

and various committees.

The survey begins ten years ago with Harry Savage and Sylvain Voyer generating the first era of the gallery's history. To quote the text: "Latitude 53 was to be the vehicle that would deliver to the citizens the abundant harvestings of many adventurous thinkers and creators who were not readily received by the established institutions." The self-proclaimed mandate left quite a bit of room for varying ideologies as well as for diverse media approaches. This position of flexibility seems to have been sustained throughout the ten year history, allowing for developments in experimental music and theatre, dance and poetry. Supporting a multidisciplinary approach, Latitude 53 has provided an arena, both on its own premises as well as throughout other locations in the city, for the evolution of these forms. In 1977 Giuseppe Albi joined what was then a partnership of Savage and Voyer. Although Latitude 53 had been functioning as an alternative, it was still a commercial gallery. At this time it became evident that the gallery's role was more in line with those of the non-profit artist-run centres which were surfacing throughout Canada.

In 1979, John Roberts, print-maker/technician, became president of the Society. Faced with rising rent and the closure of the gallery, he admirably steered them through a very difficult time into a position of more security and credibility. Negotiating a new space for the gallery through the assistance of the City of Edmonton's Real Estate and Housing Dept., he successfully relocated the organization's activity in a house near the downtown area. He had also begun work on funding, eventually obtaining the support of both Alberta Culture and the Canada Council.

Arranged in a collage format, the publication's many articles, photographs and art reproductions are combined with writing discussing Latitude 53's development. There is also a roster of exhibiting artists which is broken into three periods: 1973-1977, 1978-1981 and 1981-1983. The first period, commencing with Man-Woman's *Sacramental Communion with Death*, also included a diverse group of artists such as Robert Sinclair, Joice Hall, Ron Moppett, Joe Fafard, Marcella Bienvenue and Anne Clarke, to name but a few.

The second stage, 1978-1981, ushered in the move to multi-media. A series of both chamber and experimental music was organized by Jonathan Bayley. His aims were to play works in Edmonton which were not frequently heard, to rediscover works and to premiere new pieces. So then, along with electronic music, the new music compositions of John Cage and Karlheinz Stockhausen were introduced. In the visual arts, "Snow on Snow", co-ordinated by Tommie Gallie, allowed the Edmonton audience to view three of Michael Snow's experimental films. This period acquainted the community with artists such as Rita McKeough, Leslie Sharpe, John Chalke, Linda Edgar, Wally May and with exhibitions such as "Approaching Video". Curated by Brian Donnelly, this show included

the work of artists such as Elizabeth Chitty, Tom Sherman and Lisa Steele. It was also around this time that she short-lived and socially critical group, The Rods and Cones, performed their *Requiem for the Art Scene*.

The third phase, 1981-1983, indicates the continuation of varied programming apparent in the second stage. A particularly outstanding event during this time was the colloquium of performance art, video, film, poetry and music entitled "Art for Now". Co-ordinated by Donna McAlear, this series brought to Edmonton Carl Loeffler, author of "Performance Art in California throughout the 70's"; Paul Haines, poet and collaborator in the video piece *16 Musics*; Anna Banana, performance artist; and Patrick Jenkins, experimental filmmaker. McAlear's expertise in the area of contemporary art and criticism added another dimension to the Latitude 53 scene, one of a more international scope and one that was geared toward information and dialogue.

Currently under the direction of Trudie Heiman, Latitude 53 is still evolving. Fund-raising, the creation of new projects proposals and the search for a larger gallery space occupy the staff and the many volunteers. The collating of data for this new publication demonstrates the intentions of the organization not only to survive, but to maintain a continuum through the historical recording of a decade. Ultimately, the survey is a tribute to the many artist/volunteers who have dedicated their time and energy in order to ensure and promote a diversity of contemporary art in Edmonton.

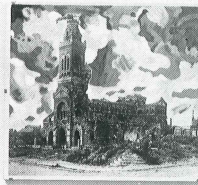
Cherie Moses

Production/ReProduction

A Space
Toronto
November 19 to December 17

The title *Production/ReProduction* implies a working on something already worked upon, or already mediated. This reworking might be called "appropriation", except by the letter of the title the emphasis is not on issues of representation, but production and re-production. What can this cluster allow into its concept? Can we be sure with a title like this that it does not concern representation and reproduction, without a hyphen, both a mechanical and an ideological process? The too easy coincidence must be questioned at its word. In fact, all these terms or concepts — "production", "reproduction", "appropriation" — should be put in suspension. Are they merely ideological flashpoints, or do they have a constructive or descriptive relation to the work?

