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4/2/83  
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①

INTO A POSITION OF SUBJECTION.

- 30 -

Feb 27<sup>th</sup> - 83

Dear Ron,

I'm sorry this is so late. Problems problems.  
I stuck to around 750 words, and I hope that  
you and the artists will be happy with it.

If you need any information I get home March  
10<sup>th</sup>. Please don't try to edit this thing - it's  
far too packed in as it is. If there is no reason  
for you to call me before, I'll be in contact before  
the end of March to tell you our exact plans.

All the best,

See you - meet you - soon

Martha Fleming

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890.

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CINEMA AND IDEOLOGY: REBECCA GARRETT AND LYNE LAPORTE

AS BAUDRIM POINTS OUT, THE CAMERA OBSCURA'S RE-CENTRING OF THE POINT OF THE INVESTMENT OF MEANING IN REPRESENTATION FROM ARTIST TO SPECTATOR IS RELATIVELY CONCURRENT WITH THE BIRTH OF WESTERN SCIENCE THROUGH GALILEO'S TELESCOPIC RE-CENTRING OF THE UNIVERSE AROUND THE SUN.<sup>1</sup> IT IS LITTLE SURPRISE THAT THE BOX OF ONE AND THE LENS OF THE OTHER CAME TOGETHER DURING THE CONVULSION OF THE INDUSTRIAL REVOLUTION TO INSTITUTIONALIZE PERSPECTIVE IN THE PHOTO/CINEMATOGRAPHIC APPARATUS. NOR IS IT STRANGE THAT

<sup>1</sup> JEAN-LOUIS BAUDRIM, IDEOLOGICAL EFFECTS OF THE BASIC CINEMATOGRAPHIC APPARATUS, FILM QUARTERLY, VOL. XXVIII, NO. 2.

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MARX'S FIRST ARTICULATIONS OF A THEORY OF IDEOLOGY  
USED THE INVERSION OF THE IMAGE IN THE CAMERA  
OBSCURA AS A MODEL FOR THE RELATION BETWEEN  
"MEN (SIC) AND THEIR CIRCUMSTANCES".

MORE RECENTLY, LOUIS ALTHUSSER HAS WRITTEN:

"IDEOLOGY IS INDEED A SYSTEM OF REPRESENT-  
ATIONS, BUT IN THE MAJORITY OF CASES THESE  
REPRESENTATIONS HAVE NOTHING TO DO WITH  
'CONSCIOUSNESS': THEY ARE USUALLY IMAGES  
AND OCCASIONALLY CONCEPTS, BUT IT IS ABOVE  
ALL AS STRUCTURES THAT THEY IMPOSE ON THE  
VAST MAJORITY OF MEN, NOT VIA THEIR  
CONSCIOUSNESS."



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HERE WE SEE THAT IMAGES ARE NOT ONLY THE VISUALLY  
RECOGNIZABLE OUTCROPPINGS OF THE INDIVIDUAL  
INSTITUTION (OR "STRUCTURE") OF REPRESENTATION,  
BUT  
~~BUT~~ THEY ARE ALSO THE TOOLS WITH WHICH WE  
RECOGNIZE ALL INSTITUTIONS - AND FIT OURSELVES  
INTO THEM. UNDERSTANDING THE PROCESSES OF THE  
INSTITUTION OF REPRESENTATION IS CRUCIAL TO  
UNDERSTANDING OUR SUBJECTIVE CONSTITUTION  
THROUGH ALL INSTITUTIONS.

REBECCA GARRETT'S CURRENT WORK FOLLOWS ON  
HER 1981 INSTALLATION "PROJECT FOR A DIVIDED  
HOUSE". FOUR AUDIO-LOOPS AND FOUR FILM-LOOPS

2

LOUIS ALTHUSSER, FOR MARX, P 233. LONDON: VERSO, 1979

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→ TWO OF STILL IMAGES - WERE PROJECTED ON A FALSE WALL WHICH IMITATED THE WALL DIVIDING THE TWO ROOMS SHE USED FOR THE PIERCE. THE MINIMAL RELATION BETWEEN CERTAIN OF THE IMAGES AND THE PLACEMENT OF THEIR PROJECTION ONTO THE PROPOSITION OF A WALL - A WOMAN ROLLING OVER IN BED SEQUESTERED UNDER THE CEILING, A STREET SCENE AT OUR FEET NEAR THE DOOR - WAS ENOUGH TO ENUMERATE AND BREAK OPEN THE ORDER OF FILM AGAINST AN ARCHITECTURE OF NORMS. AT THAT TIME I WROTE:

' THE STILL IMAGES ARE NOT PROJECTED IN ~~FORM~~ FILM LOOP FORM MERELY TO ARBITRATE A SYMMETRY OF PRESENTATION... THEY INFORM

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④

→ TWO OF STILL IMAGES - WERE PROJECTED ON A FALSE WALL WHICH IMITATED THE WALL DIVIDING THE TWO ROOMS SHE USED FOR THE PIERCE. THE MINIMAL RELATION BETWEEN CERTAIN OF THE IMAGES AND THE PLACEMENT OF THEIR PROJECTION ONTO THE PROPOSITION OF A WALL - A WOMAN ROLLING OVER IN BED SEQUESTERED UNDER THE CEILING, A STREET SCENE AT OUR FEET NEAR THE DOOR - WAS ENOUGH TO ENUMERATE AND BREAK OPEN THE ORDER OF FILM AGAINST AN ARCHITECTURE OF NORMS. AT THAT TIME I WROTE:

“THE STILL IMAGES ARE NOT PROJECTED IN ~~FORM~~ FILM LOOP FORM MERELY TO ARBITRATE A SYMMETRY OF PRESENTATION... THEY INFORM

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INDENT  
QUOTATION

→ THE TWO MOVING IMAGE LOOPS WITH A DETACHED AND GESTURELESS MUTENESS. TOGETHER THEY POINT TO THE FACT THAT FILM'S SEMBLANCE OF MOVEMENT IS COMPRISED OF STILL IMAGES. THE LACK OF RESOLUTION INHERENT IN THE LOOPS' REPETITION PLACES THEM FURTHER IN STASIS, AND THEIR INDIVIDUAL ISOLATION IN PROJECTION ONTO DIFFERENT SECTIONS OF THE WALL STRENGTHENS THEIR CONTINGENCY. THEY EXIST PHENOMENOLOGICALLY AND YET ARE EMINENTLY AWARE OF EACH OTHERS' PRESENCE AND PLACEMENT, THEIR TERRITORIALITY FEELING PARALLELED BY THE DISEMBODIED AUDIOTAPES<sup>3</sup>

<sup>3</sup> FLEMING'S VANGUARD, SEPTEMBER 1981

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[DOWN]  
 THIS NEW WORK PARES DOWN THE PROBLEMATIC  
 OF RELATIONS IMPLIED IN "DIVIDED HOUSE" TO THE  
 MOMENT OF THE EDIT, THAT ULTIMATE IN DIRECTORIAL  
 GESTURES, WHERE THE SPECTATOR IS SEWN RIGHT  
 INTO THE PLOT.  
 IF GARRETT IS CONCERNED WITH THE PRODUCT OF THE  
 RELATION OF IMAGE TO IMAGE, LYNE LAPOINTE IS  
 WORKING WITH THE RELATION OF IMAGE TO THE APPARATUS  
 WHICH PRODUCES IT. LAPOINTE HAS DONE A SERIES  
 OF WORKS OVER THE LAST SEVERAL YEARS MADE WITH  
 PHOSPHORESCENT PIGMENT AND VARIOUS LIGHTS WHICH TURN  
 ON AND OFF. OFTEN INCLUDING ANTIQUE WOODEN  
 TRIPODS, THE INSTALLATIONS HAVE ATTEMPTED TO

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INVERT THE FILM EXPERIENCE. WHEN THE LIGHTS ARE ON, CONTRARY TO INDICATING REPRESENTATION OR THE PRESENCE OF AN ABSENCE, THEY ILLUMINATE REAL OBJECTS. THESE SAME LIGHTS CHARGE THE INVISIBLE PHOSPHORESCENT PIGMENT, AND ITS ONLY WITH THE LIGHTS OFF THAT WE SEE ITS "IMAGES". IN THIS DARKNESS, WITH A BRIGHT IMAGE AND NO PROVENANCE FOR IT, WE FIND OURSELVES IN THE PRESENCE OF THE ABSENCE OF THE APPARATUS ITSELF. THIS IS ALSO TRUE OF THE CAMERA OBSCURA PIECE, WHERE THE APPARATUS ITSELF IS THE SPECTACLE. ... CONTINUITY SUSTAINED IN DIFFERENCE.

THIS EXPOSURE OF THE 'APPARATUS' - IN GARRETT'S

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CASE THE SUTURE AND IN LAPOINTE'S CASE THE MECHANICS - IS THE UNCOVERING OF THE IDEO-LOGICAL EFFECT OF IMAGES. AND TO RECOGNIZE HOW SOMETHING WAS MADE IS TO KNOW HOW TO DISMANTLE IT. ALTHUSSER CALLED THIS THE "KNOWLEDGE EFFECT." FROM LAPOINTE WE LEARN ABOUT THE ELLUSION OF VISION AND PERCEPTION AS OUR HEAD IS LITERALLY COLONIZED BY THE CAMERA INTO WHICH WE PUT IT. AND FROM GARRETT WE LEARN HOW MEANING AND CONSCIOUSNESS ARE FUSED IN REPRESENTATION BY ITS ARTIFICIAL CONTINUITY SUSTAINED IN DIFFERENCE.

THESE TWO ARTISTS ARE NOT INVOLVED WITH A

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MEDIUM, A STYLE OR A MOVEMENT. RATHER THEY ARE INVOLVED WITH A DISCOURSE, AN ON-GOING EXAMINATION OF THE CONSTANT NEGOTIATION BETWEEN IDEOLOGY AND REPRESENTATION. THEY ARE EXAMINING THEIR INSTITUTIONAL FORMATION BY MAKING THE INSTITUTION WHICH CONSTITUTES THEM AS FUNCTIONING SOCIAL SUBJECTS INTO THE OBJECT OF THEIR INVESTIGATION. AND AS WOMEN, NOT ONLY ARE THEY DARING TO "LOOK" AND DARING TO "UTTER", BUT WHAT THEY ARE LOOKING AT AND TALKING ABOUT ARE THE VERN APPARATI WHICH HAVE FORMED THE IDEOLOGY OF LOOKING-AS-POWER AROUND A MONOCULAR MALE VIEW, THEY ARE WRESTLING THE INSTITUTION OF REPRESENTATION



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Cinema and Ideology: Rebecca Garrett and Lyne LaPointe

As Baudry points out, the camera obscura's re-centring of the point of the investment of meaning in representation from artist to spectator is relatively concurrent with the birth of western science through Galileo's telescopic re-centring of the universe around the sun.<sup>1</sup> It is a little surprising that the box of one and the lens of the other came together during the convulsion of the industrial revolution to institutionalize perspective in the photo/cinematographic apparatus. Nor is it strange that Marx's first articulations of a theory of ideology used the inversion of the image in the camera obscura as a model for the relation between "men (sic) and their circumstances."

More recently, Louis Althusser has written:

"Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their consciousness."<sup>2</sup>

Here we see that images are not only the visually recognizable outcroppings of the individual institution (or "structure") of representation, but they are also the tools with which we recognize all institutions - and fit ourselves into them. Understanding the processes of the institution of representation is crucial to understanding our subjective constitution through all institutions.

Rebecca Garrett's current work follows on her 1981 installation "Project for a Divided House".<sup>3</sup> Four audio-loops and four film-loops - two of still images - were projected on a false wall which imitated the wall dividing the two rooms she used for the piece. The minimal relation between certain of the images and the placement of their projection onto the proposition of a wall - a woman rolling

1. Jean-Louis Baudry, "Ideological Effects of the Basic Cinematographic Apparatus," *Film Quarterly*, Vol. xxviii, No. 2.

2. Louis Althusser, For Marx, (P. 233.) (London: Verso, 1979), ↓

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over in bed<sup>1</sup> sequestered under the ceiling, a street scene at our feet near the door - was enough to enumerate and break open the order of film against an architecture of norms. At that time I wrote:

*repe to man*  
"The still images are not projected in film loop form merely to arbitrate as symmetry of presentation...Then inform the two moving image loops with a detached and gestureless muteness. Together they point to the fact that film's semblance of movement is comprised of still images. The lack of resolution inherent in the loop's repetition places them further in stasis, and their individual isolation in projection onto different sections of the wall strengthens their contingency. They exist phenomenologically and yet are eminently aware of each others' presence and placement, their territoriality ~~ferily~~<sup>eerily</sup> paralleled by the disembodied audiotapes"<sup>3</sup>

This work pairs down the problematic of relations implied in "divided house" to the movement of the edit, that ultimate in directional gestures, where the spectator is sewn right into the plot.

If Garret is concerned with the product of the relation of image to image, Lyne LaPointe is working with the relation of image to the apparatus which produces it. LaPointe has done a series of works over the last several years made with phosphorescent pigment and various lights which turn on and off. Often including antique wooden tripods, the installations have attempted to invert the film experience. When the lights are on, contrary to indicating representation or presence of an absence, they illuminate real objects. These same lights charge the invisible phosphorescent pigment, and its only with the lights off that we see its "images". In this darkness, with a bright image and no provenance for it, we find ourselves in the presence of the absence of the apparatus itself. This is also true of the camera obscura piece, where the apparatus itself is the spectacle.

