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A.R.C. Artculture Resource Centre 1981-89   authors Graham Smith & Nancy Paterson

A.R.C. opened its doors at 789 Queen St West in the spring of 1981 and closed shortly after the spring of 1989. The newly rented two gallery space consisted of three thousand square feet renovated Victorian on street level. The front gallery was sixteen feet by thirty six feet with wood floor, bay windows and pressed tin ceiling. The performance/event space [also called the rear gallery] was sixteen by forty-seven feet with bright black and white checkerboard tile floor, two skylights and best of all loading doors onto the rear Queen St west lane. A.R.C. took inspiration from Doug Davis' book "Artculture" (1977) in which the artist/author proposed storefront street level art galleries accessible to the public. A.R.C. was the first artist-run centre to commit itself to exhibiting, researching and promoting media arts full time as other ANNPAC (Association of National Non-Profit Artists Centres, founded 1976) artist-run centres exhibited some computer media art but mainly concentrated on other initiatives. Prior to A.R.C. there was activity and discussion of media arts and so A.R.C. was originated and dedicated solely to serving this idea. In the text "Spaces by Artists" edited by Tanya Rosenberg and published by ANNPAC, Sheila Moore contributed a chapter on "Dangerous Electronic Art", Judith Doyle penned "Facsimile Hardware" and the text also discusses a 'living museum data network' including technologies such as datapac, telnet, IP Sharp and videotex. The proposal was the result of a discussion that took place at a retreat in Grand Valley, Ontario. Victor Coleman wrote the network proposal report and Barbara Schapiro created the drawings with Michael Goldberg and others contributing (Rosenberg, 1979, p.108). The proposal was to create an 'art based interactive data network' with terminals and modems at each artist-run centre and a central computer to be placed in a convenient city. When A.R.C. opened its doors it possessed an Apple II computer and modem and supported this initiative but no central computer was in the offing and so artists at A.R.C. used the IP Sharp business timeshare network [head office Toronto: included Ian Sharp, Roger Moore, Dick Lathwell, Brian Daly, Bob Bernecky, Leigh O. Clayton, Doug Forkes, Eric B. Iverson, Dave Markwick and Peter Wooster] and other technologies for special networking projects and events (https://en.wikipedia.org/wiki/I._P._Sharp_Associates).

Principally there were three people from the Ontario College of Art & Design, Derek Dowden, Graham Smith and Nancy Paterson along with Peggy Smith who also joined the group as a founding member. Peggy was a modern dance choreographer and had not attended OCAD like the others but she offered irreplaceable creative input in the area of performance and dance. Another pivotal founding member was Ed Mowbray who brought the first international artist [Brian Eno] to exhibit at the gallery. Derek, Graham and Nancy were not only students at OCAD in the Photo Electric Arts department but were also on the student council. This instructive foundational experience assisted in organizing and administering the gallery. Derek contacted Philip Carter, a local architect who owned several properties on Queen St West, to rent 789

Queen St West on a month to month basis for a year. The rental agreement included the two galleries and office as well as the basement where the video lounge and darkroom were installed later. At the time the group was worried about the financial commitment and had only a dim idea to hold 'booze cans' to pay the rent because at the time alcohol was quite regulated and this carried some possibility of fundraising especially on Sunday nights.

Derek issued invites to many of the OCAD Photo Electric faculty to consider having an exhibition at the gallery and this aroused interest and awareness. Graham Smith remained at OCAD and graduated a year later maintaining useful links with the school in his final year as a student. John Cirka, an architect interested in media and performance, joined the group with his wife Elaine Sharpe, a dancer. Audio artist Chris Devonshire rounded out the group and organized programming at the gallery.

The first international exhibition occurred quickly as Brian Eno was contacted by Ed Mowbray to set up a solo exhibition. In the fall of 1981, Brian set up three monitors in the front gallery exhibiting "White Fence Installation" and "Mistaken Memories from Medieval Manhattan" in the front windows at street level. Vera Frenkel was invited to exhibit "Stories from the Front, and Back" an installation that arose from her residency at The Western Front in Vancouver, B.C. immediately after in November 1981. Graham Smith experimented with large panoramic 360 degree photography when he created a large photomural of the installation. A.R.C. began to achieve notoriety as a place for media arts and attracted attention internationally.

ANNPAC published a quarterly magazine Parallelogramme [Tanya Rosenberg, editor] with a calendar listing of exhibitions and events at all artist-run centres across the country. The publication also occasionally included important articles dealing with public policy and contemporary art. In the fall [1982] Parallelogramme, A.R.C. published a comprehensive retrospective list of its first year activities. Exhibitions included: November 16 to December 20 - Brian Eno, "Mistaken Memories of Medieval Manhattan", video installation; January 13 to 27 - Dieter Hastenteufel, Lubomyr Melnyk, "Continuous Music Light Installation", exhibition; January 27 to February 1 - Kim Tomcza,. "Stupid Like a Musician", audio installation and videotapes; February 22 to March 2 - Steven Wasney, "Academy of Locomotion", photographic installation; March 15 to April 6 - Vera Frenkel, "Stories from the Front (and the Back) a True Blue Romance", videotape and installation; May 4 to 16 - Graham Smith, "Orientation", video installation; May 31 to June 3 - "Viewpoints", video screening and window installation; June 14 to 25 - Jane Wright, "Electronic Sunsets", video installation; Jun 26 to July 4 – "Celebration", David Buchan, Andy Fabo, General, Idea, Nancy Nichol, Lynne Fernie and others; July 7 to 31 - "Film/Structure/architecture", John Cirka, Igal Goldstein, installation; and the final installation of the first programming year was July 8 to 18 - Sylvia Wong, "Camera Obscura", window installation.

First year video screenings included: November 23 - Ed Mowbray, Paulette Philips, Lin Rankin, Christa Schadt, Geoffrey Shea, Robert Stewart, "New Video Works" screening; December 7, 8 - Derek Graham, "Nonreferral Testimony", video performance; December 14, 15 - 'Factory Video Circus', video screening; January 18 - Selected Video Works, screening: Laurie Anderson, Dara Birnbaum, Alan Sondheim, Paul Wong; February 25, 26 - "Special Interest Programs", John Watt, David Askevold, Anthony Lorraine, Jane Wright, video screening; March 22 - Danielle Depeyre, Nancy Nichol, Lisa Overton, Christa Schadt, "Exiles", video screening; April 12, 13 - San Francisco International Video Festival, screening; April 18, 19 - Alan Fox, "He + She = TV", video screening; April 30 - Chip Lord, "Abscam (Framed)", etc., video screening; May 11 - Dorit Cypis, Pier Marton, others, Living in L.A., video screening; May 12 - Rachel Rosenthal, Guiditta Tometta, "Taboo Subjects" and "Circle Incest", performance and video; June 10, 11 - "DJ/TV", Robert Ashley, David Van Tiegham, Fitzgerald/Sanborn, others; June 21 - Kate Wiwcharuk, "My Summer Vacation", video screening; July 12 - Dmitrie Martinovic, "Boy on a Swing", video screening; July 15 - Elizabeth Vander Zaag, "Through the Holes", video screening; July 21,22 - Lisa Steele, "Some Call It Bad Luck'" Clive Robertson "Patriarchy Takes All" video screening.

First year performances, concerts, lectures: October 24 - Elliott Sharp, guitars and reeds, concert; October 28 - Transonances, computer tapes, concert; November 11 - Nobuo Kubota, percussion sculpture, concert; November 15 - Jon Hassell, "Fourth World", lecture; November 24 - Peter Fitting, "Politics and the Avante Garde", lecture; November 25 - John Kamevaar, John Oswald, David Scurr, concert; November 26, 28 - Joan Philips, dance/performance; December 2 - Lubomyr Melnyk and Lund St. Petri Symphony, concert; December 9 - Gord Monahan, "Piano Pieces", concert; January 27 - Niagara, concert: Catherine Carmichael, Harold Klunder, Peter Templeman, Lorne Wagman; February 10 - Andy Paterson, solo guitar, concert; February 11 – No Name Music, 12 electric guitarists, concert; February 24 - Andrew Timar. R.W. Stevenson, "Fan and Fire, Water and Ice", concert; March 13 – Toronto Xanadu Project, "A Literary Computer?", lecture; March 17 - Paul Myers, "Media, Myself, and I", concert; March 31 - Bill Smith Ensemble, concert; April 14 - Kent Tate, "Music for Mice" , concert; April 28 - Jon Siddall, retrospective concert; May 10 - Festival of Canadian Improvisation, Oswald, Smith, others, concert; May 26 - Transonances, Part II, computer tapes, concert; June 3 to 5 - Monty Cantsin, "Blood Campaign", exhibition and performance; June 7 - Dance Ontario, "The Dancer and Video", screening, discussion; June 23 - Ndikho Xaba, poetry, percussion, concert; July 8 - Andy Paterson, "Typewriter Symphony", performance; July 28 - Andy Haas, Dave Miller, digital process, concert; July 30 - Jonas Goldstein, "2nds ...Century ..No ...Future", performance. (Parallelogramme, Aug-Sept-1982. Vol7-No6. pp39-40)

Within a short period of time A.R.C. started to receive ongoing funding from the Canada Council as an artist run center and for special projects. The Canada Council Annual Report Supplement, 1982-1983 shows substantial funding in three separate categories (Canada Council

Communications Services. Canada Council Annual Report Supplement, 1982-1983. Ottawa. pp.14,65,72). In the 1983-1984 report, funding in four categories was awarded to A.R.C. including from the newly created section for Integrated Media (Canada Council Communications Services. Canada Council Annual Report Supplement, 1983-1984. Ottawa. pp.15,59,60,68).

