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L A C E

213.624.5650 Los Angeles Contemporary Exhibitions
1804 Industrial Street
Los Angeles, CA 90021

Contact: (213) 624-5650

For Immediate release 1/21/88
Photographs and preview
tapes available

Rita McBride: exhibition

RE:PLACEMENT Curated by Marc Pally and Joy Silverman

MARCH 2 - APRIL 17, 1988

OPENING RECEPTION: Wednesday, March 2, 7:00-10:00pm

GALLERY HOURS: Tuesday-Saturday 11-5, Sunday 12-5

FREE and open to the public

PERFORMANCE OF TIM BENNET: SATURDAY, MARCH 19, 8:00pm \$7/\$5

IN CELEBRATION OF OUR TENTH ANNIVERSARY YEAR,
LACE PERFORMS AUTO-VIVISECTION WITH

RE:PLACEMENT:

17 ARTISTS BITE THE HAND THAT FEEDS THEM:
A COMPREHENSIVE SELF-CRITIQUE OF THE SYSTEMS
WHICH PRESENT, PRESERVE AND DEVELOP THE ARTS.

"Bus Art Takes A Controversial Route", says the San Diego Union about DAVID AVALOS, ELIZABETH SISCO, AND LOUIS HOCK's local bus poster project entitled "Welcome to America's Finest Tourist Plantation". The artists utilize the LACE gallery to talk about their project and its position outside the gallery. Behind the scene these artists have just presented a highly controversial art poster shown on buses during the publicity season for the Super Bowl.

-MORE-

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LIZ LARNER presents a thrusting corner bashing machine of metal balls and moveable legs to directly attack the structure of LACE. Reconstruction by local architect, John Crodick.

RITA MCBRIDE employs the metaphor of the mall kiosk to address the Alternatives in Real Estate and Real Markets. Cultural artifacts are juxtaposed and recontextualized for the LACE setting.

MOTHERS OF MEDUSA (M.O.M.) will run a 3 ft. band of text along the top of the gallery wall providing statistics for 1987 on the representation of women artists by L.A. galleries and museums as well as other reflective information. Also included is a space for public response to the exhibition.

PETER NAGY re:presents larger institutions through the use of photostat laminations of real and imagined logotypes superimposed on famous museum floor plans. He exposes the mechanisms which confer power and ultimately drive the art institution.

"Blind Spot" by LINDA NISHIO constructs an intimate relationship with the viewer and the viewed. The work utilizes an etched convex mirror with a shelf and a curved, vertical board and text to reach this end.

JEFFREY VALLANCE will offer site specific analysis in an installation employing some of LACE's "insides". In the past Mr. Vallance has made available office hour appointments and consultations on all subjects including art.

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B. WURTZ has selected two "choice" objects found in LACE to execute his site specific critique. Photographs and sculpture will be paired to contrast an object and its representation.

VIDEO AND AUDIO

In the VideoLACE screening room four very different works, three tapes and one audio work continue the vivisection of the art world. **TONY OURSLER AND CONSTANCE DEJONG**, as artist and writer, have produced a short video work entitled, "Joy Ride", inspired by the devotion to the transcendental in theme parks as well as art museums. The tape shows a thrill seeker's nightmarish trip to a smoggy higher plane.

ANDREA FRASER AND LOUISE LAWLER have collaboratively produced a 12 minute document of Fraser's pseudo-docent tour. The performance-for-video slyly reveals the relationship between museum donors and museum holdings. Gradually Fraser drops all of her professional guard to reveal impertinent personal matters.

ANTONIO MUNTADAS' "Between the Frames, Chapter 1: The Dealers and Chapter 3: The Gallery" is a half-hour videotape which mixes audio and visual clips of art dealers and gallery personnel with images of a monorail system. Muntadas is again investigating the behind the scenes of the art world to expose the gradations between artist and viewer, poetically yet specifically achieved.

ADRIAN PIPER contributed a ten minute audio tape, "Assorted Anti-Post Modernist Artifacts" which reveals the acceptable limits of appropriate subject matter for art appropriation. Funk music is intercepted by outlaw subject matter, i.e. radical politics. On another level the tape continues

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Piper's long-standing investigation of self versus other. The video and audio programs collectively articulates much of the thematic precepts of the exhibition.

PERFORMANCE

On Saturday, March 19 at 8:00pm TIM BENNET will give a pseudo-lecture which oscillates between mockery and hard facts. His one man show covers a multiplicity of view points via numerous roles. Ostensibly "The Structure of Specific Space" investigates thinking about space, especially in relation to art within that space. During the lecture Bennet also traverses murder, movement, music and film criticism. The audience is provided with evidence and is asked to participate.

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EXHIBITION / Video L A C E

SURVEILLANCE

Curators: Branda Miller, video and installations; Deborah Irmas, photography

February 27 - April 12, 1987

Opening Reception, February 27, 7:00 - 10:00 p.m.

PUBLIC INVITED

John Baldessari
Nancy Buchanan
Elsa Cayo
Bruce Charlesworth
Peter D'Agostino
Dieter Froese
Louis Hock
Michael Klier
Margia Kramer
Gary Lloyd
Chip Lord
Richard Lowenberg
Helmer Mühlenbrock
Noriaki Nakagawa
Ocean Earth
Pacific Street Films
Paper Tiger TV
Richard Prelinger
Carol Rainey &
Steven Alexander Feldman
Aron Ranen
Martha Rosler
Paul Ryan & Michael
Shamberg / Raindance
Sam Samore
Julia Scher
Jake Senluk
Michael Smith
Lewis Stein

Excerpted from
The Art of Invasion
Branda Miller

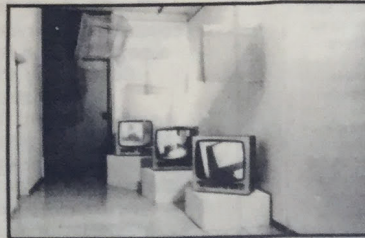
In the 18th century Jeremy Bentham conceived of the Panopticon, envisioning a prison space with a central tower, where one gaze reaches out, continuously monitoring individual activities for discipline and control.

In "Discipline and Punish, the Birth of the Prison," Michel Foucault applies the Panopticon mechanism to examine the exercise of power in society, writing: It (the Panopticon) is an important mechanism, for it automatizes and disindividualizes power... in order to be exercised, this power had to be given the instrument of permanent, exhaustive, omnipresent surveillance, capable of making all visible, as long as it could itself remain invisible. It had to be like a faceless gaze that transformed the whole social body into a field of perception: thousands of eyes posted everywhere, mobile attentions ever on the alert, a long hierarchized network...

In 1980, I lived in Skid Row in Los Angeles, across the street from the downtown Los Angeles Police Control Facilities and Motor Transport Division, known as "The Bunker." I spent hours gazing out of the window with a feeling of disbelief as I watched with horror the spectacle of the police apparatus combating displaced people, "to clean up the area" for urban development. I was fascinated by the secretive aspects of my center of observation.

The idea of curating an exhibition about surveillance began here, with my own latent voyeurism—hidden from view in my window, using a zoom lens and a video camera, I shot L.A. NICKEL, which premiered at LACE in 1983. Setting a continuous monitoring system of the street corner from my downtown loft window, and hiding radio mics on "audio agents" who ventured onto the street to gather sound, I attempted to capture information without disrupting the daily activities of the area...

The exhibition (SURVEILLANCE) places the entire gallery under surveillance by artists' installations, thus the viewer becomes part of the



Dieter Froese
*Not a Model for
Big Brother's
Spy-Cycle*

Margia Kramer
*Jean Seberg
and the FBI:
"Racial Matters"*



Elsa Cayo
*Qui Vole un Oeuf
Vole un Oeuf -
He Who Steals an
Egg Steals an Egg
1982*



spectacle. The gallery-goer trips invisibly projected infra-red beams at the entrance's exterior, setting off an alarm and flashing lights in targets of human torsos imbedded in P.R.A. (PERSONAL RECEPTION AREA), the painted banner of Julia Scher.

The chain continues as the hidden microphones in Gary Lloyd's THE HEART OF LOS ANGELES sculpture and RADIO PAINTING pick up the screeching of the alarm's buzzer as well as passing comments of those unknowing gallery-goers/targets entering the space.

Simultaneously, within the closed circuit of NOT A MODEL FOR BIG BROTHER'S SPY-CYCLE, by Dieter Froese, three real cameras pan along with three dummy cardboard cameras, recording the spectators as they move through the photographs and installations. Nine real monitors and nine dummy cardboard monitors also loop throughout the gallery space, encapsulating real-time surveillance mixed with pre-recorded "fake" surveillance and interrogations, transforming the viewer into suspect, caught in the absurd trap of the ever-watching cycle. The threatening voice of the interrogator on the screen demands:

"Do you plan to overthrow the system?"
"Have you abused your NEA grant?"
"Do you engage in art politics?"
"Who are your informants?"

While the viewer experiences the fabricated impositions of the surveyed space, Margia Kramer's video installation JEAN SEBERG AND THE FBI: "RACIAL MATTERS" offers an important reminder of a real life and death story of harassment and surveillance. Watching a monitor

through phototext panels of selected documents from declassified FBI files, one learns of Jean Seberg, target of the U.S. government's Counterintelligence Program.

In the LACE bookstore, roles reverse again as suspect becomes agent. Rick Prelinger's audio scanning installation, LISTENING POST, enables the gallery-goer to become a communications professional, eavesdropping on the airwaves throughout the Los Angeles area. One hundred frequencies can be scanned with the turn of a dial, including those of the police, federal agents, emergency medical and fire, disaster units, sanitation, media and the film industry, museums and educational institutions, and "private" conversations from car telephones, providing an opportunity to hear actual surveillance and investigate operations as they happen.

But the agent is not the only one activating the surveillance in this picture - watching eyes scan silently from the high corners as the cameras deployed in Louis Hock's installation FOR YOUR OWN PROTECTION record both bookstore and behind-the-scene staff offices. Taking the technological control away from the viewer, the monitoring process is installed in a separate location of the gallery

There, the viewer/victim is reduced to tiny image fragments within twenty seven 1" monitors, the feed from each camera forming the separate letters of the word DON'T, beckoning/warning the spectator about to enter the Video Screening Room. Within the Screening Room, fifteen single channel videotapes divided into six programs redefine the representation of surveillance for the viewing audience.

PROGRAM 1 - PRIVATE SPACE / PUBLIC SPACE

Whether in the home or in the subway, one can no longer escape anonymity.

