

PERFORMANCE NEWS & REVIEWS

NEWS

In San Francisco, Project is a non-profit system for free space access to performance/non-static artists. Contact J. Stoll, 2339 California St., Apt. 2, San Francisco, CA 94115 or phone (415)921-6528.

Alison Knowles presented her Opera in 5 grays and 6 acts, *Gem Duck*, at the Experimental Intermedia Foundation in New York City on 9 March. Performers were Phil Comer, Malcolm Goldstein, Daniel Goode, Alison Knowles, Jackson Mac Low and Amparo Rossello.

Image Nation 21 is devoted to the performance by Vancouver artists Paul Wong and the late Kenneth Fletcher, called *Murder Research*. 18 color photos, 7 black and white blow-ups, and accompanying text in this 50-page issue is "an almost heart-breakingly vivid piece of photo-journalism, reportage and artistry, which chronicles the aftermath of a backyard murder." The work is disturbing, as well as moving, and makes a great social impact with powerful social commentary. \$5.00 from Image Nation, 1179A King St. W., Suite B8, Toronto M6K 3G5.

Performance Art 2 includes an article on Acting/Non-Acting by Scott Burton, Ruth Maleczek, Michael Smith, Elizabeth LeCompte and Laurie Anderson, a review of the Sound Show from LAICA, an interview with Rachel Rosenthal, lots of reviews, and an article on New Music in New York.

Per/for/mance: A week of American Performance Art from 1 - 6 March in Florence, Italy, sponsored by the Comune di Firenze, featured Chris Burden, Laurie Anderson, Julia Heyward, Richard Newton, and Martha Wilson. Each was selected for their inquiries into the various performance aspects of sound, language, music, body-art, and video.

The Experimental Intermedia Foundation sponsored the First Intermedia Art Festival Performance Series at the Guggenheim Museum in New York City from 25 January - 3 February with the participation of Ken Ewey, Elaine Summers, Carman Moore, Ping Chong, Ed Emshwiller, Nam June Paik, Joan Jonas, and Stan Vanderbeek.

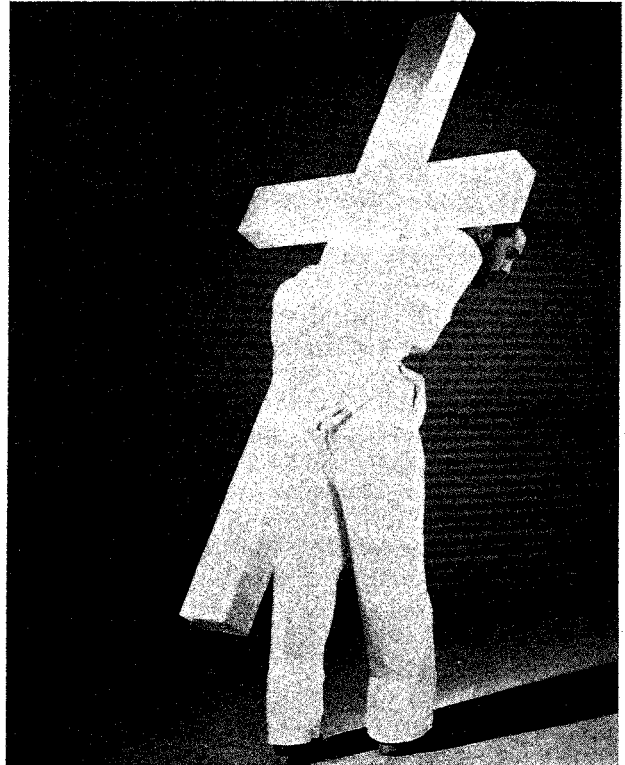
Topping the week was a symposium, "Theoretical Analysis of the Intermedia Art Form," an international gathering of artists and art talkers including Lil Picard, Gillo Dorfles, Rene Berger, Jorge Glusberg, Allan Kaprow, Jack Burnham, Peter Frank, and David Antin.

● Artist Stephen Seemayer will walk some 200 miles from Los Angeles to San Diego carrying a gold cross, thus addressing the issue of religious fanaticism by a live performance.

The cross will bear a video screen playing a tape loop of Pope John Paul II delivering the Papal blessing. See-

mayer will begin his journey 8 March at his art studio in downtown Los Angeles and complete the trek Sunday, 16 March, at the Skeleton Club in downtown San Diego.

At the journey's end, the cross will be installed at the Skeleton Club with other crosses, all playing types of religious fanatics speaking in tongues and reciting other ritual utterances.



● A Performance Festival will be held in May in Los Angeles, sponsored by LACE, Los Angeles Contemporary Exhibitions, 240 So. Broadway, 3rd floor, Los Angeles, CA 90012. There will be many sites for performances throughout the city. For more details, write to LACE for the schedule.

● Artist Gerald Xe Jupiter-Larsen stunned many of his friends and associates when he announced, recently, that as a performance, he would assassinate a head of state, intellectually. The performance, entitled *Intellectual Assassination*, could take place anywhere in the world, at any time, to any national leader or businessman, according to the artist.

When asked what he means by assassination intellectually, the artist will only say that "I.A. is to introduce new blood to someone for political reasons, by secret means using only the power and intellect of the mind of the intellectual assassin." And if someone cannot understand, Jupiter-Larsen goes on by saying, "... that's their problem, they're mindless fools." An outspoken nihilist, Jupiter-Larsen once expressed in a poem that as he sees it, a performance is an act against a society, and that art by definition is anti-fascism.

