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BAXTER

ANY CHOICE WORKS

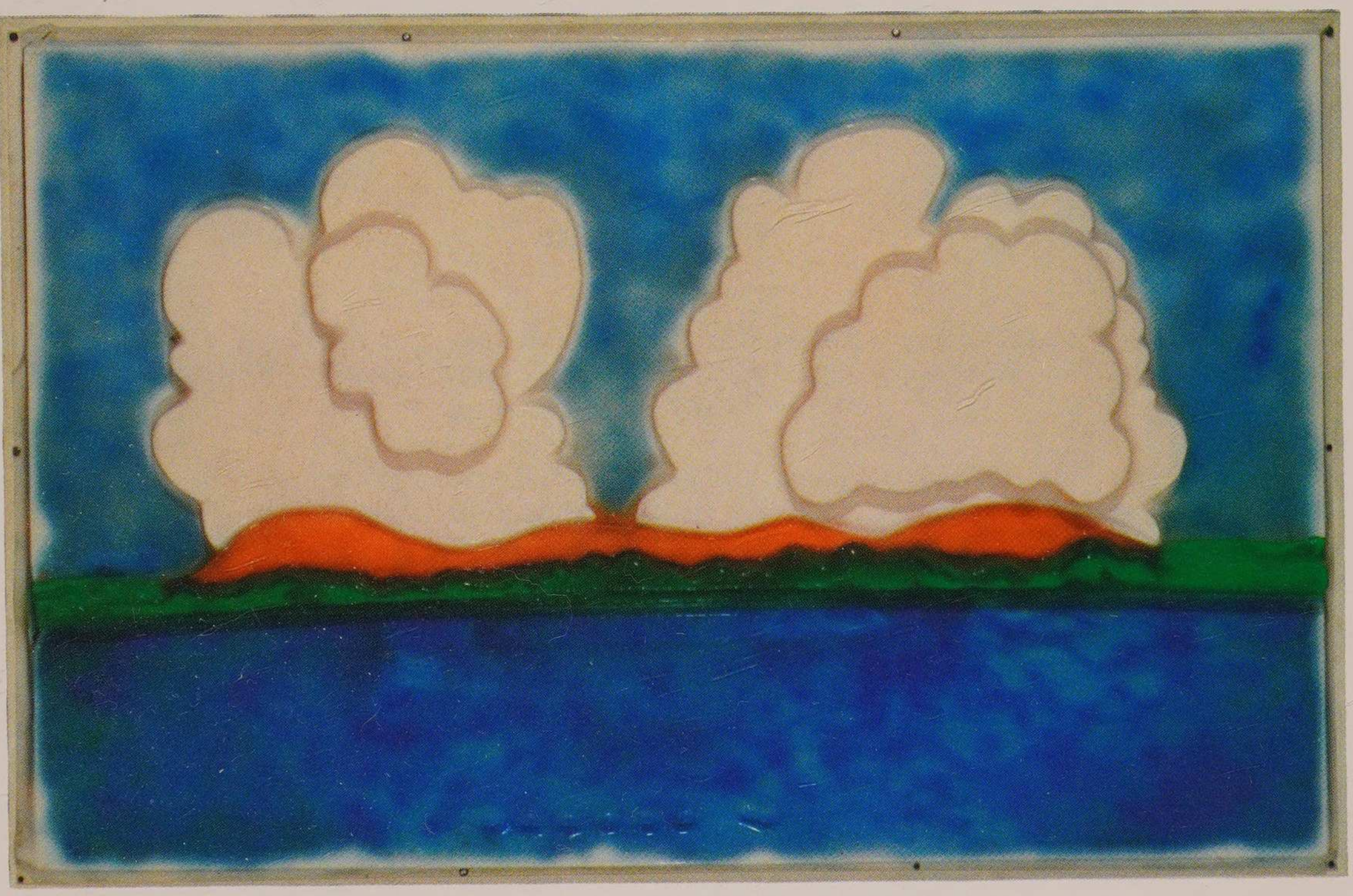
1965-70

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1982

BAXTER²
Any Choice Works



Marie L. Fleming

FEBRUARY 6 - MARCH 28, 1982

Art Gallery of Ontario
Musée des beaux-arts de l'Ontario
Toronto/Canada

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Frontispiece: No. 11, *Landscape with Cumulus Clouds* 1965
Acrylic paint on vacuum-formed butyrate plastic
109.2 x 171.4 cm
Government of Canada, Department of External Affairs

On the cover: Photo by Iain Baxter, 1981

Dedicated to the memories of
Anne Faulds Baxter
and
George B. Hieber

LENDERS TO THE EXHIBITION

Art Gallery of Ontario, Toronto
Iain Baxter, Calgary
Ingrid Baxter, Vancouver
Canada Council Art Bank, Ottawa
Yves & Germaine Gaucher, Montreal
Government of Canada, Department of External Affairs
Ann & Harry Malcolmson, Toronto
National Gallery of Canada, Ottawa
N.E. THING CO.
David P. Silcox, Toronto
Vancouver Art Gallery

ATTRIBUTION OF WORKS

1965 Iain Baxter
1966 IT - Iain Baxter, Ingrid Baxter, and John Friel
1966-67 N.E. Baxter Thing Co. - Iain Baxter and Ingrid Baxter
1967-1978 N.E. THING CO. - Iain Baxter and Ingrid Baxter

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PREFACE

It is with pleasure that the Art Gallery of Ontario presents the exhibition *Baxter²: Any Choice Works, 1965-70*. The exhibition covers the early years of the N.E. THING CO., in which the two collaborators were Iain and Ingrid Baxter, and the year prior to the company's formation, when Iain Baxter was working and exhibiting under his own name. While work of this period has been shown sporadically in Toronto, this is the first opportunity to see assembled in this city a large body of work of these years. The exhibition recognizes both the diversity and the cohesiveness of the works, as well as the breadth of innovation that they reflect.

We gratefully acknowledge the support of the Canada Council and the generosity of the lenders, which has made it all possible. To Iain and Ingrid Baxter we are especially indebted and owe our greatest thanks.

William J. Withrow,
Director,
Art Gallery of Ontario

ACKNOWLEDGEMENTS

It is always a pleasure to thank those who were of particular help in a difficult project. I will not list the difficulties, although many and varied, but I want to mention some of the people whose assistance made the undertaking possible. At the Art Gallery of Ontario there were many, among them: Roald Nasgaard, Chief Curator, whose support was essential; Marie DunSeith, Manager of Development, who ingeniously obtained not only financial assistance but also diverse objects; Denise Bukowski, Head of Publications/Design, and the designer, Margot Boland, who has an uncanny empathy with an artist's viewpoint; Mara Meikle, my secretary who good-naturedly tackled all tasks thrown her way; Eva Robinson, Registrar, who coped equanimously with the erratic arrival of works; Faye Craig, Assistant, Photographic Services, and Larry Ostrom, Head Photographer for their cheerful compliance with strange requests; Barry Simpson, Manager of Exhibitions and Curatorial Administration, and Ches Taylor, Manager of Technical Services, for the efficient handling of installation problems; Ralph Ingelton, Practitioner, for his meticulous matting of odd-shaped documentary works; Henry Dunsmore, Head of Media Productions, and Barbara Arsenault, Chief Technician, for their genial help with all audio/visual pieces.

I wish also to thank the lenders without whose co-operation the exhibition could not have taken place. David P. Silcox was very generous not only in lending works but also in supplying useful information and suggestions. I am grateful to Ms. June Binkert, secretary, Department of Fine Arts, University of British Columbia, for supplying copies of the 1964 and 1965 program for the Festival of Contemporary Arts. Alvin Balkind, I thank, for being Alvin Balkind.

Somehow I would like to fashion a many-faceted environment, that would give back to Iain Baxter, and Ingrid Baxter some of the gaiety and vitality that they have brought to this exhibition. Ingrid graciously answered all questions and offered insights into the works. Iain Baxter devoted huge amounts of time, energy, and air travel and, although the project might sometimes have seemed interminable because of the variety and number of works, Iain managed to make the ever-recurring last-minute sessions seem like new beginnings.

Marie L. Fleming,
Associate Curator of Contemporary Art



Baxter and N.E. THING CO.
1965-70

The whole, in gestalt theory, is greater than the sum of its parts; the N.E. THING CO. was the product of the interaction of two lively minds, the intellectual games of Iain Baxter and his wife Ingrid Baxter. This exhibition covers the company's early years and the year prior to them, when Iain Baxter was working and exhibiting under his own name. The six years, 1965-70, almost coincide with those of the book *Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones) edited and annotated by Lucy R. Lippard.* While a reference to the book was not intended, the temporal relationship points to further correspondence: the gradual shift of the art of N.E. THING CO. from the physical to the mental, from the perceptual to the conceptual; the eclectic crossing with other areas in the course of that development; and the integration of their art, although produced in the provincial centre of Vancouver, with the international movement.

The work under discussion was originally designated as that of Iain Baxter, IT, N.E. Baxter Thing Co. and N.E. THING CO.[1] Under the group and corporate titles a collaborative effort evolved between Iain Baxter and his wife, Elaine Ingrid Baxter, known as Elaine until the spring of 1971, when she adopted Ingrid as her preferred name. "In a lot of ways," Ingrid has said, "it [the working relationship] was really unusual in that, to Iain's credit, he wanted to recognize my input."[B-1] It is difficult, however, to assess clearly the nature and development of the collaboration and to distinguish the individual contributions of Iain and Ingrid Baxter to work produced under the various rubrics.[2] The issue has become sensitive since their separation in 1978.

The first group title, IT, was chosen to establish anonymity, to provide more latitude for various activities as well as flexibility in working with and giving credit to other people. IT was also intended as a statement about aspects of the art system – the cultivation of names, the high prices (some IT objects cost only twenty-five cents) and the importance of signatures – while at the same time was concerned with creating for itself a strong and highly visible presence outside the local scene of Vancouver. The three artists who had jointly produced the works for IT's two exhibitions in 1966 were not acknowledged. They were later identified as Iain and Ingrid Baxter and John Friel, whose participation did not continue beyond these exhibitions.[3] In the same year, IT was absorbed by the N.E. Baxter Thing Co., and since anonymity was still a consideration, became in turn the N.E. THING CO. in 1967.[4] While the company concept primarily provided an umbrella for diverse projects, it also served as a vehicle for the growing collaboration of Iain and Ingrid Baxter.

The N.E. Baxter Thing Co. and subsequently the N.E. THING CO. were loosely structured and it was often difficult in the early years to have the company name used by the art community, because such a designation was then unusual in Canadian art.[5] In 1966, in accordance with general corporate practice, a president, Iain Baxter, had been named; with the incorporation of the N.E. THING CO. in 1969, the position of Ingrid Baxter as vice-president was formalized. Then, in the spring of 1970, corporate hierarchical organization was challenged when they became co-presidents, forming a horizontal relationship.

In publications during the period 1966-1970 in which reference is made to the N.E. Baxter Thing Co. or the N.E. THING CO., usually only Iain Baxter, as president, is mentioned.[6] The labelling was more or less in accord with the copy

submitted for catalogue entries which, until the spring of 1970, listed work as products of either the "N.E. THING CO." or the "N.E. THING CO. (President, Iain Baxter)." This not only simulated common corporate practice but also reflected the original emphasis on the company concept as an alternate, expanded, and "commercial" image for the artist. However, it resulted in the continuing predominant association of Iain Baxter's name with works produced by the N.E. THING CO.

Ingrid recalled their early relationship, "When I was totally involved in Physical Education and Piano at university and met Iain . . . I'd be the first person he would show it [a work] to and then we'd discuss and talk.[B-1] While this can be considered a normal interaction between two close friends, it indicates at the same time Ingrid's developing interest in artistic problems. Iain, speaking of this period at University where he " . . . was studying zoology but was moving towards being an artist," described the discussions as "two people, discovering and talking about what art was all about."[A-2]

Both agree that as the N.E. THING CO. their working processes were "melded together"; "we weren't concerned with who authored any one thing"; and "we very rarely remember who actually thought of the idea."[B-1] Iain explained that "when you get that corporate, that N.E. THING CO. attitude going in your head, then it's just a group thing."[A-2] "Ingrid," he added, "has got a very good mind . . . the major thoughts were all worked out together."[A-2] She obviously played an important role in suggesting ideas and offering advice on project refinements.

According to both, Iain undertook most of the production of the work, generated activity, and generally kept things going.[7] In attempting to further assess their roles, Ingrid speculated that "Iain perhaps had more of the visual sense . . . an incredible eye," whereas "I probably provided a bit more of the verbal qualities and sense of humour."[B-1] Iain recognized that Ingrid was the more articulate of the two. His own sense of humour, while also involving word play, he described as more satirical. Both see the collaboration as satisfying and successful, "an amalgam of one particular period in our lives that produced a certain special thing."[A-2]

Could individual relationships to particular works become more apparent through analysis of the works and an understanding of the separate backgrounds and interests of the two collaborators? Ingrid suggested the possibility. However, their collaboration was essentially an intellectual interaction, which they developed into a game form, playing with a concept, tossing it back and forth "as in ping pong."[A-1] Such joint honing of an idea suggests the difficulty inherent in any attempt to identify individual contributions.

Referring to her own traditional, church-oriented background, Ingrid Baxter commented, "I feel that I had to break completely from that; it really did not leave any groundwork for creativity."[B-2] The occasion of the break "was really Iain and developing ideas (with him)."[B-2]

Elaine Ingrid (Hieber) Baxter was born (February 10, 1938) and grew up in Spokane, Washington, where her father was a carpenter. She attended the University of Idaho (Moscow, Idaho) receiving a Bachelor of Arts degree in Music in 1960. She had met Iain Baxter in 1956 and married him September 5, 1959.

In 1961 the Baxters went to Japan, living there for about nine months, during which period their son, Tor, was born. In 1963 a daughter, Erian, was born. During 1963-4 Ingrid had a graduate assistantship at Washington State University (Pullman, Washington), while working towards a Master of Arts degree in Physical Education, which she received from the University of British Columbia in 1978. In the summer of 1964 the Baxters moved to Vancouver, where during the following years Ingrid lectured and participated in N.E. THING CO. projects as well as being involved with family activities.[8] She became a Canadian citizen in 1971.

Joseph Iain Wilson Baxter, born in 1936 in Middlesborough, England, was brought by his Scottish parents to Canada in 1937. Iain's upbringing in Calgary, Alberta, was somewhat similar to Ingrid's in that his also was a traditional, church-oriented closely-knit family. His father was a mechanical engineer and draughtsman, so that from an early age, Iain was familiar with drafting instruments.

Iain Baxter's degrees include a Bachelor of Science in Zoology, University of Idaho, 1959; Master of Education at the same university in 1962;

and a Master of Fine Arts (Painting) at Washington State University on a teaching fellowship, 1962-64. While in Japan he studied at Kyoto University and travelled on a Japanese-government foreign scholarship. These years were very important to his later work.

Iain Baxter's undergraduate studies were ecologically oriented: forestry, biology, and zoology, with two summers spent assisting Earl Larrison, Associate Professor of Zoology at the University of Idaho, with ecological research projects and their photographic documentation.[9] Larrison was instrumental in interesting Iain not only in the serious use of cameras and in photographic documentation of the progression of studies, but also in looking at different objects in interconnected ways. Both the technique and the approach would be significant in his later work. Larrison, moreover, persuaded Iain to undertake animal illustrations, first for an article in 1960 and the following year, for a wildlife guide to the northern Rocky Mountains.[10] This work was the beginning for Iain of a growing involvement with art. He took watercolour classes and looked at the work of other wildlife illustrators such as Roger Tory Peterson and John James Audubon. He also became interested in two west-coast American artists, Morris Graves and Mark Tobey with whom he felt certain affinities. Graves in particular exerted a strong influence on Iain, not only through his paintings but also through his interest in Zen and his irreverent humour and iconoclastic behaviour.[11] The ecological approach, with its concern for the interacting relationships of organisms and their environments, was somewhat similar to the Zen ideal of living in harmony with nature. In retrospect, Iain now interprets earlier experiences in Zen terms.[12]

While Iain Baxter read a great deal about Zen, he acknowledged that "its conundrum is that you can't learn about it through reading . . . it's got that built-in kind of quality that makes it elusive . . . The life of Zen begins with the opening of Satori . . . (which) may be defined as intuitive looking into, in contradistinction to intellectual and logical understanding, . . . the unfolding of a new world hither-to unperceived."[A-1] Zen is inherently anti-intellectual and anti-theoretical and regards differentiation between man and nature, reason and emotion as absurd. Iain's nine-month stay in Japan provided direct contact with the oriental mind and vision and also gave him time to reflect on his real interests.

Iain Baxter speaks of two important influences during 1964: Gaylen Hansen, a professor at Washington State University, and the Italian artist Giorgio Morandi. Hansen, a witty, satirical man who delighted in upsetting dogmatic statements, pushed Iain to think broadly and question everything. Morandi's still lifes of simple bottles and objects stimulated both Hansen and Iain to all-day sessions of playing with objects visually, organizing structures, seeking, not the best arrangement, but all the different possibilities and an understanding of what each expressed. "Morandi is about very formal structures and about shape." Iain explained, "We liked his attitude towards objects . . . his integrity . . . I got into the world of things through him."[A-1]

The influence of Morandi is evident in Iain's painting of this time – still lifes of simple objects, assembled and treated as a unit, close-valued tonalities, subdued colouring (for example, *Handbag and Hat Box*, 1964, oil on canvas, Collection of the Montreal Museum of Fine Arts). Prior to this he had worked his way through various styles, from the careful illustrations for the *Wildlife Guide* through romantic landscapes and lyrical depictions of weeds and grasses, through abstract expressionism with a west-coast flavour and hard-edged paintings reminiscent of Ellsworth Kelly and Jack Youngerman. However, in 1962 he had produced a painting, *Standards 24*, that dealt with art terminology and satirized art education; it was signed, "Mr. Art Paint." Down one side of the painting is a numbered list of twenty-four art terms, which are drawn from the language of art education and art criticism, such as texture, figure on ground, mistake; corresponding numbers on the painting locate areas illustrating the terms. The work was an early attempt at playing with aspects of the art system (interrelationships among art critics, the gallery and collector society, and the art market; conventional standards, and dependence on language), at using humour as a tool, treating information as art and assuming anonymity.

When Iain arrived in Vancouver in the summer of 1964 to take up a teaching position,[13] he found an art scene largely concerned with traditional modes of painting and sculpture and an intellectual climate at the University receptive to the theories of Marshall McLuhan. McLuhan had first visited

the University of British Columbia in 1959; by early 1964 he was giving lectures and participating in panel discussions at the University's Festival of the Contemporary Arts.[14] McLuhan was the subject of the 1965 Festival's lecture series and the main event was an extravaganza called *The Medium is the Message*.[15] Iain, who was involved in its organization, found that McLuhan's theories expressed philosophically a view of the world that crystallized his own open, intuitive and ecologically-oriented approach to both life and art. They provided for Baxter a matrix, drawing together and interconnecting trains of thought and experience as well as expanding and shaping these on a theoretical basis.

For the festival, Iain was also invited to create an environmental work. Drawing on the stimulus of organizing the visual section of the giant happening, Iain extended his role as artist to include performance and his subject matter to include abstract ideas and process. The work was entitled *2 Tons of Ice Sculpture: Beauty through Destruction, Disintegration and Disappearance*.

About the same time, Iain started producing plastic bas-reliefs of molded plastic bottles of the sort used for bleach, detergent, milk or shampoo. In the banality of subject, the simple transpositions of image, the life-size scale and the unorthodox commercial process, he showed both a playful irreverence for artistic conventions and an affinity with Pop Art. The plastic still lifes, however, grew directly out of his study of Morandi, his discussions with Hansen, and the realization that "the common object of our day [was] the plastic bottle. "Morandi," he noted, "had worked with the wine bottles and containers from the local Italian towns, but for a person living in North America in 1965 it should be something else." "Plastic bottles," he decided, "are the common pottery of today."[A-1] The celebration of the ordinary – both the everyday object and the common experience – is a major theme running through his work. This preoccupation can be understood in terms of his ecological background, his interest in Zen, his stay in Japan (which had impressed upon him the importance of simple things such as a spider's web), the influence of Morandi, as well as the general renewed concern for banal subject matter evidenced in Pop Art.

Iain could have painted the bottles as Morandi had, but he wished to retain integrity of object and concept – to be honest to the size of the object, the material of the object and the way it was formed. He used industrial plastic sheeting, the industrial process of vacuum-forming, and the molded plastic bottles as molds. His use of plastic was integral to his viewpoint; it grew out of his desire to "contemporize" still life in subject, medium, and process, and out of his natural tendency to fuse daily life and art.

Iain began with clear butyrate plastic and simple compositions. From clear plastic he quickly moved to coloured plastics; and from a single bottle, to a symmetrical pair (No. 1); and then to two bottles, seemingly different in shape but actually the same, one seen in profile, the other frontally – the ninety-degree turn, making the work compelling as gesture as well as image (No. 2). In *Four Milk Bottles*, (No. 5) the plastic is painted and four different views of similar bottles are presented.[16] The gesture of turning the bottles is again implied; sequential progression was to become a recurring feature in Baxter's work.

Evident on the flat background area of the plastic still lifes are rows of what look like faint dots. Although in reality these are tiny bubbles created on the lower side or back of the plastic sheet by suction during the forming process,[17] they are suggestive of the enlarged Benday dots of the printing process that Roy Lichtenstein used since the early 1960s in his paintings. Explanations for the dots and bubbles while different, are in both cases rooted in commercial processes, which is entirely appropriate; the source of the idea for vacuum-forms had come from commercial advertising – from the bright, shiny, plastic signs displayed by gas stations. Iain Baxter's choice of medium for the still lifes allowed him to return them to a simple ad-like existence.

Plastic, moreover, has its own kind of beauty, which Iain described as constantly alive, shiny, fresh "like a polished apple . . . with a happy feeling about it . . . a fun thing in a sad world."[A-2] *Still Life with Eight Bottles*, (No. 6) presents a group of variously squashed bleach bottles. The shiny surfaces have a sensuality that invests the objects with an organic vitality. Their reflectiveness, however, has the effect of partially dissolving their materiality. They taunt the viewer with cheap

material and ordinariness of subject while they captivate his eyes in sensuous enjoyment of the play of light on smooth and creased surfaces. In contrast to the icon-like presence of the single "whole" bottles, the squashed bottles, like ruins, have a romantic aura. Within some of them are remnants of the original bottles, ruins trapped within ruins, revealing not only the process of manufacture but also an ambiguity between the reality of the original bottle and that of the work.

Baxter speaks of plastic bottles as both hard and flexible containers, referring to them, in the first instance, as pottery and, in the second, when crushed and folded upon themselves, as similar in both mass and linear edge to drapery. Compositions are often reminiscent of Morandi's – the bottles are centrally placed, and figure-ground relationships are minimized through colour and by treatment of the assembled objects as a unit or, if physically separated, as a unitary illusion, held together in tension.

Other objects became subjects for still lifes – a carrot, a bag of potatoes, a plastic pot with plastic flowers. In *Still Life with Flower Pot*, (No. 9) the pot seems to sit on a ledge that is at the same time the base for a plaque bearing the artist's name. The image is unexpectedly complex; it can be read in turn as concave and convex and as both specific and indeterminate. The slight sepia-toned patina that the clear plastic has taken on reveals art as a continuous process, with a life of its own. Not only is light reflected from the surface but, passing through the translucent plastic, it creates shadows on the wall behind, which set up a linear play with the forms in front, increasing their ambiguity.

Concurrently Iain Baxter was making plastic vacuum-forms incorporating objects.[18] *Six Paint Brushes* and *Still Life with Can Openers* (Nos. 7 and 8) deal with sequential variation; in the first instance through size (each brush increasing in width by a half inch), and in the second, through position (the corkscrew gradually projecting from the can opener's handle until fully erect). The plastic covering transforms, intensifies, and yet embalms these items of daily life, presenting them both as artefacts and as a commercial display. The bristles of the paint brushes take on the wet shine of the plastic, suggesting use; the erection of the erotic corkscrew becomes a narrative.

Other themes of traditional painting were equally subject to re-thinking. Using simple, styrofoam molds, Baxter made a number of vacuum-formed landscapes, some in monochrome-coloured plastics, some spray-painted on the back. As in *Landscape with Tree* (No. 3), shapes often effect a naive simplicity. They tend to be disproportionate in size and are often repeated in a graduated sequence. His most ambitious work of this type, executed in late 1965, is *Landscape with Cumulus Clouds* (No. 11), a rich and romantic expression of Baxter's reaction to his environment. There is a childlike delight in the "picture-postcard" scene and a happy and playful openness in the lush presentation. Fresh, gay colours – blue, orange, green and white – are combined with a few simply-shaped elements – sea, land, mountain range, clouds and sky – to produce an image of Everyman's "beauty spot." But while the mottled blue of the sky appears atmospheric and hence recessive, the large white puffy clouds are flat-faced, "cut-out" shapes resembling pieces from a jigsaw puzzle. Naturalistic illusion abuts the obviously artificial while the projecting clouds cast real shadows.

In contrast to the strength of the vacuum-formed works, drawings such as *Still Life: Puff Wheat in a Plastic Bottle* (No. 14) are remarkably delicate.[19] The latter is a pencil drawing depicting puffed wheat crammed into a plastic bag tied at the top with a twist-tie. This in turn has been trimmed and packaged in an actual plastic bag, secured with a real twist-tie. The work contrasts containers, textures, realities and spoofs socio-economic situations. As in a supermarket, the contents are enticingly revealed but are removed from any possible sensory appreciation through protective devices. Equally delicate is a very early Xerox print, *Still Life: Five Vinegar Bottles* (No. 12). It was conceived in an edition of five, taking advantage of the essential function of the copying machine. Placing five plain vinegar packets on a Xerox copier, Iain utilized liquid contents to provide "liquid" information. Subtle variations of line, shading and placement, the sequence of flattened elliptical air bubbles provoke the eye to move back and forth and the mind to try to comprehend the liquid's movement.

Early in 1966 (February 2 – February 16) at the University of British Columbia's Fine Arts Gallery, Iain Baxter produced for the Festival of the



1. *Still Life: Two Plastic Bottles* 1965
Vacuum-formed butyrate plastic
80.6 x 96.2 cm
The Artist

Opposite page:

5. *Four Milk Bottles* 1965
Acrylic paint on vacuum-formed butyrate plastic
54.6 x 87.0
Vancouver Art Gallery

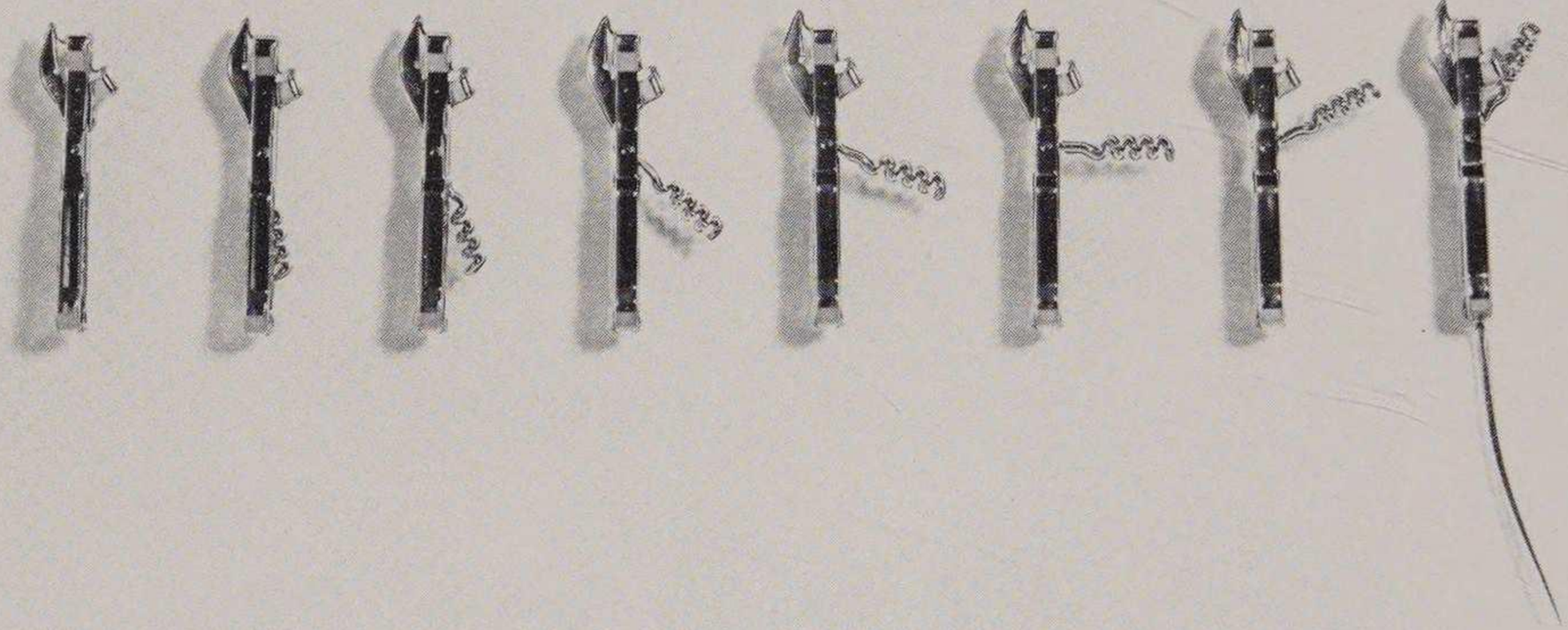
2. *Still Life: Two Plastic Bottles* 1965
Vacuum-formed butyrate plastic
65.1 x 80.0 cm
Ingrid Baxter



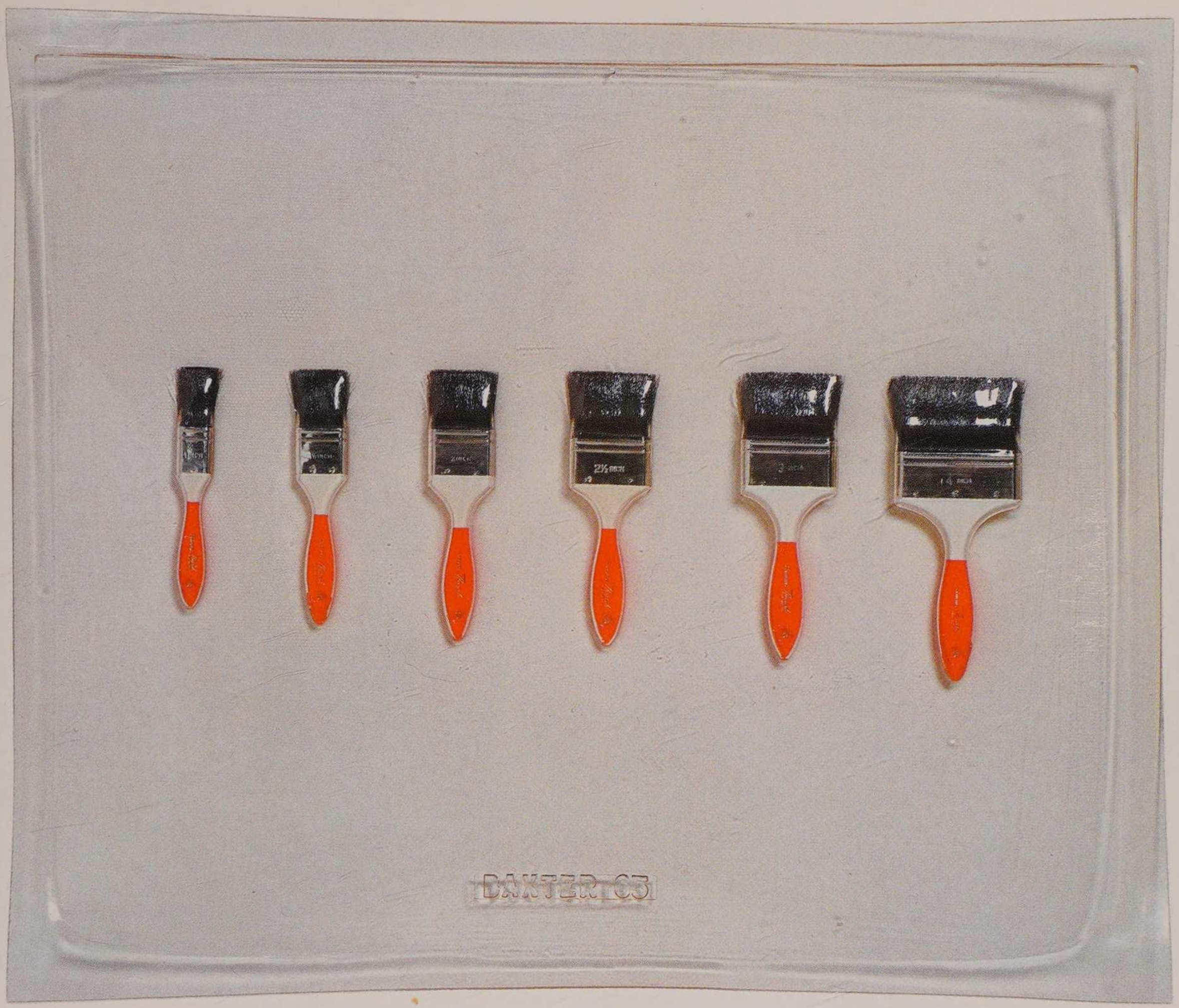
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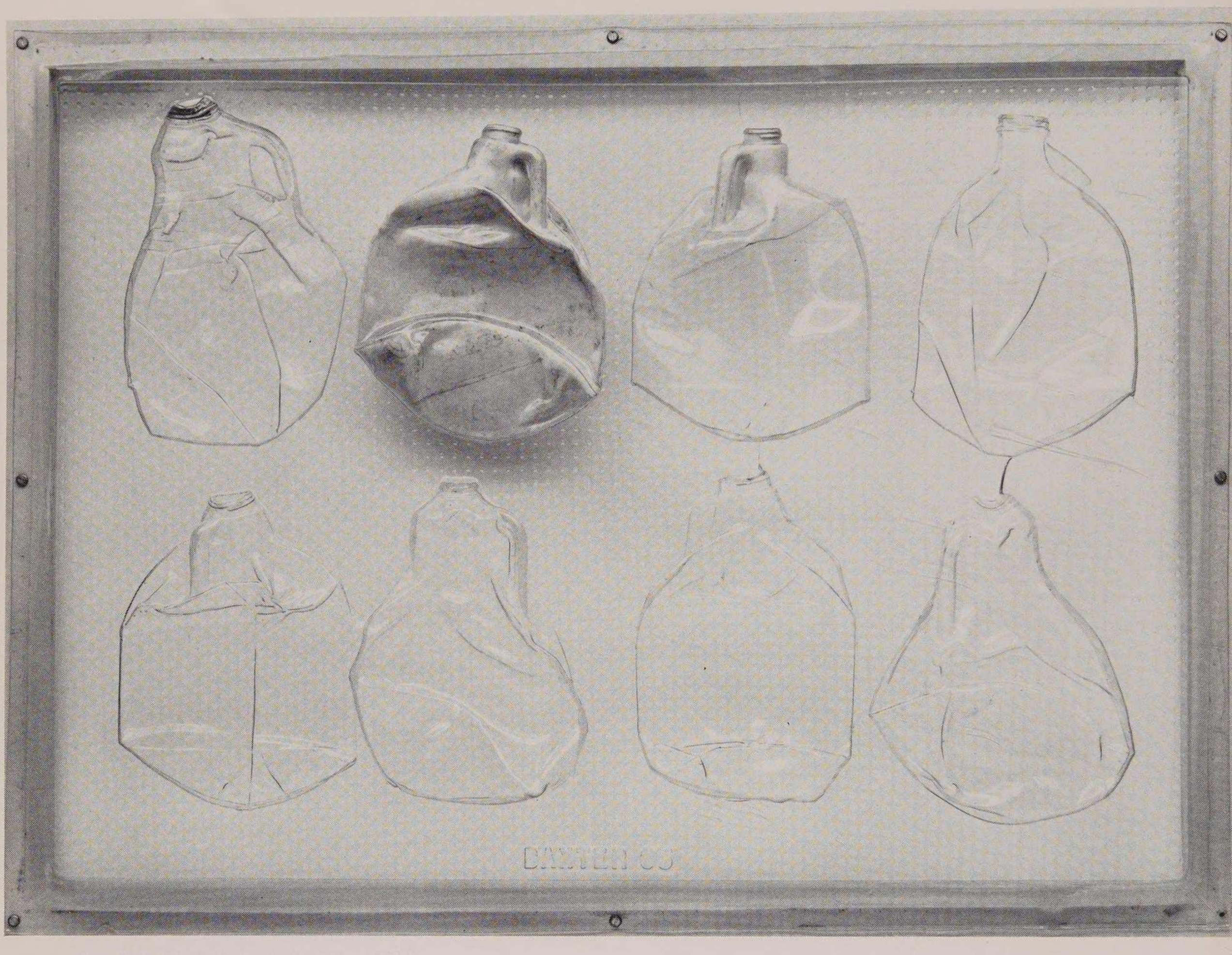
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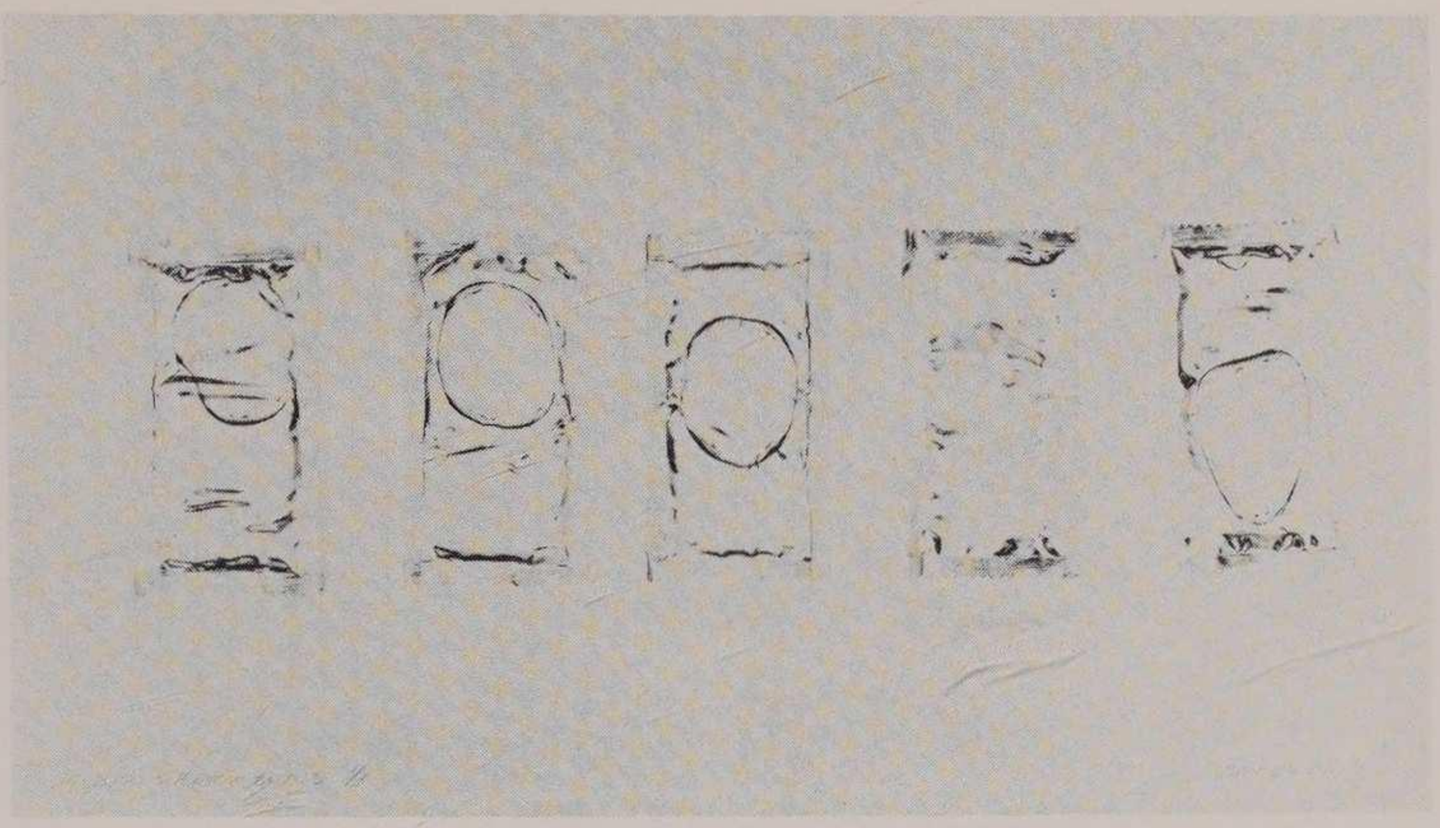
8. *Still Life with Can Openers* 1965
Vacuum-formed butyrate plastic, eight can openers
81.3 x 95.3 cm
On loan from the Canada Council Art Bank



