

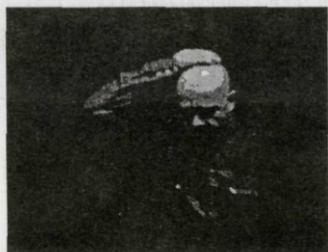


Vancouver Performance Art Series

September 6 - 16, 1990

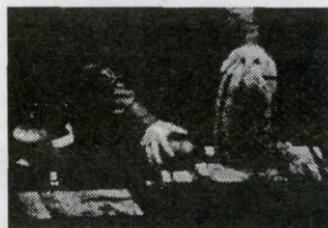
at grunt gallery 209 East 6th Avenue
presented by grunt in conjunction with the Vancouver Fringe Festival
Tickets \$3.00

Pop Tart Cabaret Sept 6 * Chris Creighton-Kelly Sept 7 * Oliv Sept 8 * Sheri D Wilson Sept 9 * Margo Kane Sept 10 * Scott Tate
Sept 11 * Emily Faryna Sept 12 * Sandra Lockwood Sept 13 * Elizabeth Fischer Sept 14 * Lowell Morris Sept 15 * Andrew Wilson
Sept 16 * series curated by Glenn Alteen and Susi Milne



pop-tart cabaret

thursday, sept. 6th



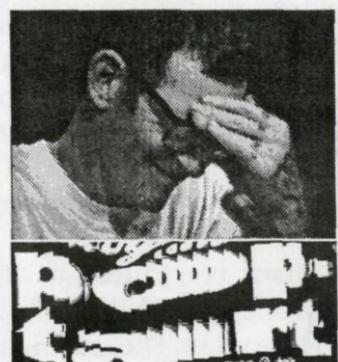
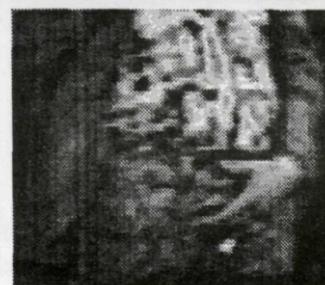
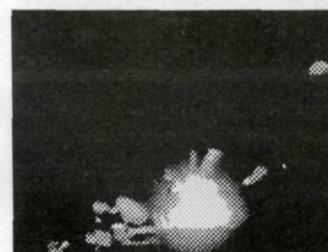
grunt gallery



9:00pm



\$3



Chris Creighton-Kelly

September 7, 1990

UNANSWERED QUESTIONS

What do you know ?

What do you desire to know ?

What do you desire ?

**** PLEASE BRING

***** A FLOWER

***** A LOONIE

***** and A QUESTION

Chris Creighton-Kelly is a Canadian artist and writer who uses interdisciplinary methodologies to enact his pieces. He has been doing performance for the last fifteen years and appreciates his audience alot. His work has been shown across Canada, in the U.S. and Europe. He currently spends too much time in Ottawa missing Vancouver and working for the Canada Council. In his life many questions remain unanswered.



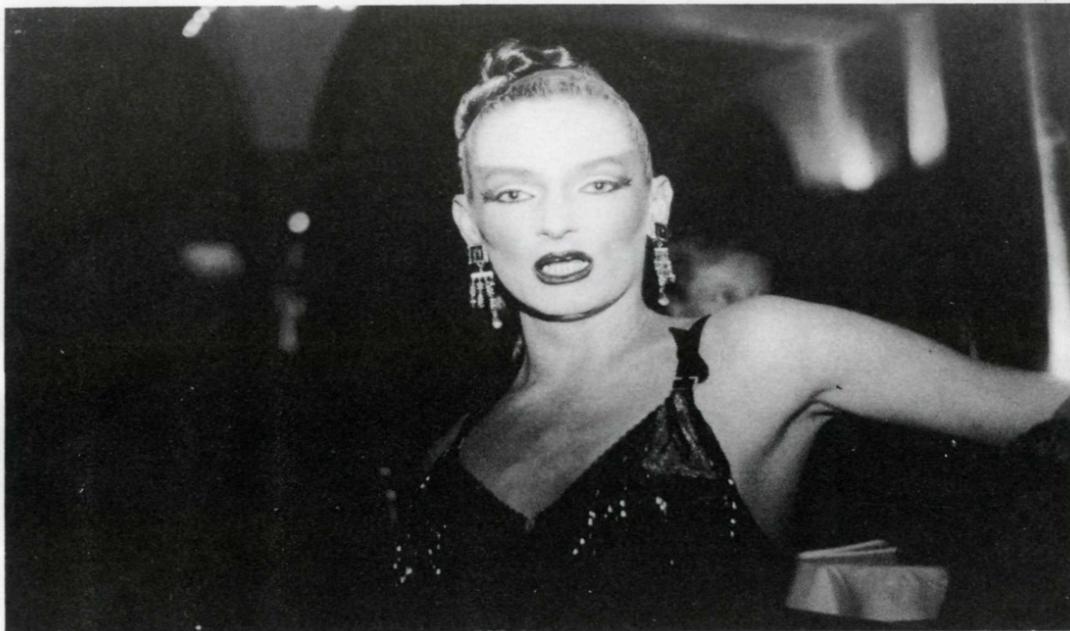
grunt gratefully acknowledges support from the Canada Council, Cultural Services Branch of the Government of British Columbia, and the City of Vancouver.