Without the title to this exhibition, one might think that the criteria of inclusion was something to do with war: three of the four artists make some reference to it. We can look to the work by the curator and also that of the designer of the catalogue for



Janice Gurney, *Cloud Study* (1983), mixed media, 183 x 239 cm, courtesy: the artist

what this title might mean. But in the work by curator Jayce Salloum we have a fetishizing of the title — a proliferation of titles that attempts to buoy up the empty signifiers of the work, except that the titles are neither redundant to the images nor referential except to some vague intent that the work does not make clear. For instance, the title of the series presented here, which seem part of a larger series, is called . . . *In the absence of heroes . . . Part IV: Warfare/ A case for context. (Relentless verity)*, to which is added titles of the individual works ranging from 8 to 212, for example, number 15, *Up from under (figure placement). St. John's Nfld., May 30, 1943*. These war archive photographs do not sustain enlargement to 45" x 65", let alone the clumsy handicraft addition, the reworking of black, white or gold paint that block out figures: a too simple device for marking absence.

Gordon Lebrecht institutes that absence through a text that maintains itself as a critique of presence. But he sets a misleading context to the exhibition and his own pre-text by also designing the catalogue. He plays on the ideological aspects of reproduction through placing an illustration of a father teaching a son on the cover (and poster) and one of a mother feeding a child on the back. While he refers to the cover image in his own work, it is only a pretext because he is not at all concerned with ideological reproduction or the social construction of the subject, but with idealist representations. Neither Lebrecht nor any of the other artists here are so concerned. That image on the cover is only the *name* of the Father. What signature, event and context is being played upon here? In a name, Derrida. Or to double that name Blanchot through Derrida. Here we encounter the same problems as in phenomenological work made from Merleau-Ponty's writings. Imitating rather than appropriating Derrida's strategies, actual tactics, language and anti-phenomenological attitude ends in work of the

same academic, illustrative idealism as phenomenological, temporalizing, sculpture, i.e., a sculpture of presence. No attempt is made at translation, only application in the "same" language in another "context". If he could escape the name of this father and follow through from the images of the cover, Lebrecht might find productive use of other analyses of copyright and naming, Marxist for instance.

Like Lebrecht's work, Janice Gurney's is a remarking. But it is a re-marking of what is proper to her in history and artistic practice. Appropriation takes place here in what is first made by the artist and what makes her. Gurney has an interesting intention and practice as an artist, which in this instance she calls "reparation". This entails treating the fabric and construction of painting as an "attack and a reparative gesture". This double gesture is carried by the white marks of paint which are taken from a photograph or painting, which pre-exists the work, and then is overlaid on another which comes out of it. Painting practice is brought into alliance with historical and biological inheritance: in *Cloud Study*, a bandage from a postcard of the artist's grandfather in World War I serves as a template. While this practice makes the work and the intention — it marks, obscures and retains what was there before it — is this gesture for the artist or us? The intention is not clarified in the work itself which has to be supplemented by the catalogue. *Cloud Study* is the title of the construction as a whole, but also refers to the painted sky of the photograph, one of the panels. We only find the significance of the gesture in the catalogue and then associate it somehow with the painting of swirling figures next to it. If this cloud study is painted on a photograph and achieves significance through the text, does painting as a whole become a signifier in the artist's concept and practice? If so, it explains but does not excuse discrepancies of technique in the painting of the yearning basketball players.

The confusing rhetorical devices of Jayce Salloum's work can be contrasted to Michael Mitchell's *Picture Stories: Three Tales from the Vernacular*, where everything has a reason and place. All the works in this exhibition use photography, but Salloum and Mitchell are the only practising photographers. And in re-working something already worked upon, Mitchell is the only one who remains within a single medium, here photography, exploiting its resources, reworking it within its limitations. He uses a technique (which is a mechanical process and reproduction to start with), not merely to purify it in repetition, nor to play it against itself in deconstruction, but in order to create a narrative from within a single image. He does this three times, isolating details and stringing them together into a simple story. Rather than formally restricting itself by this reflection on itself, the print opens up to become a "picture story" of something historically and culturally detached from us but revealed in the print. These are simple, subtle and evocative works, which perhaps have something to say about our place here: the three images have their sources in Britain, America and Canada, respectively subtitled *Making War*, *Making Movies*, *Making Light*.