An excerpt from Michael Smith's, IT STARTS AT HOME (1982, 25:00) begins the program with a humorous note. Unaware that he is being broadcast, Mike realizes the technicians who visited his home have done more than connect his cable TV. Mike is now plugged into a continuously monitoring system, his own TV set reflecting as a mirror his every move. In the bars, living rooms and media producer's offices around the country, the public follows on their TV monitors in fascination, as all watch Mike in the routine setting of his private home.

Carol Rainey and Steven Feldman employ the narrative format for another view into the home, with MOMMA GETS HER READY (1985, 12:00). Taking a cue from child psychiatrist B. F. Skinner, "good parenting" means continuously surveying one's own child from a home "central control room."

Chip Lord, in ABCAM FRAMED (1981, 10:30), re-frames a publicly shared TV news event, where deceptive uses of video surveillance sufficiently convicted the defendants. Playing a whispering newsman returning to the scene of the crime, Lord mixes original surveillance footage with "fake" artists' surveillance, re-enacting the "evidence."

West German artist Heiner Mühlenbrock's BILDERMASCHINEN (1982, 15:00) reconstructs footage from the surveillance cameras at the International Congress Center in West Berlin, editing onto its soundtrack the scores from old crime movies. Transforming the banal comings and goings of businessmen/women into suspect actions, the routine public setting becomes a scenario of suspicion and intrigue.

Two monitors fill the screen like the piercing eyes of the unseen specialized agent in Peter D'Agostino's PARIS METRO: COMINGS AND GOINGS (1977, 5:00). The sped-up, stop-framed imagery shakily monitors the undifferentiated mass in the routine of the Paris Metro, as a voice-over presents the etymology on the word "metro:"

"Metro: measures (verse) madness for measures...
metro: uterus...
poly: many...
poly: sell...
metropolis...
metro: mother...
pol: city...
mother city...
altogether, a source of confusion"

This "source of confusion" is felt by the individual as one's body, time and everyday activities are subjected to the institutionalized mechanisms of control. This seemingly unlimited access "starts at home," spreads through the "metropolis," and extends beyond our planet, as spectator becomes an object of representation.

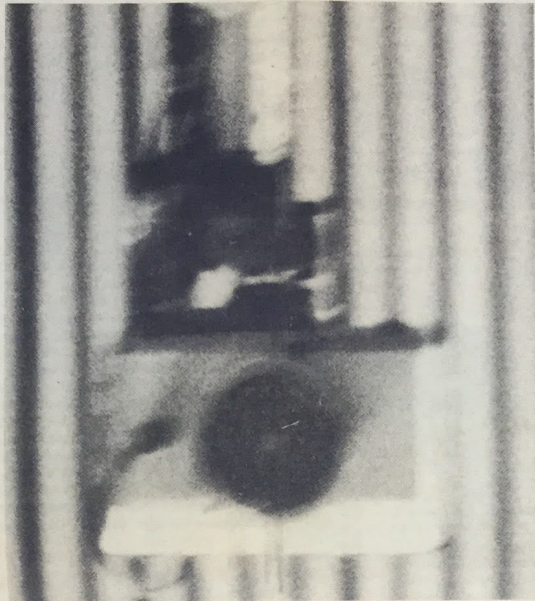
PROGRAM 2- CONFRONTATION

In CONFRONTATION, artists challenge the institutionalization of

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L A C E

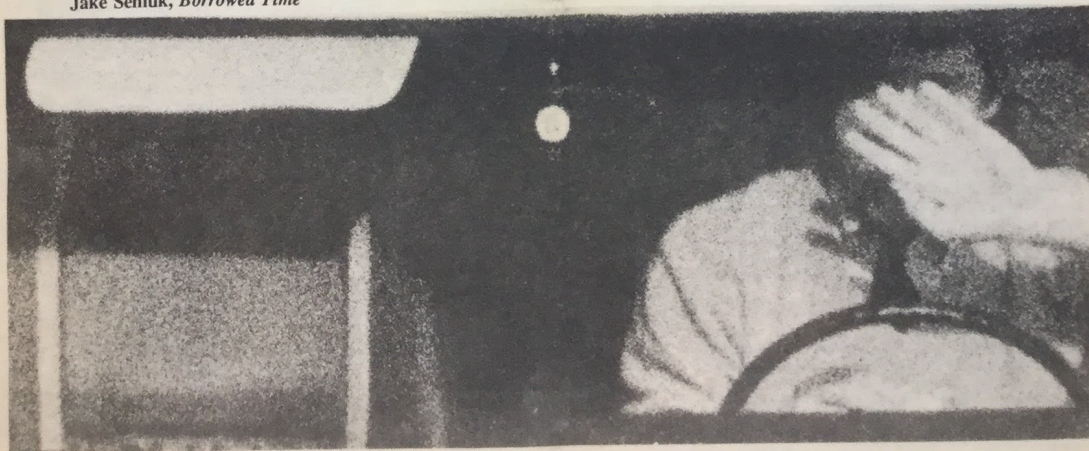
Los Angeles Contemporary Exhibitions
1804 Industrial Street., Los Angeles CA. 90021 (213) 624-5650
March/April '87



Lewis Stein

SURVEILLANCE

Jake Seniuk, *Borrowed Time*



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L A C E

L A C E

Los Angeles Contemporary Exhibitions
1804 Industrial Street
Los Angeles, CA 90021
(213) 624-5650

Gallery / Bookstore Hours
Tuesday - Saturday, 11:00 - 5:00 p.m.
Sunday, Noon - 5:00 p.m.

Vol. II, No. 1
March / April 1987

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and the FRIENDS and SUPPORTERS of L A C E .

L A C E's Valentines Day Benefit, LUST 4 LACE, was a
resounding success. But we couldn't have done it without the
help, talent, and support of the following people. L A C E
extends a hearty thank you!

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- And a special Thanks to Liz Young, Jim Reva, and
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If you are interested in volunteering at L A C E
please contact Martin at (213) 624-5650,
Tuesday through Saturday from 11:00 to 5:00.

PERF

THE ALIEN COMIC
AND DR.
CALIFORNIA
THEORETICALLY
INVADE L A C E .
Friday, March 6,
Doors open at 9:30 p.m.
Tickets
\$7.00 General Admission
\$5.00 L A C E members,
students
and senior citizens.

Tom Martin aka The Alien
Comic and Colin Gorman aka
Dr. California perform at L A C E
On Friday, March 6, the
THEORETICAL will turn L A C E's
openings performance area into the idea
of a "theoretical performance club"
an intelligent, fun and club-like
atmosphere minus the pop radio
influence.

Martin, an awesome and
profile-talent, is a quick-change
artist who, like Johannes West
makes in his past performances
Morrin and West are, in fact, good
friends and they often help each other
assemble costumes for shows.
Morrin's work, though, is more
clearly verbal, including political
commentary gleaned from a gift for
scholarshipers researching TV
newscasts and juxtaposing them with
visual gags. As the Alien Comic,
Morrin's whacked-out current event
business make us laugh and cry. In a
recent interview with HIGH
PERFORMANCE MAGAZINE
Morrin explained that "Right now I
think who is in a time when anything
goes."

Until recently, performance
artist Colin Gorman was one of
L A C E's best kept secrets. When he
performed in a L A C E artist loft
after the "Eight Million Stories in
the Naked City" opening, he wooed
the audience with his skill,
originality and killer wit. Originally
from Ireland, raised in Australia,
Gorman views the Southern
California experience with a special
freshness and a shockingly unique



L A C E OPENS WIDE
Friday February 27th at 10 pm
Sunday March 15 and 29 at 7 pm.
L A C E announces a series of
openings that will feature
performances by some of the
most exciting and innovative
artists in the Los Angeles area.
The first opening will be on
Friday, February 27th at 10 pm
with the performance by
Tom Martin and Colin Gorman.
The second opening will be on
Sunday, March 15 and 29 at 7 pm.
with the performance by
Tom Martin and Colin Gorman.
The third opening will be on
Sunday, March 15 and 29 at 7 pm.
with the performance by
Tom Martin and Colin Gorman.

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PERFORMANCE / MUSIC

THE ALIEN COMIC AND DR. CALIFORNIA THEORETICALLY INVADE L A C E.

Friday, March 6.
Doors open at 9:30 p.m.
Tickets
\$7.00 General Admission
\$5.00 L A C E members,
students
and senior citizens.

Tom Murrin aka The Alien Comic and Collin Gorman aka Dr. California perform at L A C E. On Friday, March 6, the THEORETICAL will turn L A C E's upstairs performance area into its idea of a "theoretical performance club" - an intelligent, fun and club-like atmosphere minus the pop radio influence.

Murrin, an awesome and prolific talent, is a quick-change artist, who, like Johanna Went, employs found objects and wild masks in fast paced performances. Murrin and Went are, in fact, good friends and they often help each other assemble costumes for shows. Murrin's work, though, is more clearly verbal, including political commentary gleaned from a gift for schizophrenically reassembling TV newscasts and juxtaposing them with visual puns. As the Alien Comic, Murrin's whacked-out current event lessons make us laugh and cry. In a recent interview with HIGH PERFORMANCE MAGAZINE Murrin explained that "Right now I think we're in a time where anything goes."

Until recently, performance artist Collin Gorman was one of L A's best kept secrets. When he performed in a L A C E artist loft after the "Eight Million Stories in the Naked City" opening, he wowed the audience with his skill, originality and killer wit. Originally from Ireland, raised in Australia, Gorman views the Southern California experience with a special freshness and a shockingly unique

clarity. He's a messianic kind of dude, who's combined rap and chant and poetry into a 20 minute allegory that's the biggest load of puns and razor-sharp insights one could possibly imagine. His delivery that

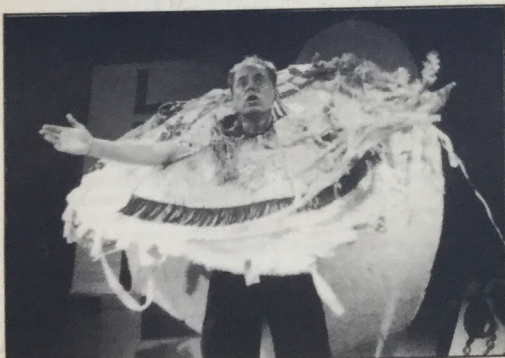


Colin Gorman

might send you home with a stomach ache...from laughing to hard!

For nearly five years now, THEORETICAL has stood for very special parties that feature live entertainment. It's a portable party concept that surfaces every month or two at some of the strangest locations. THEORETICAL is a project of underground promoters Jack Marquette and Jim Van Tyne who are fanatically committed to creating the most memorable music and performance events in L.A., such as the Los Angeles debut of Survival Research Laboratories which they co-produced with L A C E.

