with Gallery 940 and Gallery 76)
March 14	Margaret Harrison	Great Britain	lecture

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
April 8	Gay Allison, Ayanna Black, Gisele Dominique, Nancy Kasper, Roberta Morris, Charlene Sheard, Lucie Batteke, Harriet Hume, Pat Jeffries, Barb Taylor	local	Desire – poetry performance event at the Underground Railroad Restaurant in conjunction with Alter Eros
April 10	Jeremy P., Michael McGarry Margaret Moores	local	Gay Shorts – evening of gay short films – at the Rivoli
April 17	Sara Diamond, Marusia Bociurkiw	Vancouver local	workshop on video production for community groups
April 19	Yvonne Dignard, Madeline Duff, Hummer Sisters, Janis Lundman, Caroline Murray, Jane Wright	local	video: women's sexuality – in conjunction with Alter Eros (curated by Phyllis Waugh)
April 25	Jan Peacock, Mark Verabloff Wendy Geller	Halifax	video screeing
April 28	Delvina, Kimberley Bernard, Jackie Barclay, Debbie Jones	Halifax	Four the Moment – a capella music performance
May 6	Arnie Achtman, Guy Allen		Cats in the Fridge and Other Tales from the Cold (Writer as Performer series)
May 12	Patricia White		Passages – performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
May 15 – June 5	Tina Keane, Mike Hartney, Alison Winkle, et al.	Great Britain	British/Canadian Video Exchange 84 – installations, performances and videotapes (curated by Jeremy Welsh)
May 22	Marty St. James, Anne Wilson	Great Britain	True Life Romance – performance
June 12	Varda Burstyn	local	Sexual Representation, Politics and Production – lecture
June 16 – July 21	Michael Constable, Chris Reed, Fuse, Lisa Steele, Kim Tomczak, Carole Conde, Karl Beveridge	local	Altered Situations/Changing Strategies – the Canadian Worker in the Art of the 80s – exhibition and performance (curated by Harriet M. Sonne)
June 24	John Greyson	local	video and performance exploring gay community issues
July 11	Lisa Steele, Kim Tomczak	local	Working the Double Shift – performance – at the Rivoli
July 25	Michael Callaghan, Gregor Cullin	Australia	Redback Graphix – Art and Working Life in Australia – lecture, slides, poster display
July 26		local	San Francisco Video Festival Traveling Show
Aug. 15 – Sept. 15	Peter MacCallum	local	Spadina Avenue – A Photohistory – photography and documentation (curated by Rosemary Donegan)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Sept. 19	Ahari Zhina (Audrey Brown)	local	sacred dancing – at the Bamboo Club
Sept. 27, 28	u.v.a.	Berlin	super 8 films from Berlin
Oct. 3	Robin Len, Paulette Phillips, Tom Dean, Gayle Chernin/ Gilbert Demers		Archives 3 – Trinity Square video archive purchases
Oct. 4	Ian Murray, the Hummer Sisters, Genera Idea, Kim Tomczak/Lisa Steele	local	Archives 3 – Trinity Square Video archives purchases
Oct. 6 – 20	Wendy Coad	local	Corpus Delicti – paintings
Oct. 20 – 21	Betsy Warland, Daphne Marlett	Vancouver	reading and workshop (Writer as Performer series)
Oct. 22 – 24		International	Going Public – video by women (curated by Lisa Steele)
Oct. 27 – Nov. 10	Kate Wilson		Entropy Made Visible – drawings
Nov. 2 – 3	Glen Hilke	U.S.A.	The Untold Memories of Mourmouris performance
Nov. 4, 11, 18	Christiane Bertrand	Montreal	A Commonwealth: the British Film Institute and the Canadian Avant-Garde – British and Canadian films
Nov. 8 – 9	Richard Fung	Britain Canada	Orientations – video

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Nov. 22	Rasheed Araeen		Paki Bastard - performance
Nov. 23 - 24	Erella Vent, Adly Garrad	local	To Jump - performance
Nov. 27 - Dec. 15	Robert Bean, David Craig	Halifax	Time for a Gift - photographic installation
Dec. 3 - 24	David Buchan	local	window sign exhibition (Public Address Series)
Dec. 14	Conrad Atkinson	Great Britain	presentation
Dec. 26 - Jan. 14	Iain Robertson		window sign exhibition (Public Address Series)

APPENDIX IV.

THE WESTERN FRONT: EXHIBITIONS AND EVENTS

1972 - 1983

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
March 15			inaugrual party: Wed. nights established as WF members' night
March 28	Martin Heath		film screening
June			WF participation in Canada Trajectoires 73; Musée d'art moderne, Paris
June 30	Singh Banghu		Evening Ragas - concert
July	Liza Bear, Willoughby Sharp	U.S.A.	editors of Avalanche visit WF
July 23	Robert Cumming	U.S.A.	conceptual photographer, mail artist visits WF
July 31	Robert Filliou	France	Fluxus member visits WF
Aug.	Chip Lord, Ant Farm Megan Williams, TVTV	U.S.A.	video artists visit WF
	Tom Dean	Montreal	Véhicule member, editor of Beaux Arts, visits WF
Aug. 29	Environmental Communications		visit to WF
Sept. 15		W. Germany	WF included in documentary film on Canadian art for W. German TV by Dr. Wibke von Bonim, Action der Avantgarde, Berlin Kunstverein

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1973			
Sept. 16	Lowell Darling	U.S.A.	mail artist visits WF
Oct. 4	WF members		evening of music and performances for the Vancouver Art Gallery's Pacific Vibrations
Oct.			subscription party to meet editors of FILE magazine
			U.B.C. School of Architecture slide projection
Nov.	Freude Bartlett		film screening
Dec.	Mick Henry, Marty Peters		salt glaze pottery exhibition
	Joan Marshall, Jimmi Eichnauer, Connie Skerl, Sue Fitzwilson		weaving exhibition
	Theatre One	Montreal	plays by Marlowe and Brecht
			Tai Chi classes

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Jan. 14	Vancouver poets	local	opening night of poetry series
Jan. 21	Brad Robinson		poetry reading
Jan. 28	Victor Coleman	local	poetry reading
Feb. 2	WF members and friends, in collaboration with the ETERNAL NETWORK	Hollywood	Mondo Artie: the celebration of Art's Birthday and the Deccadance
Feb. 4	Audrey Thomas	local	poetry reading
Feb. 11	Four Horsemen of the Apocalypse		reading/performance
Feb. 15	Vital Baton Music Co.: Paul Grant, percussion; Steve Wilkes, violin; Don Druick, flute; Alex Pauk and Linda Lee Thomas, Pianos; Ross Barrett, electric piano; Daniel Thomas, violin	local	concert: The Many Vexations of Kleiner the Elder,* Movable Parts,* The Sweet Queen, Olympia, Consort,* Lan Yap,* The Old 100th* * first performance
Feb. 18	Toby MacLennan	Toronto	poetry reading/performance
Feb. 25	Barry McKinnon	local	poetry reading
Feb. 27	Pascal, Hank Bull	local	voice and piano concert.