Tom Sherman started at the Council as the Video Officer within Visual Arts in 1981 and in 1983 Timothy Porteous [Director of Council] requested Tom found the Integrated Media Section of the Canada Council. Taking the film, video, audio art and holography into a new section "Integrated Media", Tom quickly defined Integrated Media as computer-integrated media:

> "We ran the first two grant competitions in Integrated Media (digital media) in 1983. We were able to award a very high percentage of applicants funding and got Canadian artists off to a great start in digital media nationally and internationally. I recall…work at A.R.C. (Art Culture Resource Centre). It was a very impressive organization, out front in so many ways."
> (Tom Sherman, personal email, Saturday, July 02, 2016 12:03 PM)

At the same time as working in experimental video, emerging media artists were inspired by the unique possibilities of combining interactive text and imagery thus Derek and Nancy met with Stan Bevington from Coach House Press (near the University of Toronto) to explore potential collaborations and ideas in this area. A.R.C. was inspired in part by David Godfrey one of the founders of the publishing House of Anansi as well as founder of a software development company "Softwords" and expert in the field of computer aided learning. David edited "Gutenberg Two" with Douglas Parkhill, a text on the social and political meaning of computer technology as well as co-authoring "The Telidon Book" in 1981 with Ernest Chang, on electronic publishing (Godfrey & Chang, 1981 & https://en.wikipedia.org/wiki/Dave_Godfrey). The meeting with Coach House Press was inspiring though the discussion led to no collaborations and A.R.C.'s involvement with videotex began when Bill Perry visited A.R.C. in the late spring 1981 bringing a number of ideas regarding media and vector graphics possibilities in the form of Telidon (North American Presentation Level Protocol System) NAPLPS page creation technology. Telidon was developed by the Canadian Communications Research Centre (CRC) during the late 1970s and after additional features were added by AT&T and other contributors in North America, Telidon was redefined as a protocol in early 1983 becoming the NAPLPS standard. NAPLPS was media independent, meaning any media that transmitted ASCII code could transmit NAPLPS including twisted pair wire, coaxial cable and the vertical blank interrupt of a TV signal (VBI) which was a protocol entitled North American Broadcast Teletext Specification (NABTS).
(https://en.wikipedia.org/wiki/Telidon & https://en.wikipedia.org/wiki/NABTS).

Telidon saw limited use commercially for a number of technical and creative reasons and lasted until government support ended in 1985 but the technology was taken up by media artists in Toronto who were hungry for new media tools. Bill Perry had a Norpak IPS Telidon workstation delivered to A.R.C. and it remained in the rear gallery space over the summer making it informally available to artists who wanted to experiment with NAPLPS page creation. The workstation was large, eight inch floppy disk drives, monitor, keyboard and computer all mounted in a console. It became clear in the late summer it had to be relocated so the rear gallery could be used for exhibitions in the fall and Bill arranged to place the console at Trinity Square Video, a multi-user video access facility. During this relocation some artists met informally in the front gallery at A.R.C. to discuss common interests and the possibility of incorporating as a group and the official name arose when Bill Perry christened the group on the incorporation application documents as "Toronto Community Videotex".

In fall 1982 for the first and only time everyone at A.R.C. was so busy that we failed to submit a complete programming list of events to Parallelogramme magazine (Parallelogramme, Oct-Nov-82. Vol8-No1. p33). During this period Ted Nelson visited A.R.C. to discuss his innovative ideas regarding "Project Xanadu" a proposed universal, democratic hyperlinking library. Nelson coined the terms hypertext, hypermedia and hyperlinking and the concept of linking texts together and Graham Smith exhibited "Orientation" a photo video kinetic sculptural installation (Brodsky, M. E. Sept, 1982. Vanguard Magazine, p32).

The period was covered by an abbreviated retroactive listing of events in the next Parallelogramme (Parallelogramme, Jan-Feb-83, Vol8-No2. p28). The fall 1982 period included a group exhibition "Women and Art" with work by Audrey Flack, Lucy Lippard, Betty Parsons and Arlene Raven; in the video lounge a work in progress by Peter Wronski entitled "It's Just the City, Darling, They Call New York"; Marcia Cannon "The Carole Toronto/Anne Canada Show", a performance involving video and parody; Doug Back installation "Jacob Wrestling With the Angel Part II, StaSiS", in the front gallery; Winnipeg Video Pool recent work; Frank Klinger Limitless Music Series and Sunday night jazz concert series curated by Tim Brady.

An international telecommunications event organized by Ars Electronica (Linz, Austria) entitled "The World in 24 Hrs", involved 24 groups of artists around the world in each time zone [September 27, 1982]. Peggy Smith conceived A.R.C.'s contribution which was a slow scan video performance consisting of semaphore flags used to spell out the words "signal breakdown". Slow scan was indeed slow and it took hours to send each video still image for each letter. In November 1982, Burke Campbell performed "The Electronic Transglobal Novel Event', the first globally published novel written and transmitted on a personal computer in a single weekend. Offsite, Geoffrey Shea created an outdoor audio installation entitled 'Shore' and Dieter Haustenteufel created a neon and light satellite installation entitled "The Red Shift". Feminist

documentary video by Nancy Nicol, Lorna Weir, Linda Briskin and Teri Chmilar from the Women's Media Alliance Toronto, Liaison of Independent Filmmakers, Toronto, Amelia Productions (Vancouver) and Le Groupe d'lntervention Video (Montreal) was screened.

In the late fall 1982 a focus on nuclear issues involved several artists as Vancouver artists Laura Hackett, Dean Mitchell and Daniel Werger converted the gallery into the 'Civil Defense Information Centre' featuring a simulated bomb shelter, wall maps, photographs and diagrams. The history of the arms race was the subject of a presentation by Ken Hancock from the Cruise Missile Conversion Project accompanied by a video screening "Clouds of Doubt" by KUTV Salt Lake, documenting the effects of 84 test A-bombs, detonated over the Nevada testing grounds in the 50s and 60s. The medical effects of nuclear war were discussed by Frank Sommers from the group Physicians for Social Responsibility along with a video Screening, "The Final Epidemic". (Parallelogramme, Jan-Feb-83, Vol8-No2. pp27-30).

Performance and acoustic art continued from September to November 1982 with Peggy Smith and Barbara Stowe commencing a regular dance performance event entitled "Dance/Wave"; Susan Frykberg, Bentley Jarvis and Jim Montgomery performed; and G.X. Jupiter Larsen, Hillar Litoja , Christa Schadt/Danielle Depeyre, Kent Tate as well as Marty St James and Anne Wilson from the UK all did performances. "Transonences Part III Cassette Independence" an audio tape concert by a group of independent cassette producers was presented.

In December 1982 A.R.C. presented Jon Hassell performing "Dream Theory in Malaya" a concert held offsite at the OCA auditorium. At the gallery, visiting Australian artists Robert Randal and Frank Bendinelli presented two video installations "Video As Art/Space" and "Figures In a Landscape". Also in the gallery, "Propositions d'Architecture" was a group show documenting six architectural installations in Montreal. A videomaker and editor from New York City, Paul Dougherty presented an overview of his work and Chris Kineaux, Ndiko Xaba and Jorge Santos performed a concert.

In January 1983 Clive Robertson and Janet Martin performed "The Interveners". The performance addressed the informational and theatrical structure (including closed circuit video) of the Applebaum Hebert hearings conducted by the Federal Cultural Policy Review Committee appointed in August 1980. This was the first review of Canadian cultural institutions and federal cultural policy after the Massey Commission report in 1951. Originally commissioned and subsequently performed in December as part of the "O Kanada" exposition in West Berlin, the Toronto version included satirical commentary on the fact that "O Kanada" was an exposition that seemed to be both rejected and ignored and the lasting cultural impressions were of the performers as visiting tourists. Informationally as a piece of documentary theatre "The Interveners" commented on aspects of the Applebaum Hebert Report by providing informal accounts of cultural life in Toronto that the report neglected to document. Censorship, racism,

police and common lawsuits are discussed in four video interviews with Gerald Hannon and Chris Bearchall from "The Body Politic", Jesse Daniel, a Rastafarian member of "Gayap Rhythm Drummers" and Krisantha Sri Bhaggiyadata, a poet and community activist.

