

Art is important as a frame-  
for life, and cannot be limited  
the consumption of the privi-  
few. It must again become the  
ance of our settlement and not  
em contained within it as it  
ow become.

re than ever before we should  
to art in the future. The reason  
t we shall be obliged to rely  
ustrial, mass-produced, stan-  
zed products; we shall be  
ed to follow the rules of an or-  
ed society, as regards our  
ment and production, to an un-  
ented degree. This is the rea-  
hy we shall find in art the  
e possibility for self-express-  
one of the most important  
ations for a free mind, which  
m is a prerequisite for other  
oms, especially political ones.  
ust try to strengthen the op-  
ortunities for all to express them-  
selves in art."

he university educational pat-  
were to become more com-  
e with mobility, the fragment-  
ourse scheduling would dimin-  
nd phase into a more flexible  
ork. Rigid prescribed course  
ures tend to parcel learning  
limited time schedules which  
urage inter-relationships and  
der a limited attention or in-  
span to the time when the  
e is scheduled. Self-motivated  
ion or interest, as one learns  
hout life, is not limited to  
hours every Tuesday and  
day but is a continuing and  
ed experience. With the empha-  
s on individual initiative, on dis-  
y, and when needed on group  
ing, specialized techniques and  
ledge become integral rather  
ancillary to any project.

the last word in this note,  
e quote now from Victor Dor-  
article, "The future of Educa-  
e Arts" which appeared in a  
issue of Artscanada:

is getting better, but not soon  
h nor far out enough to off-  
ine inevitable troubled interim  
schools as we know them  
become obsolete. University re-  
as ignited by "student power"  
nts find the tinder dry stu-  
climate of the modern campus  
sive to any critical barb aim-  
vulnerable 18th century hier-  
s which still occupy the seats  
ower in our education institu-  
organized religion and politics

join with education as the most  
flimsy structures in fending off  
the structureless character of our  
media. These same media act as the  
uninvited mediators of the scene  
and X-ray the participants to show  
up arbitrary authority as a lack of  
current validity. Lack of "current  
validity" is particularly obvious  
these days among our former so-  
called intelligentsia of lawyers, doc-  
tors and clergymen, and yet our  
harassed university presidents are  
still looking to them for solutions  
during crises. The solutions are  
more likely to be found or at least  
implied in many of our popular  
songs by Dylan, Donovan, the  
Beatles and others. . . .

"Art for the masses is with us  
now if we only care to recognize  
it. As McLuhan has stated the artist  
is moving from his ivory tower into  
the control tower of our modern  
day society. His works are not in-  
tended to be adored as beautiful so  
much as to be entered in upon as  
an experience of life itself. . . .

"The university cannot afford to  
divide Knowledge from Life any  
longer. The discrepancy has become  
too obvious. The similar division of  
Art from Life cannot be perpetu-  
ated any longer in our institutions  
of art education. Fixed geographical  
location, and unchangeable architec-  
ture encourage a stagnation at odds  
with the mobility of our society  
and our media. . . .

"Specialties will exist but not  
specialists. An exclusive specialty  
person would become so intimidated  
by the inevitable overlappings con-  
fronting him that he would either  
join the 'overlappers,' give up, or  
blow us up. New communication  
symbols will have been devised to  
facilitate the transfer of mutually  
beneficial information from one spe-  
cialty to the other. Linear modes  
of thinking will give way to an  
elastic mosaic mode which will en-  
able us to recognize thought patterns,  
and then as required, zoom in for  
certain close-ups or specifics.

"Degrees will at first proliferate.  
The exclusive community of acad-  
emics who dictate that art history  
is examinable and therefore degree-  
able and that art workshops are un-  
examinable, disagreeable and there-  
fore undegreeable, will be invaded  
by a new generation with expanded  
minds and hearts. In a world where  
almost everyone has a degree for  
one thing or another, the degree will  
be seen for what it is, merely an  
unsatisfactory method of determin-  
ing in advance a person's effective-  
ness at a task. With degree prolifer-  
ation one will be forced to seek  
more reliable means of determining  
a person's validity. Degrees will  
then become obsolete.