Funding for this series has been obtained from the British Columbia Department of Tourism through the Cultural Tourism Program, the Canada Council through Assistance to Performance Art Program, grunt gallery, Vancouver Fringe Festival and our advertisers and sponsors.

Curators	Glenn Alteen Susi Milne
Co-ordinator	Merle Addison
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Advertising	Glenn Alteen Merle Addison George Camardi
Logo Design	Merle Addison

Pop Tart Cabaret produced by Gordon Murray and sponsored by Noise

Thank you to Joanna Marotta, Doug Sirgudson, Western Front, Morgan McGuigan, Hillary Wood, George Camardi, Diane Leblanc, Pat Beaton, Donna Hagerman, Richard Beamish, Gordon Murray and our advertisers and sponsors.



This piece is a series of postures and tableaux, using visual stimuli as metaphor of growing line-ups at food banks and the appalling numbers of homeless.

As a performance artist I have done it all, seen it all, and lived through most of it.

My basic philosophy through life has been, LAUGH CLOWN, LAUGH.

With the state, and I mean STATE, of things in our society and government, it is often hard to find anything to laugh about. Living in a country with legislated poverty just isn't funny.

REGISTER TO VOTE

very special thank-you's for support to:

Brian Lynch, Ted Northe, Frances Long, Harry Stock, Bill Monroe, Bill Harvey, Ron Davidson, Michael Harding, Rachel Allison, Thomas Pryzwara, Vamp, Sheila, Marius Van Nooten, David Tuff, Suzanne, Graham, Steven, Avrom, John David, Leanna, Dawn Glinsky, Troy, Philip, Joey, Pat, Miles, Crystal, Robb, David McClure, Trish, George and Eileen Stock.
with an extra special thanks to Jim Willoughby.

photo - James Loewen
lay-out - David Crawford
assistant - Cheryl
transport - Ted Bingham
painted raisers - Tom McCauley

Vancouver Performance in the 80's - a survey of sites

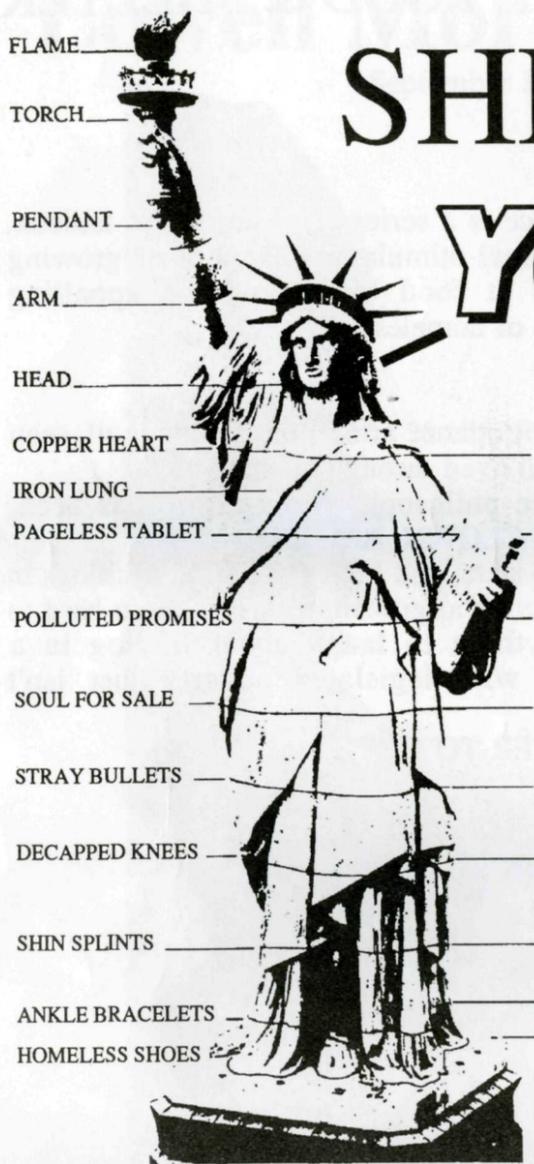
When reading the history of Vancouver Art in the 60's and 70's one comes across Marshall McLuhan's name again and again. His influence on a large collection of artists fueled two decades of intense activity spawning several local institutions most notably Intermedia and the Western Front. By December 1980 McLuhan was dead and the twenty year span of activity had ended. His optimistic view of technology breaking down national and cultural barriers had largely been discredited. It was a heavy week. John Lennon's murder the same week finally marked an end to the sixties ten years late and flower power nostalgia kicked in. There was a void, a darkness left and nihilism replaced idealism as the darker side of Dada took hold.