Robert Dick and David Mott performed a concert in January and in February Brian Scott exhibited "Going Somewhere" a mixed media sculptural environment that features a suspended scale model train. Also in February, Gord Robertson exhibited "Bomhause" a participatory installation of masks. Ed Eagan and Michael Bussiere performed with multimedia by Ottawa visual artist Joan Woodward and other Ottawa composers. Tim Whiten and Julie Stockton performed as well as feminist performance by Marusia Bociurkiw, Heather Allin, Barbara Launder. (Parallelogramme, Feb-Mar-83, Vol8-No3. p54-56.)

By the spring of 1983 the funding that Tom Sherman had put in place in the Integrated Media section, as well as other support from the Canada Council, Department of Communications and elsewhere was being implemented at A.R.C. Video playback equipment that had been loaned to the gallery from SONY was paid for and other equipment was purchased: Sony VO-5600 3/4" videocassette recorder, 2 Sony KX·2501 27" Profeel monitors, Sony UTX·1000R Access Tuner,1 pair SS-X10A Sony speakers, 1 Peavey PA-400 power amplifier, 1 pair Peavey bass speaker columns, Apple II Microcomputer, Disc Drive, Printer, Modem.

In addition the 'living museum data network' conceived in 1979 [the proposal to create an 'art based interactive data network' with terminals and modems at each ANNPAC centre networked by a central computer] was not coming to fruition, so A.R.C. began to ambitiously consider itself more and more as the technology hub for media artists in Toronto, regionally and nationally. A.RC.'s Cultural Software Development project and computer facility originated for research and development supporting creative innovations in information and communication technologies. At the computer facility artists could book time on the computer by appointment and a computer resource person offered workshops. A.RC.'s Cultural Software Development project aimed to produce computer software for cultural organizations including administrative, database and data management functions software. Other artist-run spaces were encouraged to join the nucleus of a cultural communications network based at A.R.C.

By March 1983 both front and rear galleries as well as the video lounge were constantly being used: Nancy Kembry exhibited "Static:Cycle" and David Scurr performed electronic music in two concerts. Ted Dawson exhibited "Failsafe" a mixed media installation that featured an environment enclosed within a heated high pressure cylinder (engineered by Paul Sorrentino) that had to be viewed indirectly on three monitors. The multimedia imagery also displayed Telidon videotex images created by Nina Beveridge.

Off-site street performance by Peggy Smith " Direct Step (D-Step)" took place at the corner of University and Queen Streets in March 1983 in a detouring or rerouting of street traffic movement and action. " Direct Step" was part of the " Dance Language Series." Taka Iimura an experimental videomaker from Japan presented a video/performance "Double Identities" and the artist's videotapes were available in the video screening lounge. Also in March 1983 Ron Gillespie organized "Black Milk" a three person performance presented by TRY, a group of former psychiatric patients.

In April 1983 "Women and Architecture", which was sponsored by the Women's Cultural Building Collective, presented an exhibition of work addressing architectural concerns and issues from the perspective of women architects and architecture students.

Also in April 1983 Honey Novick, a leading avante-garde vocalist returning from a March appearance at New York City's Carnegie Hall, presented an afternoon workshop of her vocal explorations, song poems and scat singing. "Performances" was an evening of new performance works exploring and expanding the constraints and formats of performance expression by a group of young artists: Steve Sabean, Adly Gawad, Su Rynard, Carl Hamfelt, Ying Wong, Jeff Martin, Maggie Celestino, Bart Snow, Andrew Brouse/Brett Martell, Sandor Ajzenstat/Curt Towne.

Premiering April 18, 1983 Derek Graham "How Lucky Can You Get, Eh?" This video grew out of the artist's fascination for people whom, through fate or choice, find their existence living on the street. Using a variety of concealment techniques, eight derelict individuals are observed, resulting in both an impressionistic intimacy and objectifying distance. The material was gathered with various video and audio recording media for a period of a year and a half in the artist's neighbourhood around Queen and Bathurst Streets. The artist's videotapes were available in the video screening lounge for viewing.

Gabor Abort, a visiting artist from Hungary, performed and exhibited "I Could Have Done This, Too!" [April 25 1983]. The installation included slogans, graffiti and stickers are severe anti-art statements, analyzing and attacking illusions and delusions of the art world (Jun-Jul-Aug-83, Vol8-No5. pp.45).

Also in April 1983 as part of animal rescue awareness, Vancouver artist Rick Gibson's exhibited "Dead Animals" exposing the disparity of treatment of people and animals in an installation of holograms and scientifically freeze-dried dead animals. Film screening and discussion April 20, 1983 "Canada's Shame", narrated by Bruno Gerussi and presented by the Association for the Protection of Fur-bearing Animals (Vancouver). (12 min., 16 mm) "The Vegetarian World", narrated by William Shatner and presented by Jonathon Kay, Toronto. (28 min., 16 mm) A discussion by Susan Frazer, F.A.R.M. (Farm Animal Reform Movement), Bob Mackenzie,

Animal Rescue League of Canada, Shodo Tsunoda , Bishop of Buddhist Churches of Canada, and Brent Beleskey, International Animal Awareness Organization followed the screenings of the films.

A.R.C. announced a new commissioned videotapes series on the theme "Irony and Identity" to be completed by June 1983. The five artists commissioned were Danielle Depeyre, Derek Graham, Dimitri Martinovic, Fred Pillar and Flo Rankin (Parallelogramme, Apr-May-83, Vol8-No4. p83-84).

A.R.C. and Trinity Square Video hosted an "International Festival of Video Art" curated by Bruce Ferguson and Jean Tourangeau, which included the work of artists from six countries. Organized by the SAW Gallery, this major Canadian festival toured to Vancouver, Winnipeg and Toronto. The countries and artists participating in the festival were: Canada: visiting artist, Norman Cohn; Japan: visiting artist, Kou Nakajima; France: visiting artist, Michel Bonnemasion; U.S.A.: visiting artist, Chris Burden; Britain: visiting artist, Stuart Marshall; Germany: visiting artist, Ulrike Rosenbach.

Ernst Reyseger, a cellist from the Netherlands, performed with the Bill Smith Ensemble: Bill Smith, David Lee, David Prentice, Larry Potter, Richard Bannard and others.

In May 1983 Jeremy Welsh, a visiting artist from England, screened: "Videotapes 81-82", "B", "Insomnia", "These Days Everybody Is A Conceptualist", "That Elusive Qulity of Romance (III)", "The Drummer", "Speak To Me In Japanese", "In Re Don Giovanni" and "The Beat Route Shoot".

"Dataviews: Computers and Creativity". A tape compilation of recent Toronto computer music ranging from compositions for large, high-level computer synthesisers to recent explorations with microprocessors. This selection was curated by A.R.C.'s music coordinator Chris Devonshire. The work was available in the media lounge.

In May 1983 Anna Gruda "Atom-o-sphere", exhibited an installation involving sculptural models and a microcomputer displaying text and interactive programs and John Riddell exhibited "Deck of Cards", a novel written on four decks of playing cards, which when shuffled provide an almost infinite number of reading combinations (Parallelogramme, Jun-Jul-Aug-83, Vol8-No5. pp45-48).

By late spring and summer 1983 the task list was growing constantly with all accomplishments continually swallowed by more work. The strain was immense primarily on Derek who tended not to delegate well. Derek had ceased making artworks and the same could be said for some of the others. There were new initiatives abounding along with new equipment and new

administrative work which needed energy which was depleting in the original core founding group. A new gallery assistant, Gail Sax was brought onboard and Miki Miroslav's position as documentary photographer was formalized. Many labour intensive ideas were enthusiastically announced including a membership campaign with different categories: basic annual Mailing Membership or Associate Membership which included free admission to any regular A.R.C. event, a substantial reduction at special events, a discount when booking the computer centre, darkroom or video screening facilities, plus a monthly mailing. A.R.C. also started formally announcing the availability of the Media Lounge includes audio playback and video screening equipment and when not in use for screenings the equipment could be booked for in-house use. The Computer Centre pilot project for cultural software, a networking facility and artist's database continued to be developed. The equipment simply included a 64K Apple II microcomputer, disc drive, printer and colour monitor and a trained computer resource person was available. A.R.C. announced the availability of the darkroom as a fully equipped photographic production facility set up for up to 30" x 40" black and white prints. The facility included enlargers, light table, contact frames and ample work tables. The wet area included film processing and paper processing sinks, print washer, print drying racks and a large film drying cabinet.

A.R.C. started to formally state a broad mandate which did not solely focus on computer integrated media primarily because if the gallery had an empty time slot or empty facility it was filled:

> A.R.C. is a unique and exciting situation for the creation and exposure of all forms of art activity. The primary focus of A.R.C. is the social and cultural context in which contemporary art takes place. Our programming policy reflects this concern by promoting newer still evolving forms of art such as installation, video and performance. We attempt to represent artists working within the frontiers of the new technologies, those dealing with issues of current social concern, and those who get little chance for exposure elsewhere_ Programmes currently being undertaken include: architectural Investigations, Art/ Culture/ Politics, Video, Limitless Music Series, Exiles: Images of Woman; Performance and Communication, Art Science Project, Dance Language, as well as events and exhibitions in diverse areas of the visual arts (Parallelogramme, Jun-Jul-Aug-83, Vol8-No5. pp45).