The THEORETICAL is held together by their active, but by no means exclusive, mailing list which enables them to go from one location to the next without depending on newspaper publicity. The THEORETICAL guests are a colorful crowd all by themselves, embracing a very broad spectrum of underground interpretations—some costumed, others in black leather.



Tom Murrin

Photo: Dona Ann McAdams

L A C E OPENS WIDE Friday February 27th at 10 pm Sunday March 15 and 29 at 7pm.

L A C E announces a series of OPEN MIC NIGHTS beginning February 27. Designed as a forum for performance artists, musicians, poets, etc., OMN provides artists with an opportunity to test new material in an informal, supportive atmosphere. OMN is the branchchild of artist Lin Osterhage who ran a similar event at her old home Metropolis. Admission is cheap (FREE if you

perform, \$1.00 if you don't) and refreshments are sold. Performers sign up for 5-20 minute spots the day of the performance. There's a sixty minute limit and everything is done on a first come first serve basis. The first OMN takes place in the Performance Gallery immediately after the SURVEILLANCE opening from 7-10pm on February 27. The following OMN's take place on Sunday, March 22 & 29 at 7pm.

INDUSTRIAL ZONE SURF STOMP

Davie Allan and the Arrows
The Halibuts, Lawndale,
and The Insect Surfers. Surf Films by
Hal Jepsen.

Thursday March 12. 8pm.
Tickets: \$8.00 general admission/ \$6.00 L A C E
members, Students, and Senior Citizens..

"If everybody had an ocean
across the U.S.A..."

---Beach Boys
by Kowabunga Kelley

The Beach Boys knew what they were doing when they stated it that way. They were taunting you all who are not Californians. Musing on your loss makes us more aware of our gains. What we have is...OUR BEACH!

This year Southern California also has its own new music festival. Obviously, the taste left in Los Angeles' mouth by New Music



Davie Allan

America was too sweet to do without so New Music L.A. was created to provide a more steady diet of new music locally. New Music L.A. represents the combined energies of twenty-four organizations including, among others, the Los Angeles Philharmonic, KUSC Radio, UCLA, the Schoenberg Institute, the Museum of Contemporary Art, Cal Arts, etc., in events held city-wide from March 1 to 15. L A C E's contribution to the festival this year is a celebration of California's own indigenous folk music - surf music.

On Thursday, March 12 L A C E is proud to present four bands spanning different generations and sensibilities: Davie Allan and the Arrows, the Halibuts, Lawndale and the Insect Surfers.

New music? Certainly the definition of this term is hazy. In comparison to other "new music" makers in the series (Igor Stravinsky) surf music as a form has barely emerged from the womb. Still, music styles, especially popular music styles, change as quickly as the seasons. Luckily for us the seasons in Southern California are not that discernable and the passing fad of surf music has endured for over twenty years - endured long enough to be safely considered part of the local cultural heritage.

Davie Allan is one of the greats of surf guitar. He's been going nonstop since the early sixties making surf records, B' movie soundtracks, as well as being a session man on numerous records. (Some of the early projects were produced by Mike Curb. Yes, that's Lt. Governor Mike Curb, the very one recently attacked in television advertisements for his involvement in these teenploitation projects. Others might argue that these trash epics were the only good thing Curb ever

did for the state of California.) Allan's best known hit, "Blue's Theme", comes from a 1966 Roger Coman biker flick *Wild Angels*. This tune's a classic showcasing Allan's unmistakable heavy fuzz sound. From the opening roars of motorcycle engines, the tune cranks full speed and never lets up. Shifting from its characteristic fuzz/growl Davie's guitar can pour out twangs, boings, triple-speed noodlings and cosmic drones in a dizzying array. You've never heard the "William Tell Overture" until you've heard Davie Allan massacre it. He "cycledelicizes" the contradictions between hippie and biker culture. If you have misgivings about the American Indian/surfer connection, the Arrows will revert them into oblivion. The guy's a legend. He's had his finger in some of Hollywood's wierdest pies: "You meet the nicest people on a Honda", *Riot on Sunset Strip*, *Dr. Goldfoot and the Girl Bombs*, *Mondo Hollywood*, *Wild in the Streets* (remember the classic "Fourteen or Fight?") and *Mary Jane*. Whew! Davie, we're glad you're still out there and "still grungy after all these years."

Joining Davie Allan and the Arrows in *Industrial Zone Surf Stomp* are three younger bands. The Halibuts, who hail from Manhattan Beach, the Insect Surfers from Washington D.C. and Lawndale whose name derives from "the town where all their girlfriends live." These bands continue the surf tradition but developed out of different scenes, the Halibuts coming out of the South Bay surfing community while Lawndale and the Insect Surfers rose out of the "new wave" underground.

Lawndale, in particular, exemplify surf music's continuing use of pastiche as a primary mode of construction - their sound having been described as a mix of Duke Ellington, Pink Floyd and Dick Dale.

Not only are your ears going to be given a surf treat March 12, but



Lawndale photo/Naomi Peterson

your eyes as well because accompanying Davie Allan and the Arrows, the Halibuts, Lawndale and the Insect Surfers will be Hal Jepsen's famous surf films. Mr. Jepsen, it has been said, "doesn't make surf movies, he IS surf movies." Since 1969 he's documented surfing and surf-related events, produced seven feature films specializing in surfing and skateboarding, made surf rock videos, and provided the surf footage for projects from California Wine Cooler commercials to *Hawaii 5.0*. (I'm sure that Jack Lord's front curl is an attempt to recreate in hair the Banzai Pipeline.)

Applying the term "new music" to surf music, with all the

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PERFORMANCE / MUSIC

ISMANIA: A NEW WORK BY GAMBOA, GRONK AND MARTINEZ

Saturday, March 28, 8:00 p.m.
 Tickets \$7.00 general admission
 \$5.00 for LACE members, students and senior citizens.

"ISMANIA" is an intermedia conceptual performance which has been created by recipients of LACE's Grants to Interdisciplinary Artists: Harry Gamboa Jr., writer/producer; Glugio Gronk Nicandro, performer/director; and Daniel J. Martinez, technical director.

"ISMANIA" is a piece which satirizes a wide spectrum of concepts, rituals, customs, beliefs, rules of order, and attitudes. The "ISM" is taken to the extreme until it acquires the status of "MANIA". The interdisciplinary contributions of the three artists results in a performance that will create conditions of psychological and social incongruity.

Gamboa, Gronk and Martinez are members of the ASCO Art group. Gamboa has written/produced several conceptual dramas including "Shadol Solo" and more recently, "Jetter's Jinx" which was presented at Los Angeles Theater Center. Gronk

has directed several performances and presented his visual works at the Museum of Contemporary Art (Temporary Contemporary). He is represented by Saxon-Lee Gallery. Martinez has served as technical director for various conceptual dramas and videos. He works in three dimensional imagery: 3D photography, holography and mixed media sculpture. These artists have been recently featured in HIGH PERFORMANCE, L.A. STYLE, THE WALL STREET JOURNAL, L.A. WEEKLY, LAICA JOURNAL, and the L.A. TIMES.

LACE's Grants to Interdisciplinary Artists is a pilot program made possible by grants from the Rockefeller Foundation and the Inter-Arts Program of the National Endowment for the Arts.



ISMANIA (l. to r. Gamboa, Gronk, Martinez)

LOIS V VIERK and GUY KLUCEVSEK

Sunday, April 26, 8:00 p.m.
 Tickets \$8.00 general admission / \$6.00
 for LACE members, students, and senior citizens.

Composers Lois V Vierk and Guy Klucevsek kick off a series of new music concerts every Sunday through May 31. These concerts are presented by LACE in collaboration with the Independent Composers Association.

Upcoming events include Bruce Fowler's ENORMOUS BONES, WHAT MAKES DONNA TWIRL



Lois V Vierk photo: A. Stidfole

and David Ocker.

Since 1980 Lois V Vierk has been working mostly with ensembles of like-instruments -- 8 violins, 18 trombones, 5 flutes, 8 ryuteki flutes, etc. Like-instruments create a timbral transparency that allows instrumental lines and a wide variety of timbres to be easily heard as they interact to form the texture and expression of the whole.

Ms. Vierk often uses two or more instruments acting together to form one voice, which in turn interacts with other multi-instrument voices, forming a "counterpoint of counterpoints." For five years she has been developing "exponential structure," ways of using ever-evolving and very directional phrases which build slowly in intensity and emotion over exponentially decreasing or increasing time segments.

For the LACE concert, Ms. Vierk compositions are performed by new music accordionist Guy Klucevsek and guitarist John Schneider. "Go Guitars", a piece for 5 guitars (one live and four taped) is a "riotous, ecstatic, upbeat and technically sophisticated celebration of the electric guitar sound--not rock, but full of rock's energy and relevance" (Mark Swed Los Angeles Herald Examiner). Klucevsek performs Vierk's "Manhattan Cascade" a composition for 4 accordions (1 live and 3 taped) which is described as an "intense, rolling piece that grew around an ascending figure in excited breaths..." (Paul de Barros, Philadelphia Inquirer). Klucevsek also performs his own compositions for accordion including "The Flying Pipe Organ", "Scenes from a Mirage", and "The Grass, It's Blue".

Vierk's works have been performed throughout the United States, in Canada, Europe, and Japan.

LACE MOVIE PREMIERE.....

LONG GUNN
 (BUT NOT FORGOTTEN)
 THE LATEST BY FILM MAKERS
KRAIG GRADY
AND KEITH BAREFOOT.
 Debuts Wednesday, April 1, at 8pm
 and continues through Saturday, April 4.
 Tickets \$7.00 general admission
 \$5.00 for LACE members, students
 and senior citizens.

Composer Kraig Grady and cinematographer Keith Barefoot are film makers with a definitive style comprised of two elements: silent film accompanied by live microtonal music performed and composed by Grady; and multiple, simultaneous projections utilizing two and sometimes three screens. Grady and Barefoot developed this unique method of interweaving images and sound with three films. Their latest film *Long Gunn (But Not Forgotten)* is a Western. Although unlike any other western it is in keeping with Kraig Grady's and Keith Barefoot's approach to film. Multiple, simultaneous, projections (in this case one wide screen over two normally proportioned screens) are used not only to portray different places and different viewpoints at the same time, but also the interior thoughts of the character along with forthcoming events happening before one action has ended. Multiple images, multiple viewpoints and storylines weave in and out of the three screens expanding the viewers concept of present time.

Musically, the score is performed acoustically on handmade instruments or traditional instruments modified to facilitate "just intonation". The music not only exists side by side with the film but also comments on the action and

thus becomes a critical voice.

