

Strategies for Survival (1986)

04: Guy Schraenen (Belgium)

Strategies for Survival (1986) is an archives project produced by UNIT/PITT Society for Art and Critical Awareness in 2023, funded by the BC History Digitization Program at the University of British Columbia.

Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists was organized by the Vancouver Artists' League, as a component part of *Vancouver: The Place, Vancouver: The People*, a City of Vancouver centennial project for 1986.

Find the rest of the project linked at unitpitt.ca



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04: Guy Schraenen (Belgium)

QUOTE

Well, I've just apologized with my French-speaking friends. I am coming from Belgium, and I speak French. But because of the domination of the English language in the world, I accepted to speak in English. But the second part of my lecture will be done in French as it's made without notes.



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00:00:00

Guy Schraenen, Belgium:

Well, I've just apologized euh— with my French-speaking friends, I am coming from Belgium, and I speak French. But because of the domination of the English language in the world, I accepted to speak in English, but the second part of my lecture will be done in French as it's— it's made without notes.

[Tone.]



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04: Guy Schraenen (Belgium)

INTRODUCTION (2023)

Strategies for Survival (1986), is an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.



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00:00:21

Francesca Bennett, project coordinator:

Welcome to *Strategies for Survival (1986)*, an archives project produced by UNIT/PITT Society for Art and Critical Awareness, re-presenting the partial proceedings of *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League at the Commodore Ballroom in Vancouver, June 9, 10, and 11, 1986.

[Tone.]



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04: Guy Schraenen (Belgium)

DOCUMENTS AND ACCESS

For expanded access, this document presents textural and lightly edited transcripts of the presentation.

On the right is the timestamped textural transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, meant to be read with the audio, linked [here](#).

This column on the left provides the lightly edited, easy-to-read transcript. This can be read with or without the audio, and subject headings from the original conference papers, or added for this project, are linked in the [TABLE OF CONTENTS](#) above; matching the timestamps at right.



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00:00:49

Francesca Bennett, project coordinator:

If you've already listened to the 2023 introduction (track 00, linked [here](#)), you may wish to skip ahead in this text [to [00:02:00](#)] and then skip ahead in the audio to match the timestamp.

[All the timestamps are linked in the [TABLE OF TIMESTAMPS](#) above.]

If you haven't listened to the introduction, or any of the other recordings, you'll want to know that this is a multi-part project, presenting archival audio recordings alongside textural and lightly edited transcripts, for expanded access.

On the left of each transcript document is a lightly edited, easy-to-read transcript that, in some cases, directly excerpts the original conference papers; this can be read with or without the audio.

(By the way, if you're listening to the audio recording, and wondering, "where are the transcripts?" you can find links to those documents in the audio description!)

This column on the right presents the textural

edited transcript
textural transcript
Guy Schraenen (Belgium)



edited transcript



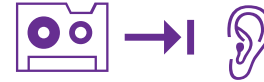
transcript, with all the *ums*, *ahs*, pauses, and grammatical idiosyncrasies of the spoken word, to match the archival audio as close as possible—it may be difficult to read this side of the page without the relevant audio recording, [linked [here](#)].



[Tone.]



04: Guy Schraenen (Belgium)



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DAY 1, SPEAKER 3

Guy Schraenen, an artist and small press publisher from Belgium, was the third speaker on the first day of the conference. In addition to his paper, “Alternative Spaces for Independent Actions,” Guy Schraenen had also prepared a slide presentation, en français. The last lines of the paper, the slide presentation, and the beginning of the Q&A are all missing, but the recent surprise discovery of another cassette tape documenting his presentation means that we’ll have more to share from the archives soon. For now, this draft transcript presents only part of his presentation and part of the Q&A; the final few sentences of his paper are inserted from the copy in the UNIT/PITT archives.

📅 1986 / 📄 2023 / 📅 1986

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00:02:00

Guy Schraenen, an artist and small press publisher from Belgium, was the third speaker on the first day of the conference. In addition to his paper, “Alternative Spaces for Independent Actions,” Guy Schraenen had also prepared a slide presentation, en français. The last lines of the paper, the slide presentation, and the beginning of the Q&A are all missing, but the recent surprise discovery of another cassette tape documenting his presentation means that we’ll have more to share from the archives soon. For now, this draft transcript presents only part of his presentation and part of the Q&A; to complete his paper, the final few sentences are read from the copy in the UNIT/PITT archives; the reader is Vanessa Brown, an artist from Vancouver, living in Luxembourg.

After the tone, I’ll read Guy Schraenen’s biography from the original conference papers. After another tone, we’ll join the conference in 1986.

[Tone.]

📅 1986 / ● 2023 / || 2023 / 📅 1986

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04: Guy Schraenen (Belgium)

BIOGRAPHY (1986)

GUY SCHRAENEN Belgium

Guy Schraenen is a lecturer and researcher from Antwerp, Belgium who has a long history as a curator, writer, editor and filmmaker. He was a founder of “Groupe Cela” a dance/performance group in Belgium and for ten years was founder and director of “Galerie Kontakt”, an Antwerp gallery for international exhibitions. Through his “Book as Artwork” series he has edited and published over 50 artists books, records, and cassette tapes over the last 13 years. Since 1974 he’s been founder and director of the “Archive for Small Press and Communication” which collects and preserves contemporary art documentation, artists books, catalogues, etc. and has organized materials for exhibition in Belgium, France, the Netherlands, Poland and Germany. He has worked as a free-lance guest curator for Belgian artists and artists’ publications throughout northern Europe. He has worked as editor and writer for many art publications and artist’s books and has also

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Europe.

[\[Tone.\]](#)



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04: Guy Schraenen (Belgium)

INTRODUCTIONS (1986)

Marion Barling, conference host:

Guy is a lecturer and a researcher from Antwerp, Belgium, who has a long history as a curator, writer, editor, and filmmaker. He was the founder of a group called Groupe Cela, a dance and performance group in Belgium, and for 10 years was founder and director of Galerie Kontak—Kontakt, an Antwerp gallery for international exhibits. Through his *Bookwork as Artwork* series, he has edited and published over 50 artists' books, records, and cassette tapes over the last 13 years.



Since 1974, he has been founder and director of the Archive for Small Press and Communications, which collects and preserves contemporary artworks, art documentations, art books, catalogues, et cetera. And he has organized materials for exhibits in Belgium, France, and the Netherlands, Poland, and Germany.

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textural transcript

04: Guy Schraenen (Belgium)

Belgian artists and artists' publications throughout northern Europe. He has worked as an editor, and a writer, for many art publications and artists' books, and has also completed seven films.