"Women's Perspective '83" was a month long show of works and events exploring a variety of feminist concerns, both formal and political, which brought together women artists from many different backgrounds and experience. Artists included: Marcia Cannon, Susan Bax, Helen Posno, Caroline Murray, Nancy Nicol, Paulette Phillips, Carla Murray, Tess Payne, Marusia Bociurkiw, Lisa Steele, Heather Allin and Phyllis Waugh.

"Outdoor music celebration" in Grange Park Toronto in early summer 1983 premiered acoustic instrument and tape delay concerts by James Tenny and Phil Werren, and a new group called "A Measure for a Mayfly" directed by Tina Pearson, Paula Ravitz and Andrew Timar. Musicians performing were Robert Bick, Anne Bourne, Chris Devonshire, Stephen Donald, Anne Lindsay, Jim McKay, Gordon Monahan, David Mott, Tina Pearson and Kim Ratcliffe. Dancers were Carolyn Anderson, Margaret Atkinson, Claudia Moore and Paula Ravitz.

In June 1983 Kent Tate performed "Annualsolo: Same Time/Same Year" piano and Electronics and Gord Monahan performed "I Was Drowned Out By Sounds". Udo Kasemets performed " Counterbomb Renga/Chainchant with Tankostics" based on an ancient Japanese form of poetry called " Renga". Christopher Butterfield performed an "Untitled" concert.

In the gallery In June 1983 Oliver Kellhammer and Laura Kikauka exhibited "Currently Alternating " is an installation of separate works. Laura Kikauka exhibited interactive electronics and cast-off consumer materials and Oliver Kellhammer created a grey twilight world of electronic technological fossils. "Computer Video", co-ordinated by John Gurrin was a selection of videotapes incorporating computer generated images and also In June 1983 "Telidon Art Group Show", curated by Paul Petro, was a group show/installation of Telidon artwork presented in a continuous EPS (electronic projection system) stand alone format. The exhibition focuses on a comparison of the developing range of styles and techniques evolving in the artistic application of Telidon generated computer graphics, as created by individual artists in the videotex community.

'Bill Perry presented "Computerese: Electronic Media Magazine", a series of four seminars on the contemporary aesthetic of telephones and videotext In June 1983. Using Telidon with telephone line voice-over dialogue the participants communicated with artists located throughout the country.

The four seminars were "Electronic Publishing", "Telephone Engineering", "Parallel Media" and "Implications". Electronic Publishing", where small electronic publishers currently involved in creative applications of telephone technology provided summary presentations about telephone publishing . Four speakers made presentations on the following subjects: Computerese; Telesync; Televersion; Telethought. "Telephone Engineering" topics included: The Carried Telephones; The Code - Telidon - NALPS; The Database (system capability); The Airwave (teletex). "Parallel Media" a discussion of the techniques of using the telephone to improve the production, administration, promotion or operation of art related activities in the parallel media. Subjects include film, video, photography and paper. The conclusion seminar entitled "Implications" consisted of commentator/critics of new media discussing the future developments and emerging issues of electronic media, telephony and integrated media such as Common Visual Space and Baud Rate Writing.

Gordon Dowton 'Dance Problem Workshop: Spatial Limitations" followed by
Marie Kamali and Kent Tate with "International Phantom", a performance in three parts:
'Vanishing Heat ', 'Suspended Circles' and 'Stalking the Long Line Slowly'.

In June 1983 Graham Smith and Karen Tzventarny collaborated to produce an installation
entitled "Moebius" combining the ancient fibre weaving technology and contemporary
information 'weaving' of the computer. The installation consisted of a kinetic moebius strip with
an electromagnetic colour spectrum woven into the surface of the form.

Stephen Andrews, Moira Dryer and Julie Voyce pursued more painterly concerns of colour and
form in an exhibition and video artist Peter Wronski exhibited " It's Only A City, Darling: They
Call New York" in which he used a hidden camera to tape events in New York City that would
later make the 6 o'clock news including a mass peace demonstration, the events surrounding the
random murder of a young woman and Reagan's arrival at a New York City hotel. Wronski's
work contrasted his footage of those events with that of the television news.

"Irony and Identity" was a commissioned package of videotapes by Toronto artists Danielle
Depeyre, Derek Graham, Dimitri Martinovic, Fred Pillar and Flo Rankin (Parallelogramme, Jun-
Jul-Aug-83, Vol8-No5. pp45-48).

In August 1983 A.R.C. organized the videotex art displays as well as two installations by David
Rokeby and Doug Back respectively, for "Digicon83". Derek Dowden, Nancy Paterson, Graham
Smith and Doug Back all travelled to Vancouver to set up the media works. "Digicon83 Festival
of Computer Art and Music" was an exhibition and conference [Aug 13 to 17, 1983] at the
Robson Square Media Centre Vancouver BC was sponsored by ICM International Computer
Arts Society and the University of British Columbia's Centre for Continuing Education with
grants from: Special Program for Cultural Initiatives. Department of Communications,
Government of Canada; The Canada Council; and the City of Vancouver. Tom Berryhill was the
Chair and Tim Porteus and Tom Sherman were in attendance as well as:
Jerry Barenholtz, Herbert Brun; Bill Buxton; Tom Calvert; John Celona; John Chowning; Tom
DeWitt; Ralph Dyck; David Em; Ed Emshwiller; Darcy Gerbarg; Jody Gillerman; Thea
Goldberg; Richard Hill: Aaron Marcus; Bob Moog; Andy Moorer; Kou Nakajima; (Japanese
representative); Jean Piche; Roger Powell: Ron Resch; Catherine Richards; Alvy Ray Smith;
Vibeke Sorensen; Barry Truax; Joan Truckenbrod; Michael Vahrman; John Whitney, Sr.; Gene
Youngblood.

According to Julie White in a review in Computer Music Journal:

"Digicon '83" [was] an international conference on the Digital Arts and the first of its kind. A convention designed to bring visual artists and musicians together to exchange ideas and collaborate on the aesthetic and subjective aspects of the latest digital technologies. On display at the Robson Square Media Centre were over 80 pieces of art including artworks produced on videotex systems[…]David Rokeby's "Reflexions" consisting of three stations, each with a speaker, camera, and video monitor, all controlled by two microcomputers. People passing within range set off a series of abstract video displays and sounds, the latter coming from a Korg Synthesizer and a tape recorder. Doug Back exhibited "Emitter/Follower" […] a balsa wood mobile perched atop an Apple computer, with four sticks swinging silently in circles, each set on a small motor. Designed (presumably) to rotate in a pattern of perpetual noninterference, toward the end of the conference the sticks were seen crashing into one another, stopping occasionally in a bewildered attempt to reset (White, J. 1984, Spring. Digicon'83 Review. Computer Music Journal, 8(1). pp.43-47).

In September 1983 David Rokeby had the Toronto premiere of "Reflexions" which was exhibited for the first time at Digicon '83. "Reflexions" was an interactive sound and video installation in which a complex array of photocells was used to create a motion sensitive space within the gallery. Jack Jeffrey exhibited "Holding Pattern" a sculptural installation which alluded to violence and chaos of war. Rodney Werden screened "Blue Moon" which included Margaret Dragu, David Pearlman and Robert Stuart. Limitless Music Series presented a concert of improvised music and computer-aided compositions by Malcolm Tent, Malcolm Tent, Bill Grove, Paul Myers, Rory Magill and Jerry Pattie (Parallelogramme, Autumn-83, Vol9-No1. p41).

In Fall 1983 Richard Layzell, a UK performance artist and British feminist performance artist Rose English presented " Plato's Chair" at the Rivoli. This event was curated by Tim Guest and financially assisted by the British Council. Also in fall 1983 Rober Racine " V.I.E. (Voix, Image, Ericture) and in October 1983 Nancy Paterson exhibited "Post Modern ... Prehistoric" an installation consisting of videotex imagery, drawings and large sculpture based on prehistoric Celtic ruins. The installation subsequently travelled to Womanspirit Gallery in London, Ontario [July 1985].

In November 1983 "Women's Cultural Building Architectural Competition" included entries from an architectural competition for the design-concept of a Toronto Women's Cultural Building and Marilyn Bercovich exhibited "Occasional Relocation" a mixed media installation combining sculpture, painting and elements of architecture. Kontakte Writers in Performance presented readings by Lola Lemire Tostevin, Paul Dutton, and Sandra Braman. An artists' collaborative group from Ottawa consisting of Susan McMaster, Colin Morton, Andrew McClure performed "First Draft" with musician Andrew McClure. "White Noise Concert"

featured Bill Grove, Ross Halpin, Howie Moscovitch, Bryant Didier and Jerry Pottie (Parallelogramme, Dec-83-Jan-84, Vol9-No2. pp23-24).