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
March 1	Takeo Yamashiro, Shakuhachi, Wendy Stuart	local	concert of traditional Japanese music — koto, shamisen, piano
March 4	Robin Blaser	local	poetry reading
March 11	George Stanely	local	poetry reading
March 15	Don Druick, flute; Ken Moore and Paul Grant, percussion; Ross Barrett, saxophones	local	WF first anniversary concert: performance of Five Directions by Martin Bartlett
	various musicians		performance of Cornelius Cardew's The Great Learning, Paragraph 2
March 18	Ken Belford		poetry reading
March 25	Penny Chalmers		poetry reading
March 27	Dana Atchley	U.S.A.	Space Show
April 1	Fred Wah	local	poetry reading
April	Les Levine	U.S.A.	visit to WF; WF takes part in Levine's Mott Art Hearings at Vancouver Art Gallery
April	Jack Burnham	U.S.A.	visit by critic to WF
April 6	Patrick Wedd, Trudean Nicholl, Lynda Catchpole, Susan Driver, Thomas Baker, Robert Wells	local	performance of Stockhausen's Stimmung for six voices

459

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
April 8	David Cull		performance
April 19	Anthony Gnazzo		An Evening of Electronic Music:
			Profile, Stereo Radio 5: About Talking
	Neil Rolnick		Two Parts Dry Leader
	Martin Bartlett		Studies for Monochord, 3 & 4 (first performance)
	Alden Jenks		Namo
April 21			Surfacing on the Subliminal - film document of Mondo Artie/Hollywod Deccadance
April 22	Frank Davey		poetry reading
April 23	Freude Bartlett, Scott Bartlett, Bruce Conner, Pat O'Neil, Kurt Tugas, et al.		films by members of the Serious Business Company
April 24			Surfacing on the Subliminal - film
April 28			Surfacing on the Subliminal - film
April 29	Lionel Kearns		poetry reading
	Byron Black	local	preview of the film The Holy Assassin

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
May 1			Surfacing on the Subliminal – film
May 3	Don Druick, flute; Alex Pauk, piano; Graham Boyle, marimba; Carlo Novi and Daniel Norton, violins; Doug Pullen, soprano saxophone; J. Phillips, cello; Ken Wagner, contrabassoon; Alex Diakun, actor.	local	concert: works by Don Druick – Tropez-Z (The Amber), * The C Major Response Time Sheet, an Antarctic Operetta;* Tropez-Z (The Preposition)
			* first performance
May 6	Maxine Gadd		poetry reading
May 13	David Bromidge, Sherrill Jaffe		poetry reading
May 20	Greg Curnoe	London, Ont.	reading
May 22	Gregg Jupiter and the Sunship Ensemble	local	concert
May 24	Anna Banana	U.S.A.	visit by mail artist to WP
May 26 – 29	Michael Goldberg	local	Chain of Kisses – video installation
June 9 – 19	General Idea	Toronto	props, plans, proposals, prototypes and historical data concerning the Miss General Idea Pageants and Pavilion
July	Media Gravures & Multiples, Montréal	Montreal	visit from members of Montreal artist-run space

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
July	Marc Busse	Paris	visit by an artist to WF
Aug.	Ron Tovell	U.S.A.	visit by N.Y. playwright to WF
	Marien Lewis, Elke (Hayden) Town, D-Anne Taylor	Toronto	visit by A Space members to WF
Sept.	Les Petits Bon Bons	U.S.A.	visit by L.A. artists to WF
Sept. 27	Mariko Kiyooka, Julia Tribe et al.	local	costume display
Oct. 9			WF takes part in Burnaby Art Gallery's Videobag exhibition
Oct. 15	Kerry Colonna, Mr. Peanut, Byron Black, Kate Craig	local	film screening: Deccadance, Blocking, Surfacing on the Subliminal
Nov. 9			Lux Radio Theatre presents Live Heart's: Live Hearst, with Peter Gordon and Rich Gold, et al.
Nov. 10 - 15	Deborah Hay	U.S.A.	Box 80 Theatre Society presents Ten Circle Dances for Everybody, a participation event
Nov. 17	William Burroughs	U.S.A.	film screening and reading from his work in collaboration with the Pacific Cinematheque

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Nov. 20	Mr. Peanut	local	mayoralty campaign, Vancouver civic election
Nov. 29	Gregg Jupiter and the Sunship Music Ensemble	local	concert
Dec. 4 - 7			conceptualist cinema from NY and Germany in collaboration with the Pacific Cinematheque and the Vancouver School of Art:
Dec. 4	Richard Serra	U.S.A.	Hands tied, Hand Catching Lead
	Bruce Nauman	U.S.A.	Gauze, Black Balls, Art Makeup No. 2 Pink
	Joan Jonas	U.S.A.	Song Delay
	John Baldessari	U.S.A.	Title
	Ed Ruscha	U.S.A.	Premium
Dec. 5	Franz Erhard Walther, Peter Roehr, Katharina Sieverding	W. Germany	films
Dec. 6	Larence Wiener	U.S.A.	A First Quarter
	Paul Sharitz	U.S.A.	Touching
	Keith Sonnier	U.S.A.	Foot and Strobelight
Dec. 7	Vito Acconci	U.S.A.	My Word

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1974			
Dec. 12	John Jack Baylin	U.S.A.	reading
Dec. 15 - Jan. 5		U.S.A.	Seattle Souvenir Service Space Needle Collection, exchange exhibition organized by the and/or gallery, Seattle
Dec. 22	WF members and friends	local	Lux Radio Theatre presents A Borderline Case direct from Lure of the Sea

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Jan. 27	Opal L. Nations, Robert Amos		The Gentle Animation Show, drawing to poetry
Jan. 29	Mr. Peanut	local	My Five Years In A Nutshell - an Image Bank production for Cable 10'
Feb. 3	Brett Enemark, Bill Little		reading
Feb. 10	Daphne Marlatt	local	poetry reading
Feb. 14	Amy Vanderbilt and the Vignettes	local	Debutantes Ball - a performance
Feb. 17	Artie Gold		poetry reading
Feb. 22	Victoria Composers Group	Victoria	new music concert
Feb. 24	Chris Dewdney	London, Ont.	poetry reading
Feb. 26	Ken Doll		slide presentation
Feb. 27 - 28	Mary Ashley		Eat Your Totems - video event
March 2	Al Neil	local	The Spiral - piano recital
March 3	Brian Fawcett		poetry reading
March 5	WF members	local	Lux Radio Theatre presents A Bite Tonight

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
March 9	Victor Doray, Gerry Nairn, Don Druick.	local	Turn Off De Light -- a multi-media presentation on the impact of technology on life today
March 10		local	open poetry reading
March 15	Martin Bartlett, Frederic Rzewski	local	new music concert: One Piece for Everyone (Bartlett) Les Moutons de Panurge (Rzewski)
March 16	Yvonne Rainer	U.S.A.	present her film A Film About A Woman Who... in collaboration with the Pacific Cinematheque
March 17	David Dawson		poetry reading
March 23 - 29	Eric Metcalfe and Kate Craig	local	Spots Before Your Eyes - exhibition of their extensive collection of leopard spot images, artifacts and clothing
March 24	Robin Blaser, George Bowering, George Stanley, Stan Persky	local	panel discussion on "The Relevance of Poetry"
March 26	Dana Atchley	U.S.A.	Ace Space Show - multi-media performance
March 31	Robert Fones	Toronto	poetry reading
April 7	Bill Bissett	local	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
April 14	Chris Hurst		poetry reading
April 20			Jazz Breakfast in memory of the 20th anniversary of the death of Charlie Parker; live music, slides and tapes
April 20		local	WF Video at Video Inn
April 21	Jamie Reid		poetry reading
May 5	Joan Haggerty		reading
May 23	Victor Coleman, David Young	Toronto	One Hundred and Twenty-Five Rooms of Comfort - theatre performance, directed by Pat Loubert
May 24 - 25	Victor Coleman, David Young	Toronto	collaborative writing for Visual Media - workshop
Sept. 6	Simone Forti, Peter Van Riper	U.S.A.	video of dance and video pieces
Sept. 21 - Oct. 4	Gerry Gilbert	local	Manuscripts - exhibition
Sept. 21	Carole Itter	local	Tribute to Chickens - exhibition
Sept. 22	Carole Itter	local	reading
Sept. 30	Gerry Gilbert	local	reading
	William Wegman	U.S.A.	in person at WF (NY video series)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Oct. 5	Stephen Minch, Paul Lehti		The Madame Blavatsky Songbook – music and performance
Oct. 6	Jorge Heyman		reading
Oct. 13	John Bentley Mays	Toronto	reading
Oct. 14	Byron Black	local	Errol's Errors – multi-media performance
Oct. 15 – 17		U.S.A.	Ondine – early Warhol films
Oct. 20	Susan Musgrave		reading
Oct. 21	Joan Jonas	U.S.A.	in person at WF (NY video series)
Oct. 26	Bob Hogg	Britain	reading
Oct. 31	Allan Jones		reception
Nov. 3	Bob Rose		reading
Nov. 6	Anthony Braxton	U.S.A.	solo concert
Nov. 7	Fielding Dawson	U.S.A.	reading
Nov. 8	Randy Gledhill	local	Four Plays – performance
Nov. 10	WF members	local	Lux Radio Theatre presents The Raw and the Plucked