There was a distinct change in tone between Performance in the 80's and the earlier two decades but there was a continuity in style and influences. Punk had made a large impact on Vancouver, fueling the strongest alternative music scene in Canada and Performance was swept along on its coattails. Where previously there had been a continuity, now was fragmentation. The number of venues or sites for performance had expanded and this had an effect on the work that was produced. Performance artists moved among the different sites but often retained the birthmarks from where they emerged. This fragmentation was intensified by the number of influences which came into play. In the earlier two decades Performance had been an offshoot of visual art and was easily differentiated from its ugly stepsisters of theatre, dance and music. But by the 80's many of these lines started to blur.

Internationally artists such as Eric Bogosian, Robert Wilson, Laurie Anderson and Spalding Grey in the United States did much to muddy the waters between theatre, pop music and performance art. In the U.K. groups such as Welfare State and Test Department were performing the same function. In Canada theatre and dance performance companies like One Yellow Rabbit, Jumpstart, Carbon 14, Public Dreams and La La Human Steps produced work that made the discussion of performance art as a solitary form impossible. Performance became more theatrical and theatre and dance started to pick up performance's spontaneity and media. And by 1990 a lot of work got described as performance art by virtue of it not fitting anywhere else.

Vancouver Performance went through the same dance, as performers came and went and venues popped up and disappeared. It is on these sites this writing will focus. This isn't to suggest that these sites produced their own house styles of Performance but rather the conditions of each venue influenced the work produced. Established artist centres, nightclubs and underground venues all brought different conditions to bear and this is reflected in the work produced. This was in terms of intimacy; one could create a more intimate work at the Pitt than one could in the broad expanse of the Graceland stage. Also media and technologies differed greatly between venues and this affected the work produced.

The Western Front remained an important venue during the 80's primarily for its role of introducing national and international performance artists in the city. Eric Metcalfe's Performance series remains the



STREET VIEW — LOOKING WEST

SHERI-D WILSON

YO!

TERI SNELGROVE
MICHAEL O'NEILL
KATYA GORRIE
LISA HARTLEY

SUNDAY, SEPT. 9
9:00 PM

only consistent program with that mandate. However as a venue for local work the Front has been sporadic at best. By the mid 1980's many of the personnas that had emanated out of the Front and were a hallmark of Vancouver Performance during the 70's seemed to disappear either continuing their reveries on video or in Europe.

The Pitt in it's many incarnations, Helen Pitt (78 - 81), Unit Pitt (81-84) and Pitt International (84 -90), has emerged as an important testing ground for a wide range of work and remains the most consistently inconsistent venue in the city. Throughout the 80's it has programmed an astonishing array of works from local artists. By 1990 though, the Pitt somehow managed to maintain an image that was no more respectable at the end of the decade then it was at the beginning. Much of the underground emerged at the Pitt from the illegal venues and afterhours clubs which existed throughout the 80's in warehouses and basements such as Cityspace and Stalag 13. Pitt Performance was often linked to the alternative or independent music scene which flourished here during this decade. This marriage of music and performance which dates back in Vancouver to Al Neil was easily differentiated by it's black clothing, big hair and bigger attitudes.

Gordon Murray has acted as producer and impresario for a great deal of activity that took place in the late 1980's through his many incarnations such as PopTart magazine, Clochard Gallery, The Commercial Street Festival, PopTart Cabarets and the NOISEPAPER. His anarchistic energy appears like a logo on all these events and a long list of artists participated in them. The artists always kept an air of co-operation and spontaneity close at hand as well as a love for democracy that let everyone have their fifteen

minutes in the spotlight.

At Graceland a local nightclub with a decidedly mixed clientele, Sid Morosof has programmed performance art in regular nightclub spots. New York acts such as John Sex and Joey Arias appeared alongside local acts such as Oraf and Oliv. Previous to this, during the mid 80's Luv-A-Fair had played a similar role.

Newsounds Gallery, an audio art show on Co-op Radio has produced and engendered a number of events including two audio art exhibitions (grunt 1985, KRAK 1986). G.X. Jupiter Larsen and Blackhumour were behind most of this activity in one form or another. Their Noise band The Haters with Ken Gerberick or Gerberick's later offering No Idea with members of the rock group Red Herring were constants in bridging the gap between alternative music and performance.

Other than this, activity has been sporadic throughout the decade with other artist run centres such as Video Inn, Women In Focus, Pumps, and grunt programming performance at intermittent intervals. Paul Wong and Elspeth Sage of Cutting Edge productions have produced a wide range of events including performance and brought in British artists Joolz and Projects U.K.