Schraenen's knowledge of the visual arts extends to alternative artists' organizations throughout Europe. I'd like to ask you to welcome Guy Schraenen.

[Audience applauds.]

Guy Schraenen:

I would like to add to this presentation that I am not an art historian, and I am not an art critic, and I have no kind of art education.

[Audience applauds, with some laughter and whistling.]

Before starting my lecture, I would like to say that— I always thought that the worst was in Belgium, but I have one consolation after the

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[Audience applauds.]

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[Audience applauds, with some laughter and whistling.]

04: Guy Schraenen (Belgium)

Before starting my lecture, I would like to say that— I always thought that the worst was in Belgium, but I have one consolation after the

↑ lecture of [Tatsuo] Yamamoto [from Japan]—

👁 [Audience laughs.]

↑ —that it's even worse somewhere else.

📄 [Audience laughs.]

↑ Je voudrais m'excusez auprès de mes amis francophones, mais j'ai préparé cet conférence en anglais. Mais la seconde partie de la conférence où il y aura les diapositives se ferai en français—

👁 ce n'est pas un conference écrite.

↑ Alors il faudrait peut-être que les anglophones se procurent des écouteurs.

📄 [Something else is said, but it's too difficult to discern.]

↑ Well, I've just apologized with my French-speaking friends, I am coming from Belgium, and I speak French.

↑ But because of the domination of the English

↑ lecture of Yamamoto—

👁 [Audience laughs.]

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[?]

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textural transcript

04: Guy Schraenen (Belgium)

language in the world, I accepted to speak in English, but the second part of my lecture will be done in French as it's made without notes.

So if the English-speaking people could then take— I don't know how we call that...

[Marion, off-mic: “—receivers?”]

Marion Barling:

This means that everybody who has been used to not having the receivers should go to the desk and get receivers as Guy will be speaking in French for the second part of his presentation.

Which should take five minutes at least!

[Marion sighs.]

It sounds like almost everyone in the crowd has gotten up to request receivers.

AA

language in the world, I accepted to speak in English, but the second part of my lecture will be done in French as it's— it's made without notes.

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[Marion, off-mic: “—receivers?”]

Marion Barling:

This means that everybody who has been used to not having the receivers should go to the desk and get receivers as Guy will be speaking in French for the second part of his presentation.

Which should take five minutes at least!

[Marion sighs.]

There is a lot of background noise—it sounds like almost everyone in the crowd has gotten up to request receivers.

AA

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

Marion, off-mic asks Guy: “Was that a ploy to get us back a bit further?”

They both laugh, and Marion tells Guy that he can go between French and English as he likes. She also apologizes for her introduction, it may be that the introduction was supposed to be made by someone else.

Background noise continues, and Marion suggests that Guy begin his lecture without the audience seated, says that people will sit down when he begins to talk.

]

Guy Schraenen:

[Practically shouting, microphone ringing—]

Marion, off-mic, to Guy: “Was that a ploy to get us back a bit further?”

They both laugh.

Guy: “No, but, I thought euh— it was better to speak in French.”

Marion: “I agree... I think if you wish to bounce back and forward do so, yourself, and then people will have to... all the conversation will go on both ways...”

Guy: “Thank you.”

Marion: “Sorry I didn’t think I understood what you said...”

Guy: “In English?”

Marion: “Yes.”

Both pause.

Marion: “I apologize for ... not being here. I have not—”

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

Artist initiatives are not a new aspect of the art scene. Since the '50s, there has been a mutation of the art scene parallel to the economical situation. In the late '50s...

[Microphone echo continues, and Guy asks to fix it—]

In the late '50s, and in the '60s, in most of European art centres, there were what we called "small galleries." In the global art scene, these galleries had the same place as the actual artist initiatives or artist-run spaces. There was one difference: they were not always run by artists.

At that time, the existing economical situation made it possible to run a small gallery, the work made by artists was more conventional, in the sense of its traditional outlook—drawings, paintings, prints, sculptures. All these works could be sold, and so the expenses of the gallery—low rent, low mail expenses, no staff, and a minimum of technical equipment—could be more or less covered.

edited transcript

It may be that the introduction was supposed to be made by someone else.

Background noise continues.

AA

Marion and Guy make a few more remarks to each other off-mic.

Marion suggests that Guy begin his lecture without the audience seated, says that people will sit down when he begins to talk.

]

Guy Schraenen:

[Practically shouting, microphone ringing—]

04: Guy Schraenen (Belgium)

Artist initiatives are not a new aspect of the art scene. Since the fifties, there has been a mutation of the art scene parallel to the economical situation. In the late fifties...

Also, it was frequent to find bookshops, or sometimes cafés, giving space for artists to present their work at very low cost, or even where the owner took these in charge.



Personally, I was always against the fact of artists having to share or to pay to exhibit their creations. The endeavour of the small galleries was most important for the opportunity for young artists to confront their work with the public.

The relation gallery-owner-artist was mostly a friendship relation. Due to a lack of financial possibilities, it was not possible for the owner of small galleries to grow with the artist—these were taken over by more important galleries.

Thus, the international traditional art scene was an important tribute to all the people who were active in these galleries as they had been the only ones to open their doors to unknown artists.

The evolution of art and the economical situation brought a mutation of the art scene. In the '70s there was a high economical standard. All kinds of works were sold—the conceptual art movement was able to enter in the international art market,

edited transcript

[Guy, off-mic to Marion: "There's a..."]

Marion: "Echo?"

]

Is it possible to take the— echo away?

[Marion, off-mic: "I think you can..."]

In the late fifties, and in the sixties, in most of European art centres, there were what we call, at that period, "small galleries." In the global art scene, these galleries had the same place as the actual artist initiatives or artist-run spaces. There was one difference: they were not always run by artists.

At that time, the existing economical situation made it possible to run a small gallery, the work made by arts— artists was more conventional, in the sense of its traditional outlook—drawings, paintings, prints, sculptures. All these works could be sold, and so the expenses of the gallery—low rent, low mail expenses, no stuff, and a minimum of technical equipment—could be more or less

04: Guy Schraenen (Belgium)

cultural centres opened their doors to younger artists and to artists involved in research, it was possible to promote non-commercial work...



I'll speak a little bit slower for the translators.



It was possible to promote non-commercial work—performances, video works, installations were common to the art scene. But I think this was a misunderstanding, because when people have money they buy anything, but they are not interested in what they buy.

More than ever, artists were able to make a living out of their art activities. This idyllic situation vanished together with the economic crisis.

Art collectors then only wanted to buy safe investments. Art dealers only wanted to present what collectors would buy. And museums or cultural centres under pressure follow the same way. And actually, the art scene looks more and more like the pop scene of the '70s.