Eventually differences over programming decisions arose as everyone was overwhelmed by stress and work combined with different creative and curatorial ambitions. The original founding group began to splinter and pursue separate interests. Graham Smith travelled a lot and was often away from the gallery concentrating on his art practice. By the end of 1983 Nancy Paterson went to work at Charles Street Video and curated electronic media art at A Space under the tutelage of Doug Sigurdson. Chris Devonshire continued to freelance organizing events both at A Space, the Music Gallery and other venues. At this point there was so much media art being funded and developed that other galleries and curatorial initiatives were needed to showcase the growing amount of new work. Ed Mowbray stayed awhile and then went to work for Charles Street Video and eventually found his way to the Maritimes working in video and virtual reality. A.R.C. relocated to a new street level space on the north side of Queen street at 658 Queen St west with approximately 6000 square feet of space.

In January 1984 David Lee performed "Basics/Cellistics", solo concert and Brian Dedora with Michael Dean collaborated as part of Kontakte Writers in Performance. "The Revolutionary Power of Women's Laughter" was curated by by Jo Anna Isaak with Nancy Paterson coordinating for A.R.C. The group exhibition [February 1984] presented works by Ilona Granet, Jenny Holzer, Mary Kelly, Barbara Kruger and Nancy Spero.

In February and March there were performances by Yoland Villemaire and Claudine Bertrand who presented a bilingual performance revealing that they sometimes claim "Rose Selavy" as their collective persona (Parallelogramme, Feb-Mar-84,Vol9-No3. pp17-18). Additionally a cabaret-style evening of music, poetry and visuals included: "Future and Perfect", an antiwar theatrical event by Maja Bannerman, David Prentice and Bill Smith; readings by Maury Coles/David Lee as well as readings by Jim Smith; and Eugene McNamara reading " Call It A Day". David Donnell a long-time activist on the Toronto scene read "Settlements- New and Selected" which had been published by McClelland & Stewart. David Scurr performed Electronic and tape experiments entitled "Strange Behaviour" (full version/"Gidget Gay" (main theme variation), "No Encounters" and "Point of Order".

In the gallery in March-April 1984 Eldon Garnet exhibited a photographic installation entitled "Caves" a site-specific installation of photographic, sound and sculptural work In tableaux format (Parallelogramme, Apr-May-84, Vol9-No4. p42).

Late spring 1984 Graham Smith exhibited "Spherical Animation" a robotic panoramic film recording consisting of five cameras spinning and creating a panoramic movie.

Summer 1984 passed quietly in terms of events and exhibitions and new personnel started at A.R.C. after the relocation: Gwen MacGregor, Helen Chapman, Teresa Knight, Allison Harvey, Derek Robinson, Bob Tooth, Steve Smith, Richard Truhlar, Jerry Berg and Linda Zardo all developing new areas such as human resources, archives and retail store. Steve Smith and Richard Truhlar were simply listed in the Parallelogramme masthead both before and after the gallery relocation, though from summer 1984 forward, the "Kontakte Writers in Performance" performances started to become more formalized and accredited as the labour of Steve Smith and Richard Truhlar (Parallelogramme, Summer-84, Vol9-No5. p30). Also after the relocation the gallery implemented a policy of selecting programming through curatorial committees and announced a comprehensive artist fee schedule:

> Proposals are reviewed by the Exhibition Committee or Events Committee who meet four times a year. Deadlines are: September 1, December 1, March 1 and June 1. Each committee includes both A.R.C. personnel and members. And individuals invited from the broader community on a rotating basis[…]For exhibitions in the main gallery a minimum artist fee of $630 is paid (current CARFAC recommendation). For special projects submitted by artists or curators any reasonable projected costs are considered (please submit a detailed budget). For events in Video/ Media, Writers in Performance, Sound/ Music (in addition CAPAC and/ or PRO fees paid for all music concerts), and Performance/ Dance, fees are paid according to two schedules, Type A and Type 8. In Type A events no more than one evening in each of the four disciplines will take place each month in the programming season. A minimum artist fee of $200 is paid for each event. Events in the Type 8 category pay 70% of total door receipts to the artist. There is no fixed limitation on the number of these events (Parallelogramme, Fall-84, Vol10-No1. p45-46).

Ian Duncan, Oliver Kellhammer and others worked on the original Cultural Software project where A.R.C. attempted to take up the mantle of the 'living museum data network' conceived in 1979 [the proposal to create an 'art based interactive data network' with terminals and modems at each ANNPAC centre networked by a central computer]. A.R.C. hosted a number of workshops starting in 1983 including "Intro to Visicalc" on the Apple II computer. A.R.C. continued to host workshops at its computer facility throughout 1984 and forward. In February 1984 A.R.C. announced a special introductory workshop which was the first in a series which A.R.C. made available for a nominal fee to groups and organizations throughout Ontario. In this workshop Stephen Long presented " Computers in Art: Creativity, Communication and Administration" designed for artists and administrators interested or involved in using computers in the context of artist run spaces and similar arts organizations. Parallelogramme, Feb-Mar-84,Vol9-No3. pp17-18).

In November 1984 Doug Back presented a workshop entitled "Interfacing for Art" (Installation and IIe Computer: Real Time Control). This practical three-evening workshop was an introduction to using computers in art installations. The focus of the workshops was on the control of physical electrical objects in an installation environment. In December 1984 Keith Falkner presented six workshops entitled " Machine Language" instructing how to program the Apple computer in its own language (Parallelogramme, Dec-Jan-85, Vol10-No2. p39-40).

In June 1984 a performance benefit featured a number of Kontakte series artists performed: The Four Horsemen - Paul Dutton, Rafael Barreto Rivera, bp Nicol, Steve McCaffery; poet Victor Coleman; Lola Lemire-Tostevin; Frank Davey and Gerry Shikatani. Dale Hoyt, a video producer as well as writer and performer, visiting from San Francisco, exhibited work and in June 1984 Mark Pierson presented "Quantum City", a live multi-media dance performance combining music, dance, computer graphics and video by Boston artists Vin Grabill, Betty Fain, Lynne Carra Chino and Sarah Geitz.

The "Solar System Saxophone Quartet", a group of four composers, Rob Frayne (soprano sax), Jonnie Bakan (alto sax), Paul Cram (tenor sax), and Nick Gotham (baritone sax) premiered four new works. Kathy Duncan and Dan Scheidt performed with voice digital synthesizer custom controlled by an Apple II computer. Platypus Rex a collective of Toronto based improvising musicians Gary Barwin, Dawn Eaton, Michael Fitzgerald, Simon Jacobs, Robert Maikut, John Pennyfeather and Rita Strautins presented a concert of solo and ensemble improvisations. "Three" featured the prepared and improvised compositions of Arthur Bull (guitar, haiku), John Oswald (alto sax), Larry Potter (drums and vibraphone).

In June and July 1984, an installation by Paul Wong entitled "Confused: Sexual Views" consisted of a series of interviews with twenty seven subjects presenting a provocative and informative series of viewpoints on sexuality. Two days prior to its scheduled opening at the Vancouver Art Gallery in February 1984 it had been cancelled by the Director of the Gallery, resulting in concern and outrage among the artists' community across Canada. "Confused" was a coproduction of Gary Bourgeois, Gina Daniels, Jeanette Reinhardt and Paul Wong.

In July 1984 Jessica Stockholder exhibited "Inside Out" and Pauline Choi "Willful Gestures," a painting installation. NYTV video screening: a special two·night eventfeatured a rare assortment of music/video from NYC artists included: Beth B.; Danceteria; Laurie Anderson; Robert Ashely; Ballistic Kisses; Adrian Belew; Dominatrix; Philip Glass; Peter Godwin; GrandMaster Flash; Konk; Ledernacken; Nam June Paik; Klaus Nomi; Lou Reed; Polyrock; Pulsallama; Rock Steady Crew; Walter Steding; Suicide; Talking Heads; TomVerlaine; Soul Sonic Force; Whodini; WillPower; World Famous Supreme Team; RunDMC; Cramps; and selections from Danceteria, Manhattan Cable, Andy Warhol and WABC Breakdance Contest (Parallelogramme, Fall-84, Vol10-No1. p45-46).

In August and September 1984 gallery exhibitions included "The New City ofSculpture" with Robert Bowers, Andreas Gehr, Mark Harman, Renee Van Halm, Robert Mcnealy and Irene Xanthos. In October 1984 Tonie Leyshyk installation exhibition "Phoenix" and Susan Schelle installation "Do They Miss Me at Home – Slow Journey in four Parts". In October 1984 Hans Richter painter and filmmaker presented at the gallery as well as off-site in November, 1984 at College Park Gallery. "Toronto Plans", co-sponsored by A.R.C. and organized by Roberto Chiotti, Gordon Grice, Tom Marzotto and Chris Radigan, was a group of over fifty young artists examining the forms of Toronto's future in an urban architectural exhibition.