I.A. is to protest against "all the fascist pigs who run all of the countries on this earth. . .", communists and capitalists are all the same to this artist.

Jupiter-Larsen lives most of the time in Vancouver, Canada.

CENSORSHIP AND HIGH PERFORMANCE

The 8th issue of *High Performance* was delayed in publication because its printer, G. R. Huttner Lithography of Burbank, California took exception to a photo layout documenting a performance by the Lesbian Art Project.

The photographs were part of the cover story on the Project's theater piece, "An Oral Herstory of Lesbianism," produced at the Woman's Building in Los Angeles during May 1979. The photograph in question, a picture of two women in the act of oral sex, was reproduced six times on a two-page spread, surrounded by texts from the performance. The photographs were not taken during the performance, but did appear on the program for "An Oral Herstory", handed out to audiences of women only. The photographs were taken by Tee Corinne of New York.

When questioned about his objections to the work, the printer, referring to them as "The Lunch Box Special," said they offended his plant workers and, if left around the office, would offend his customers, many of whom are extraordinarily conservative. Huttner stated that he realized the photographs were not intended to be titillating or appealing to customers of pornography. Huttner is the same printer who dealt without objection with photographs of Austrian artist Hermann Nitsch pouring blood into the mouth of another artist (who was bound and blindfolded) and photographs of New York artist Carolee Schneemann extracting a paper scroll from her vagina (Issues 3 and 6).

This difficulty in printing is not the first for artists' publications, and although we do not condone this direct application of "what is right" censorship, we must bring it to the attention of the readers of *Umbrella*, who may wish to share some of their terrible tales with us.

REVIEWS

Performances: Happenings, Actions, Events, Activities, Installations. Ed. by Luciano Inga-Pin. Padova, Mastrogiacomo Editore Images 70, 1978. mostly illus. \$15.00

With the dedicatory statement by Adorno that "The only works that count today are those which are no longer works" we understand the nature of the ephemeral art called performance. What we have here is a picture book, done in rather theatrical stance with papers of different colors exploring the wide range of performance from Man Ray to General Idea, from Acconci to Nitsch, from Graham to Ant Farm, from Hugo Ball to Kaprow—a reminiscence rather than a critical approach, an advertisement rather than an analysis. Although the text is in Italian, the majority of the book is quite legible in visual format. The pocket in the back holds an English translation of some of the text with statements by the Futurists, Manzoni, Yves Klein, Gina Pane, Kaprow and others. There is a page of "Essential Bibliography" which is in fact just scratching the surface, and of course without publishers mentioned. In addition, the publishers announce a portfolio of photographs to accompany the book if you so wish to order.

Intellectually not significant, but a nice exploration of European and some North American performance in a pretty package.

Performance by Artists. Edited by A.A. Bronson and Peggy Gale. Toronto, Art Metropole, 1979. 320p., illus. ISBN 0-920956-00-9 \$18.00

The long-awaited volume on performance by artists is out, and we are not completely disappointed. With a theoretical introduction by Chantal Pontbriand, the Canadian volume once intended to contrast North American and European trends now has found consistencies and parallel developments in *Performance*, all dictated by the individuals who do the art. Some of the artists included are Acconci, Anderson, Beuys, Buren, General Idea, Luigi Ontani, Reindeer Werk, Tom Sherman, and Ulay/Abramovic.

Certainly what is far more interesting are the critical essays which cover everything from RoseLee Goldberg who discusses Dada and Futurism, to A.A. Bronson's current Canadian viewpoints and artistic analysis. What is more consistent with the indepth analysis in this volume are essays by Dick Higgins, Bruce Barber, Biccocchi/Salvadori, Coutts-Smith, Ardele Lister and Bill Jones, Nabakowski, Glenn Lewis and Peter Frank. The range extends from performance research to the New York scene.

One of the outstanding chapters is Bruce Barber's "Indexing: Conditionalism and its Heretical Equivalents." From a librarian's viewpoint as well as a bibliographer's, this is an invaluable chapter dealing with "what is performance art" and how do you find out about it from the literature already published. Using the *Art Index*, he traces the use of "labels" or "subject headings" to define what is performance art and the problems in seeking out any traces of it even before 1963. What Barber finds out is that *Art Index* is really an inadequate tool to use, since it does not index about 50% of the magazines and journals that deal with *Performance*, *Video Art*, and *Body Art*. Then he goes deeper into the depths of *Performance*, its limits, and in fact its classification which serves as a springboard for much thinking about research, classification and limits of *Performance*. We think this essay is worthy of reading and re-reading, especially since it is written by a performance artist.

As we delve deeper into the book, we see that most of the essays are now over two years old. This is another problem with artist-produced books. As I stated at the outset, this book has been "long-awaited—announced much before its publication," and so we are recipients of somewhat dated material.

In addition, the bibliography has its bias. Not adhering to Barber's wisdom in researching "performance" and finding classification difficulties, the editors take on a North American bias as well as a bias toward easily accessible material, not doing indepth unclassified research to seek out articles and materials which are not so easily findable due to the lack of indexing tools. The material also has not been brought up to the date of publication. We cannot and should not criticize so much, since this bibliography is better than most, and will serve as a basis to be added upon, enhanced and made more current in the next publications, we hope.

The articles, written by foreign artists, have been translated and stand side to side with the original text. This is commendable.

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