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Also, it was frequent to find bookshops, or sometimes cafés, giving a space where artists could present their work at very low cost, or even where the owner took these in charge.

Personally, I was always against the fact of artists having to share or to pay to exhibit their creation. The endeavour of the small galleries was most important because they were the opportunity for young artists to confront their work with the public.

The relation gallery-owner/artist was mostly a friendship relation. Due to a lack of financial possibilities, it was not possible for the owner of small galleries to grow with the artist— then these were taken over by more important galleries.

The international traditional art scene was an important tribute to all the people who were active in these galleries as they were the only ones to open their doors to known— unknown artists.

The evolution of art, and of the— excuse me— the evolution of art and the economical situation



edited transcript



textural transcript



04: Guy Schraenen (Belgium)



Art critics and museum directors make an artist in a few months, but we forget him as soon as he disappears from their hit parade. Museums were always blamed to buy too late—I believe they buy too fast.



I also believe it is not the role of museum to get involved in the art market in the way that they are now. Museum directors and curators intend to be more important than the artist himself. The obsession of museums to be up-to-date is only in connection with a traditional art scene and art business. How many times do we have the visit in an artist-run space of a museum director, or even of an art critic? Which art magazine speaks about the activities of the alternative art world?



In all avant-garde movements, there were artists who organized their own exhibitions, or who took care of their own publications. This was the case for the Futurists, the Dadaists, the Fluxus movement, and so on. What we see since the late seventies is a more structured alternative



edited transcript



textural transcript



04: Guy Schraenen (Belgium)

brought a mutation of the art scene. In the seventies there was an high economical standard. All kind of work was sold—the conceptual art movement was able to enter in the international art market, cultural centres opened their doors to younger artists and to artists involved in research, it was possible to promote non-commercial work...



I speak a little bit slower for the translators.



It was possible to promote non-commercial work—performances, video works, installations were common to the art scene. But I think this was a misunderstanding, because when people have money they buy anything, but they are not interested in what they buy.

More than ever, artists were able to make a living out of their art activities. This idyllic situation vanished together with the economical crisis.



Art collectors then only wanted to buy safe investment. Art dealers only wanted to present

art movement. Structure without rules, but with a rigorous behaviour.

In Belgium, the importance of the alternative art movement becomes more and more indispensable. The bureaucracy is getting everyday more oppressive and slow.

We have, in Belgium, the lowest cultural budget. Since a few months ago, we even had only a Ministry of Culture, Sport, and Tourism. So it is not difficult to imagine what the state of culture is in Belgium.

I would also like to add, that it's probably the country where art and artists are the most misplaced. The alternative initiatives, the artist-run spaces, are self-financed in Belgium. For some rare exception, a little help is possible from sponsors, but sponsors are solicited by museums and official institutions, so very little chance exists for us to have a part of this budget. Many banks or firms organize exhibitions, but this is a trap. These side activities are only there for public relations

what collectors would buy. And museums or cultural centres under pressure follow the same way. And actually, the art scene looks more and more like ah— the pop scene of the seventies.

Art critics and museum directors make an artist in a few months, but we forget him as soon as he disappears from their hit parade. Museums were always blamed to buy too late— I believe now often they buy too fast.

I also believe it is not the role of museum to get involved in the art market in the way they are now. Museum directors and curators intend to be more important than the artist himself. The obsession of museums to be up-to-date is only in connection with a traditional art scene and art business. How many times do we have the visit in an artist-run space of a museum director, or even of an art critic? Which art magazine speaks about the activities of the alternative art world?

In all avant-garde movements, there were artists who organized their own exhibition, or who take

and to lay [tax] deductible charges.



You won't find in Belgium spaces as you have in Canada, with a staff, sophisticated technical equipment, and even fees for visiting artists. Artists' spaces can be collective organizations, but they are mainly individual initiatives. Having any regular activity is, as they say in French, the "domaine de miracle."

In this situation, ephemeral projects are a new and interesting trend. We see more and more ephemeral initiatives. Built up according to specific circumstances or opportunities, they emanate from artists' groups or are individual projects. These projects and this way of acting seems most interesting, because it does not involve permanent organizational problems. A project is realized according to offered space or a location is sought [?].



After that survey of the background of the artist initiatives, I will situate my personal experiences, and my involvement in this field.

edited transcript

care of their own publication. This was the case for the Futurist, Dadaist, for the Fluxus movement, and so on. What we see since the late seventies is a more structured alternative art movement. Structure without rules, but with a rigorous behaviour.



textural transcript

In Belgium, the importance of the alternative art movement becomes more and more indispensable. The bureaucracy is getting everyday more oppressive and slow. We have, in Belgium, the lowest cultural budget. Since a few months ago, we even had only a Ministry of Culture, Sport, and Tourism. So it is not difficult to imagine what the state of culture was in Belgium.



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I would also like to add to this, that it's probably the country where the art and artists are the most misplaced. The alternative initiatives, the artist-run spaces, are self-financed in Belgium. For some rare exception, small help is possible from sponsors, but sponsors are solicited by museums

In 1966, I opened in Antwerp the Galerie Kontakt where I presented exhibitions of Belgian and foreign artists for 10 years. But soon, I believed that publishing would be a more appropriate way to diffuse artwork and exhibitions.

In Antwerp, the public was small and not interested in my activities. By publishing books, I was able to diffuse the works of artists far over Belgian borders. The distribution in bookshops and galleries was difficult, but the exchange with other small publishers and artist from all over the world was very important.

The number of publications I collected since several years, and all the new publications and documents I was receiving in exchange for my own, seemed so important that, together with my wife [Anne], I founded the Archive for Small Press and Communication in 1974. The archive is totally self-financed, and its organization is all in our hands: from organization to archiving, administration to layout of catalogues and posters, and even the cleaning.



[Guy turns the page audibly.]

and official institutions, so very little chance exist for us to have a part of this budget. Many banks or firms organize exhibitions, but this is a trap. These side activities are only there for public relation and to lay [tax] deductible charges.



You won't find in Belgium spaces as you have in Canada, with a staff— a staff, sophisticated technical equipment, and even fees for visiting artists. Artists' spaces can be collective organization, but they are mainly individual initiatives. Having a re— euh— regular activity is, as they say in French, the “domaine de miracle.”

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edited transcript

textural transcript

04: Guy Schraenen (Belgium)

What I try to preserve in the archive is what every museum and art gallery throws in the wastepaper basket.