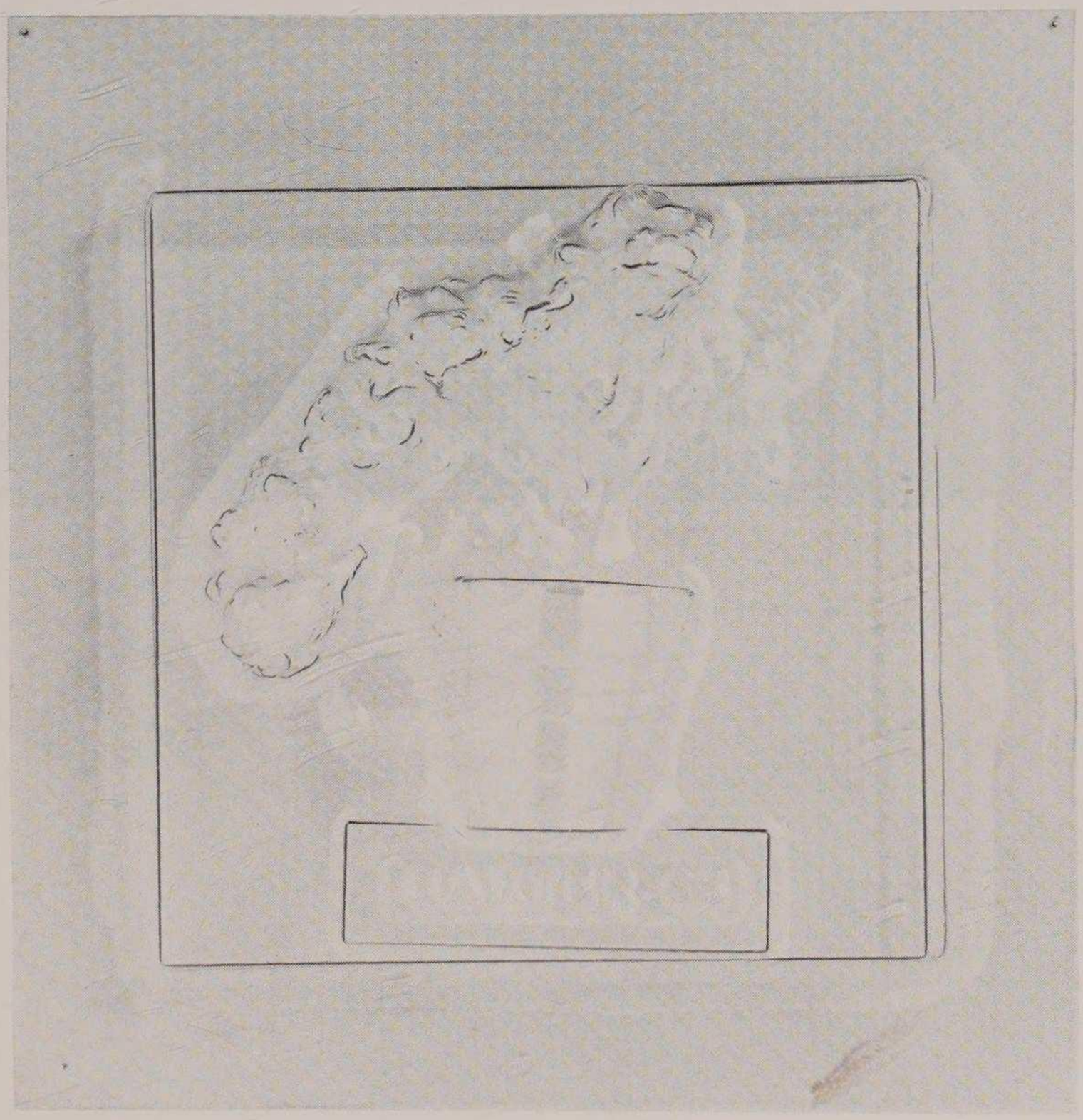
7. *Six Paint Brushes* 1965
Vacuum-formed butyrate plastic, six paint brushes
81.9 x 95.9 cm
On loan from the Canada Council Art Bank



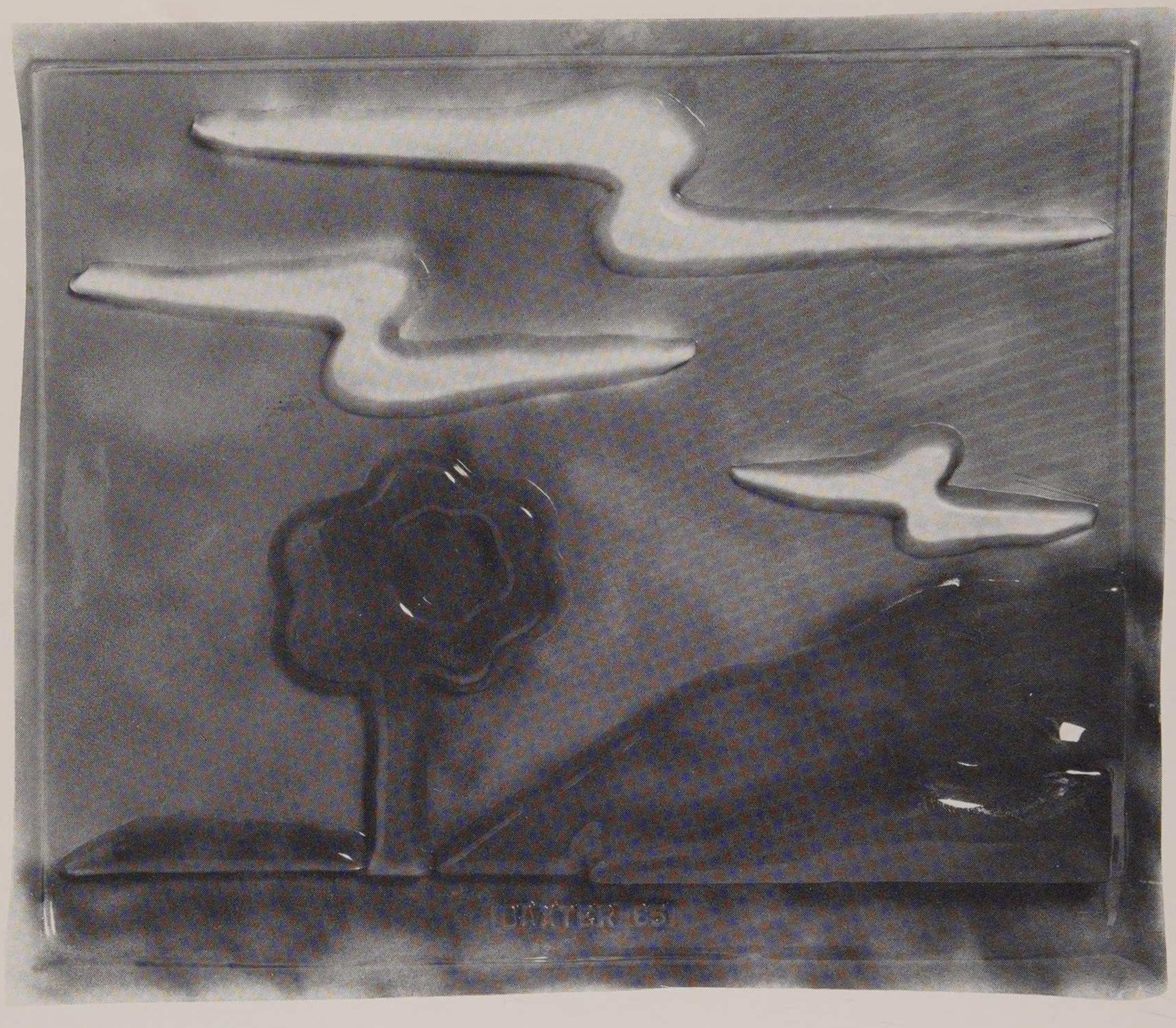
6. *Still Life with Eight Bottles* 1965
Vacuum-formed butyrate plastic with plastic bottle remains
85.1 x 115.0 cm
Vancouver Art Gallery



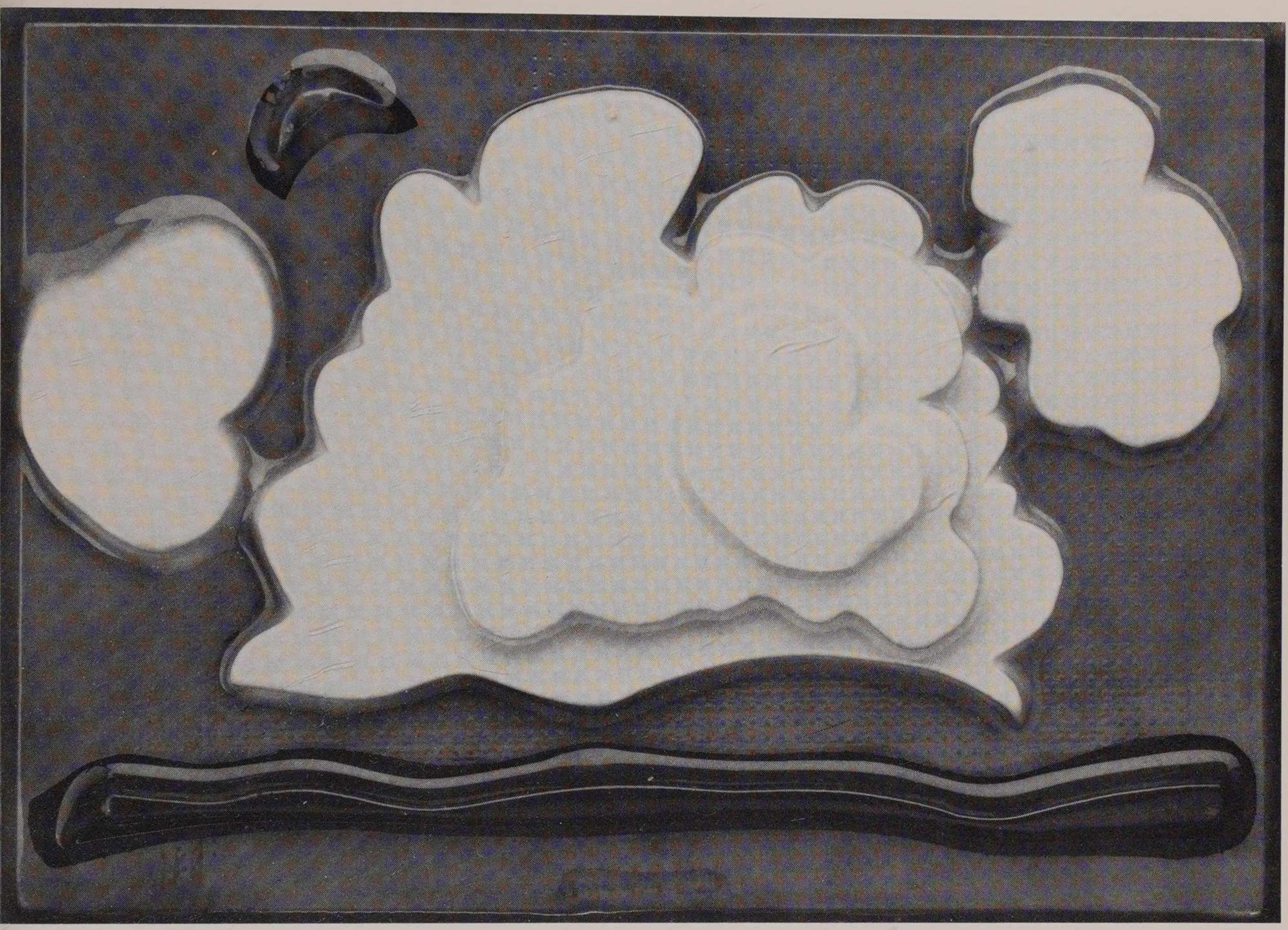
12. *Still Life: Five Vinegar Bottles* 1965
Xerox print
21.3 x 27.6 cm
David P. Silcox



9. *Still Life with Flower Pot* 1965
Vacuum-formed butyrate plastic
43.2 x 41.9 cm
Germaine and Yves Gaucher



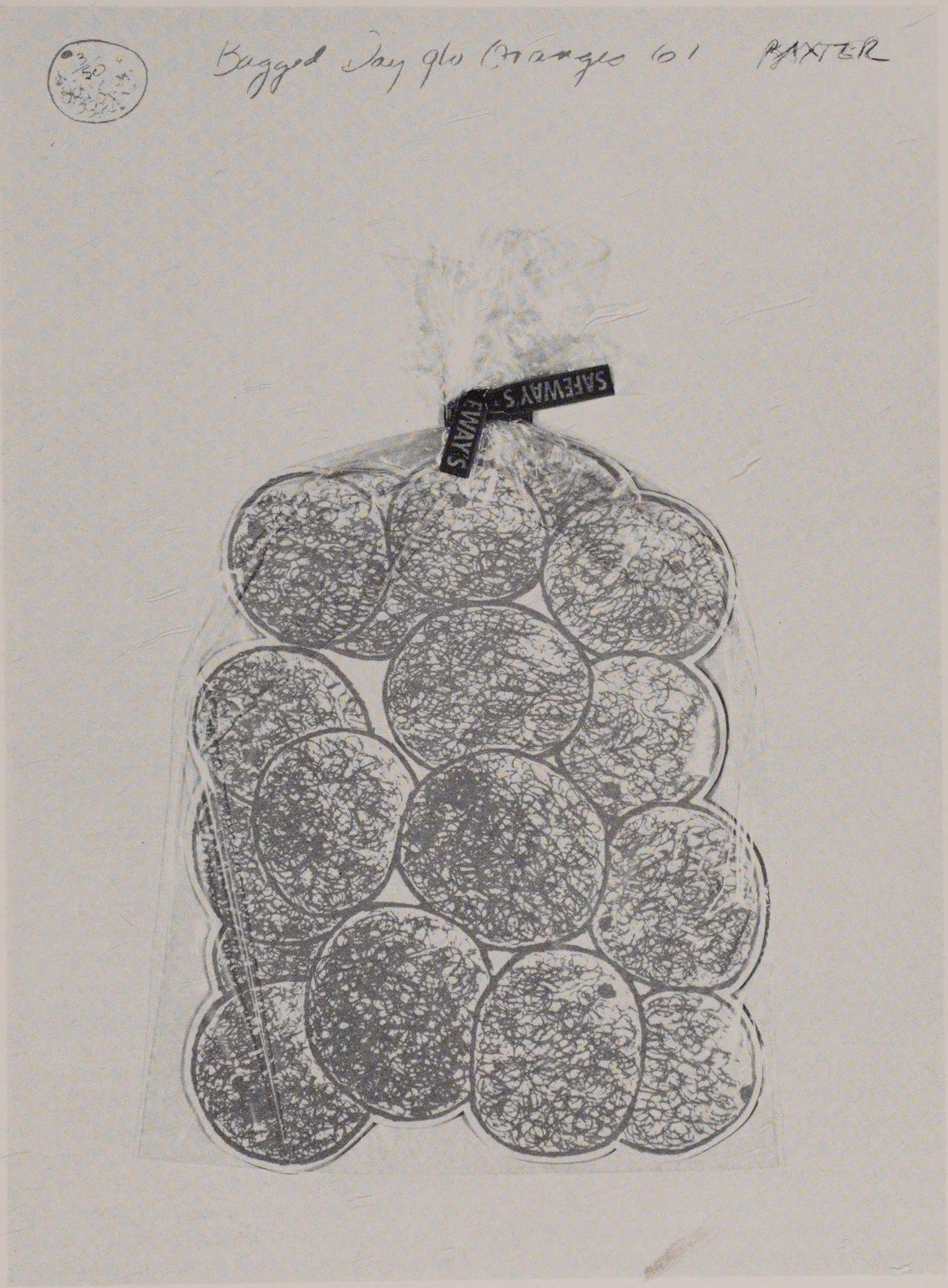
3. *Landscape with Tree* 1965
Acrylic paint on vacuum-formed butyrate plastic
81.3 x 95.9 cm
The Artist



10. *Landscape with Moon* 1965
Acrylic paint on vacuum-formed butyrate plastic
81.0 x 125.0 x 9.0 cm
On loan from the Canada Council Art Bank



14. *Still Life: Puff Wheat in a Plastic Bottle* 1965
Pencil on paper, plastic bag, and twist-tie
43.2 x 30.5 cm
On loan from the Canada Council Art Bank



26. *Bagged Day-Glo Oranges* 1967
Serigraph cut-out and bagged in plastic
50.8 x 38.1 cm
Collection Art Gallery of Ontario
Gift of Simon Fraser University, 1969

Contemporary Arts an extravagant statement called *Bagged Place* (fig. 1), the first major "environment" constructed and shown in Canada.[20] In subject matter it was quite ordinary: a four-room apartment, completely furnished and equipped, stocked with food and ready for use.[21] However, everything – the toaster and the slice of toast; the bathroom fixtures and the water in them; the ceiling, floor and walls – was bagged in plastic.[22] At first glance it seemed little more than a huge joke, or at best a sensuous visual playground where one could revel in the translucent light-reflecting surfaces. On second look, however, it began to emerge as a multi-layered satire about a sterilized society where everything, material and immaterial, is packaged or bottled; about cleanliness and isolation; about categorizing, sealing off in separate, transparent containers. Its probing became both psychological and sociological, and it revealed real, violent undertones with suggestions of suffocation and shrouds.[23] Like the theatre of the absurd, it was carried through in such detail, made so preposterous that its statement gained credence.

Iain Baxter at this time was also placing in plastic bags simple elements from nature: gravel, rocks, and even live material – fish in an aerated aquarium made of two clear bags connected by a tunnel – and turtles in a green-lined terrarium. While these are interesting as concepts, Iain does not seem, from the evidence of photographs, to have sufficiently developed their visual potential.

Works produced from the spring of 1966 on, under the rubrics of IT, N.E. Baxter Thing Co., and N.E. THING CO., will be considered with reference to "the company" or "NETCO," the acronym for the N.E. THING CO. The latter absorbed in 1967 the earlier joint ventures, incorporating IT, for instance, into NETCO as the COP department.

COP works were transformations of the work of other artists in art periodicals. These magazines in toto formed a huge landscape environment at the disposal of the company. In accordance with McLuhanesque theory, the company accepted information transmitted by communication systems as valid forms of reality and correspondingly extended the concept of landscape to include all types of visual information and images. "Most of the time," Iain explained, "we became aware of what is being done in painting through the medium of art magazines; these magazines then become for us 'Art Landscapes', so I take the elements they represent and re-create them in my terms, just as I take the real elements from the natural environment and present them in my own terms."[24] Reproductions, it was recognized, subjected works of art, through simplification, reduction in size, loss of textures and other means, to a process of alteration and standardization. COP art in its outrageous transformations commented obliquely and deprecatingly on the reproductive process, as well as on art-world politics. The term satirized Pop Art and Op Art, keeping watch on the art scene (cops), and plagiarism (copying).

On the surface the COP works are visual puns or take-offs – extending, inverting, dismantling or otherwise spoofing the originals – but they also play with idea as much as perception. The dimensions usually correspond accurately with the originals, though not the materials. *Bagged Rothko* (No. 17) becomes a literalization of certain qualities in Rothko's paintings: his luminous colour is translated into real light reflected from the plastic's shiny surface; his unevenly brushed edges are converted into the fuzzy edges of absorbent cotton; the atmospheric continuum in which Rothko's interior rectangles appear to float becomes in *Bagged Rothko* an air-filled band around the sides, or a floating frame. While spoofing Rothko, the inflated piece also pays its respects and is itself a witty and lively work.

Oldenburg's Disassembled and Stacked Falling Shoestring Potatoes (No. 19) has almost a narrative quality; the large scale has been retained, but the soft organic character of the potatoes has been transformed by some robot cook into hard, identical, and inedible posts, neatly stacked for formal contemplation,[25] an ironical inversion and play on Oldenburg's own theme of metamorphosis – of transforming his subject matter (whether a hamburger, bathtub or lightswitch) through the use of material (soft), and scale (large) and hence form, so that the work takes on multiple ambiguous identities. For Oldenburg, scale is a form of expression and his shoestring potatoes spilling out one after another extend the work, becoming a large object in a small world. In comparison, the stacked modular units seem small in a large world, the transformation being appreciated through its title, that is, through words and memory. The COP titles act like surrealist catalysts, abutting the reality of the original against the reality of the transforma-



17. *Bagged Rothko* 1965
Inflated vinyl, air, cotton
167.6 x 156.2 cm
Germaine and Yves Gaucher

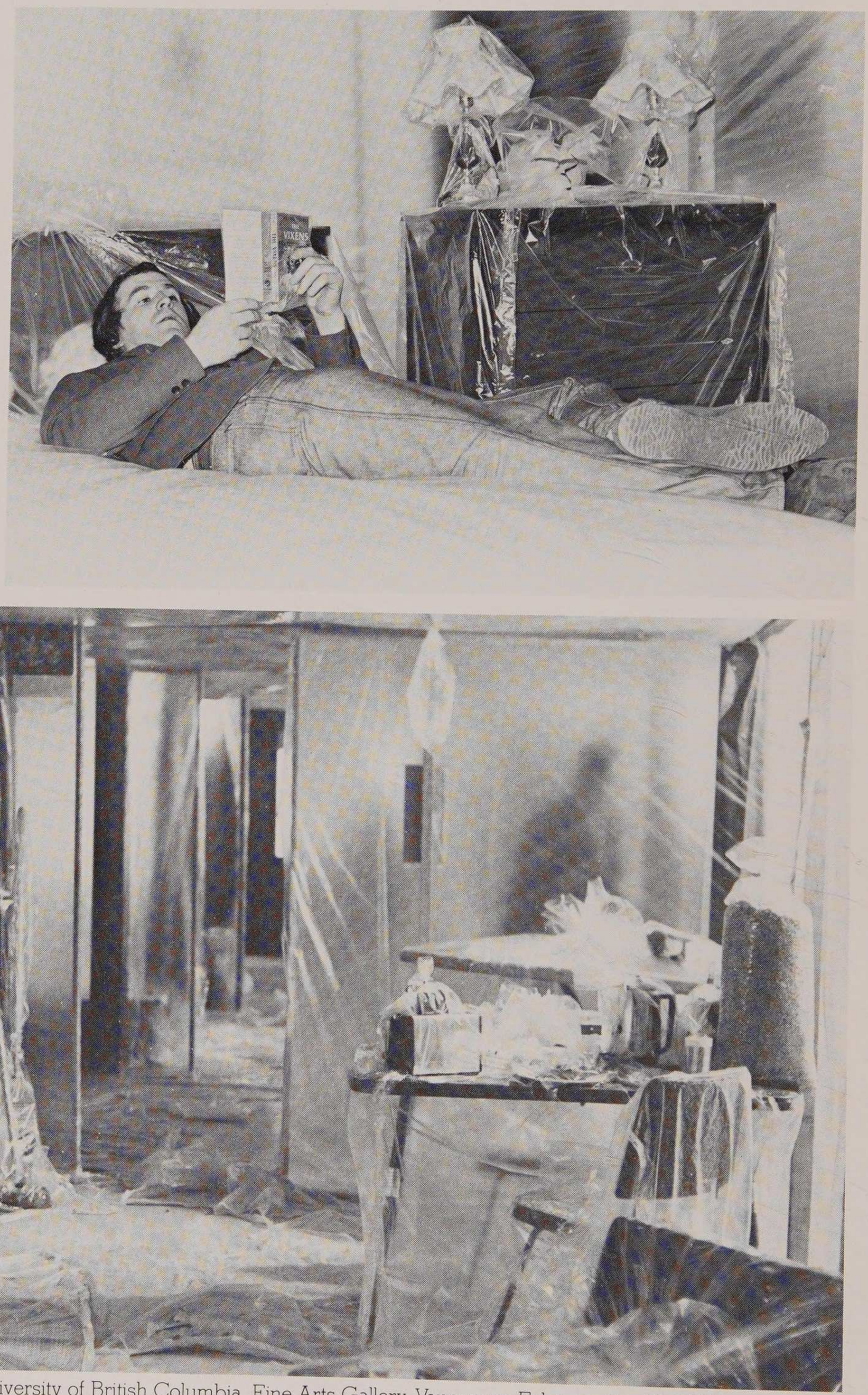
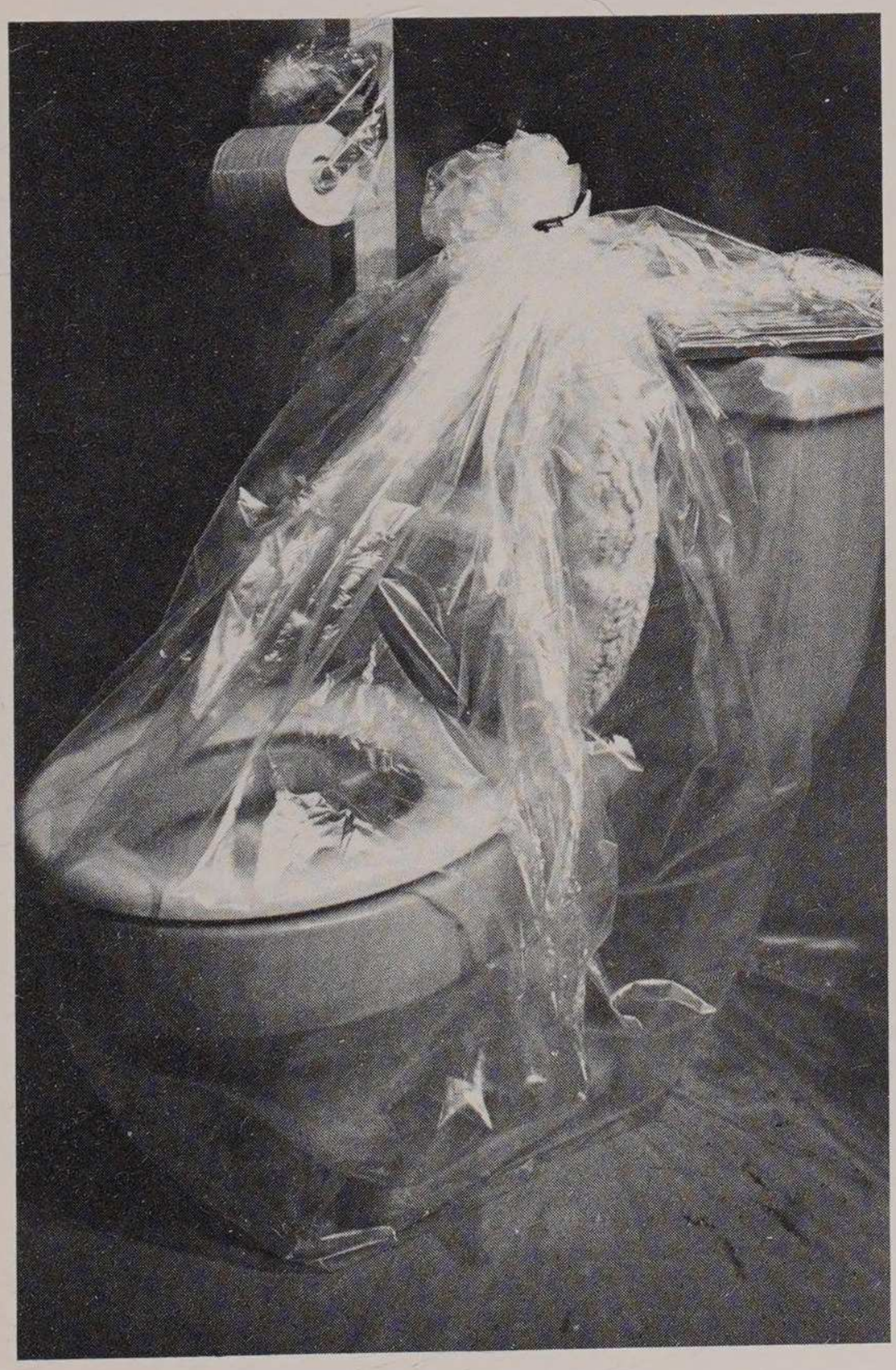
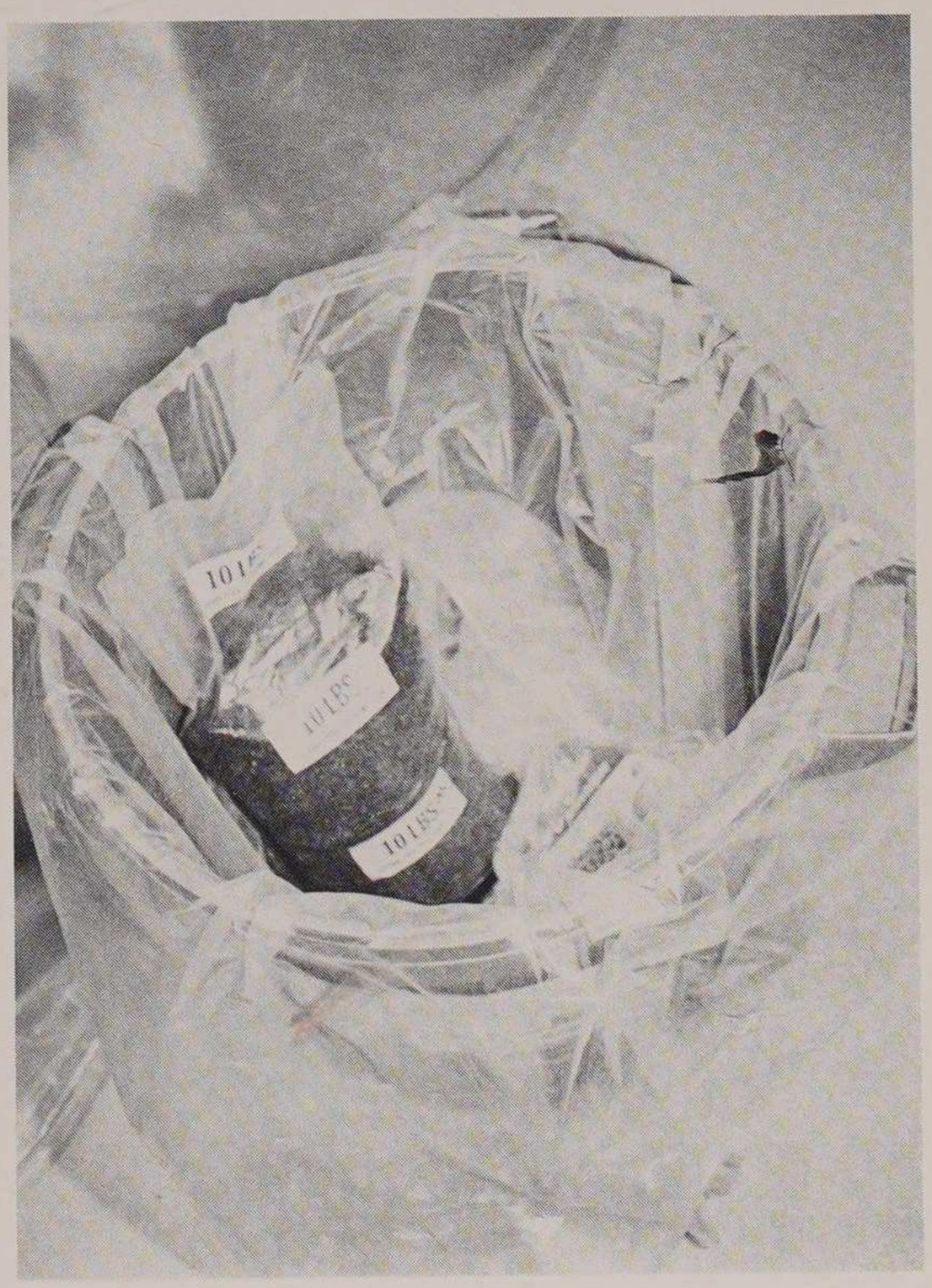


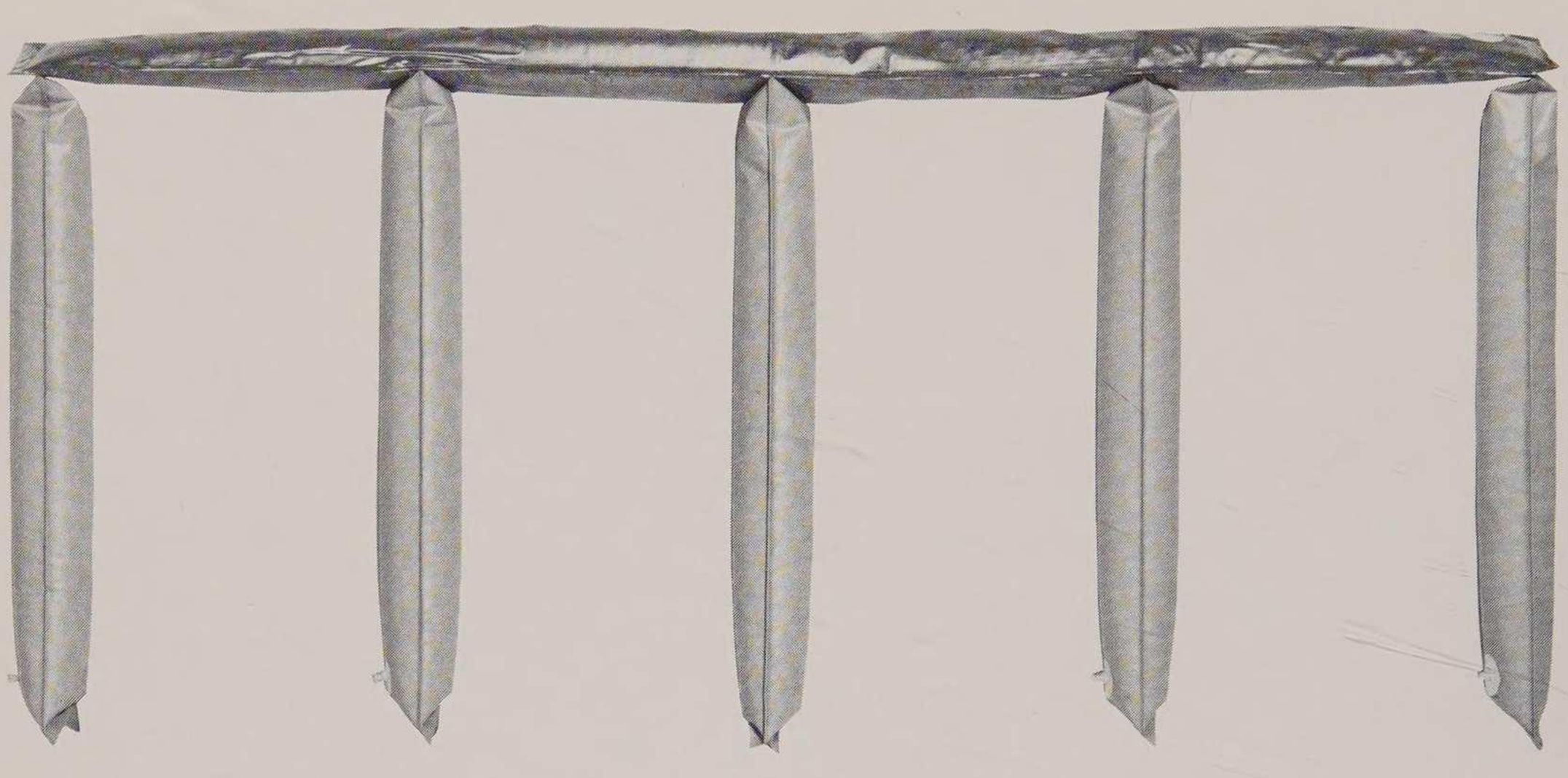
fig. 1. *Bagged Place,* University of British Columbia Fine Arts Gallery, Vancouver, February 7 - 16, 1966.



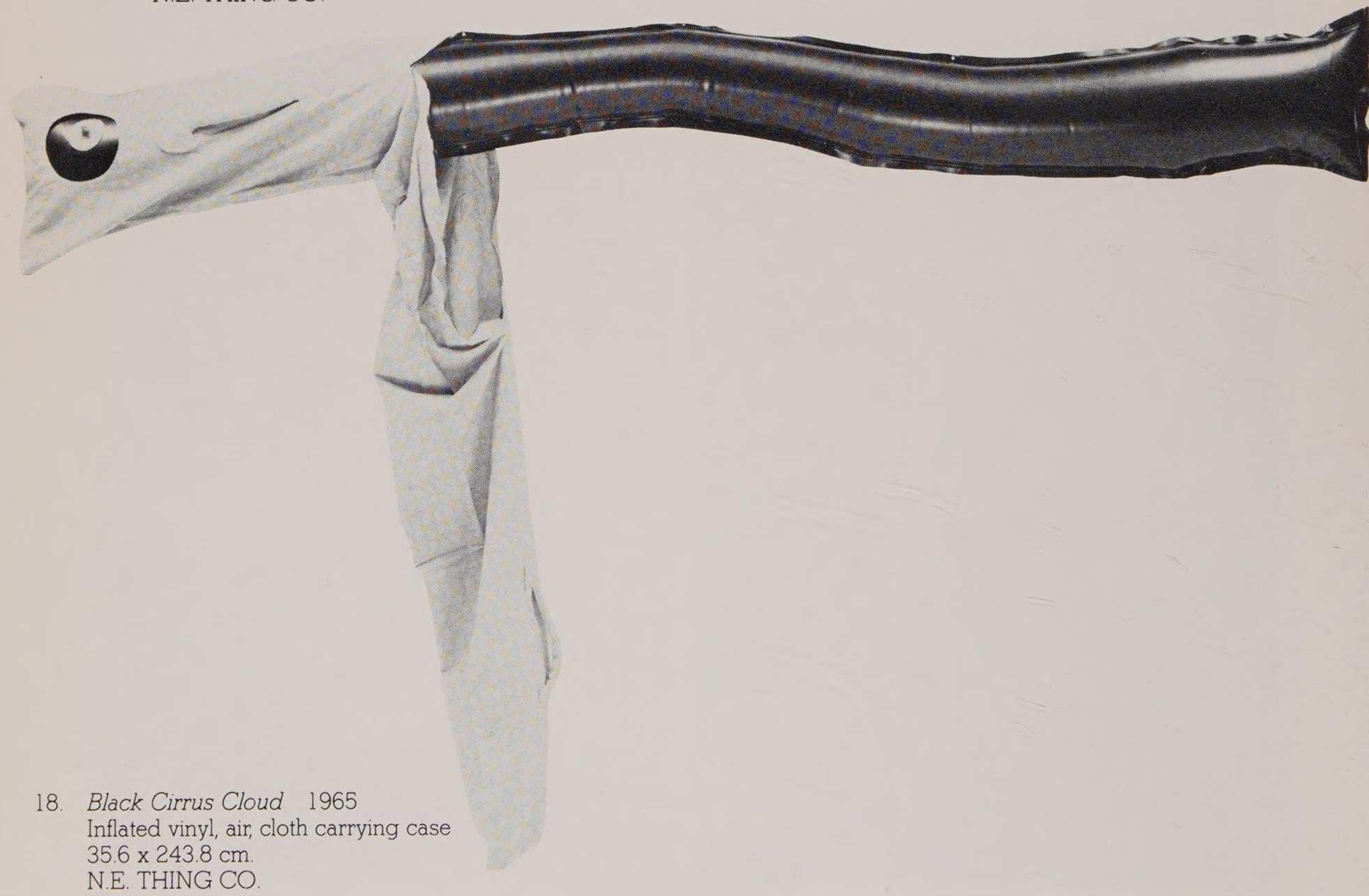




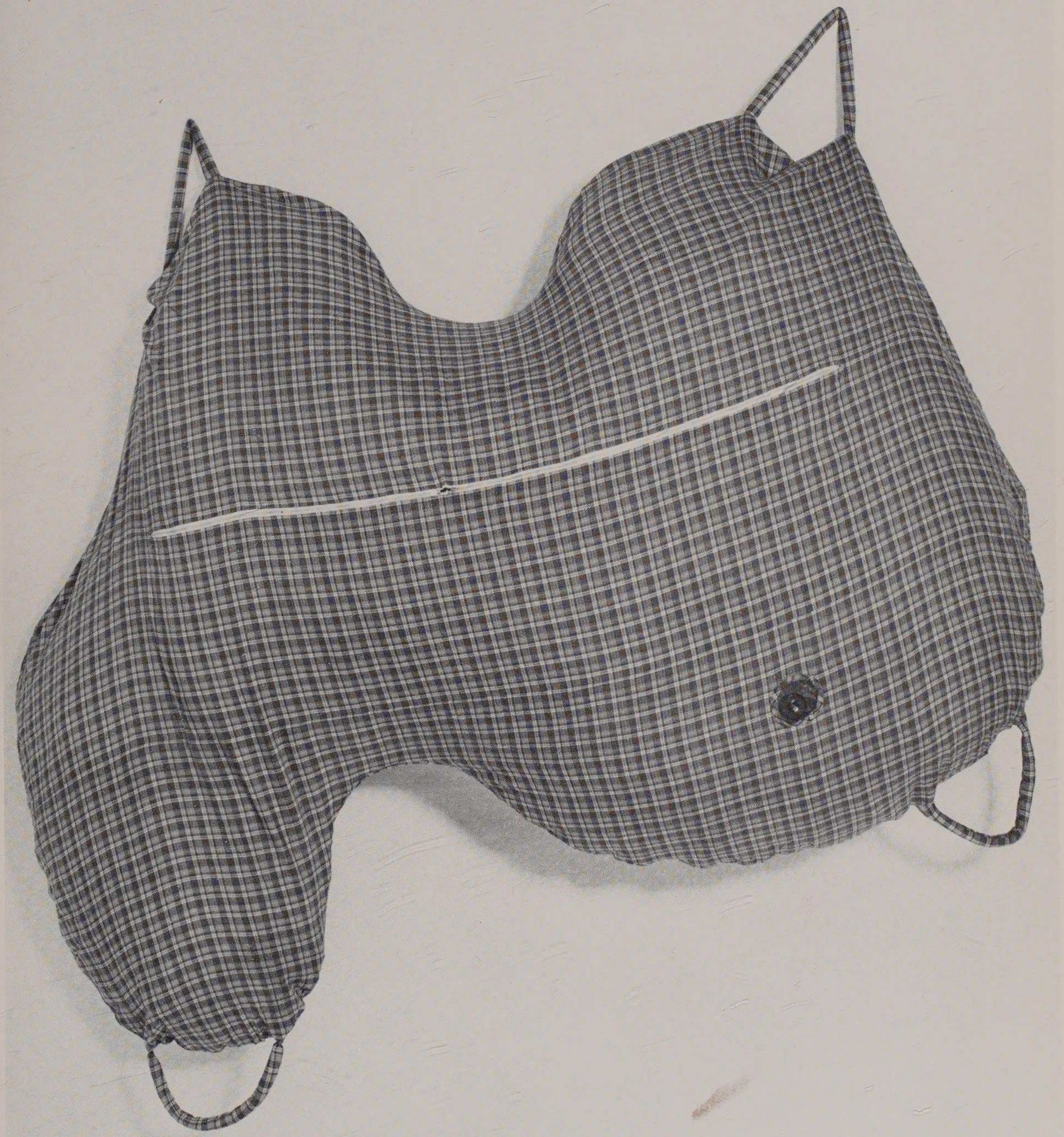




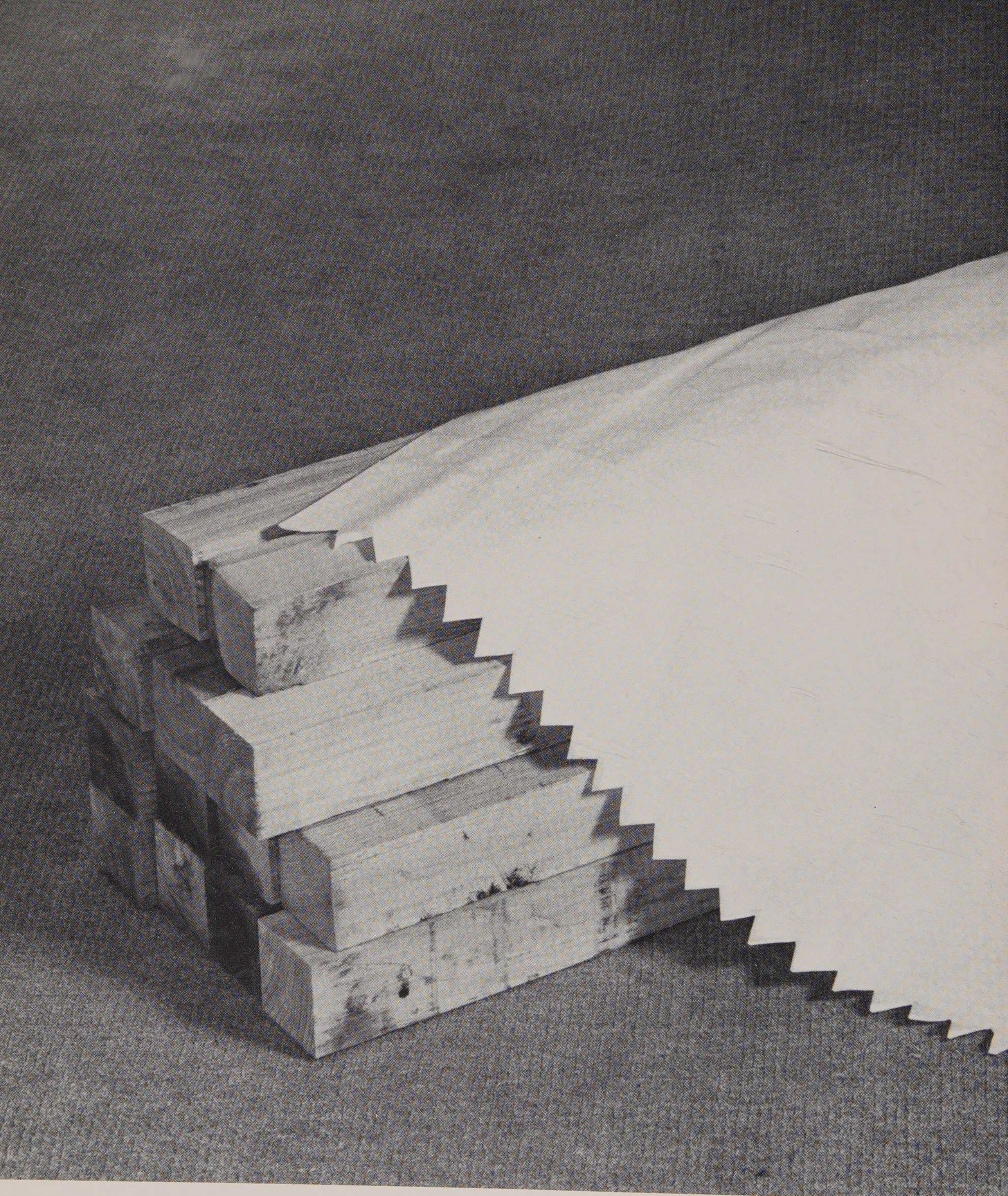
16. *Pneumatic Judd* 1965
Inflated vinyl, air
101.6 x 213.4 x 20.3 cm
N.E. THING CO.