"As learning become a lifetime  
process, with self-motivation its  
*raison d'etre*, the fear of a leisure  
society will be replaced by an eager-  
ness for one. Our present division  
of life into work- and play-time be-  
comes meaningless when the nec-  
essity of earning a living is no  
longer there. Our vast and swift  
technology will be able to produce  
beyond our consumer needs with  
only a small percentage of people  
programming and assisting this pro-  
duction. Our biggest market will be

for creative information and its  
value will be priceless.

"In fact, this creative information  
is already in a completely under-  
estimated price range. Current at-  
tempts by professional artists to ob-  
tain royalties for the reproduction  
or display of their works, indicate  
new awareness of the commercial  
value of their creative expression,  
but not of the modern means of  
dealing with the problem of inade-  
quate reimbursement.

"Copyright infringement is inevi-  
table in a world where every Xerox  
machine becomes a printing house,  
where tape recorders and video re-  
corders capture poets' voices, full  
length plays, and composers' music,  
and where modern media seek to  
fill their hungry mouths with con-  
tent. Legal attempts to limit the re-  
production and flow of information  
have become unenforceable. It  
would seem that the artists would  
be better off to encourage appropri-  
ate and full payment continuously  
by his beneficiary society as a  
whole, as long as he continuously  
produces for that society.

"If this were to happen, there  
would be an expanded role for the  
Canada Council. Instead of giving  
to symphonies and art galleries,  
they would seek from those groups  
as well as from industry, education  
and all levels of government enough  
monies to provide the artist already  
contributing to society with soci-

ety's contribution to the artist — a  
guaranteed income. In effect the  
artist in residence could then move  
to his own residence, or to other  
places as he requires.

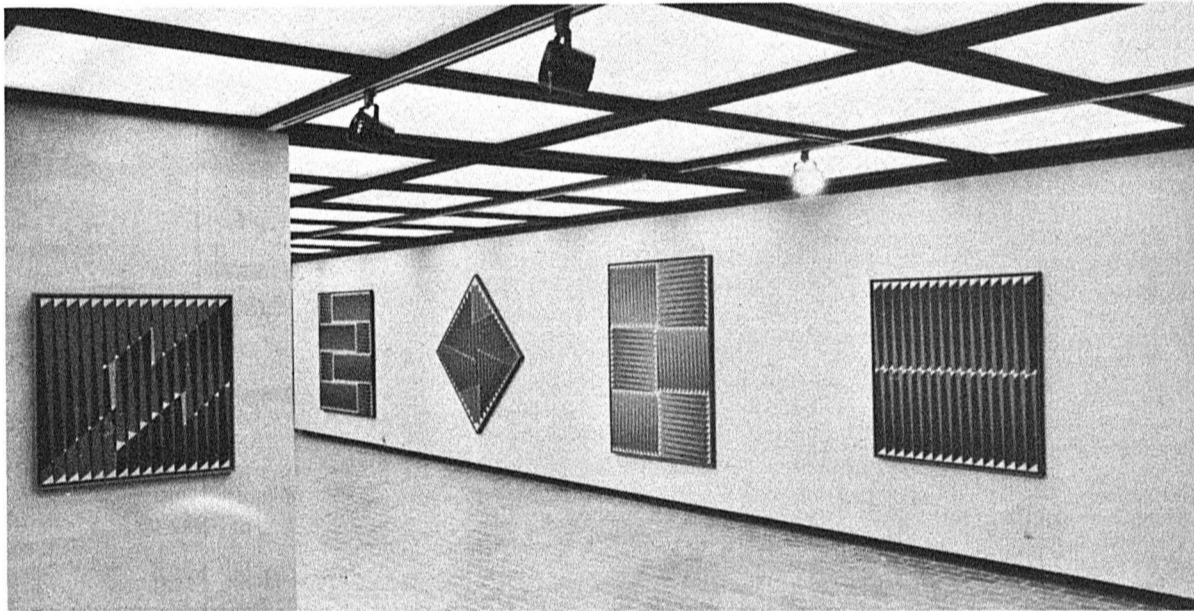
"This independence to stay at  
home or to go to some other place  
will determine the future character  
of many of our Resource Areas now  
called "universities, art schools, tech-  
nological institutes, etc." It is quite  
possible that such institutions will  
be gathering points for large num-  
bers of people who wish to partici-  
pate in live productions; interim  
workshop or laboratory areas; refer-  
ral points for live brains; central  
storage banks of non-duplicable  
materials; and satellite production  
areas of creative expression for use  
by disseminating media. Some may  
become continuous Expos geared to  
providing multi-media extravagan-  
zas which recharge our aware-  
ness of the past, current or future  
world. Others may become ground  
stations and relay points for orbit-  
ing satellite libraries. . . .

