THE OCTOBER PROJECT

OPEN SPACE

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Lanny Pollet, flute; Louis Ranger, trumpet; and Sharon Stanis, violin.

Reading: Marwan Hassan
Feb. 6-9 New Theatre: Split. Written and produced by Eufemia Fantetti. This premiere explores an Italian Canadian family's attempts to come to terms with a mother's schizophrenia.

Colours of Chaos: Wendy Skog. Victoria painter exhibits a series of large abstract paintings, "about colored lights, the Afterlife, the Underworld, sex, violence and flying objects."

Colours of Chaos: Artist's lecture
Mar. 5-21 Carnet Photographique: Joanne Tremblay. A work-in-progress photographic installation, which explores the changing role of the female nude in photography through historically inspired photographs; framed by sculpted frames suspended from the ceiling.

New Theatre: Bluto. Victoria writer Jill Swartz premiers her first full-length play as part of Open Space's month-long celebration of International Women's Day. Directed by Randy Smith, with a cast of local Victoria women.

Here, Today: Susan Point and Ron Green. Point exhibits a series of acrylic paintings and cedar panels; Green exhibits a blanket and screens series. Curated by George Harris.

Environ 8000 Kilometres: Artists' lecture
Jun. 5-6 The End of Nature: Tanya Mars. A performance revolving around science, the environment and women—and their relationship to culture. A combined Visual Arts and New Theatre co-production with four local artists; Roy Green, Carolyn Mark, Chris Cairns and Jill Swartz. Two free public performances at Beacon Hill Park's (Heywood) baseball diamond.

Break New Ground: Open Space New Music Series joins the Victoria Jazz Society to co-sponsor the Avant-Garde Series of Jazz Music as part of Victoria's Jazz Fest International.

The Canada Council public information session. Equity and Access, Arts Awards and Explorations Programs.

The Canada Council Art Bank, regional jury.

The Fringe Festival at Open Space
Oct. 8-24 The October Project: Nick Brdar, Diana Burgoyne, Gwen Curry, Chris Creighton-Kelly, Lance Olsen, Alan Storey, John Taylor and Colette Urban. To commemorate two decades of artistic achievements, curator Gail Tuttle assembles an exhibition of eight artists who reflect the significance of Open Space's contribution to B.C. and Canadian art practice. The exhibition includes painting, sculpture, installation, performance and video. Open Space also unveils its newly compiled archive.

Oct. 9 New Music: As part of The October Project a gala new music concert including premieres of works by Murray Adaskin, Joseph Cornejo, Anthony Genge and Jacqueline Leggatt.
OPEN SPACE REMEMBERS ITS PAST:
A GROUP INTERVIEW WITH

Bill Bartlett • Suzanne Bessette • Sue Donaldson • Michael MacLennan • Gene Miller • Jeanne Shoemaker

Interviewed by Gail Tuttle
10 and 14 June 1992 at Open Space

Gail Tuttle: In putting the history together I see two lines for an historical framework: a framework in a linear sense—the founding of Open Space, and the changes in the physical plant over time. A second line involves changes in the structure of the society, the changes in artistic and curatorial direction, which took place over time. I'd like to start by talking about the events which led to the founding of Open Space. I'm going to read a blurb from an undated press clipping which has the word “Province” scribbled at the top. We have searched the source and can place the clipping in early May or late June, 1972. And I quote:

“It was garbage pick-up day and Eugene Miller, entrepreneur of Open Space, Victoria’s cultural and educational centre, was out scouting. He needed a second chair. The owner already has one chair, a desk, typewriter, and a bright yellow bicycle, basic tools for running the centre. (laughter) Open Space is an old warehouse at 510 Fort Street in the old town part of Victoria, and it comes complete with exterior dulled brick and a view of the Inner Harbour. At 28, Gene Miller is an ex-New Yorker, a teacher, actor, and bookstore man, who is now fleshing out a new role. He describes Open Space as ‘neutral space, a filing, emptying, pulsating place that should become synonymous with hyperactivity.’ (laughter) He wants it to function as all things to all people—a lecture hall for working men who will come for recreation, a mother’s meeting area, a dance workshop area, and as a theatre.”

Gene Miller: I haven’t been twenty-eight for such a long time.

Sue Donaldson: Were you always that pretentious? (laughter)

GM: Yeah, I did time for pretension.

GT: We’d like to hear from you how Open Space came to be.

GM: I think it was less to create a cultural centre than to create exactly the kind of mayhem described in that article. I imagined it would be more of an educational and cultural centre than an arts centre. Everything I did, every day I was here, I was doing for the first time, had no training and no experience, no knowledge, and this is the result. To correct part of that article, you could only get a view of the Inner Harbour by putting your life in peril. The windows when we first found the place were nailed shut, covered. Every day you discovered another dead pigeon; the place looked like hell. It had been stables or some kind of a carriage house before it became Open Space. I remember a terrific amount of physical labour for the first year or so. The thing started off on a whim, it didn’t start off as a plan.

GT: I heard an anecdote that Simone Saunders has from Grant Hollands, that you lived on the roof?

GM: My first six homes in Victoria were in this place. Originally Open Space was 510 and the adjoining building, 508 Fort Street; they were connected. Depending on the state of physical development or physical improvement in this portion, I would move around out of the way of whatever activities were going on.

SD: Was it a squat, Gene?

GM: You bet. It was basically a mattress and me hanging whatever clothing I had on whatever nails hadn’t been removed from two-by-fours. Probably the nicest home was the one I was able to create for myself in the adjacent building, which is now no longer part of this building. Up top, I actually did have a balcony from which I actually could see the Inner Harbour; that was wonderful.

SD: How did you first get access to it?

GM: Open Space owes its existence to a wonderful man named Geoff Sheffield, who wanted to be an artist and was dissuaded from doing that by his parents, who felt he should go into business. Somehow he was willing to turn the empty building over to me to start Open Space, and I think it was his way of fulfilling that part of himself. It’s all because of him. At some point he said, “Why don’t you just take the place rent-free?” I think he said for a year. “Use this building and the adjacent building, if that would save your purposes, and here’s a thousand bucks to get you started.”

GT: How did Open Space become incorporated? First it was the Victoria Theatrebox Society, is that right?

GM: When the place started I knew nothing about societies or businesses or anything of the sort. All it was was an initiative. And I had neither any experience nor any talent for organizational formal structure. My only talent was for hyperbole. So I have little recollection of the change from being just an effort of mine and a lot of other people who were immediately attracted to the place, to the kind of structure it became as a society.

GT: What was it like here, when you first started the space, when people started coming and things started happening? What went on?

GM: The walls were less painted; there were fewer amenities, but I don’t think it was any different. And I’ve grown up 20-25 years since the place started, but every once in a while I’ll read an article in the paper about something happening at Open Space, and I can just catch a sense of how nothing has changed at all. The place still seems to have the same relationship to the city that it did back then: surprising, marginal, working around the edges, a little bit dangerous, trouble-making. The events have changed, the cultural modes have changed, but I think it’s doing exactly the same job.
GT: But physically, the space looks different.

GM: Physically the space looks more refined. I gather nobody sands the floors anymore. Probably everybody you interview can tell floor-sanding anecdotes. It seemed to go on forever.

GT: In the early days you had a lot of problems with the Fire Marshal.

SD: It’s ongoing.

GM: Well, nothing changes!

Jeanne Shoemaker: Once the Fire Marshal came in and we passed the inspection. I assume it was the first time in the whole history of Open Space. I framed it on the wall for quite a while, I don’t know if it’s still around, but it was...a big moment.

GM: The place was crude and there was no money, and the only resource was an ad hoc human resource. We were always running afoul of one rule or regulation, but that was a part of its legacy, that was part of its history and its heritage, and probably was quite appropriate.

Michael MacLennan: Where did you get your money then?

GM: Uh...I refuse to answer that question! The place sort of stumbled ahead from one absurd source of income to the next. Back in the early ’70s, Open Space and a lot of other cultural organizations across the country realized they had to have a non-profit society structure to take advantage of programs such as the Local Initiative Program grants, and those programs were critical for places like this. There was a strong impulse to become a society to meet that requirement.

SD: You know, it’s just amazing now how you see Canadian nationalism coming up, the way it burgeoned after Expo ’67, with Trudeau as Justice Minister and successive Liberal Governments moving into the field of social and cultural agencies. It was an explosion of activity, everything from re-doing community cemeteries and writing local histories to forming artist-run centres. Everything. It was just those tiny infusions of cash that galvanized, that helped coalesce. All of a sudden facilities like this could exist and out of nowhere it seemed there were hundreds of theatre companies and dance companies and people doing things. It all seemed to come out of the woodwork all at once. Not just in Canada, but in the US and Europe, too.

GM: When Open Space first started, Victoria didn’t exactly know what to make of the place, but that was appropriate.

GT: What types of events did you have in those early years?

GM: Anything. (laughter) And I gather that anything is still kind of a noble tradition at Open Space, which is just perfect. You know, long after I ceased to be the director of this place, I’d wander in here, for events that seemed scandalous to me, and I realized of course, that’s the way earlier events must have seemed to other people. As I say, I have a genius for hyperbole; my idea was: the more the better. The more things could tumble over each other, the more confusion, the better; the more stress on me and on everybody that was here on a volunteer basis assisting to help keep the doors open, the better. So one day there would be 100 architects holding some kind of a barbecue—the next an expensive travelling exhibition. If you can believe this, there used to be a slyglight that you could somehow open, or a hatch, and I remember too, we built a brick barbecue on the floor, burning, I only learned later, a terrific hole in the floor. I think we had to replace a few timbers.

SD: You should have invited the Fire Marshal. (laughter)

GM: The Fire Marshal, remarkably, wasn’t here on the one incendiary evening.

Suzanne Bessette: Were you doing the cooking?

GM: I was doing the cooking. Who else would cook steak in the gallery? And I can remember we found ourselves holding, for a two-week period when there was a gap in the scheduling, an exhibit of drawings by M.C. Escher worth a million bucks. We had to sleep on rotation for fear that somebody would break into the joint. And a whole different crowd would come into the building; thousands of people were anxious to see that. Then three days after that would leave, some nutty theatre company would be in, in two evenings of performance that four people would show up for. It was nice, the variety of things appropriate to the place. I think variety has always made this place healthy. You know, it’s funny, I’ve always taken as much or even more pleasure about the educational events or the social events that have happened at Open Space than the specifically artistic or cultural. Maybe because it reminded me of that original impulse behind the space. So when there have been lectures or forums or public hearings or meetings or those kind of gatherings, I feel especially attracted to those things.

SD: In my perusings of the archives that Simone Saunders has put together, I had a feeling that there was a real craft-oriented feel to it. Wasn’t Circle Craft down below, at one point?

GM: Yes. At some point I latched onto the idea that Open Space was a street, which seemed for me to have a metaphorical and a literal meaning. With a terrific burst of energy, I and a bunch of helpers literally turned the vacant downstairs of this building into a zigzagged strip, with stores on either side of it. So that was an opportunity for a number of craftspersons to operate downstairs. Crafts were a big thing in the town back in the early ‘70s, so it naturally gravitated here. There was no other home for it. In the first winter the place had a crafts fair, which became an annual event for a few years.

Bill Bartlett: “It was non-stop... I’m not sure what we were trying to prove by doing so many things.”

GT: When did you take over as Director of Open Space, Bill? How did that come about?

Bill Bartlett: It was in 1974. In my second year as director of the Northwest Institute of the Arts at 508 Fort in the adjacent building, Gene decided he was going to leave Open Space. I decided to apply for the job. There was one other fellow in the running...anyway, I did get the job. It was a challenge because I think that the society was about $25,000 in debt.

GT: And would you say your title was “artistic director,” or was it just “director”?

BB: Artistic director, definitely.

GT: When you started at Open Space, you tried to change the focus away from theatre towards visual arts.

BB: Yes. My background was in the visual arts, and the aid to parallel galleries or artist-run centres was just coming on line.
GT: It was during your mandate, Bill, that the building was purchased, and the renovations happened.

BB: Yes. It reached a point where it became obvious that we needed some kind of focus to renovate the place, to do something with it. We came up with different proposals for theatre spaces and multiple use spaces. Eventually the concept of purchasing the building and renovating so the ground floor would generate money, and we would be subsidized because of that—that became a clear direction. Then it was a matter of raising the money.

GT: “Open Space is Mum on its Plans.” Do you remember that newspaper clipping? “Geoff Scheffield is going to sell the building, and they’re offering it to the Greater Victoria Theatrebox Society.” So you had to come up with $75,000 down payment, and the price for the building was $275,000.

BB: I remember it well. It wasn’t for Geoff providing that facility for free for all those early years, and then cooperating on the selling and the subdividing, and just his patience...I don’t know if it ever would have happened.

GT: How did that come about that he decided to sell, and you decided to buy? What was happening there?

BB: The majority of the down payment towards the purchase came from a grant from the National Museums of Canada, at least $75,000. The total package was about $250,000 to purchase and renovate, and to relocate during that time because we had moved out of Open Space and rented another building. Then a federal funding program came in which enabled us to hire the crew and we raised the money to hire a manager to run the crew. That’s how we renovated the place. We moved out of here and then back in.

GT: So during your time, Bill, before 1978, Open Space took on the look that it has now, with the stairs instead of the ramp.

GM: Yes, there used to be a big double garage doors downstairs, and a ramp that went up from the street to three-quarters of the way back, and I guess that’s how the carriages and/or the horses went up and down.

SD: I’ve always been curious how it was decided to change the name from Theatrebox Society to Open Space Arts Society.

GM: The place was from day one called “Open Space.” “Theatrebox” was just something I woke up with one morning, and it had to do with somebody describing Open Space as a gigantic shoebox. That may have been a time when a lot of theatre was happening, and out of that came the phrase “theatrebox.” When we needed a name for our society, that was the first pick.

GT: There was a shift in curatorial direction, a shift in artistic direction from theatre to visual artists after you became Director, Bill.

BB: Yes, because my background was in the visual arts and it looked like there was going to be some money for the visual arts. The other reason was the fact that the building was being closed to do renovations. Open Space had built up these incredible events, and it was non-stop both theatre and visual arts. I’m not sure what we were trying to prove by doing so many things. I suppose the mandate of the organization was to help people in an alternative format and I think we pretty well stuck to that focus over the years.

JS: Also, photographic exhibitions became more prevalent as well. But I think that another reason it went that way was the Canada Council opened up funding for artist-run spaces during that time, through the visual arts section of the Canada Council, so that the focus needed to be predominantly on visual arts to obtain funding. In fact, one of my first memories of being here, was that Bill got what seemed like a terrific amount of money from the Canada Council. I think he had an operating grant for $15,000 the year before, a partial one, and then he got the second, full-year operating grant in 1978 for $30,000. I remember I was there when we opened the cheque. It was like somebody had sent us a million bucks.

SD: Well, it was worth a million then. (laughter)

JS: We really felt very rich at that point.

GM: And how did you get involved with Open Space, Jeanne?

JS: I had just moved here. Victoria in 1977 was kind of barren in terms of things to do that appealed to me. I was a photographer. I heard about Open Space and came down the next day. And it was like, “Oh great, this is the place to be.” That’s how that happened. I started doing volunteer work, just jumped right in, and I stayed here for ten years.

GT: How did you become Director of Open Space?

JS: After I had been here for a number of months, Bill resigned. I had been working with Bill at that point, documenting the shows. I had been a journalist, and so he’d say something like, “Oh, we have to write a grant.” I’d sort of slide in to things. I certainly wasn’t an arts administrator at that point.

GT: Weren’t you called the general manager for a while?

JS: Well, it was part of the board wanting to reclaim artistic direction.

GT: So there was a distinct change at that time, from the situation where one person was the artistic director of Open Space, to the committee structure. At least this is my understanding.

SD: Is that why you left, Bill?

BB: It was like this: I came in to do something and go off in a direction, and worked to raise the money and then buy the building and renovate the building and move back in; and after about six months of really getting down to do that job that I was hired to do, artistic director, the board of directors decided that they wanted me to be a manager instead. That really angered me, and I left!

GT: This was in 1978?


SD: It’s funny how the terminology changes from that of a theatre company into more of a description of gallery direction. It mirrors, really, the way that the place has changed. Artistic directors are quite traditionally associated with theatre, and so are general managers.

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Sue Donaldson:

“It’s a choice between following the formulae that Canada Council sets out... and Open Space’s urge and necessity to be an integral part of the community.”
JS: Well, for a while, the board wanted to keep the artistic planning at a board level and in a committee structure, and not hire one person to form the vision. And over a period of time, my title then changed to Executive Director, as I assumed more responsibility and at different times the board assumed less. It all had a lot of ebbs and flows. Committees sometimes worked well and a lot of times were the world’s biggest headache. I think we always maintained curatorial responsibility on the board, and we always had somebody who was doing a music program on the board, somebody—or groups—doing the visual arts programming. Again, there was this sense that we had to move away from “community” activity to a structure where we wrote grants and received money. We had to stay within the confines of the word “professional.” But within that, Open Space was still chaotic and spontaneous. It was like steering a leaky boat: there were money problems all the time; there was a clubhouse kind of atmosphere. Lots of people lived here. We used to have a loft above the audio-visual room. Artists used to stay up there. But physically the place went on to another level too. I remember there was no heating in the building. I remember typing with those kinds of beggar’s gloves on, and when we would have an opening we would rent this kind of blow torch that would make so much noise that it was deafening.

MM: We finally bought it. (laughter)

GT: You generated a number of large-scale projects which reached out into the community, such as the Gallery on Wheels, Artlink, Monday Nights at Open Space, and also projects like Locations/National which raised Open Space’s national profile as well. Would you like to talk about Monday Nights at Open Space and Gallery on Wheels?

JS: Gallery on Wheels was a project that was meant to show people the work of local artists, whether they wanted to see it or not. And that’s it, really: “Here it is, and you don’t even have to get out of your car.”

GT: How did it work physically? How did the paintings look?

JS: They were painted on panels, which were about three feet by nine feet, placed where the advertising goes, on the sides of the bus. We invited 20 artists to participate. The paintings ran on the B.C. Transit buses for one summer, and then the next summer, we invited 21 other artists, and then we had 41 panels rotating, and they were just all over, milling about.

SD: What kind of strictures did B.C. Transit give you as far as content of the images?

JS: My condition for doing the project was that they weren’t allowed to have any curatorial control whatsoever, and I said that if you try to tell us what kind of paintings are going to be on, we won’t do it.

GT: I’d like to hear about the Monday Nights at Open Space.

JS: One of the things that I felt the whole time I was at Open Space was that we weren’t getting good media support. That there weren’t sophisticated writers writing for any of the local publications.

SD: Gee, it’s really changed.

JS: Yeah, such comfort. I knew that if we could get a publication, particularly Monday Magazine, behind our events or a series or whatever, that that would validate it for a lot of people. Monday was a very influential magazine, and so I wanted to do a performance series, and I wanted to call it Monday Nights at Open Space, which led to a lot of confusion, because it wasn’t about Monday night. It was about Monday Magazine being at Open Space. The focus was to try to bring a lot of people into the gallery or to reach out in a different way. We did one on health care, we did one on Cadillac Fairview Eaton Centre.

SD: And the red lights on Government Street?

JS: Yes, we did one on street prostitution. We brought in Ted Hughes, and it was his first reading in Canada. The turnouts were amazing for us: hundreds of people came to the events. Almost all of them were very successful from that point of view. We brought Steve Lacy, Bill Frisell, Dagmar Krause.

SD: You were talking about reaching out to get people not necessarily into Open Space, but aware of Open Space in the community.

JS: I thought that the buses were probably the most successful in terms of doing something that didn’t alienate the hell out of people. Some of the Locations/National things were wonderful, but it’s not like the next time you had an exhibition, people poured up the stairs. You know, the running joke was: “What do people hate more than experimental visual art? Experimental music.” And we did both.

GM: I was critical of Open Space for a time because it seemed like it went through a phase where the place was being run as a club by a handful of people with very theoretical concerns, and not interested in interacting with a large and diverse public, or attracting those large and diverse publics to the gallery. For me, Monday Nights at Open Space was a reminder of what I took to be the good old days.

JS: Well, it was a moment when I felt like Open Space was driving the community. And certainly with the topical issues: Cadillac Fairview and the street prostitution and a few of the other ones that were kind of community and politically oriented. In the same way that you, Gene, wanted to shape things or add something to the community, I felt that way, too. While I certainly also felt the commitment to the exhibitions programming, and recognized the expertise involved in those areas, which may necessarily rule out having gigantic audience to everything we do, it still felt that we needed to make the effort.