In October 1984 "2 + 2 Double Electroacoustic Concerts" Bentley Jarvis, Susan Frykberg along with the Vancouver-based Cassation Group: Andrew Czink, Nicola Czink and Paul Dolden presented an evening of electro-acoustic music with tape and live performers. "Kontatke Writers in Performance Reading & Book Sale" included Jim Smith, b.p. Nichol, Steve McCaffrey, BrianDedora, John Riddell, Denise Bertrand, Lola Lemire-Tostevin, Fabian Butillier, Nick Power, Paul Dutton. Daryl Wayskls and Kenner Ames performed "Killer's Head"(written by Sam Shepard) exploring the last few moments in a man's life before execution. This haunting play was performed in the front window of A. R.C. with the audience standing on the street looking in.

In November 1984, with support from Canon Canada, Graham Smith exhibited "Spherical Animation", a video installation which was on display in the front window of A.R.C. The work integrated robotics, film and video into a unique animated projection that explored the relationship between machine and vision. By displaying and explaining the concept of spherical panoramic vision, the installation acted as a bridge between how humans see the world and how it exists as a 360 conceptual spatial map (Parallelogramme, Dec-Jan-85, Vol10-No2. p39-40).

From December 1984 to April 1985 the gallery was focusing on developing media tools for artists and arts organizations and the gallery and events listings were empty over the summer of 1985 (Parallelogramme, Feb-Mar-85, Vol10-No3. p39) & (Parallelogramme, Apr-May-85, Vol10-No4. p39-40).

Development in the Cultural Software area ramped up in the Fall 1985 and the personnel roster included Cultural Software Research Officer Mary Rixon and Cultural Software Communications Officer Jan Levis.

Since A.R.C. opened its doors it had undertaken telecommunications projects, conferences, lectures and resource services for the artistic community. The Cultural Software Development Centre concentrated on information technologies by artists and arts organizations. New features of Cultural Software were announced: "Artbase", a custom designed 'BBS' type community

information service which included resource guides, cultural directories, skills bank, and interactive critical and creative exchanges. "Artnet" a terminal node accessed by modem, for telecommunication services and events, providing interactive access to a number of cultural networks as well as access to Artbase. The Media Access Centre provided low cost access to computer facilities and equipment for research, learning and creative production. Classes and workshops were held introducing artists and administrators to techniques and ideas for the understanding, utilization and application of computer technologies. "Artsoft" was a research environment for investigation and development of aesthetic, technical and administrative applications of computer technology and software. Curatorial and consultation as well as technical support services were available to artists and arts organizations was made available through "Artserv", offering a complete range of hardware, software and computer supplies at discount rates to non-profit organizations.

In May 1985 "Simultaneously Telebroadcast" May 29, Toronto, May 28, Vancouver. A non-structured improvisational sound session co-sponsored by C.A.T. Gallery and taking place at A.R.C. in Toronto and a sound session at Co-op Radio in Vancouver performed in tandem and simultaneously broadcast on CKLN in Toronto and CFRO in Vancouver. For part of this session, two groups of sound generators collaborated on the same performance (Parallelogramme, Summer-85, Vol10-No5. p37)

In April 1985 the Goethe Institute assisted in presenting "Laslo Moholy Nagy", an overview of historical photograms, photosculptures and photographs. W.S. Brown "April Fool" street performance and Rhonda Abrams videotape retrospective also in April. Kontake Writers in Performance presented three events in April May and September, Karl Jirgins reading followed by "L'Affaire Pataphysique" which featured reading, performance and electronic composition. Artists included Denise Bertrand, John Curry, Michael Dean, Brian Dedora, Christopher Dewdney, Paul Dutton, Bob Fones, Susan Frykberg, Karl Jirgens, Janine Mather, Steve McCaffery, b.p. nicol, Nicholas Power, John Riddell, Steven Smith, Whitney Smith, Richard Truhlar, Marilyn Westlake and B.H. Yael. Kontakte also presented Underwhich Editions reading and sale in September 1985. "Interior Rites: Domestic Scenes and Rituals" exhibition in May 1985 curated by Gwen MacGregor included: Janis Bowley, Eldon Garnet, Dan Hudson, Barrie Jones, Gary MacLeod, Fred MacSherry, Richard Storms, Penny Umbrico, Carolyn White. Pennie Umbrico exhibited a window installation entitled "Conversation".

In the gallery "Magnificent Obsession: Sexuality, Power and Representation" exhibition in June 1985 included Karen Knorr, Mark Lewis, Geoff Lewis, Oliver Richon and Mitra Tabrizian (Parallelogramme, Summer-85, Vol10-No5. p37). Also in June 1985 in collaboration with Vtape, a presentation of Susan Britton's videotapes and Peggy Smith "Tactical Terror" a three part performance event: "Bloodsport" which utilized a squadron of Sea Cadets, "Direct Step" a video documentation semaphore performance and "Tumble Dry Cycle" live solo performance.

"Small Works, Big Myths" was curated by Charles Katz and included Toronto artists exhibited a variety of works all created to fit inside a shoe box. Works from the exhibit traveled to the Public Image Gallery in the East Village, NYC. Musicians Craig Squires, Wallace Hammond and Larry Potter also performed experimental music. Also in June 1985 GBLT "Love for a Stranger" video/performance melodrama about love outside of marriage was written and performed by Sky Gilbert and directed by Michael McGarry. Also in the gallery the exhibition "Smashing Borders, Opening Spaces" was held simultaneously at Gallery940 and A.R.C.

In September 1985 Myron Krueger lectured in a first appearance in Canada, presenting "Artificial Reality" in which he discussed his research into interactive computer art (Parallelogramme, Fall-85, Vol11-No1. p54-55).

"Depot of Irresolution" in September 1985 featured dance, performance, installation and music with Kathleen Kuklinski, Stephen Harris, Helen Francis, Evemarie Jan Karlstetter, Martine Matthews, Alexandra Z, Stephen Rose, Mariela Borello, Gerard Leckey and Doug Stone. In the gallery, "Urban Underground - New Photography" in September 1985, a group exhibition curated by Edie Steiner. Artists included Donna Arscott, Jackie Benyes, Gloria Berlin, Caroline Christie, SusanFlorian, Mickey Fontana, Joanne Hovey,Norma Jean LeFebvre, Candy Pauker, Blaine Speigel and Carl Tacon. Contemporary Music Projects presented "Attention Inducing Episodes" in September comprised of four concerts featuring Nick Gotham Trio, Bill Parsons, Blair Mackay, Mick Walsh, Paul Cram, JamesYoung, Tim Brady, and Michael White.

"Constructed Self" was a video program curated by Renee Baert which focused on the use of narrative to construct identity presented as autobiography. The tapes included selections from the1970s to 1985 and included works by Joyan Saunders, Kate Craig, Lisa Steele, Nora Hutchinson and others (Parallelogramme, Fall-85, Vol11-No1. p54-55).

In October 1985 Contemporary Music Projects presented "On the Edge of Night" music concerts consisting of two evenings featuring the Lords of Confusion (Bob Oliver, Paul Cram-Reeds, Rufus Capadoccia and James Young, as well as Tim Brady. Fast Wurms (Dai Skuse, Kim Kozzi, and Napo B) exhibited two videos "Murder Clinic" and "Polymer Rabbit Launch" and in October 1985 Eldon Garnet "Emblems of Circumstance" a photography installation. Kontakte Writers in Performance presented poetry reading John Steffler new book "The Grey Islands". Experimental and German Video in October with Michael Bock presented and discussed seven tapes by German artists Jochen Gerz, Gusztav Hamos, Klaus von Bruch , Ingo Gunther Marcel Odenbach and Marina Abramovic/Ulay.

"Private Lives/Public Stories " was a program curated by Renee Baert (second in a series) which focused on documentary works including: : "Peter in Long Term Care" by Norman Cohn, "Off

the Street with Peter George" by KimTomczak, "Mothers' Days" by Dean Brousseau and "Still Sane" by Brenda Ingreatta and Lidea Patriasz. Richard Bolton lecture presented by the Toronto Photographers Workshop at A.R.C. Polish artists Anna and Romuald Kutera presented a multi-media exhibition and performance. During1975-78 they founded a new program "Contextual Art" work which challenged the traditions of film viewing, film production and censorship in Poland.

Also in November 1985 Rae Johnson window Installation as part of "Local Motions", anexhibition of eight proposals for the Toronto Railway Lands each by an architect/artist and each installed in a storefront on Queen St. West the event was presented by The Hummer Sisters and Ferguson Ferguson Architects. Contemporary Music Projects presented The Bill Smith Ensemble with "Tranceformations Generic Electric Music Concert". In addition there were performances by Glen Hall, Kurt Swinghammer and TomWalsh.

A.R.C. hosted "Electro Culture" a three-day public seminar and exhibition in November 1985, organized by the Ontario Association of Art Galleries which discussed artists' uses of electronic technology and communication systems. Two dozen experts in current art, education and communication presented in panel discussions. Tom Sherman gave the opening remarks "Message to Electro Culture" (Elke Town, 1986, Video by Artists 2. Art Metropole. pp. 147-151). Works by David Rokeby, videotex computer graphics by Andrew Owens, a telephone answering machine art project by Doug Back and facsimile transfers by Lisa Sellyeh and others were in a commensurate exhibition.