So, in 1976, we organized the first big exhibition of the *Archive: Text — Sound — Image Small Press Festival*. Over 900 publications were presented in Antwerp, Brussels, and Ghent. [The] publications of small presses, of artists—art catalogues, books, posters, invitations—are an important part of the so-called “alternative art system.” They are the vehicles of our ideas, work, and information. The international postal system, and the international artists’ network, permit us in Belgium, Canada, or Brazil, to have knowledge a few days or weeks later of a publication from Poland, France, or Spain.

The artists’ books effort [?] is the most representative. By means of the book—its size, easy to mail—the artist wherever he lives can introduce himself into the international art circuit. Here the work is conceived, realized, and spread out in one breath.

The aim of the archive is to preserve all type of art

After the survey of the background of the artist initiatives, I will situate my personal experiences, and my involvement in this field.

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In Antwerp, the public was small and not in [?] interested in my activities. By publishing books, I was able to diffuse work of the artist I was working with, far over Belgian borders. The diffusion in bookshops and galleries was difficult, but the exchange with other small publishers and artist from all over the world was very important.

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documentation emanating principally from artist initiatives, and to cover all the fields contemporary artists are active in. Since the '60s, the evolution of art forms, the proliferation of new art systems, and vehicles, and the application of most of today's artists, has made it possible to approach artwork [through] documents. So, even many of these documents must be considered as original artworks. This is the case, among others, for artists' books, Xerox works, or sound pieces.



As most of the collected documents record the activities emanating from actions neglected by traditional artworks, the works preserved by the archive are and will remain important contributions to the knowledge of the contemporary art scene.

The archive is divided in several sections, such as artists' books, sound poetry, catalogues, magazines, Xerox works, mail art, posters, video, postcards, language art, photography, contemporary music, etc., etc. All these documents are as diversified as books, magazines, invitations, records, cassettes, or ephemera. Altogether, a

from administration to layout of catalogues and posters, and even for the cleaning.



[Guy turns the page audibly.]

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So, in 1976, we organized the first big exhibition of the Archive. It was a *Text — Sound — Image Small Press Festival*. Over nine hundred publications were presented in Antwerp, Brussels, and Ghent. [To?] publications of small press, of artist—art catalogues, books, posters, invitations—are an important part of the so-called alternative art system. They are the vehicle of our ideas, work, and information. The international postal system, and the international artists' network, permit us in Belgium, Canada, or Brazil, to have knowledge a few days or weeks later of a publication from Poland, France, or Spain.

The artist books effort [?] is most representative. By means of the book—its size, easy to mail—the

fonds of thousands and thousands of documents, representing the work of several hundreds of artists from all over the world. All these are classified by name, origin, and type of activity, so, [they are] easy to consult, as the archive is open to outsiders for research.



Collecting day after day, and preserving all these documents is most important, but giving the opportunity to a public—kept ignorant by specialized media—to have knowledge of the unseen part of the iceberg, is equally important. This is one of the reasons which motivates us to set up or to participate to many activities.

Over the past years, we have organized many exhibitions, in Belgium and abroad, and contributed to various exhibitions, publications, radio programs, with museums, cultural centres, artist-run spaces, or galleries.

Our archive wants to be the witness and the memory of the actual artists' movement. We want to preserve the patrimony built up by people acting from the inside and not from outside the international art scene.

artist wherever he lives can introduce himself into the international art circuit. Here the work is conceived, realized, and spread out in one breath.

The aim of the archive is to preserve all type of art documentation emanating principally from artist initiatives, and covering all fields of the contempor— of the contemporary— all the fields contemporary artists are active in. Since the sixties, the evolution of art forms, the proliferation of new art systems, and vehicles, and the application of most of today's artists, made it possible to approach artwork to documents. So, even many of these documents must be considered as original artwork. This is the case, among others, for artists' books, Xerox works, or sound pieces.



As most of the collected documents record the activities emanating from neglect— emanating from actions neglected by the traditional artwork, the work preserved by the archive are and will remain an important contribution to the knowledge of the contemporary art scene.

The archive is divided in several sections, such

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

The importance of all initiatives alternative to the traditional art system, [is the] vital contribution to the international art scene, since they exist by the will of people acting without mercantile target. It is not my intention to pretend that the traditional art scene is not important, but I believe it is regrettable that it occults the largest part of the contemporary art creation. The global art scene is as the iceberg—the public has only knowledge of the 10% emerging part of it.

I am afraid that, in the near future, we will have to use our network to escape from the growing pressure of the authorities, on all intellectual art movements. Then the independent movement will be our only weapon.

In meantime, it is important, when possible, to use all kinds of grants, or to collaborate, when possible, with official organizations as they have financial possibilities indispensable for some projects.

This must only be done without any kind of

as artists' books, sound poetry, catalogues, magazines, Xerox works, mail art, posters, video, postcards, language art, photography, contemporary music, et cetera, et cetera. All these documents are as diversified as books, magazines, invitation, records, cassette, or ephemera. Altogether, a fonds of thousands and thousands of documents, representing the work of several hundreds of artists from all over the world. All these are classified by name, origin, and type of activity, so, easy to consult, as the archive is open to outsiders for research.

Collecting day after day, and preserving all these documents is most important, but giving the oppor— opportunity to a public—kept ignorant by specialized media—to have knowledge of the unseen part of the iceberg, is equally important. This is one of the reasons which motivates us to set up or to participate to many activities.

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04: Guy Schraenen (Belgium)

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compromise. We must be conscientious that the permanent help of authorities is damaging to our independence and creates self-censorship and a generation of assisted artists.



[The page turns audibly.]

Here, I want to say that in my personal experience in Europe, I have more constructive experiences with individual and self-financed initiatives than with collective or subsidized ones.

We are in a dangerous situation. We are more and more dependent on expensive material, and we are used to all kind of facilities. And we often don't act, because of excuses, such as "no money" or "no equipment."



I went several times to Poland, [and believe that] the Polish art scene is an example for the independent art movement. Through all the political problems and [?], with a minimum of technical equipment, with a minimum or often no printed matter, they are able to keep the actual art scene alive, and they never use excuses not to be

artist-run spaces, or galleries.

Our archive wants to be the witness and the memory of the actual artists' movement. We want to preserve the patrimony built up by people acting from inside—and not from outside the international art scene.



The importance of all initiatives alternative to the traditional art system, are a vital contribution to the international art scene, since they exist by the will of people acting without mercantile target. It is not my intention to pretend that the traditional art scene is not important, but I believe it is regrettable it occults the largest part of the contemporary art creation. The global art scene is as the iceberg; the public has only knowledge of the ten percent emerging part of it.



I am afraid in the near future, we will have to use our network to escape from the growing pressure of the authorities, on all intellectual art movement. Then the independent movement will be our only weapon.

04: Guy Schraenen (Belgium)

active.