The *Long Gunn's* narrative structure superficially resembles a banal soap opera in that it follows a circle of intertwined individuals as opposed to a singular protagonist. But here the



Kraig Grady photo: H. Rosenberg

similarity ends in the film's surrealistic treatment of the theme of conflict between outer and inner law, a theme that Grady and Barefoot found best suited to the tradition of the Western.

The *Long Gunn* was made possible in part by a grant from the National Endowment for the Arts, Inter-Arts Program.

Her music has recently been presented at Carnegie Recital Hall and Dance Theater Workshop in New York, New Music America '86 in Houston, New Music America '85 in Los Angeles, The Kitchen, Experimental Intermedia Foundation, Roulette, Real Art Ways, the Second Annual Alternative Arts Festival, Japan and Philadelphia by the Relache Ensemble.

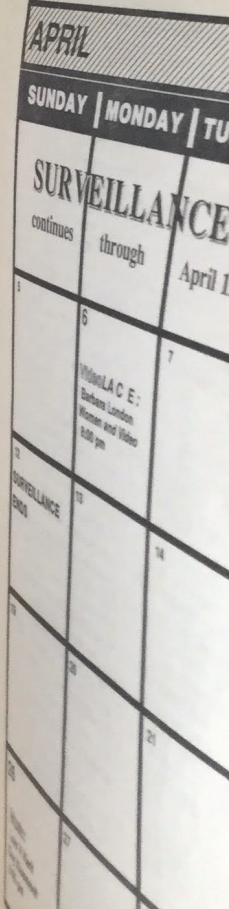
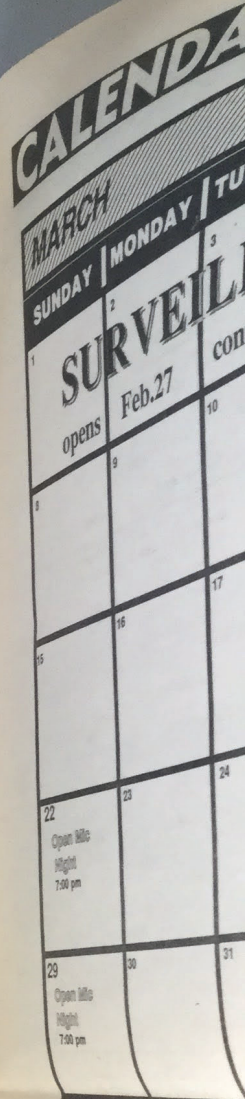
Before moving to New York in 1984, Ms. Vierk spent two years in Japan studying Gagaku Court Music with members of the emperor's court. For ten years previously she studied Gagaku in Los

Angeles with Suedobu Togi, formerly of the same ensemble in Tokyo. Studies in composition include an MFA from Cal Arts and work with Jacob Druckman, Mel Powell, Leonard Stein and Morton Subotnick.

Accordionist Guy Klucevsek is a member of Relache, the Ensemble for Contemporary Music, and plays regularly with David Garland, Pauline Oliveros, Peter Zummo and John Zorn. His recording of "Manhattan Cascade" is available on the zOar label cassette entitled "Blue Window", a solo accordion tape. Mr. Klucevsek has appeared as a soloist at New Music America 1984 in Hartford and at New Music America 1986 in Houston.



Guy Klucevsek photo: Linda Montano



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BOOKSTORE

SURVEILLANCE BOOKSTORE

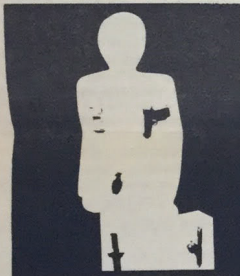
February 27 - April 12
Opening Reception, February 27,
7:00 to 10:00 p.m.
PUBLIC INVITED

"The increasing recognition of the need to render full protection against espionage, sabotage, and related activities in view of tumultuous world conditions, taxed the facilities and personnel of the FBI to the utmost."

--FBI annual report.

We at the *LACE* Bookstore, recognizing the need to render full protection, offer the "Surveillance Bookstore" from February 28 through April 12, in cooperation with the exhibition of the same title. During this time we will offer a wide variety of surveillance information from diverse sources, such as, artists, philosophers, survivalists, science fiction authors, and political activists.

The Age of Surveillance, now out of print, offers a meticulously documented over view of the aims and methods of America's political Intelligence System. While Rick Prallinger's *Monitor America*, gives a compendium of the data needed to do just that. Margra Kramer uses the freedom of information act to reveal



HOW DO YOU STOP THE THREAT OF TERRORISM?

the FBI's disinformation campaign against Jean Seberg, and *Are You Now or Have You Ever Been in the FBI Files* gives the average citizen all the tools needed to discover his/her own public record. To round out the picture we have a sampling from right wing survivalist presses including "Muckrakers Manual", "Shadowing and Surveillance", and "How to Avoid Electronic Eavesdropping and Privacy Invasion".

Dozens of titles have been

PARLER/PARLOR

Installation by Hillary Leone
April 22 - May 31
Opening Reception, April 22, 7:00 - 10:00 p.m.
PUBLIC INVITED

"Parler/Parlor", is a mixed media invitation to play. By installing a row of beauty parlor seats with hairdryers and using an ensemble of images, texts, and sounds, Leone has created a space for the patron/spectator to buy, and then



selected to offer more than a sneak preview into the underworld of surveillance. Learn the means by which you can avoid being surveyed, or zero in on construction plans for devices which allow you to become the surveyor.

As the following example demonstrates anyone can be caught up in the state's process of "rendering full protection". Thus *LACE*'s intent of surveillance by providing the widest possible cross section of perspectives in print.

YOUR CHANCE OF SURVIVAL COULD DEPEND ON HOW LITTLE YOU LEAVE TO CHANCE



"The surveillance process is triggered by the slightest contact with a subversive group. Lori Paton, as a 15 year old high school student, wrote a letter in 1973 to the Socialist Labor Party (inadvertently addressed to the Socialist Workers' Party) requesting information about its program as part of a class assignment in a social studies course...The Bureau swung into action and launched a "Subversive Activities" investigation. It sought information from a local credit bureau and the chief of police about Ms. Paton, as well as her parents. An agent appeared at her high school and told the principal that she was under investigation on the basis of her contact with the Socialist Workers' Party."

challenge, pre-existing notions about the word of law, of religion, and of popular culture.

By linking issues of ownership and power to acceptable standards of behavior and beauty, "Parler/Parlor" engages our notions of these stereotypes in a discourse about power. The piece puts into play a constellation of critical, as well as aesthetic, considerations that implicate, expose and question absolute truth.

A stylist/hairdresser will be on hand during the opening day for cuts. And all are welcome to come read, hang out, gossip...let your hair down.

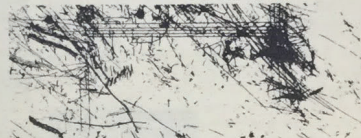
JOHN CAGE BOOKSIGNING

Saturday, March 7th, 1:00 - 3:00 p.m.
PUBLIC INVITED

John Cage will be on hand to sign "The Guests Go in to Supper", a new collection of interviews, texts, scores, and essays by seven American composers.

Contributing artists John Cage, Robert Ashley, Yoko Ono, Laurie Anderson, Charles Amirkhanian, Michael Peppe, and K. Atchley, discuss music, daily life, and the future, among other weighty topics in this equally hefty - (nearly 400 pages) volume.

In addition, the *LACE* Bookstore stocks other titles by John Cage including "Themes and Variations", "M", "Silence", and "A John Cage Reader". Members 10% discount does apply to these books. Refreshments will be available for a nominal donation.



The guests go in to supper.

John Cage

Robert Ashley

Yoko Ono

Laurie Anderson

Charles Amirkhanian

Michael Peppe

K. Atchley

BURNING BOOKS

Swing to the most eccentric sounds in town -

There's NEW MUSIC at *LACE* bookstore.

New discs include:

"The Big Gundown",
John Zorn Plays Ennio Moriconi

"Godard ca Vous Chante"

"The Well and the Gentle"
(Box Set), Pauline Oliveros

"A Diamond Hidden in the Mouth of a Corpse",
Wm. Burroughs Husker Du, Sonic Youth, etc...

Not to mention special discounts on L.P.'s from
Harmonia Mundi, Nuetral, Island, Indipop, Nine
Winds, Wergo, and more.

Where else can you hear Little Esther singing "I'm a
Bad Baad Girl" while you browse?



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EXHIBITION / Video L A C E

SURVEILLANCE

Curators: Branda Miller, video and installations; Deborah Irmas, photography
 February 27 - April 12, 1987
 Opening Reception, February 27, 7:00 - 10:00 p.m.
PUBLIC INVITED

- John Baldessari
- Nancy Buchanan
- Elsa Cayo
- Bruce Charlesworth
- Peter D'Agostino
- Dieter Froese
- Louis Hock
- Michael Klier
- Margia Kramer
- Gary Lloyd
- Chip Lord
- Richard Lowenberg
- Heiner Muhlenbrock
- Noriaki Nakagawa
- Ocean Earth
- Pacific Street Films
- Paper Tiger TV
- Richard Prelinger
- Carol Rainey & Steven Alexander Feldman
- Aron Ranen
- Martha Rosler
- Paul Ryan & Michael Shamberg / Raundance
- Sam Samore
- Julia Scher
- Jake Senluk
- Michael Smith
- Lewis Stein

Excerpted from
The Art of Invasion
 Branda Miller

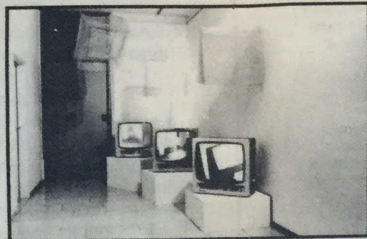
In the 18th century Jeremy Bentham conceived of the Panopticon, envisioning a prison space with a central tower, where one gaze reaches out, continuously monitoring individual activities for discipline and control.

In "Discipline and Punish, the Birth of the Prison," Michel Foucault applies the Panoptic mechanism to examine the exercise of power in society, writing: "It (the Panopticon) is an important mechanism, for it automatizes and disindividualizes power... in order to be exercised, this power had to be given the instrument of permanent, exhaustive, omnipresent surveillance, capable of making all visible, as long as it could itself remain invisible. It had to be like a faceless gaze that transformed the whole social body into a field of perception: thousands of eyes posted everywhere, mobile attentions ever on the alert, a long hierarchized network..."

In 1980, I lived in Skid Row in Los Angeles, across the street from the downtown Los Angeles Police Control Facilities and Motor Transport Division, known as "The Bunker." I spent hours gazing out of the window with a feeling of disbelief as I watched with horror the spectacle of the police apparatus combating displaced people, "to clean up the area" for urban development. I was fascinated by the secretive aspects of my center of observation.