18. *Black Cirrus Cloud* 1965
Inflated vinyl, air, cloth carrying case
35.6 x 243.8 cm.
N.E. THING CO.



23. *Cumulus Cloud with Tartan Carrying Case* 1966
Inflated vinyl, air, cloth carrying case
220 x 250 x 60 cm
N.E. THING CO.



19. *Oldenburg's Disassembled and Stacked Falling Shoestring Potatoes* 1966, reassembled 1981
Wood, paper
13 cedar posts: 21 m x 10.2 x 10.2 cm; paper bag: 151.1 x 117.5 cm
N.E. THING CO.

tion and in the conjunction creating a third reality. Visual play is related to verbal play, memory play, cultural play, and just plain play. These works are essentially parodies and at their best, they enjoy a witty incisive logic and a visual validity.[26]

In late 1966 NETCO's *Bagged Landscape* (No. 20) was selected by Toronto critic-juror Arnold Rockman for a purchase prize to be awarded by the Vancouver Centennial Committee. An editorial, headlined "Fun's Fun, but not at $500," and cartoons satirizing the work appeared in the local newspapers. The editorial concluded its attack with the suggestion: "They [Vancouver Art Gallery] might sit on it for a while until the centennial is over, then pour it quietly down the drain."[27]

Inflated vinyl landscapes were an outgrowth from the vacuum-formed ones: both are expressive of the Vancouver environment in mood as well as scenery.[28] Vinyl is a soft variety of plastic and the use of heat-sealing is another industrial method of fabrication. While the latter indicated the artist's continuing fascination with modern technologies, the inclusion of air, water, and three-dimensional objects such as toy-size boats, disclosed, at the same time, a growing predilection for "the real." The landscape-in-a-bag, as it has been called, is a more audacious concept and more complex in construction than the vacuum-formed one. Landscape motifs, cut out of opaque, coloured vinyl in the simply naive shapes seen in the vacuum-forms, were combined with clear plastic and the necessary edges heat-sealed to form airtight bags. A prominent, phallic-like nozzle allowed air or water to be inserted where required. The toy-like objects placed inside were in keeping with the childlike freedom of the imagery and the combination of water and air produced atmospheric conditions that on occasion would fog or streak the inner walls. As moisture created changing patterns inside, natural light, entering from the outside, provided tonal variations from overcast dullness to sunlit brilliance. In some, such as No. 22, the texture of the plastic veils the scene in a mist-like haze. In another (No. 21), wavelets play at catching blue-dyed water as it gravitates to the inflated beach below. Textures, while used for representational ends, are played against each other – translucence, opaqueness, sheen, patterning. These gay and witty landscapes are enhanced by the sensuous quality of the plastic and the sense of swelling organic forms. Male and female analogies are instinctively (and sometimes explicitly) felt. Moreover, while traditional landscape is viewed, as through a window, in deep perspective, the bagged landscape, although seen through a plastic-paned window-equivalent, exists in a very shallow space.

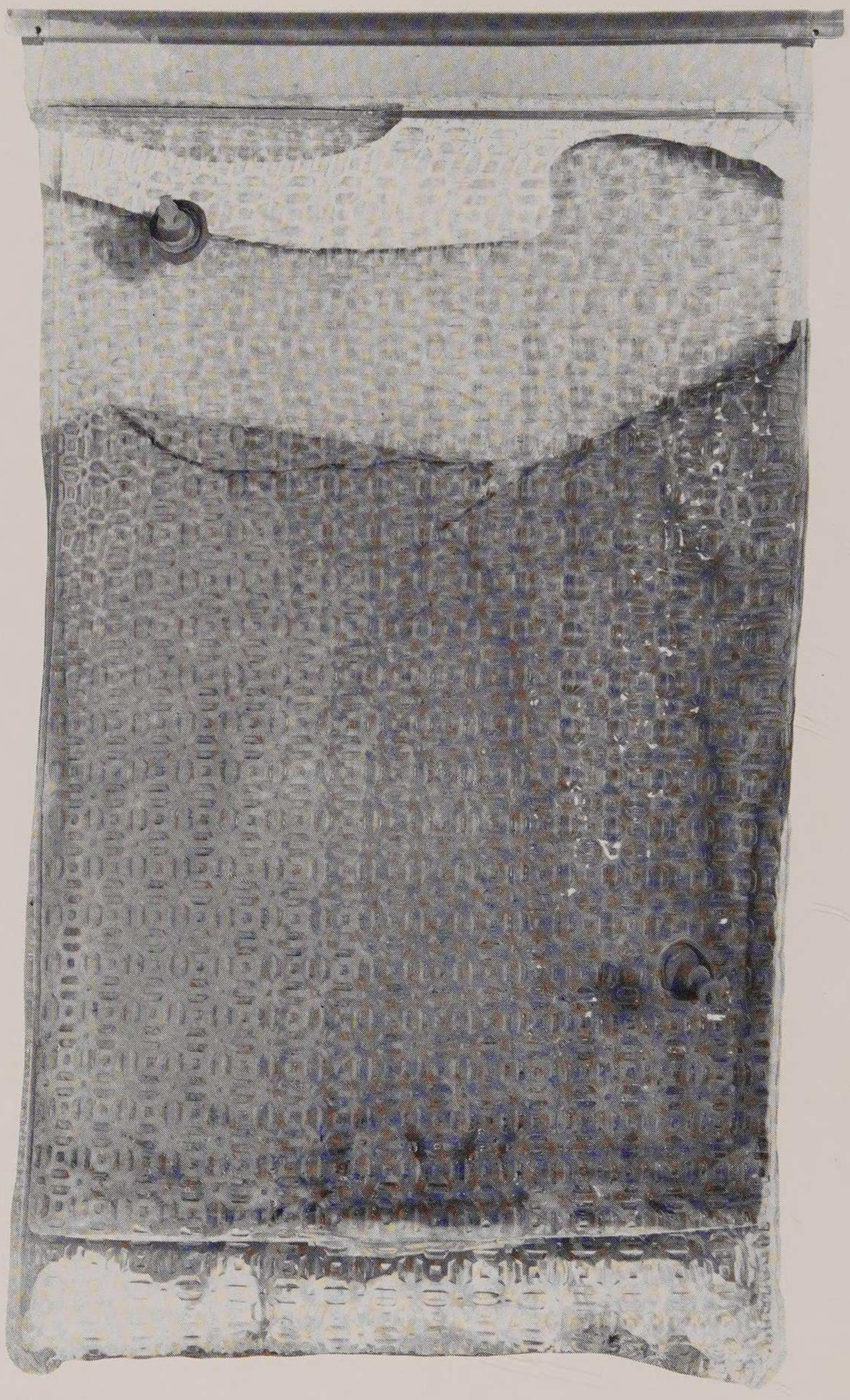
At this time – in 1966 – NETCO was also producing inflated sculptures – clouds, a prairie landscape, a piece of sky. These objects take on forms with pronounced points and concave curves that are a direct outcome of the process of inflation as well as the design (only one seam running down the sides as in No. 18). The clouds, moreover, resemble real clouds not only in the air that they contain but also in the quality of change inherent in their structure. Such change (a slow leak) if it occurs, is accepted ontologically: art is a continuous process and has a life of its own. Some of the clouds have been provided with form-fitting carrying cases so that one can dress and transport, or indulge in varying degrees of hiding or exposing their organic shapes. Fantasy, humour, and an optimistic warmth pervade the works.

In the summer of 1966 Iain Baxter joined the faculty of The Centre for Communications and the Arts, Simon Fraser University, and became absorbed in communication theory and interrelational aspects of the arts. "From the very beginning of the Simon Fraser experience," R. Murray Schafer wrote in 1968, "we have been intent on developing technique and content for a new teaching which does not break the creative primal unity of the senses. Or rather let us say they have already been broken and we are concerned with reconfiguring them in natural fields of simultaneous interaction."[29]

Iain was also among those who met weekly for several months during 1966 at Jack Shadbolt's home for the purpose of further exploring McLuhanesque ideas. Among Marshall McLuhan's wide-ranging theories are some that seem particularly pertinent. McLuhan wrote about "the new electric Age of Information," of "private and corporate lives . . . [having] become information processes," and of man for the first time becoming "aware of technology as an extension of his physical body."[30] He described the world as a global village and stressed the importance of the artists in it: "The artist picks up the message of cultural and technological challenge decades be-



20. *Bagged Landscape* 1966
Inflated vinyl, air, water, plastic boat
71.1 x 61.0 cm
Vancouver Art Gallery



22. *Bagged Landscape with Boat* 1966
Inflated vinyl, air, water, plastic boat
61.6 x 35.3 cm
Private Collection, Ottawa



21. *Bagged Landscape with Water* 1966
Inflated vinyl, air, water
198.1 x 137.2 cm
Ann and Harry Malcolmson

fore its transforming impact occurs."[31] "The golden age" he saw "as one of complete metamorphoses or translations of nature into human art"; and art as "taking on the function of indispensable perceptual training."[32] He envisaged "in the electric age, the closing of the gaps between art and business," referring to John Kenneth Galbraith's argument "that business must now study art, for the artist makes models of problems and situations that have not yet emerged in the larger matrix of society, giving the artistically perceptive businessman a decade of leeway in his planning."[33]

The N.E. Baxter Thing Co. was formed in the summer of 1966 and it developed a glossary that summed up its basic "philosophy." The company concept and the development of its terminology were central to the nature and direction the work was to take. The Baxters refer to the company as "an aesthetic umbrella" for all the different ideas they had, whether satire, photographic documentation, communication, or whatever; a vehicle to state that they had purposefully determined on a multifaceted course. It provided an artistic and business base so that they could operate both inside the art community and outside it.[34] The company established various departments: Research, Thing, Accounting, ACT, ART, Photography, Printing, COP, Movie, Project, and Consulting. The description of the organization (see Appendix A) intentionally imitates the pompous language often found in corporate statements of function and advertising, but in the concept itself there is also recognition of the genuine role of entrepreneurship, combining in the document both parody and respect.

The company organization was never formal nor static; it varied according to need (the COP department became inactive while a Publications, Service, and Communications departments appeared). Some departments were in a vertical relationship – for example, Research, Project, Thing, Accounting – whereas others showed an interrelated body of ideas realizable in different media, for example, Things, ACTS/ARTS, Photography, Movie. To establish the corporate image, business stamps (Appendix D), seals, and a logo (Appendix B) were created; statements of function were issued. In 1969 a special "information" form (Appendix F) was designed to accommodate and coordinate all the various aspects. However, Iain acknowledges that in spite of this organization a state of healthy confusion sometimes existed.

The Baxters were fascinated with the analyses of systems, the ecosystem in general, and in particular those of art, education, and commerce, as well as the value and power systems of society, and the network of interrelationships among them. Their commercial stance, for example, mocked the "system of artists functioning in society . . . and their traditional anti-big-business statements."[B-1] The establishment of co-presidents in 1970 was a sly subversion of hierarchical commercial structure. Indirectly the company concept alluded to less obvious systems of organization: to the structure involved in creating a work of art, to an individual's own method of functioning, and to the organization of the mind itself.

The viewpoint or "philosophy" of the company, which provided it with both flexibility and consistency, was based on a broad definition of culture. The environment, both natural and artificial, as well as facts, ideas, and emotions, were recognized as information ("the world is basically one very big ball of information"[A-1]), which was in its turn processed by the individual in either a practical or sensitive manner. Information handled in a sensitive way culminated in culture, or Sensitivity Information (SI), of which there were four types: Visual Sensitivity Information (VSI), Sound Sensitivity Information (SSI), Moving Sensitivity Information (MSI), and Experiential Sensitivity Information (ESI). See Appendix C for descriptions.

In a taped interview with Dorothy Cameron in 1967, Iain Baxter explained the underlying reasoning:

> The world is made up of pieces of information of all kinds, visual or sensory. A fork, a car, a door, a handle or a rock – all these things are information; and if you can get beyond the label-attitude, you are able to see and experience all they contain. The label is what gets in the way of experience. Because an object is labelled a "glass," people see simply g-l-a-s-s. They do not see all the intrinsic potentials of "glass-ness": how the glass is a bubble: how it's a container that captures space: how it's a clear window into some other little world. And then there's the whole other tactile experience, as well as the visual one, of drinking out of a variety of glasses: watching the fluid come up, sensing it flow into different kinds of shapes.

People don't go off into these various realms of magic and empathy, pure form and surrealism, because labelling has become what their appreciation of life is. They have lost their innocent way of looking and feeling, and they start drilling it out of their kids at the age of six.

All artists, all painters and sculptors are simply "visual-sensory informers": people who handle our world's information, putting it together in colour and shapes.[35]

NETCO was involved in perceiving, organizing, interpreting, and disseminating Visual Sensitivity Information (VSI). The concept presented a different way of looking at the word "art," in a sincere attempt to help the viewer deal with "advanced" art. It was argued that the terms art, music, dance, and so forth hooked one into past systems of aesthetics and appreciation. "If you call it Sound Sensitivity Information, then you shed all your hang-ups about what music is and what it is supposed to be and become open to sound as sensitivity information."[B-1]

The importance of language in relation to perception was recognized. Language, already evident in *Standards 24*, is significant for "reading" the COP works and identifying ACTS and ARTS, and it becomes in the environmental works part of the documentation itself. Words and phrases often were chosen for their multiple meanings, or potential ambiguity, for punning, redefining, or literalizing their own names, as in works such as *President of a Company Face Screwing* (No. 57), *Pumpkin* (No. 41), and such Telex works as *Trans-VSI Number 4: Rectangle* (No. 75).

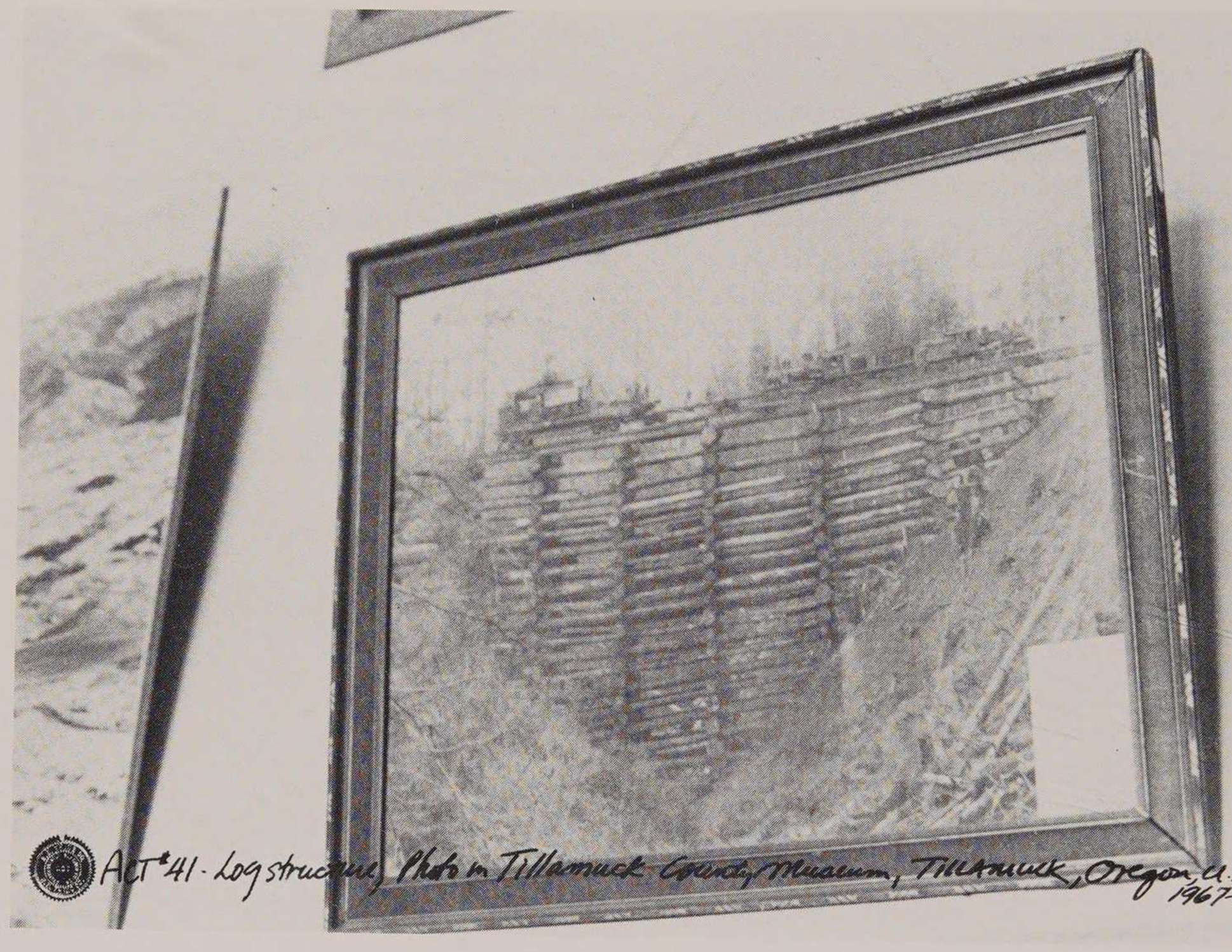
The concept of sensitivity information also presented a sociological attitude, a new way of considering familiar objects, sounds, movements; it saw the artist's role as educator of the senses, his function, in McLuhan's phrase, as "perceptual training"; it implied the notion that art may actually be a way of viewing rather than a thing to be viewed. It was not only a scientist's dream of a simple all-encompassing formula but also a missionary's hope to convert the general public and make culture part of everyday life.

NETCO's aesthetic program was in keeping with the theory and could be likened to a sensitive scanning operation, alerted to sensory signals, no matter what kind, with fresh immediacy. A somewhat similar attitude is expressed by Dennis Oppenheim:

It's kind of a sensory exploration as opposed to real prolonged excavation. It's more of an art that wants very much to be a constant thought process that's alert to conditions as they might manifest themselves in a temporal fashion instead of diligently pursuing a course, and because of that, cutting off stimuli, other alternatives.[36]

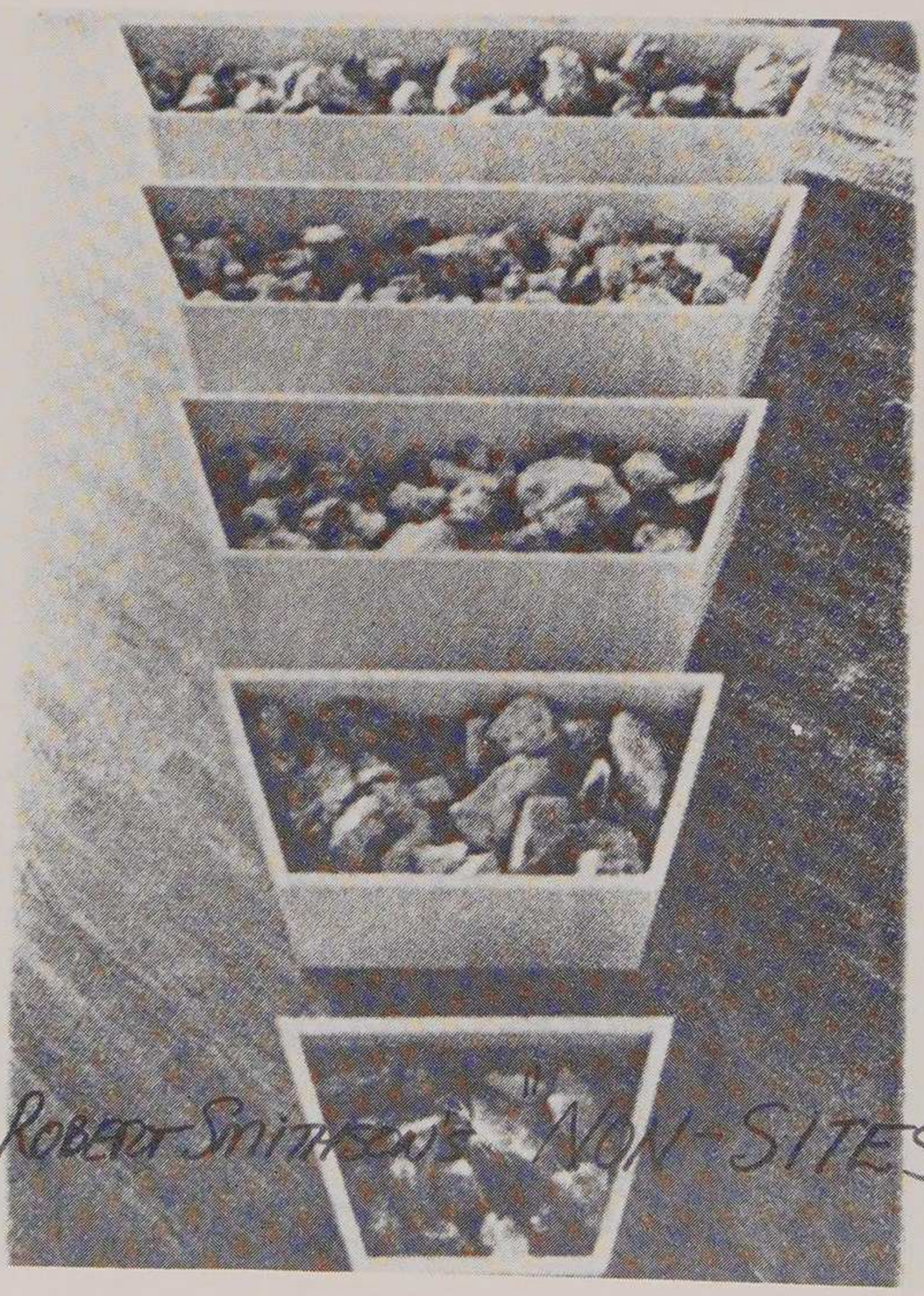
NETCO proceeded to call attention to the visual richness of the environment, both natural and man-made, both on a mammoth and an intimate scale. A pyramid and a glacier, a zebra, a page in a book, and works of other artists were singled out by being declared ACTS (Aesthetically Claimed Things). They were photographed – the quality of the photograph was unimportant, its only relevance being the information given – the photograph stamped with the gold ACT seal and a certificate of merit awarded the recipient (Appendix G). The certificate declared that the thing "met the stringent requirements of sensitivity information as set forth by the N.E. THING CO." Conversely, other things were designated as ARTS (Aesthetically Rejected Things): they were photographed, an appropriately stamped red ART seal was affixed to the photograph, and a certificate of disapproval was awarded (Appendix H).

In a similar but simpler vein, (without the performance-like declaration and presentation of the ACTS) NETCO had mounted early in 1968 for the Festival of the Contemporary Arts a spatially extended exhibition of *Piles* (No. 35). It consisted of an *environment of piles* – including piles of salt, spaghetti, hair clippings, metal shavings, broken egg shells – at the University of British Columbia's Fine Arts Gallery, carefully orchestrated in terms of colour (white, grey/silver, and black) texture, geometrical progression, and graduated pedestals; and *piles in the environment* – including lumber, wire, debris, dishes, doughnuts – found objects in the Vancouver area, selected by an act of valuation, translated mechanically into photographic form and inserted into a new environment, that of the portfolio/catalogue. The mundane material on the pedestals had been elevated to the status of art by its presentation in a gallery context. Were the urban piles selected by the same artists also art? The exhibition played with the definition of art as well as the function of both gallery and artist. Did the artist's preroga-



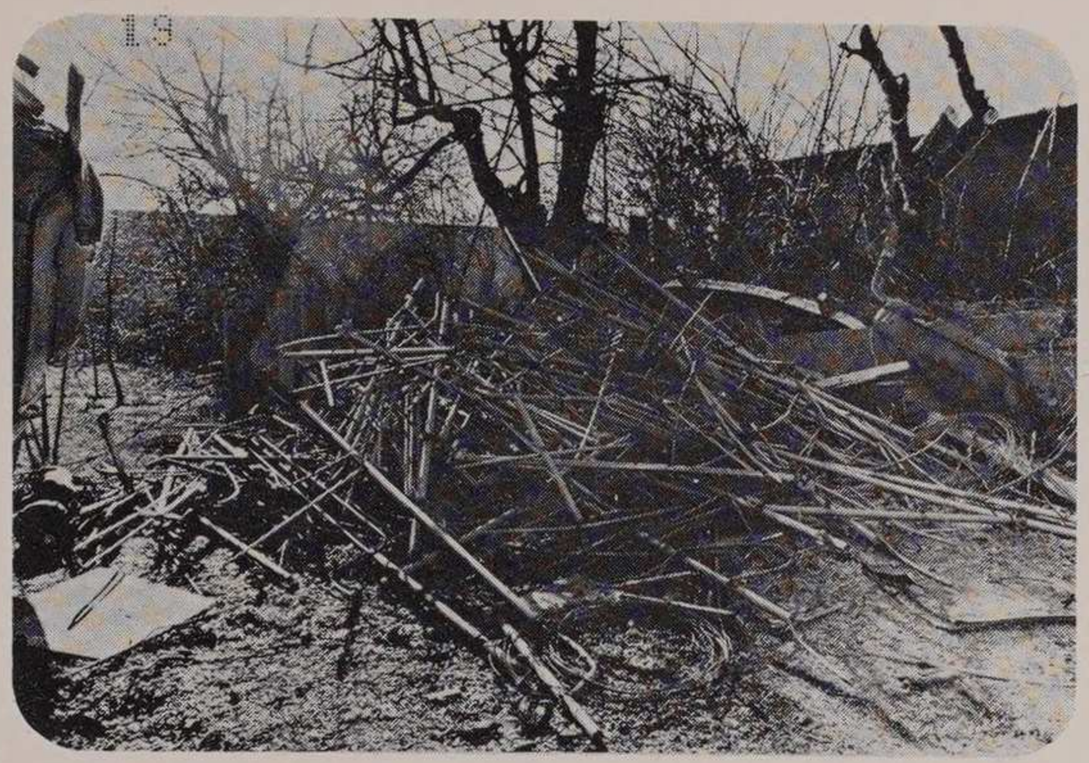
ACT #41 - Log structure, Photo in Tillamook County Museum, Tillamook, Oregon, U.S.A. 1967-68

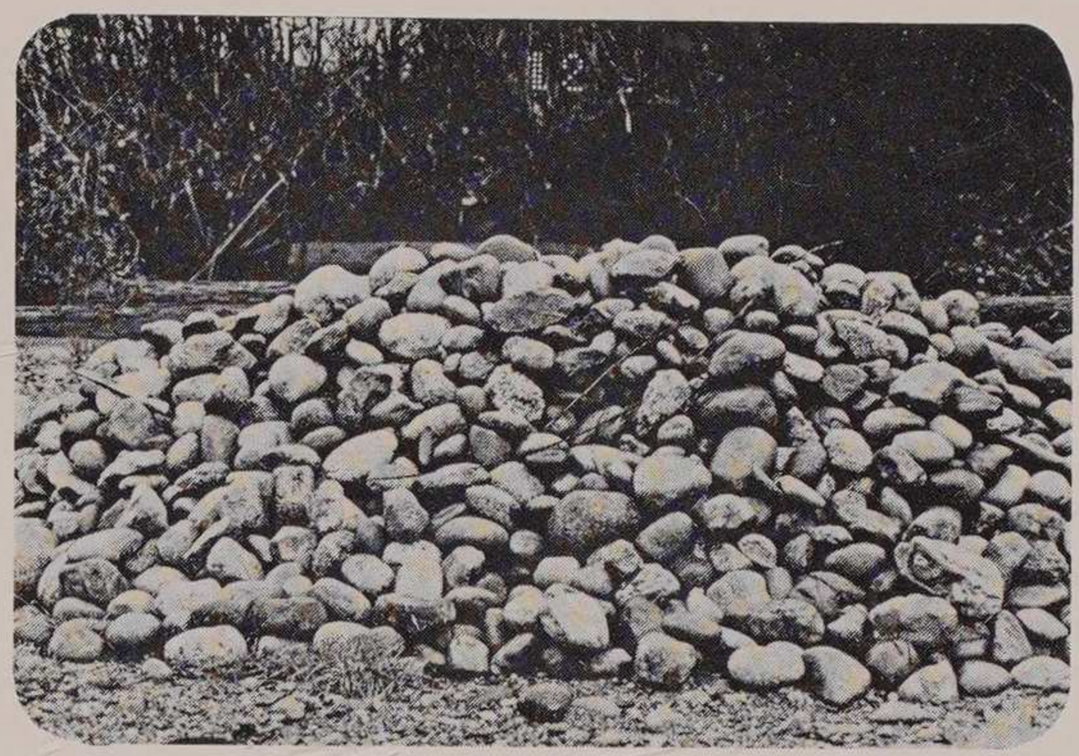
30.



ART #16 - ROBERT SMITHSON "NON-SITES" (1968)

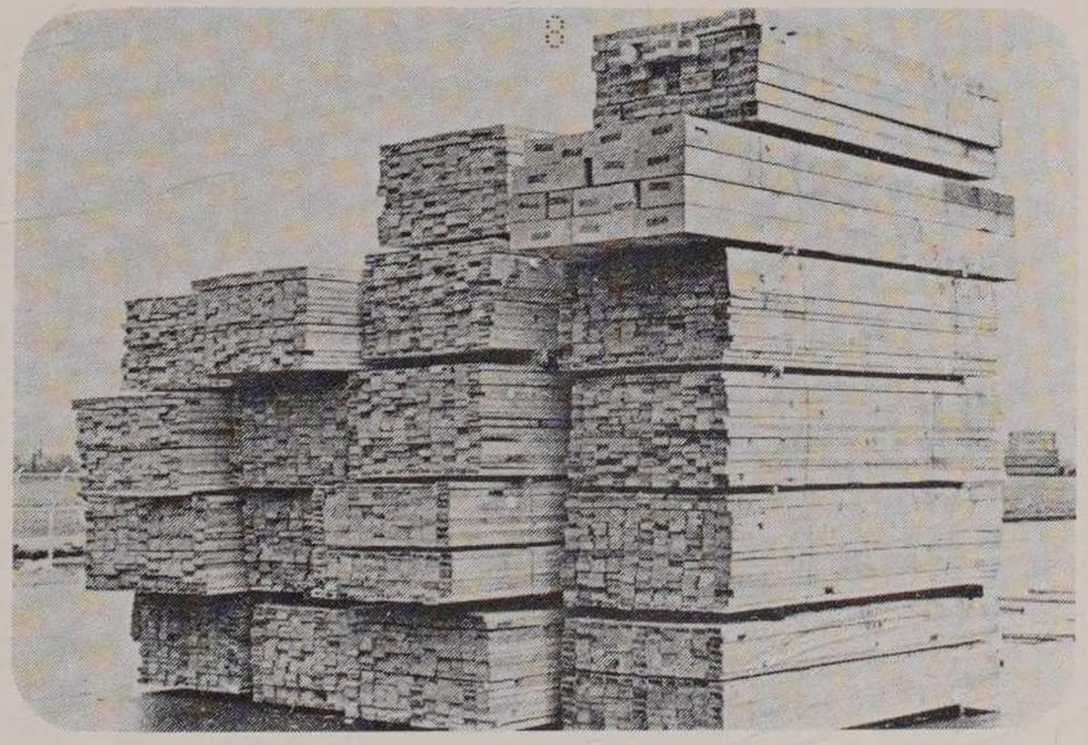
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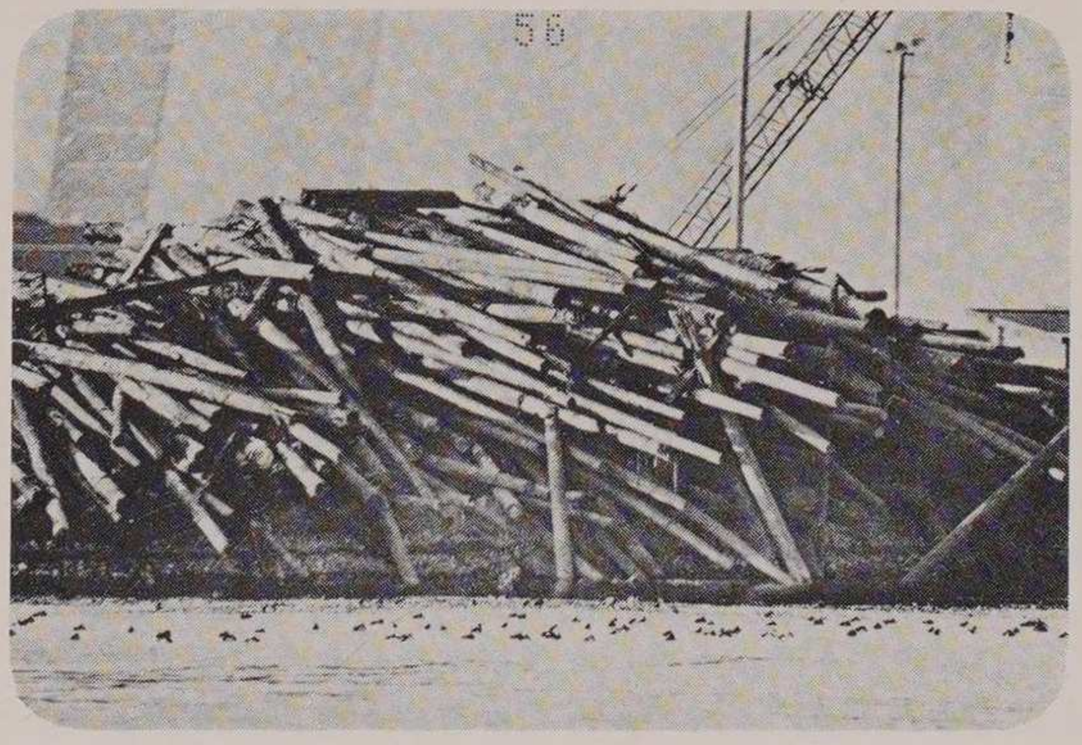




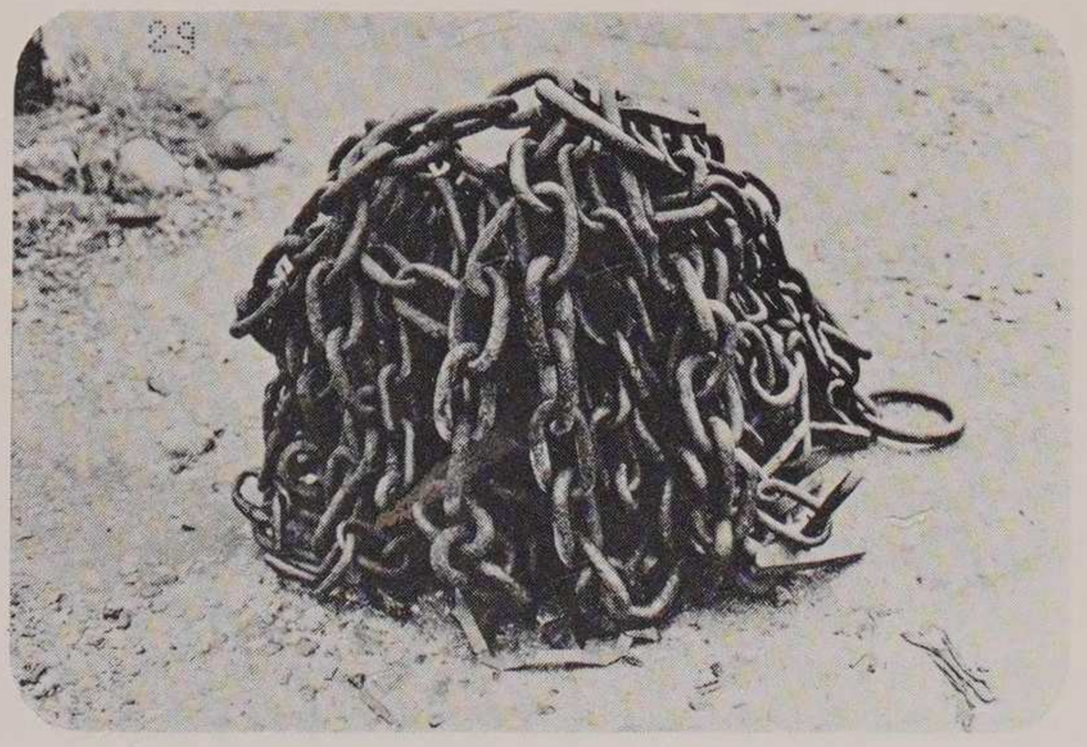








35. *Portfolio of Piles* 1968
Photo offset lithography
each 16.5 x 24.0 cm
David P. Silcox



Opposite page:

30. *ACT #41: Log Structure, Photo in Tillamuck County Museum, Tillamuck, Oregon, USA* 1967-68
Felt pen ink and collage on silver print
69.9 x 101.1 cm
N.E. THING CO.

31. *ART #16: Robert Smithson's "Non-Sites"* 1968-69
Felt pen ink and collage on photograph
70.5 x 100.3 cm
National Gallery of Canada, Ottawa

tive to claim non-art objects as art extend to the viewer? This question likewise was posed by the ACTS.

Global records of things, persons, events, and concepts awarded ACT and ART certificates were to be kept by the respective departments, the aggressive implication being that everything would eventually have to pass through these departments. Another department had at one time been considered: ANT, for Aesthetically Neutral Things – a direct reference to the aesthetic indifference with which Marcel Duchamp's Ready-mades had been chosen. The ANT concept was not pursued and a certificate was not developed: "We felt that Duchamp had done that one."[B-1]

Appropriately, ACT #19 is *Marcel Duchamp's Total Art Production Except His Total Ready-Made Production* (No. 32). The same photograph is *ART #19: Marcel Duchamp's Total Ready-Made Production Except His Total Art Production*. Between 1913 and 1921 Duchamp selected, signed, and occasionally altered ("assisted," "rectified," and so on) two or three objects a year, such as a bottle rack, a urinal, and a snow shovel, choosing the objects according to his principle of complete "visual indifference with a total absence of good or bad taste . . . in fact, a complete anesthesia."[37] The Ready-mades, therefore, are not found objects; rather they possess a negative quality. NETCO's photographic work ACT #19 and ART #19 shows a catalogue opened to reveal as its frontispiece a large photograph of Duchamp over which snow has been flung.[38] This book rests on another which displays impressed into its cover the last five letters of its title, "champ."[39] NETCO was paying homage to Duchamp and through ART #19, returning to his Ready-mades the "visual indifference" they originally had. By rejecting the acceptance and reverence that the art world afforded the Ready-mades, NETCO was attempting to give them back the neutrality Duchamp wished them to have. This Duchampian gesture became the ACT. The snow scattered over the catalogue's photograph recalls the lathered face and head of Duchamp in another photograph, the famous one on *The Monte Carlo Bond (1924)*, (the bonds he "issued for the exploitation of a system to break the bank in Monte Carlo").[40] This reference returns one to the ready-made attempt to break the super-structure of the market-gallery-collector society and its enshrinement, or "embankment," of "high art." While the *naïveté* of Duchamp's attempt was recognized, conceptual artists in their turn were trying to negate the commodity aspect of art.