GM: Something I used to love about this place was when the art—regardless of whether it was an exhibition or a performance—didn’t seem too self-important, but just a part of something much larger that Open Space was involved in. I think that I’ve always had a concern about the tendency of the arts to become self-absorbed, self-inflation and self-important.

SD: You say you were disappointed, Gene, when it appeared that Open Space was a collective of artists who had the space for themselves only, and seemed isolated from the locus of the community. And then moving out, reaching out into the community and still keeping the visual arts side to things. This had been going on for a dozen years, at least, having little fights between Canada Council and people who come into the place, become involved for a while, and leave. It always seems to be not exactly a pendulum shift from one side to another, but there’s an uneasy ground that’s shifting all the time. It’s a choice between following the formulae that
Canada Council Visual Arts Section sets out, which is an extraordinarily arbitrary definition of what constitutes an artist-run centre—i.e. a collective of “essential” artists in that particular centre—and Open Space’s urge and necessity to be an integral part of the community: practitioners in all disciplines. It’s a real morass. And it’s tied to funding.

JS: Well it’s the leaky boat thing. When you plug one hole the other one squirts out at you. It was always that way. You were talking about the L.I.P. grants, and the liberal climate of the ’70s. In the ’60s, of course, it was a very conservative political climate. If you tried to stick to the mandate for funding from the Canada Council, you found B.C. Cultural Services (Branch was antagonistic to that. They had a very conservative policy of wanting to reward cultural activity that drew the masses. And you also had a local government that—and this should be said—was unsupportive and, in fact, antagonistic to Open Space for a number of years, and has only recently changed. Now the City of Victoria has an Arts Manager, and it’s like, “We really support the Arts,” but when I first was here, I couldn’t even get people to speak to me in the city government, let alone give me money.

MM: Why do you think things have changed between Open Space and the Intermunicipal Committee?

JS: Well, I think we kept trying. I went down and made a presentation to City Hall and then when we did the Monday Night series, Gretchen Brewin, who was the Mayor then, was on some of the panels. Also, the endorsement of Monday Magazine, when we did the Monday Night series. It was really a process of demystification. I think if you work in the arts, particularly in the visual arts, you don’t realize what an oddball segment you are in until you go and start talking to people who don’t know anything about it. These can be “smart people” in society, whatever, but they just are so easily put off. We had to break through some of that.

GT: To use Sue’s phrase, 1989 was “a time of redefinition and consolidation for Open Space.” At that time Jeanne resigned and the structure of Open Space was analysed and changed.

SB: I think it was just stabilized back to the strong centre that it always was.

JS: I guess you’ve got to go back and realize how Open Space had started. It had been and was always kind of unstructured in a way and hadn’t had a bunch of administrators per se. Kind of a loose coming-together of different groups of people. The board was actually an easygoing group of people who did a lot of work and had a lot of goodwill. And I think anyone they could have come and made a strong case for something new and it probably would have been met with “Oh, okay, well if you want to do that...” But there wasn’t much on paper as far as procedure, etc.

SD: After the regular annual general meeting was held in February 1989 and Jeanne resigned, the board made a decision to hire Chris Creighton-Kelly as a consultant to do an analysis. He was here for a few days. They took Chris’ recommendation to engage Linda Gorrie from Vancouver, to come in and do an interim director’s contract for 4 months. So Linda Gorrie came in and worked here for four months while the board and staff were making a transition. I volunteered to be on the Alternate Structure Committee which was struck in May, 1989. I had just got back from seven months’ travelling and I had been working at Women in Focus in Vancouver before that, and before that at a theatre company. I came back to Victoria, where my partner was teaching, and Linda phoned me, and said “Sue, you’re back from Thailand, will you please come and help.” So I got on that alternate Structure Committee sort of as an agent provocateur, to find out what was going on and propose some rationale.

MM: I came on the very beginning of June, 1989. I started becoming involved developing the theatre series, as chair of the first New Theatre Committee. I also got involved on the Steering Committee, which made all those structures that Open Space didn’t have before, created policies, rewrote the bylaws to make sure the AGM’s were structured to avoid problems, strong personnel policy, conflict of interest, board dismissal, all of that. These were fairly airtight policies, but they heralded a change in the way that Open Space worked. We recognized the need for Open Space to protect itself.

SD: And to protect people.

MM: We started this with your quote, Sue, about emerging with the redefinition. It wasn’t necessarily that we defined it to be different, it was just that we were forced to define things that were previously understood. There are “papers” around now to protect the people and the institutions.

GT: Maybe a reinforcing rather than a redefinition.

MM: Yes. Could Open Space have started today?

JS: You could start a beginning Open Space now, but you’d have trouble starting an Open Space like Open Space is now, if that makes any sense. In other words, the funding bodies haven’t made a lot of concessions for emerging centres.

SD: No, except to cut senior centres like Open Space’s funding in order to accommodate new centres. Open Space’s Canada Council Operating Grant was cut by a third three years ago.

MM: You just can’t back what I said then. But that’s because Open Space is a very wealthy and an established kind of place!

SB: Not! (laughter)

GT: As you look back, what is your best memory of your accomplishments at Open Space? What stands out to you?

GD: I’ve got some. They’re kind of random, because I’m having to go back a long time. An early arts festival called Open Eye, Open Ear, which was the 15-year age version of Monday Nights at Open Space. We just seemed to have a tremendous variety of audiences trooping up and down, day after day, night after night. I think everywhere there was a square inch of wall space and a way to hammer a nail into it—photography, crafts, and exhibition film, a travelling exhibition—all that stuff remained as wallpaper during performances, it never came down. So that remains a high point. Another was the one I referred to before, the Escher Exhibition, which brought thousands of people in. And some thrilling and terrifying theatrical performances which just seemed either in terms of their content or energy to be very dangerous or scandalous.

BB: What stands out for me, I guess, is being able to stick with it, and accomplishing the things like buying and renovating the building. All of that took so much energy. Certainly the most exciting time artistically was when all that garbage was out of the way, and these new programs like the collaboratories were developed, and we were really doing what I thought we should have been doing for all those years. I think in the overall operation of it, the contact with the artists was also really an important thing, because the board was serving its function during the troubled times, and we’d go through people and not always see eye-to-eye...some would hang on, and some would go by the wayside, and we’d
get somebody else that had maybe expertise that we needed for a different period of time. But it was sort of an organic change, and it was never a headline kind of thing—we just got on and did our thing. We were successful at putting the programs on, and I think that probably a lot of the travelling helped, to go places and develop a credibility for what the program was all about.

JS: Things to me come back as episodes. Highlights for me are some of the goofier things, like when we got busted for selling wine for 25 cents too much, that was a good moment. The Monday Nights series for me was exciting. I had the funding to do it well. I also have funny memories of some composer/musician who came and did a concert where he blew through vacuum cleaner hoses of different sizes and gave what I think was one of the best concert I’d ever been to, to the crowd that consisted of me and my one-year-old daughter, but we had to leave early. (laughter) There were a lot of little gems that went on at Open Space that nobody ever saw. And the people who worked here are probably the highlights for me, like Suzanne, Geoffrey Gowing, Jill Swartz and Heather Keenan.

SD: What are your highlights, Suzanne?

SB: I don’t think that I can pick out just one. I think that just working here for four years and working with Jeanne, and all the other people. It’s not very often that you work with people that you get to become really close friends. Sue and Michael—it’s neat how it continues that way. The camaraderie. Being on the board. You know sometimes it’s a board meeting. I go, “Ugh,” but when I come to the meeting, I’m so glad I did. I think, where else in this city could I sit down afterwards, go out and have a beer and talk about our interests. My years working with Jeanne, being given the freedom; her saying “Just do it,” and we would. And also our commitment to visual artists—all artists—recognizing that they are poor, that they don’t make a lot of money, but that at least when they are at Open Space they are going be treated really well.

SD: That’s the same. It carries on.

GM: Do we get to hear from the two of you, Sue and Michael?

SB: Well, it’s hard. I guess for me, in three years, the big one has been the “Creating in Context” Colloquium in the fall of 1989. I didn’t realize it at the time, but it was sort of the first time that the institutions, like University of Victoria visual arts, Camosun College, the Art Gallery of Greater Victoria, and the Royal B.C. Museum included Open Space as one of the big players. That was sort of my initiative into something that I had started out in the planning stages. It was a very compressed period of time, only four months. We had the big reception here. It approached critical mass for me at that time; I sort of coalesced, and it carries on. Some of the exhibitions that happened here, and some of the events that had happened here stick out in my mind, for example the Pam Hall exhibition, where the work was brought from Newfoundland and sat on the coast, and brought into the gallery and reached out into the community; I think that was important.

GT: I remember how proud you were of Jane Martin’s exhibition, and the catalogue.

SD: Oh yes, the catalogues. That was a real highlight. It’s really nice to see them starting up again. I look forward with great relish to when Open Space discharges its mortgage to this building, and can decide whether it wants to turn it in to studios, gallery, theatre, café, sculpture garden, or can sell the building and buy a float-house. It’s hard for me to dissociate Open Space from the building, because that’s been my only experience with it. I really like the idea of the locale being part of the permanent mind-set among Victorians and the people who come to Victoria. There’s a news here.

JS: I think we all feel sort of nostalgic about the building.

SB: Maybe it could be an old age treatment centre for artists. (laughter)

MM: I share a lot of the same memories as Sue, because we both came on around the same time. Facilitating the growth of the New Theatre Series was exciting, especially in such a positive environment, working with such great people: Jill Swartz, Randy Smith, Stephen White, Lina de Guevara, Judy Trebar, Frank Borg. I’m proud of the instrumental part the New Theatre Series has played in the recent growth of theatre in Victoria. Working with people who are in totally different genres, where we are able to cross-pollinate. I was talking to Jeanne recently about some of the events that happened outside the space. We just had Tanya Mars at Beacon Hill Park baseball field, which was a large, free, public community event.

SD: A “happening.”

MM: Yes, it was a “happening.” We worked hard to, in a way, transform Victoria for a few minutes. And we got a fair amount of media attention. It reminded me that you can’t do those kind of events every year, all the time. But it’s important to have those kinds of events, like the Gallery on Wheels, the Locations/National, where you reach out. Whether or not they ever know it’s Open Space or come back into the gallery, they are having an experience that is only because Open Space is here and Open Space continues to receive funding. That’s the kind of thing that’s exciting to me.

JS: When Sue and Michael came to Open Space, the world had changed and artist-run centres were at a different level of professionalism. I always believed that the person who took over from me should be very different from me, and this is what happened. New committees were struck, and, structurally, things changed. But these kinds of evolutions are normal. When I was director, individuals ran the programs and things weren’t as structured. This suited the way we worked, in the same way the new structures suit the people involved now. And things may change again.

GM: My only advice to you folks and those who come after you, is every once in a while, don’t forget to open up the place to the Vancouver Island stamp collectors or the model railroaders, just to confound your supporters. Every once in a while, the people whom Open Space should most shock and most outrage and whose sensibilities should most be disturbed, are the very people who identify with this place.

Gene Miller:

“Variety has always made this place healthy.”

JS: Why not?
Stage II.

Open Space

Fall, 1976

Colette Urban: I Feel Fain 199 (Photo: William Eakin)

Oct. 5-7
Theatre: One For The Road
Harold Pinter, Play
Presented by 28-30,

Restaurant

15-Oct.13
Extended Exhibitions: Brad Pasutti. Pals Night Club Grapes Restaurant
15-Oct.13
Extended Exhibitions: James Lindsay and Lance McGrew.
Graphite on paper works by Kono, pastel works by Pasutti.

Sep.6-Oct.6
Murmur Of The Still Moment: Yumie Kono, Brad Pasutti.

Wagner.

A political satire written by Kevin Arthur Land, directed by Phil 30-Sep.
Theatre: The Untimely Demise Of King Sacred The Righteous.
24-25,

Aug.3-5
Afro-Canadian Society's literary and reggae films and dance.

26-Aug 25

Reconstituted Elements: Tom Nickson, Jerry Pethick, George 9-24
local artwork from spring '84 Outreach project.

Community Arts Directory '84 Information Meeting: For artists, Mar. 1
19-24
Outreach Art '84: 13 artists featured including Phyllis Serota, MediaNet: Meeting for artists.
24
July 8
Music in Circular Motions: John Celona. Concert of original
improvisation of music without restrictions or rules of any kind.
Kamevaar, Casey Sokol and Al Mattes, popular for their paintings and drawings portraying man in paranoid anxiety and
Ensemble: The group of Michael Snow, Nobuo Kubota, John
Tate. David Clarkson, Will Gorlitz, Dyan Marie, Stephen Menzies,
Jean Poldaas, Joanne Tod and Robert Wiens. Part of Mercer Section introduces this latest addition to the Canada Council.

Tom Sherman, head of the Canada Council's new Media Arts
Section introduces this latest addition to the Canada Council.

May 2-19
Photo—Expansions: Marian Penner Bancroft, Raymonde April,
Totalitarian Visions: Exhibition selected from 15 years of nuclear holocaust.

25
Mar. 3
Canadian Experimental Filmmakers: Atmospheric Seasonings.

28
Feb. 4
Feb. 18
Theatresports

Mar. 17
Open Space Annual General Meeting and Christmas Dance
23
Mar. 20
Music: Victoria bands Automatic Shock and None Means No.

23
Oct. 30
Regional Art Show: Featuring works by artists from Greater
Victoria, Tsawwassen, the Gulf Islands. Up to 30 works will be selected
throughout the United States, Europe and Canada.

25
Jan. 5-21
Totalitarian Visions: Exhibition selected from 15 years of nuclear holocaust.

30
April 12-28
Urban Targets: International invitational anti-nuclear arms
Films by David Rimmer, Chris Gallagher, Bill Maylone, and Jim
presented by Women in Focus; Notes On A Nuclear Age, presentation and discussion.

14
Canadian Experimental Filmmakers: Al Razutis Shows Us

19
Fred Metropolis's Fabulous Farewell Gig.

11
Swinging Speakers: Gordon Monahan; experimental
17
Theatre: Major Conrad Flapps: Performed by Stuart Nemtin the

10
Reading: Readings From Amnesty. Benefit for Amnesty

20
Music: Canadian Creative Music Collective Improvising

21
Theatre: Intense Experimental Theatre: Presented by The

26
February 16
Theatresports

20

17
Theatresports

18
The Canada Council's Exploration Program: Hosted by Richard
Sawchuck, and Buster Simpson. Exhibition of sculpture by 4

20
Music: Dara Clayden performs an improvisational piano

21
Theatre: Intense Experimental Theatre: Presented by The

23

22
Best of the West: Theatresports tournament with teams from

24
Local Artists Reception: Special guest, Maureen Forrester, new

25

20
Music: Dara Clayden performs an improvisational piano

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24
Local Artists Reception: Special guest, Maureen Forrester, new

25
Open Space 1992: The October Project

**Exhibition 8-24 October 1992**


Gwen Curry: *Inventory*, 1992, 10 1/2’x10’ charcoal and silkscreen on paper.

*Progression* (from the series *Measuring Parts*), 1992, 3’ x 60” x 40” charcoal, oil stick and silkscreen.


Alan Storey: *Handle With Care*, 1991, six 32”x32”x32” shipping crates, piano hinge, paper, drawing device, ink.

John Taylor: *Cadillac Fairview: Phase I*, 1988, 40”x60” photograph.

*Cadillac Fairview: Phase II*, 1990, 40”x60” photograph.

*Standard Furniture: After the Fire*, 1988, 40”x60” photograph.

*South Island Project: Bamberton*, 1992, 40”x60” photograph.

**Performance**

Diana Burgoyne: *Untitled*, 17 October 1992

Chris Creighton-Kelly: *The Failure of Fluids*, 31 October 1992

Colette Urban: *Making Waves*, 9 October 1992

**Twentieth Anniversary Concert 9 October 1992**

performers:

Catherine Lewis, soprano
Alexandra Pohran, oboe
Patricia Kostek, clarinet
Louis Ranger, trumpet
John Wright, guitar
Elizabeth Ely, harp
Salvador Ferreras, percussion
Avery Gietz, percussion

Included are premieres of work by Murray Adaskin, Christopher Butterfield and Jacqueline Leggatt. Also works by John Celona, Antony Genge, and Daniel Scheidt.
Twenty years ago, in October 1972, Open Space was incorporated as a society. For most of its history Open Space’s limited resources have gone into making art happen rather than recording its occurrence. Today, documentation has become a regular part of operations, but it wasn’t until December 1991 that we began to delve into our past. Beginning with 17 boxes in the basement vault and adding contributions from past directors, we have assembled archives to form the working basis for the catalogue’s history, critical essay and chronology. The archives are now a work of art in their own right, available to members and researchers interested in the burgeoning study of the artist-run centre movement.

Gail Tuttle’s essay makes the point that no exhibition can be reflective of 20 years of activity; as founder Gene Miller said, “variety makes this place healthy”. The October Project is instead a testament to Open Space’s contribution to its arts communities through the many outstanding artists the centre has worked with. Tuttle’s essay incorporates a curatorial vision which synthesizes specific aspects of Open Space. It is like looking at ourselves through binoculars: to see history well and up close, one must do so within necessary perimeters. The Chronology achieves the opposite ends: it is an eclectic, sprawling, and representative delineation of our 20 years.

In looking at the past, these binoculars are decidedly not rose-coloured. Directors and curators have been surprisingly objective in evaluating their contributions to the centre. The Group Interview provides a sense of where we have come from and what has shaped the centre. It helps us to understand Open Space’s history of growth through various obstacles. From this we may emerge with a renewed understanding of our position and our potential.

So many people have been instrumental to the success of the October Project. I wish to thank the exhibiting artists for their welcome during studio visits, their many telephone conversations and their enthusiasm for the project; Bob Preston for his tireless work in catalogue design, preparing the exhibition and playing a crucial role in ensuring the project’s success; Jim Allan, Cheryl Cyr and Jacqueline Allan at Manning Press; Ann Tighe, Nicholas Tuite and Brian Tatten; Colin Miles and Jon Siddall; Adrian Raeside; Simone Saunders who has created our archives and assisted with countless bits of information; Brenda Pugh and Eileen Hix; Brad Cope, Anna-mary Schmidt and George Harris; Michael Hoppe; Sue Donaldson for her support and perspective; past directors and curators Bill Bartlett, Suzanne Bessette, Peggy Cady, Gene Miller and Jeanne Shoemaker; Open Space’s current board of directors and programming committee members; and Gail Tuttle, whose ideas and vision have never ceased to shine.

Michael MacLennan
Interim Director
OPEN SPACE '92: THE OCTOBER PROJECT

OPEN SPACE '92: THE OCTOBER PROJECT

Electric speed-up offers the possibility of pattern recognition amidst the force of change. The speed-up offers this possibility on a scale that may break through our acquired habits of perception in time to prompt the formulation of viable new strategies of culture.1

In this age of constant piling on of information and technology, each new development within society has pointed up so great an array of processes and possibilities that we need to develop new concepts of order to handle such vast infusions of change in contemporary life.2

Since the glory days of the 1960s, when possibilities seemed endless and the avant-garde was, perhaps, dead but not yet buried, artist-run centres have become synonymous with interdisciplinarity. The members of the Intermedia Society, Canada's first artist-run centre, recognized the rapid infiltration of technology and the mass media into the capillaries of contemporary life. Intermedia artists used the new technology (electronics, video, and media research) as the raw material for investigative interdisciplinary art-making which challenged the tenets of a late modernist aesthetic still gripping Vancouver at the time.

Intermedia's prototype artist-run structure has served as a model for later organizations, although their Utopian view of the possibilities for change within society has not been adopted as a standard. Serious intervention within the culture was deemed necessary by the Intermedia artists in order to disrupt "acquired habits of perception." It was the contemporary postmodern condition, which first became recognizable in the sixties, which prompted the espousal of "intermedia" as a catchword.

