

Original Texts and Translations

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The Floating Museum

by Lynn Hershman

« Leaping the fence » was the term Horace Walpole used to describe William Kent's integration of the English countryside into the total construct of his 18th century gardens. Today it would be called a quantum jump. In quantum theory the universe exists in an unbroken wholeness that connects every particle with every other particle no matter how far away in space or time. It is an instantaneous connection of events that are at once separate and united. Jung called it synchronicity.

Imagine the world as a global canvas in which artists make broad brush paintings directly in the environmental landscape. The vision of these artists cull the resources of the world and link them in a dynamic synergy. In a visually poetic response to the world their form metaphorically echos the cosmos.

The Floating Museum encourages a holistic attitude towards situations and addresses physical and psychological issues defined through time. It has no walls. The Floating Museum is designed to deal with artists whose work does not fit into a traditional four wall museum or gallery situation; to provide a method of communication for artists whose media extend beyond a defined dimension. The Floating Museum has a liquid nature that pours itself into the shape determined by each commissioned artist. Art dictates the form.

Each commissioned art work has been situational or environmental; made for the place it is shown with the physical space and political, social and psychological position taken into account. By its very nature therefore each work of art transformed a formerly nonfunctioning art space into a functioning art space.

During its first year The Floating Museum used San Francisco as its site. Invitations were issued to 9 artists, most-

ly from outside the area and therefore unfamiliar with the terrain and unhampered by social preconceptions. Their intervention added a healthy gristle to the preexisting regionalist tradition. These artists were paid salaries and expenses and The Floating Museum arranged access for the use of a space chosen by each artist and communicated the exhibitions.

107 members joined by paying a tax deductible fee. Their participation was the nucleus of a community collective that not only exhibited art work but actually caused the works to be made. By tapping into the resources of the area it was possible to make use of public access spaces in the community from free television and radio time to billboards to sandblasting equipment to paint.

Administrative concerns are kept to a minimum. There is no staff. People are hired as they are needed. Overhead costs were simply stationery and a telephone. There was no rent. Mailings were incorporated into other museum's calendars. This integration of sources allowed all of the collected funds to go directly to the artists and the production of their work.

Phase II (Floating Loan)

Global Space Invasion. During its second phase The Floating Museum will reverse the structure of its first phase. Artists from the bay area will be invited to create environmental and situational works in sites throughout the world; in sites everywhere except the bay area. Transportation via an airplane will connect artists to preselected cities where they will touch down and interact with the elements intrinsic to that place. This energy transport will carry the group, like a band of repertory players, through a chaotic void of space pressing and reinterpreting new patterns of organization. The second phase of The Floating Museum is scheduled to begin late 1977.

Eleanor Antin. The first event of The Floating Museum was a two part performance by Eleanor Antin. On November 6, 1975 Eleanor Antin created an exterior monologue in which she transformed herself into *The King*.

The Palace of Fine Arts was the setting and the character was modeled after Charles I yet imbued with a fictional past that incorporated extensive struc-

tural protocol. *The King* and *The Ballerina* are vehicles for Antin's allegorical investigation of individual interaction with society. Trained as an actress Antin's experience implements her performances and becomes a tool as she delves into an objectification of the subconscious conceptual personality.

The performance was continued with an interior monologue in the 18th century room of The Palace of the Legion of Honour in which Eleanor Antin appeared as The Ballerina and involved conflicts of a woman, incest, sibling rivalry, the takeover of a suppressed male personality and the eventual tragic and inevitable frustration. To accomplish this work it was necessary to obtain a special permit from the department of Parks and Recreation.

Terry Fox. On February 28, 1976, The Floating Museum bought television air time in the form of a commercial to show a children's video by Terry Fox. The time selected was the beginning of a popular television show for children thus creating a built in audience of an age that was sought.

Michael Asher. For Michael Asher's work from May 1-22 1976 he selected a courtyard situated just beyond a residential street. The space was flanked by three buildings, each three stories high with stairs, that surrounded the area. Asher's work emphasized the area by covering each step with a two inch thick piece of untrated wood. The wood and nails exactly matched the original except for the top step of each landing, and were meant to be walked on. Asher's subtle articulation of the architectural elements created a lifting sensation physically and metaphorically.