Marcel Duchamp had sought to eliminate definitions of art and had posed the dialectic of consciousness and the lack of it, of "making us conscious of what we agree not to see."[41] During the late 1950s and early 1960s his influence was strongly felt. He demystified the artist and the work of art, opening the way to the banal and to the appropriation of objects from real life, to the meshing of visual and verbal information, to the changing of focus from morphology to function, and to the creation of environmental-type installations.[42] His influence is evident in work and often in statements of Jasper Johns, Robert Rauschenberg, Andy Warhol, Robert Morris (whose two-part work *Litanies*, 1963, included a notarized *Statement of Esthetic Withdrawal*), Bruce Nauman, Ed Ruscha (whose books, such as *Various Small Fires and Milk*, 1964, claim non-portable objects from the environment), Joseph Kosuth, and many others.

Directly and indirectly, visually and verbally, *ACT #19* and *ART #19* (No. 32) acknowledge this influence. The Baxters enjoy Duchampian punning and word play, gesture and de-labelling, pushing perception and consciousness into new areas; but theirs is a gentler, visually-oriented stance. In an interview in 1968 they referred to Duchamp's Ready-mades and their own approach: "The ACT department is concerned with Ready-mades but is assisting the Ready-mades it selects with the aesthetic values of this company in this period."[43]

The ACTS and ARTS were created from 1967/68 to 1970; although thereafter photographs continued to be taken with these forms in mind, certificates were not issued. The seals on the certificates mimicked the Good Housekeeping Seal of Approval and commented on the power of an organized structure to so label diverse things and thus heavy-handedly to structure audience response. Corporate identity afforded the Baxters a like opportunity to research and evaluate things for the public good, simultaneously using and parodying this type of power. At the same time the ACTS can be seen as a natural outgrowth of a long and close relationship to the environment. The Baxters had for some time been impressed

with the aesthetic qualities of "found objects." These and the Good Housekeeping Seal provided the spark that stimulated, in the ambience of Duchampian thought and gesture, this form of expression. The ACTS became a means to focus, to bring into consciousness what had been taken for granted, to claim and consequently "save" these essentially anonymous endeavours – a water tank, a steel culvert, fallen logs.

The National Gallery of Canada catalogue of 1969 lists fifty-two ACTS (ranging from No. 1 to No. 119) and four ARTS. The calendar-catalogue for the X Biennial São Paulo 1969 includes an additional eighteen ACTS (ranging up to No. 189) and four ARTS. Typical of an optimistic viewpoint, the ACTS greatly outnumbered the ARTS. Of the eight ARTS listed, seven were works of other artists and one was the cover layout for the January 1967 issue of *ARTFORUM. ART #16: Robert Smithson's "Non-Sites"* (No. 31), although representing work dealing with an area of interest to the Baxters, qualified as NETCO ART on the basis of the presentation of the concept as a collectible object. As such, it took on for them a preciousness that a photograph of the site would not have elicited.

Artists' work designated as ACTS (among them: Andy Warhol's *Elvis*, Roy Lichtenstein's *Big Painting*, Carl Andre's *Unmodified Rock Pile*, Edward Kienholz's *The Wait*, Ellsworth Kelly's *Blue White*, Don Graham's *Photograph of Building*) are naturally indicative to some extent of the Baxters' subjective preferences. In general, the ACTS give evidence of breadth of vision and perceptual acuity. *ACT #107* (No. 34) presents in a photograph a television set through the screen of which is seen the view from a spacecraft's window – carrying one to the moon and back and creating a mental experience of great distance. *ACT #49* portrays a pyramid-of-life chart, suggesting both the classic beauty of scientific order and the expressionistic one of biological relationships. *ACT #41: Log Structure, Photo in Tillamuck County Museum, Tillamuck, Oregon, USA* (No. 30) is concerned not only with the visual richness of the log bridge (its composition, its material, etc.) but also with photographing the photograph as situated, hanging on the museum wall with the angle of vision distorting the shape of the frame – representing the representation in a new presentation. In suggesting the atmosphere of a small, musty museum and the view, through its space, of a large wooden structure of an earlier period bridging a gorge, it also bridges time. It becomes too a comment on the contextual reality as artefact, given the photograph in the museum setting.

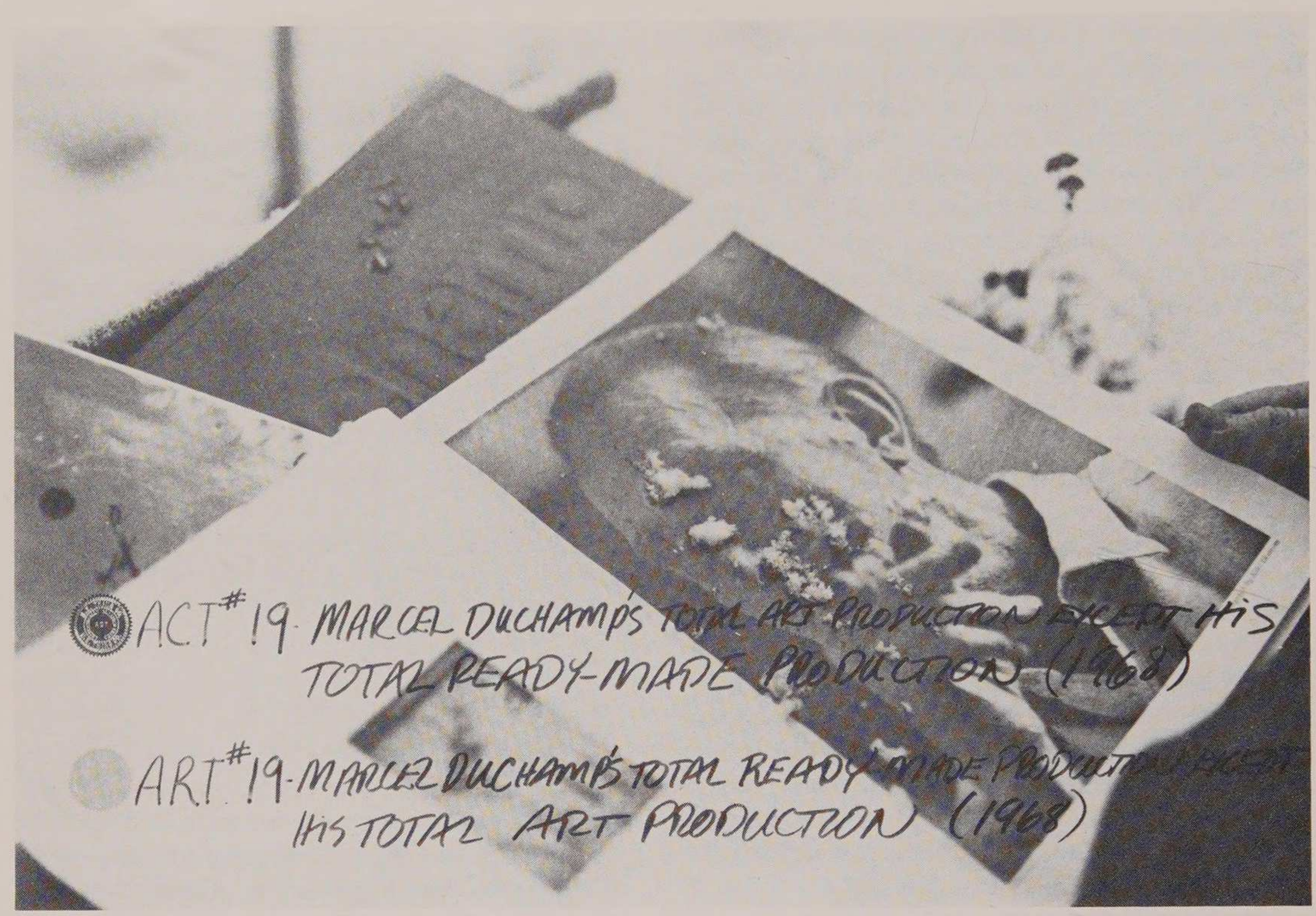
Seth Siegelaub, speaking at a conference held at the National Gallery of Canada during the N.E. THING CO. exhibition in 1969, described the nature of conceptual work and its documentation:

> A painting is identical to its presentation, but now there is a body of work where the original of the art, the fact of the art, is not the presentation of the art. How you become aware of something is not what the thing is about . . . . In other words, Iain can put something on the wall but it's not about something on the wall, it's about something that might be on the north coast of southeast Asia . . . . Iain can be drawing attention to a very specific pile of rubbish and he's not even touching it; he is doing as little as possible to tell you it exists.[44]

The Baxters, however, were not purists; they accepted the fact of some aesthetic quality existing in photographic documentation – therefore they hand-tinted photographs and they used Cibachromes. The documentation was seen not just as a recreation of the work, but as a transferral into other media.

The Baxters' preoccupation with the reality of their environment was, at the same time, leading them directly into its open space. While there were proposals for large-scale works such as *Chrome Poles Move* (No. 25), a slowly moving kinetic sculpture, in which a glacier in time would create its own drawing, marker, and sculptural monument; or *White Vinyl Snow Cap for Mountain Top* (1966); or *Red Arctic Circle Project* (1968); or girding the equator with wire; the works that were executed involved an area or scale to which man easily related. There was not the sense of boundless geography evoked by the American earth artists working in the desert – nor was there the latter's urge to escape the city. The Baxters instead used their own property in North Vancouver as both a laboratory and a site.

Their everyday relationship with the land was intimate. From 1966-78 they were living at 1419 Riverside Drive, North Vancouver, a natural rustic



32. *ACT #19: Marcel Duchamp's Total Art Production Except His Total Ready-Made Production* 1968-69
ART #19: Marcel Duchamp's Total Ready-Made Production Except His Total Art Production
1968-69
Felt pen ink and collage on photograph
70.5 x 100.3 cm
National Gallery of Canada, Ottawa

Opposite page:

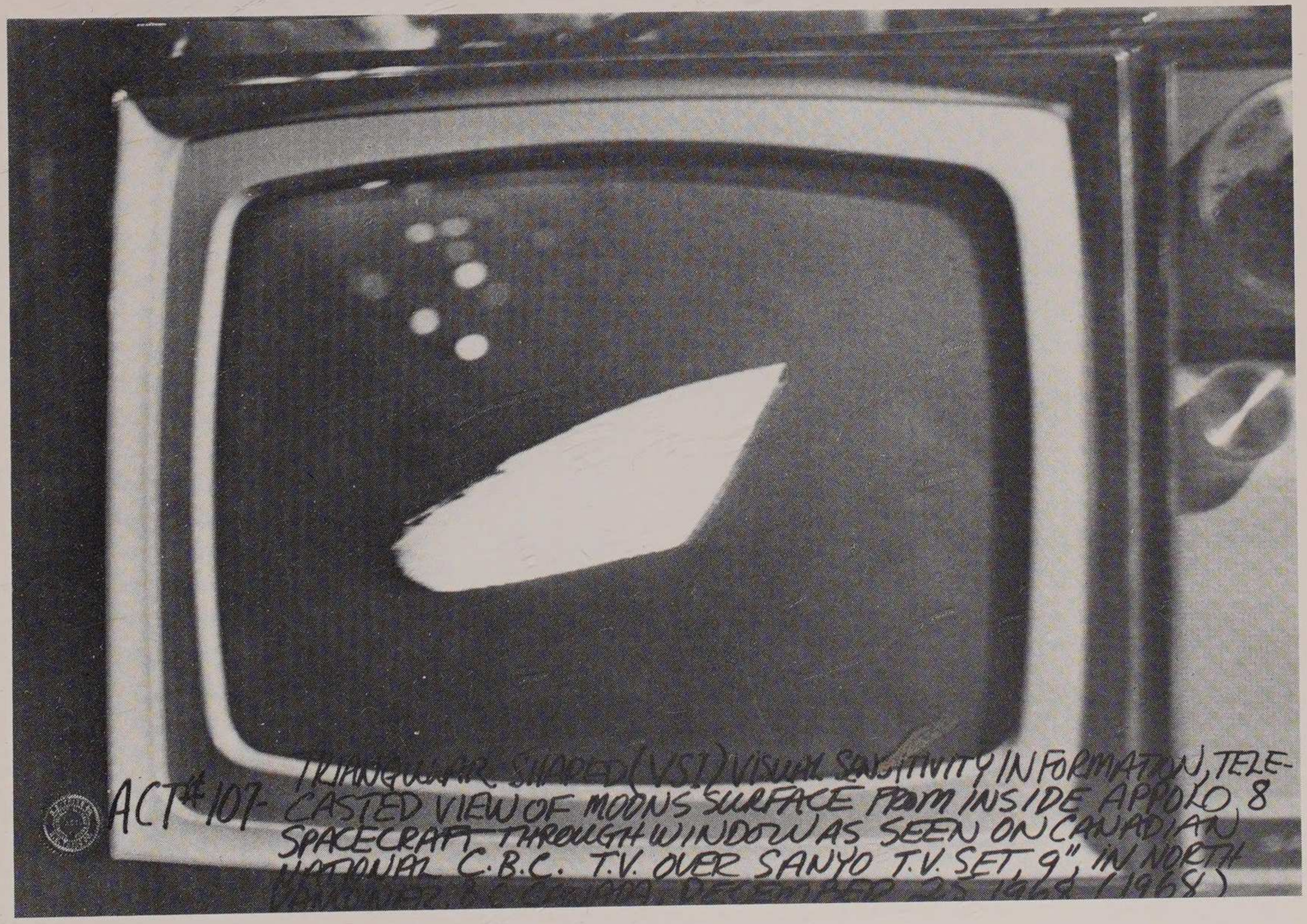
33. *ACT #81: Small Airport Indicators, East of Edmonton, Alberta* (photo taken while driving) 1968-69
Felt pen ink and collage on silver print
69.9 x 101.0 cm
N.E. THING CO.

34. *ACT #107: Triangular-Shaped (VSI) Visual Sensitivity Information, Telecasted View of Moon's Surface from inside Apollo 8 Spacecraft through Window as Seen on Canadian National C.B.C. T.V. over Sanyo T.V. set, 9", in North Vancouver, B.C., Canada, December 25, 1968* 1968-69

Felt pen ink and collage on photograph
70.5 x 100.3 cm
National Gallery of Canada, Ottawa


SMALL AMPAT INDICATORS, EAST OF EDMUND, ARIZONA, 1964. (PHOTOGRAPHED WITH HAND DRIVEN) ACT# 81.
N. ARVING CO.

33.


TRANSLUNAR SHAPED (VST) VISUAL SENSITIVITY INFORMATION, TELE-
ACT#101- CASTED VIEW OF MOONS SURFACE FROM INSIDE APOLLO 8
SPACECRAFT THROUGH WINDOW AS SEEN ON CANADIAN
NATIONAL C.B.C. T.V. OVER SANYO T.V. SET, 9", IN NORTH
PARKER, ARIZONA, DESERT AREA, 1968.)

34.

environment: a wooded property, sloping down to the Seymour River; across this, an uninhabited wooded hillside. Many of the works were tested and also executed on the property or in the river. Mount Seymour was close by, with its early and long-lasting snow falls – skiing had always been an active interest of Iain's. Many of the works dealing with the environment reflect the Vancouver area almost as much as the vacuum-formed and bagged landscapes do.

There is always the question of how artists and scientists arrive at similar ideas. In the mid-sixties, earth or environmental works were being produced in the United States and in Europe by artists such as Richard Long, Michael Heizer, Walter De Maria, and Dennis Oppenheim. NETCO was information- and media-oriented, and had acknowledged careful scrutiny of art publications in regard to the COP works; but the company also was in the position of provincial artists, who tend not to receive due recognition. Lucy Lippard, in an adaptation of a 1968 article, noted:

> NETCO's ideas . . . often coincided point by point with those unpublished projects in the planning stages in New York and Europe at the time, with which the Baxters could not have been familiar. The points of departure were, of course, the same (Morris, Nauman, Ruscha, etc.) but the spontaneous appearance of similar work totally unknown to the artists can be explained only as energy generated by these sources and by the wholly unrelated art against which all the potentially 'conceptual artists' were commonly reacting.[45]

In a 1969 article Lippard again referred to ideas in the air

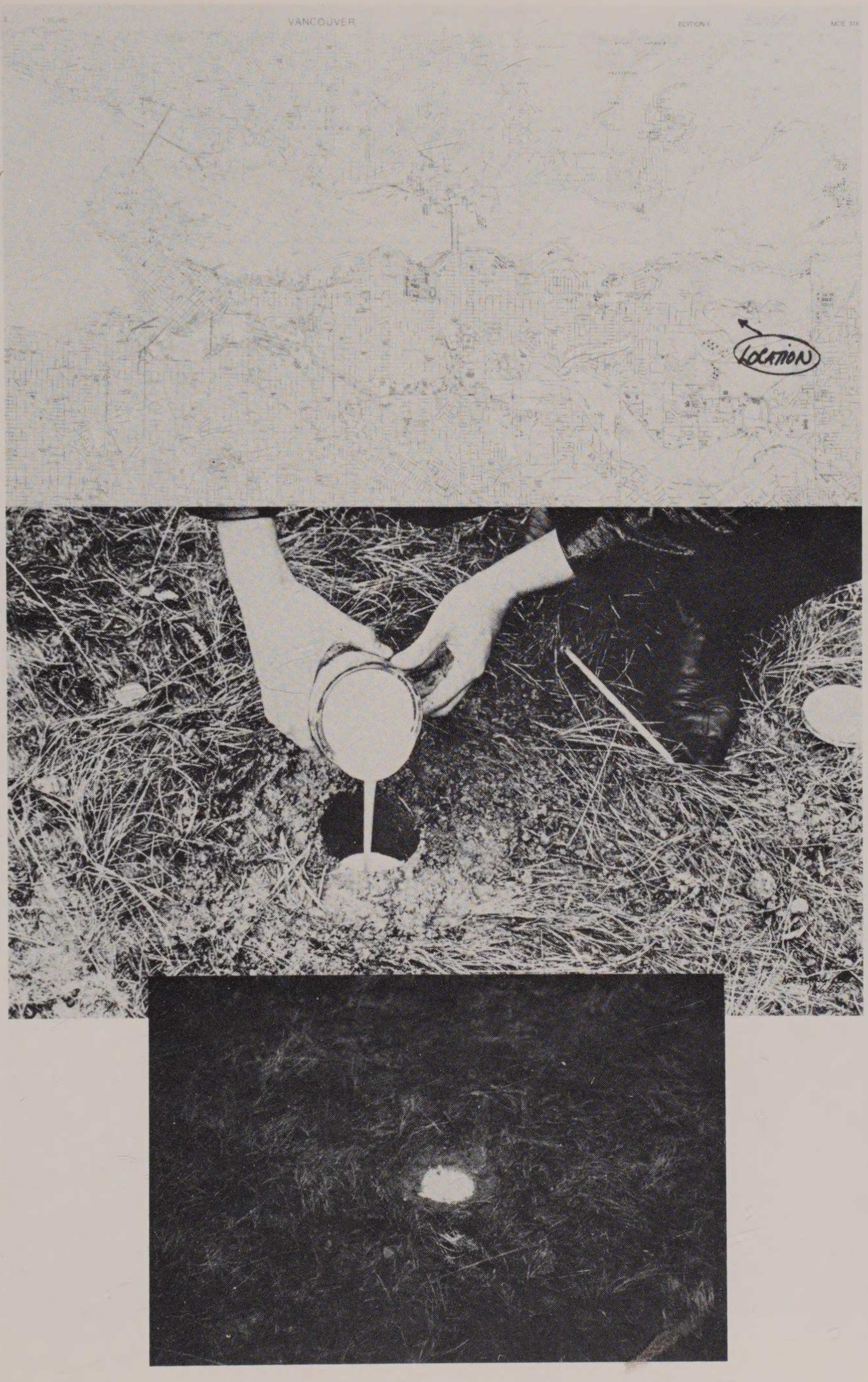
> as the result of general conditions of prevailing style and thought patterns, but the provincial artist cannot get his information to others fast enough for its impact to be felt . . . consequently, the original artist in isolated areas often comes out looking derivative.[46]

Writing about a trip to the Arctic Circle in September of 1969 that included American artist Lawrence Weiner and the Baxters, Lucy Lippard was more specific in her comparison:

> They (Weiner and Baxter) hadn't met before this trip, though they knew of each other. Yesterday they were talking about work they had done and have thought about doing and the congruence is strange. Often they have independently hit on similar ideas (a can of paint poured into a hole in the ground; nails driven into the earth; Arctic into Artic). Yet their heads are entirely different, Iain's rapidly alighting on one idea after another, often contradictory, usually well McLuhanized and with far-reaching implications; Larry's working slowly, with total seriousness within a clear self-defined framework . . . the all-embracing, Dada element in Iain disturbs him."[47]

Lawrence Weiner's proposal, published in *Statements*, 1968 was for "One hole in the ground approximately one foot by one foot/One gallon water-base white paint poured into this hole." NETCO's *Paint into Earth* (No. 24) dated 1966-68, (the earlier date of these works being that of the proposal, sometimes written, sometimes verbal) stipulates: "One quart of white outdoor paint poured into a circular hole of one quart capacity." Whereas Weiner's proposal deals essentially with a visual concept and, only secondarily, with its transition from a mental to a physical state, the execution of NETCO's proposal was of equal importance with the concept; its work existed in the environment and was documented. It provided for equivalents: quantity of paint and size of hole, outdoor paint for an outdoor situation; and for the visible process of the physical pouring. Iain had shown an interest in process/performance in the 1966 *2 Tons of Ice Sculpture* as well as in gestural acts of claiming.[48] Weiner was not interested in process and his proposal transfers or transposes liquid measurement into solid measurement – round can into square hole, water-base paint into earth.

Another NETCO work, which can likewise be considered process, gesture, and performance, is *P-Line Straight* (No. 36). It treats the snow's white surface as paper on which to make marks. Indirectly it alludes to a territorial claiming action and could be read as an oblique reference to Duchamp's *Fountain*, the meaning of which "according to Hans Richter . . . was that he was pissing on the establishment's aesthetic values, which supposedly determine what is, and what is not, art."[49] Directly it relates to a man's play in the northern winter environment with a natural tool at hand to inscribe a drawing on snow. It should be



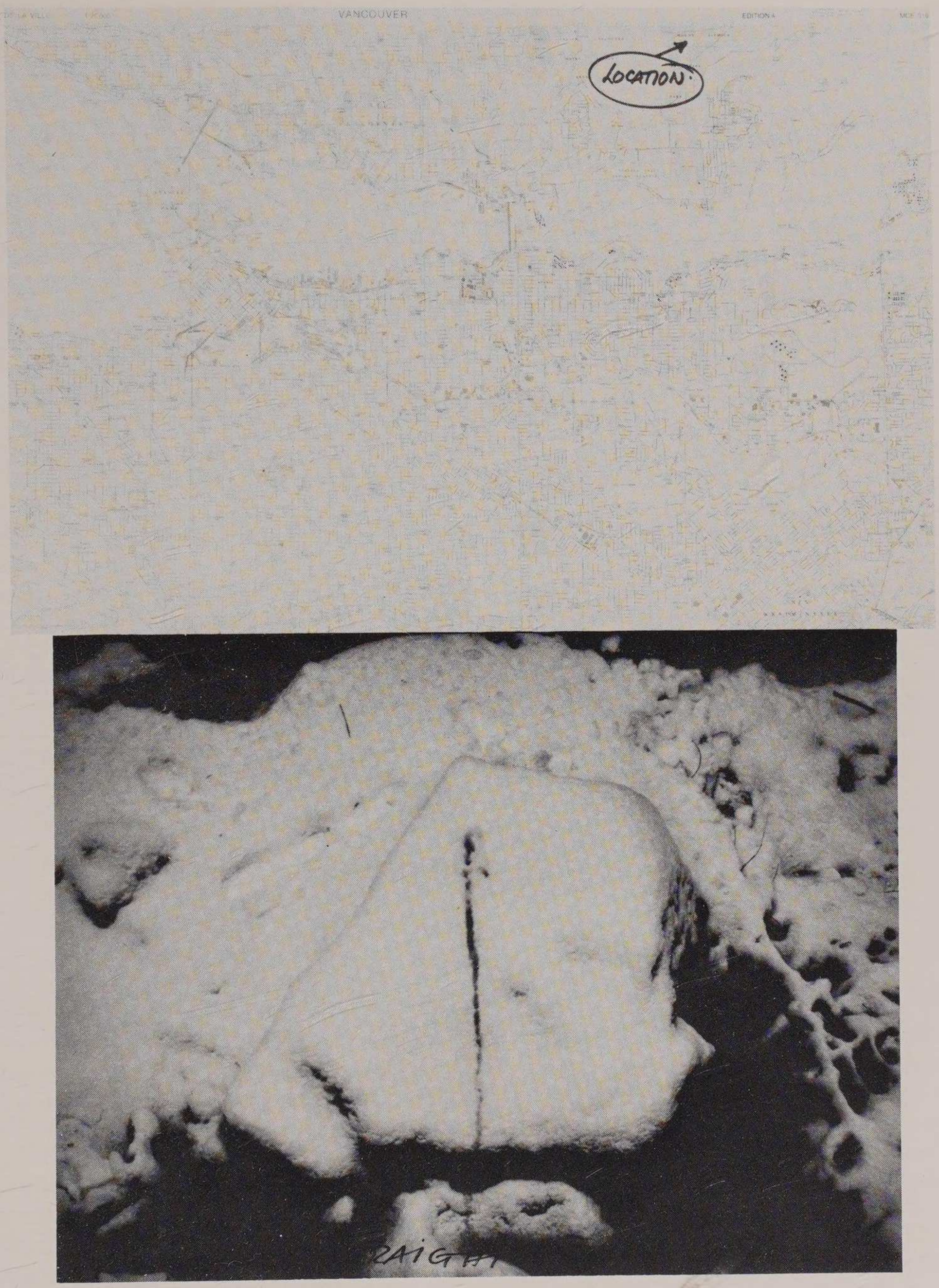
24. *Paint into Earth* 1966-68, assembled 1981
Cibachrome, silver print, map
146.1 x 99.2 cm
N.E. THING CO.

One quart of white outdoor paint poured into a circular hole of one-quart capacity. Simon Fraser University, Burnaby, British Columbia.



38. *Six Fruit Trees with Painted Shadows* 1968, assembled 1981
Map; silver print, hand-tinted; watercolour, crayon and pencil on paper
121.6 x 91.1 cm
Collection Art Gallery of Ontario, Purchase, 1980

Black spray paint was sprayed on snow to form shadows on snow. North Vancouver.



36. *P-Line Straight* 1968, assembled 1981
Cibachrome, map
136.0 x 99.4 cm
N.E. THING CO.
A formal minimal watercolour is created on a white surface (snow) using body fluids.

viewed in the context of body art such as Dennis Oppenheim's *Gingerbread Man* (1970-71) and other NETCO works, in which, using body and skis instead of hand and brush, Baxter created drawings on clear expanses of snow – as in *Drawing Mount Seymour* (No. 40); *Converging Drawing* (1968); *Snow Patches Marked* (1968); and *180 Degree Turn* (1969). In some the drawing is minimal; in *One Mile Skied Line* (1968), a white track is impressed in fresh snow; in others, the sun's angle turns the ridges of the tracks into shadows, increasing linear variety and complexity.

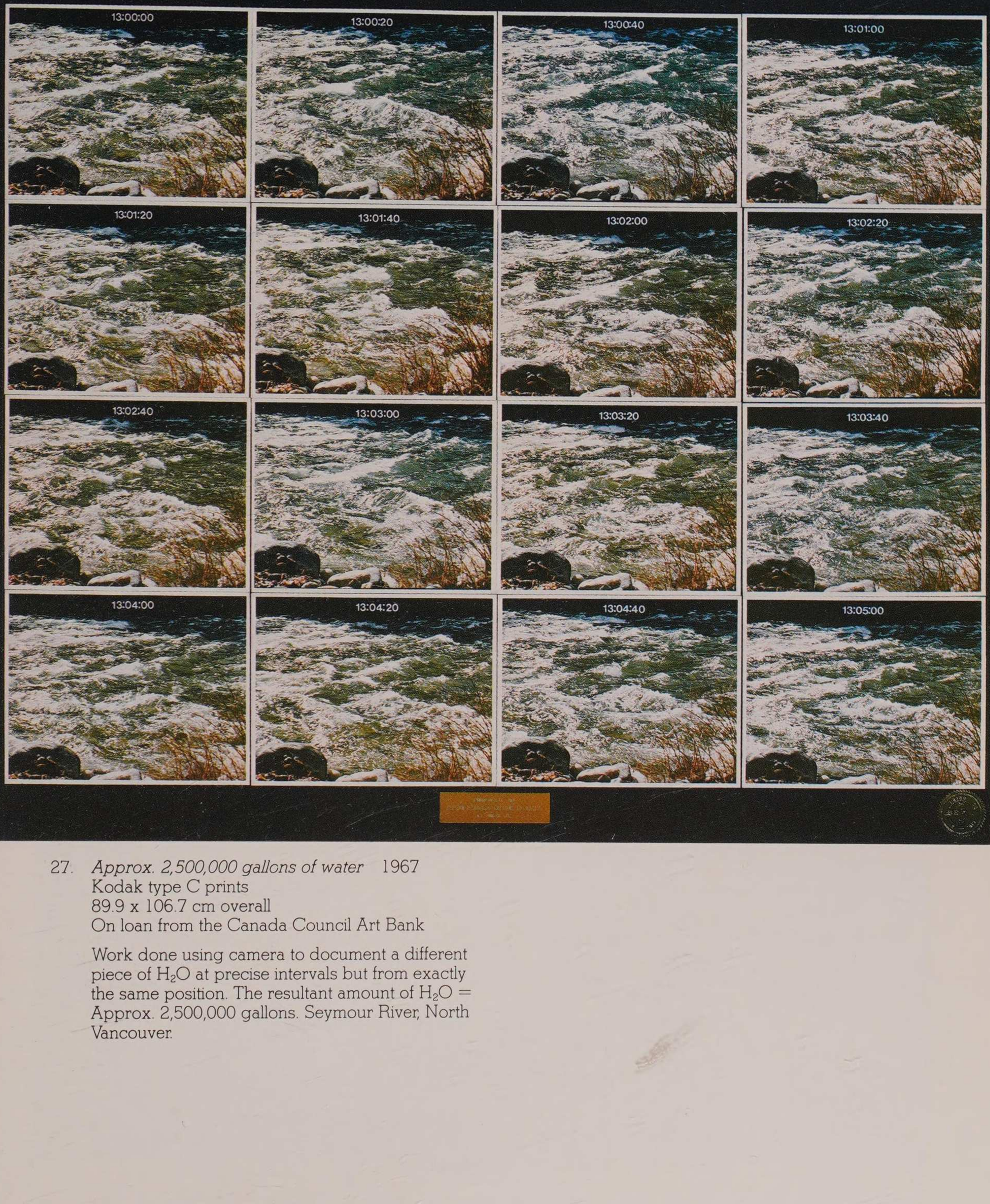
Works such as *One Mile Skied Line* (1968) also recall the Duchampian theme of measurement (distance, size, structured relationships). This theme is combined, in a group of works, with that of defining space as place, making the general specific – as in *Yellow Rope Space*, 1966-68 (200 feet of yellow polyethylene rope, ¼" diameter, stretched taut through the green woods on Mount Seymour); *Rubber Strewn over Brush in Diagonal Direction*, 1966-68 (twenty pounds of cured rubber threads of varying lengths and thicknesses, dispersed among thick bushes, the stems of which they resemble); and *Rock Line Land to Water*, 1967 (a distance "approximately 300 feet," defined by its own elements, a rock line embossed on a rocky ground).

In other works, NETCO used black spray paint on snow to create formal black-and-white paintings. In *Painting on Snow* (1967) a row of nine superimposed thick black lines alternate with white bands of snow; the spray-painted lines diminish in length from bottom to top forming a triangular-shaped, black-and-white striped "hill," the perspective of which is at variance with that of the real hill indicated by its sharply-defined slope. Such works geometrize nature, Lucy Lippard noted, and incorporate vestiges of pictorialism. They also play, as Picasso did in his collages, with illusion and reality, pitting one against the other, creating ambiguous dualities. In *Six Fruit Trees with Painted Shadows* (No. 38) stark black shadows have apparently, on a dull day, been cast by the trees on the white snow. The illusion of the spray-painted shadows questions the reality of the viewer's perception of light. A similar ambiguity is implicitly posited in the photograph for a sunny period, when the painted shadows would query both real shadows and the possibility of two light sources. The photographic work is extended into future time.

Time – simultaneous and linear or narrative, past, present and future – is one of the themes running through NETCO's work. All photographs present past time. The ski pieces return the viewer not just to the past instant of the photograph but also to the experiential time and extended space of the performance. *Snow* (No. 43), a work in which a photograph of snow, enlarged to the exact size of the area photographed, is placed on the floor under bullet-proof glass, brings the past time into the present with the viewer's active participation – walking over the snow photographed.

Approx. 2,500,000 Gallons of Water (No. 27) consists of sixteen photographs, taken every twenty seconds, of the same section of the Seymour River – the river's name phonetically (See More) delighting the Baxters. While the sixteen parts seem similar and tend to be viewed simultaneously, each photograph is precisely marked with its time. They are both a record of and narrative about the flow of water and life. The work alludes to Heraclitus' contention, "You cannot step twice into the same river; for fresh waters are ever flowing in upon you" and recalls the classical metaphor, "river of life." The time interval was established by throwing sticks into the river and timing the period they were visible within the camera's viewfinder. The time-volume equations were calculated by an engineer. Two different types of measurements are involved – linear and bulk, precise and approximate. The brevity of the time intervals and the almost imperceptible variation in detail bring to mind stills from a series of film frames.

1/4 Mile Landscape (No. 39) is concerned with time, distance, and measurement but, even more, with performance – behavioral habits of "driving or walking by," of looking keenly only at designated points of interest.[A-2] The one-quarter mile was turned into a specific landscape, to be viewed with heightened perception usually reserved for "beauty spots." It became a very long minimal painting, in which slight changes took on significance in the context of the simplicity of the whole. It was both "a celebration of the ordinary" and a probing of the negative areas of common behaviour – those that are non-perceived, non-photographed. A sociological attitude colours a lot of



27. *Approx. 2,500,000 gallons of water* 1967
Kodak type C prints
89.9 x 106.7 cm overall
On loan from the Canada Council Art Bank

Work done using camera to document a different piece of H_2O at precise intervals but from exactly the same position. The resultant amount of H_2O = Approx. 2,500,000 gallons. Seymour River, North Vancouver.



39. *¼ Mile Landscape* 1968, assembled 1981
Silver prints, hand-tinted; map: and watercolour and pencil on paper
4 parts, each 65.9 x 78.7 cm
Collection Art Gallery of Ontario, Purchase, 1980

When driving along the highway the driver sees a sign that says,

YOU WILL SOON
PASS BY A ¼ MILE
N.E. THING CO.
LANDSCAPE.

Shortly he sees

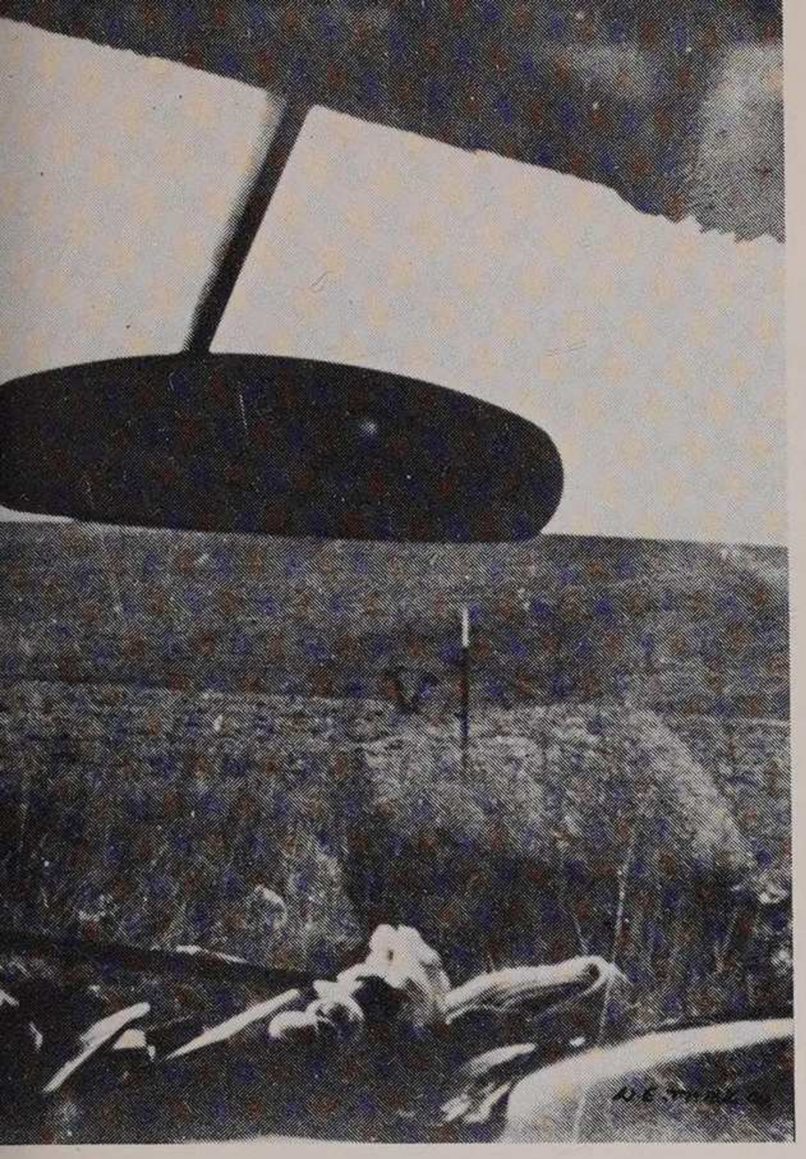
START
VIEWING,

and for the next ¼ mile he is driving alongside a ¼ mile designated "N.E. Thing Co. Landscape."

The landscape is terminated when he sees

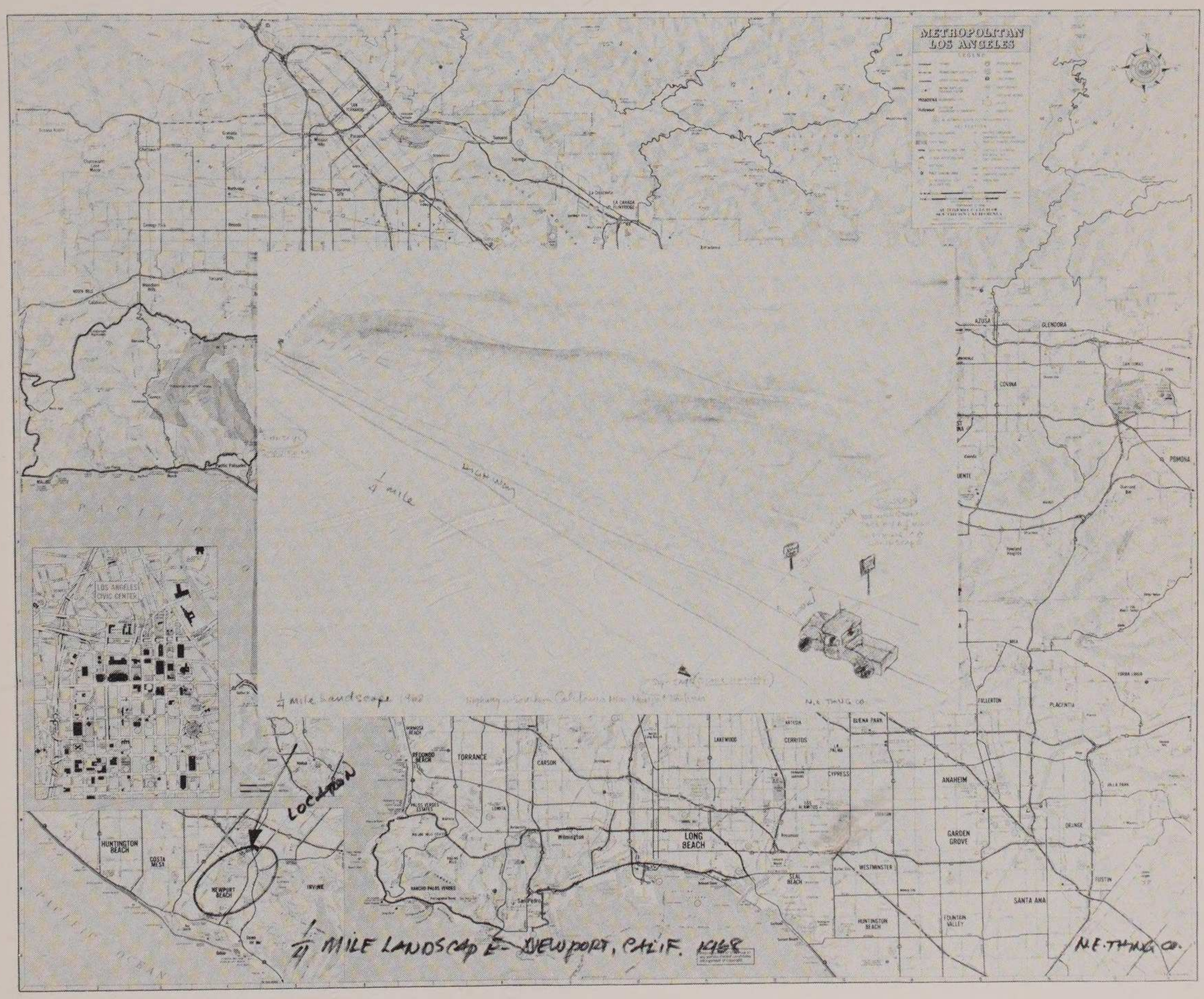
STOP
VIEWING.