The artist-run centre has an acknowledged track record as a testing ground for experimental ideas. Within this context, Open Space's role in Victoria throughout its history has been significant and unique. From the date of its incorporation in 1972, Open Space has been proud of its multi-disciplinary program, facilitating exhibitions of the visual arts in their most experimental and collaborative states: new music concerts, new theatre, literary readings, and an eclectic variety of community-based events. Historically, artist-run centres, rather than mainstream commercial and public galleries, have reflected the activities of artists at a grass-roots level; ideas fresh from the hopper, in a raw and speculative state, achieved a measure of support not available from public and commercial galleries. Thus the type of material which has gained recognition in the so-called alternative galleries reflects the broad spectrum of interdisciplinary forms explored by contemporary artists. Artist-run centres champion interdisciplinarity in their program mandates3 because this is the mode which best speaks for the culture. There could not be another course in our times capable of responding to the challenge of the postmodern pastiche.

Open Space in twenty years: from zero to sixty and counting

The October Project Exhibition mirrors the multidisciplinary face of Open Space throughout the twenty-year span of its history. The eight exhibiting artists, Nick Brdar, Diana Burgoyne, Chris Creighton-Kelly, Gwen Curry, Lance Olsen, Alan Storey, John Taylor, and Colette Urban, have a history of involvement with Open Space, often at the earliest stages of their professional careers. They represent, however, only the tip of the Open Space visual arts iceberg.

One of the reasons for the consistent multiplicity of programs at Open Space since its incorporation in 1972 has been the ebb and flow of human talent at its doors. Throughout its history Open Space has attracted artists and those interested in the arts who were eager to volunteer, help administer or participate in any number of ways. Open Space's liaison with the University of Victoria has also kept its thinking fresh. Emerging artists, consumed by the hottest current "art-ought," challenged Open Space directors, boards and committees to direct its programming on a novel and innovative course.

One of the most ingenious clusters of projects conceived during twenty years of experimentation was the series of collaboratories spearheaded by Bill Bartlett, Director of Open Space from 1974 to 1978. In his working paper on the Collaboratory Installation Program released in 1978, Bartlett questioned the direction of Canadian artist-run centres:

"What direction should an alternative centre take when what it has been doing is not at all alternative, and what's more, not at all alternative to the art scene anywhere else in Canada?...Victoria has only Open Space which is willing to risk real experimentation and so we must break into new territory, and concentrate our energy; perhaps then the work will take on real spirit."4

The collaboratories, conceived as "laboratories" which facilitated artists' collaborations "with the community and with each other,"5 were ambitious six-week residencies which explored sound, light, movement, photography and video, with impressive results.

Video technology surfaced into the realm of public consumption in the late sixties when Sony introduced the cassette tape and the portapak to the home market. Video experiments at Open Space in the mid-to-late seventies, particularly Bill Bartlett's Slow-Scan Video transmissions, the events generated by Video Coordinator Peggy Cady, and the Video Collaboratories, were in the Canadian vanguard. Peggy Cady and Chris Creighton-Kelly worked together on the production of the Mr. Klein video, which won an honourable mention at the Canadian Video Open, sponsored by the Toronto periodical Centrefold, in 1979. Mr. Klein was an imaginary character who lived in the Sussex Hotel in Victoria. In the video, the viewer sees what Mr. Klein sees through his own eyes, including a slow-scan reflection of his image when he turns on his television.

Artists resident in the six-week collaboratories received technical support and expert advice from a range of specialists in fields as varied as communications and engineering. The first Video Collaboratory in 1979 consisted of performances, screenings and a cable television series produced in cooperation with Rogers Cable 10, which broadcast artists' videos to its local market. One of these tapes was a video

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2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
produced by Chris Creighton-Kelly and Wendy Solloway, called *Facing Up To Break-Up*.

Creighton-Kelly was involved with Open Space in various roles: as a volunteer, as Chairman of the Board, as a curator and video coordinator, from 1978 through early 1983. During this period he arranged a video exchange with La Mammelle in San Francisco, which broadcast Open Space tapes on KQED Television; he designed and coordinated the *Télé-Vidéo* series in 1981, and *Coaxing the Cable* in 1982. *Télé-Vidéo* investigated the theme "Television, Video and the Future," and was described on the accompanying poster as "Artists' video on home television." It was, as *Monday Magazine* proudly proclaimed at the time, Canada's first national video network. At eight o'clock on six successive Thursday evenings in six centres across the country, local cable stations simultaneously broadcast videos by artists, thus creating the appearance, if not the reality, of a national artists' video network.

One by-product of the multi/interdisciplinarity of contemporary arts practice supported by artist-run centres has been a devaluing of the specificity of mediums such as painting and printmaking. Gwen Curry's background in printmaking and drawing has invested her work with a rich texture, the result of an obvious interest in materials; it has not, however, burdened her art practice with a rigid purity. Her explorations are multidisciplinary; they encompass sculpture and installation, mixed-media works on paper, printmaking and computer imagery. Gwen Curry became part of the visual arts faculty at the University of Victoria in 1979. She has been a member of the board of Open Space for the past two years. Curry's exhibitions at Open Space include *Forms in Time*, 1981, prints and mixed media works on paper; *Icons: Images of Power and Transformation*, a solo show in 1987; and a group show curated by Suzanne Bessette, *Angioblast*, in 1988, as well as a panel for *Gallery On Wheels*, also in 1988. *Icons* included three large sculptures: *Seat of Power*, a stepped throne chair barricaded by barbed wire; *Altar*, a semi-circle of black eight-foot pilings; and *West Coast Icon*, a wharf structure in front of an eighty-six-foot painting of a West Coast navigation marker on a dark-sea ground. Secular/non-secular and political/personal tensions resonated within the *Icons* installation; its strength lay in the power of the archetype and the iconic nature of its imagery.

Lance Olsen, like Gwen Curry, has a background as a printmaker. Printmaking technology envelops his drawings and paintings with a patina redolent of late modernism in Europe. Olsen's art historical references, are, however, thoroughly postmodern, embodying the problematic of definition and categorization which that terminology implies.


John Taylor returned to Victoria from New Brunswick via Texas in the late eighties. In 1982 he exhibited photographs in *The Stereo Show* curated by Tom Gore, and was himself the curator of the *Group Photography Show* in 1990. In 1989 Taylor
exhibited his large scale photographic installation *Parameters of Space* in a two-person show with Louis Lafontaine. Comprised of 69 laminated black-and-white transparencies, *Parameters of Space* was literally a reconstruction of a room in Taylor’s 1830s house in Dorchester, New Brunswick, translating the type of photographic inventory of land masses practised by David Hockney into a particular recording and assimilation designed to challenge visual and mental perception. The installation created a powerful presence in Open Space’s gallery, even to the point of interacting visually with the metal grid supports for the gallery’s lighting system. According to Taylor,

> The pieces explore serial and multiple images whose focus is the synthesis of architectural space. These pieces are made on the premise that the total is greater than the sum of its parts. A major concern with the work has been to get off the wall, both figuratively and literally.3

The rise, in the late sixties, of artist/viewer interactive forms for visual practice was reflected by exhibition programs at Open Space. Performance artist Colette Urban worked on sculptural pieces, installations, and sound installations during her years in Victoria. Urban recalls: “At Open Space in 1982 I did my first public performance, titled *My Gift to the Audience*. This performance involved a Super 8 film projection on a copper sheet. The image, a burning paper hat, was then reflected back into the audience.” *My Gift to the Audience* was performed for *Films by Artists*, curated by Barbara Fischer. The event also included films by Kim Adams, Mowry Baden, Robert Hannon and Alan Storey, as well as four other films by Colette Urban.9

Alan Storey was an undergraduate at the University of Victoria when Colette Urban was an M.F.A. candidate there. Urban remembers Storey as being immersed in the construction of “huge spinning sculptures” at the time, *Double Rotation*, exhibited at the *Open Space Invitational, Part II* in 1981, was one of these substantial structures made of massive beams. Alan Storey’s striking installation, *Flying Piano*, was exhibited in *Objecthood: A Dichotomy*, curated by Dalina Augaitis; *Objecthood* was a collaboration between Mercer Union and Open Space in 1986. Storey described the action of his *Flying Piano* in the following statement:

> Running on five cables twelve feet above the floor, the modified upright piano travelled back and forth across the space in approximately three-minute cycles. Spinning as it went, the combined motions gave it a rolling crescendo effect as it approached the walls. It played a rather tensile “broken fifth” scale up and down the keyboard as it flew.

For Open Space’s *Outdoor Projects* in 1983, Storey collaborated on a site-specific sound installation with Cathy MacLean. In the press release for *Outdoor Projects*, director Jeanne Shoemaker described the project as:

> a fusion of sculpture and sound. Loudspeakers and low-pitched horns installed in cavities [one frequently finds] along major sidewalks in downtown Victoria. The sound coming from these openings beneath aluminum grates will be activated and regulated by pedestrians passing over pressure-sensitive pads. The sounds rising out of the cavities will be similar to the deep pleasant resonance of fog horns or other wind instruments.

Perhaps Shoemaker’s press release was meant to assuage the fears of a Victoria community made nervous when confronted by public art.

Nick Brdar served on the board of Open Space, and curated several projects, including *Just Like an Object*, a group sculpture exhibition; *Walls In Rock*, by sculptors Katherine Knight and Elspeth Pratt; and *Reverence*, pattern and paper works by Robin Field, all in 1986. Brdar’s large welded-steel sculpture *Test Pattern* was chosen for *Locations/National*, a nation-wide collaboration between centres within ANNPAC/RACA (Association of National Non-Profit Artists Centres/Regroupement d’artistes des centres alternatifs) in 1983. *Test Pattern*, Brdar’s fifteen-foot high welded steel, aluminum, wood and concrete sculpture, was installed in a section of Beacon Hill Park beside Dallas Road. According to Brdar, the shape of the work was “based on the gesture you make when you go outside, and put your arm out to test if it’s going to rain, a gesture that links you with the environment rather than with another person.”11 The sculpture caused a furor in the local press, including front-page newspaper coverage in the *Times Colonist*, letters to the editor, and an Adrian Raeside cartoon.12 To quote Barbara Fischer, Open Space curator for *Locations/National*:

> The protest culminated in an event that occurred overnight: someone unbolted the work from its cement foundation and pulled it down with a truck. While Nick Brdar was repairing and reinstalling the work (he replaced one of the wooden crows that had been damaged with a wooden silhouette of a truck) some people sympathized with him and encouraged him; others admitted that they didn’t like the piece but would have never pulled it down; and then there were those who attacked him furiously.13

Diana Burgoyne also attended the University of Victoria, graduating with a B.F.A. in 1983. Burgoyne performed *Digital Body* as part of the *Locations/National* collaboration in 1983. *Digital Body* was one of Burgoyne’s earliest investigations of electronically-generated sound as a form of communication between viewer and performer. In *Digital Body* Burgoyne attached synthesizer chips to her torso and limbs. As she carefully controlled her movements, the sounds emitted by the chips escalated or changed; their intensity became intrusive or manageable depending on the contorted positions of Burgoyne’s arms, legs, and body. Barbara Fischer described public reaction to *Digital Body* in her review of the performance:

> At times people followed her on her route through downtown streets; some were not only curious but also listened intently. Others would step out of her way, rather shy and perplexed. Another group would remain on the other side of the street watching her performance from a safe distance. And then there was someone who thought there was something wrong with her and asked her whether she needed “help”.

Open Space’s chronology of exhibitions and events during its growth as an interdisciplinary centre clearly negates the perceived isolation of Victoria. Despite the fact that Victoria is a city on an island connected to the rest of Canada by a system of ferries and airlines, artists who have exhibited at Open Space in the past were and are aware of current national and international trends in visual arts discourse. In 1981 then-director Jeanne Sheemaker travelled across the country on a Canada Council-sponsored expedition to artist-run centres and galleries in other cities. Shoemaker returned confident that “Victoria’s art stands up anywhere.”14

The regionalism of the sixties and seventies has faded. The arts community in this county is becoming more and more homogenized as technology submerges our differences. Visual arts discourse disseminated by the cultural media draws together even far-flung centres like Victoria and St. John’s, which are, after all, only minutes away by fax. Largely because of this almost instantaneous communication network, it is possible for an artist to live in a physically separate geographical area and not become marginalized within the system, although certainly few would argue that the system that encompasses the visual arts operates on the periphery of the
The October Project ~ installation view, Open Space, 1992

21-Apr.9 five: Jim Corte, Allan Detheridge, Bill Porteous, Harry

12-30 The Blue Door: Robert Embrey. Photographs of Mexico. Nine individual Guelph artists. Documentation of the inhabitants of the fringe and so of North Quebec and Ontario. Circulated by the NFB.

23-Sep.11 Video Program: Tape viewings at Open Space from Ed Video — Barron, Bill Porteous.

21-Mar.5 Stella Coultas: Exhibition.

7-19 Byzantine Churches of Alberta: Exhibition by Orest Senchisen prints and drawings.

8-19 Photographs combining views of Southeast Asia with photography, soft sculpture, intaglio prints, constructions, paintings based on travels in California and Hawaii.

22-Sep.11 The Real World of Carl Chaplin: Carl Chaplin. Large airbrush, Ritechurches in Alberta. Circulated by the Edmonton Art Gallery.

18 Month in Victoria, or Gardens, Falls, and Waves: Margaret Barron, Bill Porteous.

21-23 Theatre: Diary of a Madman. Santo Cervello

17-Feb.5 The Most Beautiful Woman in Philo: James Lindsay. Recent "Open Space Arts Society."


1977 Arts and Crafts show presented in cooperation with the Vancouver Art Gallery.

26-30 See About Me: Children's Workshop — Creative Aging Week 2. Leaders and guest artist to explore media and making, story-telling, mask-making and video taping with recorders.

May 2-21 Two From Newfoundland: Exhibition including Newfoundland and local artist Jack Kidder and Jim Breukieman of the Vancouver School of Art. Experiments range from improvisation to creative problem-solving, making musical instruments and city exploration.

7 Music: Space for Two. Sally Simons and Kristine Benypresent

Aug 2-6 See About Me: Children's Workshop — Cityspace Communications usingsuper-8 film, video, polaroid and tape

Jun 4-16 Santo Cervello performs Kafka's Metamorphosis as part of re


Sep 6-25 Robert Doisneau: An exhibition of visual "bon mots" circulated by the International Museum of Photography.

May 2-21 The Blue Caterpillar Studio: Presented through the combined

Jul 4-16 Sant0 Cervello performs Kafka's Metamorphosis as part of re

Apr 12-21 Postcard Series. Lithographs by Frank Lapointe. The Boatman: Visualization Event / A Collection of Applied Arts and Communications using super-8 film, video, polaroid and tape

9.13 See About Me: Children's Workshop — Week Long

Mar.7-19 Portraits From The Road: Holly DeVour and Elaine Briere.

21-23 Theatre: Diary of a Madman. Santo Cervello

17-Feb.5 The Most Beautiful Woman in Philo: James Lindsay. Recent "Open Space Arts Society."


1977 Arts and Crafts show presented in cooperation with the Vancouver Art Gallery.

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May 2-21 The Blue Caterpillar Studio: Presented through the combined

Jul 4-16 Sant0 Cervello performs Kafka's Metamorphosis as part of re

Apr 12-21 Postcard Series. Lithographs by Frank Lapointe. The Boatman: Visualization Event / A Collection of Applied Arts and Communications using super-8 film, video, polaroid and tape

9.13 See About Me: Children's Workshop — Week Long

Mar.7-19 Portraits From The Road: Holly DeVour and Elaine Briere.

21-23 The theatre: Diary of a Madman. Santo Cervello

17-Feb.5 The Most Beautiful Woman in Philo: James Lindsay. Recent "Open Space Arts Society."


1977 Arts and Crafts show presented in cooperation with the Vancouver Art Gallery.

26-30 See About Me: Children's Workshop — Creative Aging Week 2. Leaders and guest artist to explore media and making, story-telling, mask-making and video taping with recorders.

May 2-21 Two From Newfoundland: Exhibition including Newfoundland and local artist Jack Kidder and Jim Breukieman of the Vancouver School of Art. Experiments range from improvisation to creative problem-solving, making musical instruments and city exploration.

7 Music: Space for Two. Sally Simons and Kristine Benypresent

Aug 2-6 See About Me: Children's Workshop — Cityspace Communications usingsuper-8 film, video, polaroid and tape

Jun 4-16 Sant0 Cervello performs Kafka's Metamorphosis as part of re


Sep 6-25 Robert Doisneau: An exhibition of visual "bon mots" circulated by the International Museum of Photography.
predominant socio-political structure. This is an observation from the edge: the interdisciplinarity ingrained in contemporary Canadian visual arts practice cuts across demarcation lines between mediums, ideology and process, just as it cuts across provincial, and indeed, across international borders.

Artists' statements: observations from the edge

An artist will describe and express to the best of his or her ability the order of things and it is through this order that we are permitted the possibility of projecting what value this might have for us. In doing this we create a knowledge of our presence in the world; a knowledge that preserves and reaffirms our being of this world.15

It is a difficult if not impossible task, in 1992, to comprehend, process and decipher the vast accumulation of human knowledge, the collected histories of human activity, or the stream of imagery associated with the memory of those histories. Imposing a structured pattern on such a pastiche is like spreading a web on the surface of a puddle, yet it appears to be one solution to the condition of overload characteristic of contemporary life. The obvious predilection for the formal organizing properties of the “postmodern grid” in the works of Gwen Curry and Lance Olsen is significant as an attempt to create order in the midst of an indecipherable amalgam.16 In her analysis of the grid as a recurring structure in postmodern art, Rosalind Krauss refers to its silence, its “stasis” and its personification of genesis as reasons for its popularity as a code. “No echoes of footsteps in empty rooms, no scream of birds across open skies, no rush of distant water—for the grid has collapsed the spatiality of nature onto the bounded surface of a purely cultural object.”17

Gwen Curry chose the grid as a convention because it subverts the narrative. In her statement about her latest work, Curry says:

The series began as diptychs which compared two images, two experiences in an open-ended way. Although no narrative was attached, when two images are set side by side some kind of narrative is always implied. This was both exciting and problematic. When I began doing serial imagery using a grid as one part of the diptych, the specific nature of an implied narrative slipped away and was replaced by another set of exciting possibilities.

The use of the grid as an ordering convention has allowed Curry to focus on the psychological and physical nature of the piece itself, which to her is embodied in the experience of confronting an inventory of numerous images systematized within the grid, “a nameless rolcall adding up to a new unity or experienced through focus of a single entity within that structure.” In the process of this ordering, the work acquires a monumentality which demands simultaneous focus on the specific and on the absolute.

Inventory is an impressive structure; it emanates a commanding presence on the wall it inhabits. Inventory consists of multiple panels of dense, black wildflower silhouettes drawn by hand with a velvety, chocolate, flocked-charcoal texture; at the base of each module is a band of silkscreened dots generated from a computer scan of an original drawing. For the production of Inventory, Curry researched specific sources from photographs in wildflower books similar to flora and fauna identification text-books. The generic silhouette convention neutralizes the specificity of the images of flowers, and it is this contrast between specific and generic which gives the work its bite.
The silhouettes appear visually to “float” above the surface of the silkscreened band. The activity of the dot pattern at the base of each component of Inventory varies with the viewer’s distance from the work. At ten feet, the viewer reads the dots as a familiar pattern, as a half-tone screen reminiscent of Lichtenstein, comic books, and newspaper reproductions of photographs. Further back, at twenty feet, the matrix is perceived as an even pattern. It becomes a symbol for representation, and can be read as “global” or as “micro.” At this point, the matrix evolves into a more cohesive unit; the viewer is encouraged to “read” the image, to puzzle over its meaning and content. Across the gallery, the silkscreened band is experienced as an object, and as a repetitive pattern. The direction of the original pre-computer-scan marks registers as marks again; that is, they transform from a configuration of reproduced dots into a state which once again registers as drawing. This fascinating metamorphosis is in direct correlation to the viewer’s involvement with the work.