This exposure of the "apparatus" - in Garrett's case the suture and in LaPointe's

<sup>3</sup> Filming: Vanguard, Sept. 1981.

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over in bed <sup>1</sup> sequestered under the ceiling, a street scene at our feet near the door - was enough to enumerate and break open the order of film against an architecture of norms. At that time I wrote:

"The still images are not projected in film loop form merely to arbitrate as symmetry of presentation... Then inform the two moving image loops with a detached and gestureless muteness. Together they point to the fact that film's semblance of movement is comprised of still images. The lack of resolution inherent in the loop's repetition places them further in stasis, and their individual isolation in projection onto different sections of the wall strengthens their contingency. They exist phenomenologically and yet are eminently aware of each others' presence and placement, their territoriality <sup>They?</sup> ~~formally~~ <sup>eerily</sup> paralleled by the disembodied audiotapes"<sup>3</sup>

repe to them

This work pairs down the problematic of relations implied in "divided house" to the movement of the edit, that ultimate in directional gestures, where the spectator is sewn right into the plot.

If Garret is concerned with the product of the relation of image to image, Lyne LaPointe is working with the relation of image to the apparatus which produces it. LaPointe has done a series of works over the last several years made with phosphorescent pigment and various lights which turn on and off. Often including antique wooden tripods, the installations have attempted to invert the film experience. When the lights are on, contrary to indicating representation or presence of an absence, they illuminate real objects. These same lights charge the invisible phosphorescent pigment, and its only with the lights off that we see its "images". In this darkness, with a bright image and no provenance for it, we find ourselves in the presence of the absence of the apparatus itself. This is also true of the camera obscura piece, where the apparatus itself is the spectacle.

This exposure of the "apparatus" - in Garrett's case the suture and in LaPointe's

<sup>3</sup> Fleming; Vanguard, Sept. 1981.

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case the mechanics - is the uncovering of the ideological effect of images. And to recognize how something was made is to know how to dismantle it. Althusser called this the "knowledge effect".<sup>11</sup> From LaPointe we learn about the (ell)usion of vision and perception as our head is literally colonized by the camera into which we put it. And from Garrett we learn how meaning and consciousness are fused in representation by its artificial continuity sustained in difference.

These two artists are not involved with medium, a style or a movement. Rather they are involved with a discourse, an on-going examination of the constant negotiation between ideology and representation. They are examining their institutional formation by making the institution which constitutes them as functioning social subjects into the object of their investigation. And as women, not only are they daring to "look" and daring to "utter" but what they are looking at and talking about are the very apparati which have formed the ideology of looking-as-power around a monocular male view. They are wrestling the institution of representation into a position of subjection.

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Cinema and Ideology: Rebecca Garrett and Lyne LaPointe

As Baundry points out, the camera obscura's re-centring of the point of the investment of meaning in representation from artist to spectator is relatively concurrent with the birth of western science through Galileo's telescopic re-centring of the universe around the sun.<sup>1</sup> It is a little surprising that the box of one and the lens of the other came together during the convulsion of the industrial revolution to institutionalize perspective in the photo/cinematographic apparatus. Nor is it strange that Marx's first articulations of a theory of ideology used the inversion of the image in the camera obscura as a model for the relation between "men (sic) and their circumstances."

More recently, Louis Althusser has written:

"Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their consciousness."<sup>2</sup>

Here we see that images are not only the visually recognizable outcroppings of the individual institution (or "structure") of representation, but they are also the tools with which we recognize all institutions - and fit ourselves into them. Understanding the processes of the institution of representation is crucial to understanding our subjective constitution through all institutions.

Rebecca Garrett's current work follows on her 1981 installation "Project for a Divided House". Four audio-loops and four film-loops - two of still images - were projected on a false wall which imitated the wall dividing the two rooms she used for the piece. The minimal relation between certain of the images and the placement of their projection onto the proposition of a wall - a woman rolling

1. Jean-Louis Baudry, Ideological Effects of the Basic Cinematographic Apparatus, Film Quarterly, Vol. xxviii, No. 2.

2. Louis Althusser, For Marx, p. 233. London: Verso, 1979.

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Canadian Consulate General



Consulat Général du Canada

1251 Avenue of the Americas  
New York, New York 10020

4 November 1982

Dear Martha:

I am sorry to be so late in replying to your letter of 6 October concerning the two-person show you are curating for P.S.1 in April 1983. Of course, Guy Plamondon and I are very pleased that P.S.1 has engaged a Canadian curator and that two more Canadian artists will have an opportunity to present experimental works at this important facility.

I believe it will be possible for the Consulate to contribute to this exhibition to the same extent that we assist the other special projects by artists sponsored by the Canada Council at P.S.1. This means that we can arrange for the design and printing of an invitation card announcing the exhibition and for the design and placement of a quarter-page advertisement in Artforum or something equivalent in the Village Voice.

The announcements are usually single-colour cards within first-class mail size limits; normally P.S.1 mails these at bulk rates to their address lists, and we mail to your list and any others we think might be left out, with the balance being distributed at 49th Parallel or other locations. If you think it necessary, we will consider alternatives such as a poster, fold-out or colour card, but price may be an obstacle and a longer lead time is necessary. We would require the design materials for the card in January, the text for the ad by mid-February at the latest.

Feel free to call if you want to discuss any of these arrangements.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Robert'.

Robert Handforth  
Cultural Affairs Officer

c.c. René Blouin, Canada Council  
✓ Ron Lynch, P.S.1

Ms. Martha Fleming  
3706 Henri Julien  
MONTREAL, Québec  
Canada H2X 3H5



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October 25, 1982

Martha Fleming  
3706 Henri Julien  
Montreal, Quebec H2X 3H5  
Canada

Dear Martha,

Here's a copy of the catalogue for "Beast."

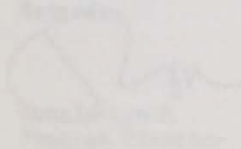
Your essay would be typed, xeroxed and cut into the same format. Figure two pages max.

Talk to you soon.

Regards,

Ronald Lynch  
Program Director

RL:rs



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September 11, 1982

Martha Fleming  
3706 Henri Julien  
Montreal, Quebec H2X 3H5  
CANADA

Dear Martha:

The show sounds great!!!

I was thinking it might provide a nice contrast to our ongoing Film Program at P.S. 1. That program, curated by Leandro Katz, has been exhibiting film installations in a special project room for the last five years. Because of funding regulations, we have been restricted to showing New York artists only. Your show therefore might address an audience familiar with the genre of film as installation but unaware of its recent development in Canada.

For Lynne Lapointe's project, we have no space at P.S. 1 that has a hole in the floor and because of the nature of the building, structural alterations are not possible. I hope there is an alternative.

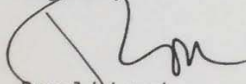
You are right about the honorarium. In a group show that is guest curated, the whole fee of \$150 goes to the curator. Your plans for dividing the attack for Canadian money sounds fine.

Our press coordinator will be happy to write the press release at your direction, or you can write the statement yourself. Also, if you want, you can write an essay for the show which will be included in our informal catalogue available at the opening.

Which brings us to when you think this can happen. Once again, our Winter show is January 16 - March 13 and Spring is April 10 - June 5. Its your choice, but in order to get ads placed, I need to know two months in advance.

By the way, our first show at P.S. 1 opens Sunday, October 17 and looks to be one of our best. Are you ever coming to New York again?

Regards,



Ronald Lynch  
Program Director

RL:rs

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Martha Fleming/3706 Henri Julien/Montreal, Quebec/H2X 3H5

Ron Lynch  
Program Director  
The Institute for Art and Urban Resources  
PSI  
46 - 01 21st Street  
L.I.C., New York 11101  
U.S.A.

September 1st, 1982

Dear Ron,

Surprise is right!

Money-wise that sounds a bit better. I know both Rene and Robert and I'm sure that they will be pleased to know that the thing that interests me at the moment would be a two person short exhibition which would require almost no transport. I think.

It is a show that would investigate the ideology and representation debate through film and the film apparatus. One of the two artists would be Rebecca Garrett - whom I mentioned to you in my last - er, first - proposal. She was working on a film which seems to be turning into an installation, a transformation which is giving her a lot of information <sup>about the</sup> the construction of ideological 'sense' through the arbitrated narrative of film. It would be a film installation, probably, and quite simple. I haven't spoken to her in depth about it, but I will be in Toronto on the 19th of September and will talk to her about it then and will be able to get back to you for sure later in that week.

If it works out with Garrett, I would also like to see as a complement to the piece I just talked about a work by Montreal artist Lyne Lapointe. Guy Plamondon saw her work last time he was in Montreal, and would be able to talk a bit about it. If you look up my xerox info about Garrett that I sent you with my first letter, you might also want to look up a review I wrote about Lapointe in April's Artforum. The piece is about film apparatus and film's presence-of-an-absence. It's a great piece - the Wurttembergischer Kunstverein wanted it for their Canadian show next spring in Stuttgart, but they don't have the facilities for it and they took two older pieces <sup>by</sup> of Lapointe.

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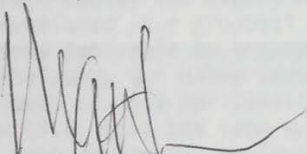
The facilities in question are actually a hole-in-the-ground. The piece requires a hole in the floor (approx  $8\frac{1}{2}$  feet by  $3\frac{1}{2}$  feet and 4 feet deep) and I thought that since PS1 was a school it is possible that there would have been a car mechanic shop or something that would have such a thing in it. If not we'll have to rethink.

In terms of finances, I'm presuming that your modest honorarium is still \$150. But you've still not told me what the artist honorarium is. So I'm presuming that there isn't one. In which case it would only be fair to divide the honorarium that you are offering by three between me and the two artists. In terms of organization and coralling dough from the Council and the Consul, I could deal with Rene since if there is any money there it would be for the costs that would be incurred on this side of the border - airplanes and so on. And you should deal with Robert, since promotion and so on would be part of your overhead costs anyway. Though of course, the three of us would probably want to have some say in terms of what goes out in the promotional material.

Anyway, if you want to write me about the above paragraph, I'll write you about what Garrett has to say and project a date of some sort as well.

By the by, I realize that I didn't tell you what Lapointe puts in the hole she wants. It is a cross between a sculpture and an installation, with three small components - a prototype projector and screen and a tripod, all of which go in the hole along with a couple of feet of water. I'm sorry that I can't be as explicit about Garrett's hopeful contribution.

Best,



Martha Fleming

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August 25, 1982

Ms. Martha Fleming  
3702 Henri-Julian  
Montreal, Quebec  
Canada H2X 3H5

Dear Martha:

Surprise! It seems we've been at this for a long time but I want to let you know I'm still very interested in having you do a show here at P.S. 1.

The Performance Program last spring was an extravagant success, but looking back, I don't think the format would have been appropriate for your project. Over a period of four weekends, we presented the work of eighty performance artists, including the Canadian Toby MacLennan. It was the first time we've put on such a program and besides my near-nervous breakdown we were thrilled with the results.

This year we will be presenting fewer performance projects continuously through the season. I think this will focus attention on the artists themselves and allow them greater freedom. In this context, your proposal might work very well.

Now money...again. I just met with Rene Blouin, the Visual Arts Officer at the Canadian Consul and Robert Hanforth, the Canadian Consul General in New York, and mentioned your proposal and our money limitations. Rene said there might be money available to transport artwork and artists or curators, and Robert offered money for extra advertisements and postcards. As I said before, the Institute can pay our modest honorarium to you and cover the overhead exhibition costs (i.e. have the room painted if necessary, and include you in all our own ads, press releases, posters, etc.). How's that sound?

I realize that your proposal might have changed during our year of intermittent communication, and that's fine. It's possible to do a straight exhibition, an exhibition with performances, or just performance.

The 1982-83 exhibition schedule at P.S. 1 is as follows:

October 17 - December 12  
January 16 - March 13  
April 10 - June 5

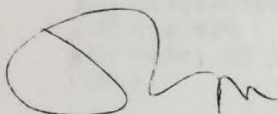
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I'm sorry about the confusion and poor correspondence of last season. I very much respect your work and would be delighted try something again.

Warm regards,



Ronald Lynch  
Program Director  
The Institute for Art and Urban Resources, Inc.

RL:rs

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MARTHA FLEMING  
No. 1, 5169 Avenue de l'Esplanade  
Montréal, Québec  
Canada  
H2T 2Z4

Institute for Art and Urban Resources  
Alana Heiss  
The Clocktower  
108 Leonard  
New York, NY 10013  
U.S.A.

September 30th, 1981

Dear Alana Heiss,

I am a Canadian critic and curator living in Montreal. I've just moved here from Toronto, where I ran the video distribution of Art Metropole and covered Toronto and Montreal exhibitions for a number of magazines including Parachute, Artforum, Vanguard and Fuse Magazine.

I'm writing to you with a proposal for a curatorial project which I have been working on for the past several months which might interest the Institute.