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1975			
Nov. 12	Shigeko Kubuto		in person at WF (NY video series)
Nov. 14	Robert Creeley	U.S.A.	poetry reading
Nov. 15			children's animated film screening
Nov. 16	Nancy Cole		reading/performance, children's matinée
Nov. 17	Nancy Cole		reading/performance
Nov. 24	John Mitchell, Vincent Trasov	local	The Rise and Fall of the Peanut Party - reading & performance/multi-media event
Dec. 1	Bob Amussen		reading
Dec. 3	Terry Fox	U.S.A.	in person at WF (NY video series)
Dec. 6	Ingram Marshall		new music concert
Dec. 8	A.S.A. Harrison	Toronto	reading
Dec. 10	Hank Bull, Patrick Ready,	local	HP performance
Dec. 15	Karl Siegler		reading
Dec. 16	Eddie Suckle		reading
Dec. 17	Leo Smith		solo concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Jan. 3	David Hykes		multi-media presentation
Jan. 12 – 24	Michael Sowdon, David Hlynsky	Toronto	Fringe Research holography exhibition
Jan. 17	Alden Jenks, John Adams		new music concert
Jan. 18	Fringe Research		public demonstration
Jan. 19	Roy Kiyooka	local	reading
Jan. 24	Fringe Research		special performance
Jan. 25	Walter Zuber Armstrong		new music concert
Feb. 2	marshalore	Montreal	performance/video event
Feb. 8	Colin Campbell	Toronto	video
Feb. 11	Lisa Steele	Toronto	video
Feb. 14	David Mahler		new music concert
Feb. 19 – 231	Hot Flashes		women's revue
Feb. 23	John Giorno		reading
Feb. 24 – 26	Dollar Brand		solo piano concert
Feb. 25	Dollar Brand		workshop
March 3	Byron Black	local	Infinity Lights Up – film

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
March 4	Byron Black		Video Surveylance [sic]
March 7	Byron Black		Oneness-ness - slides and sound
March 8	Gladys Hindmarch		reading
March 12	Days, Months and Years to Come		new music concert
March 13	Richard Hayman		Dreamsound - new music event
March 15	Robert Duncan	U.S.A.	poetry reading
March 16	Michael Snow, Larry Dubin, Bill Smith	Toronto	Three from the CCMC - concert
March 18	Steve Lacy	U.S.A.	music workshops
March 18	Steve Lacy		solo saxophone concert
March 21	Michael Kleniec		solo guitar concert
March 21 - April 15	Alex Turner		photography exhibition
March 22	Sonja Arnsen		reading
March 24	Willoughby Sharp	U.S.A.	New Society - video performance and production
March 27	Deborah Hay	U.S.A.	dance workshop
March 29	Ed Dorn		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
April 5	Douglas Wolfe		reading
April 12	Michael Ondaatje	Toronto	reading
April 19	John Furberg		reading
April 22 - May 30	Kazumi Tanaka		Tatooed People - photography
April 24	Don Druick, Gregg Simpson	local	new music concert and video installation - Sweeterraine for Terraine
April 26	Anne Waldman		reading
May 10	Bob Wallace		reading
May 10	Toby MacLennan	Toronto	performance
May 26 - June 8			Habitat Film Festival
June	Dean Fogall		mime workshop
July	Dean Fogall		mime workshop
July 28	John Oswald, Marvin Green		concert
July 30	Andre Sieff		solo piano concert
Aug. 5			Hot Jazz Benefit

472

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Aug. 14			Woman Kind - revue
Aug. 16 - 31			special video productions
Aug. 21			film screening Les Enfants du Paradis
Sept. 1 - 17			special video productions
Sept. 12	Fielding Dawson		reading
Sept. 18	Mary Ashley		Eat Your Totems - video
Sept. 19	John Mitchell, Vincent Trasov	local	autograph party for book - The Rise and Fall of the Peanut Party
Sept. 25	Kate Craig	local	B.C. Wildlife (Kate Craig as Flying Leopard)
	Eric Metcalfe	local	Cabaret Night Spots - video
Sept. 28	Dana Atchley	U.S.A.	The Real Life Show - performance
Sept. 30	Paul Plimley		concert
Oct. 2	Colin Campbell	Toronto	Hindsight
	Lisa Steele	Toronto	A Very Personal Story - video

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Oct. 9	Michael Snow, Larry Dubin, Bill Smith	Toronto	Three from the CCMC - video
Oct. 10 - 24	Yoshi Yoshihara, Byron Black, Hiro Yoshihara	local	Infinity Retrospective 1971 - 1976 - photos, xeroxes, & paintings covering 5 years of work at INFINITY STUDIO, VANCOUVER
Oct. 15	Byron Black (Baron Infinity)	local	Third Annual Memorial Performance of The End for Errol Flynn
Oct. 16	Anthony Braxton, Steve Lacy	U.S.A.	Anthony Braxton, Steve Lacy - video
Oct. 17	Sonic Research Studio, SFU	local	new music concert
Oct. 18	David Behrman	U.S.A.	electronic performance pieces
Oct. 22	Allan Rhinehart		solo guitar concert
Oct. 23	Days, Months, Years to Come		Days, Months, Years to Come - video
Oct. 25	Carl Gary		poetry reading
Oct. 29	Eugene Chadbourne		concert
Oct. 30	Daphne Marlatt	local	videotaped poetry reading
Oct. 31 - Nov. 4			colour xerox - open exhibition
Nov. 1	Lionel Kearns		poetry, images and reveries about time.

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976			
Nov. 6	William Burroughs	U.S.A.	videotaped reading
Nov. 7	Canadian Creative Music Quartet		concert
Nov. 7	Casey Sokol		concert
Nov. 8	Charles Bukowski	U.S.A.	reading
Nov. 13	Vincent Trasov	local	My Five Years in a Nutshell, Off the Air Coverage of the Peanut Campaign
	Keith Donovan		Public Art in the Community - video
Nov. 14			Jazz Breakfast
Nov. 15	Janis Rapoport		poetry reading
Nov. 20	John Giorno, Anne Waldman		videotaped poetry readings Joseph Beuys - Willoughby Sharp Interviews Vito Acconci - Willoughby Sharp Interview - video
Nov. 27			
Nov. 28 - Dec. 12	Michael Henry, Tam Irving, Martin Peters, John Reeve, John Marshall	U.S.A.	Cold Mountain pottery and weaving exhibition
Nov. 29	Monica Holden Lawrence		reading
Dec. 1	Willoughby Sharp	U.S.A.	movement arts

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1976.			
Dec. 4	Martin Bartlett	local	videotaped concert
Dec. 9	Waeten Zuken Armstrong		new music concert
Dec. 11		local	performance - contact improvisation
Dec. 11, 15, 18	WF members		new video works