Apart from these regular venues, festivals and performance series throughout the 80's have either focused on performance activity or programed performance along with dance, poetry, theatre and visual art. Of those focused mainly on performance Luminous Performances, an adjunct to the installation exhibition Luminous Sites co-produced by Video Inn and Western Front and curated by Eric Metcalfe, was the most ambitious. Paul Wong's work at the Sear's

Margo Kane

September 10, 1990

MARGO KANE is a multi-disciplinary performer of Saulteaux/Cree/Blackfoot ancestry. Working as a performing artist, director, choreographer and teacher over 15 years, her work has been primarily in and with the Native communities all across this country. From early work in dance, music, theatre, film, and TV, she has gone on to use her interdisciplinary roots to access her creative voice in her own works. Margo has been part of a growing movement on and off reserve that recognizes the importance of creative expression in cultural empowerment.

Her 1986 work REFLECTIONS IN THE MEDICINE WHEEL is based on her own search for balance using traditional native ritual and ceremony in the process of recovery and the embodiment of a wholistic approach to life. In 1990 MOONLODGE evolved out of the oral storytelling tradition. It is her story of separation and repatriation, her return to her people, their culture and spirituality. A story shared by many Native people.

Inspired by a recent trip to Berlin and the Meech Lake events, O ELIJAH is an intuitive assembling of elements: slides of newspaper headlines and flags, white masks, dice and alarm clock combined with cabaret songs evoking the fascist era in Germany and singing the Canadian anthem in traditional Native voice with hand-drum.

Her piece created for the STEIN VALLEY FESTIVAL came out of authentic bodywork where memories became released- memories that were used to trace the journey from oppression through to liberation and celebration. Using a childhood nursery rhyme, poetry of memories and a music score by Russell Wallace, Margo invited other Native performing artists to participate as a chorus and together they created WE HAVE ALWAYS BEEN HERE.

This has also been a year of initiating FORUMS on CULTURAL APPROPRIATION and planning with the WOMEN IN VIEW PERFORMING ARTS FESTIVAL. It is a year that combines her need to create art and community.

Margo will premiere a new work at the VANCOUVER PERFORMANCE ART SERIES.



turntable will be remembered as one of the biggest if not the best pieces of performance in this decade but strong performances by Joe Sarahan and others were evidenced. The Wrong Wave festival at the Unit Pitt curated by Jim Carrico focused on artists in the alternative music scene such as Jim Cummins (I, Braineater). Susi Milne's IDEOPHRENIA series at the Front in 1988-89 and Pitt International (1989-90) continues to produce a series of well attended and strong performances by younger artists in the community under the title "The Forum for artists to challenge poetic tradition in a multi-media, interdisciplinary context".

Out of the ashes of the Mondo Arte Cabaret there came a number of cabaret style performance events, including the PopTart Cabarets by the Normal Art Society at the Pitt and Clochard Galleries. These performance featured many Commercial Street artists, offshoots of the strong leftist and anarchist community that existed there throughout the 80's. As well Talent Hut, the brainchild of visual artist Steven Graham, used a cabaret format, drag and an all star cast of non performance artists in persona. A cabaret at Western Front during the 1986 ANNPAC conference featuring national and international work was hosted by Hank Bull and included an alcoholic performance by Polish artist Jerzy Ounch which people still refer to in amazement. And finally, early in 1990 Tamanous Theatre hosted the Living Art Festival that featured three days of cabaret style performance art.

There were other events and festivals which programmed performance though the focus here is on the ongoing work. During the 80's in Vancouver the concept of the large survey of visual art in a warehouse really took hold and resulted in three

exhibitions; the 1983 October Show, 1984 Warehouse Show and the 1987 Artropolis, each with a performance program. The catalogues reveal a fair cross section of performance work in each period and an indication of who was active when. By 1987 and Artropolis we see a very different format where performance is assigned its own section and curator Anna Banana asks for works that "articulate some idea clearly and forcefully" and that the media be "manipulated in arresting combinations through meticulous presentation and rehearsal". In her catalogue essay she muses that if performance "could access the technologies, convention and skills (of traditional theatre, music, dance and opera) in the service of creative, experimental works a performance art would emerge that would demand and challenge larger audiences than can currently be found in this medium." This statement seems to indicate a basic shift from a pure performance to a more cross-disciplinary approach.

Then the festivals which programmed performance art. The Vancouver Fringe Festival has predicated a flurry of alternative theatre and a small percentage of performance. In the first two years when Western Front was in the festival it became a centre in the fringe for performance. In later years performance took its place in the regular fringe not always fitting in with the structure (that was meant to accommodate theatre) and the venues (which were essentially mini proscenium stages). For a certain amount of performance work the repeat performance format and traditional theatre set up actually worked and each year there is performance element that can co-exist in the traditional theatre. Also VIEW the annual festival of women's art regularly has performance.