The idea of curating an exhibition about surveillance began here, with my own latent voyeurism—hidden from view in my window, using a zoom lens and a video camera. I shot L.A. NICKEL, which premiered at LACE in 1983. Setting a continuous monitoring system of the street corner from my downtown loft window, and hiding radio mics on "audio agents" who ventured onto the street to gather sound, I attempted to capture information without disrupting the daily activities of the area...

The exhibition (SURVEILLANCE) places the entire gallery under surveillance by artists' installations, thus the viewer becomes part of the



Margia Kramer
*Jean Seberg
 and the FBI:
 "Racial Matters"*



Dieter Froese
*Not a Model for
 Big Brother's
 Spy-Cycle*



Elsa Cayo
*Qui Vole un Oeuf
 Vole un Oeuf -
 He Who Steals an
 Egg Steals an Egg
 1982*

spectacle. The gallery-goer trips invisibly projected infra-red beams at the entrance's exterior, setting off an alarm and flashing lights in targets of human torsos imbedded in P.R.A. (PERSONAL RECEPTION AREA), the painted banner of Julia Scher.

The chain continues as the hidden microphones in Gary Lloyd's THE HEART OF LOS ANGELES sculpture and RADIO PAINTING pick up the screeching of the alarm's buzzer as well as passing comments of those unknowing gallery-goers/targets entering the space.

Simultaneously, within the closed circuit of NOT A MODEL FOR BIG BROTHER'S SPY-CYCLE, by Dieter Froese, three real cameras pan along with three dummy cardboard cameras, recording the spectators as they move through the photographs and installations. Nine real monitors and nine dummy cardboard monitors also loop throughout the gallery space, encapsulating real-time surveillance mixed with pre-recorded "fake" surveillance and interrogations, transforming the viewer into suspect, caught in the absurd trap of the ever-watching cycle. The threatening voice of the interrogator on the screen demands:

"Do you plan to overthrow the system?"
 "Have you abused your NEA grant?"
 "Do you engage in art politics?"
 "Who are your informants?"

While the viewer experiences the fabricated impositions of the surveyed space, Margia Kramer's video installation JEAN SEBERG AND THE FBI: "RACIAL MATTERS" offers an important reminder of a real life and death story of harassment and surveillance. Watching a monitor

through phototext panels of selected documents from declassified FBI files, one learns of Jean Seberg, target of the U.S. government's Counterintelligence Program.

In the LACE bookstore, roles reverse again as suspect becomes agent. Rick Prelinger's audio scanning installation, LISTENING POST, enables the gallery-goer to become a communications professional, eavesdropping on the airwaves throughout the Los Angeles area. One hundred frequencies can be scanned with the turn of a dial, including those of the police, federal agents, emergency medical and fire, disaster units, sanitation, media and the film industry, museums and educational institutions, and "private" conversations from car telephones, providing an opportunity to hear actual surveillance and investigate operations as they happen.

But the agent is not the only one activating the surveillance in this picture - watching eyes scan silently from the high corners as the cameras deployed in Louis Hock's installation FOR YOUR OWN PROTECTION record both bookstore and behind-the-scenes staff offices. Taking the technological control away from the viewer, the monitoring process is installed in a separate location of the gallery.

There, the viewer/victim is reduced to tiny image fragments within twenty seven 1" monitors, the feed from each camera forming the separate letters of the word DONT, beckoning/warning the spectator about to enter the Video Screening Room. Within the Screening Room, fifteen single channel videotapes divided into six programs redefine the representation of surveillance for the viewing audience.

PROGRAM 1 - PRIVATE SPACE / PUBLIC SPACE

Whether in the home or in the subway, one can no longer escape anonymity.

An excerpt from Michael Smith's, IT STARTS AT HOME (1982, 25:00) begins the program with a humorous note. Unaware that he is being broadcast, Mike realizes the technicians who visited his home have done more than connect his cable TV. Mike is now plugged into a continuously monitoring system, his own TV set reflecting as a mirror his every move. In the bars, living rooms and media producer's offices around the country, the public follows on their TV monitors in fascination, as all watch Mike in the routine setting of his private home.

Carol Rainey and Steven Feldman employ the narrative format for another view into the home, with MOMMA GETS HER READY (1985, 12:00). Taking a cue from child psychiatrist B. F. Skinner, "good parenting" means continuously surveying one's own child from a home "central control room."

Chip Lord, in ABCSCAM FRAMED (1981, 10:30), re-frames a publicly shared TV news event, where deceptive uses of video surveillance sufficiently convicted the defendants. Playing a whispering newsman returning to the scene of the crime, Lord mixes original surveillance footage with "fake" artists' surveillance, re-enacting the "evidence."

West German artist Heiner Muhlenbrock's BILDERMASCHINEN (1982, 15:00) reconstructs footage from the surveillance cameras at the International Congress Center in West Berlin, editing onto its soundtrack the scores from old crime movies. Transforming the banal comings and goings of businessmen/women into suspect actions, the routine public setting becomes a scenario of suspicion and intrigue.

Two monitors fill the screen like the piercing eyes of the unseen specialized agent in Peter D'Agostino's PARIS METRO: COMINGS AND GOINGS (1977, 5:00). The sped-up, stop-framed imagery shakily monitors the undifferentiated mass in the routine of the Paris Metro, as a voice-over presents the etymology on the word "metro:"

"Metro: measures (verse) madness for measures...
 metro: uterus...
 poly: many...
 poly: sell...
 metropolis...
 metro: mother...
 pol: city...
 mother city...
 altogether, a source of confusion"

This "source of confusion" is felt by the individual as one's body, time and everyday activities are subjected to the institutionalized mechanisms of control. This seemingly unlimited access "starts at home," spreads through the "metropolis," and extends beyond our planet, as spectator becomes an object of representation.

PROGRAM 2- CONFRONTATION

In CONFRONTATION, artists challenge the institutionalization of

EXHIB

surveillance, through surveillance tactics, deconstruction and parody. Video pioneers Paul Ryan and Michael Shamberg's SUPERMARKET (1980, 14:30) documents the highly visible early surveillance systems of a Saksway Supermarket, using 1/2" and access B&W unedited imagery. As they record the large signs hanging from the ceiling, stating "Smile You Are On Photo-Scan TV," the message demands they turn off their camera, claiming it is illegal to shoot any images in the store. Arguing "You're taking pictures of us on TV, so why can't we take picture of you?" this early video collaboration questions the rights of an individual in a public environment.

IN QUI VOLE UN OEUF VOLE UN OEUF - HE WHO STEALS AN EGG STEALS AN EGG (1982, 15:00). Former born artist Elsa Cayo plugs her video scanner into a Panoptic supermarket's surveillance circuit, responsible by the complexity of the supervisor of the security monitoring console. Cayo plays an adversarial game of recording images of herself shoplifting, changing her role as an involuntary target into anti-provocateur. She transforms a routine setting of surveillance for discipline to her own performance stage.

Paper Tiger TV Collective looks toward with a mock self-incriminating surveillance scene in NOLAN BOWIE READS ARTICLES ABOUT PRIVACY (1985, 23:00). As Nolan Bowie, former director of Citizens Communication Center in Washington, D.C., reads articles about the government's surveillance activities, the Collective superimposes their own fictitious "classified" FBI records over B&W monitoring of the live studio set. Ann Raune's TELEVISION BELIEVERS (1986, 26:00) serves as a revealing expose of Peter Popoff, a self-proclaimed faith healer who uses sophisticated audio technology to "hypnotize his audience." While the video records the on-the-scene reality of the location, psychic-hunter the Amazing Randy, with the help of spiritual agent Alan Jones, sees the inner reality of the event, the preacher is fed information from the audience by his wife on a hidden audio channel.

Who is Popoff, living in a radio tent? "Who, who? I love you. Can you hear me?" "I can't hear you in a tent."

The spiritual life practices in religious settings are recorded and analyzed in a series of surveillance projects in the public.

FOR YOUR OWN PROTECTION

These programs are intended to challenge the institutionalization of surveillance and the role of the viewer in this process.

Louis Hock
 The Museum of Modern Art
 1987

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EXHIBITION/Video L A C E

surveillance, through surveillance tactics, deconstruction and parody.

Video pioneers Paul Ryan and Michael Shamburg's **SUPERMARKET** (1969, 14:30) documents the highly visible early surveillance systems of a Safeway Supermarket, using 1/2" reel-to-reel B&W unedited imagery. As they record the ceiling signs hanging from the ceiling, stating, "Smile You Are On Photo-Scan TV," the manager demands they turn off their camera, insisting it is illegal to shoot any images in the store. Arguing, "You're taking pictures of us on TV, so why can't we take picture of you?", this early video confrontation questions the rights of an individual in a public environment.

In **QUI VOLE UN OEUF VOLE UN OEUF- HE WHO STEALS AN EGG STEALS AN EGG** (1982, 15:00), Peruvian born artist Elsa Cayo plugs her video recorder into a Parisian supermarket's surveillance circuit, made possible by the complicity of the supervisor of the security monitoring console. Cayo plays an adversarial game of recording images of herself shoplifting, changing her role as an involuntary target into artist/provocateur. She transforms a routine setting of surveillance for deterrence to her own performance stage.

Paper Tiger TV Collective looks inward with a mock self-incriminating surveillance scene in **NOLAN BOWIE READS ARTICLES ABOUT PRIVACY** (1985, 28:00). As Nolan Bowie, former director of Citizens Communication Center in Washington, D.C., reads articles about the government's surveillance activities, the Collective superimposes their own fictitious "classified" FBI records over B&W monitoring of the live studio set.

Aron Ranen's **TELEVISION BELIEVERS** (1986, 26:00) serves as a revealing expose of Peter Popoff, a self-proclaimed faith healer who uses sophisticated audio technology to "perform his miracles." While the artist records the on-the-surface reality of the location, psychic debunker the Amazing Randy, with the help of specialized agent Alec Jason, record the inner-reality of the event: the preacher is fed information about the audience by his wife on a hidden audio channel.

(Wife of Popoff, during an audio test)
"Hello, Petie. I love you.
Can you hear me?
If you can't, you're in trouble."

The combined data produces an exceptional alliance of artist and specialized agent using surveillance technology to debunk myths perpetrated on the public.

PROGRAM 3- GOVERNMENT SPOOKS

Government operatives are referred to as "spooks." Many lives are touched by these ghosts, innocents turned into targets. Few share the surveillance tools to fight back.

In an excerpt from Louis Hock's **THE MEXICAN TAPES** (1985, 3:50), dark running figures glow green on La Migra's (Border Patrol) monitor, as the helicopters, bright lights and infra-red cameras transform people into criminals. Transcending the traditional privacy afforded by darkness, the advanced surveillance technology leaves the illegal immigrants nowhere to hide.