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Jan. 16 - 31	Peter Daglish	local	Ofay Melody - suite of 25 lithographs
Jan. 24 - 26	Clive Robertson	Calgary	In Video Traction - performance/installation
Jan. 30	Clive Robertson		videotapes
Feb. 2	Kathy Acker	U.S.A.	Kathy Goes to Hawaii - reading
Feb. 6	Anthony Gnazzo, John Adams, James Cuno	U.S.A.	The Unfortunate Diving Duck Triology, Part III - electronic music, tape collage, readings, slide and film
Feb. 6 - 28	Guilielmo Achille Cavallini	Italy	artist in residence (exhibition at Parachute Centre, Calgary)
Feb. 7	David Buchan	Toronto	Geek/Chic - performance
Feb. 10	Richard Kostelanetz	U.S.A.	video/performance/reading
Feb. 15 - 28	Lowell Darling	U.S.A.	Hollywood Anthropology - exhibition
Feb. 16	Lowell Darling, Ilene Segalove	U.S.A.	Hollywood Anthropology - video
Feb. 19			Cauliflower Alley - video
Feb. 23	Terry McGlade	Toronto	Slow Dazzle, Red Dare, - video
Feb. 25	Elizabeth Chitty, Terry McGlade	Toronto	Lap - dance/video/performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Feb. 28	David Rosenboom	Toronto	electronic music solo
Feb. 28	Nancy Smith, little Davy Leptoff		performance, workshop
March 5	Diego Cortez	U.S.A.	Warsaw City of Song, Smoker's Nosebleeds - film screening
March 5 - April 3	General Idea	Toronto	Frame of Reference - exhibition
March 7	Diego Cortez	U.S.A.	The Dental Tapes, First Brain Tape with Characters, selected hospital tapes - video
March 10	General Idea		Up-to-date - performance
March 13	Martin Bartlett, Hank Bull, Patrick Ready, Kate Craig	local	The Exploits and Opinions of Dr. Faustroll Pataphysician, from the novel by Alfred Jarry - theatre
March 20 - April 3	Marcel Just	Switzerland	artist in residence
March 22	Peggy Gale	Toronto	presenting tapes by David Askevold, Robert Hamon, Noel Harding, John Orentlicher, Lisa Steele, Bill Vazan & Rodney Werden
March 23	Cioni Carpi	Italy	CDFB - Return to Abandoned Fields of Action - audio-visual installation
March 28	Steven McCaffery		poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
April 3 - 30	James Collins	U.S.A.	Watching Shrine by the Sea - colour mural 30" x 400"
April 16		local	The Edge of Sleep - a videosoapopera - produced by Taki Bluesinger & Bill Day; written by Patrick Ready & Judith Berlin; featuring Rick Scott, Lin Bennett, Gary Pogrow, Patrick Ready, Gretchen Park
April 24	Virginia Quesada	U.S.A.	performance using sound recording equipment, electronic sound synthesizers, photos, film & video
May 1 - 14	Kenneth Fletcher/Paul Wong	local	Murder Research - narrative text, slides, video, photographs
May 22 - June 5	Eric Metcalfe	local	Howard Hughes Inc - exhibition
May 23 - 29	Dick Higgins	U.S.A.	artist in residence (Fluxus member)
May 29	Dick Higgins		reading
June 4	Michael Morris, Vincent Trasov	local	Image Bank Post Card Show - at Nova Gallery
June 6	WF members	local	Lux Radio Players presents Weather or Naught
Sept. 10 - 30	Bill Bissett	local	new paintings and collages

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Sept. 10	John Oswald, Henry Kaiser		concert
Sept. 26	Willie Walker		artist in residence - film and video
Oct. 9 - 31	Rodney Werden	Toronto	The Nude in the Landscape -- exhibition
Oct. 11 -	Rodney Werden		video production
Oct. 10	Victor Coleman	Toronto	reading
Oct. 12	Sounds Scapes		International Circuit of Electro-acoustic music
Oct. 17 - 22	Cioni Carpi	Italy	video production
Oct. 22 - Nov.	Robert Filliou	France	artist in residence
Nov. 1	Robert Filliou		soirée
Nov. 3	Steve McCaffery & Robert Filliou		reading
Nov. 9			International Tape concert
Nov. 16 - 18	Robert Young	local	video production
Nov.	Herman Nitsch	Austria	exhibition—Documents from the Theatre of the Actual
Nov. 21	b.p. nichol		poetry reading
Nov. 22	Gordon Kidd		film

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1977			
Nov. 27	Nancy Cole		reading
Nov. 27 – Dec. 18	Kim Tomczak, Gordon Kidd, Sandra Janz, Keith Donovan, John Anderson, Roy Arden, R, Dick Tracy it	local	Pumps at the WP – 6-person exchange show
Nov. 28	John Mitchell	local	reading
Nov. 29	Paul Dutton		reading
Nov. 30	Robert Hogg		reading
Dec. 1	Andrew Harwood, Bruce Cudderford		dance and music
Dec. 3	Charlotte Hildebrand	Toronto	performance
Dec. 6	Byron Black	local	films
Dec. 14	International Circuit of Electroacoustic Music		concert
Dec. 15 – 18	Barbara Dilly & Arawaw Hayash	U.S.A.	dance
Dec. 19	F.J. Cebulski	U.S.A.	reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Jan. 3 - 9	Hank Bull, Patrick Ready	local	H.P. Video Production
Jan. 11	International Circuit of Electroacoustic Music		music of Hungarian composers - tape concert
Jan. 14	Fritz Lang		Metropolis - film screening
Jan. 17 - Feb. 7	Richard Hambleton	local	I.D.E.A. - exhibition
Jan. 20	Constance de Jong	U.S.A.	Modern Love, The Lucy Amarillo Stories - performance with live music, text, pre-recorded voices
Jan. 28 - 29			California Video Festival - The Independent TV Show - organized by Marylu Emerzian & Environmental Communications, Los Angeles
Jan. 30	Meta Little	U.S.A.	new dance workshop, contact improvisation
Feb. 1	Opal L. Nations	Toronto	reading
Feb. 4	Saxaga - with Revor Ferrier, Raymond Torchinsky, Robert Turner		jazz improvisation
Feb. 5	Steve Paxton, Nancy Smith	U.S.A.	dance performance
Feb. 7	John Oswald, Hnery Kaiser		concert - guitar and chorus

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Feb. 8	International Circuit of Electroacoustic Music		Yugoslavian composers on tape
Feb. 21	Kazumi Tanaka		illustrated reading
March 8	International Circuit of Electroacoustic Music: Christian Clozier	France	concert
March 21	Nancy Carp & dancers		Berkeley Gamelan Music
March 26 – April 20	Herman Nitsch	Austria	artist in residence
March 26 – April 20	Herman Nitsch		Acktion – video production
March 31 – April 2	Karl Berger		New Orchestra Workshop – concert
April 8	David Rosenboom, Jacqueline Humbert	Toronto	concert
April 12	International Circuit of Electroacoustic Music		concert
April 14 – May 15			Dada exhibition
April 14	Steve McCaffery, Michael Dean, Steven Smith, and jazz musicians Ted Moses, Mike Malone, Don Hadurlak		Cabaret Voltaire, a reconstruction of the orginal performance from Zurich, 1916

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
April 15	Hans Richter, Man Ray, Marcel Duchamp, Francis Picabia, Fernand Leger		Dada films, in collaboration with the Pacific Cinematheque
April 17	Bill Bissett	local	poetry reading
April 20 – 30	Margaret Dragu with Kate Craig	Toronto	video production of Backup
April 20 – May 15	Margaret Dragu	Toronto	artist in residence
April 29	Margaret Fisher		video presentation of new work (dance)
May 5	Gretchen Park, with Jane Ellison, Helen Clarke, Monica Holden-Lawrence		Beatitudes – Beefetishist – dance, slides & shadows
May 6	Randy & Berneche		As the World Burns – performance with video and multi-media
May 7	John Celona and friends	U.S.A.	electronic and computer concert
May 8	Nan Hoover, Sam Schoenbaum	U.S.A.	performance
May 20	New Orchestra Workshop	local	Music Par Cóeur – concert
May 31	WF members	local	Visa Vis, a modern shadow play/opera
July 2 – 4	Oberlin Dance Collective	U.S.A.	dance
July 22	Deborah Hay	U.S.A.	dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Sept. 1 – 2	Michael Brooks & band		Waveband – concert
Sept. 7 & 8	Jennifer Mascall, Paula Ravitz	Toronto	T.I.D.E. – Toronto Independent Dancers Enterprises
Sept. 19 – Oct. 3	Fabio Mauri	Italy	artist in residence
Sept. 19 – Oct. 3	Fabio Mauri		Language is War – documentation of past performances
Sept. 22	International Circuit of Electroacoustic Music		new computer and environmental works from S.F.U. by H. Westerkamp, A. Holmes, J. Piches, Barry Truax
Sept. 23	Jim Thompson, Karen Bouillet		Once/Twice – dance
Oct. 1 – 14	Robert Ashley	U.S.A.	Music with Roots in the Aether – series of 14 videotapes by Robert Ashley with interviews with composers Ashley, David Behrman, Philip Glass, Alvin Lucier, Gordon Mumma, Pauline Oliveros, Terry Riley
Oct. 6	New Orchestra Workshop	local	Sessione Milano – concert
Oct. 12	David Friesen, John Stowell	U.S.A.	solo duet
Oct. 15	Karl Berger with New Orchestra Workshop	U.S.A.	concert
Oct. 16	Tom Burrows		Squatting – slides and lecture