Scott Tate

September 11, 1990

MY DEVELOPMENT AND THE GREAT AMERICAN DREAM

A man speaks of noses between piercing masturbation with a wire brush and trickles of conversation, all peoples desperately trying to annihilate time... A sign reads "Women like nothing else resemble water and its liquid assertion of ubiquitousness" and I see feathers stretched upon a wracked spirit with body swelling into Demeter's lips and man, the rational being, with his incisor teeth shredding the Earth, slicing it up and finally deducing that the beast lying chained and butchered upon the operating table is a living thing - barely... with boredom comes peace of mind... There is this recurring image of a man hanging who, sporting an erection is chainsawing and shooting jism all over everybody and my mother bitch goddess has railroads dug deep into her crotch with endless pillaging of her soft inside the clitoris is entrapped and made into a traffic light... pools of gut-wrenching history stink up my nostrils...how indeterminate this thing called nature... how long since I suckled my mothers breast?... What do you say to a Disneyland herd all hoping for salvation in a scratch and win myth... Are men the only ones to blame for the alienation of humans from nature?...Dreams of helicopters and boats father and chocolates...I cannot fall silent in the horror that I see....ook ook pik bum... Though passionate creation is a languid thing a crashing through the bowels, the ovum of cranialanger and joy... Art, its pretences, its mirrored ignorance and hopelessness, a shamble of vacant screams in a darkened room... I have to obtain a tourist brochure for McKenzie B.C....our epitaph should read "I own it"...ook ook pik bum

While this is a survey of some of the activity (and there are surely omissions) it gives little of the individual artists which have emerged and continued during this decade. Serious research or criticism on performance has not developed in Vancouver in the past decade or in the preceding two. "Living Art" was a festival by the Western Front, Video In and Pumps in 1979 from which a catalogue was issued that attempted to start such a criticism. Ten years later not much has changed. Too many performances go unreviewed and for a large part unattended but this seems to be changing.

If generalizations could be made there is a continuance to much of the work that existed in the 80's from that of the 60's and 70's. Certain traits remain constant it seems. Music and poetry are two activities that in Vancouver have always been linked with performance. In the spirit of Bill Bissett, Roy Kiyooka and others performance poets such as Judy Radul, Roy Green, Sheri-D-Wilson continue in this vein. Music also has its designs on performance with artists such as Emily Faryna, Elizabeth Fischer, and Jim Cummins continuing that traditional Vancouver collaboration. Vancouver performance's preoccupation with costume and character that spawned, Mr. Peanut, Anna Banana and Mr. and Lady Brute continues in work such as Oliv, Andrew Wilson and the Talent Hut group. Other artists have come out of the theatre such as Scott Tate and Margo Kane and bring values and ideas from that form but leaving behind its 2500 year old history and rule book. Others such as Chris Creighton Kelly, Joe Sarahan, Sandra Lockwood, Skai Fowler and Lowell Morris strive to be multi disciplinary in their approach to the form while remaining true to their performance roots.

The 90's represent a new era in Performance. If venues continue to program and fund Performance Art and Performance continues to cross pollinate with other disciplines a new Performance will emerge. Debate in the art community continues over where Performance ends and other forms begin. As well funding sources have been slow in providing support for this work. There is still no consensus on how the work should be dealt with. Physical characteristics are not the only factor to be considered. Works of art in any form do not exist in a vacuum but address concerns and histories of various forms be they dance, opera, theatre, visual art or Performance. This dialogue between what is new and what has gone before is the only way to consider this work. We must ask of a new work of art what language or languages it is speaking and consider it in this light. It will take us into a realm where we must question what these forms really are and what is their essential elements. If this is to happen a new critic must emerge with a knowledge of the various forms, their histories and a strong idea of what makes them unique. Only then will we be able to do this work justice.

The artists in this series are representative of where we come into this decade but they are no means the extent of the performance artists in Vancouver. Senior artists such as Anna Banana, Paul Wong, Evelyn Roth, Eric Metcalfe and others can have an exciting effect on what happens here. Their participation and the emergence of a serious performance criticism could allow conditions for Vancouver Performance to flourish into the next decade.

Glenn Alteen

Emily Faryna

September 12, 1990

EATING WITH EMILY

"Main Course" (Live Performance)

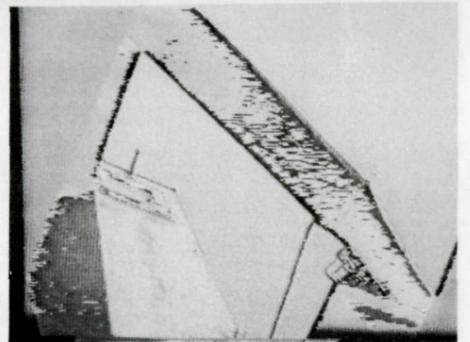
A sampling of succulent societal stuffing, in a strained saviour sauce, with a side dish of savory steamed sublimation. Followed by force fed freudian fingers and freeze-dried functions in a bed of flavourful finality.

the AURAL AND VISUAL OPPRESSION of "UNDER WHICH WE LIVE"

soundtrack and video
portions of performance by Emily
Faryna, June 1987, Pitt Gallery,
Vancouver.
funded by the explorations program,
Canada Council

"PLASTIC BLUES FROM A DEAD WOMAN"

A video of Live and pre-recorded
mock-sock-music-theatre-video-perfor
mance by Emily Faryna September
1990, Video In, Vancouver.