The project is concerned with elucidating some basic philosophical concerns with questions of 'agency'. There are a number of Canadian performance and installation artists who are working within the boundaries - it seems to me - of a specific philosophical discourse to visually 'illustrate' problems of ethics. The proposition of their work seems to be to attempt to free this philosophical discourse from the strict linguistic constraints that have locked it in a kind of Wittgensteinian moebius strip. The effect, one among others, is to create a crease into which the spectator is inserted - that is, the question of the 'agency' or responsibility/potential-action of the spectator which is always present in, say, an installation situation (where the spectator must activate the work) is paralleled by the intent of the work, which is to present a moral problem for the edification of the same spectator.

This may all sound rather dry and sketchy, but I have included information about four artists whose work I feel is connected to and has stimulated these ideas. Some of them are directly involved with researching contemporary philosophy (Tim Clark and Edward Lam) and others not. Perhaps the notion of 'illustration' of ethical problems outside of the structure of language will be clearer in reading the piece about Rebecca Garrett, and the notion of 'agency' doubled within the work will be clearer in reading the

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the piece about Tim Clark.

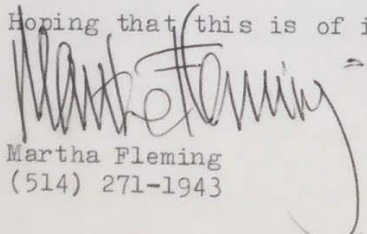
Kim Tomczak's "Demonstration of the Fear of Pain" which is also enclosed in script form (it was published in Parachute #20, Autumn 1980) was presented at the Paris Biennale last September, and then again in Toronto later. Also enclosed is a short piece about a videotape by Edward Lam entitled "Midnight History Lesson", which I included in a video exhibition I curated earlier this year for The Ikon Gallery in Birmingham, England. The show was concerned with the manipulation and denial of sequence, and the inherent meralizing of narrative closure. What is implicit in what I say in the two short paragraphs about this tape is that in presenting us with both the film newsreel and his re-interpretation of it, Lam has presented us with a fusion of a basic ethical dilemma. Within the newsreel, the arrest of the collaborator is seen within the larger social context of post-war events. But when Lam manipulates the reel, the man being arrested is isolated from these events and his brutalization is subject to an entirely other moral gaze.

Though all four of these artists do both installation and performance work (the split between those two 'forms' itself a kind of grey zone of 'agency' between artist and spectator) I would like to propose that the Institute present under my curation an installation each by Garrett and Clark and a performance each by Tomczak and Lam, which would examine some of these questions which I feel are common to their work. I haven't discussed this project with the artists and it may be that they might like to do it the other way round. In any case.

It may be possible (though again, it remains undiscussed) to elicit some aid from the Cultural Division of the Canadian government's External Affairs Department - through the Canadian consulate in New York City.

At any rate, I will be in New York the week of the 19th - 25th of October and perhaps we could meet then to discuss this. I'll try to call, but will be staying with Ingrid Sischy and Tony Whitfield on Front Street (233-4539) if for some reason I can't reach you. Actually I will be coming through Toronto, where Lam is presenting a performance work on the 18th.

Hoping that this is of interest to you,

  
Martha Fleming  
(514) 271-1943



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4992

Ron Lynch  
Institute for Art and Urban Resources  
PS1  
46-01 21st Street  
Long Island City  
Queens, New York 11101  
U.S.A.

October 24th, 1981

Dear Ron,

Again, I'm so sorry to have had to cancel the appointment that I had pressed you for - unexpected duties called me back to Montreal a few days early. One of the main reasons for having gone to NYC in the first place was to discuss this project in more detail with PS1, and I hope that you will understand that this is a project I am very interested in, and that it gave me great pleasure to realize that you seemed to be interested enough in it yourself to want to meet with me.

I hope that we can juggle some sort of decision about it by correspondence and by phone (my number in Montreal is area code 514, number 271-1943).

842 7339

I don't think that I enclosed my resume in my letter concerning the project, and I enclose it now. It is, of course, missing the current activity that was tuggin so hard at the leash that I had to jump a plane.

At any rate, I hope to hear from you soon, and will reply as soon as I get your letter.

Best,

  
Martha Fleming

37 02 Henri Julien  
Montreal H2X 3H5  
Canada

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February 9, 1982

Ms. Martha Fleming  
3702 Henri Julien  
Montreal H2X 3H5  
Canada

Dear Martha,

It was good talking to you yesterday. As I said on the phone, I am beginning to program the upcoming performance series at P.S. 1.

I am interested in having you curate two performance artists from Canada who work with the concerns you outlined in your original proposal. Those artists would then be presented as part of an extensive performance program.

Our big problem is money. We simply don't have much. We would be able to pay you a modest curatorial honorarium of \$150.00 but would be unable to pay an artist's honorarium for travel. I realize the hardships this presents, but that's the best we can do. If it is possible for you to raise extra funds, that would be great.

We do have a beautifully large auditorium and would cover the costs for advertising, poster, announcement, press releases and performance expenses.

We are all very excited about the performance series at P.S. 1. Besides performing artists, we will also be presenting 18 dance companies, a series of operas, poetry readings and music performances. I hope you can be part of that program.

I look forward to hearing from you soon.

Warm regards,

Ronald Lynch  
Program Coordinator

RL:rs

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5226

MARTHA FLEMING  
3702 Henri-Julien  
Montreal, Canada  
H2X 3H5

842-7339 (514)

Ron Lynch  
Program Co-ordinator  
PS1, Institute for Art and Urban Resources  
46-01 21st Street  
LIC, New York, 11101  
U.S.A.

February 22nd, 1982

Dear Ron,

The reason that two weeks have elapsed since you wrote and I am writing is that I only received your letter last Friday. I'll send this Special Delivery in the hopes that it will reach you a little quicker.

Everybody's big problem is money, and a curatorial honorarium of \$150 is no surprise and as a result is quite okay with me. The problem is the artist's honorarium for travel. I'll talk to External Affairs Canada about it and see what happens. But the other answer would be to have one of those Canadians already in New York. Did you see John Greyson's performance at PS122 last November? He would be the Canadian in New York that I would pick. That would reduce costs a little bit. This brings us to choice of artists. It's pretty late in the year to start asking people to do stuff for the spring - I called Tim Clark the moment that I spoke to you, because I know he is preparing for a large piece in Berlin in the fall, but he is also doing a piece in Toronto at the end of April... so he can't do it. Two other ideas (other than the original proposal, which I don't feel would work unless it was accompanied by installation work that related) are as follows:

- a) two monologues - Stereo Mono? One by Lisa Steele who is mainly known as a video artist, whose tapes you can see at NYPL Video library, MoMA, or the Consulate. Brenda Wallace did a video show at PS1 a few years ago with work of hers in it. She's doing a few performances these days all of which are done in sort of welfare mother drag. There's a piece I wrote about her work that is accompanied by a transcript of two performances in FIREWEED Magazine, Women and Performance issue 7, Summer 1980. The second monologue would be David Roche, whose monologue is a bit more theatrical and is also about the sex/class problem in that it is about him being a homo and a cleaning lady. Both works are, to my mind, extremely sharp.

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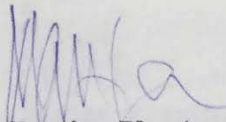
- b) Canadian men. That would be David Roche again - mostly because as well as being extremely good, his piece isn't encumbered with props and so on and all he has to do is stuff a dress in a suitcase and borrow a Hoover from someone down there. There is a piece about this particular performance in the April 1981 issue of *The Body Politic*. The second would be John Greyson, who lives in NYC and whose piece I mentioned above. He did a lot of work in Toronto, and represented Canada in the Paris Biennale of 1980.

These two ideas are also closely connected (in that I talk about all three artists in it) to an article I wrote about a year ago which I believe is just out or just about to appear in *DIVE* 6/7, though Howell has edited it and I don't know what he pulled out. It's about performance and gay politics specifically in Toronto, where police activity has been extreme (arrest of 300 men in baths, post-arrest beatings, etc.) and where organizations have formed to take legal action, often fundraising events will include performance that has to do with not just the artists in the community but the whole community.

But this brings us to a large problem. If you can't pay for travel for these artists, what can you pay them in honorarium? I hope that it was just something that you forgot to mention.

Anyway, this is perhaps a better solution, and if you want to give me a call we can make some final decisions and I can approach External Affairs and the artists as soon as possible.

Best,

  
Martha Fleming

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5366

Martha Fleming/3706 Henri Julien/Montreal Quebec/CANADA H2X 3H5

Ron Lynch  
Program Co-Ordinator  
PS1, Institute for Art and Urban Resources  
46-01 21st Street  
LIC, New York, 11101  
U.S.A.

May 2nd, 1982


Dear Ron,

I'm wondering what's heppening with my letter to you of the 22nd of February. Did it get there? It was sent special delivery in response to your Fegruary 9th letter to me.

I've tried to call you several times in the last month and a half, but you never seem to be there when I call, and of course, they can't take messages on a collect call.

Will you cal me at (514) 843~~9~~5237 or write soon and tell me what's up?

Thanks,

  
Martha Fleming

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The audio track is neither vocal nor monological. Interwoven and indecipherable, readings from letters, newspapers, the bible and the playing of a piano connect rhythmically to the blur of movement. Infused with the sense of passage, travel and struggle, the point of the tape is not its outcome. The apprehension of the individual is not mediated by anecdote — it is fully present in all its facets, unresolved and in motion.

The emphasis is on the image and not on its movement in Robert Hamon's work as well. The delicately composed single images, of both *Once I was Shy* and *Intermission*, freed from edits and the desire of the viewer to find connexity and sequence between those edits, allow our concentration to rest on the image itself and not be distracted by plot. This balance between the image and our engagement with it in these individual tapes is multiplied and paralleled in the two monitor structure of the longer piece, *Archangel*. A characterless passion play, it parodies the literary structure of opera — a structure that the images coyly deny in their separateness and underline in their sequentiality.

Taking a different tack, Eric Metcalfe presents the high points of a detective story and leaves out the connective tissue in *Crime Time Comix Presents Steel and the Flesh*. Though the tape is only twelve minutes long, its pacing gives it the weight of the requisite 56 minutes of a *Kojak* episode with all the commercials taken out. Perhaps Metcalfe is saying that the connective tissue of fiction which sets up its major events is only a series of commercials for the 'juicy' parts of the story. Both a teaser and a trailer for itself, there is almost no need for a real storyline when we're so satiated by the hot events comprising this tape.

As opposed to Metcalfe, Alan Barkley delivers all the "connective tissue" and none of the crisis points in his account, *Barn Bridge House Trestle*. The emphasis in this tape is on the approach to something and not the reaching of it. Driving towards the barn which is a major event on the flat prairie horizon, Barkley freezes frame at the moment that the 'event' is reached. Perhaps less about narrative and more about the apprehension of objects through movement, Barkley shows that to displace space around one is to recognize one's relation to it.

There are very few places where narrative is more insidious than in social history. In *Midnight History Lesson*, Edward Lam has taken a film newsreel from immediately after the Second World War and re-interpreted the events it 'documents'. The scene is the brutal arrest of a collaborator, and Lam has run the film back and forth through a projector while videotaping the projection screen itself. Literally telling us the story backwards and forwards, we know the story insideout before we realise that Lam is homing in on a specific frame.

The subject of the film itself is the event of the arrest, but Lam has chosen to freeze on the frame which shows most closely the face and body of the beaten man. Consequently a shift occurs in which the man himself becomes the subject of the tape. What the tape shows is different from what the film shows. By implicating himself, by intruding in its story, by manipulating its sequence, Lam has changed the film.

A similar sort of implication of the observer in the narrative occurs in John Watt's *Two Way Mirror Video*. A middle-aged man sits on his couch in his living-room. He says to the camera: "This is a story of what happened to me". The story he unravels is the plot line of a soap opera he watches regularly. Contrary to television sitcom formula which collapses weeks worth of events into a half hour segment, the events of the lives of the people of Genoa City are told in 'real time' on television. All the pacings of the floor and the waitings for the phone to ring are left in. So to tell the story of a day and a night in Genoa City takes 48 half hour segments — 48 days worth of viewing. With these polarities in mind we hear Watt's friend flatly recount the events of seven years' worth of soap opera happenings in the small space of the half hour tape. It is television at its most reflexive — a television story of someone telling a story of a story on television.

In all of these tapes, the necessity of sequence and connexity in a moving image also calls up the importance of manipulating and denying it. To do so is to challenge the stranglehold of one of the most entrenched and archaic forms of evidencing one's self — telling tall tales.

*From catalogue essay by Martha Fleming for CANADA IN BIRMINGHAM, show at I KON GALLERY, Birmingham, England, May 2nd-30th 1981*

Alan Barkley is a sculptor living and working in Halifax, Nova Scotia where he is employed by the Nova Scotia College of Art and Design.

Robert Hamon is a video and performance artist living and working in Halifax, Nova Scotia where he ties flies and tames lions.

Nora Hutchinson is a video artist living and working in Guelph, Ontario where she teaches at the University of Guelph.

Edward Lam is a recent graduate of the Ontario College of Art and lives in Toronto, Ontario.

Eric Metcalfe a.k.a. Dr. Brute is the Performance Director of The Western Front in Vancouver, British Columbia.

John Watt is a video artist living and working in Toronto where he helped to found the Trinity Square Video co-operative. He recently completed production of a broadcast series, *Television by Artists*.

Martha Fleming is a critic and curator living and working in Toronto.