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Oct. 20	New Orchestra Workshop	local	concert
Nov. 1 - 30	Dalibor Martinis, Sonja Ivekovic	Yugoslavia	artists in residence
Nov. 1 - 30	Dalibor Martinis, Sonja Ivekovic		video performance and production
Nov. 4	Brass Tacks Vocal Company		songs and original compositions performed a capella
Nov. 4	New Orchestra Workshop	local	concert
Nov. 5 - 30	Keith Donovan, Peter Schuyff	local	new works on paper
Nov. 5	Evan Parker with Rova Saxophone Quartet	U.S.A.	concert
Nov. 9	Stephen Long, Raymond Zablokis		Drop the Bomb Campaign - performance
Nov. 10	Lubomyr Melnyk		piano concert
Nov. 14	Siggy Magic and the Subhumans		Commercial for Free - performance
Nov. 16	Lee Konitz	U.S.A.	solo concert
Nov. 24	C.O.R.D. (Community Orchestra Research Development)	local	concert
Nov. 26 - 30	The Hummer Sisters	Toronto	video cabaret

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1978			
Dec. 1 & 2	Andrew Harwood		dance
Dec. 7 - 16	Tom Sherman	Toronto	artist in residence, video production
Dec. 14	Roscoe Mitchell	U.S.A.	solo concert
Dec. 15	International Circuit of Electroacoustic Music		concert - music from Hungary
Dec. 16	Tom Sherman	Toronto	A Black Box - performance
Dec. 17	New Orchestra Workshop	local	concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Jan. 1 - 31	Patricia Plattner	Switzerland	artist in residence
Jan. 11 - Feb. 26	Susan Britton	Toronto	artist in residence, video production
Jan. 13	Circus Minimus		Kite of Happiness - performance
Jan. 14			Surdos, Trabajando Dos - films
Jan. 14	Phil Niblock		concert
Jan. 19	Ivan Patschich, Zoltan Pongracz, Endre Szekely, Laszlo Dubrovay		taped music concerts from Hungary
Jan. 21 - Feb. 28	Patricia Plattner	Switzerland	Copier/Recopier - photoworks by 250 artists organized in collaboration with Plattner and Galerie Gaetan, an artist-run space in Switzerland
Feb. 3 - 4	Susan Britton	Toronto	End of the World - installation
Feb. 16	Chowning Howe, Wiggen Ungvary, Piche, Mizelle		taped music concert - Quadraphonic Computer Music
Feb. 26	Susan Britton	Toronto	premiere of videotapes at the Vancouver Art Gallery
March 14	Antonio Muntadas	U.S.A.	informal showing of videotapes and discussion of his recent work

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
March 16		Victoria	taped music concert - new works from the University of Victoria
March 17	Canadian Electronic Ensemble: Hugh Le Caine, David Grimes, James Montgomery		concert
April 1 - 7	Gordyn Dowton, Douglas Vernon		A Secret Place in Oppenheimer Park - one-week performance
April 1			Interplay: Computer Dialogue/Interactive Communications - hosted by Computer Culture Exposition
April 6	Elizabeth Chitty	Toronto	Social Studies - performance
April 7	Hugh MacPherson		improvisation workshop
April 8	Pauline Oliveros	U.S.A.	Sonic Mediation Workshop and Concert
April 10	Isaac Applebaum, Ben Holzberg	Toronto	Impressions, Impulse & Image Nation - slide & film talk
April 16	Amy Greenfield		dance as video, holograms & videotapes
April 20	International Circuit of Electroacoustic Music		taped music concert - music from Cuba
April 21 - 22	Peter Bingham, Jenny Bingham, Helen Clarke, Jane Ellison, Cheryl Prophet, Peter Ryan, Marc Smith	local	movement arts performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
April 29	Delbert Lee, Philip D. Galas		The Bearded Lady's Manifesto, Microphone: Love of a Star – théatre
April 29 – may 31		local	Pin Up Portraits – open exhibition of portraits
May 1	Rodney Werden	Toronto	May I/Can I, Call Roger, Baby Dolls, Typist, Dance – videotapes 1973 – 1978
May 3	Marion Brown		jazz concert
May 6	Chris Crawford		solo acoustic piano concert
May 11 – June 7	Robert Kleyn		artist in residence
May 16 – 16	Pasal Auger, Edouard Beaux, Jean-Michel Bouhours, Patrick Delabre, Claudine Eizykman, Guy Fihman, Christian Lebrat, Pierre Rovere, Dominique Willoughby	France	Kinechromies – travelling exhibition of films, photos, serigraphs, frozen frames
May 19	Rober Racine	Montreal	piano performance of Satie's Vexations, repeated 840 times
June 7 – 14	Robert Kleyn, director		Strindberg's Miss Julie – theatre
June 17			surprise performance and premiere of A Short History of Ephemerality

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Sept. 4	Robert Filliou	France	Teaching and Learning as Performing Arts - Part 2:. Video University - videotape produced at WF, 1979
Sept. 9	Ted Dawson, Endre Farkas, Jean Letarte, Keith Daniel	Montreal	concert
Sept. 11	Alzek Misheff	Italy	Blowing Bubbles - performance
Sept. 16 - 30	Bob Parent	U.S.A.	Golden Years of Jazz - photography exhibition
Sept. 27	WF members and friends, music by Braineaters and AKA	local	The Mondo Artie Cabaret at the Commodore Ballroom (Living Art Performance Festival)
Sept. 28	Circus Minimus		Trash
	Gerry Gilbert	local	The Feel
	Max Dean	Ottawa	Untitled
	Ross Muirhead		A New Structural Homeland Exists or an Underlying Principle that has Shaped our World
			- performances at the Actors Workshop (Living Art Performance Festival)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Sept. 30	Ken Lum	local	Air - a Video performance
	Eric Metcalfe	local	Oh Yes, Oh No
	Fiona Pinney and Trudi Forest		Changes
	Crista		The Bath
	Jim Cummins	local	You Will Remember the Past, But Will the Future Remember You

- performances at the Actors Workshop (Living Art Performance Festival)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
Oct. 1	Al Neil with Caroline Zonailo & Howard Broomfield	local	13th Proposition of Euclid
	Helen Clarke with Jane Ellison and Peter Bingham	local	About, about
	Glenn Lewis	local	Pygmy Readings
	Neil Campbell	local	Untitled '79

- performances at the Robson Square Media Centre (Living Art Performance Festival)

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Oct. 2	Anna Banana and Bill Gaglioni	U.S.A.	Futurist Sound
	John Mitchell	local	Sacrifice
	Tom Graff	local	The Canada Family Album Part 3
	Evelyn Roth	local	Roth Rituals
			- performances at Robson Square Media Centre (Living Art Performance Festival)
Oct. 3	Don Druick with Lyle Lansall-Ellis & Jane Phillips	local	An Information Tree Memo
	John Anderson	local	Lungs
	Randy and Berneche	local	I am Your Mind
			- performances at Robson Square Media Centre (Living Art Performance Festival)
Oct. 4	The Kipper Kids	Great Britain	performance
Oct. 5 – 7	Ankoku Buto Dance Theatre	Japan	dance performances
Oct. 12			music – new tapes from SFU, experimental compositions