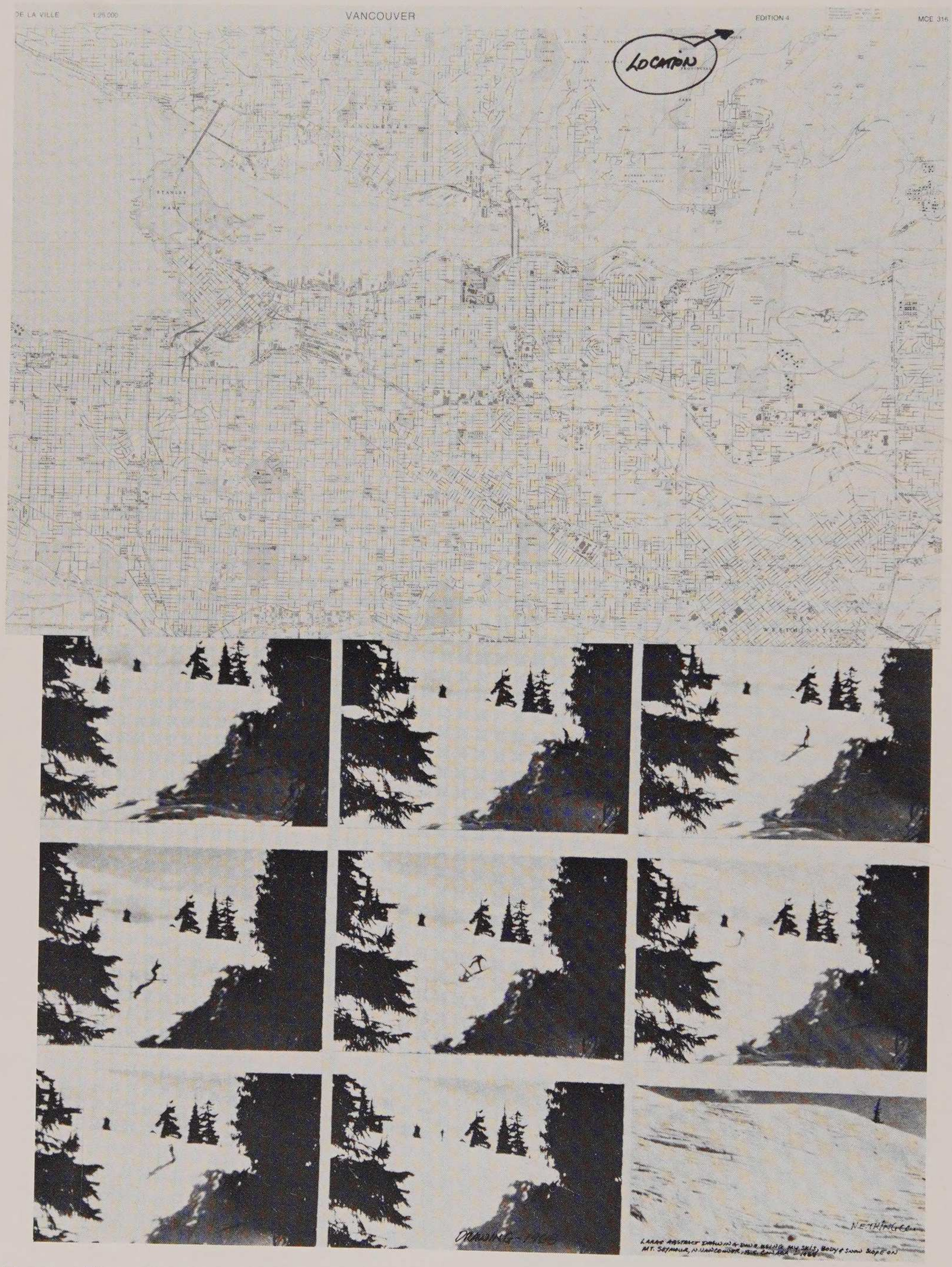
This ¼ mile landscape is in south California near Newport Harbour; another was done in Prince Edward Island.





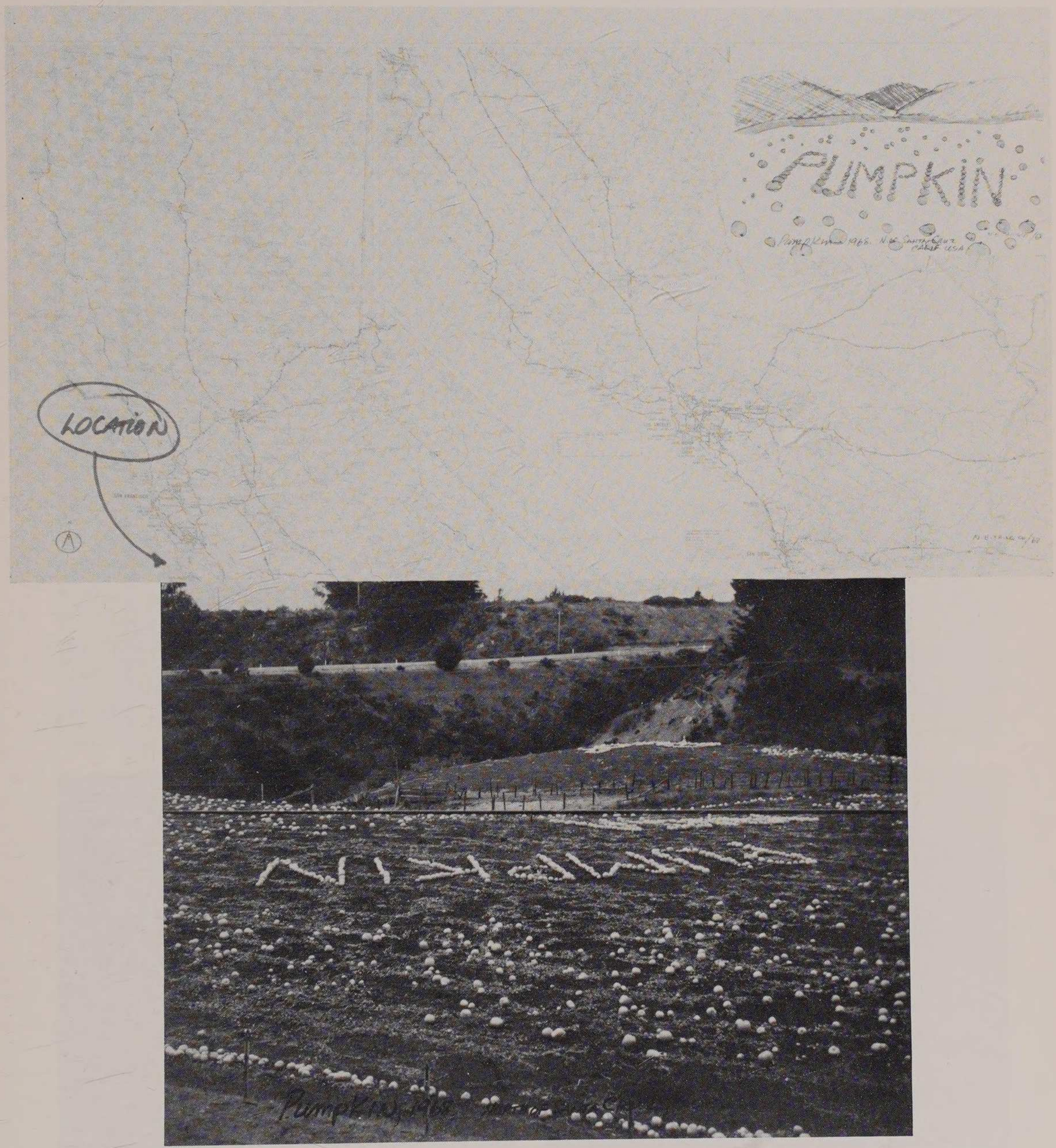
← Start Viewing





40. *Drawing Mount Seymour* 1968, assembled 1981
Silver print, hand-tinted; map
127.6 x 90.8 cm
N.E. THING CO.

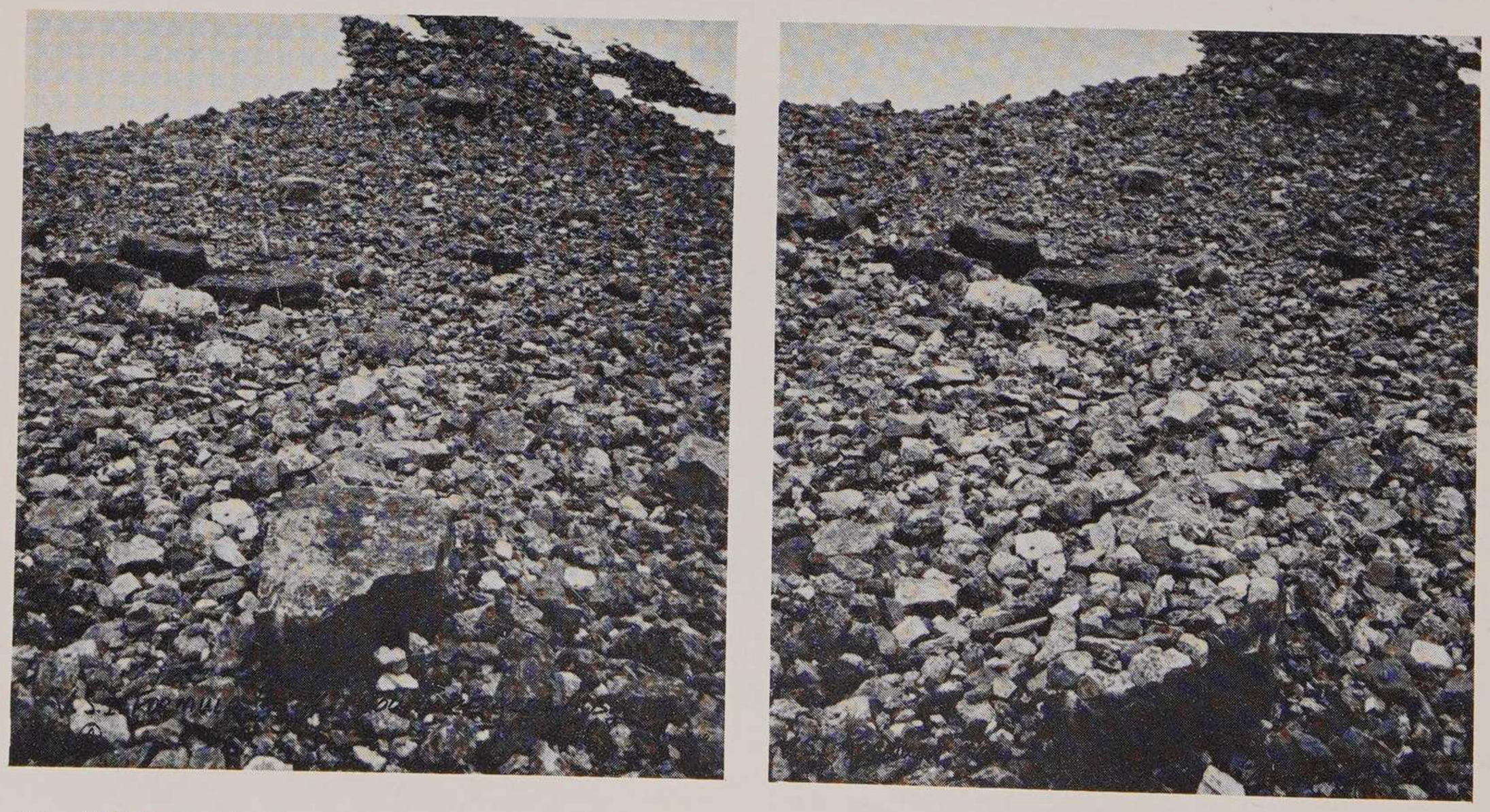
Large natural drawing was done using skis and body and snow-covered hillside. Executed by Iain Baxter on Mount Seymour, North Vancouver.



41. *Pumpkin* 1968, assembled 1981
Cibachrome; map; ink and felt pen ink on paper
90.9 x 86.7 cm
N.E. THING CO.

Pumpkin field north of Santa Cruz, California, was sighted. Asked farmer if I could spell the word "Pumpkin" using his pumpkins. Pumpkins were arranged to say *Pumpkin*, connecting language and vision. The pumpkin itself defines itself.





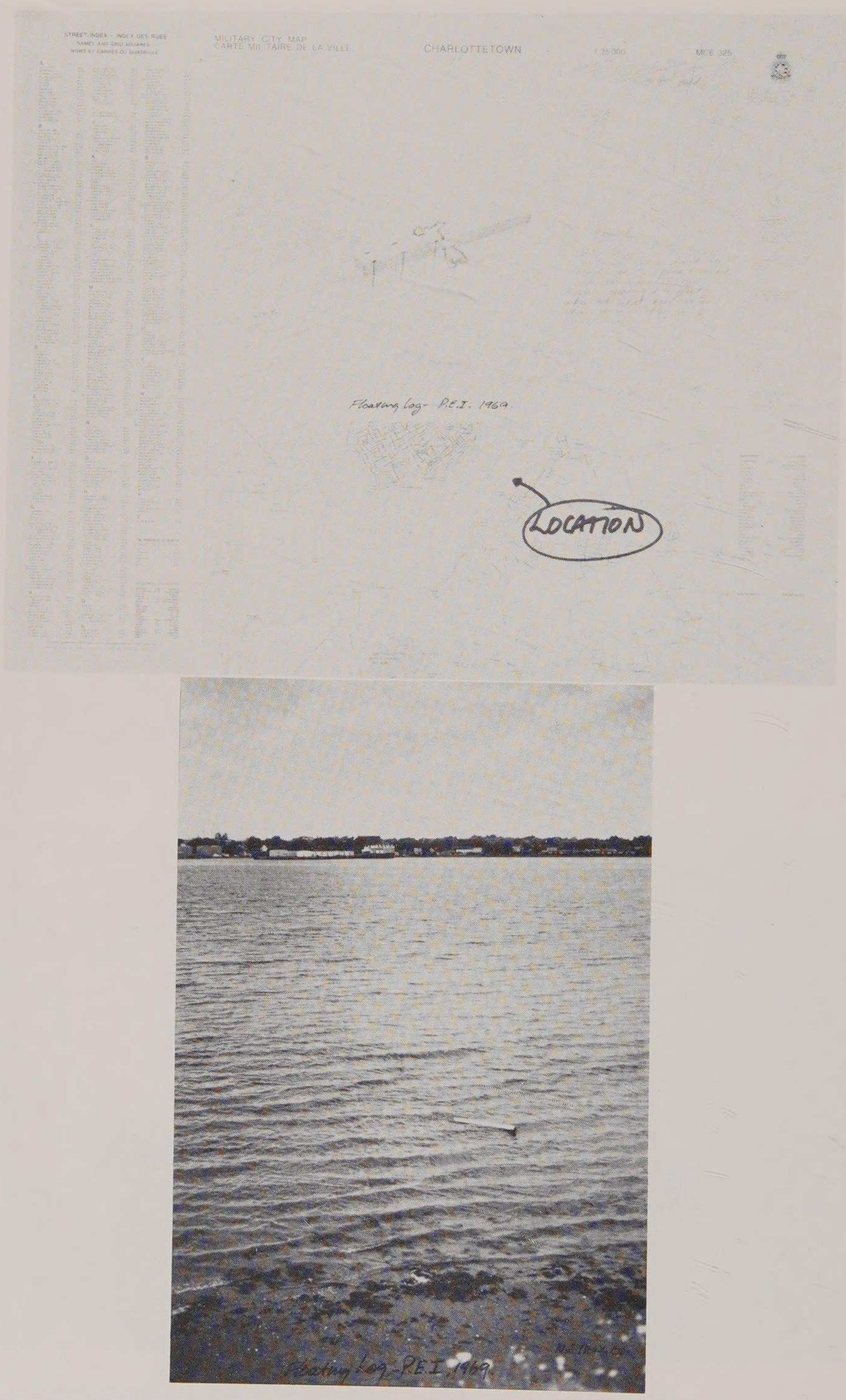
46. *VSI Formula #14* 1968, assembled 1981
Cibachrome, map, pencil on paper
130.5 x 99.7 cm
N.E. THING CO.

Small rocks from the surrounding area are placed on top of the large rock to create the illusion of a contiguous area. The two photographs were taken from the same position. Bow Lake area of Alberta.



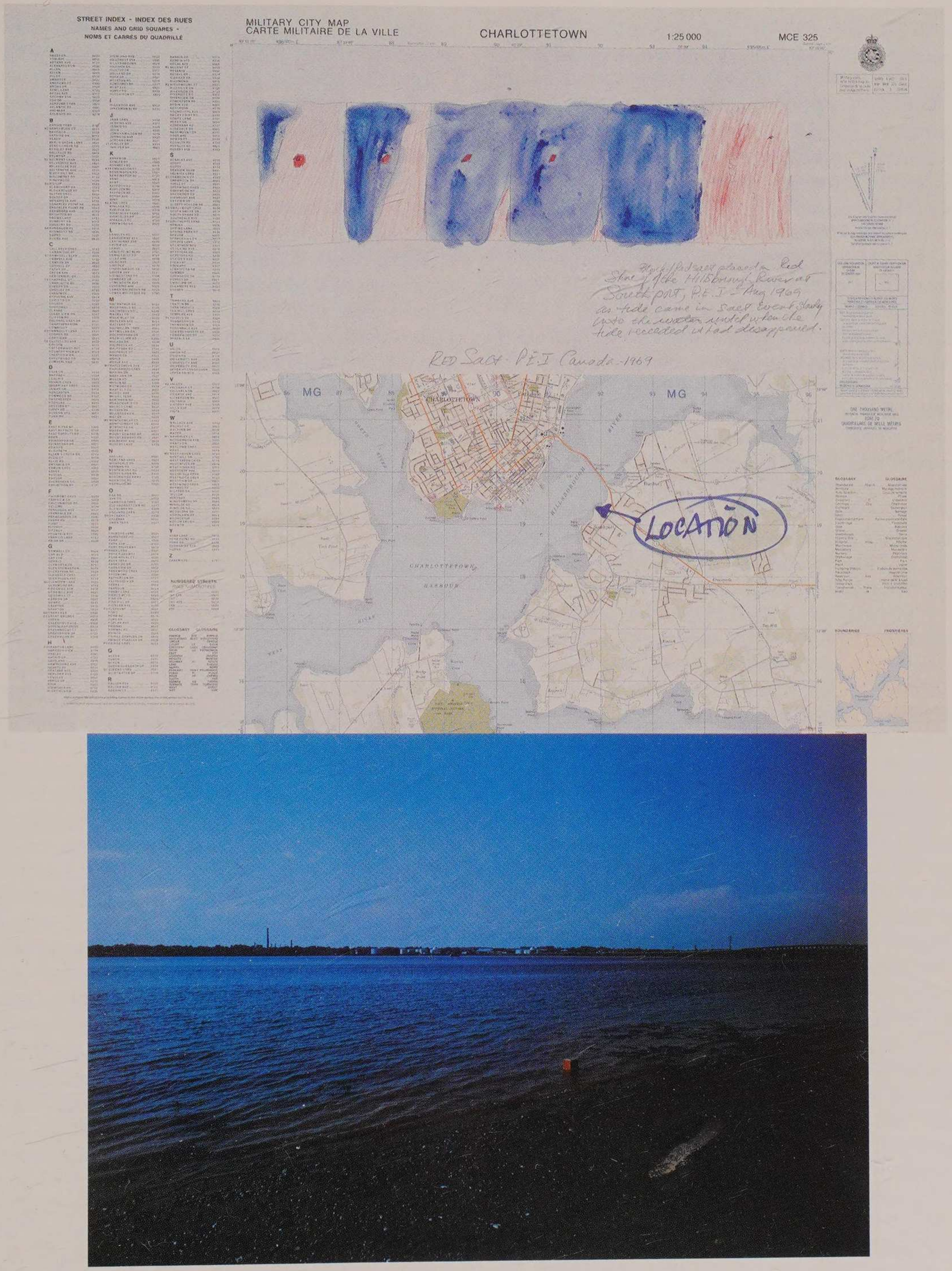
47. *Lithographed-Photographed* 1968-71
Lithograph composed of embossed paper and Polaroid photograph
75.4 x 52.7 cm
Collection Art Gallery of Ontario
Purchase with assistance from Wintario, 1976

Sheets of lithographic paper were run through the press on a dry stone. A Polaroid photograph of each piece of paper being processed by the operator was taken prior to release of press pressure. Paper and photograph were numbered and coordinated; the photograph was lacquered and attached to the corresponding paper with Liquisilk glue to complete the lithograph.



51. *Floating Log* 1969, assembled 1981
Cibachrome; map; crayon, pencil, felt pen ink on paper
117.8 x 80.3 cm
N.E. THING CO.

Two logs, each 8′ x 8″ x 8″. One log was anchored to the beach with steel pegs and was attached to the other loose one with chains. When the tide is out, there are two; when the tide is in, there is one.



49. *Red Salt* 1969, assembled 1981
Cibachrome; map; watercolour, crayon, and pencil on paper
99.1 x 75.3 cm
N.E. THING CO.

A block of red salt was placed on the red sand of the bay. As the tide came in the salt dissolved into the salt water. Charlottetown, Prince Edward Island.

the work, so that photographs of the environment become ways of seeing and art, a total societal phenomenon.[50]

The series of photographs constituting *President of a Company Blowing Bubbles* (No. 56) and *President of a Company Face Screwing* (No. 57) involve not linear time but a collage of times. They recall Andy Warhol's serial presentation of images in which there is an arbitrary sequence of elements, as well as his mass production of images. Any number of photographs can be printed from one negative and, while these prints are all slightly different, this is not immediately apparent. Not finding a linear sequence, the viewer's eye roves over the images, seeking some other form of relationship. But the serial structure seems unstructured; the images randomly placed. The viewer tends then to concentrate on one aspect only – the eyes or mouth. The images verge on the ridiculous; the titles make them so. While the president blowing bubbles is seen in profile, quiet and unobtrusive, the president in the face-screwing series is seen frontally, intruding at times into the viewer's space, in an action that is more extreme both visually and verbally. It relates to performance or body art and tends to stimulate kinesthetic audience involvement. Beneath the surface frivolity in both are light barbs aimed in the first case at hollow statements, ephemeral financial schemes and such; in the second, while accepting the pleasure of sex, at all the unpleasant connotations of the word "screwing" – cheating, and so forth, and at the opposite situation, the expressionless face. The exaggerated action augmented by the provocative title associate the structure of the face-screwing series not with the frames of film but with those of the comic strip.

NETCO plays with the concept of simultaneous time in the offset lithographic prints, *North American Time Zone Photo-VSI Simultaneity* (No. 58). Six photographers were scheduled to take photographs, in the six North American time zones, of the same traditional subjects at precisely the same time. The resulting photographs, as Dennis Young points out, "have the effect of replacing our linear concept of space/time with the apprehension of what might be called a simultaneous space/time mosaic."[51] To achieve simultaneity of time, the photographers had to operate at different zone times. Thus an abstract time system is played against existential time. An early graphic work, *Bagged Day-Glo Oranges* (No. 26), proposes simultaneity of intellectual comprehension, not as the Cubists did by flattening and expanding their images, but by revealing the front and back as reversed views on the recto and verso sides of a print. This gives the two-dimensional surface a conceptual three-dimensionality.

NETCO's project proposal, *5,000 Mile Movie*, (subtitled "The Longest Movie in the World") is similar to *Photo-VSI Simultaneity* (No. 58) in that it encompasses a continent. But, in this case, the act of measuring through space and time is literalized; it takes place in existential time and along the length of the Trans-Canada Highway from St. John's, Newfoundland to Long Beach, Vancouver Island. Although originally conceived in 1967, and extensively researched since then, only a four-mile sample section was completed. The movie proposal is about scale and the geographical, cultural, and ethnic vastness of the country, (conversations would take place with representative people along the way); it is about normal ways we view a landscape – often out of a car window – and about literal, temporal, and psychological measurement. It is a tribute to the Canadian landscape in all its aspects.

The 1969 engravings, *Suite of Canadian Landscapes* (No. 53), appear to be representational depictions of picturesque scenes. They are in fact a series of eight bank notes, the denominations of which range from one dollar to one thousand dollars. The landscapes on the back of the bills have been isolated – matted and framed like Old Master prints. On an inner mat is inscribed: "A/P 1969" (lower left); "Landscape" (lower centre); "I & I Baxter" (lower right). Although the laid lines are mechanical in character, the engravings are *claimed* as works of art created by artists; although the bank notes were reproduced in quantity, the engravings are designated as artist proofs, limited in number; although the scenes are varied, supposedly representative of the whole country, they are all entitled simply "landscape," and although the bank notes, freshly minted at the time, differ in monetary value, the landscapes are all presented and *claimed* as valuable old prints, similar in quality. The presentation is the context, and it determines the character of the object presented. Satire, wit, and plain play stretch interpretations in different directions and make the work a "choice" thing.

In two interesting works, the visual perception of landscape became synchronized with a geometric concept. The work *180° Vertical Landscape* (No. 28) shows in slide form every third degree in the vertical curve of vision, from ground to sky. It is a framing process which, while slowly moving from the proximity of the tripod's legs in the snow to the vastness of the sky, creates ambiguous spatial distances. It is a focussing process that seems strangely, almost subjectively, able to enlarge the presence of tree, lake, mountain or mountain top as it concentrates on it. The microfilm *360° Landscape* (No. 54) not only brings the panoramic view full circle but also alternates a fish-eye lens with a 1000 mm lens; a round, peripherally-enlarged, distancing view with a focussed, telescopic one. The contradictory systems of depths and foci, both distorted, imply that our sense of space and scale is established upon a mental convention. They question the veracity of vision and indicate, at the same time, its power in establishing or disorienting our balance, stability, and place in the environment.

From these conceptual views of landscape the Baxters could move to the intimate one of landscape reflecting upon itself. In 1968 mirrors became both a theme and a tool. Iain Baxter recalls a growing consciousness of mirrors earlier, photographing them in washrooms and various places; then, as now, he was always taking photographs.[52] *Reflected Landscape* (No. 37), *VSI Formula #5* (No. 48), *Reflected Seascape* (No. 52), *Reflected Arctic Landscape* (No. 55), *Single Light Cast* (No. 44) and *Double Light Casts* (No. 45) are an indication of the fascination that mirrors held for them. In these works rectangular mirrors were placed in the landscape and used as visual tools, playing with the ambiguities inherent in the mirror itself, but concentrating attention upon the nature of visual perception. The mirror is a surface that reproduces images and in a way contains and absorbs them. Filled with the reflected image, it is like a photograph and thus seems to render past time. Vision appears to exist in the mirror, for it gives a faithful depiction of reality; but it confuses what it reflects, it reverses images. Placed within a landscape, the mirror, reflecting that landscape, merges with the surrounding terrain while distorting that reality. Layers of reality are revealed – that of the mirror, that of the collaged reality of mirror in the landscape, that of the photograph. The mirror has been considered a symbol of consciousness in its capacity to reflect the visible world. Water, as a reflector, is linked with it, and the placement of the mirror in water recalls the Narcissus myth. The mirror disrupts the sense of distance and obstructs from view what is behind it – appearance and disappearance, reversal and distortion. The ambiguity between reality and reflected reality recalls Picasso's *Still Life with Chair Caning* of 1911-12, in which he juggled reality not only with illusion, or depicted reality, but also with abstraction.

In *Reflected Landscape* (No. 37) the mirror transposes a wooded hillside into the river, whose waters, instead of being reflective, tend to be transparent, like glass. It is difficult to determine where the mirror enters the water, not only because of the merging imagery but also because the mirror casts light on the water in front creating its own extension. *VSI Formula #5* (No. 48) positions mirrors vertically, horizontally, and diagonally in water, earth, foliage, and sky. The last, pragmatically impossible, is represented by blank (infinite and void) prints. In the water, the vertically positioned one appears at first glance like a transparent sheet of dark-hued glass, its surface in constant motion; then an awareness grows of tension, an eddying effect of ripples on its surface and on the water in front. The horizontal mirror lies below the water's surface like some ominous luminescence; the diagonal mirror resembles a partially-developed, high-contrast photograph, its middle section ambiguously reflecting light through a thin wash of water swirling over it and eliminating imagery. The mirrors in the other areas sometimes are lost in the play of light and shadow, edge and shape; sometimes they become pools surrounded by towering trees or they become windows to the sky against which trees are silhouetted; and sometimes the reflected image seems so completely unrelated to its location that it instead resembles a painting dropped by chance.

Reflected Arctic Landscape (No. 55) has been described by Peter Mellen: "The work can be viewed as a conventional 'landscape,' or as portrait of the sun, or as a 'painting within a painting,' or as a document or an event."[53] A square mirror was used to reflect the round sun at sunset – the intensity of the refracted light extending in a bright

Location	Vancouver, British Columbia	Edmonton, Alberta	Winnipeg, Manitoba
Photographer	N.E. THING CO. LTD.	Harry Savage	Ken Lochhead
Time Zone	Pacific Daylight Time	Mountain Daylight Time	Central Daylight Time
Subject:			
1. Time.	8.00 a.m. P.D.T.	9.00 a.m. M.D.T.	10.00 a.m. C.D.T.
2. Nude.	8.15 a.m. P.D.T.	9.15 a.m. M.D.T.	10.15 a.m. C.D.T.
3. Still life.	8.30 a.m. P.D.T.	9.30 a.m. M.D.T.	10.30 a.m. C.D.T.
4. Cityscape.	8.45 a.m. P.D.T.	9.45 a.m. M.D.T.	10.45 a.m. C.D.T.
5. Earth.	9.00 a.m. P.D.T.	10.00 a.m. M.D.T.	11.00 a.m. C.D.T.
6. Air.	9.15 a.m. P.D.T.	10.15 a.m. M.D.T.	11.15 a.m. C.D.T.
7. Fire.	9.30 a.m. P.D.T.	10.30 a.m. M.D.T.	11.30 a.m. C.D.T.
8. Water.	9.45 a.m. P.D.T.	10.45 a.m. M.D.T.	11.45 a.m. C.D.T.
9. North.	10.00 a.m. P.D.T.	11.00 a.m. M.D.T.	12.00 noon C.D.T.
10. South.	10.15 a.m. P.D.T.	11.15 a.m. M.D.T.	12.15 p.m. C.D.T.
11. East.	10.30 a.m. P.D.T.	11.30 a.m. M.D.T.	12.30 p.m. C.D.T.
12. West.	10.45 a.m. P.D.T.	11.45 a.m. M.D.T.	12.45 p.m. C.D.T.
13. Shadow.	11.00 a.m. P.D.T.	12.00 noon M.D.T.	1.00 p.m. C.D.T.
14. Self-portrait.	11.15 a.m. P.D.T.	12.15 p.m. M.D.T.	1.15 p.m. C.D.T.

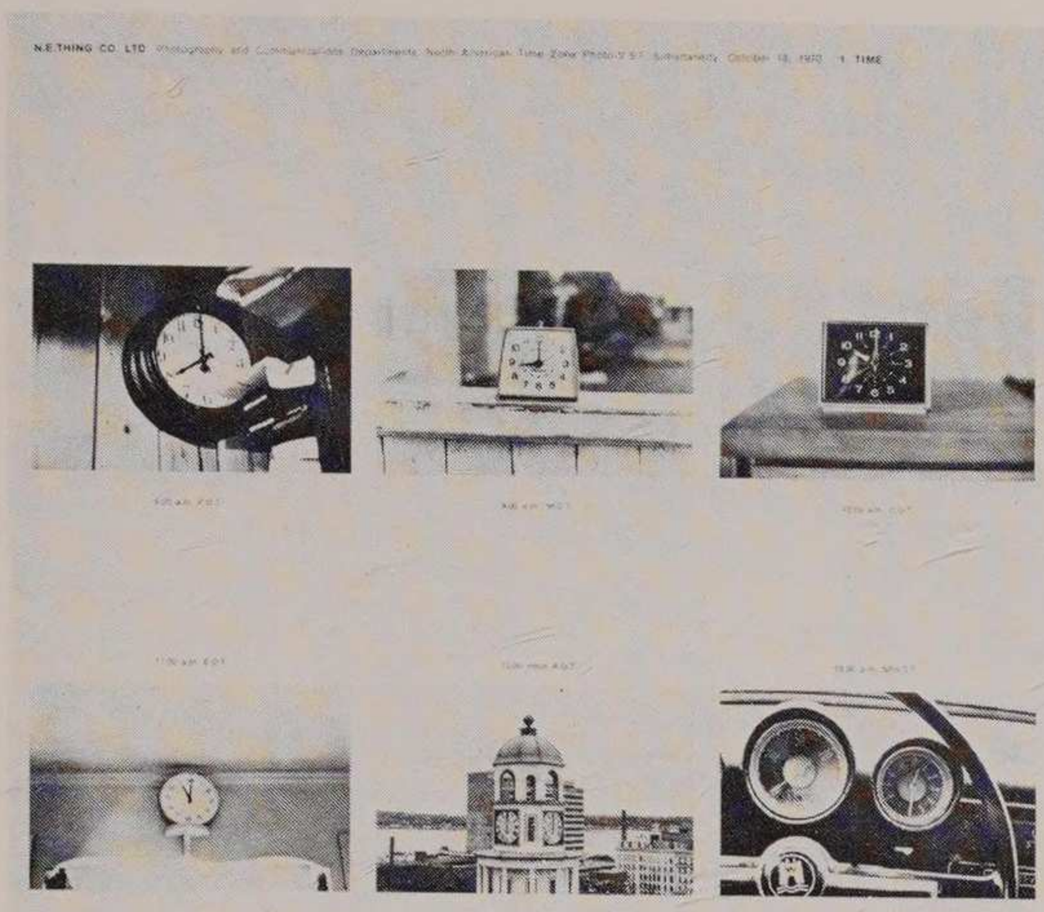
Location	London, Ontario	Halifax, Nova Scotia	Mount Carmel, Newfoundland
Photographer	Jack Chambers	Gerry Ferguson	Chris Pratt
Time Zone	Eastern Daylight Time	Atlantic Daylight Time	Newfoundland Daylight Time
Subject:			
1. Time.	11.00 a.m. E.D.T.	12.00 noon A.D.T.	12.30 p.m. Nfld.D.T.
2. Nude.	11.15 a.m. E.D.T.	12.15 p.m. A.D.T.	12.45 p.m. Nfld.D.T.
3. Still life.	11.30 a.m. E.D.T.	12.30 p.m. A.D.T.	1.00 p.m. Nfld.D.T.
4. Cityscape.	11.45 a.m. E.D.T.	12.45 p.m. A.D.T.	1.15 p.m. Nfld.D.T.
5. Earth.	12.00 noon E.D.T.	1.00 p.m. A.D.T.	1.30 p.m. Nfld.D.T.
6. Air.	12.15 p.m. E.D.T.	1.15 p.m. A.D.T.	1.45 p.m. Nfld.D.T.
7. Fire.	12.30 p.m. E.D.T.	1.30 p.m. A.D.T.	2.00 p.m. Nfld.D.T.
8. Water.	12.45 p.m. E.D.T.	1.45 p.m. A.D.T.	2.15 p.m. Nfld.D.T.
9. North.	1.00 p.m. E.D.T.	2.00 p.m. A.D.T.	2.30 p.m. Nfld.D.T.
10. South.	1.15 p.m. E.D.T.	2.15 p.m. A.D.T.	2.45 p.m. Nfld.D.T.
11. East.	1.30 p.m. E.D.T.	2.30 p.m. A.D.T.	3.00 p.m. Nfld.D.T.
12. West.	1.45 p.m. E.D.T.	2.45 p.m. A.D.T.	3.15 p.m. Nfld.D.T.
13. Shadow.	2.00 p.m. E.D.T.	3.00 p.m. A.D.T.	3.30 p.m. Nfld.D.T.
14. Self-portrait.	2.15 p.m. E.D.T.	3.15 p.m. A.D.T.	3.45 p.m. Nfld.D.T.

58. *North American Time Zone Photo-VSI Simultaneity*
October 18, 1970
Photo-offset lithography
Each: 44.5 x 44.5 cm
Collection Art Gallery of Ontario
Gift of Mr. and Mrs. Aaron Milrad, 1975

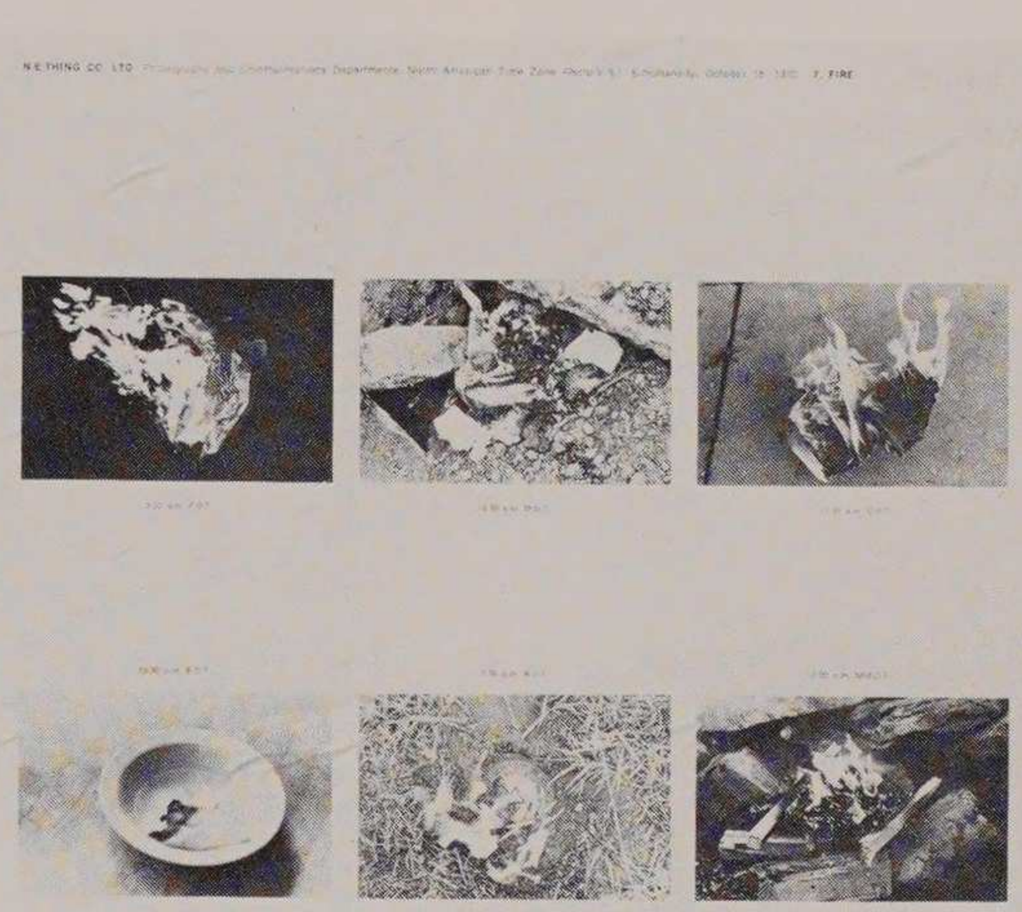
North American Time Zone Photo-VSI Simultaneity was carried out by six photographers shooting the same subject matter in every time zone of North America at precisely the same moment in time on October 18, 1970.

Procedure: The N.E. THING CO. sent each photographer in the respective time zones of North America a shooting schedule, with the times for his zone noted opposite the subject matter to be shot. On October 17 the photographers were contacted by phone to reconfirm procedures and to ask them to set their watches by the CBC time signals, to ensure shooting synchronization. After the project was completed on October 18 the film from each of the photographers was mailed back to the N.E. THING CO., where it was processed. Work was then begun on the production of the folio.

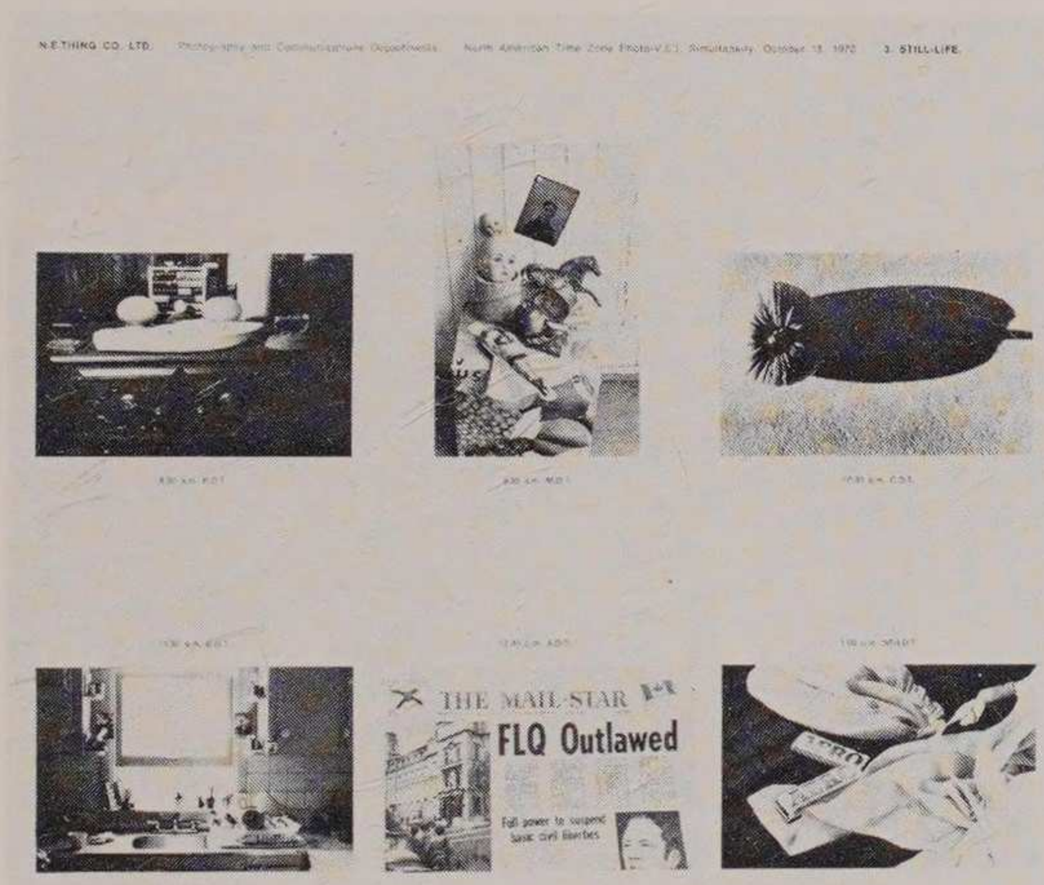
In this project all negatives were given the same development and were printed full frame on the same grade of photographic paper. All cameras used were 35 mm and in four cases the black-and-white film was Ilford FP4, ASA 200, and in one case, Ilford HP4, ASA 400, and in the other case Kodak TRI-X, ASA 400. The Kodak film was developed in D-76 developer and the Ilford film was developed in Ilford Microphen. The prints were all printed on Ilford IB 1-3P.