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**Tim Clark**  
**David Tomas**  
 372, rue Ste-Catherine  
 Montreal  
 February 4 to 28

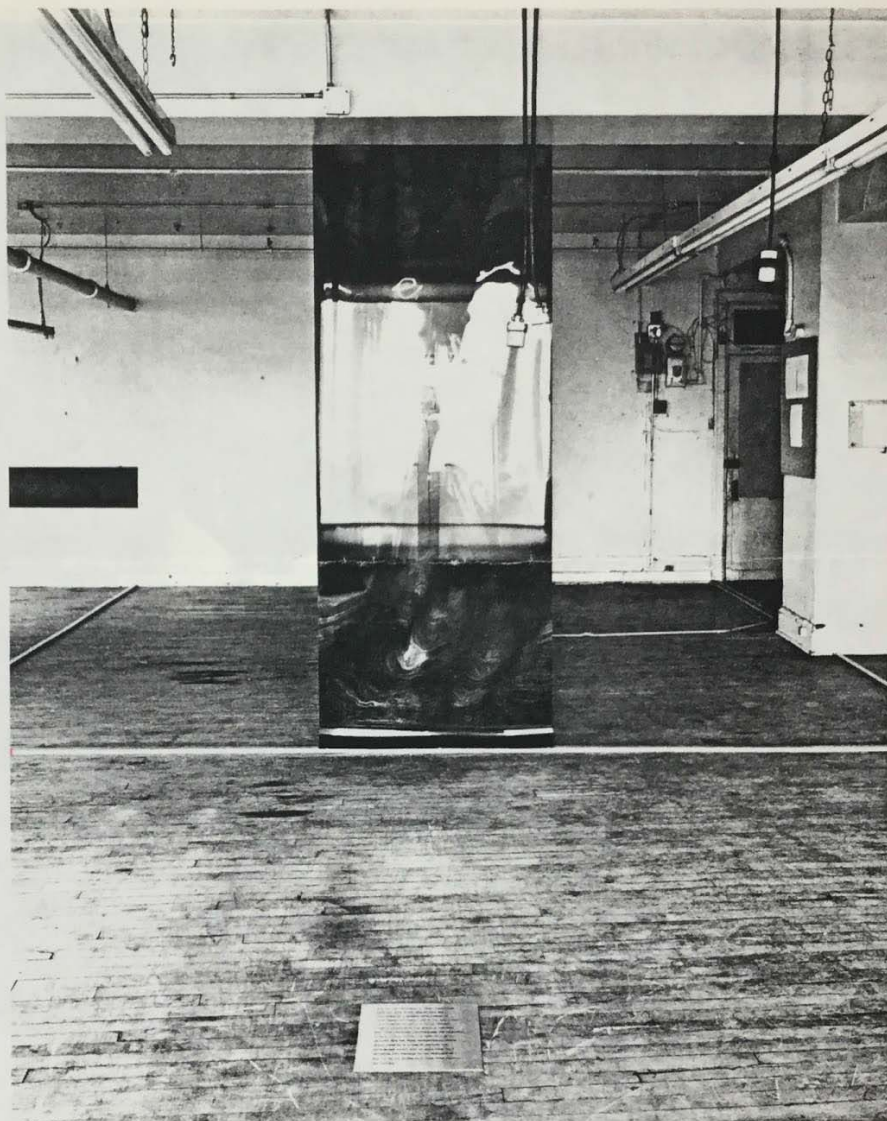
In two rented units in an office building in Montreal on Sainte Catherine Street, Tim Clark and David Tomas each built an installation. This was not a we-can't-get-shows-anywhere-else move, nor was it a bow to the confused notions of neutral space which seem to dominate the museum-without-walls projects that pre-occupy much of the thinking within the parallel gallery system. The works were neither obtrusive nor difficult to find, and both artists were present at all times to discuss the pieces with their audience.

Intensely provocative works, their demand on both the visitors and the artists was equivalent. No more than two people at a time were allowed into Tomas' installation, and admission to Clark's was one at a time. Invariably the direct and intimate confrontation between the audience and the work was paralleled by a direct and intimate confrontation between the artists and their audience. If an artist's responsibility for a work is actually a responsibility to the viewer, then conversely the viewer's responsibility for his involvement with a work is to the artist. In the presentation of these works, this dynamic is made immediate. The heightened sense of responsibility absolutely demanded an acute attention from both artist and audience to both the work and each other. It is an admirable endeavour on the part of both Clark and Tomas — whereas we experience as audience the volatility of the confrontation only once, both artists were in the thick of it for six hours a day, four days a week for the entire month of February.

David Tomas' *Experimental Photographic Structure II* is an attempt to expose and resolve some of the current philosophical dilemmas (particularly the actuality of subjectivity) surrounding and coming out of photography.

Wooden markers on the floor delimit areas of the room made to represent the arena of the world and the various stages of the photographic process — including product. In the 'eye' of the piece, Tomas has constructed a theoretical camera. Two computer counters, about the height of a man, face one another through a thin sheet of clear mylar. Behind one on the wall is a mirror. Behind the other, hanging from the ceiling at the edge of the line on the floor which divides the arena of the world from photo-process, is a blown up transparency of a clear exposed negative.

As we read in the dense text which accompanies — rather than being a part of — the installation, the counters are perpetually registering the rate of exposure, endlessly from one to ten. Presumably in facing each other they become cameras photographing each other photo-



David Tomas, *Experimental Photographic Structure II* (1981), mixed-media installation, Montreal

graphing each other and the mylar that stands between them is the X that marks the spot where each becomes the product of each others' process.

X marks a lot of spots in this installation and Tomas, as if not trusting his audience (which amounts to the same thing as not trusting the clarity of the work itself) has placed a brass plaque on the floor in the dead centre of the room. The presence of the plaque is emphatic, exhorting the viewer to stand in this spot, and one presumes that this is the position that will reveal the most about the work. The point is in direct line of, first, the transparency, then the two counters and the membrane between them and finally the mirror. This Henge-like orientation is rather

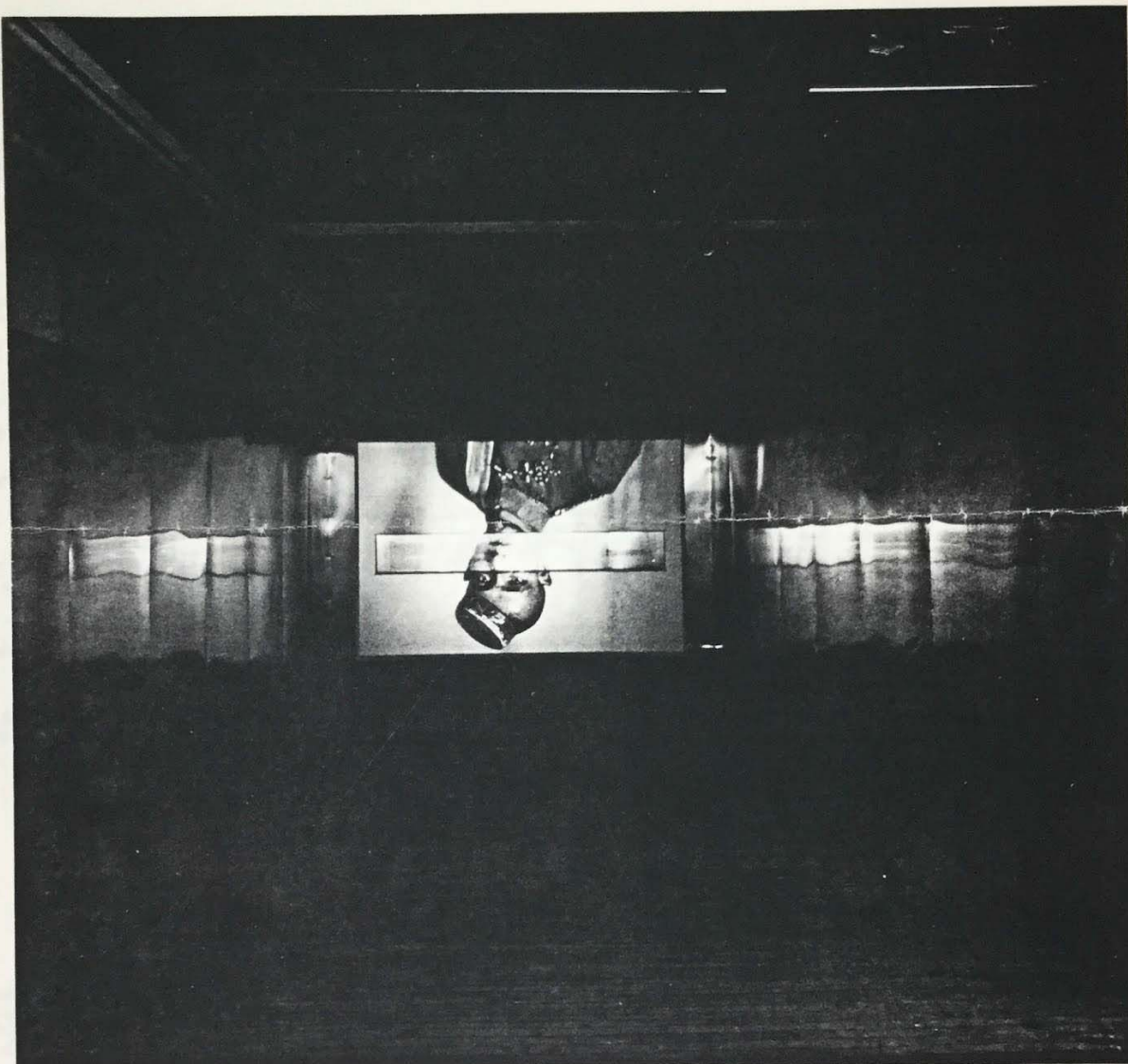
paralyzing, and the text on the plaque itself is even more confusing at this point to apprehension of the piece. It is a quote from Marx which basically compares the production — and its consequent effect on the future production — of ideology to the interdependence of the photographic process and product.

The installation requires its explanatory text, but the text in turn requires Tomas' thesis, "The Ritual of Photography", to which it in turn refers. Interestingly, this contingency alludes to the contingency that Tomas is trying to expose with the installation, but it also marks the installation's failure to evidence what he's trying to say. It is fundamentally a textual presentation, at most a visual lecture about a conundrum of

perception. The place of relation is not between the work and the viewer; it exists between the construction and the texts. Though the piece made me want to read Tomas' thesis, it is a footnote to an idea, not its manifestation.

Whereas Tomas has been at pains to position his viewer at a station in front of his piece, Tim Clark demands that his audience be implicated in his piece in order to activate it. Clark's is not so much the presentation of an idea as it is the presentation of an opportunity to recognize one's situation through an involvement with the work. For his complex and disturbing installation, (*John 15:2-3, an Anonymous Letter*) Clark panelled an entire room with thin gauge stainless steel, creating a

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Tim Clark, *John 15:2-3, an Anonymous Letter* (1981) mixed-media installation, Montreal

smooth, cold surface that emanates a brittle animosity. The only light in the room is thrown by the projection of multiple copies of the same inverted slide. It is a photograph of a young soldier, perhaps from the turn of the century. As one enters and adjusts to the intermittent but regular light, it becomes apparent that at the end of the room there is a white wall with a slit in it onto which this slide image is being projected. Approaching, the photo becomes more and more diffuse, its imposing presence reduced to grains of grey light. Its 'screen' is set out slightly from the steel panelled wall behind it, and a piece of plexi bearing a text is mounted in the slit. As with the image of the soldier, the text is upsidetown. Looking at it head on, it is also back-

wards. In order to decipher it, it is necessary to go behind the screen and turn the upper half of one's body upsidetown and read the text from right to left. It appears to be written by a war veteran or a mercenary. To reduce it to its simplest terms, the text is a glorification of the act of doing battle, calling upon the bible to back it up, aligning in its credo such disparate causes as both sides in the Second World War and citing Vietnam as an event rather than a collision of opposing world views.

In that the act of reading and language itself are moral constructs and tools, to go from one side of the 'screen' to the other is to somehow teeter between seeing and understanding. The room is an oversized *camera obscura* and the screen its

optical intersection on whose lens is the text. ~~Thus its optical intersection~~ <sup>up whose lens is the text.</sup> Thus the text is invested with an arbitrary but calculated neutrality, sitting as it does on the membrane between seeing and understanding. Its chaos is bewitching in a room as close and static as the one which Clark has, with such simplicity, created.

In the room there is a sense of having been stripped of all that identifies one as an individual in a group, and all that is left is the fundamental agency of decision-making: decisions to move in the room, to go towards and finally behind the screen, to contort one's body, to affirm the text merely by reading it. The intense disorientation the room itself evokes makes all these choices major ones.

and ironically the ~~text~~ <sup>text</sup> is a request to give that last vestige of agency over to the cause of the soldier — which as described in the copy is to serve and protect. The tension between the attraction to the idea of disenfranchising oneself, of laying down the burden of responsibility, and the repulsion at the idea of being stripped of what has been revealed in the room to be one's only vestige of being, that agency, is overwhelming. The piece doesn't pose a question to answer. It's a point from which to examine the ratios of one's own individual strength and fear of freedom. The resolution is not within the piece, it is within the viewer, and the way that it makes its return continues to resonate long after leaving the room.

Martha Fleming

VANGUARD, MAY 1981



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Kerry Ferris. No. 19 (1981), watercolour on paper, 66 x 79 cm

said she felt that since both colours have equivalent intensities, she felt free to substitute one for the other when it seemed appropriate.