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Oct. – Nov. 15	Ian Murray	Toronto	artist in residence
Oct. 27	N.A.M.E. (New Art Music Ensemble)	local	improvisational music concert
Oct. 28	The Contemporary String Quartet: Karen Oliver, Don Ogilvie, Jeff Ridley, Harriet Van Deusen	local	improvisational music concert
Oct. 30	Randy and Berneche	local	Ars Gratis Artis – video
Nov. 2	Thomas Erlich	U.S.A.	solo piano recital
Nov. 3 – 4	Sara Mann, Jennifer Mascall	local	Smashed Carapace – dance
Nov. 10	CQMC: Casey Sokol, Michael Snow, Allan Mattes, Nobuo Kubora, Peter Anson	Toronto	improvisational music concert
Nov. 10 – 11	Michael Brodie, Peter Ryan, Jane Ellison	local	video dance workshop
Nov. 12 – Dec. 3	Chip Lord	U.S.A.	artist in residence
Nov. 16	Harry Freedman, James Macdonald, James Montgomery, John Rimmer, David Keane, Barry Truax, Jean Piche, Robin Heifetz	international	electronic music from Canada and abroad

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1979			
Nov. 17	Bob Parent	U.S.A.	Exemalfi: Festa #1, Exemalfi: Symmetry #1 (Bi-logitudinal), Exemalfi: Asymmetry #1, Transformations on a Soho Street, Soho Melange - films, presented in person
Nov. 29 - 30	Michael Brodie, Peter Ryan, Jane Ellison	local	dance/performance, videotapes
Dec. 1	Michael Haslam	Montreal	Blue Rider of the Purple Haze - performance
Dec. 2	Chip Lord	U.S.A.	Executive Air Traveller - photographs, drawings & artifacts; Vancouver Arrival/Vancouver Departure - videotape produced at WP during Lord's residency
Dec. 6 - 7	Kate Craig, Nancy Nichol, marshalore, Colin Campbell, Helen Doyle, Helen Bourgault	national	Second Independent Video Open Viewings
Dec. 9	Maury Coles, with Lyle Lansell-Ellis, Paul Plimley, Gregg Simpson	local	concert
Dec. 12	Kim Tomczak	local	performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Jan. 14	Paul Wong	local	4 – a quadrophonic performance utilizing sound, music, live actions, text, slide projections and pre-recorded video
Jan. 16 – Feb. 16			Wien-Couver – mail art, computer exchange show Vienna/Vancouver
Jan. 23	Eric Metcalfe, Kate Craig, Michael Morris	local	An Introduction to the Western Front – lecture on equipment and philosophy for UBC students
Jan. 25	Martin Bartlett	local	Intercontinental music piece – a slow-scan project
Feb. 2	Jane Ellison	local	Intercontinental dance piece – a slow scan project
Feb. 8, 9, 15, 16	Terminal City Dance	local	dance/performance
Feb. 24	David Appel	local	Kinesonics – solo performance, exploration of sound and movement
March 2	Don Druick	local	Flag – video work for 5 channels, 4 monitors, 3 performers
March 3	Jill Kroesen	U.S.A.	Excuse Me I Feel Like Multiplying, The Original Lou and Walter Story – performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
March 7 - 8	Santa Aloi, Cheryl Prophet, Marc Smith-Slosky, Jim Thompson		new dance works
March 7 - 12	Nora Hutchison	Toronto	Salem - video production in progress
March 8	Eldon Garnet	Toronto	films
March 14			Electroacoustic Music - tape compositions from Japan, France, New Zealand, U.S.A.
March 15	Jerome Rothenberg	U.S.A.	reading and performance
March 16	Hildegard Westerkamp		Cordillera - acoustic environment based on the poems of Norbert Ruebsaat
March 17	Donald Buchla, Ami Radunskaya		live electronic music on cello and electric cello
March 17 - April 12	Dana Atchley	U.S.A.	artist in residence
March 18	Antonio Zepeda	Mexico	workshop on pre-Columbian and other ethnic instruments
March 19	Antonio Zepeda		ritual music for Toltec flutes, Aztec whistles and ocarinas, Mayan drums
March 20	David Mahler and Ned Sublette		original works performed by the composers

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
March 21		local	Sound and Shadow -- music from Vancouver's urban wilderness
March 22	Kwakiutl musicians	B.C.	Native West-Coast Music -- an evening of songs
March 28	Dieter Froese		live performance of Remember/Forget, the 4th Symphony, screening of several multi-channel videotapes
March 30	Pauline Oliveros	U.S.A.	Sonic Meditation Workshop
April	Andrew James Paterson	Toronto	performer, composer, writer in residence for the month, working on video production
April, May	Sam Carter		Garden for a Gallery - screens, collages, constructions
April – May 1	Norman Cohn	P.E.I.	artist in residence, working on a series of videotapes entitled How We Lived
April to May 4	Lisa Steele	Toronto	artist in residence, working on videotape production
April to May 4	Clive Robertson	Toronto	editor of Fuse, visting WP
May 2 – 3		U.S.A.	New Orchestra Workshop at WP

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
May 15 – 16	Bill Jamieson Quartet Reeds: Robert Myers (percussion); James Young (bass) Bob Tildesley (brass)		jazz concert
May 17 – 18	American Contemporary Dance Company	U.S.A.	workshop
May 30	Tom Graff	local	Tom's Peep Show – portable, multilingual performance
Sept. 3 – 19	Colin Campbell	Toronto	artist in residence, working on videotape production
Sept. 14	Hal Waldron	U.S.A.	concert by Billy Holiday's former accompanist
Sept. 17	Elizabeth Chitty	Toronto	Handicap – performance
Sept. 19	Marie Chouinard	Montreal	dance
Sept. 27	Santa Alof, Marc Smith-Slosky		dance
Oct. 10		local	SFU Electroacoustic Tape Series – concert
Oct. 17 – 19	Terminal City Dance	local	dance
Oct. 20	Daniel Guimond	Montreal	Daniel Guimond – Obstruction Artist, 1980 Profile – performance
Oct. 23	Lily Eng, Peter Dudar	Toronto	Missing Associates – performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1980			
Oct. 24 – 26	Terminal City Dance	local	dance
Oct. 27	Dave Stephens	Great Britain	Run with the Fox, Ride with the Hounds – solo performance
Nov. 1	Paula Temrich, Terry Stephens		dance
Nov. 3 – 23	Glenn Lewis, Taki Bluesinger	local	Journey to Paradise – photos and text
Nov. 12	Clive Robertson	Toronto	Don't Take Candy from Strangers – performance
Nov. 14 & 15	New Orchestra Workshop		concert
Nov. 21	Bruce Barber		Function – performance
Nov. 28		local	SFU Electroacoustic Series – concert
Dec. 1 – 20	Bill Bartlett	Victoria	artist in residence – involved with computer networking
	Ben Vautier, Dick Higgins, Robert Filliou		visting artists (Fluxus members) all month
Dec. 14	Nag Vie		dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Jan. 10	Laurie Anderson	U.S.A.	performance
Jan. 15	Buster Simpson	U.S.A.	Pragmatic Approaches to Urban Design - slide lecture; Livevil - exhibition
Jan. 19 - Feb. 7	marshalore	Montreal	artist in residence - working on videotape production
Jan. 23		local	SFU Electroacoustic Series - taped electronic music
Jan. 28	Klaus Von Bruch, Ulricke Rosenback	West Germany	lecture and performance
Jan. 30	Sonde: Charles de Mestral, Keith Daniel, Pierre Dostie, Chris Howard, Robin Minard, Michael O'Neill	Montreal	new music concert
Feb. 13		local	SFU Electroacoustic Series - taped concert
Feb. 23 or 24	Adrian Pipter	U.S.A.	It's Just Art - performance
Feb. 27	Evelyn Roth	local	performance
Feb. 28		local	SFU Electroacoustic Series - taped concert, slides
March 4	Randy and Berneche		Videage - video

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
to March 14	John Greer	Nova Scotia	exhibition
March 20 – April 11	Michael Fernandes	Halifax	exhibition
March 26	Eleanor Antin	U.S.A.	Battle of the Bluffs – performance
March 27		local	SFU Electroacoustic Tapes Series
April 5	Judith Hoffberg, Steve Osborne	U.S.A.	lecture on artists' publishing
April 6 – 26	Marcella Bienvenue	Calgary	artist in residence – working on videotape production
April 17 – May 9	Rosemary Sleigh		exhibition (curated by Theodore Wan)
April 18	Gene Youngblood	U.S.A.	The Future of Desire: The Art and Technology of Video in the 80s – lecture
April 24	Al Neil	local	new works – concert
May 6	Doug Hall, Chip Lord, Jody Proctor	U.S.A.	The Amarillo News Tapes
	Terrell Feltzer, Isaac Cronin	U.S.A.	Call It Sleep; Part Four, Cadre
	Dana Atchley, Hank Bull, Eric Metcalfe		Prime Time Comix: Steel and Flesh