Kontakte Writers in Performance presented Rafael Barreto-Rivera and Sound performance by Toronto artists Dennis McNeil, Steven Spears and Alan Glicksman with performance artist Catherine Carmichael. Additionally Paula Claire, visiting sound poet from the UK in performance and in the gallery in November 1985, Danica Jojich sculptural installation (Parallelogramme, Dec-Jan-86, Vol11-No2. p54-55)

In December 1985 Nathan Berman and Colin Fisher presented an audio installation simulating the architecture of three sonically varied locations in Toronto: the entrance of Castle Frank subway station and the west entrance to City Hall. "The Fascination of the Other" a video program curated by Renee Baert (third in a series) was a selection of narrative videos which included new video tapes by Francois Girard, Christian Morrison, Paulette Philips and Dimitri Martinovic. Peter Chin, performance in December and Tony Vacca and Tim Moran a duet performance incorporating Asian and African influences. In the gallery in December 1985 "Outside (Elsewhere)" a collaborative multi-media installation by four Toronto artists: John Abrams, Andrew 01, Runt, and Adly Gawad.

In December 1985 Cultural Software produced an exhibit of ten Toronto artists for the opening set of David Cronenberg's feature film production "The Fly ". The exhibit was shot on location in the atrium at the Art Gallery of Ontario and artists included Martin Akerman, Sandor Azdjenstadt, DougBack, Max Dean, Marc Gagon, Laura Kikauka, Arlene Levin, Graham Smith, and Norman White.

In January 1986 "So Realistic you can feel the Himalayas" visual art exhibition including artists Egils Bebrls, Robert Donaghue, Drew Reavle, Cecilia Varga, Elaine Wigle and Harry Zevenhulzen. In January 1986 Kontakte Writers in Performance presented Ann Rosenberg (editor of the Capilano review) (Parallelogramme, Feb-Mar-86, Vol11-No3. p43-45).

In February 1986 an exhibition, entitled "Garden of Delight: Technology and the Seductive" organized by the Republic artists collective, was comprised of seven works of art by ten artists: Peter Oykhuis, Michele Goulette, Mark Harman, Jamelie Hassan, Gordon Lebredl, Susan Schelle, Gerard Leckey, Martine Matthews, and Alexandra Schmidt. Book Launch/Poetry Reading organized by AYA Press hosted an evening of readings featuring Steve McCaffery and Richard Truhlar, and the launching of " Blind Zone" by Steven Smith. Kontakte Writers in Performance Series presented French Canadian Poetry Reading by four artists: Jean-Paul Daoust. Pauline Harvey. Michael Delisle. and Colette Tougas. Kontakte Writers in Performance also collaborated with the League of Canadian Poets benefit for the endowment fund for the Pat Lowther Award. Readings by Gay Allison. Earle Birney, Dionne Brand. Mary Di Michele Jay Macpherson, Eli Mandel, Daniel David Moses. Erin Moure, Rhea Tregebov, Miriam Waddington and Bronwen Wallace. In March 1986 Kontakte presented David M.R. Bentley in a Forum on Poetics.

In March 1986 Tom Dean installation entitled "Excerpts from a Description of the Universe" consisting of artifacts made of clay, plaster, steel, cast iron, felt, hair and other materials arranged on ten tables. An earlier version was exhibited at the "Aurora Boreal" exhibition in Montreal in 1985. In March 1986 artist Carol McGuire performed a Shamanic multi-media performance incorporating flute and ancient Estonian Shamanic chanting in conjunction with her exhibition "A Celebration of Life" and a window Installation Adrienne Trent entitled "The Blob".

In March 1986 Cultural Software and the McLuhan Program for Culture and Technology produced "Sexmown" a telecommunications performance by Tom Klinkowstein. The performance involved theme music from Star Trek, live phone calls from New York and Paris, obscenities, and a gas powered lawnmower. In March 1986 exhibition by Atlanta based artist Robert Edgar entitled "Memory Theatre One" which was an interactive, post-modern art work using original software running on a microcomputer (Parallelogramme, Apr-May-86, Vol11-No4. p?).

In early 1986 A.R.C. was announcing new facilities including a Media Lounge for viewing audio, video and media works, a Communications/Information Centre, darkroom, Library and Archive, and retail area with magazines, books, software, catalogues, cassettes and records focusing on media in experimental and contemporary art. By Summer 1986 Cultural Software Centre became independently incorporated and had new personnel: Nathalie Klym, Teresa Knight, Fran Zimmerman, Amber Welbelove, Ian McGugan, Carl Hamfelt. Exhibitions and Facilities were managed by Michael Locke and Design/Renovations were done by Mark Creces with Research/Retail overseen by Isabelle Lematre. Cultural Software Centre presented a workshop series including Douglas Bailey "Intro to theIBM PC", Steve Bunbury "Philosophy of Computing", Derek Robinson "Intro to Databases", James Willock "Amigamation", Jeff Evans "Word Processing Word Perfect", Nick Pandit "Intro to the Apple Macintosh" and Jan Levis "Spreadsheets – Lotus 1-2-3".

In April 1986 Celine Baril visual art installation in the gallery entitled " La bete noire" and screening of recent videotapes by Toronto video producers who were emerging as new voices: Rhonda Abrams, Steev Morgan, Robin Len, Elizabeth Shroeder, Dennis Day, Jan Levis and Su Rynard. Kontakte Writers in Performance presented Steve McCaffrey poetry reading and musician Tibor Szemzo, visiting from Hungary, presented a concert of minimalist music incorporating performance visuals and poetic elements. In May Kontakte presented Smar Kamboureli poetry reading.

Christopher Dewdney gave a series of lectures and workshops on three consecutive Monday evenings in May 1986 entitled "Biotechnology The Cybernetics of Consciousness". This was the first large-scale public reading of his forthcoming publication entitled "The Immaculate Perception".

In the gallery in May 1986 "Of War and Peace" visual art installation by Franc Petric installation consisting of twelve sculptural pieces constructed of fragmented words and images on fragile and expendable materials bound together by machined metal parts and layers of glass. In May 1986 film/performances by Stephen Niblock and Annette Mangaard respectively. Music concert by Jerry Berg and video screenings curated by Renee Baert entitled "Vintage Video" a survey of the first generation of video producers in Canada. The program included produced by artists working through such centres as Videographe in Montreal, the Nova Scotia College of Art and Design in Halifax and A Space.

In May and June 1986 "Strategic Arts Initiative" was part of an international venture specifically devoted to of communication media and communications. This event networked Salerno, Italy and Toronto, Canada. Artists included: Doug Back, Carl Hamfelt, Randy Raine-Reusch, Peeter Sepp and Norman White. Artist Graham Smith exhibited "Displaced Perspectives" consisting of

a robot in each location networked. Displaced Perspectives allowed participants to explore the other location by remotely directing the robot movements and camera view which was transmitted real-time via the Macintosh computer. Doug Back and Norman White exhibited "Telephonic Arm-Wrestling" whereby participants located in Italy could arm-wrestle with participants in using motorized mechanisms and receive kinaesthetic information via modem. Raine-Reusch created an interactive biofeedback performance and artwork and Carl Hamfelt and Laura Kikauka also exhibited. The event included video tape series curated by Peter Sepp (Parallelogramme, Summer-86, Vol11-No5. p64-67). Due to telecom networking difficulties in Italy in 1986, the event was restaged in 2011 as "Strategic arts initiative version 2.0" in collaboration with V2 [Rotterdam] taking advantage of better telecom networks to make the event more successful. The event was organized through Michelle Kaspersky for V2 and artists included Nell Tenhaaf, Graham Smith, David Rokeby, and Michael Awad. Two Canadian artists were located at V2 for the event (V2 Rotterdam. Website. Strategic arts initiative version 2.0).

In September 1986 Ann Coles and Cathy Le Grand presented "Cut", a window installation as well as "Crosswires" a performance event. In September Trevor Gould, installation and drawings and an experimental music concert. Entitled "Chinese" by Don Druick. Visiting from ARTCOM in September 1986 San Francisco, Carl Loeffler presented "Channels for Distribution: Television and Electronic Networks" video/lecture. In September 1986 Cultural Software Centre workshop series included Peter Dako "Electronic Publishing", Teresa Knight "Intro to theMac", Gary Murphy "Intro to Prologue", Jeff Evans "The Digital Darkroom – Using theAmiga", Carl Loeffler "The ARTCOM Electronic Network", Derek Robinson "Intro to Artificial Intelligence Programming", Tim Grantham "Intro to Telecommunications – Logging On", 6502 Interfacing – Intro to the Apple Bus" David Rokeby, Doug Back "Computer Control of Video Systems" and Wayne Johnston "Programming with dBaseIII" (Parallelogramme, Fall-86, Vol12-No1. p39-41).