To accomplish this work, Scot Wood of Gensler and Co. architects and David Robinson, an architect acted as consultants. Original building plans were retrieved and use as drawings. Renters from each of the 14 surrounding shops signed a petition asking for the work to be commissioned for that space. A nearby needlepoint shop was turned into a resource center that had additional information about Michael Asher and his past work. After the close of the exhibit the space was restored to its original condition.

Robert Janz. Robert Janz is a sculptor

who works mainly in Britain. The theme of his works is rearrangement and change. His chalk drawing extend his studio concerns into the streets.

The work for The Floating Museum, titled Chalk Waves was drawn in and around San Francisco, registering the changes that occurred in a drawing when its location shifts. Changes were also registered in the speed with which parts of the drawings washed or wore away during the course of normal street activity. A postcard of three of the drawings were sent to members.

Hilair Duphresne. In November, 1975, The Floating Museum began preliminary negotiations for permission to create a mural in San Quentin Prison. By March, permission was granted and 8 muralists visited the site. They submitted proposals to the staff and Hilair Duphresne's design was selected. In April, 1976, Hilair and 8 inmates began to work together on the first 45x28 feet of 8 wall. The mural depicts a view of Point San Quentin as it would look without the prison.

Because of 5000 feet of walls, San Quentin seemed a logical place for a mural project. The prison donated sand-blasting equipment and scaffolding. Both the inmates and prison staff are anxious to continue this project.

Paul Cotton. On May 18 Paul Cotton created a performance at Cowell College at the Santa Cruz campus of the University of California, Berkeley. This poetic interpretation of Norman O. Brown's ideas was presented with Paul Cotton and his costumed entourage and a donkey outside of Norman O. Brown's classroom.

Robert A. Harris. Robert A. Harris of the Department of Chemistry, University of California Berkeley, wrote a paper titled: « On The Optical Rotation of One Linearly Polarized Beam of Light by a Second Linearly Polarized Beam of Light » which was an outgrowth of discussions about The Floating Museum. This is an excerpt from that paper.

Peter D'Agostino. In November, 1975, Peter D'Agostino created a work called « Passages » which was a video installation at Fort Point. Fort Point is situated directly beneath the Golden Gate Bridge on the San Francisco side of the bay. It is the only pre-civil war Fort of its kind West of the Mississippi. A special tour was arranged with the Park Service in which a ranger gave a brief structural lecture about the Fort, instead of a historical talk.

Peter D'Agostino videotaped his interactions within various spaces in the Fort and selected three locations on the second floor of the four story building to present the work:

1) Two television monitors were situated in a dark room at the end of a long series of rooms. One was in direct view of the doorways and could be seen from the opposite end as you approached

the dark space. On this a large monitor showed a repeating loop of perceptions while walking through the passageway towards the room. The walking and environmental sounds were amplified beyond what it normally heard. A second, smaller monitor in the corner of the room live monitored a kind of archetypal image: the framed and receding doorways and recorded the spectators as they passed into the room.

2) Another monitor was situated in the recess of a brick covered window frame in a large and naturally lighted open space. The videotape explored the brick surface of the many covered windows. A slow zoom in and out from a fixed position gradually shifted along the long wall and led the viewer to the third location.

3) The space is a dark circular enclosure in which three monitors were placed in the recessed brick covered windows around the space. The video tape shown here was shot in the space directly above an exact duplication of this space in which the open windows reveal the surrounding environment: the sea and landscape and a view from beneath the bridge. The camera was rotated from window to window first looking directly outside then slowing pulling back and quickening the pace so that the windows become patches of light moving through the room and illuminating the dark space. The sound of the ocean hitting the breakers outside gains to a loud roar with the speed of the camera's rotation. □

The Separatist Myth

by Judith Van Baron

It has been popular in the past decade to view the East Coast, that is New York City, and the West Coast (San Francisco and Los Angeles) as two quite separate art worlds, differing not only geographically and culturally, but ideologically and aesthetically as well. If we were inclined toward accepting this view wholeheartedly, and if we believed what we saw before us in certain Museums, we would soon come to the conclusion that West Coast art today consisted largely of figurative, sociological views presented in the so-called funky style of painted vans, visual puns, and rambling architectural curiosities. Further, we would seek to masquerade mere provincialism in the

guise of romantic narcissism, which of course it is not, and confuse chauvinistic defensiveness with self-confident competition.