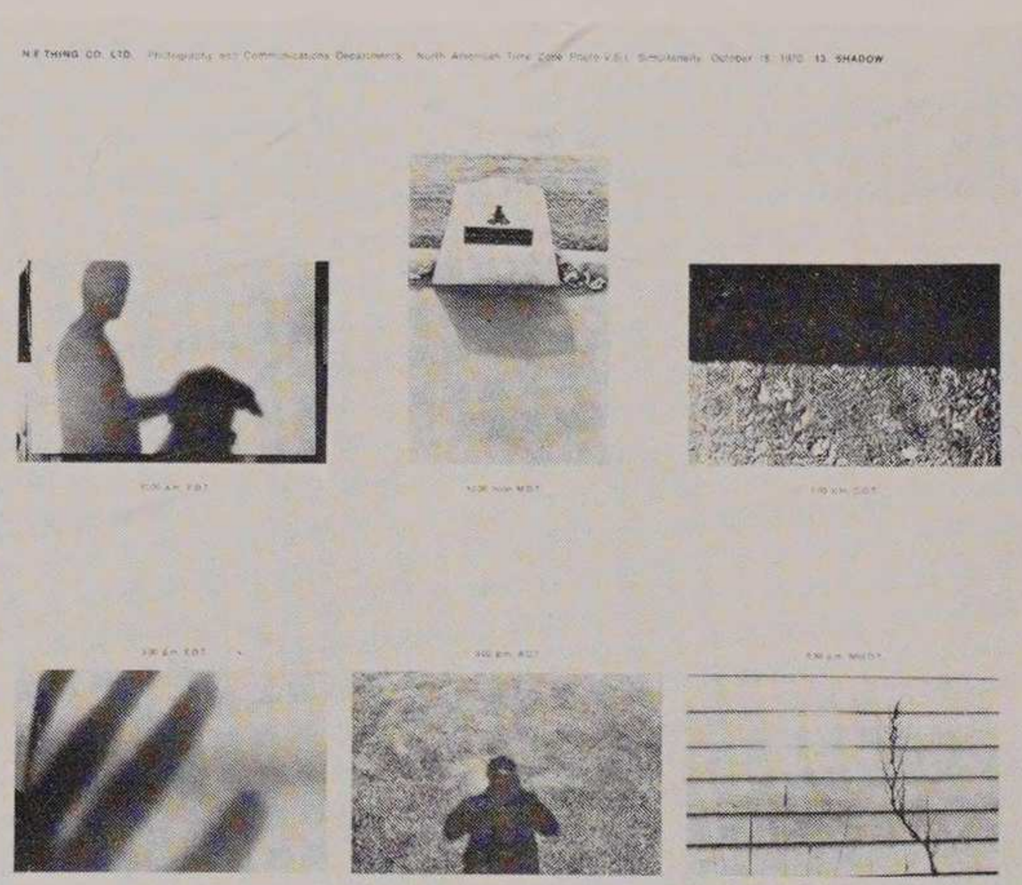
1. Time



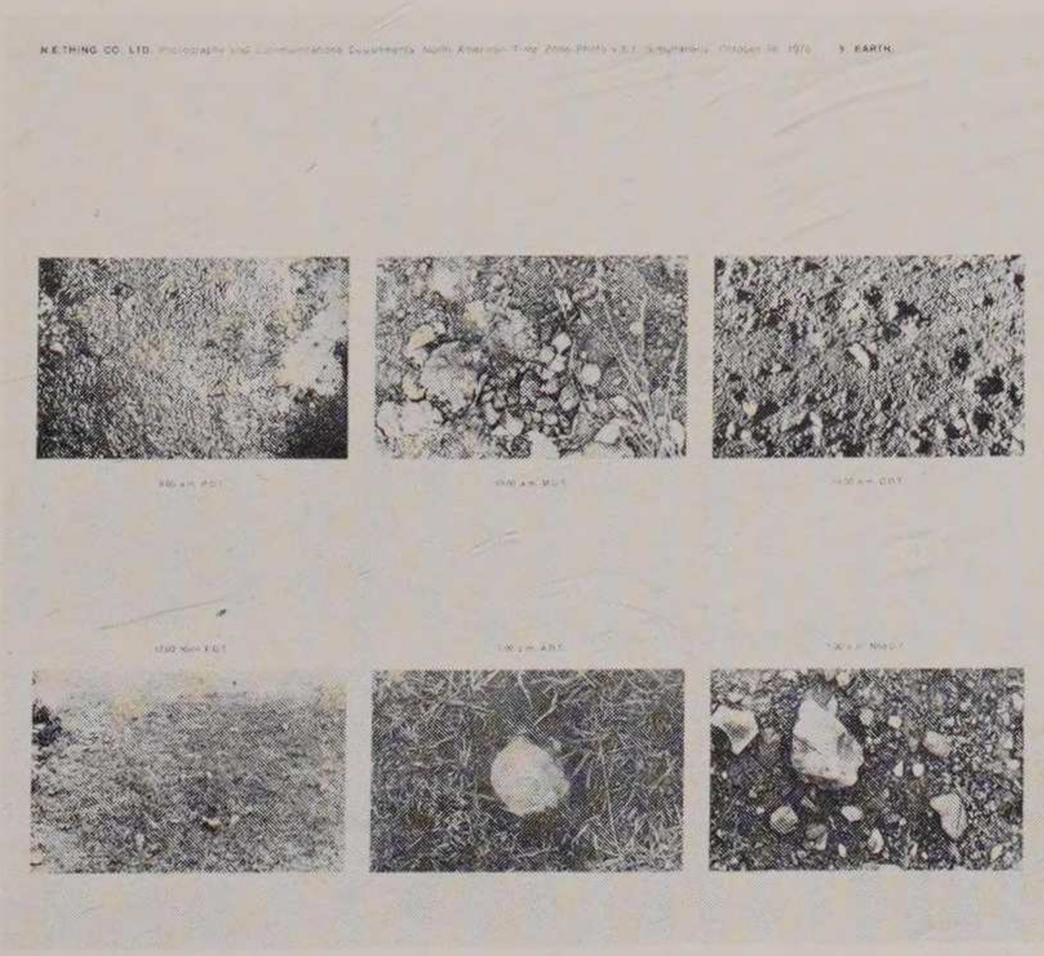
7. Fire



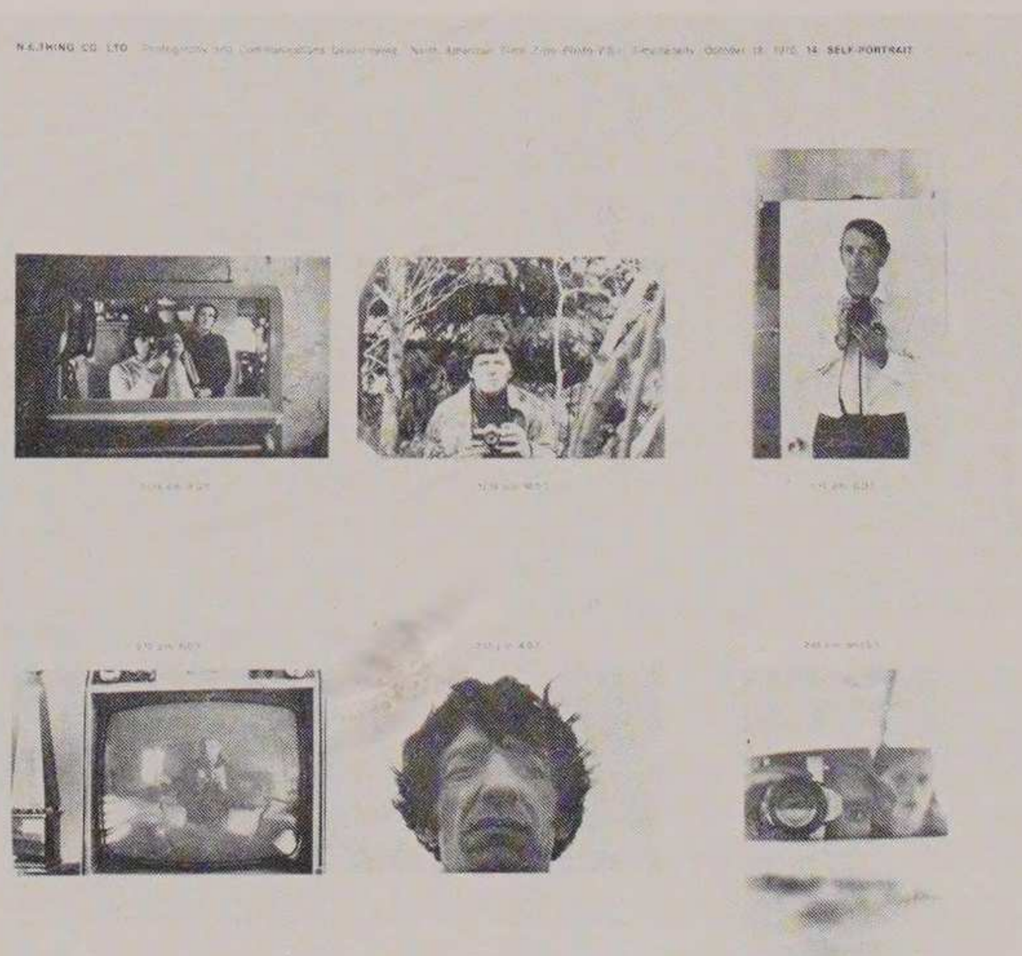
3. Still Life



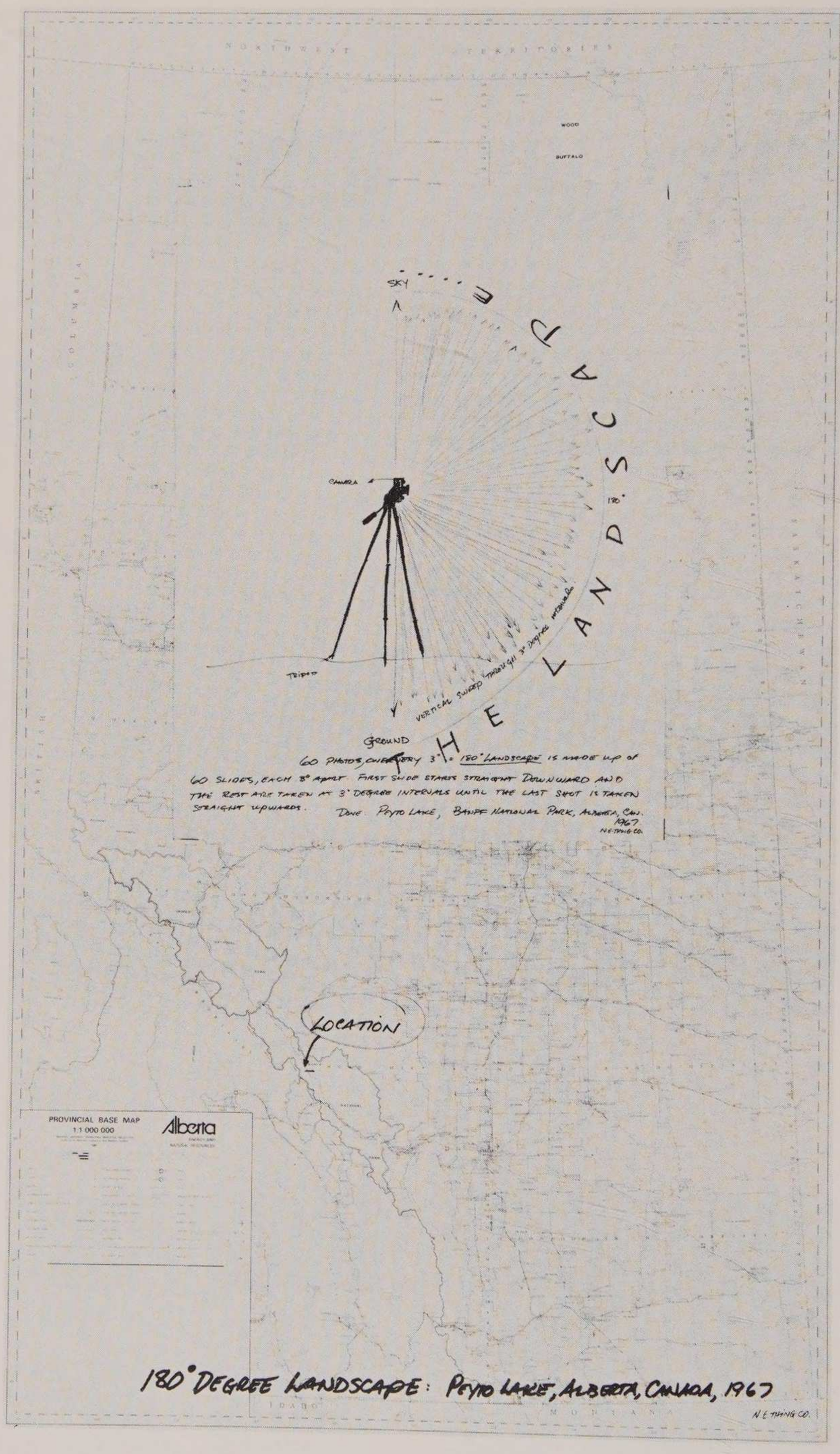
13. Shadow



5. Earth



14. Self-Portrait



28. *180° Vertical Landscape* 1967, assembled 1981
2 parts: (a) Map; pencil, ink, and felt pen ink on paper, 136.9 x 81.3 cm; and (b) 35 mm slides, projector
N.E. THING CO.

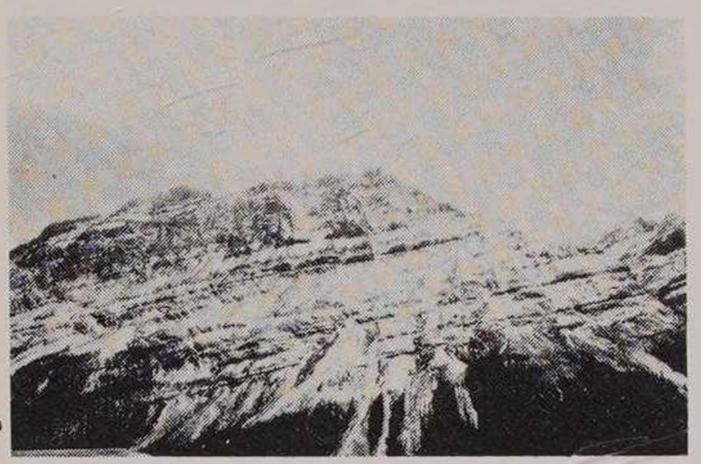
Made up of sixty slides, each 3° apart. First slide starts straight downward and the rest are taken at 3° intervals, the last shot being taken straight upwards. Peyto Lake, Banff National Park, Alberta.

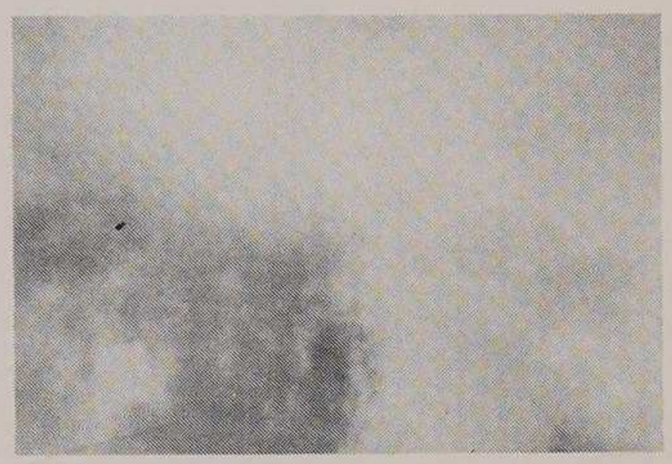

51°


114°

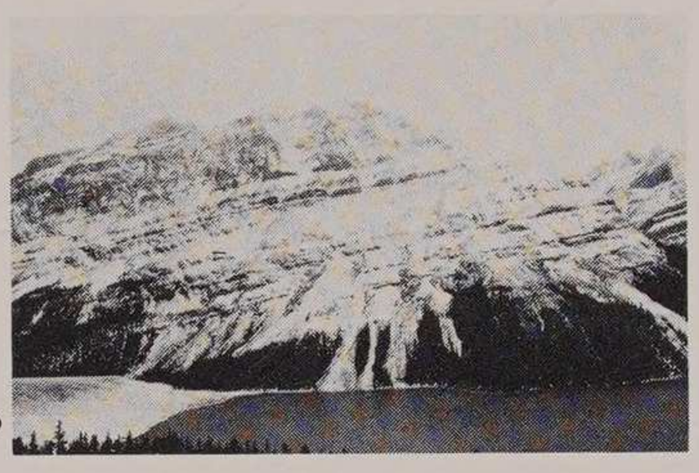

180°


42°


105°


168°

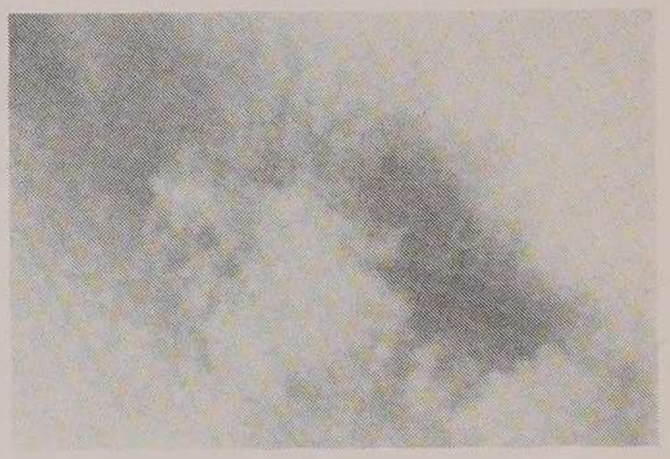

33°


96°


159°


24°


87°


150°


15°


78°


141°

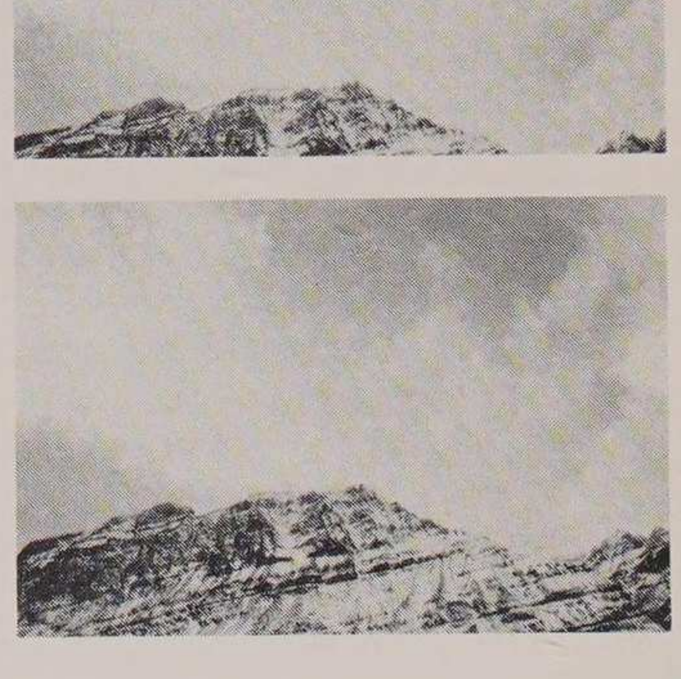

6°


69°


132°

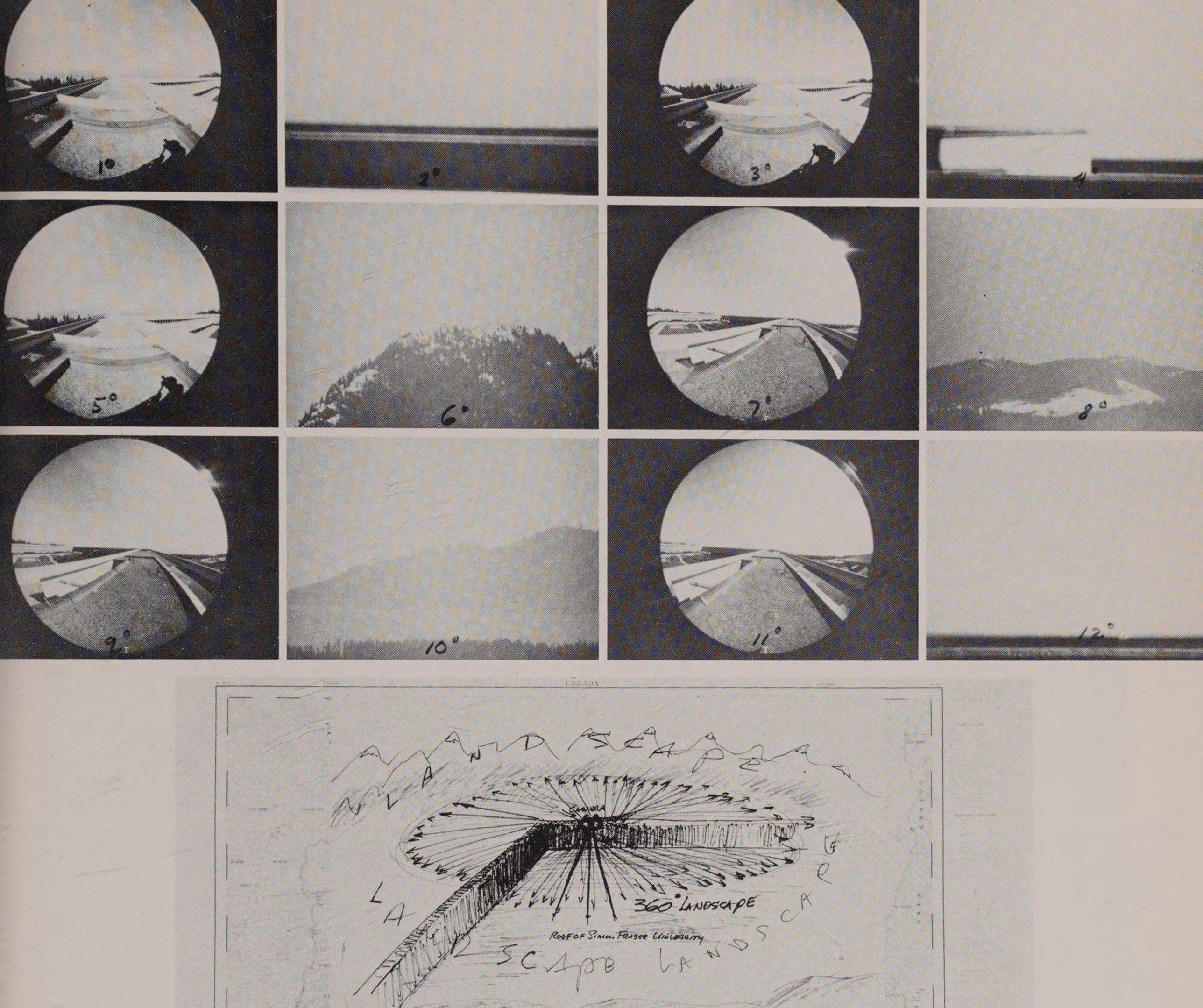

0°


60°


123°



56. *President of a Company Blowing Bubbles* 1969
Kodak type C prints
151.5 x 107.0 cm overall
On loan from the Canada Council Art Bank

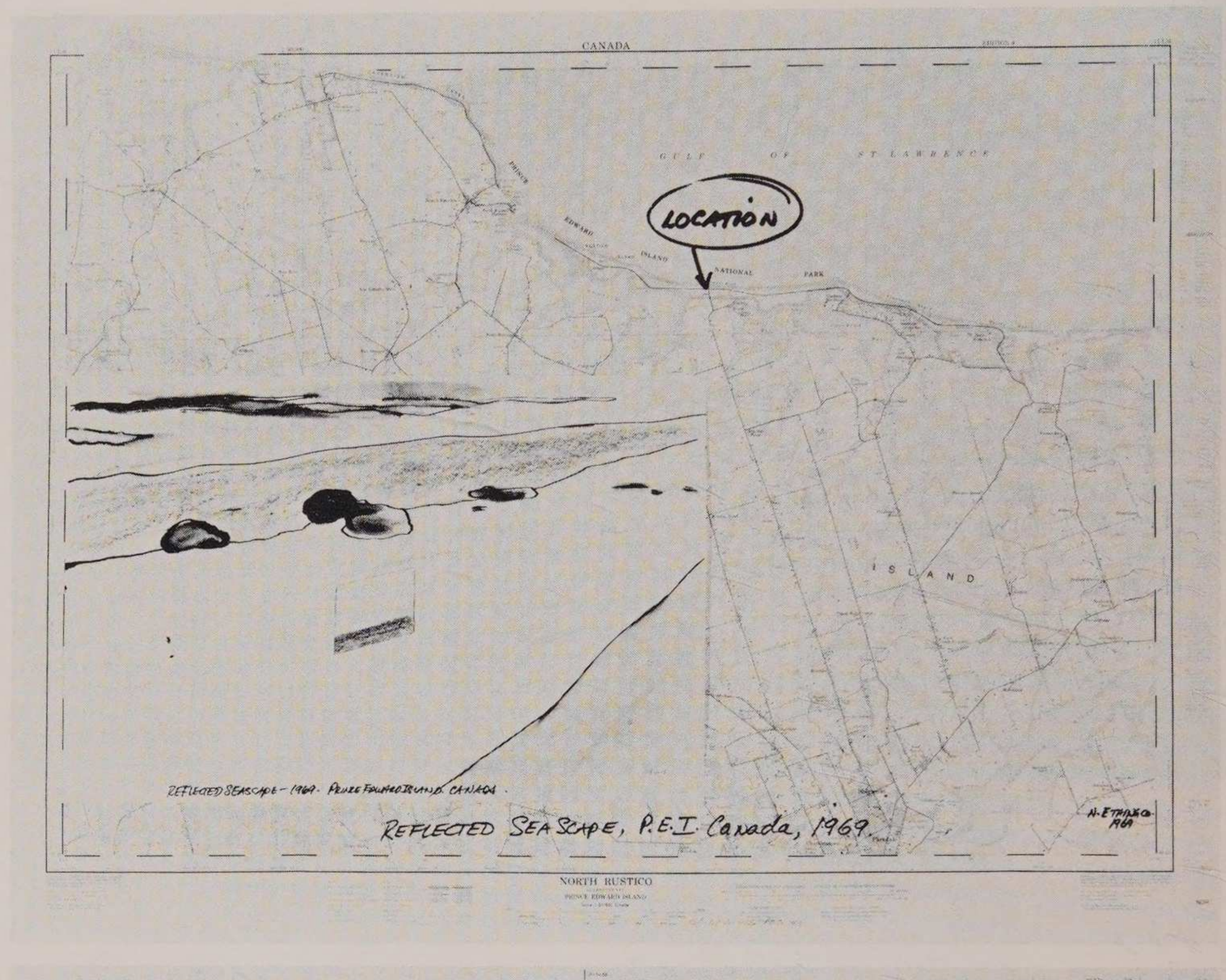


54. *360° Landscape* 1969, assembled 1981
2 parts: (a) Map; ink and felt pen ink on paper, 64.8 x 91.4 cm; and (b) 35 mm microfilm, microfilm reader
N.E. THING CO.

On roof of highest building at Simon Fraser University a camera was set up. A fish-eye lens was used to photograph every odd degree — 1, 3, 5, etc. And then a 1000 mm lens was used to photograph every even degree — 2, 4, 6, etc. The two sets of photos were then put together on microfilm to form one continuous 360-degree photo concept.

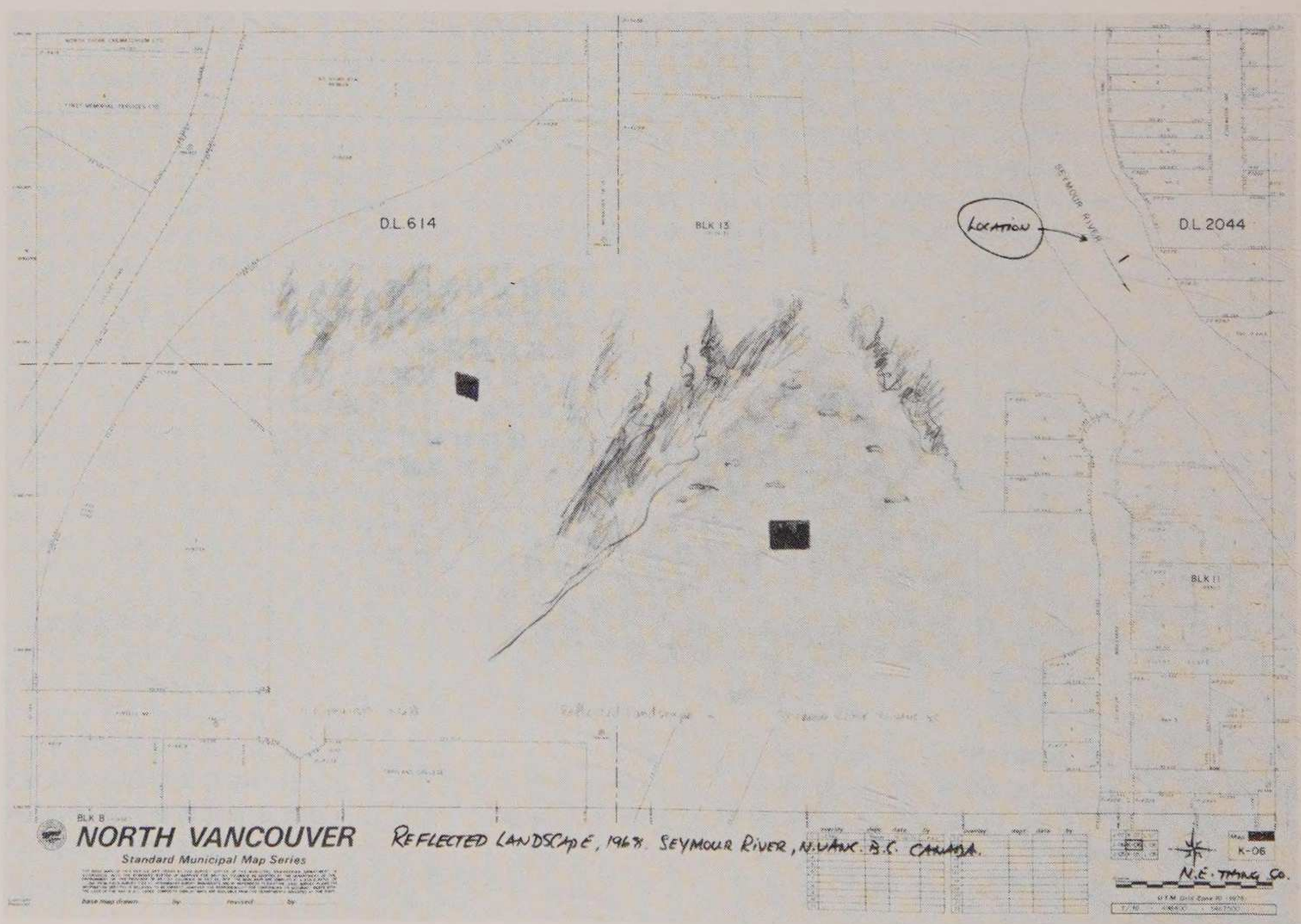
52.
Reflected Seascape 1969, assembled 1981
2 parts: (a) Map; watercolour, crayon, pencil, and ink on paper, 65.4 x 84.5 cm; and (b) Cibachrome transparency, 47.6 x 61.0 cm
N.E. THING CO.

Square mirror was set up on the eastern beach of Prince Edward Island. It was positioned so that it reflected the sea and sky to create a seascape on the sand.



37.
Reflected Landscape 1968, assembled 1981
2 parts: (a) Map; silver print, hand-tinted; watercolour and pencil on paper, 96.2 x 91.1 cm; and (b) Cibachrome transparency, 54.3 x 65.1 cm
Collection Art Gallery of Ontario, Purchase, 1980

Work done in Seymour River, North Vancouver.



52.



37.



67

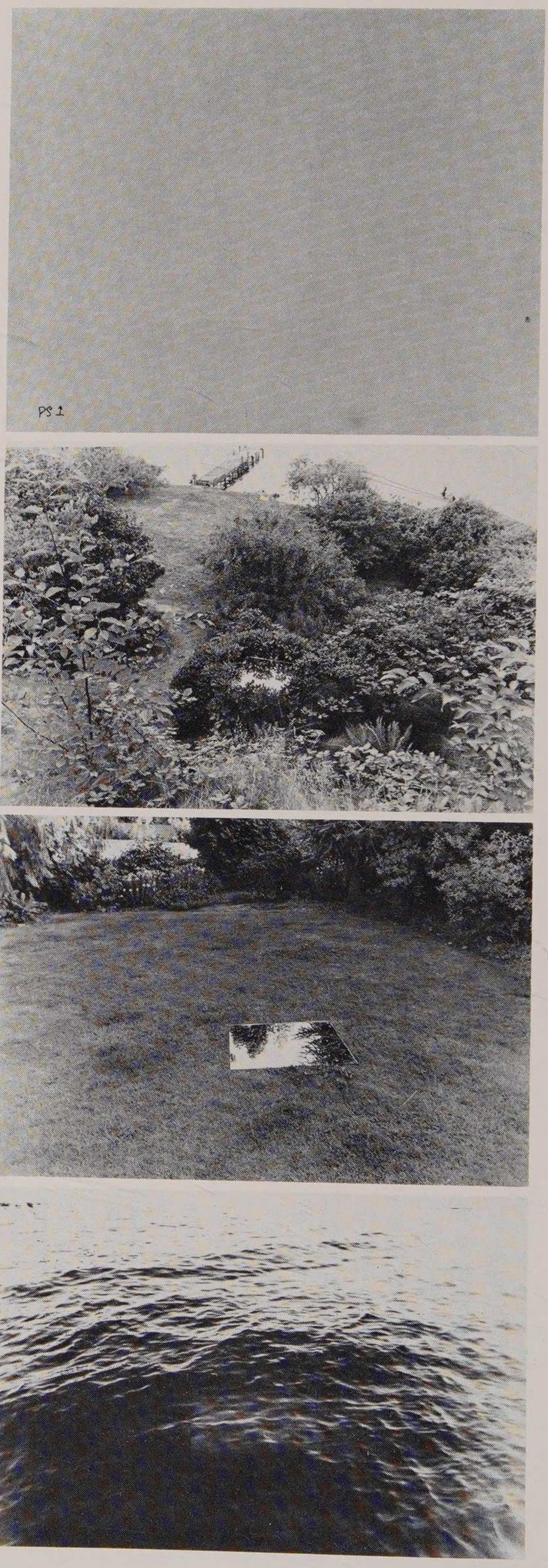
48. *VSI Formula #5* 1969
Photographic prints
12 prints, each 39.4 x 50.5 cm

$$MS \times [(PE)^{\uparrow\mapsto\nearrow} + (PW)^{\uparrow\mapsto\nearrow} + (PF)^{\uparrow\mapsto\nearrow} + (PS)^{\uparrow\mapsto\nearrow}] = VSI$$

MS - Mirror Surfaces
P - Positions
E - Earth
W - Water
F - Foliage
S - Sky

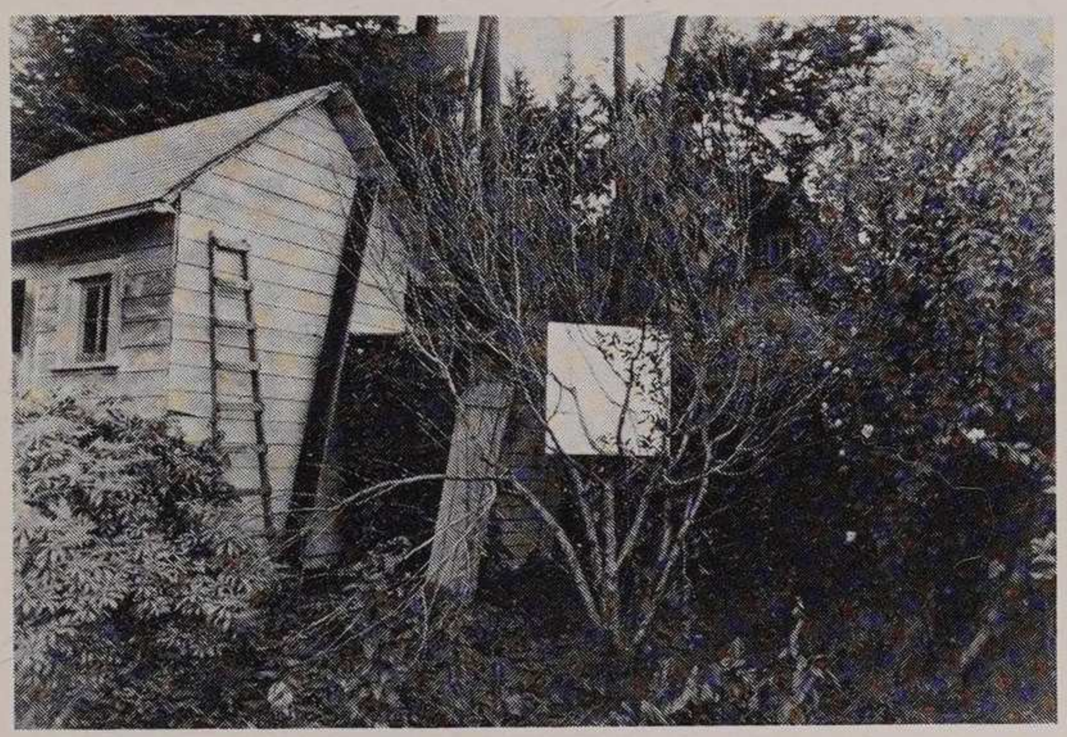
$\uparrow\mapsto\nearrow$ } Mirror Reflection Direction