Julie Joyce -- Lithographs
September 25 to October 13
Opening Tuesday, September 25, 8 pm
Artist Talk: First Thursday, October 4, 8 pm

grunt



Skeleton Girl X at the local mall. An individual doing some serious damage to their own right wrist. *Cute little animals. *Frightened and addled posies. * Insects. * Young tots jammed into senseless shoes and a racked pomegranate babysitting cabbages, amongst everything else. Lithographs selected from a bunch of lithographs made from 1988 to now."

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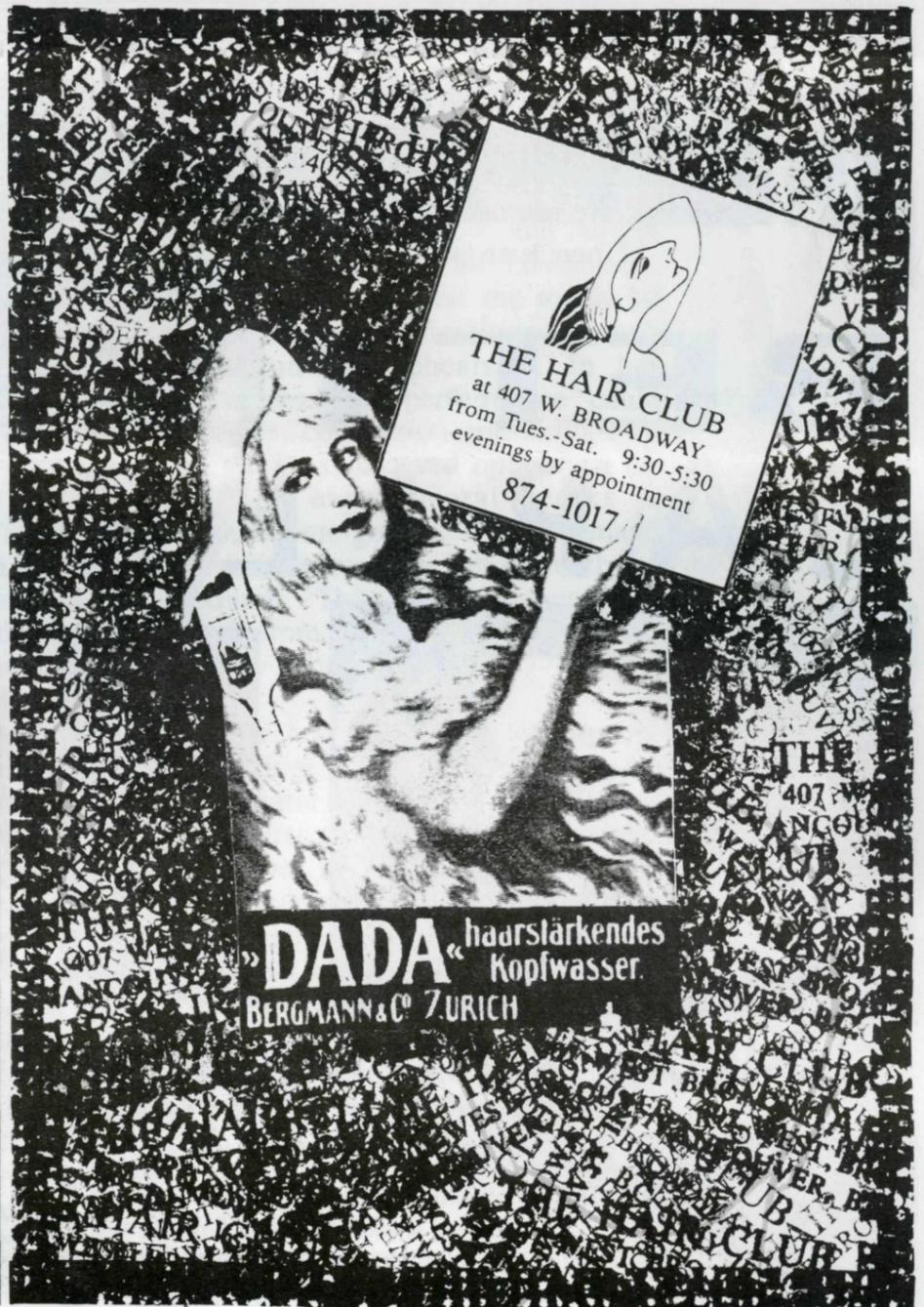
November 29 - December 16

6344 Deer Lake Ave
Burnaby BC
V5G 2J3
In Deer Lake Park

Telephone
604.291.9441

Tuesday-Friday 9-5
Saturday-Sunday 12-5

All openings are on the First Thursday of the month, at 8.00pm and all exhibition related lectures are held on the First Sunday, at 1.00pm.