Philip Monk



Courage of Lassie, installation view of performance at the *October Show* (1983)

Courage of Lassie
October Show
 Vancouver
 October 28

The first thing that strikes one about *Courage of Lassie* is the label. In fact there were some members of the audience at the October 28 performance at the *October Show* who seemingly thought they were about to see the film of the same title. The performers admit that this film inspired the name but any similarities end there.

Courage of Lassie (C.O.L.) is made up of four members: Ron Anon (guitar/synthesizer/vocals), Rod Boothe (percussion), Laiwan (percussion/synthesizer), and Mady No (synthesizer/vocals), none of whom take centre stage. This is as much by design as by the fact that most of the performance is done in semi-darkness or candlelight. The initial effect is to present an impersonal group of technicians whose sole function is to programme the instruments. This approach forces the audience to concentrate on the visual and musical images portrayed rather than the band members. It becomes a classic case of content over form where the performers are irrelevant.

The lasting impression is that the performers are striving to awaken us. They want our attention but choose not to use the flashy, traditional methods of the dangerously dilettantish norm that populates the arena of performance art. C.O.L. consciously avoid the tendency of performance to sacrifice intellectual concerns in

favour of something visually pleasing, where much supercilious behavior is paraded as art. C.O.L. on the other hand have clear interests and a view toward presentation that focuses on ideas in attractive settings. C.O.L. want us to re-examine visual art and music, and the lack of pretention in their mission is itself worthy of attention.

The audience is encouraged to ignore the individual performers through a build-up of slide dissolves and monotonous rhythms. We concentrate instead on the message. Throughout the process there is no point where it is possible to discern a penchant for either visual or musical art. The blend is perfect.

The subjects are various. The underlying interest is beauty, portrayed in the quiet elegance of the rose, the beauty inherent in the blue sky and the classical grace of the flautist on the frieze. It is through the return to such fundamental subjects of appreciation that the audience is coaxed to start anew their way of seeing art. One suspects that these subjects might chronicle the interests of the individual band member but the presentation makes every effort to avoid attaching individual choice to the subjects. Impersonality is the key to C.O.L.'s approach.

Of the six pieces played, the most interesting, visually at least, was *African Notes - Part I and II*. It was a series of black and white photographs recording views of walls/bricks and plains. The initial impression was that of a travelogue but one soon became aware of a disturbing quality in these slides. The absence of people and then the hint of their presence became sinister. Unease was also created by the music, which, in its sim-

licity, appeared primitive, timeless, somehow removed from the modernity of the instruments used.

The same simplicity was used throughout the visual forms portrayed. In *White Money - Under the Volcano* we were shown a series of slide dissolves of red flames which became a successful attempt to recreate our childlike fascination with fire and its ability to mesmerize us. The image became more complex with the additional layering of monotonous music, whispering, candles on stage and shadows. As in *Air du Temps* and *La Notte di San Lorenzo*, where the portraits are clouds on a blue sky and slow dissolves of a blue rose, the viewer is given something pleasant to look at while the subject is developed with the culminating musical effects.

The use of music is as complex as the visuals are simple. It is applied to complement the static visual picture but is also allowed to develop into other forms, from monotonous rhythm to a combination of sounds of instruments. The seemingly incongruous use of synthesizer and folk music produces a surprisingly pleasing combination. Just as the reference to a Sonny & Cher hit single somehow blends well with a reference to *Orchestral Manoeuvres in the Dark*. The effect is not cliché but innovative because one does not consider such odd pairing. It becomes the use of well-known instruments/images in a new way, forcing us to examine what those devices were in the first place.

C.O.L. want their audience to treat these concerns of presentation with the same seriousness and concentration as they do themselves. As such, they are not performers for those who want immediate, superficial stimulation. This aspect, com-

bined with the rather uncomfortable seating arrangement (due to the *October Show's* meagre surroundings and funds), caused many of the capacity audience to shift awkwardly in their chairs. Yet this should not negate the fact that this careful, almost hesitant approach to the subjects was meant to encourage audience participation, with C.O.L. as the guide.

There is a freshness to their approach that should not be missed. Yet the subtlety of their presentation and frequent understatement could relegate C.O.L. to obscurity. Because of the lack of aggressiveness and the aloofness which C.O.L. portrays, the question was and will always be: was the audience listening?

Elsbeth Sage