Straight Fruit is a complex juxtaposition; as a unit, it is not as emotionally satisfying as Inventory because it is not constructed in terms of an ordered code. It is asymmetrical and off-balance, its meaning a cerebral exchange between the Image and the List. One half of Straight Fruit is a well-crafted sculptural unit of lead squares fixed to a plywood base with botanical names embossed in Latin in the centre of each square. The other half of the piece is a large two-dimensional representation on paper of a wildflower silhouette. The cold, grey, tactile surface of the lead hovers in front of the flat white paper pinned to the wall, creating a shadow and a conceptual tautness. This comparison between two entities is the embodiment of Curry’s concern with sign, symbol, and icon. In effect, Curry has constructed a dialogue between representation (the drawing), sign/symbol/language (the lead construction) and the grapheme unit in royal blue oil stick which vibrates energetically on the surface of the drawing. This mark is the embodiment of a symbol for “straight fruit,” which is the translation from the Latin label, orthocarpus, and not simply a gestural stamp. It connotes the minimal unit of an as yet undeciphered language. It has the power of a hieroglyph, and contains a mysterious cultural significance. This grapheme pulls at a distant memory within the subconscious, of a moment partially erased, or an artifact forgotten.¹⁴

The silkscreened label in red across the base of the drawing adds another element to the discourse, that of lexical perception. As humans, our need to control our mental and physical environments, our subconscious and our concrete worlds, is expressed in the activity of labelling and categorizing. Curry’s current inventory process began with a series of bird portraits, which were the genesis of this labelling activity: to Curry, they were icons that had to be named. Bird “portraits” and plant “portraits” connote a kind of tension between common and precious. Birdlist and Plantlist were the prototype explorations which evolved into Inventory. Each is a diptych comprised of adjacent four-foot by four-foot panels, one side a grid of bird or plant contours, the other a lead square grid punched with printer’s type in Latin. The Latin names arise from the need to list and identify, a need endemic to our culture, and in particular to art history. This underscores the meaning of the Latin labels on the surface of the drawing and in the lead impressions of Straight Fruit. As Curry explains, “Latin is distancing, formal, not understood. Yet its translation is often intimate and informal because of our very lack of understanding.” Thus, in Straight Fruit, the mechanics of visual association, the manipulation of visual language, lexical “language,” and physiological response generate in the viewer’s subconscious a connection between what is seen, what is perceived, and what is understood.

Lance Olsen’s solution to the problem of control in the face of the overload of contemporary life is to enclose chaos within the grid. The Pool as subject has meaning for Olsen: he sees the swimming pool as an apparently clean, clear, inviting box of water where all sorts of unnamed “nasty” activities go on under the surface. Olsen finds the concept of activity above and below the surface, the idea of a public face and a private face, visually stimulating. Human activity changes, becomes less socially acceptable when it is not under scrutiny, when the space is perceived to be private.

The Pool: Birth, Love, Death is an amalgam of multi-media drawings comprised of a vocabulary of images which Olsen restructures and re-codifies within each segment of the work. The arrangement of modules which constructs the final piece is,
Olsen's process is a thoughtful, exuberant investigation of and response to drawing and printmaking techniques; the result is a hatched, incised, worked, and scrubbed, dense graphite-gray surface which connects his work on a visual level with Curry's lead panel. Lino-cut rubbings, gestural lines in combination with pure contour, shiny surfaces gleaming with reflected light, areas of pattern contrasted with erased sections: these ingredients are the constituent parts of Olsen's system, recoded and re-ordered in the final drawing. One repeated element in Olsen's vocabulary is the back of the shaved head of a large-eared man. Olsen was shocked to recognize this image recently in an 'eighties film in which actor Tim Roth plays a skinhead. Roth's head viewed from the rear was the precise portrait element that Olsen has been manipulating for ten years. Olsen's mixed-media modules exploit a lexicon of forms pushed to its limits.

Lance Olsen is a philosopher. The "what is real?" dilemma pondered since Plato is exhumed by the layers of meaning in his huge work *The Pool: Birth, Love, Death*.

If the statement is itself a fiction it is true and hence it is not a fiction. If it is itself a true statement it is not a fiction and hence it is false. But if the statement is a fiction if, and only if, it is not a fiction, then somehow it must be "simultaneously" believed and not believed.19

The "real" hand, the hand-print, and the simulated hand-print, the body, the body print and the body symbol, the code, the index and the referent: all are submerged in the glassy waters of Olsen's pool. The pool is a mirror for reflection, representation and genesis; it is a gene pool; it is a bathing pool; it is a glass door to another reality which is the simulacrum of the present reality, which may or may not exist.

John Taylor, in his curatorial statement for the 1990 Group Photography Show expressed this opinion: "My bias has moved toward those persons demonstrating contents of social and documentary realism rather...than works which are manipulative of the medium." Taylor's photographs invite discussion of the documentary function of photography and the function of photography as an art form; they are a further commentary on the nature of the real. Barthes' discourse on "the photographic paradox" positions documentary photography within the category of evidence.20 To Barthes, the camera supplies evidence of the existence of a real-time referent. Inherent in the medium is the "presumption that something exists."21 John Tagg has argued against this institutionalization of the viability of documentary photography in a complex theory which rejects the photograph as a record of reality.22

Whether we agree or disagree with the use of photography as a document, the pervasiveness of the photographic image as a system of representation is evident in our culture. John Taylor uses photography as just such a system, recording the destruction of man-made landmarks. His photographs are a comment on our post-industrial society, which has perfected a cycle of the destruction of one system of man-made structures as a base for the superimposed placement of another system of man-made structures. His current focus is on scenes of demolition within the context of urban renewal and regeneration: *Cadillac Fairview: Phase I, 1988; Cadillac Fairview: Phase II, 1990; Standard Furniture: After the Fire, 1988; the South Island Project: Bamberton, 1992.* The South Island project is the site of an old cement quarry and factory. Taylor photographed a group of derelict buildings about to be razed for construction of 5,000 new houses. Taylor is interested in mega-projects; indeed, his prints themselves become large-scale projects, monumental on the walls of a gallery.

The current series of images trespasses beyond the argument surrounding documentary photography. The question of the analogon is cast aside by the emotive power of the images, the "scenes of urban destruction" which are Taylor's reason for production. For Taylor, photography is first a visual medium and second one of process. Despite his avowed disinterest in process, Taylor's professional standards regarding the technology of photography are evident in the clarity and rich detail of his large-scale prints. According to Taylor: "Working in large format has been the inspiration to expanding out of the conventional frame imposed on photography."

Inherent in the medium of photography is a sense of mystery, of time stopped, of memory encased in glass. This has been part of the magic of photography since the earliest daguerreotypes: the notion of time frozen, of memories immortalized, an instant documented; the idea of the photograph as a fierce hand-hold on history, on a vanishing past. The photograph satisfies our need to order, to control, to seize a piece of the built environment: man-made, man-destroyed, man-made again. Our culture quickly becomes outmoded. To paraphrase McLuhan, we know that one technological system is obsolete when a new one replaces it. The destructive impact of the Cadillac Fairview development is easy to forget, confronted as Victorians are by the shiny new city block with its pseudo-historicism and re-applied brick facades.

Taylor is interested in the preservation of heritage architecture. In 1972 the Toronto Union Station was in danger of being levelled for new construction. Taylor describes it as a "magnificent structure with 88-foot ceilings and one of the largest unsupported vaults on the continent." In response to this threatened demolition, Taylor published a book of photographs of the station, a book which played a role in...
generating renewed interest in preservation in Toronto, Union Station was saved from destruction. This type of intervention within the socio-political structure is one function of Taylor's art. His work incorporates the power to inform and affect inherent in documentary photography, regardless of the discourse surrounding its representation.

**The artist/viewer interaction: part of the lexicon**

New forms of art since the 'sixties require viewer participation to complete the work of art: among them, performance and kinaesthetic sculpture. The artist acts as catalyst in the interaction between the work and the viewer/participant, and as a conduit for meaning. The result of this interaction is an altered dynamic in the viewer's perception of the environment, the viewer's world and the viewer's way of inhabiting his or her world. This type of audience/viewer alloy is an important component in the work of Nick Brdar, Alan Storey, Diana Burgoyne and Colette Urban.

These artists share a particular methodology, perhaps because of their common experience as students of Mowry Baden and Roland Brener. Their collective interest in technology, in kinetic components and transistorized sound, and in the mechanics of human perception, posit their visual practice among the most interesting of the genre.

Montreal artist Nick Brdar is concerned with the tendency in our culture to accept media documentation without regard to its potential bias or inaccuracy. In reference to his 1991 show at the Saidye Bronfman Centre in Montreal, Brdar states:

My attempt to slow down the information which I receive daily from the television, by making it more physical as well as by playing with its narrative potential, is a way of relating to the contradictory situation of the news story itself. As the news attempts to present the real event or the facts, it must select, categorize, combine and narrate the story.23

Because he lives close to Ottawa, Brdar's news has a federal focus: his commentary is a reaction to events like the Via Rail cutbacks, the privatization of Air Canada, or the Gillette Factory closure the day after the Conservatives won the federal election on the Free Trade platform. *House of Loss* is based on the Gillette Factory story. It contains a replica of the factory illuminated beneath a garage-door roof carved and painted with four images of federal politicians. Brdar's process is one of synthesis, a process of filtering investigative research he undertakes in response to the original news story.

Working like a journalist in reverse, I would hear or see the story on radio or television and then go to the site,
take photographs and then begin the sculptures. In contrast to the immediacy required by the daily news story, I took several months to complete a work, realizing that by the time it was exhibited, the issue could well have been forgotten.

Partly in recognition of this problem of lead-time, Brdar has chosen to base his current sculpture on issues which have had strong national impact.

Brdar’s viewer must retrieve this commentary by directly manipulating the objects which contain the message. To experience Rolling Stock, the viewer must climb a wooden platform and press a remote control button which activates a large, roughly-carved wooden map of Canada mounted on steel rails installed on a dolly. Two mailboxes are attached at either side of the “country.” The map moves slowly in a horizontal path to the accompaniment of drones from a small mouth organ. The viewer confronts a flattened “cow catcher” beneath the front of the map (which is flipped east over west) and two duratrans images of federal politicians photographed in split-second delays from a television image of a debate during Question Period. Rolling Stock is a playful government policies which affect the cohesiveness of the nation.

Brdar’s philosophy as a sculptor relates to that of Alan Storey. The works of both sculptors meld humour and an engineered construction into not-so-subtle prods to the viewer, nudging the viewer into a state of appreciation, not only for the vastness of this country, but also for its cohesiveness, which continues to exist despite artificial boundaries and bureaucratic intervention. Their commentary is focused not only on a regional but on a broad national territory.

Alan Storey’s Handle With Care is an installation of six crates lined with drawing paper, each contain a small “drawing machine.” There are several levels of meaning possible in the reading of the piece. The sculpture carries with it the history of its collection and transport to the site of the exhibition: in the case of Open Space, Handle With Care crosses a body of water on B.C. Ferries and endures a lengthy van ride to its destination. Handle With Care also embodies the history of the crate as a container for valuable commodities, the crate as a work of art, the concept of sculpture as time/space, and as a traditional drawing surface. The history of its journey across the country, from Vancouver to Montreal, back to Surrey, then to Vancouver and Victoria, connotes the histories of all the journeys made by all the crates which supply the machinations of the Canadian economy.

The six identical shipping crates embody the supposition that they contain precious art, but they contain instead art in the making. Each crate is lined with paper on all six interior surfaces and contains a self-righting wheeled drawing device which travels over the interior surface of the crate during shipping, inscribing marks with a pressurized pen. Storey’s ironic humour is evident in the shipping labels accompanying Handle With Care: As Storey explains, “Different handling language was provided for the exterior of each crate. For instance, one reads ‘THIS SIDE UP AT ALL TIMES’ on one side, with arrows pointing up; another crate reads ‘OTHER SIDE UP’ on all six sides.” As the crates are handled during shipping, the drawing device is bumped to another surface, its mechanical mark-making on one surface periodically disrupted, to continue as it recovers its equilibrium on another surface.

The mental image of the small work-horse art machine consistently grinding out drawings whatever the context is analogous to the mental image of the artist churning out commentary in the service of culture. The drawings produced on the surface of the paper by the little machine are remarkably evocative abstract traces, a rich, dense record of its labour over time.

Alan Storey’s The Art Train, 1988, a collaboration with Bill Burns, is a gravity-operated wind-up train which carries the four basic forms of traditional Western art practice: the sphere, the cube, the cone and the cylinder, over a track constructed to resemble the trestles of a mountain track or a roller coaster, across a gallery space. The shapes which ride the Art Train are made of chocolate, a particular Duchampian twist on the theme of The Chocolate Grinder, and a dadaist toppling of a redundant art machine that no longer functions in the manner to which it had become accustomed. Alan Storey well understands the relationship of art history to contemporary arts practice. Like The Art Train, Handle With Care pokes at the underbelly of artistic conventions; it places in jeopardy such concepts as the traditional endowment of the artist with a sublime inner vision or an artistic muse, and the concept of the genius as author.

Diana Burgoyne describes herself as a sound artist who works in the mediums of performance and sculpture. Burgoyne’s installations and performance are statements on the ways in which people connect in our culture. Communication is a difficult process, and Burgoyne’s work reflects this fact. She addresses issues of human interaction obstructed and obfuscated by technological interference. Technology is a reference point for an investigation of human interaction, a tool or a method whereby the self is confronted by the culture, changed and manipulated by technology, as it is personified by the agents of the mass media: transistor radios, Walkmans, video monitors, and electronic circuitry. This technology pervades, either subtly or intrusively, every facet of our postmodern lives.

“People are relating to each other more and more through technology as opposed to more directly, more verbally,” Burgoyne states. In reference to her performance Hanging Piece at the Banff Centre in 1991, Burgoyne states:

“d the theme of my latest work is people’s relationships with others and technology. The work places an expectation on the viewer to interact with the piece, but in order to fulfill the expectation the viewer has to confront the performer as an art object and as a person. The performer’s body is used to operate or manipulate the technology. So technology can reflect the communication between the viewer and performer, or it can record the interaction between these people. The effect technology has on people and their environment is enormous. Questioning these co-existences becomes increasingly important.”

Burgoyne is interested in moving away from performance to place where the viewer/participant executes actions originally the province of the artist/performer. Burgoyne’s commission for The Mattress Factory in Pittsburgh is one example of work in this new direction. The viewer performs the action of the piece according to posted instructions.

Many of Burgoyne’s works, like those of Nick Brdar, use anecdotal narratives as a point of contact between the viewer and the work of art. For Brdar, the telling of stories is often for reasons of comparison, to find similarities and differences between the listener and the teller. Story-telling as a performance component interests Burgoyne because of the changes that occur over time in the retelling of stories; these events are subtly reconstructed to become more than just description. It becomes a humanizing tendency in the practice of both artists.

Story-telling is an important element in two of three segments of the untitled performance Burgoyne presents at Open Space. In the second section of the performance, five
tapes are mounted on stands, evenly spaced throughout the gallery. On the tape decks are the recorded stories of five members of a family who lived next door to Burgoyne’s parents’ home in Calgary when she was in high school; the voices are transmitted on the tape recorders and picked up by two helmet-receivers worn by a man and a woman performer. One eventful night, as Burgoyne recalls, there was a spectacular fire in the neighbours’ garage. Fifteen years later, Burgoyne returned with her tape recorder to the members of the family who had experienced the fire and asked them to retell their account of the events of that evening. She approached each person individually and requested that person not to tell the others about her quest for stories. What interested Burgoyne was the change in content from witness to witness.

In the third section of her untitled performance, short anecdotes of remembered events of people’s lives are
Rosalind Krauss, p.19.


Artist's statement for an exhibition at the Saidye Bronfman Centre in Montreal, March 1991.

Interview with Diana Burgoyne, March 1991.

Interview with Diana Burgoyne, July 6, 1992 at Open Space Gallery.

Interview with Chris Creighton-Kelly, July 21, 1992.


Interview with Chris Creighton-Kelly, July 21, 1992.


transmitted via video monitors through Burgoyne’s helmet. Burgoyne observed an interesting pattern which emerged during the recording of the stories: the anecdotes related by females were more personal and intimate than the corresponding tapes by males. Feminist ideology is a subtle layer, one of the multiplicities of meaning, which can be deciphered in the work of Diana Burgoyne. In past performances she has used two female performers as receivers for the male transmitter, and thus projects a powerful message, laden with meaning and censure.

Diana Burgoyne’s performance methodology is rooted in her concerns as a sculptor. The importance of the sound element in Burgoyne’s work, the stories, the women’s voices, the harmonics, of the human voice altered by technology, is obvious. What is, perhaps, not so obvious is Burgoyne’s investigation of sound as sculpture. This is a specific type of sound filtered by radio technology and electronics: alternating clicks, high-pitched emissions, and binary-coded interactions which build like sculpture into a three-dimensional structure. Electronic circuitry is used as a device for exploring the connection between human perception, the body and communication.

Burgoyne’s interest in communication or, conversely, in obstructed communication, connects her performance with that of Colette Urban. Like Burgoyne, Urban is concerned with the manipulation of sound as a sculptural medium. However, while Making Waves incorporates the transistor radio, transmitted sound, radio waves and ocean waves as sculptural elements, the performance is an exploration of communication, and, as such, is closely referential to human issues.

Colette Urban’s wry sense of humour, her sardonic commentary on cultural relationships, is evident in the titles of her works: As Long As The Joke Lasts, 1985; A Song to Sing, A Tale to Tell, A Point to Make, 1989; and Baker’s Dozen/Orchestra for Athletes, 1989. This sardonic twist is evident in Urban’s performance, I Feel Faint, which begins with a seven-minute appropriated audio tape of the Apollo crew thanking the employees of Boeing Aircraft for making the land rover they are using on the Lunar Mission. Urban describes the following action,

The performer begins by opening a large wooden crate that houses the performers’ gear. The performer dressed in white proceeds by putting on shoe covers made from motorbike tires cut in half and a hat made of sheet metal, wood, felt, lead weights and a light.

Urban’s tongue-in-cheek approach to certain aspects of her art set up a tension between other, more biting commentary. As I Feel Faint continues, Urban reads the text printed in a circle on a large plastic sheet placed on the floor. The light under the hat...

performers wear radio/hats, East Coast sou’westers, which each have a portable clock-radio attached to the brim. The performers walk through downtown Victoria during a fifteen-minute CFUV Radio broadcast received from Corner Brook, Newfoundland. Urban transmits the sounds of waves crashing on the Atlantic coast to Victoria via telephone.

Making Waves uses radio waves and telecommunication to span the country and temporarily connect two island communities on two Canadian coasts separated by 7,000 kilometres and six time zones. The Corner Brook transmission reflects Newfoundland’s rural, coastal environment, while the location in Victoria, where the transmission is broadcast, is an urban sound environment. As Urban states, the individual complexity and contrast of these two soundscapes will combine to form a collaged third sound element. Making Waves takes sound for a walk, and further explores my interest in radio as a sculptural medium.

The reciprocity of audience/performer contact is important in this piece, as in all of Urban’s performance art. Urban uses the sou’westers to create a strong visual element in the performance. Certainly the incongruity of East Coast sou’westers on the streets of downtown Victoria, when it’s not yet the rainy season, attracts public attention and elicits riposte from the observer. To Colette Urban, “This interaction or acknowledgement from the audience is an important extension of the work.”
The visual arts practice represented by the works in The October Project is reflective of its era. The works are non-linear, non-narrative, and non-specific in terms of medium or meaning; they are multi-layered, interactive, non-representational; they are neither subject nor object. They mirror the shifting concerns of postmodernity. Visual art is a connecting link in the dialogues surrounding media, technology, human interaction, and representation. Artists are the antennae of society. They respond, digest, interpret, warn, and intervene insofar as the mainstream acknowledges cries from the edge.

Placed in the context of vast infusions of change in contemporary life, "to quote Victor Doray, artists, curators and critics are in a similar state of information bombardment in 1992 as we were the artist-members of Intermedia in the late sixties. Not much has changed; much remains the same.

Once upon a time there were the mass media and they were wicked, of course and there was a guilty party. Then there were the virtuous voices that accused the criminals. And Art (ah, what luck!) offered alternatives for those who were not prisoners of the mass media. Well, it's all over. We have to start again from the beginning, asking one another what's going on.\(^3\)

Performance is, at its most basic level, about communication. As Chris Creighton-Kelly observes, performance is manifest in the concept of 50 people gathered in a darkened room, working together.

People need TV and B-grade movies, but they also need something that excites them, that will take them somewhere they've never been before. That can only be accomplished in the context of human beings in the same room together.\(^26\)

Herein lies the simple power of performance: as an art form it is a merging of inter-personal contact, ritual and mystery, of the layers of meaning which require the viewer to complete the work and gather the strands of image, text and action into a unit full of power and meaning. This artist/viewer interaction is the most compelling, seductive and enduring element of performance. Performance can equate with the most moving of human experiences. Done well, performance lingers in the memory long after the tape of the documentary video has melted on the shelf.