RED SQUAD (1971, 45:00) by

Pacific Street Films, documents an alliance between the FBI and the NYPD called the Red Squad, who were (and are) engaged in illicit surveillance activities of American citizens since 1912.

In direct confrontation with the government's illegal use of power, the filmmakers engage in a battle of the cameras, following the Red Squad and openly recording their activities. Who uses surveillance and why, and citizens' rights within a democratic society to fight back with the same technology, are issues effectively brought up in this documentary.

PROGRAM 4 - VIEWER / VOYEUR

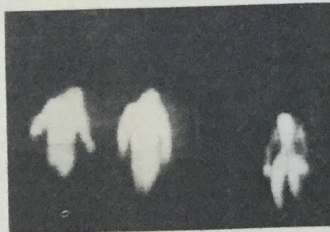
Bruce Charlesworth's **SURVEILLANCE** (1984, 21:00) employs a single, fixed 21-minute shot, as two undercover detectives stake out a window, using binoculars to monitor the activities of an unknown suspect across a lake. The boredom and frustrations of their routine give way to paranoia and shock at the realization that they are being watched as well. Roles of agent and target become intertwined, as the audience discovers they too are participants in the monitoring process.

In Martha Rosler's **VITAL STATISTICS OF A CITIZEN SIMPLY OBTAINED** (1977, 38:00), a woman is measured, and statistics are accumulated and analyzed - "standard, above standard, below standard." The viewer becomes participant in the external vision of the self, surveying the woman's body, which is being monitored from the outside as if divorced from itself. Continuous measurement and control, through extraneous data, applied categorically and revealed inferentially, intrudes into privacy, probing further into the body and deeper into the social landscape.



Aron Ranen
Television Believers
1986

Louis Hock
The Mexican Tapes
1985



Richard Lowenberg

(Rosler's Voice-over):

"This is a tape about perception of self, meaning of truth, definition of fact, this is a work about being done to... about scrutiny on a mass level."

PROGRAM 5 - DER RIESE - THE GIANT

Berlin filmmaker Michael Klier's **DER RIESE** (1982-3, 80:00) is a classic essay comprised of real surveillance images displaying our society under the constant watch of our ubiquitous surveillance cameras.

Where and what the images were taken from:

1. Airport surveillance, Berlin-Tegel.
2. Private property surveillance (house and garden), Hamburg.
3. Department store surveillance (shoplifter, store detective), Berlin.
4. Bank teller and money transporting surveillance, Furth.
5. Gas station surveillance, Berlin.
6. Peep-show surveillance, Berlin.
7. Traffic surveillance, pedestrian zone, Hamburg.
8. Surveillance of the annual Parade of the Allies (excluding the Soviet Union), on the street, the 17th of June, West Berlin.
9. Police investigation image generator, Dusseldorf.
10. B-level surveillance, Hamburg.
11. Monitoring of a conversation between a doctor and a patient in a psychiatric hospital, Berlin.
12. Driving a simulator for tank drivers, Ulm.

PROGRAM SIX - LOVE HOTEL (XXX)

LOVE HOTEL (1986, 30:00) was presented by an anonymous donor to Japanese artist Noriaki Nakagawa. In

a high-tech Love Hotel in Japan, clientele enter hotel rooms rigged with surveillance equipment. Voluntarily activating the monitoring of their own sex acts, they satisfy their personal desires for voyeurism. While the camera's presence alters their behavior, the mysterious burglar steals apartment record, passing it on to Nakagawa, who digitizes the faces and genitalia into mosaic patterns to protect the identities in this real-life encounter.

(X-rated)

Excerpted from
Ain't It the God's Truth?
Deborah Imas

...Artists today have co-opted the latest high technology, or conceptually seized the procedures that their predecessors took to acquire images. But whereas Strand, Evans and Weege questioned after an image saturated with a declaration of pictorial modern reality, contemporary artists reject the belief of an imaged truth and employ or subvert these procedures in order to illustrate the lunacy of the concept of truth itself. Before, the means justified the end; now, in the post-modern era, the inverted version carries more weight. The means themselves have not only become the end, but they also perform as questions to a society that has forgotten the morality of chosen means.

In **BORROWED TIME**, Jake Seniuk for instance, follows Paul Strand's tactic of remaining in full view while secretly photographing. *Strand's New York sidewalk however, is now the Seattle freeway.* Situated above an overpass, Seniuk peers into the private retreats of contemporary man that travel at (freeway) speeds of 50 miles per hour. Piercing the windshield with his gaze, we see the same blank generic expressions that Strand recorded. Seniuk's account however is not only to picture the unpicturable but also to declare the insidious presence of the unseen camera in our urban culture... even if it is his own.

This excessive hunger for chronicling information - even worthless information - and the ongoing paranoia that necessitates the research and development of highly sensitive and grossly expensive recording tools are the stimulus for Richard Lowenberg's body of work. His performance, installation, and video work co-opts the state-of-the-art technology employed by the government and private enterprise surveillance industry. As in his other work, the night photographs of military installations circumvent the entire system of information gathering and the corporate vow of secrecy. To the artist, these secrets are not worth keeping. High-powered equipment loaned by individuals who work inside the "military-industrial complex" are used to photograph radar sites, and activity and installations in restricted areas. His work is as much about this "collaboration" as it is about what he photographs.

Lewis Stein, too, looks the ever-present surveillance instruments straight in the eye. His bold blurry square pictures of scanning devices used in banks and public buildings are instructive reminders of the rampant imaging of normal day to day public activities. Stein's work raises the question: does the presence of these monitoring devices subconsciously alter our behavior in public?

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Video L A C E

VideoLACE PRESENTS

Barbara London (re: Women and Video)
Monday, April 6, 8:00 p.m.
ADMISSION FREE

Barbara London,
video curator at the Museum of Modern Art
in New York, will discuss the active role women
have played in the development of this young
field, as artists, writers and administrators.

Among the work covered will be videotapes of
Mako Idemitsu
Mary McFerran

And slides of installations by:
Shigeko Kubota
Mary Lucier
Judith Barry

VideoLACE and Filmforum Present:

Peter Rose - In Person
Wednesday, April 8, 1987
7:30 PM AT FILMFORUM,
Admission \$4.00 / \$3.00 LACE members

Peter Rose, recently awarded a Guggenheim in film and video, will show his work at Filmforum. Rose's videos combine a sense of the comic with an exploration of the nature of thought. His tape, DIGITAL SPEECH appeared in Video and Language: Video as Language at LACE. His films explore time, space, light, and movement, using multiple images and have been described as "stunning" and "hallucinatory." Rose currently lives in Philadelphia where he heads the film program at the Philadelphia Colleges of the Arts.

Filmforum is at the Wallenboyd Center
301 Boyd Street (corner of Wall and Boyd)
For information:
call (213) 276-7452 or 624-5650

SURVEILLANCE

has been supported in part by a grant from the
NATIONAL ENDOWMENT FOR THE ARTS,
MUSEUM PROGRAM

additional support has been provided by
A.G.F.

GOETHE INSTITUTE
LYON-LAMB
OPTEX, USA
PROTON CORPORATION
SANYO ELECTRIC INC.

SURVEILLANCE SYMPOSIUM

Sponsored by LACE and postSchool
Saturday, April 11, at LACE
1:00 - 4:00 p.m.

This forum is designed to disseminate the information gathered by artists, social scientists, and activists who investigate the aesthetic, academic, and/or political implications of surveillance. In conjunction with the exhibition and catalogue, the symposium will approach the subject from a factual standpoint, rather than one of generalized paranoia.

Each of the four speakers will address surveillance from a unique vantage. Allan Sekula, photographer, critic, and faculty member at California Institute of the Arts will discuss the institutionalization of surveillance's model in police practice during the late 19th and early 20th centuries. Joining Mr. Sekula will be an artist whose work reflects a personal and professional interest in surveillance, an activist currently researching police surveillance in the community, and a sociologist concerned with the societal impact of surveillance. A discussion among the panelists and a dialogue with the audience will follow the presentations.

SURVEILLANCE VIDEO PROGRAM

shown by request

Program 1

PRIVATE SPACE - PUBLIC SPACE		
Michael Smith	IT STARTS AT HOME	9:00 excerpt
C. Rainey, S. Feldman	MOMMA GETS HER READY	12:00
Chip Lord	ABSCAM (FRAMED)	10:30
Heiner Mühlenbrock	BILDERMASCHINEN	15:00
Peter D'Agostino	COMING AND GOING: PARIS (METRO)	5:00

Program 2

CONFRONTATION		
P. Ryan, M. Shamburg	SUPERMARKET	14:30
Elsa Cayo	QUI VOLE UN OEUF VOLE UN OEUF	15:00
Paper Tiger TV	NOLAN BOWIE READS ARTICLES ABOUT PRIVACY	28:00
Aron Ranen	TV BELIEVERS	26:00

Program 3

GOVERNMENT SPOOKS		
Louis Hock	THE MEXICAN TAPE	3:50 excerpt
Pacific St. Films	RED SQUAD	45:00

Program 4

VIEWER/VOYEUR		
Bruce Charlesworth	SURVEILLANCE	21:00
Martha Rosler	VITAL STATISTICS OF A CITIZEN, SIMPLY OBTAINED	38:00

Program 5

Michael Kiler	DER RIESE (THE GIANT)	82:00
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Program 6

Noriaki Nakagawa	LOVE HOTEL	30:00
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SURVEILLANCE

Continued from Page 7

Sam Samore's SUSPECT appropriates the methodology of a private detective hiring an "investigator photographer" and instructing him to photograph suspicious looking people or people doing suspicious looking things. The resulting images come straight from B-movie iconography. Racial stereotypes surface, confirming the notion that surveillance activity requires not only a vivid imagination but also a determination to capture something useful, even if it isn't true. These mural-sized images lit with a red light predict a kind of headquarters interrogation between the authorities and the suspect. His work heeds the warning that our own fears coupled with a predisposition to believe the veracity of the photograph sets in motion the possibilities of corruption and disruption of innocent people's lives...

SECURITY, a wall installation by Nancy Buchanan, deals with the very real effects of exaggerated surveillance activity in human terms. Her father, a brilliant outspoken scientist was monitored throughout his life by the FBI, which was documented in his excessive file. Layering copies of his file with photographs and personal mementos, she builds a complex portrait of a man and the chilling consequences this activity may have had on his shortened life.