Lest it be thought at this point that Ferris is a mystical visionary or a romantic naïve, it must be said that Ferris' unique technique derives ultimately from the photograph. She paints not from nature but from black and white prints. What is peculiar about her method of putting a picture together is actually what we expect and accept quite routinely from a view through an ordinary lens of a 35mm camera. To be sure, her paintings no more resemble the original, unremarkable photographs, than the latter duplicate the photographed. And furthermore, it is clear that what she gets out of the photographs is exactly what she is looking for.

While the photographs may seem to serve mainly as memory-aids, they really do a great deal more for Ferris. In fact, they are the key to her personal style and to her preoccupation with painting, above all else. Her compositions are framed by the view-finder, in those portraits where the perspective appears to be oddly skewed upward, the subject

really is seated on the floor, or a low stool, while the artist stands in a normal position, photographing. The resulting overhead look through a lens is responsible for the compression and foreshortening Ferris has repeated in her figures for nearly a decade. The overall, up-front look, the spreading flatness, the squint of the eyes, the immobile and arrested action poses, the sequential format, the dark, opaque shadows suppressing details of modeling and texture, the layering of the landscape features, the concern for light at the expense of spatiality, and the general tonal range characteristic of black and white photography, are followed in the paintings. Some of these features are exaggerated or corrected, but they are seldom abandoned in the interest of a 'better painting.'

Ferris' total acceptance of the camera view for her paintings combined with her particular brush-stroke and vivid sense of colour have enabled her to develop her unique personal style. However awkward the work appears, the spontaneity, candidness, and intuitive directness of whatever she chooses to express mark her as an original painter of

many strengths.

At the same time, it is obvious that the force that shapes her imagery is the culture and environment of the Inuit themselves. However, Ferris is not a cultural worker in the anthropological sense, nor is she a political polemicist. Without condescension, didacticism, or cynicism, she depicts the young and the old, the sick (one of her sitters has polio), the rough southern-style teen-ager wearing shades and a young mother carrying an infant in her parka. She shows their clothing from slick nylon wind-pants to traditional knitted touques with details typical of each settlement. She shows the tools with which they work, and their manner of passing time indoors. In one painting, she accepts uncritically the viciousness of the dogs tearing at a seal; in another they smile contentedly for their picture. Ferris seems to live among the Inuit tuned to the tempo of their day-to-day lives. Her paintings provide us with keen glimpses of human beings and animals who reveal through their bodies something distinctive about their relationship to the earth and to each other.

Goldie Rans

## Rebecca Garrett

### Gallery 76

Toronto

April 28 to May 9

"A sublime ideal does exist. The event in its human intelligibility, its unity and its diversity: this should be within one's reach." This found text is one of four audiotracks and four filmloops which comprise Rebecca Garrett's *Project For a Divided House*. Determined and verging on the distraught, the voice of a woman repeats this assertion as though to actualize its wish, the stridency of her voice implying a distressing hyper-awareness of the finality of the second sentence, locked forever as it is in its own conditional clause.

The pitch is matched by the most pervasive of the audiotracks, the sound of frantic hammering and construction. This loop was recorded while Garrett was building the wall which is the centrepiece of the installation. It is onto this constructed wall that Garrett has projected her four film loops. A replica of the retaining wall which contains the north-east corner door through which one must pass to get into the installation, this wall stretches diagonally from the south-east corner of the room to the north-west corner. Entering the installation, one is standing in a doorway which is repeated on an angle directly in front of one. If the two walls are the same wall but different, then one is about to step into dead space, space which exists elliptically. As if in illustration of some philosophy of physics problem, the space between the walls both is and is not.

The signal absence inherent in the re-presentational capacity of the films is underlined by the loops' projection within a space which logically doesn't exist, onto a wall which, already tentative in its imitation, is rendered invisible under the luminescence of the projections themselves.

Coming through the gallery door one is first confronted by the large film loop projection of a close-up image of a woman's face. Projected into the crux of a corner the wall creates, its light is received at two different angles, and consequently from the viewpoint of the door, the woman's face is irrevocably cut off from the rest of the image, which bleeds anamorphically along the left perpendicular of the wall. Already iconic, she is divided hopelessly from her context which becomes a visual riddle. We listen to the audiotrack which accompanies (and is in fact the caption to) the photo, both of which Garrett found in a 50s copy of *Life Magazine*: "Out of reach. A rhinestone bracelet is eyed by a Russian girl. Displays showing costume jewellery, shoes, handbags and lingerie captivated women who could not buy what they saw."

Looking out of the frame, she stares directly at us, seeming to refer both with her gaze and, metaphorically, with the text that describes her situation, to her inaccessibility (and

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Rebecca Garrett, *Project for a Divided House* (1981), installation view, Gallery 76, Toronto

consequent desirability) as a film image — underlined by the audio's cold war innuendo. She admits and comments on our observance of her by observing us, mutually 'out of reach'. A precedent is set for our position with regard to the other images.

The projection of the woman's face wraps around the reconstructed wall at a doorjamb, lighting the edge of the wall. Light continues below it, another 'wraparound' indicating the projection on the other side of the wall. This is a moving image of a woman playing a piano with a symphony orchestra, directed by a conductor. The repeating audio is of the symphony that they are playing, forever on the point of crescendo.

To the right of this, where the constructed wall meets the real wall on the other side of the archway which echoes the entrance to the east gallery in the original wall, is a dark loop of a naked woman turning over and over on a bed. The intimacy of the image is reinforced by the

placement of the projection — it appears tucked into the extreme upper right corner of the room. In contrast, a fourth loop is projected at floor level on the other side of that portion of the wall. As in the first, it is a still image, of a group of men standing in the street outside a number of shops.

Garrett has used the inherent syntax of architecture in the room(s) of a "divided house". The image of men on the street is projected at ground level; that of a woman in bed sequestered under the eaves. The wall, diaphanous as it is, seems to order the films architecturally, and their placement in turn infuses it with the appearance of function.

The still images are not projected in film loop form merely to arbitrate a symmetry of presentation. The shimmer of their apparent motion puts them ever on the edge of indication and heightens their credibility as still images. At the same time they inform the two moving image loops with the detached and gestureless muteness which the face of the woman epitomizes. Together they

point to the fact that film's semblance of movement is comprised of still images — "unity and diversity". The lack of resolution inherent in the loops' repetition places them further in stasis, and their individual isolation in projection onto different sections of the wall strengthens their contingency. They exist phenomenologically and yet are eminently aware of each others' presence and placement, their territoriality eerily paralleled by the disembodied audio-loops.

The shrill tenor of the two voices, the music's permanent crescendo, the deliberate and furtive anxiety of the hammering, the intangibility of the filmic images themselves, the tension between the still but moving images and the moving but still images, between the two walls and the ambivalence of the space between them, polarly describe the anxious and definitive conditionality of desire.

Under the tyranny of language, we understand only by articulating. To speak something is to acquire it;

to wish to speak it is to desire it. And language, constantly attempting to articulate and acquire the unity we are perhaps primitively compelled to believe exists, errs as constantly on the side of diversity with its very form. With the propositionality of *Project For a Divided House* — its existence in the crease in space the wall creates — Garrett allows herself the removal necessary to articulate that which cannot be said. But like the speaker of the first text, she also acknowledges the fatal and human conditionality of a position that must finally qualify her utterance.

Fractious, contingent, tentative in its dissonance, on the edge of articulating the inarticulable and suspended in hypothetical space, the piece achieves the grace of evidencing the immanence of things as they are, simply and flatly showing up the apprehension of life's paradoxical unity and diversity.

Martha Fleming

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Pause de deux secondes.

Voix d'homme: la mécanique est personnifiée par un homme mûr, de haute stature qui s'appuie sur les blocs d'une construction. Dans une main il tient une balance avec des poids, et dans l'autre, un livre. Sur une corniche derrière lui, on voit une grue de facture primitive.

25 secondes - le tic-tac d'un chronomètre se fond dans le bourdonnement d'un tube fluorescent.

Voix de femme: audace.

Pause de deux secondes.

Voix d'homme: la personnification de l'audace est réalisée par un homme d'aspect résolu, au vêtement rouge et vert. Il a empougné une colonne qu'il s'efforce d'ébranler, sans se soucier de voir s'écrouler tout l'édifice qu'elle supporte.

30 secondes - légende pygmée de la forêt lituri (extrait).

\* Chacune des sections où la voix d'homme parle est divisée en trois segments. Ces divisions, dans la plupart des cas, sont conformes à la structure de la phrase. Le volume sonore pour le premier segment est très élevé, diminue un peu pour le second, et pour le troisième, le volume est normal ou un peu en-dessous de la normale. Cette caractéristique persiste tout le long de la bande sonore.

JOHN MASSEY

*actually: with the shirt.*

**KIM TOMCZAK**

**UNE DÉMONSTRATION DE LA PEUR DE LA DOULEUR**

**UNE DESCRIPTION**

Deux hommes se saluent, l'un conduit l'autre à un endroit pré-déterminé, l'aide à retirer sa chemise et lui bande les yeux. Le guide laisse l'autre homme seul, qui lui, ne bouge pas. Le temps passe, une lumière bleutée placée directement au-dessus de lui projette une lueur; des diapositives (l'ambiance) sont projetées sur le mur derrière lui. Un film pornographique (la société) est projeté sur son visage (ou plutôt sur le bandeau). Une bande sonore (musique) se fait entendre de plus en plus fort. Les minutes passent, une voix d'homme, en criant raconte ce qui suit...

"J'ai été puceau jusqu'à quarante-cinq ans; la première fois que j'ai couché avec une femme, elle est morte; on m'a accusé d'avoir abusé d'elle, mais ce n'est pas moi; son ami était junkie, j'essayais seulement d'aider ces filles, la police est arrivée, a dit que j'avais abusé d'elle, on m'a tiré dessus et mon pénis est devenu tout rouge, maintenant, je ne peux plus bander, je ne peux même plus bander; ils m'ont fait suivre des traitements, maintenant je dois prendre des médicaments, c'est pour ça que je mâche toujours de la gomme, j'ai la bouche sèche, je dois mâcher de la gomme; pendant la guerre nous prenions les chats de nos voisins, qui ne pouvaient plus se permettre d'en avoir, mon jeune frère et ma jeune sœur prenaient les chats, c'était à moi de les tuer et de les nettoyer, je les emmenais dans la salle de bain, ils se promenaient partout dans la pièce, puis je faisais un bon ragoût; je suis menuisier, j'ai travaillé en Hollande pendant la guerre sur les systèmes de communication, mon frère est Jésuite, je ne pratique plus, l'Eglise a financé une bonne partie de la guerre, après la guerre la Russie devait être le nouveau monde, ce fut l'Amérique. J'aime Jésus mais je hais l'Eglise; des familles en Hollande donnaient leurs enfants à l'Eglise

pour en faire des missionnaires, savez-vous combien ils paient les soeurs grises, environ dix-huit dollars par semaine, et les soeurs grises possèdent plusieurs propriétés, en fait elles possèdent tous les terrains qui ont de la valeur, mais j'aime l'Enfant-Jésus, je dois mâcher de la gomme, j'ai la bouche sèche, je prends des médicaments, savez-vous que Churchill aimait les jeunes garçons, presque personne ne sait qu'il préférait les garçons, l'Angleterre a financé la révolution russe, a payé en or, la guerre est toujours payée en or, la police pensait que j'avais violé cette femme, que je suis malade, elle est morte dans son sommeil, pris sur de drogues, je ne lui ai rien fait, je l'aimais, j'essayais d'aider ces filles parce qu'elles étaient des prostituées, je leur préparais quelque fois des repas, je leur donnais de l'argent, mon frère est Jésuite..."

Le film et les diapositives cessent, la musique s'arrête. L'homme reste debout pendant quelques minutes, puis enlève le bandeau et s'éloigne.

Durée: 30 minutes

Équipement: projecteur super 8, magnétophone à cassette, système de son.

**A DEMONSTRATION OF THE FEAR OF PAIN**

**A DESCRIPTION**

Two men greet each other, one man leads the other to a pre-determined spot, helps him remove his shirt and blind-folds him. The leader leaves the other man alone who in turn remains still. Moments pass, a blue light directly above him casts a glow, slides (ambiance) are projected on the wall behind him. A cheap sex film (society) is projected on his face (the blindfold actually). An original sound track (music) begins and gains volume. Minutes pass, a man's voice screaming relates the following...

"I was a virgin till I was forty-five years old, the first time I slept with a woman she died, they accused me of abusing her, but I didn't, her boyfriend was a junkie, I only try to help these girls, the police ran in, said I abused her, I got a shot and my penis turned bright red, now I can't get it up any more, I can't even get it up anymore, they made me take treatment, now I must take medication, that's why I always chew gum, my mouth is dry, I must chew gum, during the war we would get the cats from our neighbor's who could no longer afford them, my younger brother and sister would get the cats, it was my job to kill and clean the animals, I would take them into the bathroom, they would be tearing around and around the room, then I would make a very good stew, I am a carpenter, worked in Holland during the war on the communications system, my brother is a Jesuit priest, I'm not too strong now, I hate the church, now the church financed much of the war, after the war Russia was supposed to become the new world instead America did, I love Jesus but I hate the church, families in Holland would give their children to the church to become missionaries, do you know what they pay the grey nuns, about eighteen dollars a week, and the grey nuns own a lot of property they own all the land superlatives are on, but I love baby Jesus, I must chew gum, my mouth is dry, I take medication, did you know Churchill had young boys, nobody hardly knows that he preferred boys, England financed the Russian revolution paid for it in gold, war is always paid for in gold, the police thought I raped this woman, that I am sick, she died in her sleep, took too many drugs, I didn't do anything to her, I loved her, I tried to help these girls because they were prostitutes, made them meals sometimes, gave them money, my brother is a Jesuit priest, ....."