VSI - Visual Sensitivity Information



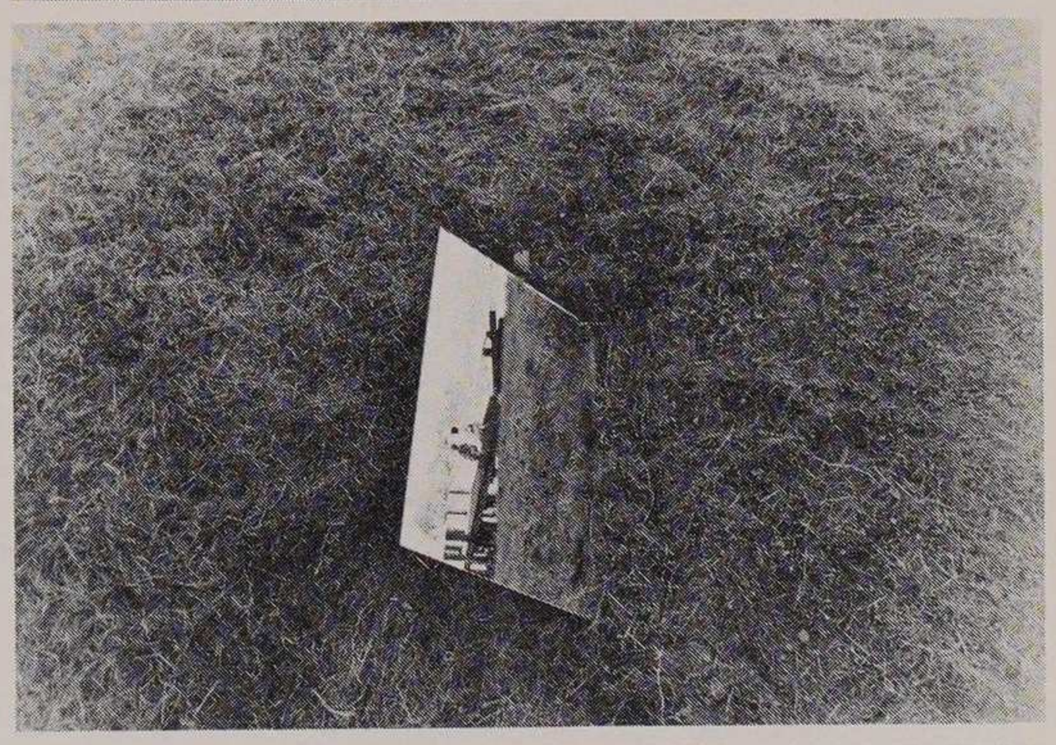
PS ↦

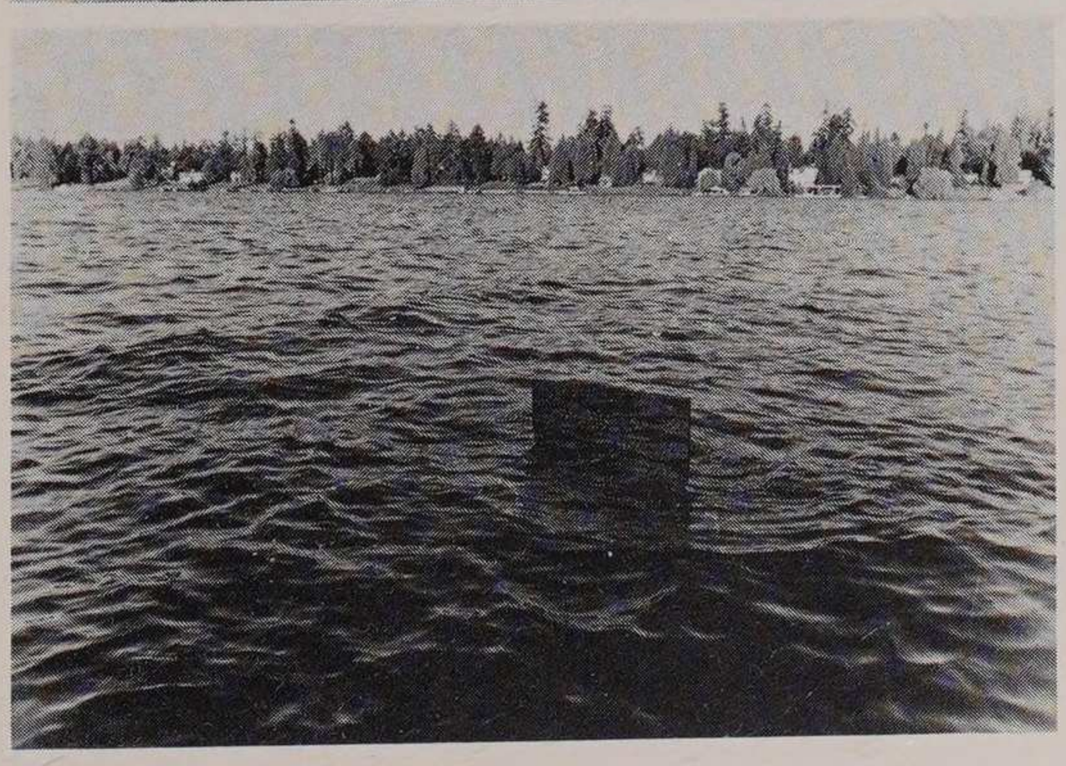
PS ↙

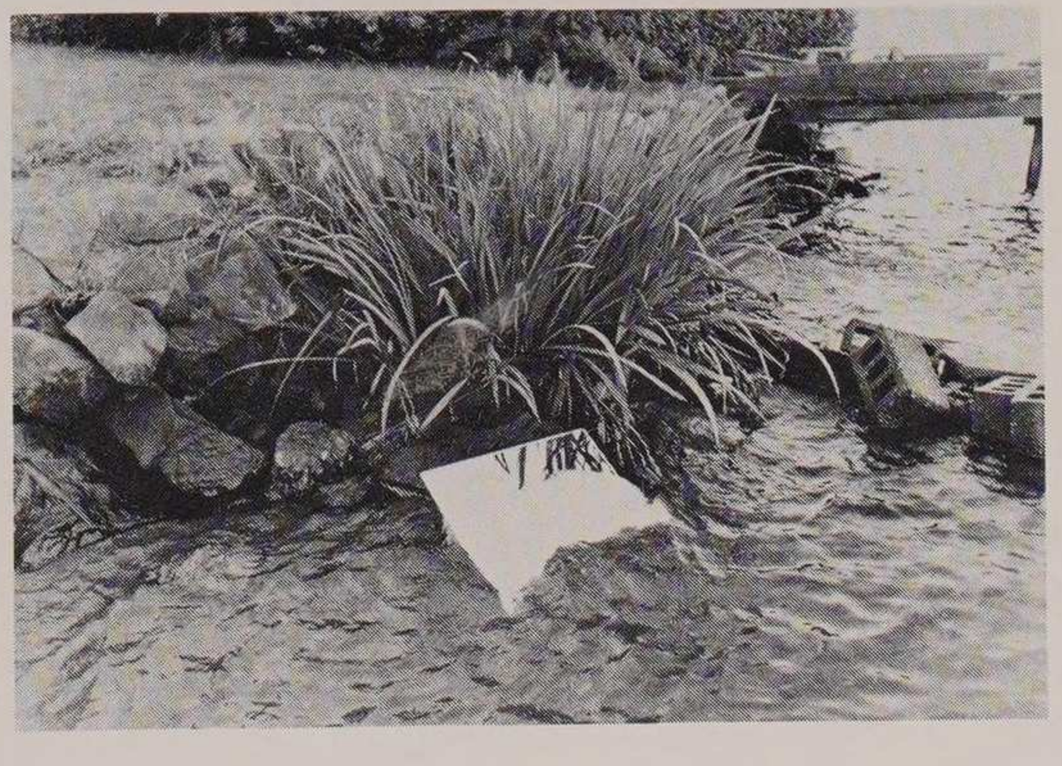


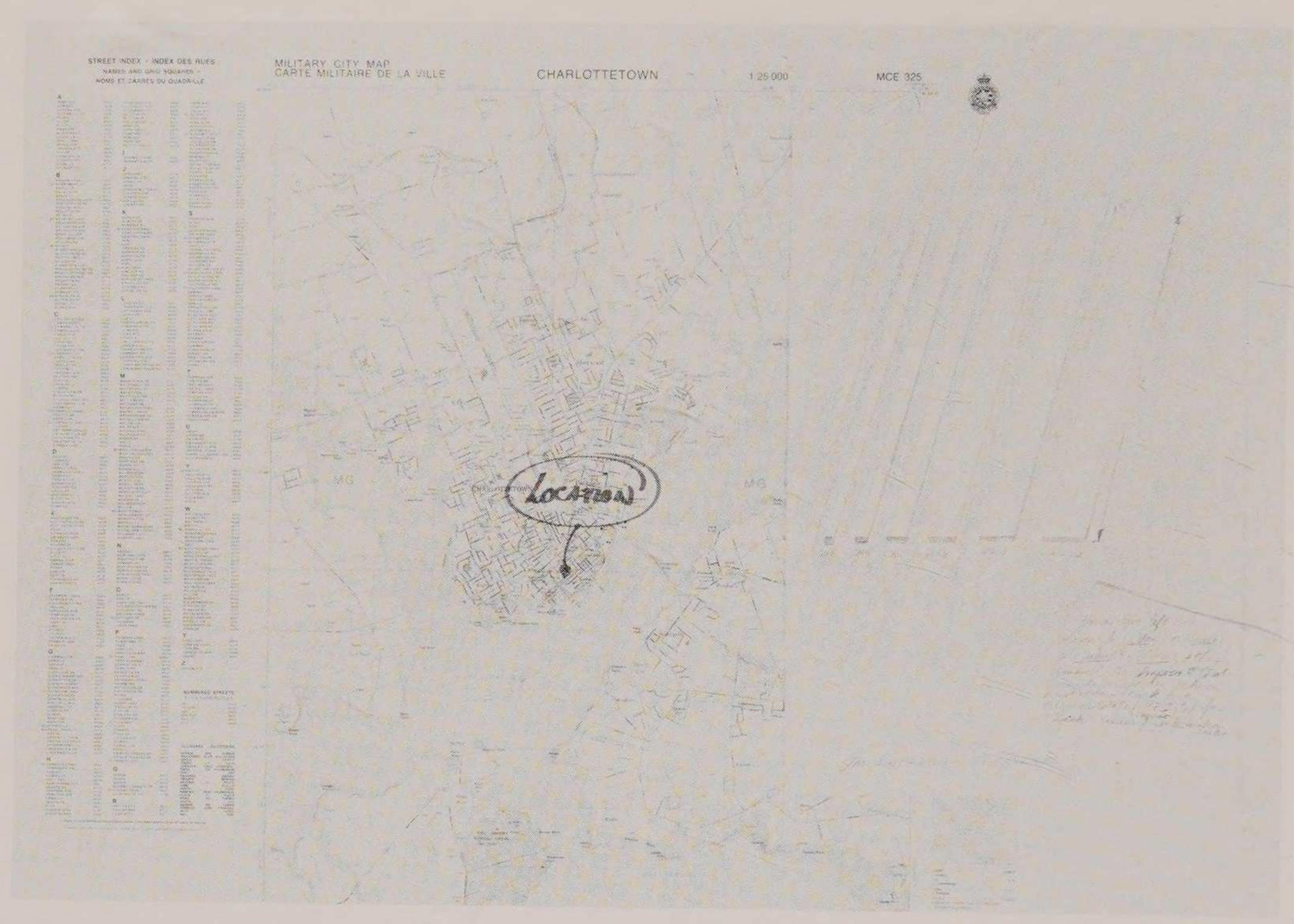


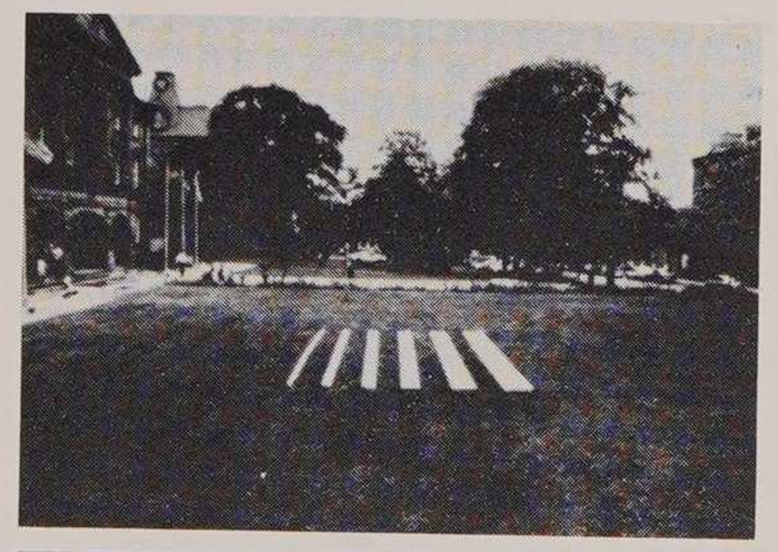


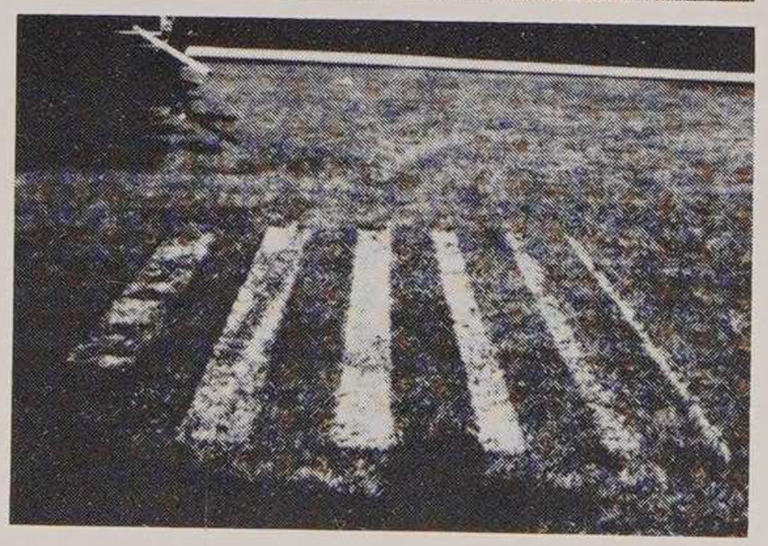


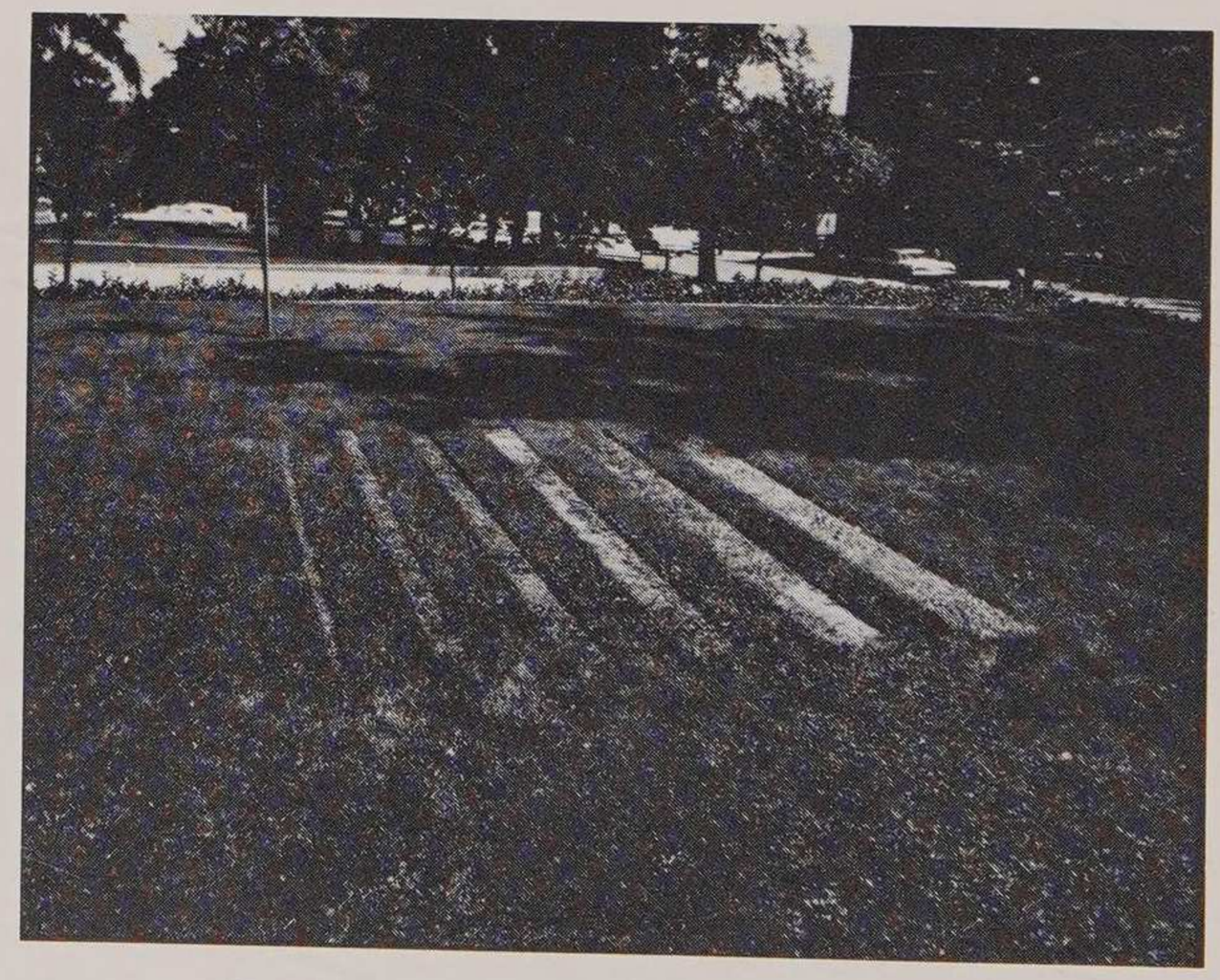








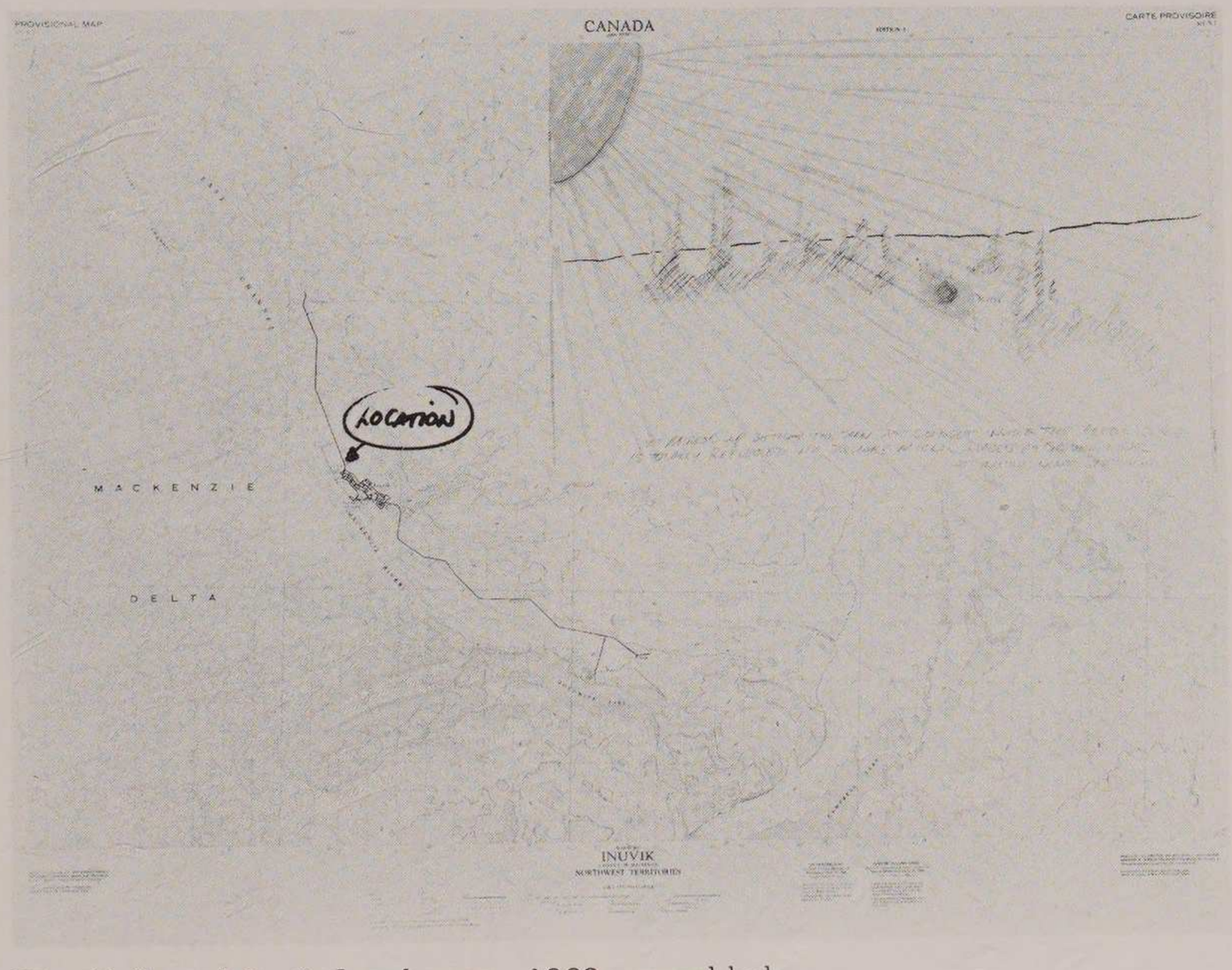




50. *Imprint* 1969, assembled 1981
2 Cibachromes, printed from black-and-white images; map; watercolour, crayon, and pencil on paper
112.7 x 80.3 cm
N.E. THING CO.

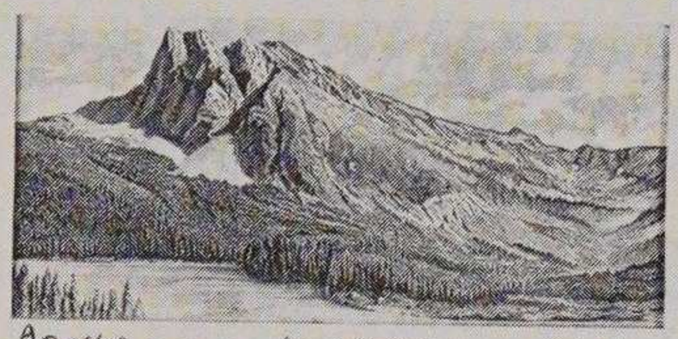
Boards were left for one week on lawn of Confederation Centre, Charlottetown, Prince Edward Island, and then removed. The imprint that was made was left to return or not return to its original state. The project can be done for a longer period of time.



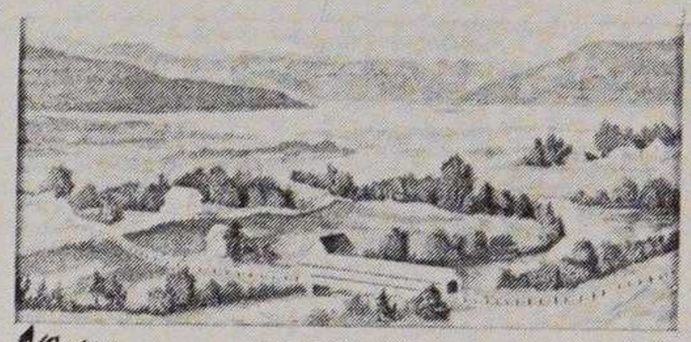


55. *Reflected Arctic Landscape* 1969, assembled 1981
2 parts: (a) Map; crayon and pencil on paper, 64.8 x 85.1 cm; and (b) Cibachrome transparency, 57.2 x 74.9 cm
N.E. THING CO.

The sun at sunset inside the arctic circle reflected totally in a square mirror (24″ x 24″) placed at ground level.



A/P 1969 LANDSCAPE I. & I. Baxter.



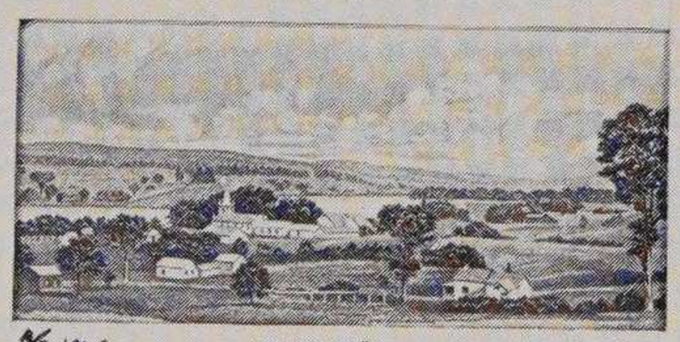
A/P 1969 LANDSCAPE I. & I. Baxter



A/P 1969 LANDSCAPE I. & I. Baxter



A/P 1969 LANDSCAPE I. & I. Baxter



A/P 1969 LANDSCAPE I & I. Baxter



A/P LANDSCAPE I. & I. Baxter



A/P 1969 LANDSCAPE I & I. Baxter.



A/P LANDSCAPE I. & I. Baxter



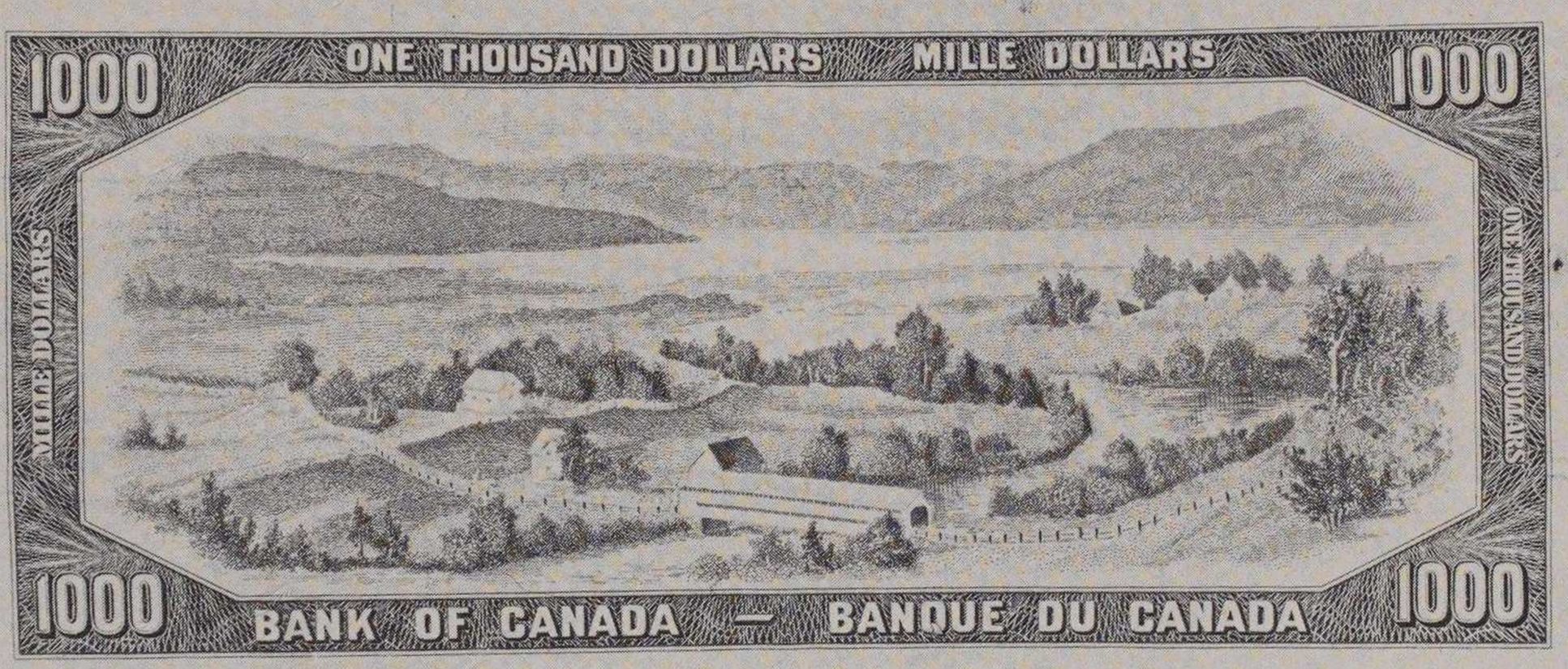
53. *Suite of Canadian Landscapes* 1969
Engraved bank notes, all denominations, mounted and framed
3.8 x 9.6 cm; frames: 27.9 x 35.6 cm
David P. Silcox



LANDSCAPE J. & J. Baxter



AD 1969 LANDSCAPE


1000
ONE THOUSAND DOLLARS
MILLE DOLLARS
1000
MILLE DOLLARS
ONE THOUSAND DOLLARS
1000
BANK OF CANADA — BANQUE DU CANADA
1000

aureole into the darkening landscape. In other works, the transposed image was itself transposed to another mirror and another ("the mirrors catching the image and passing it on"[B-2]) while questioning the different levels of reality on which the mirror images existed. In a private garden two mirrors were set up back-to-back, doubling the information and, paradoxically, through addition becoming invisible; the work was later removed because it proved dangerous. The mirror in *Single Light Cast* (No. 44) both reflects images and refracts light; it casts a dark shadow on the rock behind and a shadow of light on the water in front, disrupting the riverscape with reflected images and distorting it with bleaching light. In *Double Light Casts* (No. 45), two narrow mirrors reflecting blue sky throw beams of blinding sunlight across the water, adapting themselves to function like the sun when it is low and its beams glance brightly on the water's surface. The strength of the light cast emphasizes the mirrors' abstract nature as reflectors. The two mirrors are the same size but their beams vary greatly in length; the shorter is the more intense while the longer, obstructed by occasional rocks, dribbles past them only to be darkened in their shadows, which it has itself created – the cast light casting shadows on itself.

In the mid-sixties the use of reflective surfaces was not new. Mirrors were utilized by artists such as Lucas Samaras, Michelangelo Pistoletto, Robert Morris, and Robert Smithson. Smithson's art is particularly pertinent: mirrors and mirrored relationships were used extensively. He used mirrorized plastic in works of 1963-64, mirrors in a simple realistic mode in 1964, and in an abstract mode in the 1965 *Enantiomorphic Chambers* (in which the mirrors only reflect their ability to mirror themselves).[54] While the framed mirrors of *Mirage* (1967), installed in a gallery setting, indicate displacement and reflection of reality, *Mirror Wedge (Mirror Span)* (1969, possibly fall 1968) is considered to be one of his first outdoor mirror pieces.[55] "Starting with *Mirror Wedge*, . . . continuing with his other mirror displacements, and culminating in the Yucatan piece, the artist situated square and rectangular mirrors in the landscape to displace reality."[56] Similarities exist with the reflected or transposed landscapes of NETCO, which date from 1968. NETCO's work is generally smaller-scaled in a vaster space, more humanized, without the mythic overtones or entropy associated with Smithson's, existing rather in the temporal/spatial continuum of life. NETCO utilizes one, or, at the most, two mirrors in one place, whereas Smithson deploys groups; NETCO's are precisely positioned for aesthetic effect, perceptual and intellectual "reflections," whereas Smithson's tend to be more casually placed; NETCO's are likely to be particularized, to involve image, whereas Smithson's tend to be generalized and their abstract nature emphasized.

Another mode of expression for NETCO could be described as construction analogues – frame-type structures representing abstract building concepts often combined not only with the process of construction, but also with an understanding of the process as a multi-media event. A 1966 project proposal entitled *Fence* (the construction of a wooden picket fence about thirty feet long by three and a half feet high) was produced by Mills College, Oakland, California as dance, music, theatre, and sculpture. The multi-media approach grew out of Iain Baxter's commitment to McLuhan's theories, his own experience with the 1965 happening entitled *The Medium is the Message*, his work at Simon Fraser University's Centre for Communications and the Arts, as well as Ingrid Baxter's involvement with music and synchronized swimming. The 1967 *Fence* (No. 29) is set up for behavioral involvement on the part of the viewer. A vertical plane of fencing offers the viewer the possibility of walking around it, climbing over it, or going through the gate. It is fencing that does not fence – one side remains open. The gate's function is likewise ambiguous: when open, it closes part of the "fenced" area; when closed, it "opens" the whole "fenced" section behind it. It is like a linear drawing on a thin vertical plane that is extended three-dimensionally onto a plane of action. Iain had seen this section of fence displayed in a store window as "demonstration fence." Its nature was further abstracted by placement in a gallery context and its function destructured, with paradox and ambiguity, through its positioning. It may seem sentimental to suggest that there is an element of nostalgia in the *Fence* piece for the Calgary area of Iain's youth. However, a great part of the Baxters' art was nourished by their environments and experiences. The building structures, for instance, relate to the experi-

ence of collaging a larger house onto the original cottage on the Baxters' North Vancouver property – a continuing operation, depending on the availability of money and/or help.

In 1968 NETCO created a *12' x 12' Stud Wall with Picture Window* (No. 42) at Simon Fraser University and in Edmonton the same year, a three-part skeleton house (a 12' square unit of four walls, a floor and a roof) using two-by-fours and half-inch shiplap. Although existing as objects or sculpture, these pieces dealt equally with process and performance: music/Sound Sensitivity Information (the buzz of power saws, the pounding of hammers on nails) and dance/Movement Sensitivity Information (carpenters carrying lumber, trimming boards, hammering nails efficiently and effortlessly). A work similar to the first was presented at the National Gallery of Canada's exhibition in 1969 and advertised as "Building Structure – Theatre, Building Structure – Dance, Building Structure – Music" for performance in the Gallery's auditorium. An event that became sculpture, it focussed on the aesthetics of everyday life. It dealt with the variety of ways in which the same event could be perceived and with the way preconceptions affect experience.

In 1969 a standard skeleton frame of two-by-fours was erected inside the Carmen Lamanna Gallery, Toronto (fig. 2).[57] The creation, inside, of what appeared to be an outer shell directed attention to the skeleton of the building, reducing a complicated structure to a minimal formula of post and lintel, two-by-fours and sixteen-inch centres. The gallery was sandwiched between the original outer shell and NETCO's inner shell, the inner reflecting the outer and implying, with a Zen sense of the absurd, an ongoing series of diminishing reflections. But the work is less about process than

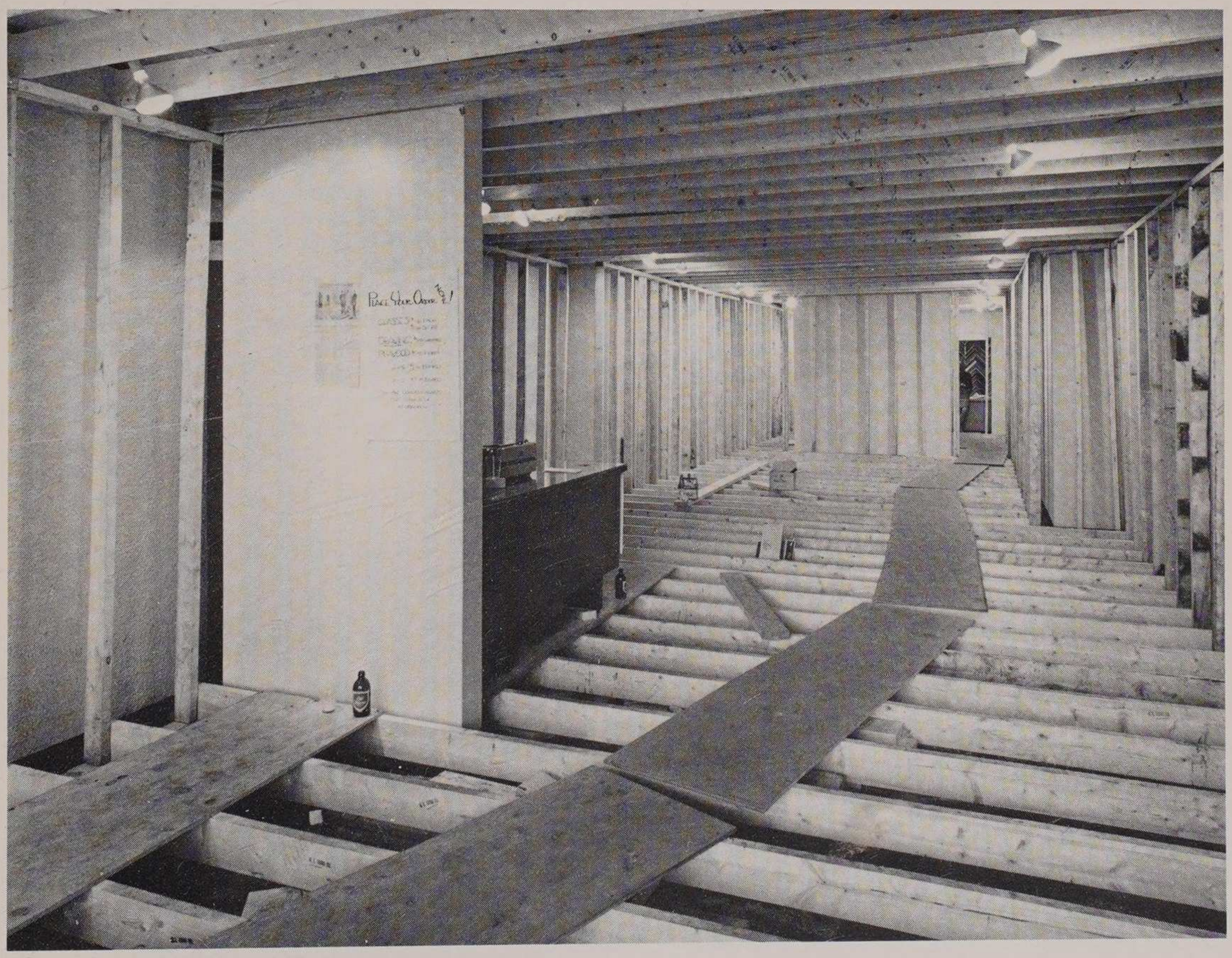
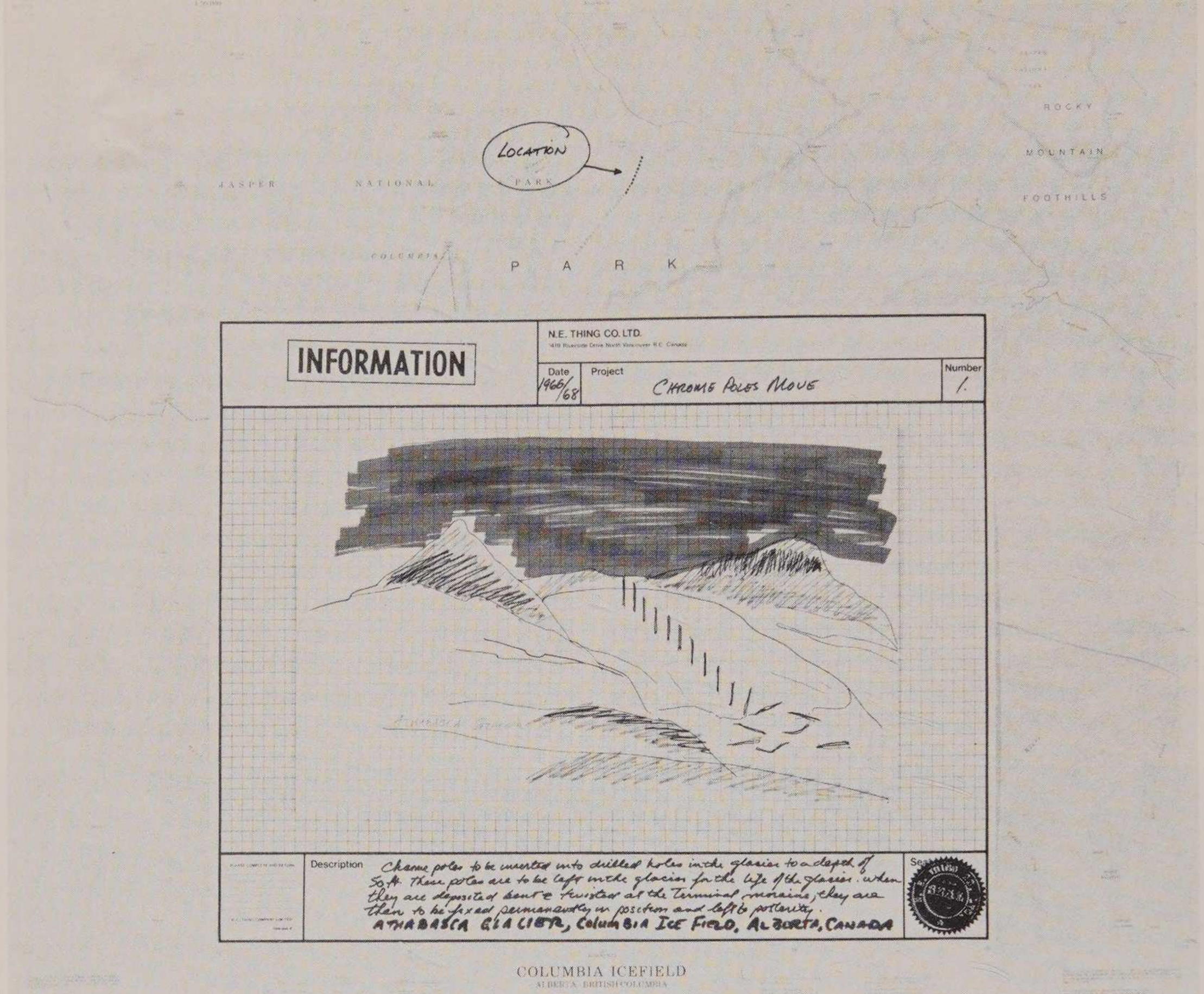


fig. 2. *N.E. THING CO.: Building Structure*, Carmen Lamanna Gallery, Toronto, February 20 – 28, 1969.

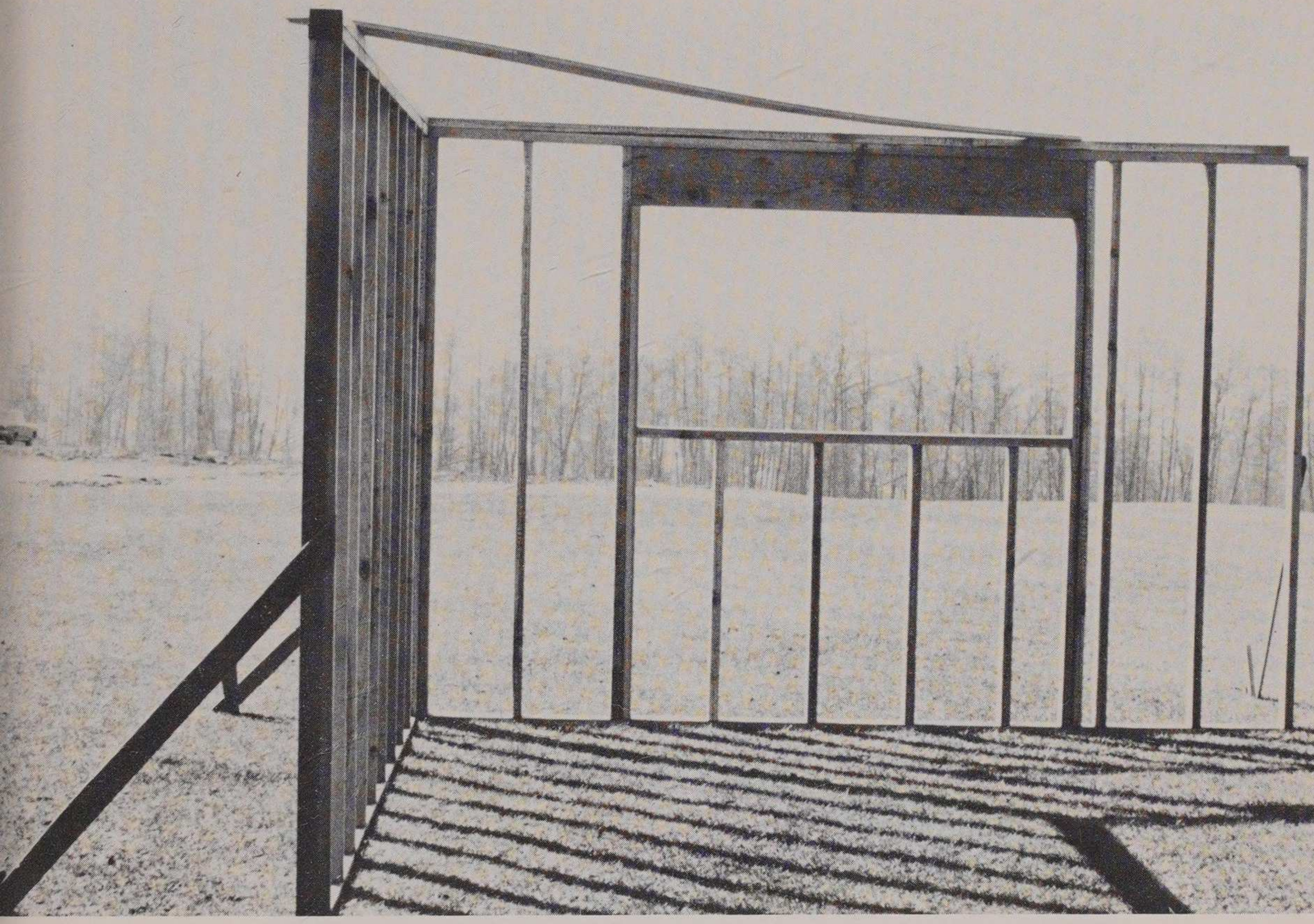


25. *Chrome Poles Move* 1966-68, assembled 1981
Map; crayon, pencil, and felt pen ink on paper
64.8 x 41.3 cm
N.E. THING CO.

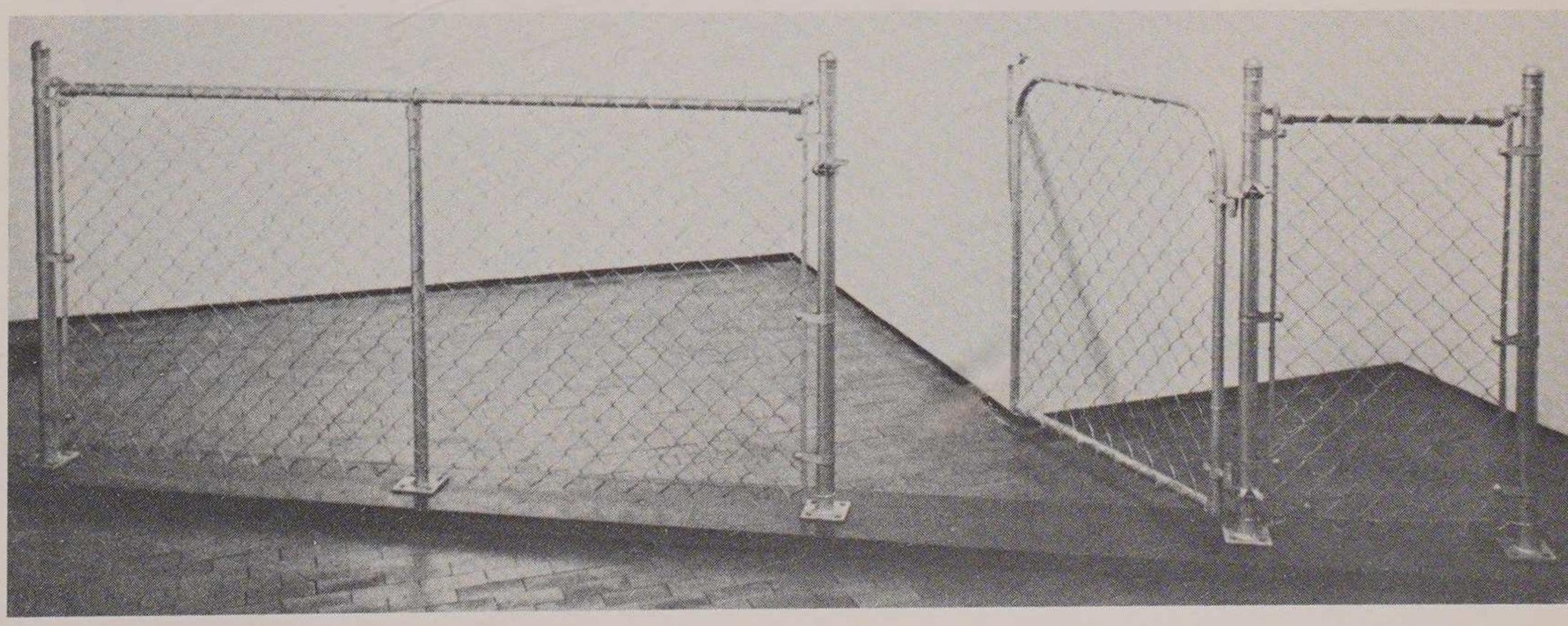
Chrome poles to be inserted into drilled holes in the glacier to a depth of fifty feet. These poles are to be left in the glacier until they are deposited bent and twisted at the terminal moraine. They are then to be fixed in position and left to posterity. Proposed for Columbia Glacier, Alberta.