Chris Creighton-Kelly's personal history of performance art encompasses more than 25 events. His performances at Open Space included Video as a Cultural Metaphor, 1979, and Art Matters, in 1979-80. Both works addressed the "insidious medium" of television, as Creighton-Kelly described it in a 1979 article.\(^27\) In Video as a Cultural Metaphor, Creighton-Kelly confronted the audience with the concept that television is a violent medium not because of its content, but because of the passive, non-interactive relationship between TV screen and viewer. Creighton-Kelly ended the performance by "threatening" the audience with a video camera held like a gun in a menacing posture.

Creighton-Kelly's The Failure of Fluids was first commissioned by Tamahcns Theatre and performed at Artropolis in Vancouver in 1990. It was also performed at the "Intervening the Text" conference at the University of Calgary in 1991, and at the Performance Festival at Ottawa's SAW Gallery in 1992. The Failure of Fluids has a profound impact on the viewer. It is a much heavier, more probing work than some of Creighton-Kelly's earlier performances. It contains primordial imagery which speaks across history and across culture: powerful metaphors involving body fluids and ritual. The actions resonate as a pattern of buried memories from a distant past. In the 'nineties, we like to think of ourselves as being far removed from the ritual action of pre-history, disconnected from the primal side of the human spirit.

These are the blended traditions in Chris Creighton-Kelly's performance:

postmodern fragmented technology-oriented bricollage/collaging/pastiche of history; all these words and concepts and ways of working that we associate with postmodernism and at the same time—and this is why it's so fascinating to me—it's not about any of those things. It's about ritual. It's about a kind of community-based spectacle.\(^28\)

Performance re-examines once again the question "what is art?"...moves [the] question from "what is art?" to the question "when is art?"\(^29\)
Eco's alternatives

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People need TV and B-grade movies, but they also need something that excites them, that will take them somewhere they've never been before. That can only be accomplished in the context of human beings in the same room together.26

Herein lies the simple power of performance: as an art form it is a merging of interpersonal contact, ritual and mystery, of the layers of meaning which require the viewer to complete the work and gather the strands of image, text and action into a unit full of power and meaning. This artist/viewer interaction is the most compelling, seductive and enduring element of performance. Performance can equate with the most moving of human experiences. Done well, performance lingers in the memory long after the tape of the documentary video has melted on the shelf.

Chris Creighton-Kelly’s personal history of performance art encompasses more than 25 events. His performances at Open Space included Video as a Cultural Metaphor, 1979, and Art Matters, 1979-80. Both works addressed the insidious medium “of television, as Creighton-Kelly described it in a 1979 article.27 In Video as a Cultural Metaphor, Creighton-Kelly confronted the audience with the concept that television is a violent medium not because of its content, but because of the passive, non-interactive relationship between TV screen and viewer. Creighton-Kelly ended the performance by threatening “the audience with a video camera held like a gun in a menacing posture.

Creighton-Kelly’s The Failure of Fluids was first commissioned by Tamahnous Theatre and performed at Artropolis in Vancouver in 1990. It was also performed at the Interventing the Text conference at the University of Calgary in 1991, and at the Performance Festival at Ottawa’s SAW Gallery in 1992. The Failure of Fluids has a profound impact on the viewer. It is a much heavier, more probing work than some of Creighton-Kelly’s earlier performances. It contains primordial imagery which speaks across history and across culture: powerful metaphors involving body fluids and ritual. The actions resonate as a pattern of buried memories from a distant past.

In the nineties, we like to think of ourselves as being far removed from the ritual action of pre-history, disconnected from the primal side of the human spirit. These are the blended traditions in Chris Creighton-Kelly’s performance: postmodern, fragmented, technology-oriented, bricolage/collaging/pastiche of history. All these words and concepts and ways of working that we associate with postmodernism and at the same time—and this is why it’s so fascinating to me—it’s not about any of those things. It’s about ritual. It’s about a kind of community-based spectacle.28

Performance re-examines once again the question “what is art?”... moves [the] question from “what is art?” to the question “when is art?”29

Gwen Curry: Inventory, 10 1/2" x 10" charcoal and silkscreen on paper, 1992 (Photo: Bob Matheson)


Colette Urban's performance is an exploration of communication, and, as such, is closely referential to human issues. The reading of the text is time-controlled with a 20-second silence between each word at the beginning of each line. The performer is aware of the audience's response and acknowledges it. This interaction or censure is important to this piece, as it is in all of Urban's performance art. Urban uses the performer's speed in reciting the words of the narrative; the props of Urban's costume and the performance and gradually accelerates as the performer moves through the performance. Urban's tongue-in-cheek approach to certain aspects of her work is closely linked to the story. As Urban observed an interesting pattern which emerged during the recording of the stories: the anecdotes related by females were more informal and intimate than the corresponding tapes of males. Urban observed, "The East Coast sou'westerlens creates a strong visual element in the performance. Certainly the incongruity of East Coast sou'wester on the streets of downtown Victoria, when it's not known, is closely related to the performance. The performer walks through downtown Victoria during a fifteen-minute appropriated tape of the Apollo 11 crew landing. Urban's performance uses radio waves and telecommunication to create an environmental sound.

Diana Burgoyne's performance methodology is rooted in her work, which builds like sculpture into a three-dimensional structure. Electronic circuitry is used as a device for exploring the connection between human perception, the body and language. The performer is aware of the audience's response and acknowledges it. This interaction or censure is important to this piece, as it is in all of Urban's performance art. Urban uses the performer's speed in reciting the words of the narrative; the props of Urban's costume and the performance and gradually accelerates as the performer moves through the piece.

Urban is concerned with the obstructions to communication, connect her performance with that of Colette Urban. Like Burgoyne, Urban is interested in communication or, conversely, in the lack of communication. The performer is aware of the audience's response and acknowledges it. This interaction or censure is important to this piece, as it is in all of Urban's performance art. Urban uses the performer's speed in reciting the words of the narrative; the props of Urban's costume and the performance and gradually accelerates as the performer moves through the piece.

For press coverage of the Nick Brdar sculpture controversy, see the *Times-Colonist*, front page, September 25, 1983; letters to the editor, Wednesday, Sept 28 and Friday, Sept. 30, 1983; Adrian Raeside cartoon, Wednesday, September 21, 1983.


For a discussion of thought experiments and the "invention of our mental worlds," see Floyd Merrell, *Semiotic Foundations* (Bloomington: Indiana University Press, 1982).


Artist's statement for an exhibition at the Saidye Bronfman Centre in Montreal, March 1991.

Interview with Diana Burgoyne, July 6, 1992 at Open Space Gallery.

Interview with Chris Creighton-Kelly, July 21, 1992.


OPEN SPACE: CHRONOLOGY

**1971**

**Director of Open Space:** Gene Miller

**Jul. 5-**
- Open Space Ensemble Workshop led by Peter Frisch of The Juilliard School of New York.

**Aug. 15**
- Open Space Ensemble Workshop led by Peter Frisch of The Juilliard School of New York.

**26 Aug.**
- Mime Workshops directed by Kaz Piesowocki, former member of the Polish National Mime Troupe.

**Sept. 1**
- Ensemble open workshop for interested public.

**Oct. 1**
- Open Space Benefit Evening includes mime performances by Kaz and Lillian Piesowocki and a presentation of Edgar Lee Masters’ Spoon River Anthology by The Open Space Ensemble, followed by a reception.

**13-19**
- Spoon River Anthology: Open Space Ensemble at Langham Court Theatre, in co-operation with The Victoria Theatre Guild.

**14**
- Gene Miller receives the C-FAX Citation Rose, presented by C-FAX Radio.

**14**
- Victoria Public Library: Centennial 1971 Reading Caravan Awards. Followed by Open Space Youth Theatre presentation Thirteen Clocks.

**27-28**
- Bastion Studio Theatre Company: Auditions held at Open Space.

**Dec. 15-22**
- Christmas Craft Fair: Professional and amateur craftspeople in a fleamarket atmosphere.

**1972**

**Mar. 15-**
- Open Eye, Open Ear: A festival of the visual and performing arts, consisting of an exhibition of graphics, sculpture, paintings, drawings and photography, as well as evenings of music, theatre, dance and film.

**Apr. 9**
- Contemporary College: Music, Art, Theatre, Spoken Word

**16**
- D.N.A. (Magazine on Tape) and Conceptual Dance Pieces

**17**
- Synergy Group: Contemporary Dance

**18**
- Chamber Singers: Choral Music

**23**
- Songs of the City: Manfrog Theatre

**Survival Game:** Simon Fraser Theatre

**25**
- Don Druck: Piano and electronic compositions

**26**
- Historic Silent Films: Features work by Mac Sennett, Buster Keaton, Oliver Hardy and others.

**30**
- Musica Ficta: Baroque Ensemble

**30**
- Marowitz Hamlet: Bastion Theatre Studio Company

**31**
- Seven Sketches for Dance and Voice: Broc Robertson and Myma Smeeth

**Apr. 1**
- Broc Robertson: Piano Compositions

**Ian McConkie:** Guitar Recital

**2**
- Jean Ethridge: Piano Recital En pièce Detachée. Improvisation by Mjula. Produced by Simon Fraser University.

**Apr. 3**
- Experimental Films

**6**
- Doomsday: Steady-State Productions, a multi-media theatre.

**7**
- Rollyn Morris, Charles Cartwright, Rudolph Komorous perform experimental and electronic music.

**1973**

**Jan. 13-19**
- Wahshi Dervishes

**Feb. 10**
- Calumet (Sound Environment) Chuck Santon

**10-25**
- John Graham and Gordon Kidd: Photo Exhibit

**25**
- Cultural Reform Group: Discussion meeting

**Mar. 4**
- Cultural Reform Group: Discussion meeting...
4  Evening of Film
7-25  Salon des refusées: Vancouver Island Jury Show
8-10  Crow: Vancouver Theatreworks
11  Afternoon Chamber Recital
11  Evening of Film
15  Title “Greater Victoria Theatre Box Society” changed to “Greater Victoria Theatrebox Society.”
18  Afternoon Chamber Recital
18  Evening of Film
25  Afternoon Chamber Recital
25  Evening of Film
Apr.1  “leisure and Society”: Community Meeting
6-22  Fibres Festival
24-May 20  What the earth says at the Yuba River: Jack Kidder and Peter Bailey, Exhibition
May 2-27  Don Holyoak: Exhibition of Paintings
18  Bruce Domoney and Stephen Elliott: Guitar Recital
18-Jun.6  High School Art Exhibition
20  Amor de Cosmos: Co-op benefit dance featuring Morning Star, Ed Wright & Friends, Chris Butterfield, Derek Walsh and Mike Balf.
21  Bahá’í Faith Meeting
Jun.1-24  Rick Thomas: Exhibition
Jul.16-22  José Polutnik: Painting and Sculpture exhibition
16-29  Bill Patterson: Photographs
16  Massage Class
25  Folk Song Circle
30-Aug.19  Evan Mathison: Photographs
Aug.8  Folk Song Circle
10-25  Roger Lake: Paintings
23  Folk Song Circle
Sep.3  Folk Song Circle
6-23  Bert De Vink: Sculpture
16  Theatre: Hemingway, Performed by Santo Cervello and Ray Logie
19  Folk Song Circle
21-23  Women’s Co-Op Theatre
23  Arts Council Meeting
26-Oct.7  Some Drawn Conclusions: Exhibition. Artists include Featherstone, Yody, Kelly, Campbell, Phipps and Dalphiane
27  Today’s Ancestors: Photo Exhibition
29  Dragonland Remembered: Bill Thomas
30  Red Earth, A Western Myth: Vince Balestri
Oct.1  Mahatma Rajeswar reads from his work.

3  Folk Song Circle
13-14  Arts Weekend
19-28  Toys and Dolls Exhibition
23  Greater Victoria Theatrebox Society Annual General Meeting
29  Gestalt Group
31  University of Victoria Department of Music and Fine Arts Meeting
Nov.3  People Show Theatre and Workshop
9-18  Vancouver Island Juried Photo Show
19-28  Tom Wheeler: Photographs
23  Alan Watts Commemorative
25-27  New Canadian Short Films
27-Dec.12  Elis Smits: Line Drawings
28  Folk Song Circle
Dec.1  Ermaine Earnshaw: Organic Dance and Transformational Movement
2  Poem Show
15-24  Third Annual Christmas Craft Fair

1974

Jan.6  Ermaine Earnshaw: Organic Dance Class
9  Folk Song Circle
11  Music: Bruce Domoney and Ben Heywood, Guitar Concert
12  Music: Kathy Stack. Folk Song Concert
13  Ermaine Earnshaw: Organic Dance Class
17  Music: Pacific Wind Quintet. Chamber Concert
19-20  Theatre: Bluebeard, Vancouver Theatreworks
31-Feb.1  Music: Your Jazz is Ready: Pat Britt, Gerry Bryant, Bob Brown, Roland Haynes
Feb.23  Paula Ross Dancers
7-17  M.C. Escher Exhibition
8  Film: UNEEDA Films, westcoast filmmakers show and tell
9  Music: Ars Nova. Chamber music
9  Film: The Milky Way. International Film Series
13  Folk Song Circle
15  Music: James Kennedy and Sandra Hunt. Recital
16  Shirley Rolland: Contemporary Dance
17  Alternate Community Group Meeting
22-Mar.3  University of Victoria Student Art Show
22  Film: 8 1/2. International Film Series
22-27  Vancouver Island Jury Show
26  Y.M.C.A. Ladies Class Tour
27  Folk Song Circle
28  Fibres Meeting
Mar.1  Poetry Reading: Milton Acorn
2  Music: Ptearmigan in Concert
5-24  Salon des refusées: Vancouver Island Jury Show
7-10  Theatre: Zoo Story and Babel Rap: Two Times Two Theatre
Film: One Day in the Life of Ivan Denisovitch. International Film Series.

Music: Liona Boyd. Classical Guitar

Artists Gallery Show

Poetry Reading: Robert James and Kent Steel

Film: La vie nue, International Film Series


Poetry Reading: Kevin Roberts and Pat Lane

Poetry Reading: Gary Geddes and Robert Sward

Theatre: David Watmough: Monodramas

Film: Stolen Kisses. International Film Series

Theatre: Future Choice and Nightplay. Company One Theatre

Rhythms, Pulses and Perspectives: Bill Ellis, environmental art exhibition

Apr. 1-14 Canada, Year of the Land: Photo Exhibit

Film: Zazie dans le Metro: International Film Series

Eric Miller’s Performing Dogs

A Small Accumulation of Events: Chuck Santon

Film: Yellow Submarine and Alice in Wonderland

Second Annual Fibres Festival

May 1-12 Aesthetic: Environmental Photo Show

8-12 Film: Marx Brothers Triple Feature

16-26 Greg Thatcher: Paintings and Graphics

16-26 The Way We Was: Victoria – A Photodocumentary: Exhibition

Uptown Blues: James Byrnes

18-19 Mime Caravan

19-21 Auditions for Gunslinger

24-Jun.3 Meditazine: Media fair

John Bremer and Open Education

Film: King Kong and The Night of the Living Dead

Jun.3 Ocean Life Systems Society Meeting

Film: Fritz the Cat and The Virgin President

Theatre: Manfrog Theatre

Music: Lonesome Pickers: Folk and bluegrass concert with Redwing, Elspeth Strang and Wayne Vliet

Film: Who is Guru Maraji? Divine Light Mission Film

Poetry Front: Robert Sward

19-30 Visions: Toby Nilsson

19-30 Images: John Russell

Film: Comment vole un million de dollars

21-22 The Edible Variety Show: Mixed-media presentation

Boite à Chanson

27-29 Women’s Co-Op Theatre: Theatre on women by women.

29 Jazz Society Benefit: Beer’n’boogie night

30 Film: Contemporary Dance Films

Jul. 2-3 Central Nuncio Co., an experimental collective of women performers from New York.

3-12 Jim Zinger: Paintings

Film: Monterey Pop and Gimme Shelter. Rock films of the 60’s

11-14 Film: Play It Again Sam and Casablanca

18,20,21 Film: Help! Yellow Submarine and Let It Be. Beatles films.

19-28 19th Century Prints and Engravings

25,27-28 Film: And Now For Something Completely Different and Reefer Madness

31-Aug.10 Diana Kendall: Painting, sculpture, lithographs

31-Aug.11 Sylvia Tait: Drawings

Aug. 1-4 Film: Genesis Short Film Program: 3 hours of award-winning short films featuring Charlie Chaplin and Buster Keaton.

Odd Angles: Slide show of Victoria’s architecture.

8-11 Film: Slaughterhouse Five and Frenzy

14-25 Okanagan Energy: Exhibition

Bruce Miller, Lee Stevens and “Blue”: Country pop

Film: One Day in the Life of Ivan Denisovich and Cabaret

Film: Woody Allen Double Feature. Bananas and Everything You Wanted to Know About Sex

Film: Closely Watched Trains, The Bridegroom and The Comedienne and the Pimp

Intimacies: Bill Barringer, Paintings and Multi-Media work

Music: Redwing and The John Mackenzie Trio

Women in Crafts – past and present: Presented by Circle Craft Co-operative.