The film and slides end, the music stops. The man remains standing for a few minutes then removes his blindfold and moves out of sight.

Duration: 30 minutes

Equipment: super eight projector, cassette player, simple sound system

KIM TOMCZAK

*it's not clear here, but this is a found text.*

Kim Tomczak, A Demonstration of the Fear of Pain, 1980, performance.



*PARACHUTE # 20 AUTUMN 1980*

- 1980 \*Ontario College of Art (as above)
- \*Canada Council, National Book Festival (as above)
- \*Hothouse Performance
- Curation and organization with student aid of 8 hour open video and performance workshop with Ontario College of Art, December 11th, 1980

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FLEMING, M.A.

RESUME

Personal

Martha Ann Fleming (514) 271-1943  
Apartment Number One  
5169 Avenue de l'Esplanade  
Montreal, Quebec  
CANADA  
H2T 2Z4

Born October 2nd, 1958

Social Insurance Number 465 486 447

Nationality Canadian

Education

Ontario High School Graduation Diploma

EXPERIENCE

- 1981 \*Ikon Gallery, Birmingham, England  
Curation of Video Art portion of major exhibition of Canadian art  
Catalogue essay: New Video, Sequence and Denial. May, 1981
- \*Monk Bretton Books, Lines of a Poet  
Consulation for touring exhibition of lithographs by Morton  
Rosengarten
- \*Funnel Experimental Film Theatre  
Film/Video, Performance: two evenings of performance and video  
April 1, 2, 1981. Curatorial and organizational
- \*Canada Council for the Arts  
National Book Festival: Promotional assistance to the Ontario  
office
- \*Ontario College of Art  
Co-teaching of performance and video class, 4th year level  
Art In Motion. With Noel Harding
- \*Wyse/Herzig Somerville  
Consultation on production and promotion of publication  
The Ottawa Book, Ottawa: Wyse, 1981
- 1980 \*Ontario College of Art (as above)
- \*Canada Council, National Book Festival (as above)
- \*Hothouse Performance  
Curation and organization with student aid of 8 hour open  
video and performance workshop with Ontario College of Art,  
December 11th, 1980

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- \*New Video  
Co-curation (with Ric Amis, Trinity Video and Anna Gronau, Funnell) of videotapes for presentation at the Funnell, November 28th, 1980
- \*Fifteen  
Artist Publishing Report for pilot television art newsmagazine, Artmakers, produced by Margaret Dragu and Fifteen Studios
- \*Art Gallery of Ontario  
Catalogue notes for Narrative Video series curated by Kate McCabe, Fall, 1980
- \*A Space  
Organization of tour and technical aid to performance by Michael Smith, October 1980
- \*The Body Politic  
Joined Editorial Board of Our Image section of The Body Politic October 1980 (resigned due to moving to Montreal June 1981)
- \*Paris Biennale  
Production assistance for video section of John Greyson's performance of The Draft for Paris Biennale, Fall 1980
- \*Art Metropole  
Director of Distribution Centre for Videotapes by Artists. Distribution and archiving of videotapes by 50 video artists/ Liaison between artists, critics, curators, galleries, institutions, finding agencies and television broadcasters. Writing and production of catalogues and promotional material, arrangements for regular screenings. Organizational assistance to National Gallery of Canada for Vanice Biennale 1980 (Canada Video) and to External Affairs Canada for video representation at Paris Biennale. Quit July 31st, 1980
- \*Nova Scotia College of Art and Design  
Summer Lecture Series: "The Syntax of Colour in Video"  
Lecture and Studio Classes, August, 1980
- \*Video by Younger Artists  
- Curated in conjunction with YYY Gallery Toronto and The Funnell Experimental Film Theatre, April 1980
- \*Trinity Square Video  
Board of Directors of equipment access centre, March 1980 (resigned March, 1981)
- \*Kingston Artists Association Inc.  
Production assistance for John Greyson's video performance, The Visitation, March 1980
- \*A Space  
- Catalogue editing, layout and design for exhibition by Brian Boigon, Alternative Space, August 1980  
- Consultation for Performance by Artists Series for 1980-81 season (March 1980 - July 1980)  
- Curatorial Board for non-programme oriented A Space events (March - December 1980)

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- 1979 \*Art Metropole (as above from March 19~~80~~<sup>79</sup>)
- \*Centerfold/Fuse Magazine  
Member of editorial board from September 1979 (Editorial Board was disbanded by the Managing Editors August 1980)
  - \*Ontario Arts Council  
Jury member for Artist's videotape production grants, September 1979
  - \*Art Metropole  
Editorial, Production and promotional assistance to the publication of Performance by Artists, ed. AA Bronson and Peggy Gale. Toronto: Art Metropole, 1980
  - \*Association of Canadian Publishers  
Administrative assistant. General liaison between publishers, authors and the public in umbrella lobbying organization for Canadian publishers. Co-Administration of the Literary Press Group (October 1978 - March 1979)
  - \*Douglas and MacIntyre Publishers  
Toronto publicist
  - \*Groundwood Books  
Promotion and general office work
  - \*Collingwood Poetry Festival  
National publicist, promotion manager and advertising director for 1979 Festival
- 1978 \*Coach House Press  
Hand bookbinder and designer
- \*James Lorimer and Company  
Editorial Assistant. General assistance to editorial, production, educational departments. Organization of national author tours (March 1978 - October 1978)
  - \*Monk Bretton Books  
Office Manager of antiquarian bookshop specializing in Private Press, Typography, Early North American Exploration and Illustration. Book restoration and binding.
- 1977 \*Britnell's Bookshop (Part and Full Time, September 1976 - March 1978)  
and Recent fiction clerk.
- before \*L.A. Wallrich/About Books  
\*Fanfare Books, Stratford Ontario  
\*Hugh Anson-Cartwright Books  
Bookshop clerk
- \*Pasdeloup Press  
Agent for private press
  - \*Dreadnaught Press  
Bookbinding and typesetting for private press

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PUBLISHED WORK

Performance in a State of Siege. Feature. Live Magazine #6, September 1981

Max Dean. Review. Vanguard Magazine, September 1981

Rebecca Garrett. Review. Vanguard Magazine, September 1981

Patrick Jenkins. Review. Vanguard Magazine, Summer 1981

John Massey. Review. Parachute Magazine, Summer 1981, Issue 23

Carol Wainio. Review. Parachute Magazine, Summer 1981, Issue 23

Joyce Weiland. Review. Parachute Magazine, Summer 1981, Issue 23

New Video, Sequence and Denial. Catalogue Essay, Ikon Gallery, Birmingham, England, May 1981

Michael Snow. Radio review, CBC Arts National, April 1981

Carol Wainio. Radio review, CBC Arts National, April 1981

Tim Clark. Review. Vanguard Magazine, May 1981

David Tomas. Review. Vanguard Magazine, May 1981

John Scott. Review. Artforum Magazine, May 1981

German Performance: Identity and Difference. Feature. Vanguard Magazine, May 1981

The Slits Band: Pointed Girl Talk. Profile Feature. The Body Politic, May 1981

Gary Schum Retrospective. Review. Artforum Magazine, April 1981

Elizabeth MacKenzie. Review. Vanguard Magazine, March 1981

Marc Gomes. Review. Artforum Magazine, March 1981

Six from the Styx: Halifax Artists. Review. Artsatlantic Magazine, March 1981

David Buchan. Review. The Body Politic, April 1981

Television by Artists. Feature. Video Guide, March 1981

David Clarkson. Review. Artforum Magazine, February 1981

Robert Bowers. Review. Artforum Magazine, February 1981

Barbara Steinman. Review. Vanguard Magazine, February 1981

Six Propositions for Communicating. Review. Vanguard Magazine, February 1981

Mother/Daughter/Other: Three Films - Ma Cherie, Les Bons Desbarras and Simone Barbes. Feature. The Body Politic, December 1981

Colin Campbell. Review. Artforum Magazine, January 1980

Cut/The Slits. Review. Fuse Magazine, December 1980

Joseph Beuys. Review. Vanguard Magazine, December 1980

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- David Stephens, Spalding Gray. Review. Vanguard Magazine, December 1980
- Florence Vale Retrospective. Review. artmagazine, December 1980
- Les Levine. Review. Vanguard Magazine, December 1980
- Linda Duvall, Louise Noguchi. Review. Vanguard Magazine, November 1980
- Labirinto, Achille Bonito Oliva. Review. Fuse Magazine, November 1980
- Punk Novel, Bad Al. Review. Quill and Quire, August 1980
- Brian Boigon. Review. Vanguard Magazine, October 1980
- Robert Wiens. Review. Vanguard Magazine, October 1980
- Lisa Steele: Hearing Voices. Feature. Fireweed Magazine, Women and Performance Issue, Summer 1980
- Out of Site Works - Locations at the Mercer Union. Review. Fuse Magazine, July/August 1980
- Video is not Television, Performance is not Theatre. with Douglas Durand. Lead Feature. The Body Politic, June/July 1980
- Telefocus - Response to Jaime Davidovitch. Pilot Issue, On TV Magazine, May 1980
- Being Friends with My Mother: Necessary Lessons. Canadian Women's Studies, Volume 2 number 1, 1980
- Marketing for the Makers - Distribution and Experimental Films. Insert to Feature. Fuse Magazine, March 1980
- Is There Light At The End of the Funnel? an Interview with the Directors of the Funnel Experimental Film Theatre. Feature. Fuse Magazine, March 1980
- Making the News Fit - How To Lose Ten Years Overnight. with Tim Guest. Feature. News Analysis. Fuse Magazine, March 1980.
- Blair Drawson. with Robert Priest. Artist Profile. Graphis Magazine #204, 1979/80
- Everything in the Window, Shirley Faessler. Review. Quill and Quire, January 1980
- Illegal Dubbing - Who's Doing It? Report. Fuse Magazine, January 1980
- At Ease with Disease - Anorexial, Judith Doyle. Review. Centerfold Magazine, November 1979
- Orwell Lost In Videocab Staging - 1984, a Rock Opera Videocab. Review. Centerfold Magazine, September 1979



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REFERENCES

Clive Robertson  
Managing Editor  
FUSE Magazine  
(416) 967-9309

Patricia Aldana  
President, Association of Canadian Publishers  
Director, Greenwood Books  
Marketing Director, Douglas and MacIntyre  
(416) 656-8210

Bruce Ferguson  
Curator, Independent  
(514) 521-4153

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Martha Fleming/3706 Henri Julien/Montreal, Quebec/H2X 3H5

Ron Lynch  
Program Director  
P.S.1  
Institute for Art and Urban Resources  
46-01 21st Street  
New York  
Long Island City  
U.S.A. 11101

October 4th, 1982

Dear Ron,

Rebecca Garrett probably won't be ready to show the piece that she's working on till April, 83, and Lyne Lapointe is going to be in Europe (she's showing in Stuttgart) for February and part of March probably, so that puts us at least into the Spring show. When you say Spring show, do you mean that these pieces would have to be installed for April 10th opening and would show until June 5th?

Also, in terms of Lapointe's quirky requirement, would we perhaps be able to find a place in the city that would have such a hole? You're sure that nowhere at PS1, even in the bowel of bowels of the building, is there such a hole? I'm not sure what the relationship between PS1 and the Clocktower is, but perhaps there is such a thing in the Clocktower and we could do the two pieces there. There are two alternatives to the above solution. That we find a place in the city with a hole, or - with luck, because she's in the middle of a building project here in Montreal that might last all winter - Lapointe is working on some other pieces that continue to examine the same theme, and perhaps she will finish a piece between now and then that won't need a hole.

In terms of Garrett's requirements, she's going to have to build everything she needs, and the Canada Council will pay for transport. She only needs two 16mm film projectors. Unless she goes broke, in which case it will be two Super 8 projectors.

These specifics should clarify themselves in one way or another in the next three months or so, and we'll be in contact in the meanwhile anyway.

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2.

In terms of the essay for the catalogue (if you think my letters are verbose, you should read my Art crit!) can you tell me a little bit about this? How informal a catalogue, and how long an essay? Perhaps we could arrange to have artists' statements in that, and an essay I would write that would be published by Parachute Magazine or something, which would also be good promo for the expo. Perhaps you could send me a copy of this catalogue if its published by season send me this season's...

I saw both René Blouin (Canada Council) and Guy Plamondon (Handforth's boss at the 49th Parallel) the other day and they both seemed excited about the show and so am I and so are the two artists in question. I would like to come to New York some time this fall, but I'm running into involved landlord problems which are eating away at a tight schedule and an equally tight pocketbook. Hopefully the end is near, however, and I'd like very much to see this season at PS1. By the by, be good to my pal David Clarkson, who is a nervous guy with a heart of gold.

I'll write to Blouin and Handforth to confirm all this and then we'll be in contact again soon.