But the truth of the matter is, that the separatism between East and West is largely a myth. Though it may be a popular common belief held by great numbers of people, it has no basis in fact. The myth is larger than life, creates a few heroes of great magnitude, and ignores the complexity of the specifics of the current condition. It is an attitude that requires pat identities, not only here, but there.

The reasons for the creation of a separatism between East and West is that deny it. Growth and rapid immigration to the West created an urban and economic concentration which did not grow from scratch but was transplanted in large numbers from eastern centers — artists and educators included. As the western cities' cultural interests coalesced, a natural chauvinism developed and eventually led to a competitive spirit — one western metropolis against the other and both against the Big Apple. Since no one with any sense is about to deny New York's primacy as the art center of the world — yet, anyway — the California bid for No. 1 almost verges on a defensive « we try harder » attitude. The result is a reinforcement of chauvinism and consequently greater provincialism. But it does not create a separate and unique art style identifiable with the West Coast.

There was a time when such a thing as the « New York School » could exist — but even then it was multi-faceted, European influenced, and full of tangential avenues from other places — Washington D.C. and yes, even California. But such a thing can hardly exist anymore even in New York. By the sixties the transference of ideas via mass media and the burgeoning of mass art education — anybody can go to school these days and learn to be an artist for God's sake! — more or less denied any possibility of the development of an indigenous art style determined by its geographic location.

Granted there are cultural differences between the east and west. No one would ever mistake Wilshire Boulevard for 57th Street any more than they would confuse Watts with the South Bronx. And there is perhaps as much life style difference between Frisco and SoHo as there is between Paris and Rome. What we have developed is really an International American Style — the United States is big enough and diverse enough for such a thing to happen — which allows for variation and local color while recognizing certain common aesthetic interests, principles, techniques, styles, or ideologies throughout the country.

Recent exhibitions on the West Coast celebrating California art and present-

ing it to the world as if it were somehow identifiable because of its geography present an essentially distorted picture — distorted not only because grouping persons together on the basis of geography is about as realistic as grouping them because of skin color or sex, but because it leaves so much out. It serves a provincial fixation but by no means provides an adequate picture of art today — anywhere, much less California.

One of the unfortunate inheritances of this local chauvinism is obviously the creation of a small number of heroes to serve as convenient hooks on which all other artists must try to hang together or they will surely hang alone. Thus, we have been presented the notion that artists working in California all somehow derive from William Wylie or Clyfford Still. It is carried to the point that we hardly notice the substantial number of artists doing fascinating conceptual work or video and audio performances. We take on a complacent attitude, confident we understand California art, and the avant-garde slips by unnoticed under our very noses. And it is the artists equally at home in California or New York — Terry Fox, Lynn Hershman, Eleanor Antin, a dozen or more others — who articulate the heart beat of progressive contemporary art issues — here, there, or anywhere. It is precisely the activity of the artists whom we cannot so easily attach to the California tradition as an identifiable phenomenon which ultimately bears watching. □

Artist as Context

by Carl E. Loeffler

Here in California, contemporary art is increasingly becoming an art actively engaged with society; and like Warhol's famed business art, that which will survive supports its own space. As the seventies push on, the expectations of art glamour learned from the sixties fade further and further away. The fact is that the art support systems are experiencing a surplus of qualified artists. Museums, galleries, and all are unable to support this multiplicity: a multiplicity of numbers and a multiplicity of ideas. The latter, however, is a result of the status of art as an exchange commodity and the unresponsiveness of officials. The new artist functions with awareness of these briefly stated conditions. And in response contemporary art generates its own support as part of its definition. More than ever before the context of art

is generated by the artists — a position exemplified by the plethora of socially engaged artists and of projects such as artist — maintained support systems, galleries and magazines.

Support Systems

Los Angeles Institute of Contemporary art, 2040 Avenue of the Stars, Los Angeles, California 90067.

La Mamelle Inc., P.O. Box 3123, San Francisco, California 94119.

Woman's Building, 1727 N. Spring Street, Los Angeles, California 90012.

San Francisco Art Workers Coalition, 513 Valencia Street, San Francisco, California 94110.

Banana Productions, 1183 Church Street, San Francisco, California 94114.