Film: Bombay Talkie and Gallery

Film: John and Mary. French Film

Music of Zen. Japanese music

Poetry Front: Penny Chalmers

Film: Happiness, The Train Rolls On and Composition in Blue

Music: Redwing and The John Mackenzie Trio

31 Music: Broc Robertson in concert

Nov 1 Music: Six Centuries of Solo Wind Music. James Kennedy

2 Jazz Happening: Presented by The Be-Bop Preservation Society.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Jan. 4</td>
<td>Music: Eric Schoenberg. Ragtime guitar</td>
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<tr>
<td>6</td>
<td>Victoria Youth Theatre workshops begin.</td>
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<tr>
<td>10-11</td>
<td>Music: Rusty Thompson: Jazz</td>
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<td>12</td>
<td>Poetry Front: Ink Sinclair. Reads poetry of W.H. Drummond</td>
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<tr>
<td>16</td>
<td>Music: Chris Sherlock: Original guitar</td>
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<td>19</td>
<td>Poetry Front: Henry Rappaport</td>
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<td>23-Feb.17</td>
<td>B.C. Winter Festival</td>
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<td>Nov. 21</td>
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<tr>
<td>24</td>
<td>Poetry Front: Gerry Gilbert and Carole Itter</td>
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<td>27</td>
<td>Lunchspace Event</td>
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<td>28-Dec.8</td>
<td>Artis Stamps and Stamp Images: Exhibition</td>
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<td>Dec. 8</td>
<td>Film: The Castle and Abel Gance hier denemain</td>
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<td>11-22</td>
<td>Lunchspace Event</td>
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<td>12</td>
<td>Second Annual Vancouver Island Photo Show</td>
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<td>14-15</td>
<td>Christmas with Kids: With Elspeth Strang</td>
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<td>15</td>
<td>Reading: David Birke reads from Samuel Beckett’s Watt</td>
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<td>17</td>
<td>Christmas with Kids: Featuring The Pumpkin Puppeteers</td>
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<td>18</td>
<td>Music: Danny and Marie with the J. Rigby Band. Folk music</td>
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<tr>
<td>19</td>
<td>Christmas with Kids: Stories and dance</td>
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<td>21</td>
<td>Christmas with Kids: Featuring The Pumpkin Puppeteers</td>
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<tr>
<td>22</td>
<td>Poetry Front: Victor Coleman</td>
</tr>
<tr>
<td>Nov. 21</td>
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</tbody>
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Véhicule Art in Transit: Mixed-media exhibition from Montreal
Music: Martin Bartlett. Tactile, sculptured music
Folklore Concert
Poetry Front: Michael Ondaatje
Loafer’s Flory: Square dance
Apr. 13
Theatre: Virginia Woolf: Images and reflections
Music: Richard Baker and Don Audet. Blues and ragtime
Greenpeace Foundation: “Whole Population”
10-19.
22-May 3
Theatre: Rites/The Recluse/The Real Inspector Hound
Presented by Victoria Youth Theatre.
Theatre: Night Must Fail. Camosun College Production
May 4
Poetry Front: Christopher Dewdney
Music: Bruce Miller Band. Country music
5-13
Jim Corte and Bill Porteous: Paintings and Drawings
7-9
Theatre: One World Review Company presents a collage of socially oriented dramatizations.
Leger de main: Series of art events
Pasqua: Mime, music and dance
10,11
Seabird Dancers
15-19
Fibres Festival III: Music, dance and fabric fashions
15-30
Vancouver Island Jury Show: Exhibition sponsored by Open Space and the Art Gallery of Greater Victoria.
18
Poetry Front: George Bowering
Music: Jeremy Sagar. Folk performer
22/23
Theatre: Gerard Suila. Mexican pantomime
Music: Bruce Domoney: Folk performer
25
Poetry Front: Penny Chalmers:
30-31
Tournesol Dance Co. presents experimental dance
Jun. 3
Malaspina College Student Exhibit
Goddamatch?: Photography, film, lumia and video production.
5
Theatre: The Hunting of the Snark. Lasqueti Opera Co. presents children’s entertainment.
Music: Ars Nova. Chamber music
9
510 Fort Street purchased by the Greater Victoria Theatrebox Society from Geoffrey U. Sheffield.
9-14
B.C. Sculptors’: Exhibition
Keep Tightly Closed in a Cool Dry Place: Modern dance presented by Burnaby Players.
15
Island Style: David Porteous: Sculpture and graphics
15
Music: Sherry and Glenda and Ted Marshall: “home-grown” music
16-28
Monumental Brass Rubbings
17,Jul.5
Nilsson and Poluitnik: Exhibition
30-Jul.6
Children’s Workshop with Gerardo Avila
17-26
Victoria: Seven Women: Exhibition
Music: Craig Elder: Guitarist and songwriter. Folk music
Music: Kathy Stack with Glen Dias, Raymond Lipovsky, Gerry Bernhaut and Randy Christopher Rain perform folk music.
16-18
Theatre: Victoria Summer Youth Theatre. Lunchtime theatre
Music: Wayne Vilet and Hotstuff: Folk blues music
19
Music: Sandy Middleton and Sweet Surrender: Folk/modern rock
The Chamber Players
21-27
Theatre: Calvados. Presented by Summer Youth Theatre.
Contemporary Jazz Dance Theatre
26
Tom Wilson and Devil’s Dream
27
Music: Savage God / R.I.P., Rock music
Aug.16
Carol Maus: Candy paintings exhibition
An Evening of Eckankar: Presented by the Eckankar people
Oct.2
Theatre: Hot Flashes (4 plays):
-No Guarantee by Nora Randall
-Sounds Like A Carnival by Nora Randall
-Eggtooth by Peggy Beliveau
-Betty Windsor’s Blue Plate Special by Carolyn Bell
Aug. 5
Music: Tom Orphan performs country, folk, blues and rock.
12
Gary and Glenda Colyer: Folk duo
Theatre: Capture of the Faceless Drummer. Renaissance Players perform this play by George Ryga.
13
Music: Thirteen Melodies for August. 20th century music performed by Christopher Butterfield, Margaret Hubner, Rudolf Komorous, Rolfyn Morris, Mary Des Roches, Steven Seeds, Owen Underhill.
17
Amazingly Intellectually Educated Canine Pack with Eric Miller: Miller’s performing dogs.
18-19
Music: Pied Pumpkin String Ensemble. Fiddle and stringband music performed by Joe Mock, guitar and vocals; Rick Scott, dulcimer and vocals; Shari Ulrich, flute, fiddle, dulcimer and vocals.
18-30
Malaspina Printmakers Society: First Annual Members’ Show
Burnaby Mountain Dance Company presents ballet, jazz, ethnic and various styles of modern dance. Principal dancers: Mauryne Allan, Margaret Gough, Barbara Haggart and Freddie Long.
25-30
Gerardo Avila presents a (adult’s) Mime Workshop
26
Coffeehouse
27-28
30-31
Music: Paul Hamm: Blues guitarist and singer
Sep. 2-13
Grant and Cole: Exhibition
Music: Luke Gibson and David Haynes perform original compositions.
15-27
Rick Thomas: Monday Magazine artist’s sketches and constructions.
23
Music: Ian Cairns Swingette: Swing jazz
Music: Purcell String Quartet
27-28
Red Earth Theatreworks
29-Oct.18
Mail Art: Hervé Fischer, exhibition
Oct. 4-5
Red Earth Theatreworks
16-18
Theatre: David Walmough presents a monodrama.
18
Theatre: Three Little Pigs. Presented by Bastion Children’s Theatre.
20-25
Gerardo Avila presents a mime event.
21
24
Film: Silent Movie
27
Poetry Front: Janis Rapoport
1976

Jan.5-17 3 Years: Harry Stanbridge. Exhibition of paintings

Jan.5-17 Strange Ambience: Tom Gore photography. Secessiion Gallery

The Secessiion Gallery was a gallery oriented towards the exhibition of photography and was located on the ground floor below the main gallery area.

8 Music: Wave. Performs progressive jazz
9 Music: Denis Olsen, Classical guitar
10 Music: Spaghetti Island String perform "Stompin' music."


18 Theatre: Diary of A Madman. One man performance
19-31 Mino Sawada: Exhibition of paintings and drawings
23-24 Music: Starchild
30 Music: Luseland: Movement in Sound
31 Music: Michał Kleniec. Jazz and classical guitar

Feb.2-14 Quilt Exhibition

3-6 Theatre: Komagata Maru Incident. Presented by Playhouse Theatre

7-16 Theatre: Byron the Wonderful Bandit. Presented by Bastion Children's Theatre

9-28 The Emily Grace Collection: Photographs from past masters

Secessiion Gallery

10-13 Theatre: Kennedy's Children. Robert Patrick
14 Music: Medicine Wheel. Folk music
16-28 Tom Yody: Recent Work. Exhibition
17 Music: Jon Shepard
20 Music: Fred Booker: Blues and folk music
21 Music: Douglas Lang performs original compositions
22 Poetry reading: Lionel Kears
24-27 Lunchspace, with guitarist Paul Ferguson

27 Country & western music. Diamond Joe White
28 Music: Jazz Quarter
29 Kaleidoscope Theatre: The Althiparinaocadligator and An Oriental Legend

Mar.1-13 Ross Pomeroy: Selected Paintings
2-5 Lunchspace
2-22 Charlie Ciszec and Normand Grégoire. Photographs. Secessiion Gallery
5 Tourneosol Dance Company
6 Music: David McVitie and Sky. Island musicians

9-12 Lunchspace with guitarist Michel Dumont, Alan Wilson
10 Music: Danny Greenspoon
12 Music: Tom Coney
13 Circus Minimus: Hair-raising Circus
13,20,27 Theatre: Bastion Children's Theatre presents, Goldigoose.
15-27 Drawings: Allan Dethendge. Pencil drawings with wash
16-19 Lunchspace
17-21 Theatre: The Box. Prometheus Players present this play by Sheldon Roszen.
21 Poetry Front: Daphne Marlatt
22 Linda Bedard and Stephen Horne: Photographs. Secessiion Gallery
23-26 Lunchspace
26-27 Like Father, Like Fun: Presented by The Marmo Players.
28 Friendly Things: Polaroid photographs taken by Victoria school children mounted on Open Space walls at child's eye level. In addition, 20 events, performances and workshops held with guest artists.

30 Music: Ian McConkey: Classical guitar
Apr.1 Jean Stewart: Sculptured Light
2 Music: Monte Nordstrom. Jazz
4 Poetry reading: Gerry Gilbert
8 Music: Gary, Betty and Blue. Guitarists and vocalists
9 Workshop/performance: Dionysus Greek Dancers
10 Film: Potlatch
12-24 Laid Campbell: Exhibition of recent work
14-15 Theatre: Calm Down Mother. One-act play
16 Bruce Domoney: Classical, folk and jazz music
17 Jean MacIntyre: Songs, piano music
24 Vancouver's Mountain Dance Company performs
25 Poetry reading: Pierre Cousey
26-28 Lunchspace
26-30 Music: Starchild
29 Music: Tom Coney
Jul.5-9 See About Me: Children's Workshop – Introductory week. Produced by Peggy Cady and sponsored by Open Space and the NFB. For children aged 5-14, accompanied by group leaders of the Open Space Video Program. Experiments range from improvisation to creative problem-solving, making musical instruments and city exploration.

5-17 José Polutnik: A 3 part exhibition of new works that explores the theme of "universal chasm."

12-16 See About Me: Children's Workshop – Explorations

19-23 See About Me: Children's Workshop – Creative Aging Week 1

19Aug.7 Alternate Space

26-30 See About Me: Children's Workshop – Creative Aging Week 2

Aug.2-6 See About Me: Children's Workshop – Cityspace

7 Music: Space For Two. Sally Simons and Kristine Berry present a flute/piano recital.

9-13 See About Me: Children’s Workshop - Week Long

9-21 Vito Cianni: A 40-year retrospective including still lifes, cityscapes, and contemporary portraits. Secession Gallery

16-27 The Blue Caterpillar Studio: Presented through the combined resources of the NFB, Open Space and the community; produced by Peggy Cady. Children aged 11-15 work with group leaders and guest artists to explore media and communications using super 8 film, video, polaroid and tape recorders.

23-Sep.4 Diana Kendall: Paintings, prints and soft sculpture represent a symbolic celebration of nature.

Fall

Open Space Renovations: Roofing and other major renovations, including drywall, stairs, entrance, offices, electrical work, plumbing, floor resurfacing and dropped ceilings on ground floor.

Sep.6-25 Robert Daisneau: An exhibition of visual “bon mots” circulated by the International Museum of Photography.

27-Oct.16 Sid Baron: Paintings and cartoons by this Victoria artist.


Open Space and Secession Galleries move to a temporary location at 1960 Government St.

22-Dec. 6 Marian Penner Bancroft: Vancouver photographer deals with "the exchange of energy" in human relationships.

Dec.7-22 Tom LaPierre: Paintings, drawings and prints by this Toronto artist in the medieval manner.

1977

Jan.3-17 Malaspina Printmakers Society

14 Title “Greater Victoria Theatrebox Society” changed to “Open Space Arts Society.”

17-Feb.5 The Most Beautiful Woman in Philo: James Lindsay. Recent paintings based on travels in California and Hawaii.

17-Feb.5 Art Grice: Recent photographs. Secession Gallery

Feb.5 An afternoon with Art Grice: Artist’s lecture

7-19 18 Months in Victoria, or Gardens, Falls, and Waves: Margaret Berry. Exhibition of silkscreens, glassprints, collage painting prints and drawings.

7-19 Byzantine Churches of Alberta: Exhibition by Orest Sonchisken of prints culled from 1000 view camera negatives of Eastern Rite churches in Alberta. Circulated by the Edmonton Art Gallery.

21-Mar.5 Stella Coultais: Exhibition.

21-Mar.5 Robert Bourdeau: Large format photographic landscapes of Quebec and Ontario. Circulated by the NFB.

Mar.7-19 Portraits From The Road: Holly Devour and Elaine Briere. Photographs combining views of Southeast Asia with documentation of the inhabitants of the fringe lands of North American culture.

21-Apr.9 Five: Jim Corte, Allan Detheridge, Bill Porteous, Harry Stanbridge and Jan Vriesen. Exhibition of 3 works each by 5 Victoria artists.

21-Apr.6 Vancouver Island Photo Show: Secession Gallery. Judged by local artist Jack Kidder and Jim Breukleman of the Vancouver School of Art.

Spring

Open Space Renovations: Finishing renovations on ground floor, second floor, windows and the creation of a new Secession Gallery space.

Apr.12-May 1 Five From Victoria: Chuck Blackwell, Ron Derman, Lucian Duhameil, Dave Skillingis, Terry Price. Photograph. Secession Gallery


12-30 Frantisek Dritikol and Baron de Meyer: Original photographs and camera work gravures. Secession Gallery


May 2-28 Contemporary Photographers Six: Exhibition of 50 photographs selected from the International Museum of Photography at George Eastman House.

20-28 July 14-16 Gala four-day re-opening Open House celebration of the newly renovated Open Space/Secession Galleries. Secession Gallery moves upstairs adjacent to main gallery area.

July 21-23 Andy Warhol: 21 pieces including paintings, screenprints on Plexiglass, hand-coloured screenprints, wallpaper and collage. Presented in cooperation with the Vancouver Art Gallery.


13-31 Bernie Freemesser: Photographs. Abstract colour prints done in the tradition of Aaron Siskin, Secession Gallery

13-31 Invitational Group Show: Featuring the works of Victoria artists: Jan Vriesen, Jim Corte, Richard Yates, Laird Campbell, Kerry Kelly, Allan Detheridge, Carole Sabiston, Margaret Berry, Sid Baron, Bill Porteous.

21-23 Theatre: Diary of a Madman. Santo Cervello

29 Theatre: Little Pepoe-Joe. Santo Cervello

Aug.2-6 Laird Campbell and Allan Detheridge: Exhibition of photography, soft sculpture, intaglio prints, constructions, assemblages, and "soundings/drawings" employing rubbing techniques.

Aug.1-21 Tim Porter: Recent photographs dealing with qualities of luminescence. Secession Gallery

11 Poetry reading: Al Purdy

21-Sep.11 The Real World of Carl Chaplin: Carl Chaplin. Large airbrush, wash, and wax crayon canvases.


23-Sep.11 Video Program: Tape viewings at Open Space from Ed Video – A collection from the University of Guelph.

Sep.10 Captain Video: A show of video tapes featuring the works of nine individual Guelph artists.

12-30 The Blue Door: Robert Embrey. Photographs of Mexico. Secession Gallery
12-30 Jed Irwin: Exhibition of recent personal drawings.
14 Peggy Cady presents a free Video Lunch: Weekly lunch hour workshop open to the public and free of charge. Participants learn how to operate video equipment and participate in the taping of a program.
17 Chas Leckie presents a Video Lab: Participants learn to use video equipment and try their own production ideas.
26 Artists’ Gathering and an Artist’s Video Workshop presented by Peggy Cady and Chas Leckie. Features in-depth instruction in using video and editing.
Oct.1 Chas Leckie presents a Video Lab: Participants learn to use video equipment and try their own production ideas.
1-23 Mexican Portfolio: Paul Strand set of gravure prints from the Vancouver School of Art Collection. Secession Gallery
1-23 Tom Yody: Stretched canvases sculptures and a large-scale installation piece.
4-23 Video Program: Tape viewings at Open Space. Tom Yody/John Shearer present an original interpretation of Yody’s work, taped at Open Space. A musical event-structure for voice, chorus, woodwinds, bass and percussion.
5 Peggy Cady presents a free Video Lunch.
12 Peggy Cady presents a free Video Lunch.
17 Debating Series: Guaranteed Annual Income for Artists
17 Theatre: Premier viewing of Little Papoo-Joe with Santo Cervello. Produced by Chas Leckie, Georges Gamache and Santo Cervello. Original writing and musical score.
24-Nov.12 Mattie Gunterman: Photographs documenting a family living in early B.C. pioneer days. Secession Gallery
24-Nov.12 Some Aspects of Head and Figure: An exhibit from the art collection of Imperial Oil. Artists include: Goodrich Roberts, Jacques de Tonnancour, Hugh Mackenzie, Frederick Varley, John Alffsen, Tom Duquette, Marsha Teitelbaum.
27 Reading: Janis Rapoport
Nov.2 Peggy Cady presents a free Video Lunch.
5 Peggy Cady presents a free Video Lunch.
6 Tai Chi: Workshop and demonstration by Al Huang.
7 Open Space Arts Society Annual General Meeting.
7 Reading: Linda Ladrón
14-Dec.3 Contemporary British Photographers: Exhibition of over 150 photographers. Circulated in Canada by the Winnipeg Art Gallery.
17 Canadian Writers: Michael Ondaatje
21 Artists’ Gathering: Debate Series (I)
28 Artists’ Gathering: Informal discussion
Dec.2-3 Local Publishers’ Book Sale
5-17 Woodland Scenes and Wilderness Landscapes: Series of photographs by Bernard Bloom in which “nature speaks but does not shout.” Circulated by the Edmonton Art Gallery.
5-17 Colour Xerox Exhibition: Chuck Blackhall, Dave Skilling, Tom Gore, Bill Bartlett, Jim Corte, Bob Wilcox, Kerry Kelly, Laird Campbell, Peggy Cady, Bryan Grison, Mary Arnold, Robert Amos, Alan Detheridge, Max Anderson, Andy Graffiti. Artists invited to experiment with Xerox production.
Dec.10-11 Canadian Creative Music Collective, Concert

1978

24 Music: Extended Vocal Techniques Ensemble
Feb.5 Open Space at Western Front: Bill Bartlett, Jim Corte, Tom Gore, Peggy Cady. Four members of Continuous Use League.
17 Mar.5 Reading: Robert Sward
17-19 California Video Festival: The Independent T.V. Show. Tapes circulated by Environmental Communications in Venice, California, are presented with the cooperation of Telev Wauthy Electronics Ltd. and Victoria Community Video Service.
17-19 Open Space Benefit Sale and Exhibition. 50% of proceeds go to C.A.R./F.A.C.
20-Mar.11 Jan Vriesen: First large scale, solo exhibition by this local artist features 64 new painting, drawings, and sculptures.
Mar.2 Poetry Reading: D.G. Jones
6-19 Stormfront: Collaboration by, Rick Thomas, Peggy Cady, Jim Starck, Jim Corte, Ruth Beer and Bill Bartlett. Co-sponsored by Open Space and Eaton’s. Artist collaborative kinetic sculpture in the corner window of Eaton’s.
13-Apr.1 Travelling Mint Exposition: Jointly developed by Paul Nielsen and Robert Kitz. Site work in its current translocation across Canada to New York.
23 Reading: August Kleinzahler
Apr.3-22 Harry Starbridge. Exhibition of recent large canvases dealing with the themes of celebration, texture and color.
Apr.3-22 Tom Knott: Photographs. Secession Gallery
8 C.A.R./F.A.C. B.C. Annual General Meeting
Apr.22 Video Production Workshop: Open Space VideoLab presents this workshop on video use and production technique.
24-Jun.4 Sound Collaboratory: First in the Open Space Collaboratory series of six-week installation projects. Coordinated by John Celona. Participatory events related to sound exploration involving audience, artist and musician.
May 12 Sound Collaboratory: John Celona presents an evening of electronic/computer music/tape of original compositions.
16 Sound Collaboratory: Networks Orchestra perform improvisational works.
17 Workshop in instrument building and sound sculpture. Conducted by Darrell DeVore and The Networks Orchestra
19 Sound Collaboratory: Sergio Conetti and The Networks Orchestra perform Conetti’s “...de la llora...”
20 Sound Collaboratory: Workshop in music improvisation.
24 Sound Collaboratory: Workshop in instrument building and sound sculpture. Conducted by Darrell DeVore and The Networks Orchestra
27 Sound Collaboratory: Workshop in music improvisation.
Jun.5-24 Seattle Invitation: Mixed media exhibition
Ken Stratton: Photographs. Secession Gallery
21 Light Collaboratory: Summer Solstice Celebration
27 Light Collaboratory: Light/Video — noon-hour video viewing program of artists’ tapes using light as a theme. Also viewings on Jul.4, 6, 11, 20, 25
29-Aug.1 Light Collaboratory: Open Space Collaboratory installation piece featuring photographs by Mary Arnold.
Jul.22 Videolab presents a Beginning Portable Video Workshop, led by Peggy Cady.
25-Aug.7 Light Collaboratory: The Quality of Light: Features artist Jim Starck.
30 Slow-Scan Video: 3-way teleconference performance with Victoria, New York City and Memphis. Broadcast live through...
six southern U.S. states via cable television.

31 Slow-Scan Video: Point-to-point transmission from Victoria with the Children's Art Carnival in New York City. Also, point-to-point transmission with Video in (Vancouver) and Televista Assoc. (Memphis).

August 6 Resignation of Director Bill Bartlett. Joanne Shoemaker appointed Director.

29-Oct.8 Polaroid Collaboratory: Six-week series of collaborative events which investigate photography. Workshops, exhibitions, commissions and performance events invite both the artist and the public.

Oct.9-28 Je t’aDore: Recent Work and an Environment: James Lindsay. Installation including sculpture, painting, paper, and embossed applied, in a "bedroom environment" composed of wall pieces and other objects inside a structure.


31-Dec.10 Sat-Tel-Comp (Satellite-Telephone-Computer): Open Space Collaboratory installation piece.

Nov.23 Seminar on computer application with guest speakers and a special demonstration; computer communication to Toronto.

Dec.5 Sat-Tel-Comp: Brainstorming session on future space

6 Sat-Tel-Comp: Victoria transmission

7 Sat-Tel-Comp: TransCanada Transmission #5. 3-way link between Open Space, Camosun College and Winnipeg.

13-17 Christmas Market: Presented by Circle Craft Society.