SANDRA LOCKWOOD



Originally from Toronto, Sandra Lockwood has been out West five years now, and vows never to return.

She graduated from the University of Toronto with an honours B.A. in Asian Studies, after which she spent two years at Nara Joshi University, Japan, as a Monbusho (Japan, Ministry of Education) Scholarship student. Her main focus was on Noh Drama and Classical Japanese literature.

Somehow, on her way back from Japan, she ended up in Vancouver, and in school again. This time, Emily College of Art and Design, where she majored in film and video production. She was late for every class and had a terrible attitude, but she got through.

Her multi-media performance piece JOJOKA debuted at the 1989 Vancouver Fringe Festival, and was remounted for the 1990 Women In View Festival. JOJOKA, directed and choreographed by Katrina Dunn, combined Sandra's original film/video, prose poetry and movement with Mark Critchley's music. Sandra also appeared at Tamanous Theatre's LIVING ART, and in Katrina Dunn's LITTLE WHITE LIES last spring. She is currently working on a new piece, NENUPHAR, to premiere in February '91.

Sandra, along with Katrina Dunn, Diane Brown, and Deborah Dunn, is a founding member of RUBY SLIPPERS- a new collective dedicated to the creation of cross-disciplinary performance, integrating theatre, dance, visual art, and music.

Sandra's sources of influence/inspiration include Classical Japanese poetry, Urdu ghazals, Sheila Chandras's sargam/spoken boles, Meredith Monk, Akiko Yano, Patti Smith, Sylvia Plath, Ted Hughes, Chung Tzu, Yasunari Kawabata, and the Imagist Poet's "point de repere," London 1910.

Her personal hero is Dr. Norman Bethune.

Accompanying Sandra will be composer/performer and guitarist extraordinaire James Raynor, and performance/video artist Zachery Longboy.

Sandra wishes to thank the generosity of the Explorations Program, the Canada Council.

September 13, 1990

Eva Månsson photo credit

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Elizabeth Fischer

September 14, 1990

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TO ENDOW EXPERIENCE
WITH THE AURA OF
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words and music -Elizabeth Fischer
piano -Mark Douglas
master of ceremonies - Daniel Moore
set design-Bill Rennie
violin -Earl Oddstadt
host -Glenn Alteen

performance art • native issues • dance • squatters • small press books • sacred follies • theatre • environment
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Joey Schwartzman -- Icons
October 16 to November 3
Opening Tuesday October 16, 8 pm

i'con, n.: pl. i'cons, i'cones, [L., from
Gr. eikon, an image, figure, likeness.]
1. an image; figure; representation;
picture.
2. in the Orthodox Eastern Church a
sacred image of picture of Jesus, Mary,
a saint, etc.
Also spelled ikon, eikon



grunt

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USED BOOKS
ON ALL SUBJECTS

Lowell Morris

September 15, 1990



Plumbing his internal depths, splitting himself open, Lowell Morris has conjured up material that is both self-revealing and demonstrative of the greater human reality. He says: "An artist's job is to lead people along paths of the soul and mind they might not otherwise follow. This job is thankless ---no, wait, it's OK. It's an alright job. There is no boss breathing down your neck, unless you happen to put your own mouth inside your shirt collar and breathe." In this performance, Lowell Morris does not give the cold shoulder, but gives gold. No stranger to performing at the grunt, Lowell Morris uses his special combination of unique taped soundtrack, movement, props and words to convey an array of images and ideas. The piece is about a man who has large gold shoulders (among other characteristics), who reveals himself in a way that involves gradual but dramatic self transformation.

I don't want to say where I've performed or what I've done, doing so sounds like self promotion. But some impression of my artistic credentials ought to be conveyed, for those people who read this and want to learn about the artist they will (or have seen) perform. Let me say this : if performance art defies description, it only stands to reason that a performance artist should be impossible to describe too.

GOLD SHOULDER



Jazz in the Gallery

The weekly jazz concert series continues. Produced by New Orchestra Workshop. All concerts run from 8 to 11 pm.

grunt

October 17
Francois Houle
Multi-media
Performance

October 3
World Beat Freedom
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October 24
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October 10
Free Fall