Bay Area Video Coalition, P.O. Box 99402, San Francisco, California 94109.

Some Serious Business, 1623 Crescent Place, Venice, California 90291.

Galleries

Museum of Conceptual Art, 75-Third Street, San Francisco, California 94103.

Site, 585 Mission Street, San Francisco, California 94103.

Galleries con't, Institute for Dance and Experimental Art, 522 Santa Monica Blvd., Santa Monica, California 90401.

Galeria de la Raza, 2851-24th Street, San Francisco, California 94110.

80 Langton, 80 Langton Street, San Francisco, California 94103.

Word Works, 37 W. San Fernando, San José, California 95113.

63 Bluxome, 63 Bluxome Street, San Francisco, California 94103.

Publications

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Vision, 1555 San Pablo Avenue, Oakland, California 94612.

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Criss Cross Double Cross, P.O. Box 41487, Los Angeles, California 90041.

Intermedia, 2431 Echo Park Avenue, Los Angeles, California 90026.

Vile, 1183 Church Street, San Francisco, California 94114.

Art Contemporary, La Mamelle Magazine, P.O. Box 3123, San Francisco, California 94119.

Left Curve, 1016 Greenwich Street, San Francisco, California 94113.

Praxis, 2125 Hearst Street, Berkeley, California 94709.

Toward Revolutionary Art, P.O. Box 40909, San Francisco, California 94140.

Not For Sale Press, 342 Grand View, San Francisco, California 94114.

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The preceding an abbreviated list of context functions maintained by artists. The following pages should be regarded as an exhibition space presenting work of new artists.

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Within the Nucleus

by Darryl Sapien

Within the Nucleus. There are approximately 1½ million different forms of life on Earth, both plant and animal, ranging from one cell to several trillion. In the species homo sapiens for example we find about 1,000,000,000,000 cells. Within each of these cells there is a nucleus, within each nucleus there are forty-six chromosomes. Each chromosome is composed of up to 1,250 genes. Each gene consists of several thousand pairs of long stranded molecules of deoxyribonucleic acid (DNA). The geometrical conformation of each pair is a double helix, two inclined planes wrapped around a single axis.

Within the Nucleus was performed March 27, 1976 at 8 p.m. in the rotunda-auditorium of the San Francisco Museum of Modern Art. It existed in the construction of a twelve meters tall pair of helical suspension ladders twisting about a common axis by two performers, Darryl Sapien and Michael Hinton. The performers were equipped with special camera mounts that supported a video camera at eye level while leaving their hands free. This allowed the performers to construct and ascend the double helix while looking through their cameras, and made possible the live transmission of the performers' vision to the two four foot by six foot advent videobeam projectors located on the stage of the auditorium. An intercom system built into the helmets and connected to an echoplex allowed for the live broadcast of a distorted vocal exchange occurring between the performers. The performers simultaneously built and climbed their own red and green ladders, slowly twisting around each other until two hours after starting they disappeared through a hole in the ceiling.

The entire structure and process was enshrouded in a semitransparent curtain which created a physical and visual barrier between audience and performance. However, the spectator had the choice between watching through a hazy mist with the unaided eye outside the curtain, or to observe the work from the interior via the television conduit from the cameras to the video projections, thus placing oneself perceptibly within the performance and vicariously within the performers.

This performance attempted to reconstruct in symbolic macro-scale the infinitely small structure of the molecule DNA. While the performance was meant to depict the biological geometry of life itself, it also served as an armature for a

dance around the invisible axis of life. I would define the performance as a quasi-religious act in which the two performers acted as hierophant-dancer-workers in a movement symbolically alluding to a work-dance of ascent up life's own ladder. I conceived of the piece as being an experiment in monument building, but more specifically like the construction of an airborne temple whose architecture conformed to biological principles rather than societal or theological designs. A temple whose sole liturgy was the act of building it.