I frequently use the denomination “alternative.” I use this denomination because it commonly designates all “other” cultural activities, such as “marginal,” “off,” “underground,” “parallel,” in one word, all the activities deployed in the cultural world known as “sub-culture,” concealed by the traditional art world.

[But] to “alternative” I prefer the denomination of “independent.”

“Independent” qualifying—or should qualify this better than any other term—the activities of the marginal network with the aim to promote research in all kind of fields of contemporary art creation, independent of all power, whether political or economical.



[Guy pauses.]

Due to the actual [?]
— the traditional system has a tendency to pay less and less attention to any form of research. To many people the activities

edited transcript

In meantime, it is important, when possible, to use all kind of grants, or to collaborate, when possible, with official organizations as they have financial possibilities indis— indispensable for some projects.

This must only be done... without any kind of compromise. We must be conscientious that a permanent help of authorities is damageable to our independence and creates self-censorship and a generation of assisted artists.



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04: Guy Schraenen (Belgium)

We are in a dangerous situation. We are more and more dependent of expensive material, and used to all kind of facilities. And we often don't act, because of excuse, as no money or no equipment.



of alternative spaces may seem negligible. But, don't be mistaken, they have a structure and the rigorous behaviour of their own and respond to specific needs. For all artists involved in research of ideas and concepts, those independent spaces are vital.

Besides the many initiatives of the art world in permanent mutation, the life and activities of alternative, independent spaces are subversive mediums against the sclerosis of officials who are only career-concerned, not attentive to creation, and against the mercantile use of art.

Thanks to these alternative art initiatives, many artist have been able to diffuse their work and so establish authority. Alternative spaces swarm with creation and research. Of course, they are not all of equal interest. Some experiences will know a dead end, but many others will be enlightened later in consecrated spaces.

The traditional art market is also a way to approach actual artistic production. But it is regrettable that a great deal of the marginal production is occulted because commercial

I went several times to Poland, the Polish art scene is an example for the in-independent art movement. Through all the political problems and [?], without— with a minimum of technical equipment, with a minimum or often no printed matter, they are able to keep the actual art scene alive, and never use excuses not to be active.

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“Independent” qualifying better than any other term, the activities of the marginal network—or should qualify this—of which the aim is to promote research in all kind of fields of contemporary art creation, independent of all power, as well political as economical.

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

galleries are not interested in it, and it is not supported by museums, art magazines, art critics, publishers, radio, or television. For multiple reasons, all these are tributary one to another.



In spite of the multiplicity of art magazines, art fairs, radio and TV programs, the public undergoes a growing “disinformation.” International exhibitions, and biennales of all kind, are like a mirror to the commercial system. The public believes that it can’t miss anything worthwhile, as it has the opportunity to be more and more informed. But it is a “one-way” information, it is disinformation.



All these observations are valid as well for fine arts as for music, poetry, literature, or film.



Each creation of difficult approach is more than ever ignored. It sits closed between, on one hand, the mass media, which levels to the lower part, and on the other hand, the traditional system of

edited transcript



[Guy pauses.]



Due to the actual [conjunction?] of the traditional system has a tendency to pay less and less attention to any form of research. To many people the activities of alternative spaces may seem negligible. But, don’t be mistaken, they have a structure and the rigorous behaviour of their own and responds to specific needs. For all artists involved in research of ideas and concepts, those independent spaces are vital.



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04: Guy Schraenen (Belgium)

textural transcript



the art market.

Also, laziness, lack of courage, and the will to please, make it so that art critics do not want to speak about alternative productions, although they are in good position to do it, and are conscious of their importance.

■ ■ ■

Last year, in Brussels, there was the International Congress of the ICA—the International Organization of Art Critics. No effort was spared—

[The tape cuts here.]

[\[Return to TABLE OF TIMESTAMPS.\]](#)

The traditional art market is also a way to approach the actual artistic production. But it is regrettable that a great deal of the marginal productions is occulted because commercial galleries are not interested in it, and it is not supported by museums, art magazines, art critics, publishers, radio, and television. For multiple reasons, all those are tributary one to another.

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04: Guy Schraenen (Belgium)

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Also, laziness, lack of courage, and the will to please, make that art critics do not want to speak about alternative productions, although they are in good position to do it, and are conscious of their importance.

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[Tone.]

[Return to the [TABLE OF TIMESTAMPS.](#)]

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

INSERT

[The remark about ICA is not present in the archived text of Guy Schraenen's presentation, and the order of that text is different from his presentation. Continuing from his earlier statement, that art critics are conscious of their importance and well-placed to speak about alternative productions, but do not wish to, Guy's text goes on:

“

“I want to point out that the problems artists are dealing with in the so-called 'sub-culture'-field are specific to the used media and are also different from country to country. We must be conscious that the danger exists that a permanent help of authorities can be damageable to our independence, can create a self-censorship and a generation of assisted artists.”

”

But this is something that he already said. So, to continue with the text immediately following that

??:??:??3

Francesca Bennett, project coordinator:

The tape cuts off abruptly here, and the remark about ICA is not present in the archived text of Guy Schraenen's presentation, and the order of that text is different from his presentation. Continuing from his earlier statement, that art critics are conscious of their importance and well-placed to speak about alternative productions, but do not wish to, Guy's text goes on:

Vanessa Brown (Luxembourg):

“

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04: Guy Schraenen (Belgium)

statement:

“

“At the risk of repeating myself,”

”

he writes,

“

“I wish to say again that I prefer the denomination ‘independent’ to ‘alternative.’ Because it are above all the independence and the preservation of our liberty that guide us and not the wish to ‘be alternative.’ Those independent spaces are born out of the artists’ will to promote and to create a communication network.

“Visitors of galleries, of art fairs and biennials, readers of art magazines, try to pay attention to what is happening in those “alternative” spaces where still passes the breath of non-conformism, liberty and creation.

“Today in spaces where we go to look and not to be seen, at concerts where we go to listen and not to be heard, we can discover

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Francesca Bennett:

But this is something that we have already heard him say. So, continue with the text immediately following that statement:

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“

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04: Guy Schraenen (Belgium)

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and appreciate that what will attract the ‘art connoisseur’ of tomorrow.

“There you will be able to discover what belongs to the universe of art and creation instead of what belongs to the universe of artmarket and recreation.”

”

The text is signed:

“

“Guy Schraenen, Archive for Small Press & Communication, for Antichambre, Gent, June-July 1986 and Strategies for Survival, Vancouver, June 1986.”

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The recent surprise discovery of three more cassette tapes in the UNIT/PITT archives turned up a missing tape from Guy Schraenen’s presentation—we’ll keep you updated by newsletter and on social media.