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
May 6	Lowell Darling, Dana Atchley	U.S.A.	Campaign Tapes
	John Sanborn, Kit Fitzgerald		Olympic Fragments
	Howard Fried		Condos
	Joe Rees		Underground Forces
	Ilene Segalove		Warm Coffee and the Future
	Michael Smith		Secret Horror
	Tony Oursler		Loner
	Tony Renos		One Man's Magic is Another Man's Science
			– videotapes from the San Francisco International Video Festival
May 15	Lubomyr Melnyk	Toronto	piano concert
	Bill Bissett	local	recent paintings
May 27 – June 15	Vera Frenkel	Toronto	video artist in residence
Sept. 15 – Oct. 2	Marion Penner Bancroft	local	photographs
Sept. 21	Margaret Dragu	Toronto	Unfit for Paradise – dance/performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Sept. 30	Richard Purdy	Ottawa	Blue Prints: The Sacred Circuit - performance
Oct. 2, 9, 11	Paul Wong	local	Prime Cuts - video
Oct. 9 - 21	Noel Harding	Toronto	visiting video artist
Oct. 16	Rogert Ely and Ian Hinchcliffe	Great Britain	Matchbox Purveyors - performance
Oct. 20 - Nov. 7	Robert Hamon	local	Re-Wind - video/performance and exhibition
Oct. 24	Don Druick, Howard Bloomfield, Diana Kemble	local	Wtih or W/O Paper - concert
Oct. 30	Hildi Westerkamp, Paul Dolden, Martin Conboy, Brian Yaremus, John Chisholm, films by Charles Wilkinson, Steven Insley	local	SFU Electroacoustic Music Series - new works by the Sonic Research Studio
Nov. 1	Tim Berne Trio with Alex Cline	U.S.A.	concert
Nov. 9	Loek Dikker, Waterland Quartet	Holland	concert
Nov. 10 - 28	Colette Urban	Victoria	recent works - exhibition
Nov. 14	Eric Stach, Jerry Michelson, James Doney		jazz concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1981			
Nov. 20	Peter Hannan		Electroacoustic music – folk instruments and folk music
Nov. 23	Kate Craig, Hank Bull	local	shadow plays
Nov. 25	Kim Tomczak	Toronto	performance by artist in residence for November
Dec. 4	Elizabeth Chitty	Toronto	Dogmachine, Desire Control, video; History, Colour TV and You – performance
Nov. 5	John Celona		concert
Nov. 12, 13	Susan Osberg, Santa Aloi		dance
	General Idea	Toronto	artists in residence during December; screening of Cornucopia, videotape produced during residency

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
Jan. 5 – 26	Terry Ewasiuk	local	polaroid photography
Feb. 2 – 17	Joe Haag		paintings
Feb. 5	Eric Bogosian		Men Inside – performance
Feb. 8	Steve McCaffery	local	A Book Resembling Hair, Paradise Improved – reading/performance
Feb. 10 – March 20	Kou Nakajima	Japan	video artist in residence
Feb. 12 – 15	Evelyn Roth	local	continuous presentation of rituals, films, dance, writings and music
Feb. 19	Kou Nakajima	Japan	videotape screening
Feb. 20	Joe Chabade		SFU Electroacoustic Series
Feb. 23 – 26	Kou Nakajima	Japan	installation based on Tibetan mandala design
Feb. 23	Pereira Lungha		concert of Angolan guitar
Feb. 25	Alex Varty, Richard Coldman, Myles Boisen		guitar concert
March 2 – 16	Philippe Dion, Philippe Poloni	Montreal	500 photographs

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
March 19	Fiona McKye	local	performance
March 19	Bill Noy, Oraf, David Ostrem, Fiona McKye	local	Silk Scream - silkscreen prints
March 20	Al Neil	local	concert
March 21	Paul Cram, Lyle Lansell-Ellis, Paul Plimley, Ken Newby, Don Druick, Eric Wyness, Karen Oliver, Diana Kemble, Howard Bloomfield, Elrya Campbell, Sharon Boyle, Gregg Simpson	local	Pure Music Series
March 26	David Mahler, Stewart Dempster		concert
April 2	Rodolf Komorous		The Anatomy of Melancholy - concert
April 5 - 20	Elizabeth Vanderzaag		video production
April 13 - 30	Fred Fitzpatrick		electrophotostatic productions
April 16	Martin Bartlett	local	live electronic music
April 17	David Keane		Infinition - slide and electronic music installation
April 20 - May 20	Tom Dean	Toronto	video artist in residence
April 23	Bob McGinley, Michael Michcletti		The Techno Primates: In Transition - intermedia events using dance, poetry, video, electronic music

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
April 30	New Musica Ensemble		living music concert
May 4 - 22	Diana Kemble, Cheryl Sourkes	local	photographs and photostats
May 6	Oliver Hajdu et al.		composed and improvised music
May 7	Sergio Barroso, Jesse Read	Cuba, local	music for bassoon, piano and tape
May 14	Santa Aloi	local	dance
May 15	Iris Garland, Laurie Jones, Jorge Holguin, C. Lee	local	dance
May 16	Eppel/Simpson/Bell et al.	local	Pure Music Series
May 16	Marie Chouinard	Montreal	Marie Chien Noir - three solo dance works
May 21	Lola MacLaughlin, P. Ryan, P. Bingham	local	dance
May 22	Jennifer Mascall	local	dance
May 23	Lee Eisler, Karen Greenhough		dance
May 28, June 4, 11, 13	Tom Graff	local	Tom's Diary: an Art Convention - a three-week gallery installation with 4 performances
June 25	Randy and Berneche	local	performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1982			
Sept.	Ken Dollar		Faces Front - large-scale portrait drawings
Oct.	Israel Charney	Montreal	40 8" x 10" portrait drawings
Nov.	Neil Wedman	local	nude drawings
Nov. 21	Haward Fried	U.S.A.	special guest at "Sunday Video Tea"
Dec.	Catherine MacLean	local	Untitled Sound Room - acoustical installation

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Jan. 7	Steve Paxton, Helen Clarke, Peter Bingham, Peter Ryan	local	improvisational dance
Jan. 11 – 29	Catherine McLean	local	Clairaudience -- acoustic Installation
Jan. 30	Roy Kiyooka, and friends	local	poetry, film, music
Feb. 4	Leslie Felbain		Gullible's Travels – tap, mime, eccentric dance
Feb. 7	Alastair MacLennan	Belfast, N. Ireland	slide performance
Feb. 8	Bill Burns		Front Slopers – installation
Feb. 14 – 24	Terry Ewasiuk		video artist in residence
March 5	Endre Farkas, Geneviève Raymond, Michel Bonneau		performance – dance, theatre, poetry
March 8 – April 1	Al Neil	local	recent collages
March 11	Al Neil		concert
March 13			Jazz Brunch
March 19	Beth Lapides	New York	Crash Course – music, film, slides, dance
March 21 – 22	Helen Clarke, Jennifer Mascall	local	dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
April	Max Dean	Ottawa	Russian Samizdat Art -- contemporary artists' books (curated by Rimma and Valerie Gerlovin, N.Y.)
			video artist in residence
April 8	Gerry Gilbert	local	performance
April 11 - 12	Silvy Panet-Raymond	Montreal	Changing Scales -- dance
April 13	Sharon Thesen, Phyllis Webb		poetry reading
April 15	Peter Hannan	local	concert by recorder player and composer
April 27	John Ferberg, Norm Sibren		poetry reading
May 4	Barry McKinnon, Brian Fawcett	local	poetry reading
May 6	Ernst Reyseger, Jennifer Mascall	Holland local	cello, dance
May 11 - 28	Allyson Clay, Stan Douglas, Julie Ducheares, Katharine Knight, Jack MacColl	local	paintings, installations and slide dissolve
May 13 & 14	Joan La Barbera	U.S.A.	a capella performance
May 18	Stuart Sherman		performance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
May 30, June 1, 3, 4	Lola MacLaughlin, Peter Bingham, Jennifer Mascall, Peter Ryan, Barbara Bourget, Jay Hirabayashi	local	Dance Edam - dance
June 16 - 17	Iris Garland, Maureen McKellar		new choreography
Sept. 5 - 16	Osaka Artists' Union	Japan	exhibition of individual work and over 60 hand-painted lampshades by 32 artists
Sept. [1			Up Front - performance series
Sept. 20 - 30	WF members	local	Canada Shadows - video production
Oct. 1 - 8		U.S.A.	WCA Box 83 - postcard exhibition by 100 artists
Oct. 7	Tony Labatt	U.S.A.	performance
Oct. 8 - 19	Richard Layzell	Great Britain	video artist in residence
Oct.	Rose English	Great Britain	performance
Oct. 9			Up Front - performance series
Oct. 11 - Nov. 5	WF members	local	WF Archaeology - exhibition
Oct. 17	Paul Wong with Gary Bourgeois, Gina Daniels, Jennette Reinhardt	local	Confused - video premiere