October 31
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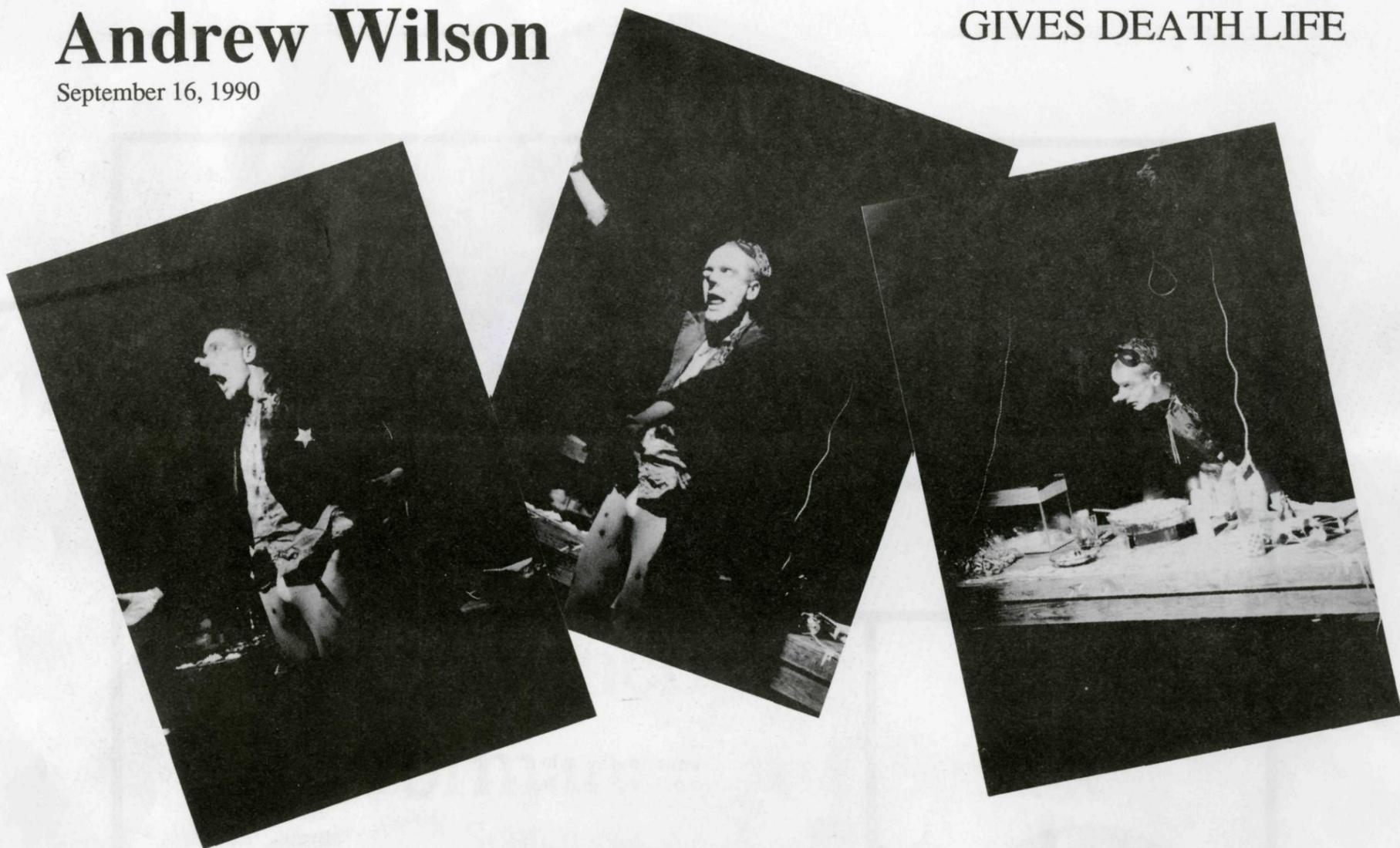
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Andrew Wilson

September 16, 1990

GIVES DEATH LIFE



Multi media personalities of Andrew Wilson attempts fate in the death defying, never before seen by a live audience, penetration of darkness.

Credits:

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Sherra Von Puttkramer -costume
Faye Von Schroeder -make up
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LINEAGES & LINKAGES

WHAT

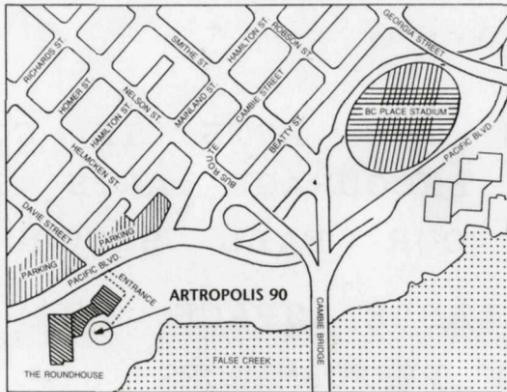
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WHEN

**October 19 to November 18, 1990
Hours: 10 AM until 8 PM,
Tuesday to Sunday
Opening Night on Friday, October 19, 8 pm**

WHERE

The Roundhouse, 1200 Pacific Boulevard at Davie, Vancouver, B.C.



ADMISSION: \$2.00 per person • CALL 684-9099 FOR MORE INFORMATION AND GROUP TOURS

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