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textural transcript

04: Guy Schraenen (Belgium)

[\[Return to TABLE OF TIMESTAMPS.\]](#)

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The recent surprise discovery of three more cassette tapes in the UNIT/PITT archives turned up a missing tape from Guy Schraenen’s presentation—we’ll keep you updated by newsletter and on social media.

For now, we’ll return to the Q&A, in progress.

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[Tone.]

[\[Return to the TABLE OF TIMESTAMPS.\]](#)

04: Guy Schraenen (Belgium)

Q&A

Guy Schraenen:

That is true because we live actually in a time that—for some types of art—we need very sophisticated equipment, which we can't afford, when we don't have any kind of funding.

But I think [it's worse] to lose your **[independence]**. I prefer to use a Xerox rather than a videotape to express what I have to say.



Question [02], from the audience:

I wanted to build on the point Lisa was making, because when I look at this issue of “independent” and “alternative” it reminds me of a discussion that's happened here at length within the women's movement, which is whether or not one goes for state-supported financing of social services that women organize. One of the reasons why people have wanted financial support, for example, [for] battered women's services—

[Guy interjects, “—what did you say, the last

???:???:?4

Guy Schraenen:

That is true because we live actually in a— in a— in a time that we— for some types of art need very sophisticated equipment, which we can't afford, when we don't have any kind of— euh, of— funding.

But I think to lose your **[independence]**, I prefer to use a Xerox than a videotape... to express what I have to say.



Question [02], from the audience:

I— I guess I wanted to build on the point Lisa was making, because um— when I look at this issue of “independent” and “alternative” it reminds me of a discussion that's happened here at length within the women's movement, which is whether or not one goes for state-supported financing of social services that women organize. And, um, one of the reasons why people have wanted support— financial support, for example, battered women's services—

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textural transcript

04: Guy Schraenen (Belgium)

04: Guy Schraenen (Belgium)

word?"]

—services for women who are victims of violence—
is because it means that the society has to
say that those services and those issues are
important.

Now, the reason that I bring this analogy into the
area of culture is that I think one of the strengths
of the Canadian system—because artists here
organized in the 1940s, '50s, and '60s, for state
support for arts—it was a way of forcing Canadian
society to say, “culture, and the production of
culture, and the production of art is important, and
therefore will be funded.”

I think that what you describe, in terms of parallel
spaces here, is the process of bureaucratization
of people failing to maintain a kind of dynamism
within those institutions.

But to me, the solution is not then to say, “we
must go back to a place where the artists
themselves must finance our own culture.” I mean,
surely there must be some other thing that we can
do—where we maintain the responsibility of our
society’s government in supporting us—because
artists in this society do pay taxes. We are a part

[Guy interjects, “—what did you say, the last
word?"]

—services for women who are victims of violence—
is because it means the society has to say that
those services and those issues are important.

Now, the reason that I bring this analogy into the
area of culture is, I think one of the strengths of
the Canadian system is that—because artists here
organized in the nineteen-forties, and fifties, and
then the sixties, for state support for arts—it was
a way of forcing Canadian society to say, “culture,
and the production of culture, and the production
of art is important, and therefore will be funded.”

I think what you describe, in terms of alternate—
parallel spaces here, is the pro— pro— process
of bureaucratization of people failing to
ah— maintain a kind of dynamic within those
institutions.

But to me, the solution is not then to say, “we
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society’s government in supporting us—because

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04: Guy Schraenen (Belgium)

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of, you know, the economic life of the society.

Guy Schraenen:

I don't pay taxes because I don't earn money. So I think if the artists don't earn enough, they don't need to pay taxes.



Question [02], from the audience:

Okay, but what you're arguing for, I think—and I really want to take this up, because it's [a] discussion in the Canadian context—is for a position of marginalization, for Canadian artists and for artists in a kind of global sense. [A position] where we function outside of any kind of government funding, any kind of recognition that the production of culture is important—therefore validated, therefore funded—by the society in which we live in.

Guy Schraenen:

But I am afraid that accepting the money of the government, it's— the government gives only money to create a good conscience for themselves. And therefore, I think [that by] accepting their

artists in this society do pay taxes. And we are a part of, you know, sort of the economic life of the society.

Guy Schraenen:

I don't pay taxes because I don't earn money. So we don't— I think if the artist don't earn enough, they don't want to— need to pay taxes.



Question [02], from the audience:

Okay, but what you're arguing for, I think—and I really want to take this up, because it's something that, you know, is the discussion in the Canadian context—is for a position of marginalization, for Canadian artists, for— for artists on a kind of global sense, where we function outside of any kind of government funding, any kind of recognition that cult— the production of culture is important—therefore validated, therefore funded— by the society in which we live in.

Guy Schraenen:

But I am afraid that accept— accepting the money of the government, it's— the government gives

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textural transcript

04: Guy Schraenen (Belgium)

money, you play their game.

I think artists would be much stronger not to accept their money, because they don't care about you anyways. My wife is so badly paid, that we're under the minimum to pay income taxes.



[There are voices raised in the audience and someone calls out, "what is your wife's name?"

To which Guy replies: "Anne."



]

Question [03], from the audience [Hank Bull]:

I have heard that you are organizing a major exhibition about independent initiatives, to take place next year. If this is true, can you describe the idea, a little bit?

Guy Schraenen:

Are you speaking about what I was saying about Canada?



edited transcript



only money to go— create euh— good conscience for themselves. And therefore, I think it's you— to accepting their money, you play their game.



I think artists would be much more stronger not to accept their money, because they don't— anyway, they don't care about you. I would like to answer to a question I have there about my wife— my wife is so badly paid, that we're under the minimum to pay income taxes.



textural transcript



[Voices in the audience—



From the audience: "What is your wife's name?"



Guy: "Anne."



04: Guy Schraenen (Belgium)



]

Question [03], from the audience [Hank Bull]:

I have heard that you are organizing a major



[Hank Bull]:

No, no, I have heard that you are organizing an exhibition for next year, for a year from now. Is this true?

Guy Schraenen:

I am always trying—

[Hank interjects: “You’re always trying, okay!”]

—to organize exhibitions. But I would say—

[Hank Bull]:

It’s good gossip! I’ll tell you the story—

I have heard that Guy Schraenen is organizing a big museum exhibition that will recapitulate the whole idea of alternative spaces and independent initiatives.

No?

Guy Schraenen:

I am invited to France next year, to give—

But— because we are speaking about that—

—my activities were always misplaced in Belgium.

exhibition about independent initiatives, to take place next year. If this is true, can you describe the idea, a little bit?

Guy Schraenen:

As you are speaking about what I was euh— telling about Canada?