From the air we can see that the city is no more than an agglomeration of architectural cells like the living body. We can see that man, playing God, has built his cities in his own image. The museum is a specialized cell; within it is the museum auditorium, and within that are further divisions until we were there re-creating the center in the center, the organic geometric principle of life within the nucleus itself. At a microcosmic level, we were placing everyone who was there inside of the creation of the nucleus of every cell in their own bodies, and at a macrocosmic level, we were all at the nucleus of the creation of the city of man. □

Lynn Hershman

Roberta Breitmore is an alchemical portrait begun in 1975. She is a sociological study of alienation and loneliness. Her performance takes the form of a real life drama based on real life in real time. As she gathers a history and identity the people and situations she encounters become archetypes, and fictional. Roberta has drivers license, credit cards, a hand-writing, walk, manner of speech, and is gathering all the paraphernalia of life through time. When she becomes «real» enough, Roberta will most likely commit suicide. Her alteration is kept to a minimum. She is, in effect, a mirror magnet for a sector of San Francisco's community. Roberta's future is based on the events that surround each of her adventures. Her diary will reveal the effect of each of these encounters. Her progression is recorded from the viewpoints of a psychoanalyst, a journalist and herself. After Roberta's suicide the accumulated articles of her research will be made public.

Excerpts from the case history of ms. R.S.B.

Age: 30

Sex: female

Race: white

Religion: Jewish

Marital status: divorced

Occupational status: unemployed

General situation:

The patient has been depressed and nervous. Showed signs of inability to concentrate and some impairment of memory ...

Appearance:

Deeply affected posture that quite often puts her into slumped position. Heavy makeup conceals her features. During observation she appeared both passive and eager to please. Prefers to lie down (dramatizing her helplessness). A line is beginning to form between her eyes. Modest signs of dysplasia. Her knees are stiff and feet contracted. Decreasing flexibility of legs. Can curl toes under in prehensile manner. Under the superficial softness one could palpate tension in deep muscles of the skull. Tensions choke off the flow of blood and energy, thus skin appears tender and dry. Voice is nearly always inaudible. No spontaneity of gesture ...

Medical history:

Usual childhood diseases. Tonsillectomy at age 11. Remembers having ingrown toenails. Suffers from many accidents. Generally clumsy ...

Sexual history:

Patient admits to incestuous relationship with brother. Began pattern of masturbation. Finds intercourse painful. Achieves no orgasm. No pregnancies. Fearful of pregnancies ...

Suzanne Lacy

Inevitable Associations (Performance), by Suzanne Lacy, American Theater Association Conference, Aug. 8, 10 1976.

Part one, What is Seen... In a main lobby of the Bitmore Hotel, an ornate and historical hotel undergoing renovation (a "facelift"), I am transformed into an old woman during a lengthy prosthetics make-up procedure. Over the three hour period nine older women dressed in black come into the lobby one at a time and sit on red velvet chairs across from me. At the end of my transformation, they come for me, dress me in black, and together we return to the chairs. We leave the lobby separately, in different directions.

Part two, What is Experienced... The audience entered the room and sat in one of three circles of chairs, each containing one red velvet chair upon which sat one of the older women performers. A text on a slide read « I know what I know at 30. I know about aging, as every woman does. I know only what I see of the aged ». Part two, What is Experienced, allowed the older women to speak for themselves, to share their own experiences of aging with the audience.

Permafo and Others

di Natalia L. L.

This paper aims at defining the shape of Polish avant-garde art as it has evolved in recent years. In order to do this I must limit myself to a period of time which will allow me to take in the activities of artists, groups and institutions. In the relatively clear picture offered by the avant-garde development, the year 1970 represents a turning point which separates the traditional avant-garde from the new avant-garde. It was in 1970 that the Foksal Gallery (Warsaw) lost its leading position and devoted itself to an art which could be defined as integrating theatre and plastic arts. In the sphere of theory, it set about developing the idea of « live archives » documenting past achievements.

The centre of art then moved to Wrocław where collective art manifestations took place: « Wrocław 70 » — a symposium heralding non-object art and the « SP » — Notional Art — Exhibition (December 1970) animated by the Mona Lisa Gallery. The exhibition revealed new methods of formalization as for instance the textual notation which, in fact, was an instruction how to imagine a definite state of art. The very way in which the « SP » exhibition was presented (300 identical envelopes containing identical material and constituting 300 original exhibitions) distinguished it from the then obtaining practice of regarding a work of art as a unique entity. The theoretical concept of the Mona Lisa Gallery, and for that matter of all the criticism of the old avant-garde, was based on the presentation of marginal art. Modified existentialism served as a means of cognition sufficient to explain an art which used material notation and was an expression of the artist's experiences and longings. But as there had appeared an art which was a reflection on art itself or a study of the possibilities of art such a theoretical apparatus proved to be inadequate. And maybe this was the cause of the decline of the Mona Lisa Gallery and of the breakdown of the Foksal Gallery's avant-garde concept. The decline was preceded by the emergence of a rational trend in the new art, a trend whose origins can be found in the theoretical and practical activities of Polish artists of the thirties and forties of this century, such as Chwistek, Strzeżewski or Stazewski.