1979


8-27 Photographs of Recent Works: Features work by Robert Frank. Secession Gallery

19 Preview Performance by Movements Collaboratory dancers and director Ann Skinner.

21 Movements Collaboratory: Coordinated by Ellen Pierce. Six week series of performances, dance, poetry, music, workshops.

21 Movements Collaboratory: 1 Day Movement Workshop

27 Movements Collaboratory: Workshop with Martha Lloyd.

Feb.9-11 Movements Collaboratory: Margie Gillis, an evening of solo dance.

10-11 Movements Collaboratory: Contact Improvisation with Peter Ryan, Peter Bingham.

10 Movements Collaboratory: Video and Dance with Chris Creighton-Kelly.

15 Movements Collaboratory: Sound/Movement Lab with Ellen Pierce.

16 Susan Britton: Toronto – based video artist/producer screens and discusses her recent video work.

17 New Music/New Dance: With Shirley Rolland and James Kennedy.

17 Movements Collaboratory: Annie Robbins, healing dance workshop.

22-Mar.8 Movements Collaboratory: Sound/Movement Lab with Ellen Pierce

23-24 Movements Collaboratory: An evening of clown/mime/theatre with Dolly Hopkins, Maureen MacIntosh and Ellen Pierce.


29 Tntacrt: Oigs & Surimidägawa: A Kaleidisclope Theatre production at Open Space.


1979

7 Movements Collaboratory: With Lina de Guevara and Ralph Cole.

8 Movements Collaboratory: With Ellen Pierce.

9-10 Theatre: Four Years Collected Works. Presented by Terminal City Dance Theatre.

9-10 Video as a Cultural Metaphor: Chris Creighton-Kelly

12-31 Ruth Beer. Sculpture Exhibition

Apr.1 Reading: Auntie Unity's Birthday Bash. Sponsored by Uvic's Dept. of Creative Writing.

8 Music: Jeannette Gritti: Musician, singer, composer gives a concert with her musical friends and family.

10 Movements Collaboratory: Sound/Movement Lab with Ellen Pierce.

12 Art lecture by Isaac Applebaum, on art publications.


May 5 Maskdance: Performed by Terminal City Dance Company, masks by Tyler Merrill, music by Henry Kucharzyk.

6 Workshop: Terminal City Dance Company

8-26 Wayne Morrison: Sculpture exhibition

8-26 Michael Somak: Photography exhibition

26 Old Friends: Concert by slide guitarists David Macviltie and John Jackson.

28 Dorothy Lindsay of Powerhouse Gallery in Montreal meets with women who are interested in women's writing of all genres.

29-Jul.7 Video Collaboratory: Exploration of the video medium includes viewings, installations, and interdisciplinary works.

29-Jul.7 Coordinated by Chris Creighton-Kelly.

29-Jul.7 Rick Gibson: Holographic installations

Jun.5 Video Collaboratory: Mike McDonald of Vancouver Metro Media shows his Anti-Nuclear Tapes.

7 Video Collaboratory: First Cablevision telecast

12 Video Collaboratory: A Seattle Video Anthology, including Karen Helmusson.

14 Video Collaboratory: Seattle video artist, Karen Helmusson cables on channel 10.

17 Video Collaboratory: Tapes by Women Artists, including Shawn Preus.

21 Video Collaboratory: Video artist Shawn Preus cabs on channel 10.

21 Video Collaboratory: Video artist Shawn Preus cab's on channel 10.

21 Video Collaboratory: “Produce your own video”

23 Video Collaboratory: Victoria artist Bill Bartlett shows his multimedia work "AT Draculas" which incorporates slow-scan and real-time images.

23 Carmen C. Rudd and clown, Dolly Hopkins demonstrate Rudd's 100 ft. inflatable plastic sculpture on Government Street.

26 Video Collaboratory: Studio work at Victoria Cablevision.

28 Video Collaboratory: "Create your own video".

28 Video Collaboratory: Douglas Simpson on Cablevision channel 10.

Jul.3 Video Collaboratory: Compilation of the under 3-minute tapes produced during the collaboratory.

4 Video Collaboratory: Studio work at Victoria Cablevision channel 10.

6-7 Video Collaboratory: Hugh MacPherson. Presents a new work combining video and movement.

10-Aug.4 Peter Schuyff: Painting Exhibition

10-Aug.4 Don Corman: Photographs. Secession Gallery

Sep.13- Oct.6 Recent Victoria Artworks: Group show

Oct.9- Nov.5 Space-Forms Collaboratory: Coordinated by Ruth Beer. A series of events relating the architecture of the gallery with sculptural forms and installations, featuring Ruth Beer, Carole
Sabiston, Catherine Stewart, Marcia Pitch and students of UVic’s Visual Arts Department.

Reading: Margaret Atwood reads from her book Life Before Man.

N.A.M.E.: Bill Smith, David Lee and David Prentice in concert Nov.5-

Waveforms Collaboratory: New Music and Interdisciplinary art forms. Featuring Jo Konoco (Japan), Sergio Cenetti (NYC), Darrell DeVore (SF), CCMC (Toronto), N.A.M.E. (Toronto), Maury Coles (Toronto), Christopher Butterfield (Toronto), Tom Erlich (Taos, N.M.), and Victoria composers Martin Bartlett, Rudolph Komorous and John Celona. Bob Parent’s Golden Years of Jazz, photographs; Masako Kondo’s photographs and prints; and Darrell DeVore’s kinetic wall-scroll drawings are visual features.


1980


12 Music: Tom Guralnick performs solo saxophone

31 Reading: George Jones

Feb.5-Mar.1 Urban Spaces: Photographs by David Lee and large abstract paintings by Ken Meisterman, Robert Youds and Jean-Jacques Roussin.

16 Music: James MacDonald performs solo french horn

21 Poetry reading: Joe Rosenblatt

22 Dance performance: Kinesonics. David Appel


Mar.3-26 Arnaud Maggs, Shin Sugino, Jennifer Dickson. Photographs. Secesssion Gallery

7 Punk Rock, Culture, Revolution and Love... A History of Contemporary Music: Michael McDonald presents a videotape.


21:22 The Terminal City Dance Company


Apr.9-26 Women’s Bookworks: Travelling survey exhibition of contemporary artists’ books by Canadian women. Curated by Dereen Lindsay and Sarah McGuigoch and organized under the auspices of the Powerhouse Gallery, Montreal.

10 Reading: Sykros Bruce

29-May 24 Movements II Collaboratory: The Roots of Movement. A four week program of workshops, lectures, demonstrations, and films exploring physical movement. Coordinated by Hugh MacPherson with Anne Skinner.

May 25 Kate Craig presents her three new video works: Backup, Clay and Delicate Issue.

27-Jun.21 Art and Correspondence From the Western Front: The works of five West Coast artists span the decade 1969-1979. Exhibition is comprised of four sections: (1) The Image Bank Correspondence Exchange; (2) Vincent Trasov, a.k.a. Mr. Peurut; (3) New York Corres Sponge Dance School of Vancouver (4) Dr. and Lady Brute Present: Spots Before Your Eyes. Featured artists are Kate Craig, Eric Metcalfe, Michael Norris, Vincent Trasov, and Glenn Lewis.

29 Reading: Jack Hodgins

Jun.7 Music: Sound-sculptor/composer Darrel Devore presents an evening of music performance, accompanied by Victoria’s Networks Orchestra.

19 Reading: Poet Manya Fiamengo

Jul.31 Reading: Ricki (Erica Ducomet). Poet, prose writer, artist and illustrator.

Aug.12

Sep.6 Télé-Video Collaboratory: Videos and performances address the concept “Television, Video and the Future.”

Sep.9-Oct.7 Television, Video and the Future: Télé-vidéo collaboratory includes a video performance by multi-media artist Corrine Covy. Brings together 130 mail-in submissions from 15 countries; photo drawings, postcards, videotapes and more.


Nov.11:

Dec.6 Colour Trough: Kim Adams. Exhibits two new works; a painting installation built out of galvanized sheet metal and two steel drums filled with corrosive etching solution, designed to be placed in the empty ice factory in Lime Bay.

Nov. 24 Open Space Annual General Meeting

1981

Jan.13-Feb.7 Form in Time: Gwen Curry. Exhibition of prints and mixed media works on paper that use certain archetypal images such as doors, windows, etc. which divide real physical space and signify our need to divide psychic space.

13-Feb.7 Everglanes recent photographic works. Secession Gallery

19 Reading: Robin Skelton. Poet, art critic and collage-maker

31 Marshalos: Montreal multidisciplined artist presents 3 video tapes; Trapeze, You Must Remember This, and Orpheus in the Netherland.

Feb.7 Dance: Bill Evans, director of the Bill Evans Dance Company of Seattle, gives a solo performance.

20-21 Pacific Motion Company: A new collective of dancers and musicians directed by Janice LeBlond.

22 Dance workshop with the Pacific Motion Company.

23 Reading: Poet Jeni Couzyn

24 Live Computer Music: Features the new digital synthesizer Synchronizer performing quadrophonic sound compositions by Daniel Scheidt, Michael Longton, Doug Collinge and John Celona.


14 Great Expectation of Video: Carl Loeffler screens videotapes produced by California artists.

16-Apr.4 And Bend Over Kandinsky: Bill Burns. Six room sculptural installation involving colour and form.

16-Apr.4 Four Fabulas: Dale Pickering. Photographic exhibition

17 Reading: Marilyn Bowering reads from her poetry works including her latest book Sleeping With the Enemy.

18 Music: Kenneth Gaburo, pioneer in the development of compositional linguistics, performs a series of sound/music works.

May 11 Gala Poetry Reading: Charles Barber, Emcee. Readings by P.K. Page, Rona Murray, Sandy Hutchinson, Derk Wynand


16 Soundspace: First in a 5 part concert series presents Pianospace with composer/pianist Lubomyr Melnyk.

18 Soundspace: Second concert presents Ambientspace with Hildegard Westerkamp.

22 Soundspace: Third concert presents Sound Sculptures/Installations. Two sound sculptures utilizing electronic and mechanical sound producing methods by Catherine MacLean.

23 Télémédiatheque: A national T.V. project in 6 Canadian cities on the theme of television, video and the future opens with Is Television Talking To You?, produced by Chris Creggton-Kelly.

29 Soundspace: Fourth concert presents Mindspace, a mixed-media presentation of voices, multiple slide projectors and computer music tapes by composer Steven Parkinson, assisted by photographer Don Gill.


6 Soundspace: Final concert presents an evening with The Networks Orchestra. Directed by John Celona and Daniel Deviere with Anthony Genge, Victor Zupanc, Don Scheidt and Salvador Ferraras.


18 Télémédiatheque: Trois réalisations montréalaises.

25 Télémédiatheque: Four Halifax Artists


Aug.8-30 Open Space Invitational Part II: Don Gill, Christine Cousineau, Alan Storey, Alison Pugh and Bill Pechel.

Sep.8-Oct.10 Jericho Detachment: Joey Morgan. Exhibition of large liftings from the old seaplane base at Jericho in Vancouver.

Oct.1 Reading: Sean Virgo

6 Reading: J. Michael Yates

8 Reading: Leon Rooker

15 Reading: George Faludy and Jacqueline D'Amboise


22 Reading: Rona Murray

28 Reading: Poems For Peace. Benefit reading and concert by Dorothy Livesay and singer David Sereda for the Vancouver Island Coalition.

29 Reading: Margaret Atwood discusses and reads from her novel Bodily Harm.


4 Reading: Leona Gorn

5 Experimental Film Festival: Vancouver filmmaker David Rimmer

18 Seattle photographer John Wesley gives a demonstration of 19th Century stereo photography.

Dec.2 A Study In Alternity: Rudy Bender presents his wide-screen stereo show using 4 projectors, quadrophonic sound system and a curved screen for showing his images in 3-D colour.

1982
Coaxing the Cable: Video by Artists for Cable Television.

Funeral For Sadat: Joan Wilkinson. Video/sculpture exhibition

Of This Time, Of That Place: 17 Santa Barbara Artists. Drawings, paintings, photographs and prints by artists hom Southern California. Guest-curated by Mary Hicks.

Raymonde April and Pierre Bougaerts: Exhibition of photographs from the NFB Still Photography Collection.

Write In Style: Workshop in better prose technique by Tim Perrin. Sponsored by the Periodical Writers’ Association of Canada.


Film: Viny and Loves Of Ondine: Online presents Andy Warhol films.


Music: Gordon Monahan, concert of original compositions.


Music: Bruce Gremo with James Kennedy, Michael Butterfield, Bob Caldwell, Stephen Parkinson.

Electronic Sound Installation: Stephen Parkinson and Doug Collinge. Installation activated by means of floor panels connected to an electronic sound synthesizer system.

Super 8 Invitational Film Festival.

International Computer Music On Tape Marathon: Evening of music from around the world.

Annual Live Computer Music Concert: Featuring Michael Longton, Diana Burgoyne and John Cenaon.

Music By Computers: Features work by Networks Orchestra led by Darrell DeVore.

Open Space Garage Sale

Outdoor Project: Terence Johnson, Ellen Rothenberg, Catherine Maclean, Alan Storey and Gary Kibbins are selected to produce this exhibition of artwork for downtown Victoria.

— reception for artists
— Artists’ Panel Discussion
— Contemporary Performance by Ellen Rothenberg
— Narrated Double-Decker Bus Tour. Sponsored by Open Space.

— Sound Sculpture by Catherine MacLean and Alan Storey
— Window Performances by Gary Kibbins
— Sculpture by Terence Johnson

Summer Exhibition: Mark Adair, Susan Scott, Sandra Meigs, Colette Urban and Robert Youts. Exhibition includes representational drawings, paintings and wall constructions.

Art Bank and The Canada Council’s Art Awards Service Program are explained by Bill Kirby, Director of the Canada Council’s Art Bank.

Digital Body: Diana Burgoyne performs as part of Locations/National

Performance Hell: A literary cabaret of the 1980’s that combines monologue, song, dance and reader’s theatre. Witten and directed by Philip-Dimitri Galas. Starring Galas and Helen Schumaker.

— Locations/National: Diana Burgoyne, Nick Brdar, Alan Storey, Kim Adams. Open Space sponsors the work of 4 Victoria artists in this Canada-wide project.

Double Decker Bus Tour. Sponsored by Open Space.

Fall Tani Alley Show: Jerome Zachary, Gordon Fresen, Darcy Gould, Bert Vander Gugten, Luis Merino, Kris Kann, Luis Iluarte, Gordon Hughes, Brock Harvey, Jean-Paul Costaez, Joe Average, J.C.Scott, Klaus Kollman and musical instruments by David Potier. Exhibition features work of artists working in Victoria’s Fan Tani Alley.

Fool’s Ball


Canadian Experimental Filmmakers: David Rimmer presents Northern Lines, Canadian Pacific and Kirk Tougas presents The Politics Of Perception.

Art For Christmas: Art sale and Stuart Nemtin the Clown performs “Armless Extraordinaire.”


The Camelot Banquet: Fancy-dress ball


Music: The Beverly Sisters: Dance band from Vancouver.

Canadian Experimental Filmmakers: Peter Lipakis presents a night of film. Dance Masks, Crystals and The Fountain.
Jan. 5-21 \textit{Totalitarian Visions}: Exhibition selected from 15 years of postal artwork sent from around the world.

12 Tom Sherman, head of the Canada Council's new Media Arts Section introduces this latest addition to the Canada Council.


20 Music: Dara Clayden performs an improvisational piano concert with a special dance appearance by Kenny Kitch, artistic director of KIDCO.

25 Media Net: Information night about Media Net.

Feb 10-26 \textit{Survival of the Will}, The 1984 Show: Joe Average and Kent Tate.

28 \textit{Theatresports}

2 Mar. 18 \textit{Mean Streets}: Lance Olsen and Burrell Swartz. Exhibition of paintings and drawings portraying man in paranoid anxiety and under political repression.

14 Music: The Wardells. Improvisation of music without restrictions or rules of any kind.

24 Music: The Wardells. Improvisation of music without restrictions or rules of any kind.

29 Media Net: Meeting for artists.

Mar. 1 \textit{Community Arts Directory} '84: Information Meeting: For artists, arts organizations and members of the arts community.


11 Swinging Speakers: Gordon Monahan; experimental composer/performer from Toronto's Music Gallery.

17 \textit{Theatresports}

22 Best of the West: Theatresports tournament with teams from the mainland and Washington.


24 Local Artists' Reception: Special guest, Maureen Forrester, new chairperson of the Canada Council.

28 Media Net: Monthly meeting for artists.

Apr. 2-28 \textit{Urban Targets}: International invitational anti-nuclear arms show featuring works by artists from Australia, Germany, Austria, England, Canada.

17 The Voice of Women present films and videos in conjunction with Urban Targets show. \textit{In the Nuclear Age, What the Children Can Tell Us.}


23 Voice of Women presents anti-nuclear films and videos.

25 Media Net: The Association of Vancouver Island Media Artists present an open forum on communications and peace.

26-28 Films presented by Women in Focus: \textit{Notes On A Nuclear Age, Reality After the Slaughter}. Presentation describing life after a nuclear holocaust.

May 2-19 \textit{Photo-Expansions}: Marian Penner Bancroft, Raymond Cull, Lise Begin, Alex Neumann, Jake Seniuk and Ian Wallace. Curated by Helga Pakasaar.

3-12 Theatre: \textit{Heroes}. Play looks at the middle age crisis of rejected superheroes, performed by members of Stage II.

20-28 \textit{T Shirts As Art}: On display during the Harbour Festival. Presented by Open Space and Metal Arx Street Media.


Jul. 8 \textit{Music In Circular Motions}: John Celenia. Concert of original works.

19-24 Outreach Art '84: 13 artists featured including Phyllis Serota, Jerry Petrick, Robert Armos and Kate Williams. Selection of local art work from spring '84 Outreach project.

21 Music: Beverly Sisters.

26-28 \textit{Alien Landing Experimental Sound Performance}: Sound sculpted objects by Black. Masked by Blust.

Aug. 3-5 \textit{Theatresports}

24-25, 30 \textit{Theatre: The Unhappy Demise Of King Sacred The Righteous}. A political satire written by Kevin Arthur Land, directed by Phil Wagner.

Sep. 6-Oct. 6 \textit{Mean Of The Still Moment}: Yumie Kono, Brad Pasutti. Graphite on paper works by Kono, pastel works by Pasutti.


28-30, Oct. 5-7 Theatre: \textit{One For The Road}. Harold Pinter, Play. Presented by Stage II.
Oct. 2   Tools For Peace: Presentation of recent slides taken in Nicaragua.
11-12 German Experimental Super '8' Film Festival at UVic, presented by Open Space, Cinecenta and Goethe Institute.
13 Poetry Cabaret: Mexican Night. George Bowering, P.K. Page, Leon Rooke
19-20 Le Groupe de la Place Royale: Ottawa's leading experimental dance company performs.

Nov. 4   Music: Kevin Crofton performs with Raima the mime.
10 Music: Rosewood Percussion Duo: Greg and Judith Murray. Including music by minimalist Steve Reich.
12 Breaking Barriers – Sound Symposium '84 On Tour: The annual interdisciplinary festival of experimental sonic art held in St. John's, Newfoundland arrives at Open Space.

Oct. 11-Nov. 17 Beyond the Malahat: Jerry Patrick, Martin Honisch, George Sawchuck, Robin Campbell, Renée Poisson, George de Pape, Will Jusling, Brian Scott, Carole Thompson, Robin Hutchinson, Serena Laskin, Jim Tomlinson, Bill Dixon, Ann Menard, Gus Gaibraith, Jim Thomsbury, Group show of artists from Up Island and the Gulf Islands.