"Artists in many cases now find  
it difficult to cite the medium used  
when submitting a work of art. The  
old categories no longer apply when  
one is submitting a work which may  
include light, plastic, paint, sound  
and movement. Nor is it easy to as-  
sign a single person as artist to such

works. Specialized critics of art,  
drama and music are unable to use  
their established criteria in evalu-  
ating multi-media works. Art gal-  
leries are currently less suitable  
than night clubs or TV studios to  
display such works. Art patrons need  
special encouragement to have them  
buy a work which has to be turned  
on, even though they might do it  
every day with their toaster or TV.

"Some art schools thankfully are  
realizing the futility of formal train-  
ing in each media, and stead are giv-  
ing free reign to explore among  
them by self experimentation, by  
audio-visual referral and by per-  
sonal assistance whenever request-  
ed. Audio-visual carrels which ap-  
propriate materials allow a self-  
placed input of data on such subjects  
as materials and techniques when-  
ever the need arises. . . .

"Art schools and universities are  
currently evaluating themselves in  
an almost masochistic marathon.  
Statistics are being used which try  
to prove the obvious. The students  
are restless, the courses seem mean-  
ingless, teachers are specialty prone  
and administrators are role playing.  
It is time we declared a moratorium  
on evaluation, and spent the time  
on creative productivity which  
might point the way to new solu-  
tions."

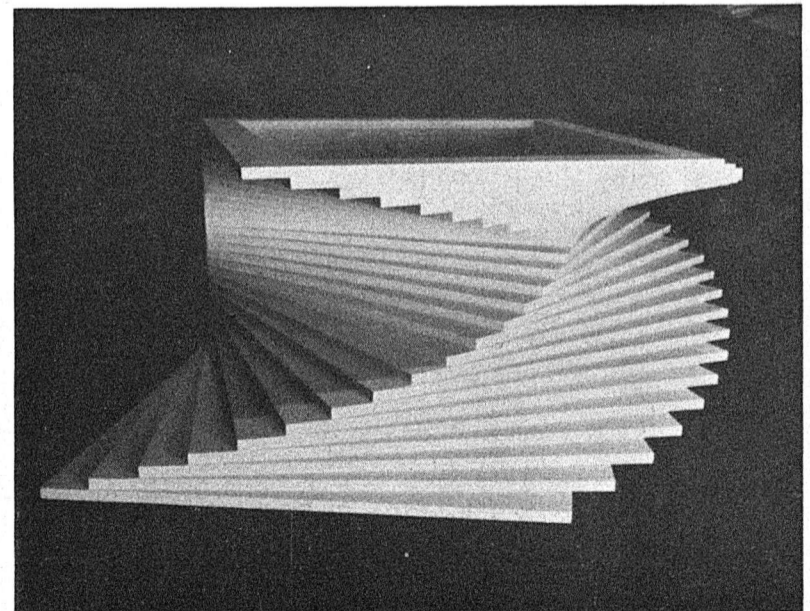


Ihor Dmytruk's multiplications of the simple module

photos by  
**B. Burns**  
**P. Lewis**  
**T. Malanchuk**  
**R. Lemaire**



Joseph Ochman's arrows as functional art



Jeremy Moore's modular manipulations of space