John Baldessari's 1976 piece, DAVID: ONE DAY-SIXTY SHOTS NAMED AND ALPHABETIZED, reminds us of the gargantuan disconnected surveillance industry—the hunting, gathering and deciphering of visual data. Baldessari removes his direct involvement in the acquisition of the information when he assigns the 24 hour photographic monitoring of his subject to one person. A second person collects the data and codes the

dossier, interrupting any notion of sequential ordering. Finally this mechanistic arrangement is presented with an ostensible structure of ultimate reason and logic. What becomes clear, however, is that there is only an arbitrary logic. Baldessari's conceptual organization reaffirms Barbara Kruger's dictum "Surveillance is your busywork."

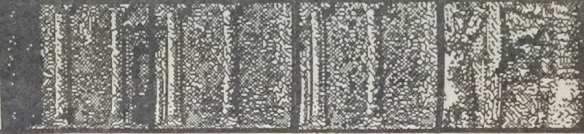
Surf Stomp


Continued from Page 3

seriousness the former term implies, might seem farfetched, but ultimately music's worth is derived from one's personal experience of it, and my first exposure to surf music was a moving one. I felt the call of "Pipeline", "Wipeout", and "Blue's Theme" even out in the Motor City, a city sadly lacking in ocean, and I saw growing around me a strange cult of midwestern surfer - surfers who'd never been on surfboard, who dyed their hair blond to approximate the look of sun-bleaching, whose skin was turned a garish orange by artificially tanning it with QT Lotion and then further set off by contrasting it with acid-colored melon, chartreuse, and lime sweatshirts and cutoffs combed into fringe at the bottom. All this was the result of surf music. I'm not saying it wasn't silly, surf music is silly. It is' afterall, party music filled with the most ridiculous cartoon sound effects. But again, under all the flourishes lie the pounding beat and pulsing reverb that somehow mirrors the primal throbbing of the ocean. This pulse, this twang, must have been the sound that accompanied the first organism's move from water to land. This 'boing' was the sound emphasizing pseudopod first touching earth. This unrelenting reverb is the sound that breathes life into the primitive jelly-bodies of amoebas. How appropriate that it is also the sound that spurs men and women to bravely return to the waves.

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CALENDAR

MARCH						
SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SAT.
1 SURVEILLANCE opens	2 Feb.27	3 continues	4 through	5 April 12th	6 Performances: Theoretical (Gorman / Murrin) 9:30 pm	7 BOOKSTORE: John Cage Booksigning 1-3pm
8	9	10	11	12 Music: Industrial Zone Surf Stomp (Davie Allan, The Hallbutts, etc.) 8:00 p.m.	13	14 Art & Culture Panel 1 - 3 pm
15	16	17	18	19	20	21
22 Open Mic Night 7:00 pm	23	24	25	26	27	28 Performance: ISMANIA 8:00 pm
29 Open Mic Night 7:00 pm	30	31				

APRIL						
SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SAT.
SURVEILLANCE continues	through	April 12th.	1 LACE Movie/Premiere: Long Gunn (But Not Forgotten) by Kraig Grady & Keith Barefoot 8:00 pm	2 Long Gunn (But Not Forgotten) 8:00 pm	3 Long Gunn (But Not Forgotten) 8:00 pm	4 Long Gunn (But Not Forgotten) 8:00 pm
5	6 Video LACE : Barbara London Women and Video 8:00 pm	7	8 Video LACE Filmforum: Peter Rose 7:30 pm at Filmforum (301 Boyd St.)	9	10	11 SURVEILLANCE SYMPOSIUM 1:00 - 4:00 pm
12 SURVEILLANCE ENDS	13	14	15	16	17	18
19	20	21	22 Exhibitions Video LACE : Variations III Bookstore: Parler / Parlor Opening 7 - 10 pm	23	24 Performance: Castagna/Asturias 8:00 pm	25 Music: Joyce Lightbody 8:00 pm
26 Music: Lois V Vierk Guy Klucsevsek 8:00 pm	27	28	29	30		

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ANNOUNCEMENTS

ART AND CULTURE PANEL Saturday, March 14, 1:00 - 3:00 p.m.

At the present time numerous groups have formed which address some aspect of the relationship of the artist to the culture. Each organization attempts to answer the question "How can artists interface with culture to make things better?" A meeting has been planned for Saturday, March 14, in the **LACE** performance space, for representatives from ten groups to discuss their activities and plans. This is to be followed by an open dialog with the audience.

The subject of new relationships between artists and culture is becoming more important as artists acknowledge their own desire to participate in and effect change in culture. This meeting is being organized so that people interested in these activities can come together to discuss their concerns. It is hoped that at the very least this meeting will be informative and possibly lead to fruitful discussion with the end of creating a larger artistic environment of participation and cooperation.

The participating groups and individuals include:
Judy Baca, *SPARC*; Gloria Goldberg, *The Green Movement*; Doug Humble, *CISPES*; Candy Lewis, *HARP*; Lynda Lyons, *The Women's Building*; John Malpede, *LAFD*; Sabina Ott / Robert Gero, *Artists for Protection of Constitutional Rights*; Sheila Pinkel, *Artists Resource Center*; Liz Rimland, *International Synergy*; Suzanne Siegel, *Artists Call*.

KAY NIELSEN AWARD

The Los Angeles County Museum of Art Graphic Arts Council will award at least \$1,000 in June of 1987 in the form of a purchase award to an outstanding artist in the graphic arts field. Graphic arts shall be defined as including prints and drawings on paper.

Artists must live and work in Los Angeles County and shall not have had significant recognition in the form of a solo exhibition at a major museum.

Artists shall submit 5 slides and a resume by Friday, March 13, 1987 to:

Amy Goldman, Chairperson
Kay Nielsen Award Committee
4721 W. Washington Blvd.
Los Angeles, CA 90016

NEW 14 exciting days and nights MUSIC of wild, wooly and wonderful New Music... LOS ANGELES from Cage to C.O.M.A., Schoenberg 1987 to Surf Legends.

The New Music Los Angeles Festival, March 1-15, 1987, is a city-wide celebration of new music produced by a unique consortium of 22 Los Angeles arts organizations representing a broad spectrum of both mainstream and experimental contemporary music.

Sponsors:
California Institute of the Arts; California State University, Northridge;
Chapman College; Charlie's Obsession; Committee on the Arts (COTA);
Independent Composers Association (ICA);
Japanese American Cultural & Community Center;
KCRW; KUSC; LHASA CLUB;
The Lo Cal Composers Ensemble;
Los Angeles Contemporary Exhibitions (LACE);
Los Angeles County Museum of Art; Los Angeles Philharmonic;
Modern Visual Communications (MVC);
The Museum of Contemporary Art, Los Angeles;
Otis-Parsons Institute; Orange County Composer's Circle;
Arnold Schoenberg Institute; SEAMUS;
UCLA Center for the Performing Arts; UCLA Department of Music;
USC Contemporary Music Ensemble



NEW MUSIC LA 1987

Artists include:
Michiko Akao
ARS Nova
Bonnie Barnett
Pierre Boulez
Roger Bourland
John Cage
California E.A.R. Unit
Donald Crockett
Current 93
Daniel Druckman
Ed Emshwiller
Alan Feinberg
Lukas Foss
Freshly Wrapped Candles
John Harbison
19 ICA Composers
Arthur Jarvinen
Daniel Kessner
William Kraft
Cristyne Lawson
Drew Lesso
Maureen McAllely
Stephen Mosko
Ocker/LaBerge/Golia Trio
Perpetual Entropy
Tom Recchion
Barry Schrader
Michael Seroggins
Morton Subotnick
Speculum Musicae
Surf Legends
David Tanenbaum
Taahi
Joel Thome
Han de Vries

Composers and Ensembles from:
CalArts
California Outside Music Association
CSU Northridge
Independent Composers Association
Lo Cal Composers Ensemble
Los Angeles Philharmonic
Monday Evening Concerts
Orange County Composers Ensemble
Pacific Composers Forum
Arnold Schoenberg Forum
UCLA
USC

For more information
please contact:
UCLA Central Ticket Office:
(213) 825-9261
CalArts Ticket Office:
(818) 362-2315
(818) 367-5307

The 1987 New Music Los Angeles Festival is made possible through funding from the National Endowment for the Arts, Whittight Foundation, and the Cultural Affairs Department, City of Los Angeles.

PROG

LACE PROGRAMS AND
Los Angeles Contemporary Exhibitions
space for the presentation of innovative
and their audiences: the current facility
(6th and 'th Streets) in downtown Los An-
sq. feet of performance space; a 500 sq. ft.
three-day work labs for artists.

Most of LACE's exhibitions, performance
concerns. The EXHIBITIONS, PERFOR-
Composers and are made up of artists meet-
working in the appropriate media, and LACE
chosen to exhibit or perform receive honora-
and the review process usually takes 3 months.

PERFORMANCE
The LACE Performance Program includes mu-
sic, and workshops. LACE presents programs
typed from emerging as well as established per-

VIDEO
Video/LACE is committed to the presentation of
programs include ongoing video exhibitions, its
series by increasing video artists from around
as well as established artists.

SPECIAL PROJECTS
LACE presents some unique projects outside of its
specific process, and co-productions with other ve-
nues.

EDUCATIONAL PROGRAMS
LACE uses its gallery space for individual and group
classes to aesthetic debates and meetings on community

EXHIBITIONS
The LACE Exhibitions Program addresses itself to series
exhibitions in commercial galleries and museums. LACE
TIONS from one person shows to large group shows, fi-
and video installations. LACE encourages proposals for
work shows, proposals from groups of artists wanting a
context.

BOOKSTORE
LACE's bookstore makes available a selection of its
video tapes, and pamphlets by artists in all media,
in the history, criticism, and documentation of art
whereas Southern California and throughout

LACE PROPOSALS

Exhibitions: Please submit
of the work you are inter-
submitting. Slides must be in-
clude name, title, medium,
work.

Performances: Please submit
with slides and, if possible,
VIDEO, VHS, V, or W) of the pe-

Video: Please submit a VHS
video tape with a description
of installation.

All proposals: Must include
address, telephone number, and
return address, and a brief description
of your proposed work.

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PROGRAMS and SERVICES

LACE PROGRAMS AND SERVICES

Los Angeles Contemporary Exhibitions (LACE) is (1) a non-profit, interdisciplinary exhibition space for the presentation of innovative contemporary art, (2) a service organization for resolving artists' practical needs, and (3) a forum for dialogue between both emerging and established artists and their audiences. The current facility at 1804 Industrial Street (1 block East of Alameda between 6th and 7th Streets) in downtown Los Angeles includes: 3,000 sq. feet of exhibition space; 3,000 sq. feet of performance space; a 500 sq. foot video screening room; a 500 sq. foot bookstore; and 4 live-in/work lofts for artists.