Particularly worthy of notice in this respect is *Permafo*, an institution which

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was started in Wrocław in 1970, initially as a gallery and then as a theoretical and practical idea uniting artists practising rationalized art.

In briefly defining the basic concepts or *Permafo*, one should draw attention to those programmatic statements which are the starting-point for a modified artistic practice:

1. The replacement of the symbolic relation: reality — artist — work of art by an operation on models of reality, i. e. by paradigmatic relations between formalized notations.

2. A heuristic study of reality as a set of sights (aspects of things) and pictures (formalized notations).

3. The treatment of visual and mental resolutions as isomorphic ones.

As coming under problem group 1 should be considered the exhibitions and theoretic statements by Natalia (*Intimate Photography* 1971) and Dlubak (*Tautologies* 1971) as well as Andr. Lachowicz's *Permart* (1971) which all determined the profile of *Permafo's* researches. At each of these exhibitions photography was used as a technique most pellucid and appropriate for presenting the idea of an art which is a study of the possibilities of art. An important programmatic event was the collective art manifestation *NS — A New Situation* (1972). It was a book in which Dlubak, Natalia, Jurkiewicz, Rosolowicz, Michalowska, Lachowicz and Pederewska presented their works. The book had been reproduced and photographic enlargements of the particular pages of the book were displayed at an exhibition in the Museum of Art in Łódź. This reversal of order (first a catalogue then an exhibit) pointed to the importance of concept and the secondariness of the exhibit. The book was a set of experiences realized in a pictorial and non-pictorial sphere and of critical and theoretical texts which constituted an attempt at formulating the grammar of art.

And Lachowicz's work *Visual and Mental Persuasion*, published in 1973, is an explication of this problem. This work is an experience which consists in summarizing a definite division of reality and reducing it to a finite number of recorded sights. This recording was done in a balanced manner according to the principle of not preferring (not favouring) any of the physical factors (such as time, shape, space) determining the reality under observation. The book contains 496 photographs which record, in an abbreviated form, 48 hours. The conclusions drawn from this experience can be reduced to the following statements:

1. Operations conducted on visual notations have in fact a mental effect.

2. The grammar of speech and the grammar of art are essentially different:

speech is a means of communicating news in a possibility exact and unequivocal way, artistic communication makes use of ambiguous formulations.

3. In comparison with manual notations, objectivized notations (film, photography) offer infinitely greater possibilities of interpreting meanings.

Thus, the search for definitions which are of importance to art should be conducted through logical and visiological studies with the empirical practice proceeding parallel to intellectual operations. *Visual and Mental Persuasion* is consistent with the theory of a regular field which was worked out by L. Kaćma and Lachowicz in 1972. This theory assumes that each sight (picture of reality) can be regarded as a material set of an infinite number of points. But each sight is bound up with meaning, it goes to the making of a complex visual and meaningful structure. A sign can be isolated from its meaning by a balanced (proportional) summarizing of the visual reality and recording it in accordance to a definite system. In this way we obtain a visual extract of a particular feature, such as shape, colour, its quality, brightness, saturation, dimension scale, and so on, which is equivalent (isomorphic) to the sight and has the form of a model notation on which evaluating mathematical operations can be carried out.

In *The Elements of the Regular Field Theory* (1973), Lachowicz suggests the use of the binary system arising from Boole's algebra which makes it possible for arithmetical operations to be conducted on visual extracts. This method enables one to make inferences about an art sign outside its meaning, to carry out decisive operations on the basis of the features of the visual structure of the picture. In this way it becomes possible to examine the syntactic relations of art signs and, furthermore, it is possible to work out concrete rules of the grammar of art comprising elements of visual physics and semantics. The most interesting is postulate no 10 of the regular field theory which states that a visual extract resulting from algebraic transformations can be subjected to a concretizing operation, to the operation of creating a concrete and objective visual reality. The sight evoked in this way emerges outside any stylistic and aesthetic classification by way of paravisual mathematical operations.