In November 1986 the Cultural Software Centre workshop series continued with: Joe Davis "Conceptual Electronics", Jeff Evans "Digitized Stacking – Image Stacking on the Amiga", Byron Black "Small Format Video – Appropriate Technology", Wayne Johnston "Advanced Programming with dBase III Plus", John Jackson "Intro to Desktop Publishing", David Rokeby "Interfacingthe Apple II", Derek Dowden "Intro to the Apple Macintosh", Bill Perry "digital Literature", Tim Grantham "Telecommunications – Using the Amiga and Other PCs", John Jackson "Advanced Pagemaker", Jeff Evans "Deluxe Video – Making a Computer Animated Video", Nick Poliwko & Derek Grimes "Amiga Graphics and Animation", Donald Dolan "Intro to MIDI – Music Interfacing" and Jeff Evans "Printing it Out – Amiga Art on Paper". Also in November 1986 Joe Davis telecommunications event, weaving together elements of light/voice transmission, short wave radio and slow scan T.V.

In October 1986 Fastwurms exhibited "Tombpossum/Womblossum," an installation and "Matchbox Purveyors" British artists, Ian Hinchcliffe and Kevin O'Connor presented

"Performance Pile-Up". "ZTZU" a performance with Michael Molette and Neal Taylor as well as Monty Cantsin performance. In November 1986 Richard Purdy a Montreal based artist exhibited and "Corpus Christi" and in November video artist Byron Black screened his newest work after living five years in Thailand. Also Filipino video artist, Martin Oliveros presented "War In Flowerland" plus other unique and exotic video works.

In November 1986 Wayne Morris and Paul Hawkins "Security Operations Consultants" performance and Miryam Moutillet choreographer and co- founder of La La La Human Steps from Montreal in a one woman performance. In December 1986 in the gallery Susan Ross, Jane Huggard, Mary Alton and Cleo Mittelstadt exhibition entitled "From the Serpents Mouth: Willing Transformations".

In December and January Parallelogramme there were no listings of programming. There were some new personnel included: Julie Hope, Petro Palaroan, Pauline Pelletier, Amber Welbelove, Wayne Snel, and Cynthia Hathaway. Carl Hamfelt was now listed as Artnet Programmer, Ian McGugan as Network Technician and Douglas Bailey, Manager of Research and Development. Artbase Researcher/Librarian was Leslie Morrison and Systems consultants Eric Tietavainen and Peter Fish (Parallelogramme, Dec-Jan-87, Vol12-No2. p?).

In January 1987 in the gallery Paula Crawford, Sandra Elger, Robyn Hutt, Caroline Langill and Catherine McPherson " Silent Tales" an installation with Fiona Templeton "Thought/Death Only You" performance. In January and in February 1987 Jon Bewley Projects U.K. a video seminar, Edgar Heap of Birds exhibited "Sharp Rocks," an installation, Mieczslaw Litwinski and Feast for the Sun and the Moon" music/performance art and Diana Burgoyne " Circuits," a performance (Parallelogramme, Feb-Mar-87, Vol12-No3. p.49-50).

There were some new personnel in early 1987 including Ellie Csepregi, Lianne Bulucon, Julie Gibb, Leslie Morrison and new equipment acquisition was announced: Sony VO-5600 videocassette recorder, Sony DXC-IBOO colour camera, Ektagraphic slide projector, Canon NP 270 photocopier, Apple microcomputers, 1 PC-XT computer with 20 MB hard drive, 4 external disc drives, Epson printer, modems, Apple Macintosh computers, Imagewriter printers, Apple HD20 and Macvision Digitizer.

In February 1987 Cultural Software Centre workshop series: John Jackson "Desk Top Publishing: An Introduction to Pagemaker", Jeff Evans "Amiga Art On Paper: Printing It Out", Amanda Mills "Microsoft Excel: An Introduction to Spreadsheets", Derek Dowden "An Introduction To The Apple Macintosh", Ann Langdon "Macintosh Word Processing: Using Microsoft Word", Nick Poliwko "Advanced Animation on the Amiga", Roger Sefakis "An Introduction to the Atari ST", John Jackson "Desk Top Publishing: A Page maker Intensive",

Donald Dolan "Introduction to the MIDI: Musical Interfacing", Andrea Ott "Macintosh Databases: Using OverVue", Nick Poliwko "Desktop Publishing on the Amiga" and Amanda Mills "Cultural Accounting: Automating Your Books".

In March 1987 Robert Bowers, Svitlana Muchin, Reinhard Reitzenstein, Judith Schwartz and Shirley Yanover exhibited "Temporal Icons", sculptural installation shown concurrently at ARC and Mercer Union. In March 1987 "Coarse Language" a showcase for audio works written and produced by artists in Toronto in the form of an independently produced cassette was premiered. Artists featured are: Catastrophe Theory, Meryn Cadell, Kat Cruishank, Doko, Bruce Evans, Dan Lander, Jim Paterson, Tom Paterson, Tom Third, and Curtis Wehrfritz.

In April 1987 Casual Casual Cultural Exchange an international traveling exhibition curated by Peter Dako. The Casual Casual Cultural Exchange took place in Toronto collaboratively at A.R.C., the Rendezvous and the Bamboo Club. The show featured videos, prints and original art from approximately sixty artists from Canada, Japan, France, England, and the USA. In April 1987 Don Druck, Bill Smith music performance and Paul Cram Trio performance. Also Roger Ely and Ian Smith "Last Supper" performance.

In May 1987 Rebecca Baird "Stay Here With Us", installation also in conjunction with Artspace Peterborough, the "Brazil Show Cultural Exchange" was presented (Parallelogramme, Apr-May-87, Vol12-No4. p70-72). In May 1987 Syntax: Writers in Performance presented George Bowering, John Newlove and Carla Harryman, Barrett Watten in June and Jan Conn, Janette Piatana in August and Sharon Berg with Liane Heller in September.

In June 1987 "Here Comes the Future" visual and performance art by various Toronto artists and in July 1987 a recently formed collective of independent cultural producers including John Atkinson, Anne Marie Beneteau, Rashidah Blake, Calere Boudreau, Leslie Ann Coles, Dennis Day, Julie Gibb, Janice McLaren, Earl Miller, Brian Piitz, David Renaud, Stephen Romano, Gisele Trudel and Wanda Walker presented "OLD" an event which addressed the meaning of "old" throughout Western culture.

In August 1987 "International Peace Poster Project" organized by PAND - Performing Artists for Nuclear Disarmament. The exhibit included almost 300 posters on the theme of peace that were donated from groups around the world that participated in the Shadow Project in 1985.

In August 1987 "Industrial Video" a four hour programmme, organized by John Dubiel and Chris Twomey, featured Mark Pauline's Survival Research, Kraftwerk and the Residents, video cut·ups by Crass and Cabaret Voltaire as well as short films by Derek Jarman, Richard Kern and Kenneth Anger. Also in August 1987 Marianne Neill offsite performance at at Hart House Farm

entitled "Gabrielle: Structure for Launching an Opening" combining performance, sculpture and environmental art (Parallelogramme, Summer-87, Vol12-No5. p?).

In September 1987 Nell Tenhaaf sculptural objects in exhibition. The sculptures were two dimensional reliefs but also were seen free standing as if in 3D. Juxtaposing the iconic two dimensional objects with computer generated images created a unique perceptual exchange. Built into one of the works was a monitor which utilized a videotext database. Also in In September 1987 Gisele Trudel "The Theory of IT; Putting IT into practice, Act 1" consisted of a indow installation of multichannel video.

In October 1987 Phillip Barker offsite performance entitled "Trust A Boat". The event took place out of the back windows of the building located at 260 Richmond Street West and was visible to the audience from the CITY TV parking lot. Also in October 1987 in the gallery "Artifacts" new works by John Broere, Margaret Lawther, Simon Levin and Bonnie Rubenstein (Parallelogramme, Sep-Oct-87, Vol13-No1. p?).

A.R.C. closed shortly after the spring of 1989 as indicated by Parallelogramme which contained no programs taking place since approximately early 1988 at the gallery. There were no programs listed as taking place at the gallery in the Feb-March 1988 issue (Parallelogramme, Feb-Mar-88, Vol13-No3. p53). There was uncharacteristically no listing for A.R.C. in the Apr-May 1988 issue at all (Parallelogramme, Apr-May-88, Vol13-No4). The November to January 1988 Vol13-No2 issue was not available to this research as it was missing from OCADU archives (Parallelogramme, Nov-Jan 88, Vol13-No2). Spring 89 contained the last listing in Parallelogramme. The Cultural Software Centre contained the same masthead information with no changes since the fall of 1986. Personnel listed were: Lianne Bulucon, Julie Gibb, Lisa Particelli and Roger Stafeckls (Parallelogramme, Summer-88-Vol14, No1. p59), (Parallelogramme, Fall-88-Vol14, No2. p59), (Parallelogramme, Winter-88-89, Vol14-No3. p58) & (Parallelogramme, Spring-89, Vol14-No4. p63)

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