[Hank Bull]:

No, no, I have heard that— that you are organizing an exhibition for next year, like a year from now. Is this true?

Guy Schraenen:

I am always trying—

[Hank interjects: “You’re always trying, okay!”]

—to organize exhibitions. But I would say—

[Hank Bull]:

It’s good gossip!

I tell you the story.

I have heard that Guy Schraenen is organizing a big museum exhibition that will recapitulate the



edited transcript



textural transcript



04: Guy Schraenen (Belgium)



I happened to be able to make a dossier in four issues of the art magazine *Artifactum*, which is printed on glossy paper and with colour prints. Since I appeared in that magazine, people have started to invite me across Belgium, but I think that's a misunderstanding. They think that if you are published in a expensive magazine, you become more interesting for them.

After that publication, I was invited to France to give a conference to 25 directors of museums to [tell that they] should preserve the things they normally throw away.

[Noise from the audience, and someone laughs.]

[Hank Bull]:

I have one more question. In Canada, as you know, we have an organization of parallel galleries—the artist-run centres.

Would you comment on the idea of proposing an international organization, along similar lines?

Guy Schraenen:

I believe in an international network, but I hate any kind of organization.

whole idea of alternative spaces and independent initiatives.

No?

Guy Schraenen:

The only thing is I am invited to France next year, to give— but I think this is also I will— because we are speaking about that— my activities were always misplaced in Belgium.

I happened to a— [conours?] de circonstance to be able to make a dossier in four issues of art magazine called *Artifactum*, printed on glossy paper and with colour prints. Since I appeared in that magazine, people start to invite me in Belgium, but I think that's also a misunderstanding, because they think you are published in a expensive magazine, that what you becomes gets more interesting for them.

After that publication, I am invited in France to give a conference to fif— twenty-five directors of museums to learn, to put out the— should preserve the things they normally throw away.

[Noise from the audience, and someone laughs.]

[Hank Bull]:

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

[Hank Bull]:

Okay.

[Audience applauds.]

Question [04], from the audience [Clive Robertson]:

Hi—

I don't want to hog the—

Guy Schraenen:

[Interrupting—]

Clive Robertson—if I may interrupt a moment—is one of the first artists I collected work from, in the early '70s, as W.O.R.K.S. and Voicespondence, which you sent for the first project I made in '76, the *Text — Sound — Image Small Press Festival*.

Thank you.

I— I have one more question. In Canada, as you know, we have ah— an organization of ah— of the parallel galleries—the artist-run centres.

Um, what— would you comment on the idea of— of perhaps proposing an international organization, along similar lines?

Guy Schraenen:

I would be— I believe in an international network, but I hate any kind of organization.

[Hank Bull]:

Okay.

[Audience applauds.]

Question [04], from the audience [Clive Robertson]:

Hi. Um... I don't want to hog the—



edited transcript



textural transcript



04: Guy Schraenen (Belgium)



Clive Robertson:

Thank you.

**

I don't want to hog the microphone, 'cause I'm going to say a lot of this tomorrow.

But what I do want to ask you to consider is the fact that what you're talking about—in terms of artists' spaces, in terms of your wife having to fund your work, funding your work through a low paid job—it's all basically becoming unacceptable to us here.

Because, in fact, that state of affairs—no matter how imaginative, how creative it is—it's basically that we cannot advance our work or our lives by being outside of the political process, which is what you're implying. And I think that what we're going to try and do here over the next three days is to look at how, in fact, we can develop from this point.

Because, as we hear from all countries, art is used no matter whether people call it commercial, or safe, or not very exciting or boring, or avant-garde—or whatever they call it—the work itself is

Guy Schraenen:

[Interrupting—]

Clive Robertson—if I may interrupt a moment—is one of the first artists I collected work from, in the early seventies.

Euh, works as W.O.R.K.S. and Voicespondence, to me. Which you send it for the first project I made in seventy-six, about small— *Text — Sound — Image Small Presses*.

Thank you.

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Clive Robertson:

Thank you.

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I don't want to hog the microphone, 'cause I'm going to say a lot of this tomorrow.

But what I do want to just ask you to consider is the fact that what you're talking about in terms of artists spaces, in terms of your wife having to fund your work, uh, or whether it's you funding your work through a low paid job, is basically becoming

used by the society in which they live.

And it's used very powerfully, for very powerful ideological reasons. And we have to be paid for that function, and we have to be paid for it as work.

Just to give you some idea—in Canada, we've calculated that, in fact, the 10,000 visual artists in Canada contribute 200 million dollars a year—in wages that they don't get paid—to the culture.

[Audience applauds.]



Voices heard off-mic.]

Guy Schraenen:

I think the situations are very different everywhere, but I understand that it is normal, it is not the way we would like it, but why would traditional society pay for their destruction?



unacceptable to us here.

Um, because in fact, that state of affairs, no matter how imaginative, how creative it is, it's basically— we— we cannot advance our work or our lives by being outside of the political process, which is sort of what you're implying. And I think what we're going to try and do here in the next three days is to look at the next stage of how, in fact, we can develop from this point.

Because, as we hear from all countries, art is used no matter whether— whether people call it commercial, or whether they call it safe, or whether they call it not very exciting or boring, or whether they call it avant-garde—or whatever they call it—the work itself is used by the society in which they live.

And it's used very powerfully, for very powerful ideological reasons. And we have to pay— be paid for that function, and we have to be paid for it as work.

And just to give you some idea in Canada, we've calculated that, in fact, artists are sponsoring the culture every year to the amount of— the ten thousand visual artists in Canada contribute two hundred million dollars a year in wages that they

edited transcript

textural transcript

04: Guy Schraenen (Belgium)



[Long pause.]

Marion Barling:



Are there any more questions?



Yes, one more.

Question [05], from the audience:



This is not a question, but I want to say that I have received Canada Council grants to do art against the government.



[Marion repeats the comment for Guy and adds: “—it’s a comment.”]



Guy Schraenen:



Well, there are sometimes misunderstandings in life.



[Laughter from the audience.]



There are still questions?



edited transcript



don't get paid, to the culture.



[Audience applauds.]



textural transcript



Voices heard off-mic.]



Guy Schraenen:



What I think the situations are very different everywhere, but I understand that...



It is normal, it is not the way we would like it, but why would traditional society pay for their destruction?



[Long pause.]



Marion Barling:



Are there any more questions?



Yes, one more.



04: Guy Schraenen (Belgium)



Est-ce qu'il y a encore des questions?

[Marion, off-mic: "Do you have any more comments?"]