Best,



Martha Fleming  
(514) 843-5237

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, N.Y.C., NEW YORK 11101 AREA CODE: 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

October 25, 1982

Martha Fleming  
3706 Henri Julien  
Montreal, Quebec H2X 3H5  
Canada

Dear Martha,

Here's a copy of the catalogue for "Beast."

Your essay would be typed, xeroxed and cut into the same format. Figure two pages max.

Talk to you soon.

Regards,

Ronald Lynch  
Program Director

RL:rs

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this NINTH day of APRIL, 1983  
 between MARtha FLEMING (the "Project Artist") whose address is:  
3706 HENRI JULEN, MONTREAL (5A) 843-5237  
 and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. 206 at P.S.1 or Clocktower or Clocktower Gallery for a term beginning APRIL 10, 1983 and ending JUNE 5, 1983

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) The Artist agrees to obtain specific written approval from the Institute for any installation which is to be of a permanent nature.

c) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

d) The Artist shall provide his/her own padlock and will install a hasp if necessary. A key to the said lock shall be given to the Institute's registrar, promptly following the installation and the Institute shall have the right of entry into the designated space at all times, by its duly authorized personnel.

e) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

f) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

g) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

h) At the end of the project term, the Artist agrees to remove the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

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i) If the Artist resides outside New York City and will not be present at the expiration of the Project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

j) The Artist understands that P.S.1 and the Clocktower are staffed weekly, (technical and administrative) during the hours of 10 a.m. to 6 p.m., and beyond those hours, artists wishing to remain in the building are free to do so, without security, maintenance, or technical services.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY FUNDS TO COVER COSTS. In any case where any such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the Artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute shall not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny that Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: *[Signature]*

*[Signature]*  
PROJECT ARTIST

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LYNE LAPOINTE  
Untitled, 1982-83

From "Cinema and Ideology", PS1, New York City  
April 10 - June 5 1983

Photo of work as installed in "Projet Building/Caserne #14

PHOTO CREDIT: Francoise Boulet (514) 843-5237

DO NOT CROP THIS PHOTOGRAPH

*Lyne Lapointe  
4/22/83  
Francoise Boulet  
4/22/83*

2018 382.2



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LYNE LAPOINTE

Untitled, 1982-83

From "Cinema and Ideology", PS1, New York City  
April 10 - June 5 1983

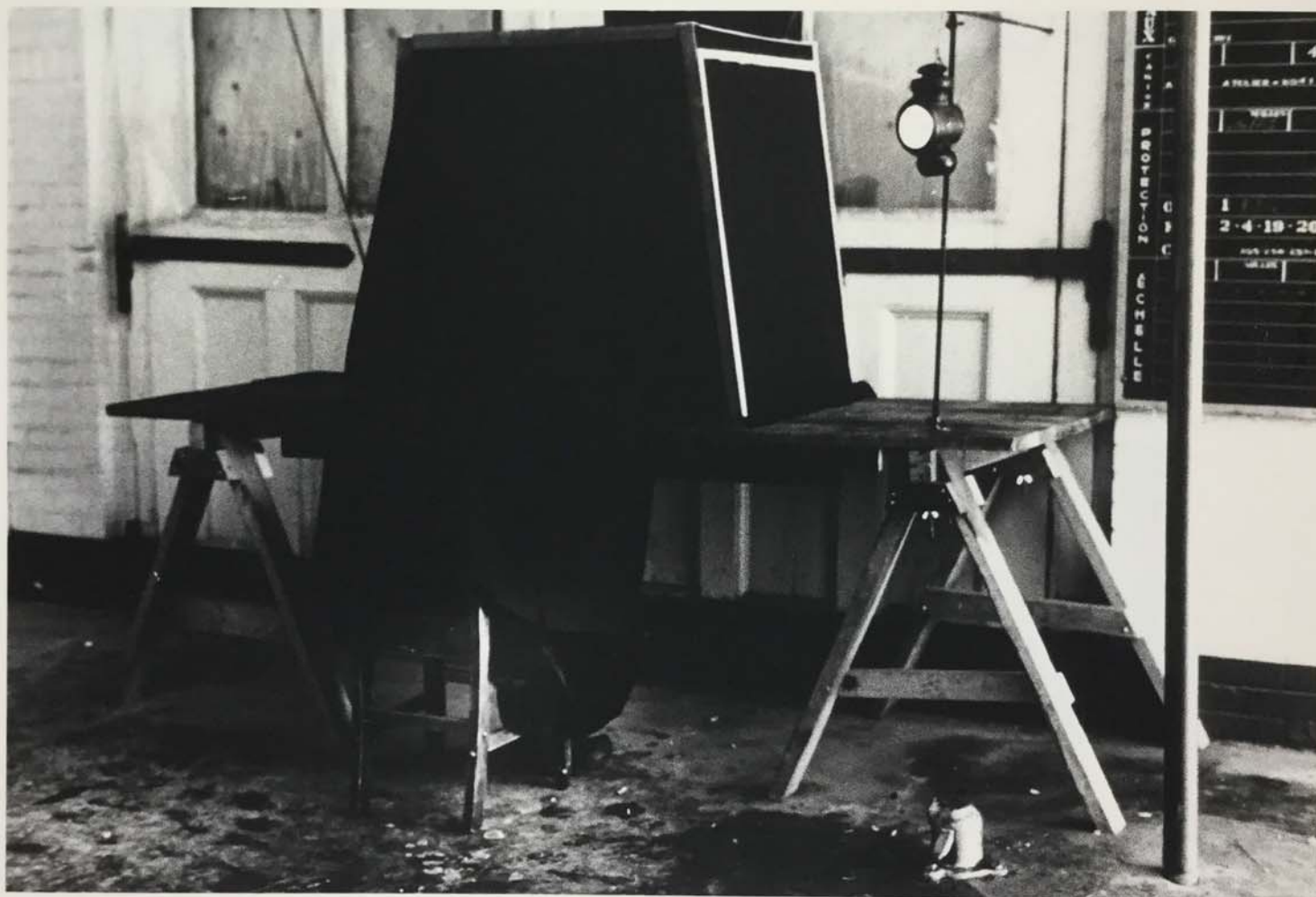
Photo of work as installed in "Projet Building/Caserne #14"  
Montreal, January 1983

PHOTO CREDIT: Francoise Boulet (514) 843-5237

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Montreal, January 1983

PHOTO CREDIT: Francoise Boulet (514) 843-5237

DO NOT CROP THIS PHOTOGRAPH

*Handwritten:* 1/10/83

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REBECCA GARRETT

Untitled, 1983

From "Cinema and Ideology", PS1, New York City  
April 10 - June 5 1983

PHOTOCREDIT: Rebecca Garrett (416) 961-6519

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Martha Fleming/3706 Henri Julien/Montreal, Quebec/H2X 3H5

Tom Finkelpearl  
Ron Lynch  
PS1  
46-01 21st Street  
L.I.C., New York, 11101  
U.S.A.

April 19th, 1983

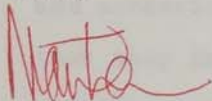
Dear Tom,

Again, I'd like to thank you for your attention while Rebecca, Lyne, Françoise and I were at PS1, and for the attention that we're counting on you to pay to the installation of the two works. I wrote detailed descriptions of necessary maintenance procedures for Lyne's kerosene lamps and Rebecca's sound loop and left them in room 206. If these slipped your attention, please call me at (514) 843-5237.

I'm hoping to receive the curatorial honorarium from you as soon as possible. Meanwhile, I'm enclosing a copy of the text of my catalogue essay which I would like you to keep with the file of publicity material I gave you. Should anyone ask for publicity material on the show, please make up a xerox of this text and give it to them as well. What got printed in the catalogue is just too different to let pass by, especially when any form of press coverage is involved.

Some combination of the four of us will be down in the first couple of days of June in order to take down after the closing on the fifth. We'll see you then!

Best,

  
Martha

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CINEMA AND IDEOLOGY: REBECCA GARRETT AND LYNE LAPOINTE

PS1, April 10th to June 5th, 1983, Room 206  
Curated by Martha Fleming

As Baudry<sup>1</sup> points out, the camera obscura's re-centring of the point of the investment of meaning in representation from artist to spectator is relatively concurrent with the birth of western science through Galileo's telescopic re-centring of the universe around the sun. It is little surprise that the box of one and the lens of the other ← came together during the convulsion of the industrial revolution to institutionalize perspective in the photo/cinematographic apparatus. Nor is it strange that Marx's first articulations of a theory of ideology used the inversion of image in the camera obscura as a model for the relation between "men [sic] and their circumstances."

More recently, Louis Althusser has written:

"Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their consciousness."<sup>2</sup>

Here we see that images are not only the visually recognizable outcroppings of the individual institution (or "structure") of representation, but they are also the tools with which

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2.

we recognize all institutions - and fit ourselves into them. Understanding the processes of the institution of representation is crucial to understanding our subjective constitution through all institutions.

Rebecca Garrett's current work follows on her 1981 installation "Project For A Divided House". Four audio-loops and four film-loops - two of still images - were projected on a false wall which imitated the wall which divided the two rooms she used for the piece. The minimal relation between certain of the images and the placement of their projection onto the proposition of a wall - a women rolling over in bed sequestered under the ceiling, a street scene at our feet near the door - was enough to enumerate and break open the order of film against an architecture of norms.

At that time I wrote:

"The still images are not projected in film loop form merely to arbitrate a symmetry of presentation. They inform the two moving image loops with a detached and gestureless muteness. Together they point to the fact that film's semblance of movement is comprised of still images. The lack of resolution inherent in the loops' repetition places them further in stasis, and their individual isolation in projection onto different sections of the wall strengthens their contingency. They exist phenom-

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ologically and yet are eminently aware of each others' presence and placement, their territoriality eerily paralleled by the disembodied audio-loops."<sup>3</sup>

This new work pares down the problematic of relations implied in "Divided House" to the moment of the edit, that ultimate in directorial gestures, where the spectator is sewn right into the plot.

If Garrett is concerned with the product of the relation of image to image, Lyne Lapointe is working with the relation of image to the apparatus which produces it. Lapointe has done a series of works over the last several years using phosphorescent pigment and various lights which turn on and off. Often including antique wooden tripods, the installations have attempted to invert the film experience. When the lights are on, contrary to indicating representation or the presence of an absence, they illuminate real objects. These same lights charge the invisible phosphorescent pigment, and it is only with the lights off that we see its 'images'. In this darkness, with a light-image and no provenance for it, we find ourselves in the presence of the absence of the apparatus itself. This is also true of her camera obscura piece, where the apparatus itself is the spectacle.

This exposure of the "apparatus" - in Garrett's case the

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suture and in Lapointe's case the mechanics - is the uncovering of the ideological effect of the image. And to recognize how something was made is to know how to dismantle it. Althusser called this the knowledge effect. From Lapointe we learn about the ellision of vision and perception as our head is literally colonized by the camera into which we put it. From Garrett we learn how meaning and consciousness are fused in representation by its artificial continuity sustained in difference.

These two artists are not involved with a medium, a style or a movement. Rather they are involved with a discourse, an ongoing examination of the constant negotiation between ideology and representation. These artists are examining their institutional formation by making the institution which constitutes them as functioning social subjects into the object of their investigation. And as women, not only are they daring to "look" and daring to "utter", but what they are looking at and talking about are the very apparatus which have formed the ideology of looking-as-power around a monocular male view. They are wrestling the institution of representation into a position of subjectivity.

Martha Fleming

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5.

NOTES

1. Jean-Louis Baudry. "Ideological Effects of the Basic Cinematographic Apparatus", *Film Quarterly*, Volume XXVIII, Number 2.
2. Louis Althusser. For Marx, page 233. London: Verso, 1979.
3. Martha Fleming. "Rebecca Garrett", *Vanguard*, September 1981.



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**CINEMA AND IDEOLOGY: REBECCA GARRETT AND LYNE LAPOINTE**

Curated by Martha Fleming for PS1, Room 206  
Institute for Art and Urban  
Resources  
46-01 21st Street  
Long Island City, NY 11101  
U.S.A.