At the same time as the artistic and theoretical concepts of *Permafo* there took place a number of interesting actions which make up the picture of Polish modern art. Worth of notice is here Opalka's lonely and extraordinarily consistent work each element of which fits in with this artist's pithy, intrinsically coherent formula of life and work.

The exhibition *Aspects of Polish Modern Art* which was shown at the Con-

temporary Gallery (*Galeria Współczesna*) in Warsaw in 1975 was a review of works by artists sharing an orientation which regards art as a means of exploring the world. On display were works by Opalka, Kajetan Sosnowski, Natalia, Robakowski, Lachowicz, Bruszewski, Sosnowski, Partum, Kaćma, Berdyszak, Winiarski, Haka, Wojciechowski. In the same year, Józef Robakowski produced the film *The Live Gallery* showing almost the same group of artists and emphatically pointing to the fact that it is rational concepts that are at present the motive force of Polish avant-garde.

Thus the abandonment of illusive and aesthetic manual techniques, the use of anonymous means of notation such as photography and film, the reliance on logic and philosophy are conducive to exploring art through art and are at present an activity parallel to scientific research. □

Poland: Photo Art

di Zdzisław Sosnowski

Art as an artificial structure builds a characteristic model of reality, thus reflecting complicated visual and mental relations. In building this model an artist who uses media of probable presentation of the reality (photo, film, video), is able somehow to enrich this reality by adding complications within their structures. A sign which is a visual aspect of the relation and particularly informative, can be further « structuralized » so that the information that we receive from it will be not only a result of the reflection but, first of all, the result of a conscious application of a visual grammar. This way we obtain definitions impossible to reach through imagination and verbalization and at the same time unusually probable (as a reproduction of reality).

Many films and photographic works made by artists rely on the characteristic values of the film and photography structures. The unquestioned and already conventional adequacy of these media to reality is such that at the end we are sure to be looking at the reality and do not even doubt it. This is not due to technical tricks but to the conscious application of appropriate structures of reality and their reproductions; that is,

Some Serious Business, 1623 Crescent, Place Venice, California 90291.

Gallerie

Museum of Conceptual Art, 75-Third Street, San Francisco, California 94103.

Site, 585 Mission Street, San Francisco, California 94103.

Institute for Dance and Experimental Art, 522 Santa Monica Blvd., Santa Monica, California 90401.

Galeria de la Raza, 2851-24th Street, San Francisco, California 94110.

80 Langton, 80 Langton Street, San Francisco, California 94103.

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Pubblicazioni

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Intermedia, 2431 Echo Park Avenue, Los Angeles, California 90026.

Vile, 1183 Church Street, San Francisco, California 94114.

Art Contemporary, La Mabelle Magazine, P.O. Box 3123, San Francisco, California 94119.

Left Curve, 1016 Greenwich Street, San Francisco, California 94113.

Praxis, 2125 Hearst Street, Berkeley, California 94709.

Toward Revolutionary Art, P.O. Box 40909, San Francisco, California 94140.

Not for Sale Press, 243 Grand View, San Francisco, California 94114.

Fin qui un elenco sommario delle funzioni del contesto assunte dagli artisti. Le pagine che seguono sono da considerarsi come uno spazio espositivo per il lavoro di alcuni nuovi artisti.

Stephen Schwarz



E libera l'immaginazione in Argentina? Paulo Antonio de Paranagua, film-maker surrealista brasiliano, e la sua compagna, il critico d'arte Maria Regina Pilla, sono stati imprigionati in Argentina per più di due anni. Come migliaia di altri artisti, o gente del cinema e dell'informazione, sono stati duramente torturati. Nessun indizio contro di loro. Sono semplici ostaggi di guerra che lo stato argentino fa contro gli intellettuali, guerra sostenuta dall'imperialismo USA. Per la libera immaginazione in Argentina. Bay Area Group per la difesa di Paranagua & Pilla. Stephen Schwarz. P.O. Box 26481, S. Francisco, Ca.