Most of LACE's exhibitions, performances, video screenings, and special projects are curated by committee. The EXHIBITIONS, PERFORMANCE, and VIDEO committees are facilitated by a Coordinator and are made up of artists members from LACE's Board of Directors, local artists working in the appropriate media, and LACE's Executive Director, Joy Silverman. All artists chosen to exhibit or perform receive honoraria. The committees meet approximately once a month and the review process usually takes 3 months.

PERFORMANCE

The LACE Performance Program includes multi-media work, new dance, new music, performance art, and workshops. LACE presents approximately 25 performances a year. Proposals are encouraged from emerging as well as established performance artists.

VIDEO

VideoLACE is committed to the presentation and advancement of video art in Los Angeles. It's programs include ongoing video exhibitions, installations, performance, plus single evening presentations by outstanding video artists from around the world. Proposals are encouraged from emerging as well as established artists.

SPECIAL PROJECTS

LACE presents some unique projects outside of its own walls, for example OutsideLACE, site specific projects, and co-productions with other venues. Annually, LACE sponsors a downtown studio tour.

EDUCATIONAL PROGRAMS

LACE uses its gallery space for individual and group discussions ranging from legal and financial advice to aesthetic debates and meetings on community issues.

EXHIBITIONS

The LACE Exhibitions Program addresses itself to serious new art that has receive little or no attention in commercial galleries and museums. LACE PRESENTS ALL TYPES OF EXHIBITIONS: from one-person shows to large group shows, from painting and drawing to photography and video installations. LACE encourages proposals from individuals interested in having their work shown, proposals from groups of artists wanting to exhibit together, and proposals from guest curator.

BOOKSTORE

LACE's bookstore makes available a selection of small art works, books, magazines, recordings, video tapes, and postcards by artists in all media. The store stocks 40 periodicals and 100 volumes in the theory, criticism, and documentation of all the arts. Much of the material is unavailable elsewhere in Southern California and complements LACE's other programs.

PILOT PROGRAMS:

GRANTS TO INTERDISCIPLINARY ARTISTS is a program that provides grants to individual artists and groups of artists in Southern California engaged in collaborative or interdisciplinary work. The grants may be used for research and development or preparation of a live performance.

LACE ON-LINE:

VIDEO EDITING SERVICE FOR ARTISTS

LACE On-Line exists to give video artists access to commercial post-production facilities at greatly reduced rates for the following services: ADO, Paintbox, off-line preparation, on-line editing, film to tape transfers, audio, Dubner graphics/animation and duplication. For production, distribution and less sophisticated editing needs LACE is developing a referral service.

If you have questions about the program or information for the referral service, you may reach Anne Bray (624-5650) during her new hours Mon.-Fri. 10:00-6:00.

LACE ON-LINE ADDS AUDIO:

Through LACE On-Line, Prehistoric Productions is offering its audio equipment and engineer for \$15 per hour to choreographers, new music composers, performance and installation artists. The studio will be available evenings (7:00pm to 2:00am) and weekends. The equipment included in the hourly rate is: Tascam 48 8track (1/2"), Tascam 42 2 Track (1/4"), 520 Mixing Board, Roland JX10 Synthesizer, Roland S50 Sampler, Serge Modular Synthesizer, Roland TR505 Drum Machine, Roland MC500 Sequencer, Roland SBX 80 MIDI /SMPTE Box, Roland Digital Piano, Digital Reverb & Delay, AKG Microphones, DBX Compression, and more. Other equipment may be rented by the client or arranged by the studio.

Contact Anne Bray at (213) 624-5650 LACE for information.

LACE PROPOSAL GUIDELINES

Exhibitions: Please submit up to 10 slides of the work you are interested in exhibiting. Slides must be labeled with your name, the title, medium, and size of the work.

Performance: Please submit a description with slides and, if possible, a videotape (VHS, 1/2", or 3/4") of the performance.

Video: Please submit a VHS 1/2" or 3/4" videotape with a description of the proposed installation.

All proposals: Must include a self addressed, stamped return envelope, a current resume, and a brief typewritten proposal describing your project.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

PHONE (HOME) _____

PHONE (WORK) _____

PROGRAM TO WHICH YOU ARE APPLYING:

_____ EXHIBITIONS

_____ PERFORMANCE

_____ VideoLACE

_____ SPECIAL PROJECTS

MEMBERSHIP

Treat yourself to a stimulating year of exhibitions, performance, media events, panel discussions, and workshops and express your commitment to the cultivation of new art and emerging artists. Become a member of LACE today and join in the excitement of our first year on Industrial Street.

Charter Member - \$30.00

Receive the LACE bi-monthly newspaper with advance notice and invitations to all openings. 10% discount at the LACE Bookstore. Members-only discount to LACE performances, on HIGH PERFORMANCE magazine, and with select Los Angeles merchants.

Fans - \$100.00

Receives all of the above, plus an invitation to attend a special annual event.

Friends of LACE - \$250.00

Receives all of the above, plus your name in lights on our illuminated, permanent digital display in the reception area. PLUS invitations to attend two exceptional events which highlight note-worthy people and ideas.

Supporters - \$1000.00

Receives all the benefits of the Friends, plus an invitation to attend a special Supporters-only Artists' Event. PLUS your name on a permanent earthquake support plate on the LACE building. Your \$1,000 contribution literally "supports" LACE!

Artist/Student/Senior Member - \$20.00

Same benefits as Charter Member.

I Want to Do More!

My check for \$ _____ is enclosed.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____ PHONE _____

SEND TO:
 Los Angeles Contemporary Exhibitions
 1804 Industrial Street
 Los Angeles, CA 90021

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Exhibitions:

SURVEILLANCE
February 27 through April 12
Opening Reception, Friday, Feb. 27,
7:00 to 10:00 p.m.
VARIATIONS III
April 22 through May 31
Opening Reception, Wednesday, April 22,
7:00 to 10:00 p.m.

VideoLACE:

SURVEILLANCE
February 27 through April 12
Opening Reception, Feb. 27,
7:00 to 10:00 p.m.

BARBARA LONDON
April 6, 8:00 p.m.

PETER ROSE
April 8, 7:30 p.m.
(at Filmfourm, 301 Boyd St.)

SURVEILLANCE SYMPOSIUM
April 11, 1:00 - 4:00 p.m.

Upcoming Events:

May 1	Dana Reitz
May 17	What Makes Donna Twirl, Steaming Coil, 4 Way Cross
May 24	Bruce Fowler's Enormous Bones
May 30/31	Simone Forti Workshop
May 31	ICA Percussion Concert featuring Bob Fernandez, Ron George, David Johnson, Deborah Schwartz
June 11/12	David Wheeler's Art Riot Theater
June 18/19	Chris Sullivan

Performance:

For reservations please call
(213) 624-5650
THEORETICAL PARTY:
TOM MURRIN AND COLIN GORMAN
March 6, 9:30 p.m.,
\$7.00 / \$5.00 LACE members

INDUSTRIAL ZONE SURF STOMP
March 12, 8:00 p.m.,
\$8.00 / \$6.00 LACE members

OPEN MIC NIGHTS
March 22 & 29, 7:00 p.m., \$1.00

ISMANIA
March 28, 8:00 p.m.,
\$7.00 / \$5.00 LACE members

LONG GUNN (BUT NOT FORGOTTEN)
April 1 - 4, 8:00 p.m.,
\$6.00 / \$5.00 LACE members

JOHN CASTAGNA & ALVARO ASTURIAS
April 24, 8:00 p.m.,
\$8.00 / \$6.00 LACE members

JOYCE LIGHTBODY
April 25, 8:00 p.m.,
\$8.00 / \$6.00 LACE members

LOIS V VIERK & GUY KLUCEVSEK
April 26, 8:00 p.m.,
\$8.00 / \$6.00 LACE members

Bookstore:

SURVEILLANCE BOOKSTORE
February 27 through April 12
Opening Reception, Feb. 27,
7:00 to 10:00 p.m.

JOHN CAGE BOOKSIGNING
March 7, 1:00 to 3:00 p.m.

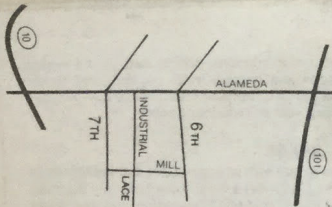
PARLER/PARLOR
April 22 through May 31
Opening Reception, April 22,
7:00 to 10:00 p.m.

OPENING APRIL 22

April 22 through
May 31, 1987
Opening Reception,
April 22,
7:00 - 10:00 p.m.

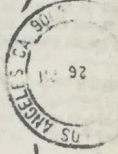
The Variations series of exhibitions, initiated and sponsored by the Fellows of Contemporary Art, is "designed to bring newer art to the attention of the art community and the interested public." The Variations III exhibition, curated by Melinda Wortz, is scheduled to open at LACE with a reception for the artists on Wednesday evening, April 22 from 7 - 10 pm. Admission is free and the public is welcome. The Variations III exhibition will include painting, sculpture, photography, installations, performance, and video. The participating artists are Tom Knechtel, Ihnson Nam, Rena Small, Linda Stark, Deborah Small, Julie Medwedeff, Ed Nunnery, Alvaro Asturias & John Castagna, Joyce Lightbody, Patti Podesta, and Hildegarde Duane & David Lamelas. Variations III will travel later this year to the University of California, Irvine and California State University, Northridge.

VARIATIONS III



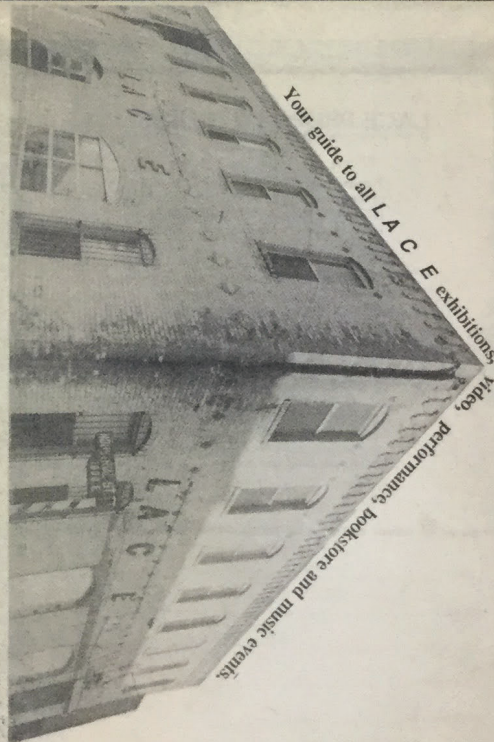
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Your guide to all LACE exhibitions, video, performance, bookstore and music events.