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APRIL 5th, 1983 - FOR IMMEDIATE RELEASE TO PRESS

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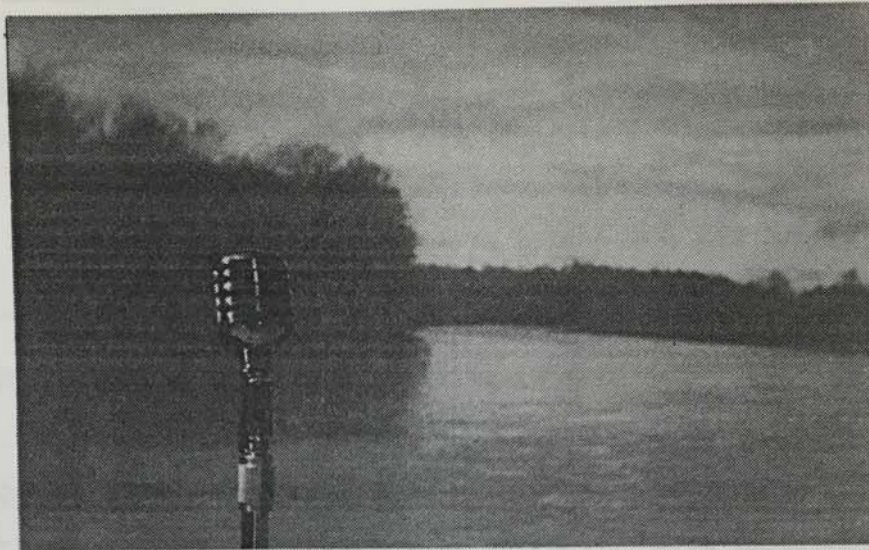
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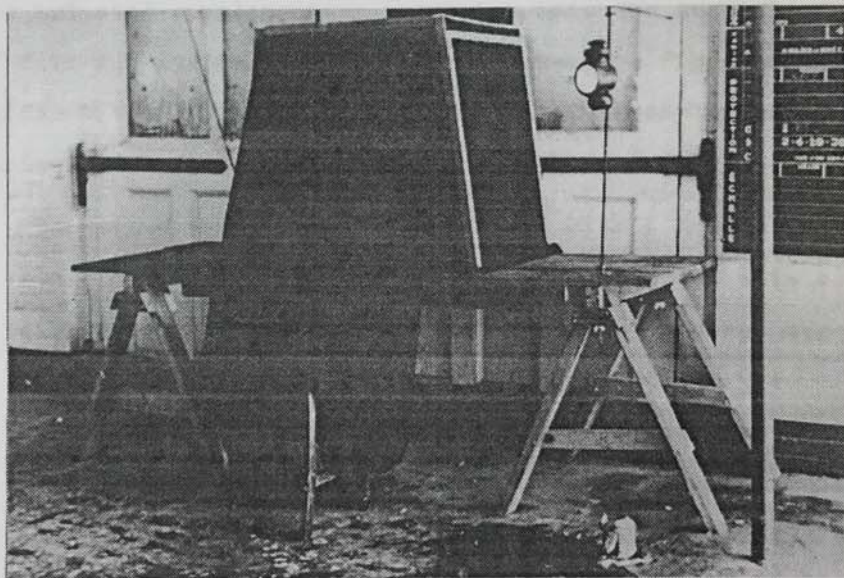
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in "Cinema and Ideology" curated for PS1 by Martha Fleming  
April 10 - June 5, 1983 Photo: Rebecca Garrett



LYNE LAPOINTE Untitled, 1982-83  
in "Cinema and Ideology" curated for PS1 by Martha Fleming  
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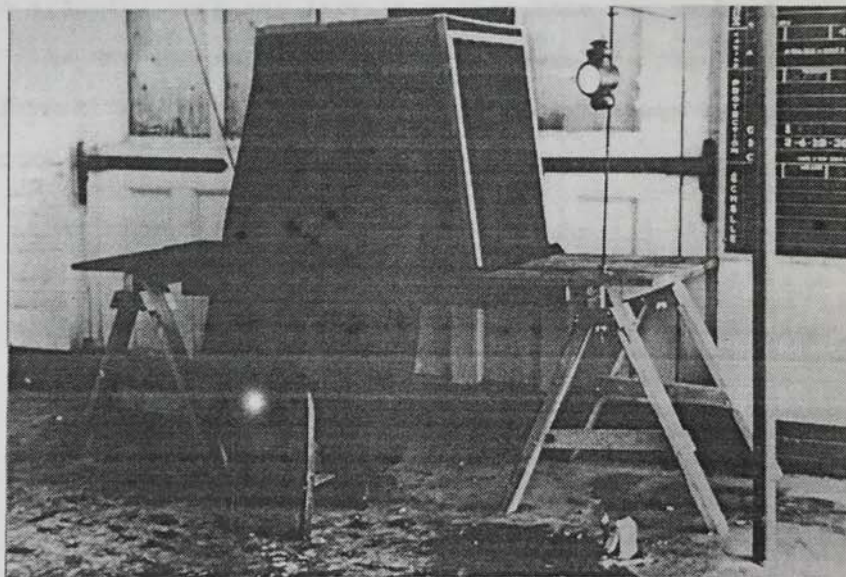
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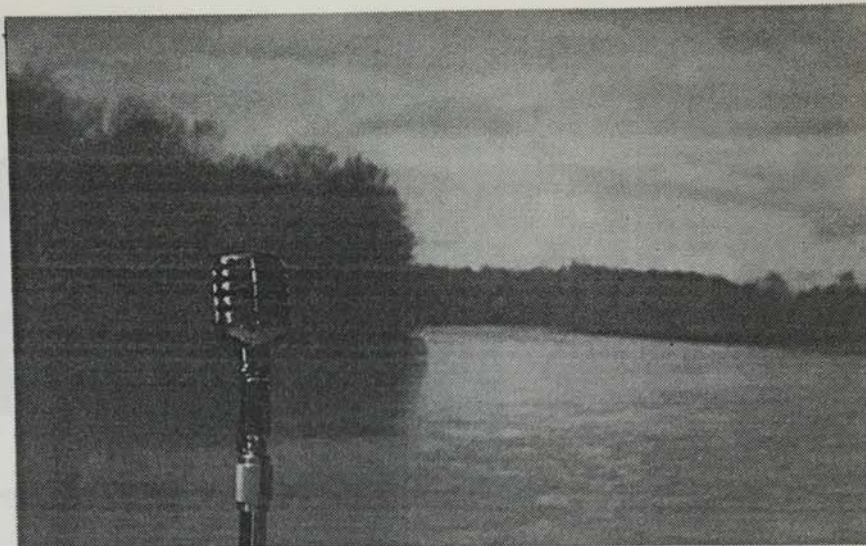
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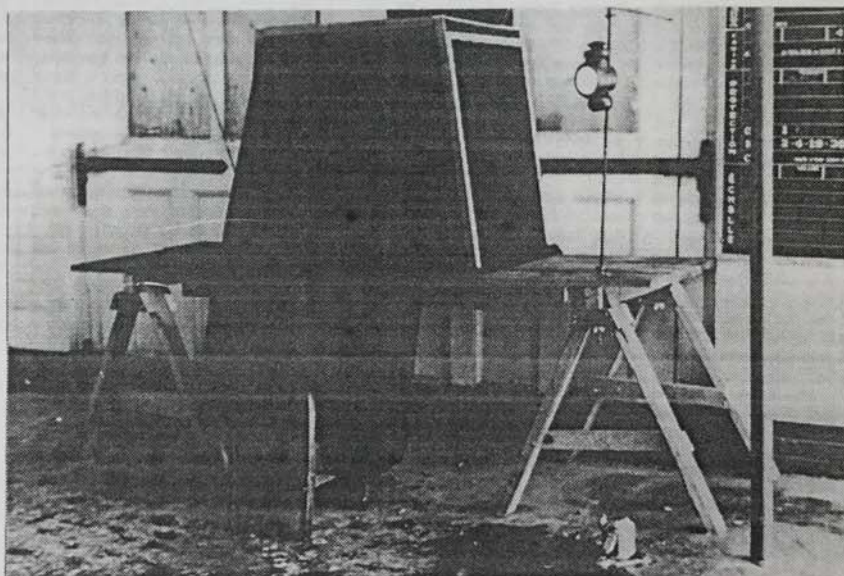
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photo: Gabe Schmitt

Sorel Cohen, *An Extended and Continuous Metaphor #8* (1983), mixed media, 121.92 x 365.76 cm courtesy of the artist

'sights' of various port cities from which the Europeans set sail on their voyages of discovery: Lisbon, Cadiz, Bristol, St. Malo, Amsterdam, Liverpool, Genoa, and so on. The harbour sites which rose where they landed — Vera Cruz, Tulum, Campeche, Pachacamac, Port Stanley, and so on — are here too. The photographs are straightforward, unassuming, professional works whose only distinction lies in their ability to faithfully represent their originals. A barely audible tape plays the sounds of water, cracking ice, and occasional bird cries. Four llama hooves lie in a pile on the floor in the middle of the gallery.

The installation is at once both striking and subtle, and must have been suggested to a certain extent by the irregular octagonal shape of the gallery. The photographs are located around the perimeter of a horizontal ellipse drawn invisibly at eye level along the three main walls of the room (and including an opposing pair of very short walls). There is nothing within the area of the ellipse, which, at its high point, has a vertical axis of about two feet. The photographs are arranged radially in rows of four, above and below the ellipse; they take on a jarring step pattern as they near the corners which they straddle as well. Where the horizontal and vertical axes of the ellipse intersect, photographs of the outermost points of land in Ireland and Newfoundland seem to reach toward one another across the Atlantic. On either side are European ports to the left-west; American ones to the right-east (Europeans, you will remember, sailed west to find the East). Spain and Portugal face Mexico and Peru, and north faces south.

The deliberate omission of information within the area of the ellipse furnishes the critical metaphor which opens up the significance of the photographs to their connections with the hooves: namely, *ellipsis*. The conquistador eyes Reagan across the room-ellipse, looking past the llama hooves on the floor; Reagan sees nei-

ther the warrior nor the hooves. Nor does the viewer see them when he looks at the photographs. Yet, like native peoples everywhere, whom the hooves symbolize, they are present, though invisible and inaudible, by implication in Euro-American history and culture. Ringing the ellipse are photos of the llama hooves lying on the rocky coast of Cadiz, on the cobblestone pier of La Rochelle, the stoney beaches of Ireland, by the clay cliffs in Lake Erie, in front of the walls at Cuzco, on the snowy ice in Frobisher Bay, on the dirty concrete pavement in New York City... They evoke a visual litany of ghosts, victims, martyrs, the decimated, the disappeared, and the eliminated.

Benner has a strong hold on historical and cultural context which is balanced by his willingness to address questions that might be problematic. The whole work, though made of so many parts, is coherent, focussed, and integrated. It would be hard to find a more searching examination of first, European, then American, roles in Third World affairs, and harder still, to find an artist more deeply committed to penetrating the 'intractable reality' undeflected by the conventions of art.

Goldie Rans

**Sorel Cohen**  
Galerie Optica  
Montreal  
February 15 to March 5  
P.S. 1  
New York  
April 10 to June 5

The development of artists often resembles the motion of nautical tacking: establishing direction, reversing, adjusting, correcting, repeating paths and avoiding dangers. In such ways artists chart courses which come to represent their unique concerns, investigations and discoveries within the regions they navigate.

Sorel Cohen's new work, *an extended and continuous metaphor*, is the fifth series she has exhibited since her photographic career began in 1977. In the life-size triptych and pentaptych shown, Cohen has re-employed herself as model and actor in performing tableaux. Using double and triple exposures, she plays the several parts of portraitist, sitter and observer in wry sketches on the theme of artistic production.

She appears as a constant, dressed in white sweatshirt and blue jeans against a dark background, sometimes adorned with or resting upon a large remnant of bright red cloth. Within such an abstracted volume, the various elements of basic colours, characters and a few simple props are arranged. The results are complex and visually stunning.

As sitter, she adopts the heroic poses of a figure in the work of, say, Ingres or Canova. The 'artist' produces nimble images connoting painterly expressiveness and second generation representation; heavy brushstrokes, cloudy and auratic. One portrait is particularly mindful of a Sargent. The effect of all this is to place everything within the frame in inverted commas, so that when a figure is shown in a blur of motion, it appears as if Cohen were quoting even herself.

Abandoning the grid, she has organized the photographs in formats borrowed from Flemish altarpieces; hierarchical rather than linear and sequential, this ordering of the parts composes a circuit of relations and readings.

This pageant (as Clement Greenberg recently called the impossible and artificial congregation in a Fra Angelico Crucifixion) of types shows the person of the artist alternatively pompous and serving; the sitter as both commanding and docile, while the posture of the viewer suggests an attitude of awe or sometimes delectation.

I believe that Cohen's strategy is twofold: first, she is correcting a fault she perceived and once commented

upon in a work similar to *metaphor* by Sylvia Sleigh. Sleigh had produced a double portrait of herself as artist and the critic John Perrault as model in which she seemed to masculinize herself and feminize the sitter in a simple reversal of roles. By making the persons identical, and therefore indistinct, Cohen succeeds in restoring difference to its proper place at the level of symbolic relationships. She presents a purer demonstration of dominance and submission beyond particular bodies, while showing how difference manifests itself through bodies by means of gesture, stance, regard, distance, etc.

And secondly, Cohen reminds us that power is not an attribute but a relation and mutable. Artists or sitters or observers can each be dominant or submissive in their roles, depending upon their relationships in that role.

Formally and semantically, the work functions to keep the eye and mind in perpetual motion. The circular relationship between the parts and the ambiguous relationships among the depicted figures confounds our attempt at resolution. As Anthony Wilden has noted, punctuation is power — specifically, it determines sequence and order, and who is to be cause and who effect. This reversing, mirroring and endless contradiction creates an oscillation which in life is pathology, but in art, often funny. The laughter this work provokes indicates its satirical aspect.

Cohen's work also serves to support, however, tentatively, a possible sociology of sight — a study of the protocols we follow in our looking and showing and covering and neglecting. Such rules inhibit or encourage our opportunities for display and observation.

Of course, the issues touched upon here and the forces at play are also recapitulated on the metalevel of our own experience with *an extended and continuous metaphor* — but such a topological analysis would propel us beyond the bounds of this occasion.

Robert Graham

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NAME PRESS PHOTOS - CINEMA AND IDEOLOGY  
NOM REBECCA GARRETT/LYNE LAPOINTE  
ROOM 206, APRIL 10 - JUNE 5, 1983