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Oct.	Lorraine Dufour/Robert Morin	Montreal	video artists in residence
Oct. 19		China	Three Chinese Photographers - exhibition, reception
Nov. 6	Paul McMahon	New York	Sung Paintings, Rock and Roll Psychiatrist - performance
Nov. 7 - 13		local	Vancouver Dance Week - works by many of Vancouver's professional dancers
Nov. 7 - 13	Alvin Lucier	U.S.A.	sound/installation by composer in residence
Nov. 14 - 19	Doug Collinge, Stephen Parkinson	Victoria	sound installation
Nov. 15 - Dec. 15	Robert Adrian X	Vienna	video artist in residence
Nov. 16	Rogert Heaton, Patrick Wedd	Great Britain	duet concert
Nov. 17	Owen Underhill, Rick Sacks, Chris Butterfield		concert
Nov. 18	Cornelius Cardew		The Great Learning - concert
Nov. 21	Kim Tomczak, Lisa Steele	Toronto	In the Dark - performance/video
Nov. 22 - 24	Dancemakers	Toronto	dance
Nov. 25	Don Druick	local	Polyglotte/Tidal Power - performance
Nov. Dec. 2	Chris Dewdney, David Phillips	London, Ont.	poetry reading

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1983			
Dec. 4	Robert Adrian	Vienna	Telephone Music/Slowscan – telephone performance between Vienna and Vancouver
Dec. 5	Mona Hatoun	Great Britain	Bars, Bombs and Borders – performance
Dec. 8 – 23	Robert Adrian		La Plissure du Texte – collaborative story-telling project using computer
Dec. 10	Glen Branca, and musicians		concert
Dec. 11			Up Front – performance series

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Jan. 10 – 31		Seattle, Wash.	South of the Border: Artists' Call – art from Seattle, curated by Jill Medvedow
Jan. 17 – 28	Peter Daglish	Great Britain	prints
Jan. 22	Mary Anne Yanulis, Eric Shultz, John Greyson	Toronto	Defending Reconstruction in Nicaragua – video documentary
Jan. 25	Nicraguan Solidarity Networkers	Nicaragua	Tiempo de Guerra – video documentary
Jan. 25	Dan Graham		Rock Religion – video/film about the Shakers
Jan.	Sara Diamond	local	video production
Feb. 7 – 25	Jim Miller	international	The Canadian Guild – installation using mass-produced jig-saw pieces
Feb. 18	Cassation Group	local	SFU Computer Music Weekend
Feb. 25		local	new music concert
Feb. 29 – March 17	Charles Rae	local	paintings
March 3	Jerri Allyn	New York	Love Novellas – performance art reading
March 10	Mysterious Ensemble		concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
March 20 - April 7	Janice Toulouse	local	paintings
March 24	Al Neil	local	concert
April 6 - 8	Sandy Acton	local	Elipsis - new choreographies
April 9	Pat Olseko	New York	The Soirée of O - performance
April 11	Lisle Ellis, Lou Charter, Gregg Simpson	Montreal	jazz concert
April 14, 15, 22 and May 5	Edam	local	informal dance performances
April 17	Oraf		The Two Rooms - performance
April 21	Jean Piché	local	taped electronic concert
April 28	Margaret Fabrizio	U.S.A.	new music concert by composer in residence
May 8 - 26	Olga Froelich		exhibition
May 13			Up Front - performance series
May 14	Richard Nigro	Ottawa	CRIME - performance
May 18 - 20, 25 - 27	Edam	local	dance

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
May 31	San Hamill		reading from the works of Chinese poets Tzu Yeh and Li Ch'ing-chao
June 5 - 23	Ron Huebner	local	Platform for Losing your Father's Steps - exhibition
June 7			Polish Poets in Translation
June 14	Robin Skelton		reading translation of George Faludy's poems
June 19	CCMC	Toronto	concert
Sept. 1 - Oct. 1	Emmett Williams		artist in residence (Fluxus member), will produce a book while in Vancouver
Sept. 1 - 15	Ulricke Rosenbach	West Germany	video artist in residence
Sept. 5 - 28	Kenneth Coutts-Smith		retrospective exhibition (curated by Helen Wright and David Mole
Sept. 11	Dr. Vera Body		lecture on video magazine Infermental
Sept. 15	Elliott Sharp	New York	composition and improvisations for solo saxophone and guitar

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Sept. 20	Michael Snow	Toronto	So Is This
	Patrick Jenkins	Toronto	Sign Language
	Annon Buchbinder	local	Criminal Langauge
			– films
Oct. 2 → 26	Julie Duchesnes, Katharine Knight, Robert Linsley	local	Still Life Show – paintings
Oct. 2 – Nov. 1	Tanya Mars	Toronto	artist in residence
	Andrea Hillen, Kurt Hoffmeister, et al.	Berlin	Super 8 films from Berlin
Oct. 11	Gail Scott	local	poetry reading
Oct. 18	Roy Kiyooka	local	poetry reading
Oct. 21	Paul Gram	local	concert
Oct. 23	Tanya Mars	Toronto	performance
Oct. 25	Joyce Wieland	Toronto	film screening
Oct. 30 – Nov. 30	Carole Itter	local	exhibition
Nov. 9		local	films by Vancouver filmmakers

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Nov. 11	Sound Symposium	Toronto, St. John's	concert
Nov. 23	The Courage of Lassie		multi-media concert, works for electronics, voice, guitar, violin, percussion
Nov. 24	Eric Wyness, Gordon Koch Ensemble	local	free jazz concert
Nov. 24	Alex Varty		electric guitar concert
Nov. 25	Doug Schmidt with Rick Walliser, Bruce Clausen		Music for Pennywhistle, Accordion, and Mandolin
Nov. 26 – Dec. 15	Sunglee Lee		Wilderness – installation consisting of 100 radios
Nov. 27	Casgation Group	local	new music concert
Nov. 27	Gerald X, Jupitter-Larson		Where from Here? – panel
Nov. 28	Lyn Vasey		concert
Nov. 28			concert
Nov. 29	Tom Hajdu with Five of Five		concert

DATE	ARTIST	ORIGIN	TITLE/DESCRIPTION
1984			
Dec. 1	Kenneth Newby, Martin Gotfrit, Debbie Boyko, Andreas Kahre, Mark Parlett, Randy Raine-Reusch		Hextremities - concert.
Dec. 6			Films from the Funnel
Dec. 7	Andrew Paterson	Toronto	Passports of Love - performance
Dec. 8	Terry Larkin, Alan Storey	local	Smokescreen - performance
Dec. 8 - 15	Mona Hatoun	Great Britain	video production
Dec. 10	Andreas Nieman		Something for Nothing - performance
Dec. 16	Jim Pomeroy		LttRotREMfMP - performance