17 Jazz Poetry
18 Music: El Cimarron. Dramatic new music
24, Dec. 1, 8, 15, 22 Open Space Christmas Emporium: Paul Dishaw, Jim Thompson, David McLean and other local artists.
Dec. 1 Extended Exhibitions: Brad Pasutti at Grapes Restaurant
Dec. 4 Open Space Annual General Meeting
Dec. 4-Jan. 8 Extended Exhibitions: AGUS family of Ball, Cowichan Community Centre
Jan. 5 Extended Exhibitions: Eric Pittman, Grapes Restaurant
5-Jan. 10 Extended Exhibitions: Joe Average, Pants Night Club
5-Jan. 10 Extended Exhibitions: Doris Patterson, Victoria Police Station
6-Jan. 5 Extended Exhibitions: Ted Polkinghorn, UVic
6-Jan. 12 Extended Exhibitions: David McLean, Monday Magazine

1985

11 Pan Canadienne Ganzthropological Survey: Artists' lecture.
19 Meares Island Fundraiser: features an art auction, slide show, video presentation and native dancers.
25 Music: Lubomyr Melnyk. Solo piano concert
26 Evening with Lynda J. Barc: Comedy/discussion
31-Feb. 10 Extended Exhibitions: Yumie Kono at UVic's Cinecenta
Extended Exhibitions: Joe Average, Cowichan Community Centre
Extended Exhibitions: Darcy Gould, Cowichan Community Centre
Feb. 7-Mar. 9 The Rape Of Eros: Andy Fabo and Joe Average. Large stretched tarpaulins by Fabo. Pastels on paper by Average.
8 Reading: Everywoman's Books presents readings by poets Rona Murray, Betsy Warland, Daphne Marlatt, performances by Ezell, music by Jan Gillanders and the Glee Club Duet.
8 Poetry Cabaret: Readings by Women. Sharon Thesen, Constance Rookie, Erin Meuré, Anne Lessingham, and Barbara Wilson.
14-Apr. 20 Death and Transfiguration: Kent Tate and Steven Clark. Wall works and installations.

15 Music: Malcolm Goldstein. Solo experimental violin
22 Music: Rod Sharman. Solo flute and electronics
28-29 German Experimental film festival
21-May 10 Artlink presents a celebration of Victoria, past and present in "Cityworks."

1 Poetry Cabaret: African Night. Audrey Thomas, Dave Godfrey and Bill Scherrbrucker
10 Music: John MacKay. Pianist. New music by contemporary Canadian and Italian composers.
Aug. 8-Sep. 7 An Exhibition of Graphic Works: Joseph Beuys. Exhibition arranged by the Goethe Institute Vancouver and Open Space.
Sep. 7-27 Concert for Four Chainsaws: Tom Hajdu
29 Poetry Cabaret: Seattle Poets from the Northwest Renaissance Poetry Group.
29 Open Ears Series: Tony Gange Tric; Russ Botten, Buff Allen, and Phil Dwyer.
25 Monday Nights at Open Space: Alistair Gray. Scottish author reads from his work.
26 Poetry Cabaret: Erin Mouré, Derek Wynard, and Marlene Cockshaw
27 Music: EDAM. Experimental Dance and Music
31 Music: Bob's Your Uncle
Nov. 1 Bastion Theatre Kite Auction: Fall fundraiser
7-16 Women In This Decade: Juried photo exhibition in recognition of the U.N. Decade For Women.
21-Dec. 7 Visions of Rural China: Art exhibition of Chinese Peasant paintings from Huxian.
Dec. 4 Open Space Annual General Meeting.
23 Poetry Cabaret: Mike Doyle, Linda Rogers, Anne Szumigalski, and Judith Fitzgerald.
24 Music: Choke the Alligator: John Celone performs technomusic.
Dec. 12-13 Fashion Party

1986

25 Poetry Cabaret: Susan Hykin, Leon Rooke, and Jill Swartz.
Feb. 1 Video Benefit Dance: Featuring bands Go Four and Brued and Stupid, with video screening of Sax Island.
2 Open Ears Series: Lunar Adventures; original jazz with funk and ethnic influences.
4-15 Issues Of Censorship: First held at A Space Gallery in Toronto, this exhibition is a response from several Toronto artists to the immediate threat of the control of artists' imagery by a bureaucracy that refuses to consider the context of imagery.
8 Music: Rudolf Komorous. Early and new works by this noted composer.
14-16 Music: Autumn '86
20-Mar. 15 Painting Large in Victoria: Jonathon Brigdale, Sydney
Condrashoff, Peggy Fraser, Helene Pare, Yves Vial, Jerome Zachary, Curated by Ted Pollingtonhe.

22 Poetry Cabaret: Gail Harris, Lualla Kerr, Richard Lemm, Dale Zieroth

23 Hair Art: Exhibition of fantasy and avant garde hair design.

Mar. 28 Music: Robert Ashley, John Cage and Steve Reich. Evening of conceptual music from the 70's.

9 Open Ears Series: Vancouver Art Trio. Free improvisation

14 Music: Original compositions selected from a national call for submissions.

15 Open Ears Series: Rhythm Mission. Alternative music

20/26 Victoria and Gulf Islands Visual Arts Show: Preliminary show of work before the B.C. Festival of the Arts.

22 Music: Concert of contemporary music for early instruments.

29 In Our Waters: Multimedia event in response to weapons testing in Nanoose Bay.

30 Poetry Cabaret: Tom Wayman, Susan Musgrave, Fred Wah, Diana Hartog


11 Music: Martin Arnott

12 Angels, etc.: Doug Beardsley, Marilyn Bowering, Gail Harris, Susan Musgrave, P.K. Page, Kevin Roberts, Linda Rogers, Leon Rooke, Dek Wynand and Patricia Young. National Book Festival week is celebrated with this theatrical piece created from the works of ten poets.

18 Music: UVic Alumni present an evening of music.

26 Poetry Cabaret: Paulette Jiles

27 Open Ears Series: The Redons. Alternative rock

29 Monday Nights at Open Space: Salvador Ferreras. Solo percussion concert.


May 11 Open Ears Series: Rosemary Smith and Friends


17 Poetry Cabaret: Readings by Mike Doye, Linda Rogers, Anne Sturimagis, and Judith Fitzgerald.

18 Open Ears Series: The Obliterati. Seattle Improvisors Group


Jun. 1 Music: Louise Rose & Friends. Evening of music and dance

2 Open Ears Series: Bolera Lava. All female dance band


3-18 This Space: David Boettman, Dawn Burn, Gavin Forge, Rowland Hill, Lindsay MacQueen, UVic Student Show, Mixed media. Curated by Patrick Chamberlain.

8 Open Ears Series #2: Original jazz by The Paul Pimmley Trio.

13 Monday Nights at Open Space: Matt Groening

21 Open Ears Series #2: Dance with music by Bob's Your Uncle.

30 Monday Nights at Open Space: Steve Lacy, saxophonist performs contemporary jazz.


Sep. 4-28 Peace Earth Peace: Global mail art show.

8 Monday Nights at Open Space: Changing Bodies. A One Yellow Rabbit theatre presentation.


Nov. 6-29 Defending Stalingrad: James Lindsay. Exhibition by Victoria artist, including large paintings, historical text and photographs and an installation piece which functions as a new and used clothing store. Lindsay challenges the viewer to examine the propagandizing of images, events and information, that ultimately trivializes history and culture, reducing an historical event to the status of merchandising.


6 New Music: Andrew Thomson and Howard Skempston

8 Monday Nights at Open Space: Descent Into Hell. Lecture by John Bentley Mays, concert by Christopher Butterfield.

9 Open Space Annual General Meeting.

19 Poetry Cabaret: Reading by Gail Harris.

1987

23 New Music: From Toronto: Selected by Linda Heath, performed by Open Space Ensemble.

31 Poetry Cabaret: Readings by Rhea Tegrebov and Brian Fawcett.

Feb. 12 Bruce Cobanli and Philip Willey: Exhibition of paintings, collages, and assemblages.


14 Poetry Cabaret: League of Canadian Poets Benefit Reading; Gladys Downes, Dorothy Livesay, Stephen Scobie, Patricia Young, Lala Koehn, Elizabeth Wood, Doug Beardsley, Phyllis Vieb, and Linda Rogers.

20 New Music: For Baroque Flute. Elissa Poole. Contemporary works


22 New Music: Phillip Bush plays new piano music.


Spring Open Space Renovations: Refinishing gallery floor, installation of theatre lighting grid and lighting board as well as risers for theatre seating and creation of a storage space off the main gallery area, roof repairs, painting of lobby and exterior by Paul Dishaw and installation of ceramic tile mural at outside entrance, by Richard Finch.

Mar. 27 Black and White is a Whole Palette: Donna Kelly. Exhibition of graphite drawings. Curated by Suzanne Besseste.

28 New Music: Invitational Concert. Guitarist, John Abram

29 Monday Nights at Open Space: A Captive Audience

Contemporary opera by Ernie Manera and Stephen Scobie. Monday Nights at Open Space: Steve Lacy Sextet


27 Poetry Cabaret: Robert Priest, Gail Harris, Patricia Young, Linda Rogers, and Jill Swartz.


May 2 Monday Nights at Open Space: Bill Frisell, Jim Staley, and Ikue Mori.

22 Monday Nights at Open Space: Music by The Bill Frisell Quartet

June Gallery On Wheels: Art by local artists is displayed on bus panels for the entire month of June.

Jun. 20 Icons: Images of Power and Transformation: Gwen Curry. Victoria artist's exhibition of sculpture, mixed media works on wood and drawings. Works incorporate West Coast iconography and traditional symbols and narratives from
Craft Fair and Music Festival. September, 1972

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<thead>
<tr>
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<td>12-Feb.4</td>
<td>Group Photography Exhibit: Terry Atkins, Manuel Martinez-Polo, Barry Butler, and George Gaudette. A Photographic Exploration of Time, Place and Personal History.</td>
<td>Features photos that are manipulated, collaged, bejewelled, and with text.</td>
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<td>10-11</td>
<td>Flowers As The Medium: Organic floral sculpture by Phyl Cowie.</td>
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<td>9-Apr.1</td>
<td>Photographic Installations: John Taylor and Louis Lafontaine.</td>
<td>Louis Lafontaine’s stereo photography and John Taylor’s transparent 3-dimensional and painted photographs.</td>
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People, the land that sustains them and the threat of too, we built a brick barbecue on the floor, burning, I only learned later, a Hutchinson explores the relationship between the Guatemalan past and present of a man in transition.

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<td>9/10</td>
<td>New Theatre: Crossing Borders (Bely/Fuente II group), sequel to 1989 production “I Wasn’t Born Here”. Julio Cabrera and his group Cumbia are featured in this fact-based look at the experience of Latin American immigrants as they adapt to a new home in Canada. Directed Linda de Guevara.</td>
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<td>11/22</td>
<td>Artists’ Action Meeting</td>
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<td>12/2</td>
<td>Reading: Robert Priest. Toronto poet, composer and playwright.</td>
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<td>31/6/16</td>
<td>Impressions Of Impact: Eric Nash. Victoria printmaker explores concepts of the multiple image, experimenting with various techniques of drypoint, etching and lithography. Curated by George Grove.</td>
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<td>5/1</td>
<td>New Music: Catherine Lewis</td>
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<td>22/7/14</td>
<td>Trees Transported: Michael Dennis. A series of lyrical figures sculpted in wood.</td>
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<td>18/8/22</td>
<td>New Theatre: Quarantine of the Mind. David MacLean Illuminates the the struggle of gay male communities dealing with AIDS.</td>
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<td>8/9/28</td>
<td>Reading: Lee Gowen. Saskatchewan Fiction writer</td>
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<td>4/10/20</td>
<td>The Coil That Binds, The Line That Bends: Pam Hall. Installation exhibition. The Coil is a heavy 110ft. long rope constructed of fishing net from a cod-trap, bound by the artist with polypropylene fishing twine. Also included are a series of Biographical Notes, a mixed-media series of drawings with collage which include photographic elements, color Xeroxes, map components, text and drawings, that represent configurations of the Coil at particular sites chosen by the artist. The exhibit features new work derived from Hall’s visit to Zimbabwe in early May.</td>
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<td>15/8/24</td>
<td>New Music: Martin Bonham and Marylou Dawes. Contemporary music for cello and piano.</td>
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<td>25/8/24</td>
<td>New Music: Tuyo. An acoustic ensemble from Montreal specialising primarily in microtonal and gestural new music performed on invented instruments.</td>
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<td>26/8/24</td>
<td>Malahat Review Reading: Dale Zieroth and Gidays Hindmarch.</td>
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<td>28/8/24</td>
<td>Group Photography Show: Artists’ lecture</td>
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<td>New Theatre: John of Vermont. By Shane Roberts interweaves the past and present of a man in transition.</td>
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<td>30/8/24</td>
<td>Reading: Suzanne Bessette: Were you doing the cooking?</td>
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<td>31/8/24</td>
<td>New Music: The 18voice Phoenix Chamber Choir, conducted by Cortland Hutberg, presents an afternoon concert of contemporary choral compositions, including works by Claude Vivier, David Oliver and C. Ligeti.</td>
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<td>29/12/15</td>
<td>Zambia/Paraguay: Photographic Exhibition. Another Battle Begun. Bruce Paton. Photographic documents the development of the co-op movement in Zambia. The “Mountains Are Breathing”, A mixed-media installation by Vancouver artists Amanda Hale and Lynn Hutchinson explores the relationship between the Guatemalan people, the land that sustains them and the threat of...</td>
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1991

Jan.4
Reading: Steve Noyes and Marg Jarman. Victoria novelists and poets.

6
New Music: Purcell String Quartet. Marc Destrubé, Bryan King, Philippe Etter and Heather Hay present a world premiere of Canadian composer Walter Buczynski’s Quartet No.4 as well as works by Murray Schafer and Ben Johnston.

10-26 Das Seilsuchende Auge: Paul Rode. Victoria artist presents a body of work reflecting distinct styles of painting and assemblage wall works.

11 Das Seilsuchende Auge: Artist’s lecture
17 International Artists’ Day: In celebration of the 1,000,024th birthday of Art, Open Space invited artists in all disciplines to a reception, cancelled due to Gulf War, protest march held instead.


Feb.7-23 Bed of Roses: Terrie Costantino, Irene Grainger, Kim Fullerton, Susie King and Cyndra MacDougall. An affirmation of women’s sexual imagery in photographs by five Toronto artists.

8 Bed of Roses: Artist’s lecture given by Cyndra MacDougall.


7-23 Siren: Carol Moiseiwitsch. 17 large-scale pastel on paper drawings which stretch out over 80 ft. in 16 panels surrounding a central triptych.

8 Siren: Artist’s lecture
16 Malahat Review Reading: Marlene Cookshaw and Michael Kenyon. In this joint reading by the Malahat Review literary journal.


Apr.4-20 Lattitudes: Jeremy Boscos, Rod Corraini, Gordon James and Martha Nickoloff. Vancouver, Mayne and Quadra Islands painters, sculptor/potters and photographer working between the 49th and 50th parallels of latitude.

5 Lattitudes: Artists’ lecture
22 Reading: Erin Mouré

May 2-18 Enclosure: Gu Xiong. An installation and exhibition commemorating China’s June ‘89 massacre at Tiananmen Square. The central element in the installation being a barricade, running the length of the gallery, made with over 300 bicycles donated by the people of Victoria.

3 Enclosure: Artist’s lecture


2 Reading: Jean Rysstad

6-22 Wrapture: Jane Martin. Toronto artist presents the past seven years of her highly detailed drawings, paintings and lithographs of women’s truncated body parts. Accompanying catalogue published by Open Space.

7 Wrapture: Artist’s lecture

Jul.4-20 Attenuated: Thomas Anfield and Joe Cowie. Two Vancouver painters’ large-scale figurative works.

1992

Jan.9-25 Standard Sheathing: Working with heavily impastoed acrylic and oil on plywood sheathing, Barrie Szekely comments on such suburban and environmental anomalies as concrete trees and neon foliage, calling into question his relationship to the natural world. Accompanying catalogue published by Open Space.

10 Standard Sheathing: Artist’s lecture

10 New Music: Sequenzarama. Music composed by Luciano Berio, performed by Alexandra Pohran, oboe; Patricia Kostek, clarinet; soprano Catherine Lewis; Ian McDougall, trombone;

5 Attenuated: Artists’ lecture
27 Reading: 4 Local Poets. Luella Kerr, Dennis Reid, Joyce Nelson and Derek Robinson.

Sep.21-29 The Fringe Festival at Open Space

Oct.3-19 Butcher’s Apron, Butcher’s Hook: Lance Olsen. Victoria artists’ exhibition of recently completed charcoal drawings and oil on paper paintings in large panel formats. Accompanying catalogue published by Open Space.


16 Arts Vision Victoria: A public forum on the future of the arts, business and tourism.


2 Reading: Gary Geudes. Ottawa poet and Cormorant Books publisher.

7-23 Compañeras de México: Women Photograph Women: Lola Alvarez Bravo, Mariana Yampolsky, Lourdes Grobet, Graciela Iturbide, Eugenia Vargas and Laura Cohen. Organized by guest curator Amy Conger and the University of California at Riverside Art Gallery, this exhibition of six contemporary Mexican photographers spans 60 years of picture taking by and of women.

28-Dec.1 New Theatre: Canadian Tango. Puente Theatre’s latest collective production. Directed by Lina de Guevara. Tells the story of Latin American immigrant couples and the effects that immigrating to Canada have on their relationships.

Dec.6-7 Video Screenings: Media Mirage. Organized by Zainab Verjee. New video work by independent, community-based video artists critiquing Western-dominated media approaches to issues in the Middle East. Features the work of Jayce Salloum, Elia Suleiman, Haim Bresheeth, Jenny Morgan, Marie-Hélène Cousineau, Chris Hoover and Simone Farzhoudah.
11 Reading: Marwan Hassan
Feb. 6-9 New Theatre: *Split*. Written and produced by Eufemia Fantetti. This premiere explores an Italian Canadian family’s attempts to come to terms with a mother’s schizophrenia.

13:29 *Colours Of Chaos*: Wendy Skog, Victoria painter exhibits a series of large abstract paintings, "about colored lights, the Afterlife, the Underworld, sex, violence and flying objects."

14 Mar. 5-21 *Carnet Photographique*: Joanne Tremblay. A work-in-progress photographic installation, which explores the changing role of the female nude in photography through historically inspired photographs; framed by sculpted frames suspended from the ceiling.

6 New Theatre: *Bluto*. Victoria writer Jill Swartz premières her first full-length play as part of Open Space’s month-long celebration of International Women’s Day. Directed by Randy Smith, with a cast of local Victoria women.

Apr. 2-16 *Here, Today*: Susan Point and Ron Green. Point exhibits a series of acrylic paintings and cedar panels; Green exhibits a blanket and screen series. Curated by George Harris.

3 *Carnet Photographique*: Artist’s lecture

26-29 Apr. 2-16 *Here, Today*: Discussion led by George Harris

23-25 New Theatre: *Through My Eyes*. An innovative work incorporating various media, written and performed by Vancouver artist Mia Blackwell. It tells the story of a bizarre assault, expressed through the eyes of the three involved: Victim, Assailant and Witness.

May 2 Reading: *Vox Puellae*. Jeni Danahy, Faro Sullivan, Anne Swannell and Sheila Longton. Showcase of local writers

7:23 *Environ 8000 kilomètres*: Dianne Landry and Jocelyn Robert. In a joint exhibition, two Quebec artists explore the characteristics of time and space marking Canada from sea to sea.

8 *Environ 8000 kilomètres*: Artists’ lecture

Jun. 5-6 The End Of Nature: Tanya Mars. A performance revolving around science, the environment and women—and their relationship to culture. A combined Visual Arts and New Theatre co-production with four local artists; Roy Green, Carolyn Mark, Chris Cairns and Jill Swartz. Two free public performances at Beacon Hill Park’s (Heywood) baseball diamond.

19-28 Break New Ground: Open Space New Music Series joins the Victoria Jazz Society to co-sponsor the Avant Garde Series of Jazz Music as part of Victoria’s JazzFest International.

Jul. 4 Reading: Margaret Dyment and Pauline Holdstock. Two local prose writers.

Aug. 20 The Canada Council public information session. Equity and Access, Arts Awards and Explorations Programs.

24-27 Sept. 21 Oct. 4 The Fringe Festival at Open Space

Oct. 8-24 The October Project: Nick Brdar, Diana Burgoyne, Gwen Curry, Chris Creighton-Kelly, Lance Olsen, Alan Storey, John Taylor and Colette Urban. To commemorate two decades of artistic achievements, curator Gail Tuttle assembles an exhibition of eight artists who reflect the significance of Open Space’s contributions to B.C. and Canadian art practice. The exhibition includes painting, sculpture, installation, performance and video. Open Space also unveils its newly compiled archive.

Oct. 9 New Music: As part of The October Project a gala new music concert including premieres of work by Murray Adaskin, Joseph Conrco, Anthony Genge and Jacqueline Leggatt.
Open Space gratefully acknowledges the support of its members, the Canada Council Visual Arts Section and Music & Opera Section, the Government of British Columbia through the Ministry of Tourism and Ministry Responsible for Culture; the City of Victoria, the Municipalities of Esquimalt, Oak Bay and Saanich.

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