Is Imagination free in Argentina? Paulo Antonio de Paranagua, Brazilian surrealist film-maker, and his companion, art critic Maria Regina Pilla, have been imprisoned in Argentina for almost two years. Like thousands of other artists, film, and media people in Argentina, they have been severely tortured. No charges have been pressed against them. They are simple hostages in the Argentina state's war on the intellect, a war supported and sustained by U.S. imperialism. For the Freedom of the Imagination. Bay Area Group for the Defense of Paranagua & Pilla. Stephen Schwarz. P.O. Box 26481, S. Francisco, Ca.

Elyn Zimmerman

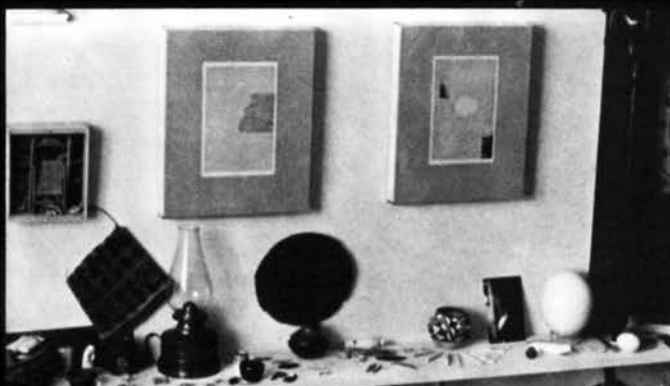
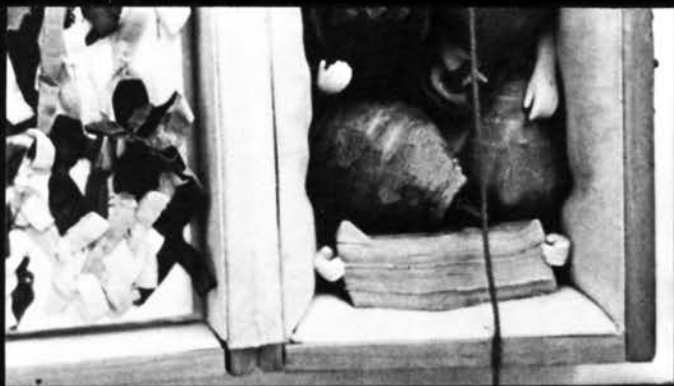
Percepire con l'intero corpo /
Vedere come una funzione del
tempo / Vedere attraverso il mo-
vimento / Relazione tra: / Strut-
tura e spazio / Posizione e mo-
vimento / Allineamento e imma-
gine.

Percieving with the whole body
/ Seeing as a function of time /
Seeing through movement / Re-
lationship of: / Structure to spa-
ce / Position to movement /
Alignment to image.



Elyn Zimmerman, Venice, California, 1976. Da sinistra: nello Studio di Venice, Ca. giugno '76; nella Galleria di San Francisco, Ca. nov. '76; nella Broxton Gallery di Los Angeles, Ca. dic. '76. « Per un artista visivo l'essenziale è la creazione di immagini. Diventa importante come le immagini sono percepite (esperite). Penso che le immagini siano esperite in modo dinamico — attraverso il movimento — nel tempo — olisticamente con l'intero corpo. Il mio lavoro di artista, gli ambienti e le costruzioni che faccio, creano situazioni in cui lo spettatore diventa il soggetto dell'opera. Dove si può esperire coscienza di sé e della formazione delle proprie immagini ».

Elyn Zimmerman, Venice, California, December 1976. From left: Studio Venice, Ca. June 1976; Site San Francisco, Ca. November 1976; Broxton Gallery, Los Angeles, Ca. December 1976. « As a visual artist, the essential thing is the creation of images. How images are perceived (experienced) becomes important. I feel images are experienced in a dynamic way: —through movement, —over time, —with the whole body, holistically. The work that I do as an artist, the environments & constructions that I make, create situations where the viewer becomes the subject of the work. Where ones awareness of self, of ones own image-forming processes can be experienced.



Natasha Nicholson

Queste fotografie sono frammenti tratti dall'ambiente, vita e lavoro di Natasha Nicholson. Lavora con collage e assemblaggio, riorganizzando in modo nuovo oggetti da vite precedenti con altre identità.

These photographs are fragments from environment, life and work of Natasha Nicholson. She works in collage and assemblage, reorganizing in a new way objects from previous lives with other identities.