Guy Schraenen:

Yes, I would like to say, I hope that I didn't hurt the feelings this afternoon of my Canadian friends. It is thanks to you—the money you receive—that I was partly able to come to Canada.

[Some laughter from the audience.]

I would also like to say, that it is my aim next year to organize a big exhibition on Canadian art documentation.

So, I would like to ask all the artist-run centres—even those that I have criticized—to send me as much as possible materials, such as posters, invitations, publications, to make an exhibition in Belgium about what's going on in Canada. Because I think that when we don't have the means to pay for transportation for important

Question [05], from the audience:

This is not a question, but I want to say that I have received Canada Council grants to do art against the government.

[Marion repeats for Guy: "—it's a comment."]

Guy Schraenen:

Well, there are sometimes misunderstandings in life.

[Laughter from the audience.]

If they are not— they are still questions?
Est-ce qu'il y a encore des questions?

[Marion, off-mic: "Do you have any more comments?"]

Guy Schraenen:

Yes, I would like to say, I hope I didn't hurt the feelings this afternoon of my Canadian friends.

edited transcript
textural transcript
04: Guy Schraenen (Belgium)

art pieces, and when we don't have the money to organize official exhibitions, it is a way for this documentation to produce knowledge far from what's going on in Canada. I am sure that when you have an official exhibition going around outside Canada, it will only be a few established artists, as all the money is often put in only one project.

✕

I like a lot what the people from FILE do. But I don't understand that thousands and thousands of dollars went to only one project, which they really didn't need to establish themselves. So, if I can ask you, if it's possible to send documentation to do this exhibition, I would very be very um—

||

[Two voices off-mic suggest “thankful?” and “grateful?”]

—thankful!

*
*

Thankful, grateful—

And it is thanks to you— the money you receive that I was partly able to come to Canada.

[Some laughter from the audience.]

∞

I would also like to say, that it is my aim, euh— next year to organize a big exhibition on Canadian art documentation.

⊞ ⊠ ◆ ⊡ ◇ ●

So, I would like to ask to all the artist-run centres, even those who have— I have criticized, to send me as much as possible as material such as... posters, invitations, publications, to make an exhibition in Belgium, about what's going on in all Canada. Because I think when we don't have the ways to pay transportation for important art pieces, and that we don't have the money to organize official exhibitions, it is a way for this documentation to give knowledge far from here— from what's going on in Canada, because I am sure when you have official exhibition going around outside Canada, it will only be a few, euh— established artists, and all the money was— is put often in one only project.

04: Guy Schraenen (Belgium)

—thank you.

[Applause from crowd.]



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I like a lot what the people from FILE do. But I don't understand that thousands and thousands of dollars went to— in one only project, which they really didn't need to establish themselves. So, if I can ask you, if it's possible to send documentation to do this exhibition, I would very be— be very um—

||

[Two voices off-mic: “thankful?”, “grateful?”]

—thankful!

**

Thankful, grateful—

—thank you.

[Applause from crowd.]

[Tone.]



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textural transcript



04: Guy Schraenen (Belgium)



CLOSING REMARKS (1986)

Marion Barling:

Glenn Alteen, are you in the audience?

Can you take a mic and make the announcement that you wish to make?

And then I have another announcement after that.

Glenn Alteen:

Hello?

I just wanted to say that the performance that was done here was by Pam Harris, and the costume was made by Marilyn Faubert.

Thank you.

**

[Audience applauds.]

**
**

Marion Barling:

Thank you.

?:?:?:?5

Marion Barling:

Uh, Glenn Alteen, are you in the audience?

Can you take a mic and make the announcement that you wish to make?

And then I have another announcement after that.

Glenn Alteen:

Hello?

I just wanted to say that the performance that was done here was by Pam Harris, and the costume was made by Marilyn Faubert.

Thank you.

**

[Audience applauds.]

**
**

Marion Barling:

Thank you.

edited transcript

textural transcript

04: Guy Schraenen (Belgium)

I have something very important that I would like you to listen to, please.

We have set somebody up in a very unfortunate position. We approached Lorne, from Out to Lunch, to do the catering here today. They're a very small organization and they work on a very small profit margin, and Lorne very kindly accepted to provide us with lunch on-site for three days. He's hired extra staff, he has got a lot of extra food, etc. And unfortunately, only 25 sandwiches were sold. Most of you ran out into the sunshine and found other alternatives.

So, he has had a quite disastrous loss today, and will not be able to come back for the other two days. What I'm asking you is, if you have spouses at home who work and you're going to pack a lunch for them tomorrow, or if you would like to have a sandwich for supper tonight, or a piece of cake to take home to somebody, in the short break that we will have following this announcement, would you please try and support Lorne, by buying as much of the food as you can,

I have um, something very important that I would like you to listen to, please.

We have, um, very— set somebody up in a very unfortunate position. Um, we approached Lorne, from Out to Lunch, to do the catering here today. And um, they're a very small organization and they work on a very small profit margin. And Lorne very kindly accepted to provide us with lunch on-site for three days. He's hired extra staff, he has um— got a lot of extra food, etcetera. And unfortunately, only twenty-five sandwiches were sold. Most of you ran out into the sunshine and found other alternatives.

So, what has happened is he has had a quite disastrous loss today, and will not be able to come back for the other two days. But what I'm asking you is, if you have spouses at home who work and you're going to pack a lunch for them tomorrow, or if you would like to have a sandwich for supper tonight, or a piece of cake to take home to somebody, in the short break that we will have following this announcement, would you please try

edited transcript

04: Guy Schraenen (Belgium)

textural transcript

that he will otherwise have to throw away?

I really would appreciate your support for this.

We will have a 10-minute break now, and then we will reconvene with Judy Moran.

Thank you.

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and support Lorne, by buying as much of the food as you can, that he will have to throw away.

So, I really would appreciate your support for this.

And we will have a ten-minute break now, and then we will reconvene with ah, um— Judy Moran.

Thank you.

[Tone.]

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04: Guy Schraenen (Belgium)

CLOSING REMARKS (2023)

Thanks for reading. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you're following along, all of the transcripts and audio recordings are linked directly [here](#), or can be found at unitpitt.ca

You may have noticed that, like most archives projects, this one is in progress. If you have any recollections or information that you'd like to share about the 1986 conference, or new thoughts in 2023, send us a message at info@unitpitt.ca



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???:???:?6

Francesca Bennett, project coordinator:

Thanks for listening. This was just one part of a multi-part project documenting *Strategies for Survival: State of the Arts / The Art of Alternatives: An International Conference for Artists*, organized by the Vancouver Artists' League in 1986—if you'd like to follow along, all of the transcripts and audio recordings are linked at unitpitt.ca, [directly [here](#).]

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[Tone.]



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