Opposite page:

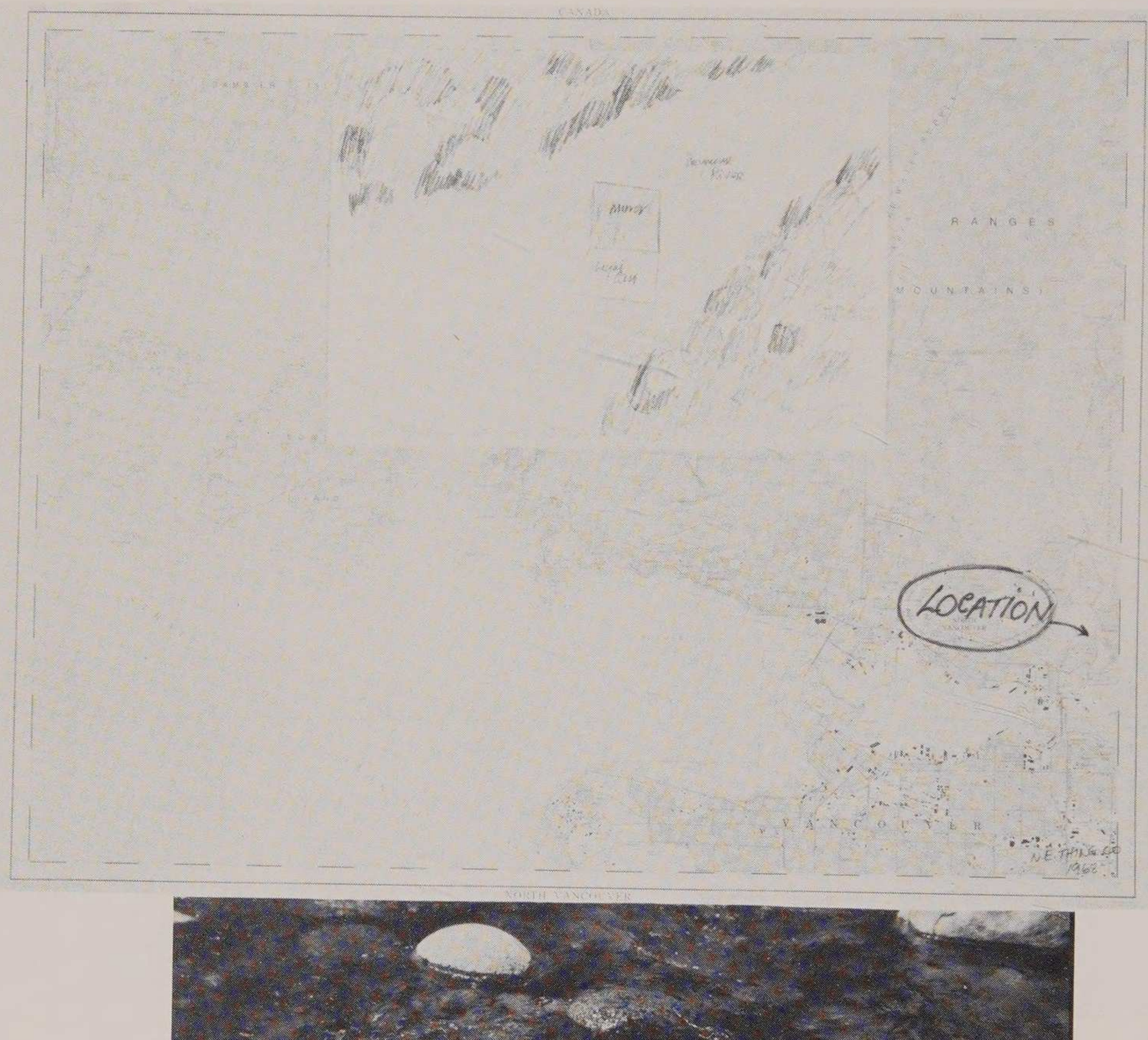
29. *Fence* 1967
Wood, chain link fence and gate
99.1 x 365.8 cm
N.E. THING CO.



42. *12' x 12' Stud Wall with Picture Window* 1968,
reconstructed Art Gallery of Ontario, 1982
Wood, nails
3.7 x 3.7 m
N.E. THING CO.

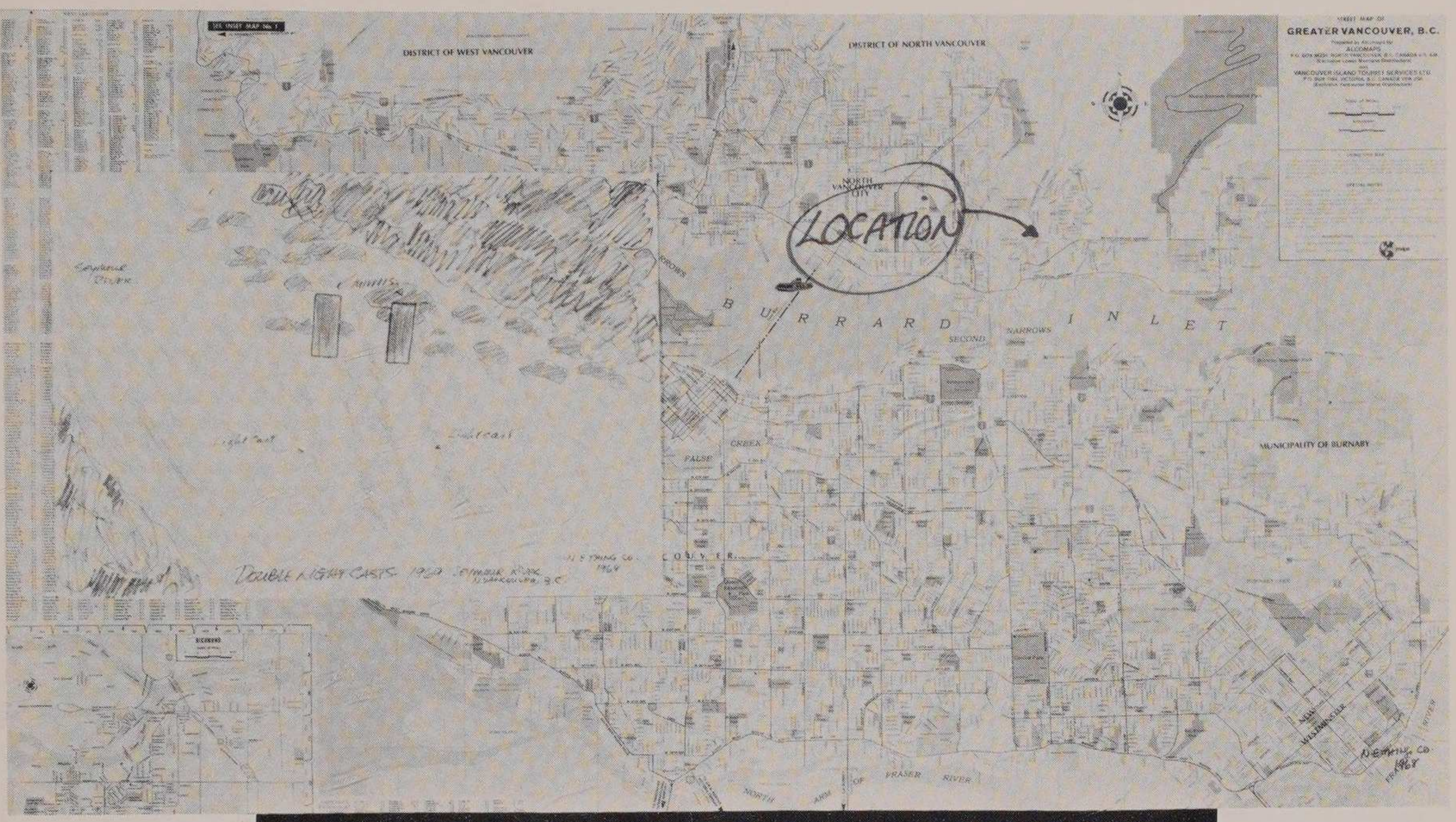


29.



44. *Single Light Cast* 1968, assembled 1981
Cibachrome; map; felt pen ink, pencil, and crayon on paper
108.0 x 91.4 cm
N.E. THING CO.

A square mirror is placed in the Seymour River, North Vancouver. The reflected light is captured as it defines a light-cast shape on the water.





45. *Double Light Casts* 1968, assembled 1981
Cibachrome; map; felt pen ink, pencil, and crayon on paper
92.4 x 96.4 cm
N.E. THING CO.

Two rectangular mirrors are placed in the Seymour River, North Vancouver. The reflected light is captured as it defines two light-cast shapes on the water.

about environment. The idea was to document the creation and existence of the building. Like *Bagged Place*, it was duplicating a space in such a way as to comment on the environment. The piece is not an empty gallery, nor a closed gallery;[58] it is a parable about gallery space. The work is created by and reflected in its context.

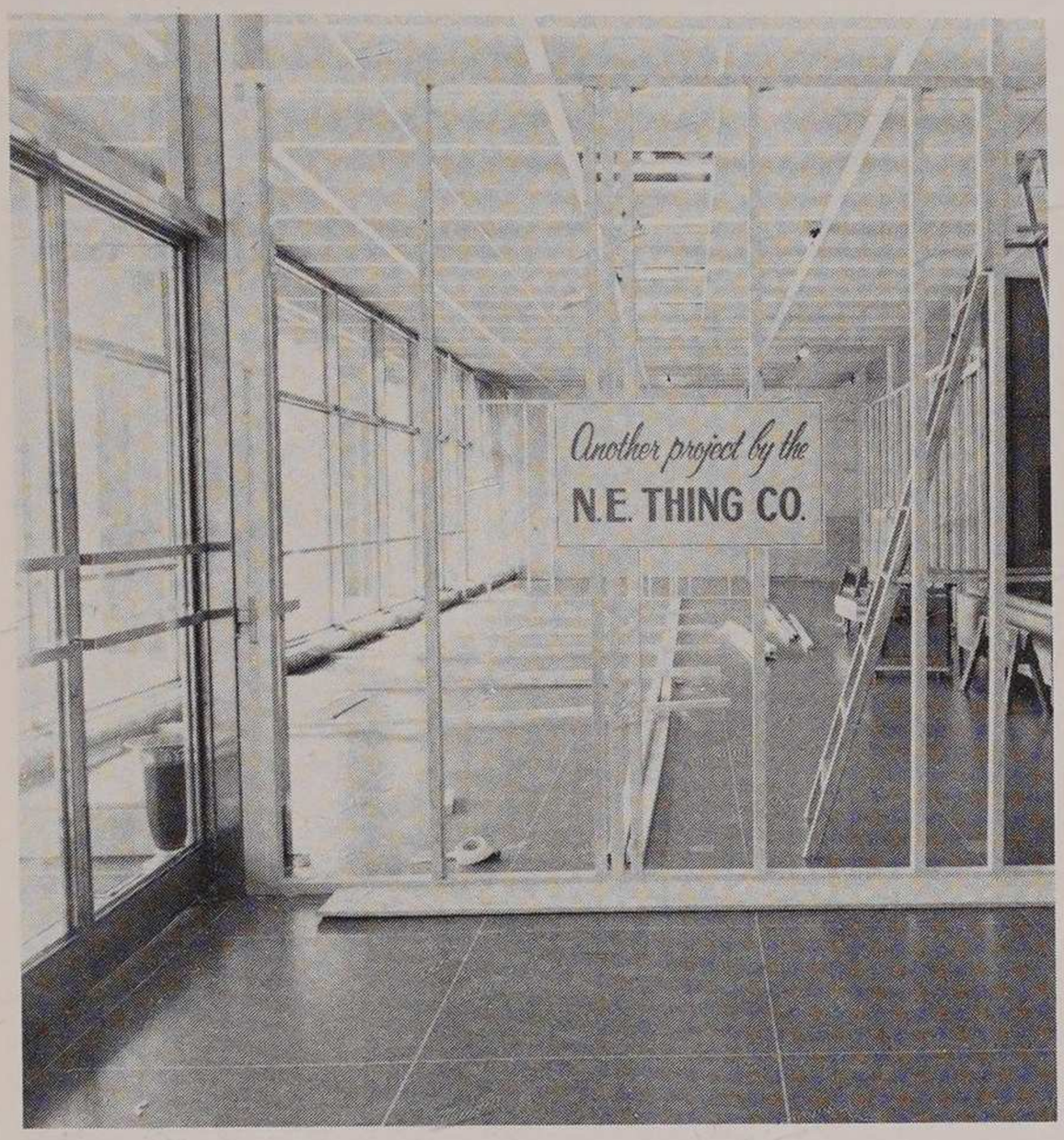
The major environment, and fullest expression of the diverse activities of NETCO in 1969 was the month-long exhibition at the National Gallery of Canada (fig. 3). The first floor of the gallery was taken over by NETCO, to assemble the premises and products of N.E. THING CO. Offices were built, personnel hired, displays set up. All departments of the company were represented: Things were created; VSI areas were designated; happenings, performances, and conferences were held. A national gallery was turned into a company venture, and the visual effect was that of a department store. The Consumer Affairs Minister Ronald Basford opened the exhibition by saying: "Many of my responsibilities involve the relationships between the corporation and consumer, and it seems to me that Mr. Baxter and the N.E. THING CO. are exploring this relationship with humour and imagination. The fact that he has incorporated himself to do this simply underlines the fact that Iain Baxter is determined to take the artist out of isolation and put him right in the thick of our present everyday environment."[59]

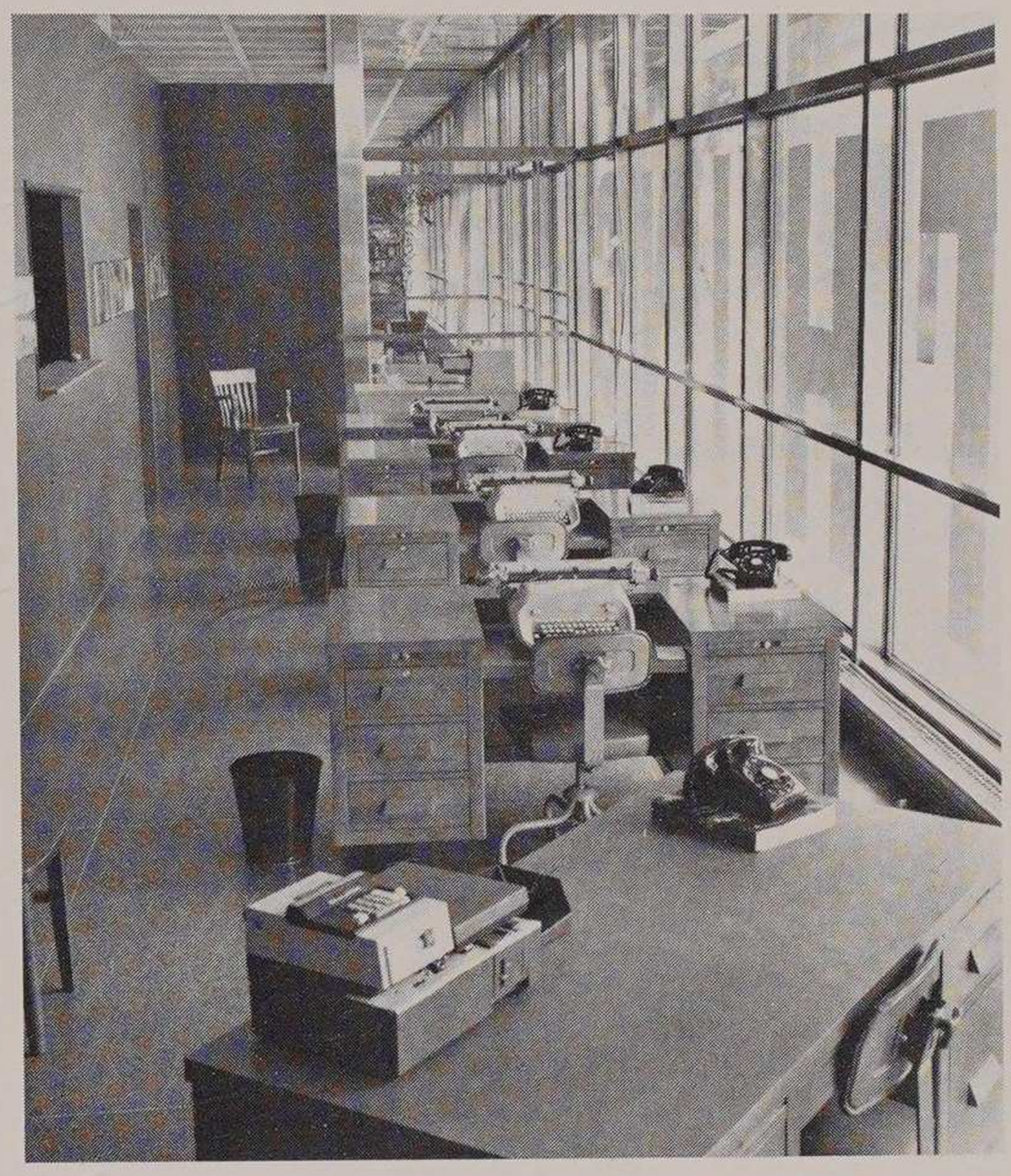
Perhaps NETCO's greatest success in the cross-fertilization of art and industry was achieved the following year when it rented a booth at the International Data Processing Conference and Business Exposition in Seattle.[60] Beside the booth was a towering red stop sign that said "GO" and a ten-foot inflated plastic computer card. Where other exhibitors had wall-to-wall carpeting, NETCO spelled out R-U-G in carpet samples on the floor. During the conference Baxter gave an address about Sensitivity Information and handed out buttons extolling "Gross National Good" and folders, printed with NETCO messages, for carrying other exhibitors' material. In four days NETCO reached a huge audience (the attendance was 20,000 people), and was taken much more seriously by that audience than if it had appeared in an art context. As Dennis Young notes, the category of visual art was extended "to merge with that of 'living theatre' or social psychology."[61]

During the National Gallery exhibition, Telecopier works were transmitted by NETCO to the Paula Cooper Gallery in New York. Considering, in McLuhan's terms, media as extensions of man and new media as affecting not only people's thinking and lifestyles but the environment itself, the Baxters in 1969 developed conceptual works for Telex and Telecopier as well as the telephone, telegram, and radio. These communications systems gave NETCO the chance to work on a gigantic environmental scale and to penetrate art networks and publication systems. Pieces were created using the interconnectedness and transmission structure peculiar to the medium. Both Telex and Telecopier machines allow the transmission of perceptual concepts, the typing of configurations, the literalization of word and idea, and of sending and receiving at the same moment in time. The Telecopier, in addition, allows the sender free-hand graphic expression and the transmission of photographic images, as well as providing a double statement – an original and a copy.

On a Telex machine, large drawings were made with electronic connections and with all of North America used as a piece of paper. *Telexed Triangle* (September 26, 1969) described a triangle with corner points at Inuvik, Northwest Territories, Simon Fraser University, and the Nova Scotia College of Art and Design. With the ability to cover long distances quickly, NETCO proposed contacting a station 5,000 miles away ten times in a row, amounting to 50,000 miles in terms of an idea of contact and location. To call attention to the immediacy of transmission, NETCO sent the following message on Telecopier: "This statement will be, is being, has been sent by Telecopier" (No. 62). *Fill in a Hole* (No. 61) utilizes the Telecopier's double statement to create an electronic-process work – a hole in the original and on the copy, a large black similarly-shaped configuration playing against the shape and edges of the sheet of paper. In *Telexed Self-Portrait from Memory* (No. 64), Iain Baxter tried to describe his head without looking in a mirror – the front, left side, right side, back, and top. But as his recollection came from how he had previously seen himself in a mirror, his description is a reflection of reflected images. With wit and logic he used a Telex machine to project the reflection farther.

He likewise sent a portrait by Telecopier – *Iain Baxter, President, N.E. THING CO. Teletransmitted to New York* (No. 73). Using a Polaroid





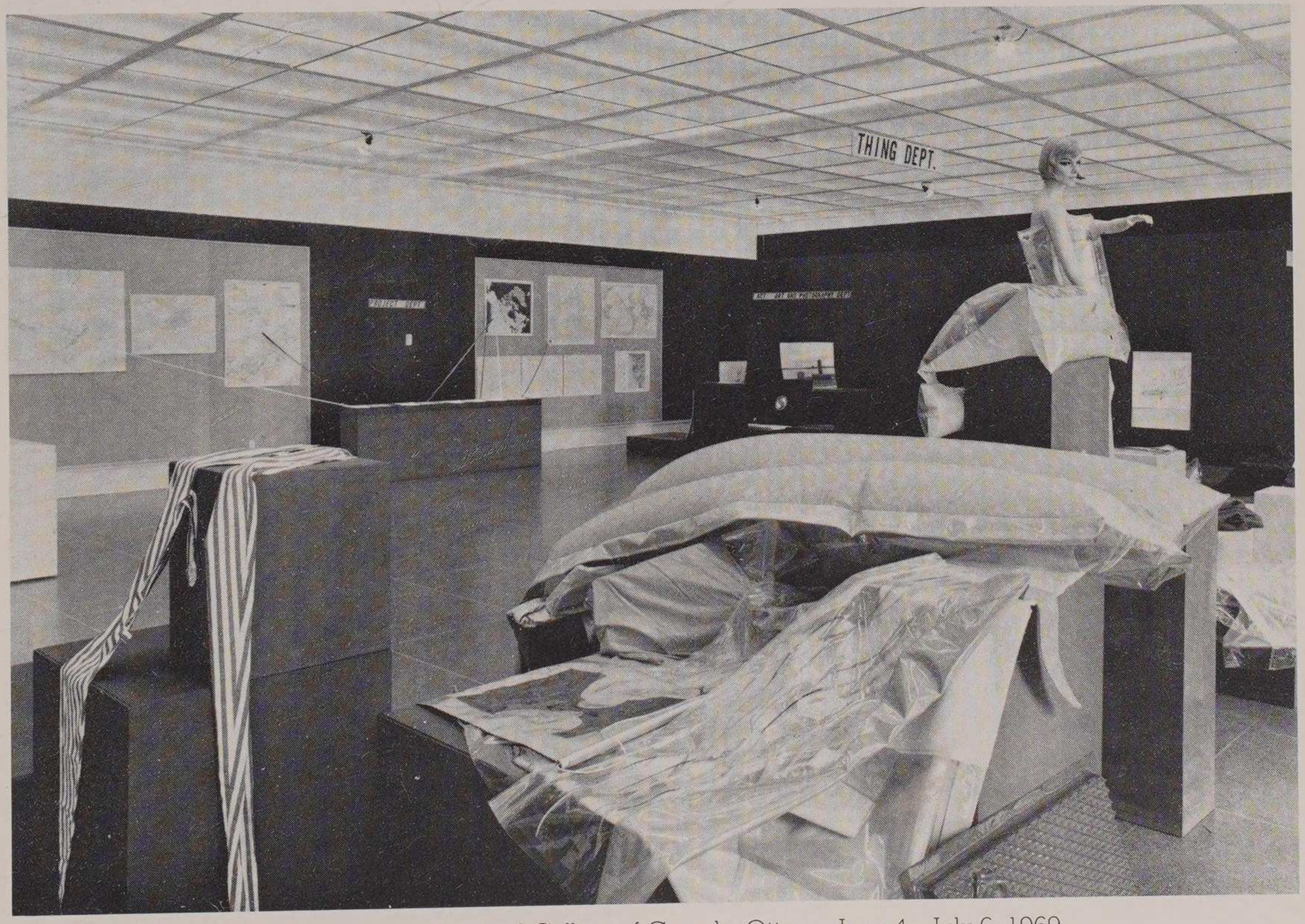
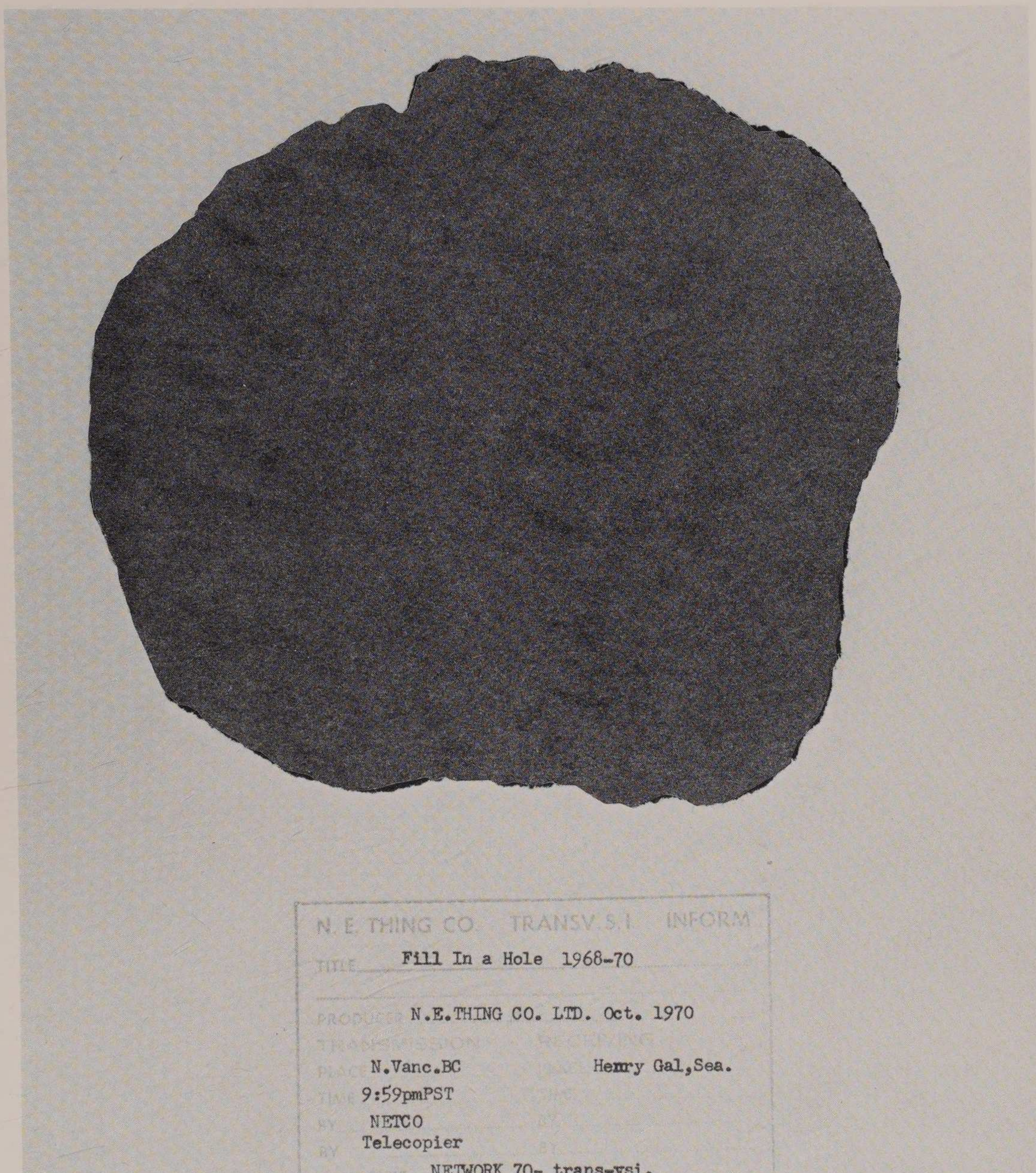


fig. 3. *N.E. THING CO. Environment*, National Gallery of Canada, Ottawa, June 4 – July 6, 1969.
Progressive installation shots, May 1969.



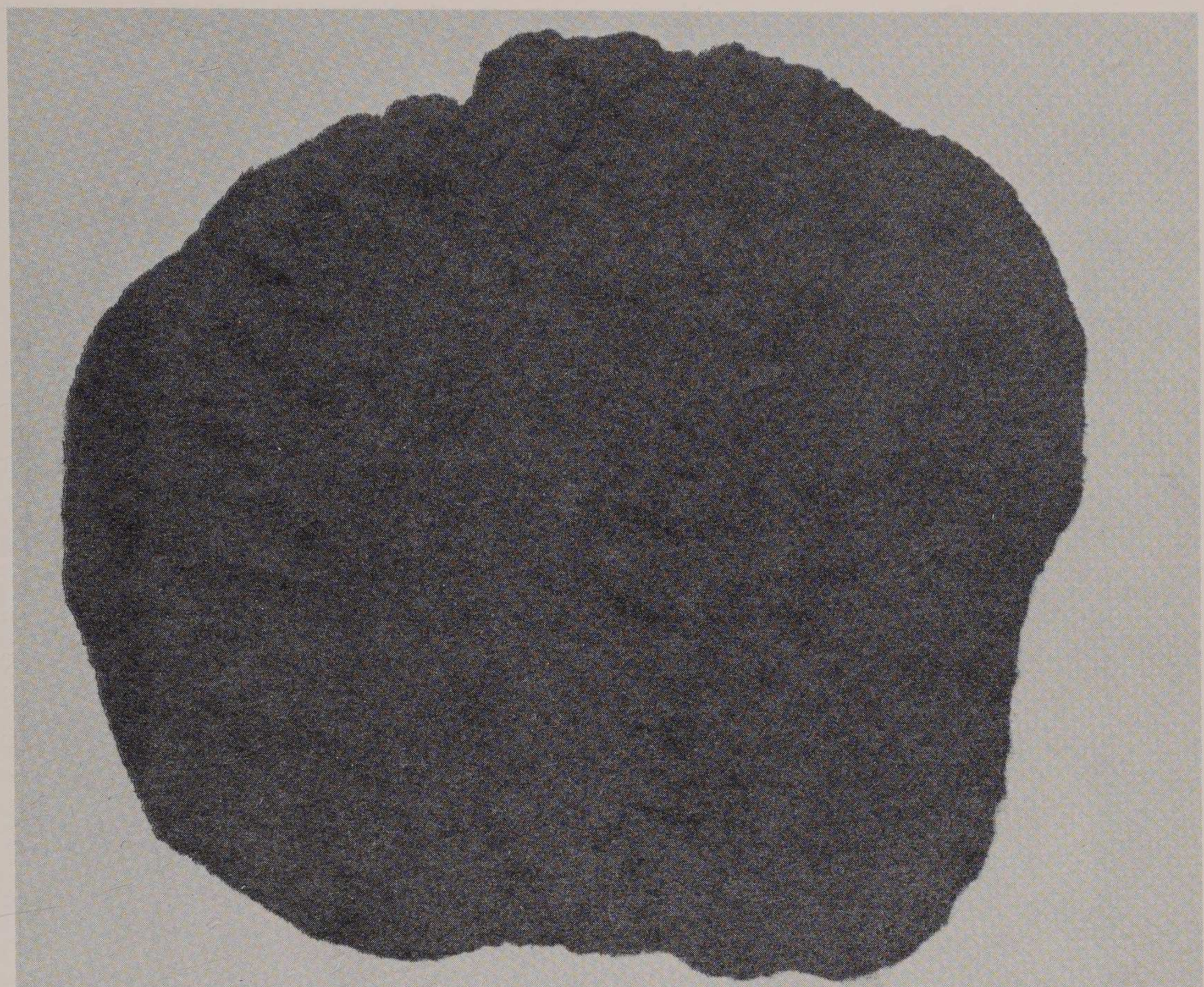
57. *President of a Company Face Screwing* 1969
Kodak type C prints
91.4 x 106.7 cm overall
N.E. THING CO.



61. *Fill in a Hole* 1968-70
2 sheets: (a) Typewriter ink and stamp pad ink on paper, 28.0 x 21.6 cm; and (b) Telecopier ink and ink on paper, 34.3 x 21.6 cm
N.E. THING CO.

When sent by Telecopier, the copy on the receiving end was filled in in black where there was a hole in the original.





N. E. THING CO. TRANSV. S. I. INFORM

TITLE Fill In a Hole 1968-70

PRODUCED N.E.THING CO. LTD. Oct. 1970

TRANSMISSION RECEIVED

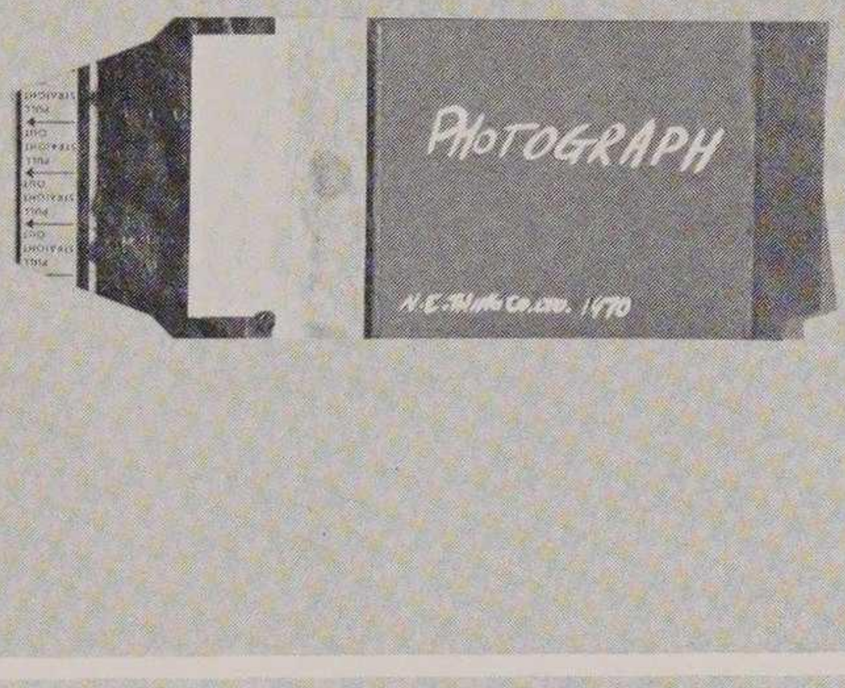
PLACE N.Vanc.BC Henry Col,Sea.

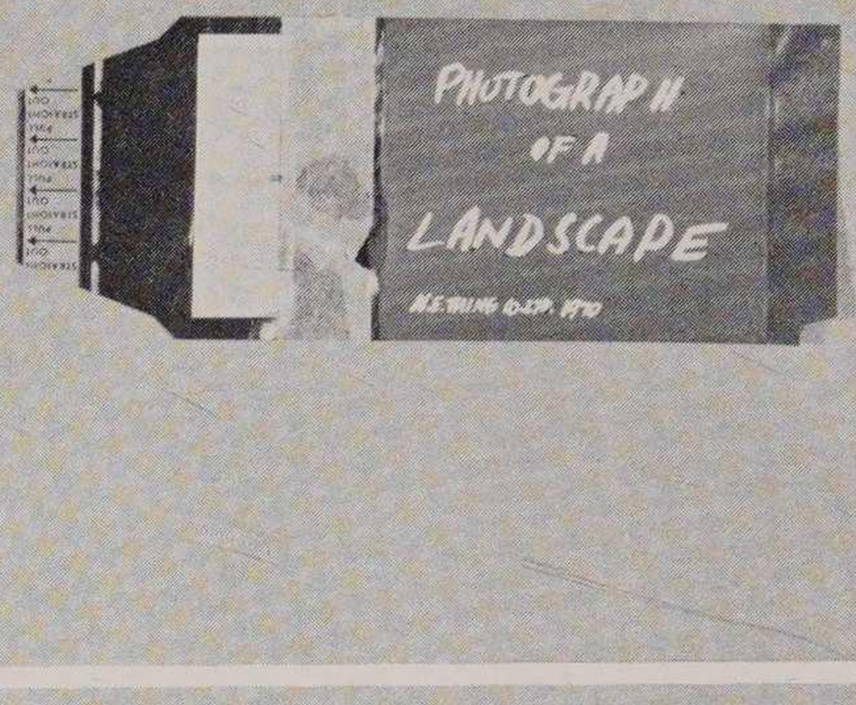
TIME 9:59pmPST 9:20 PM PST

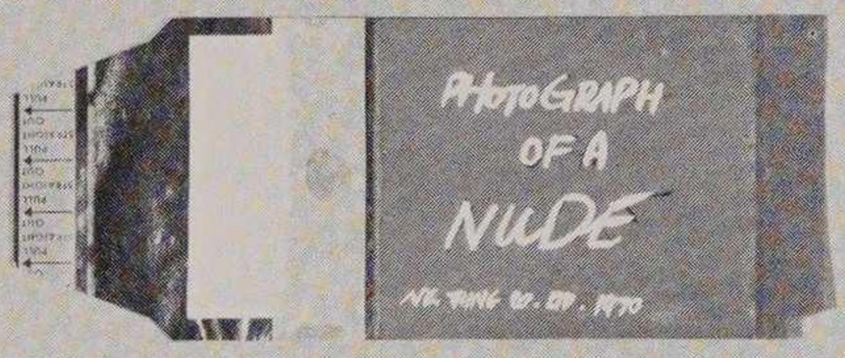
BY NETCO Mullican

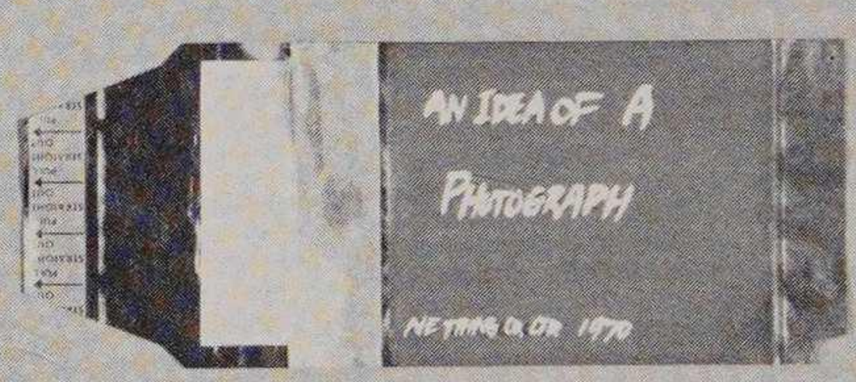
BY Telecopier Telecopier

COMMENTS NETWORK 70- trans-val.

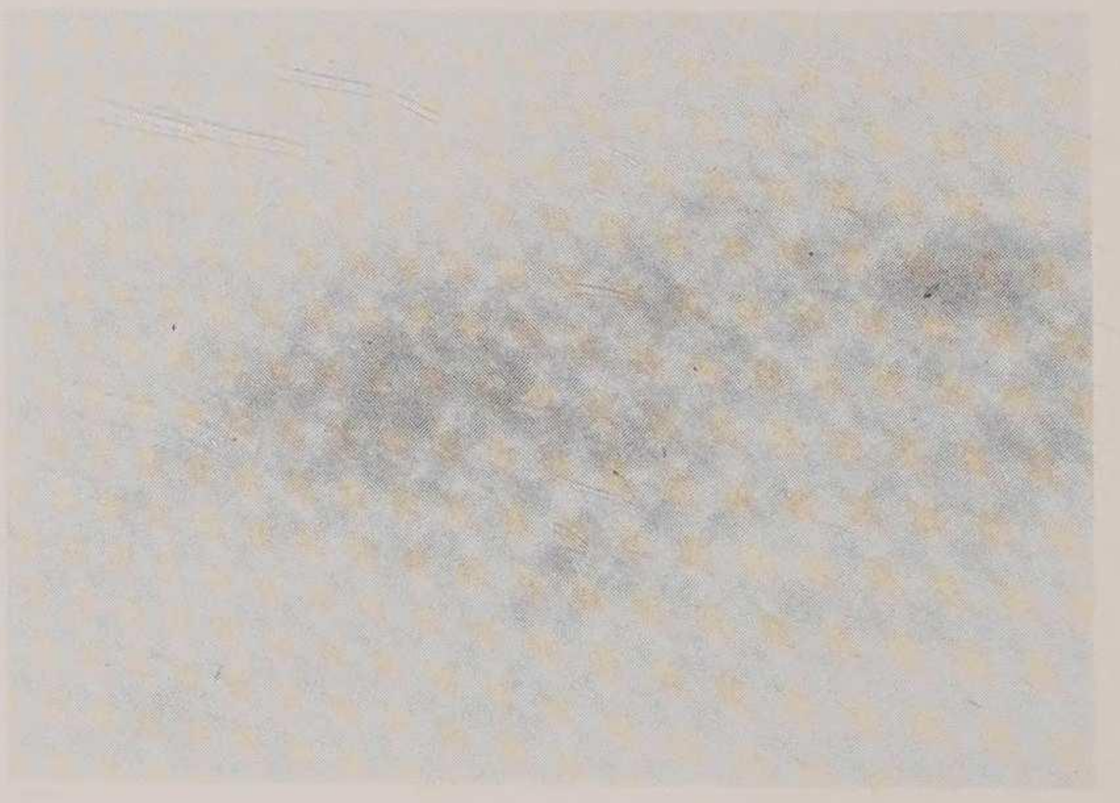






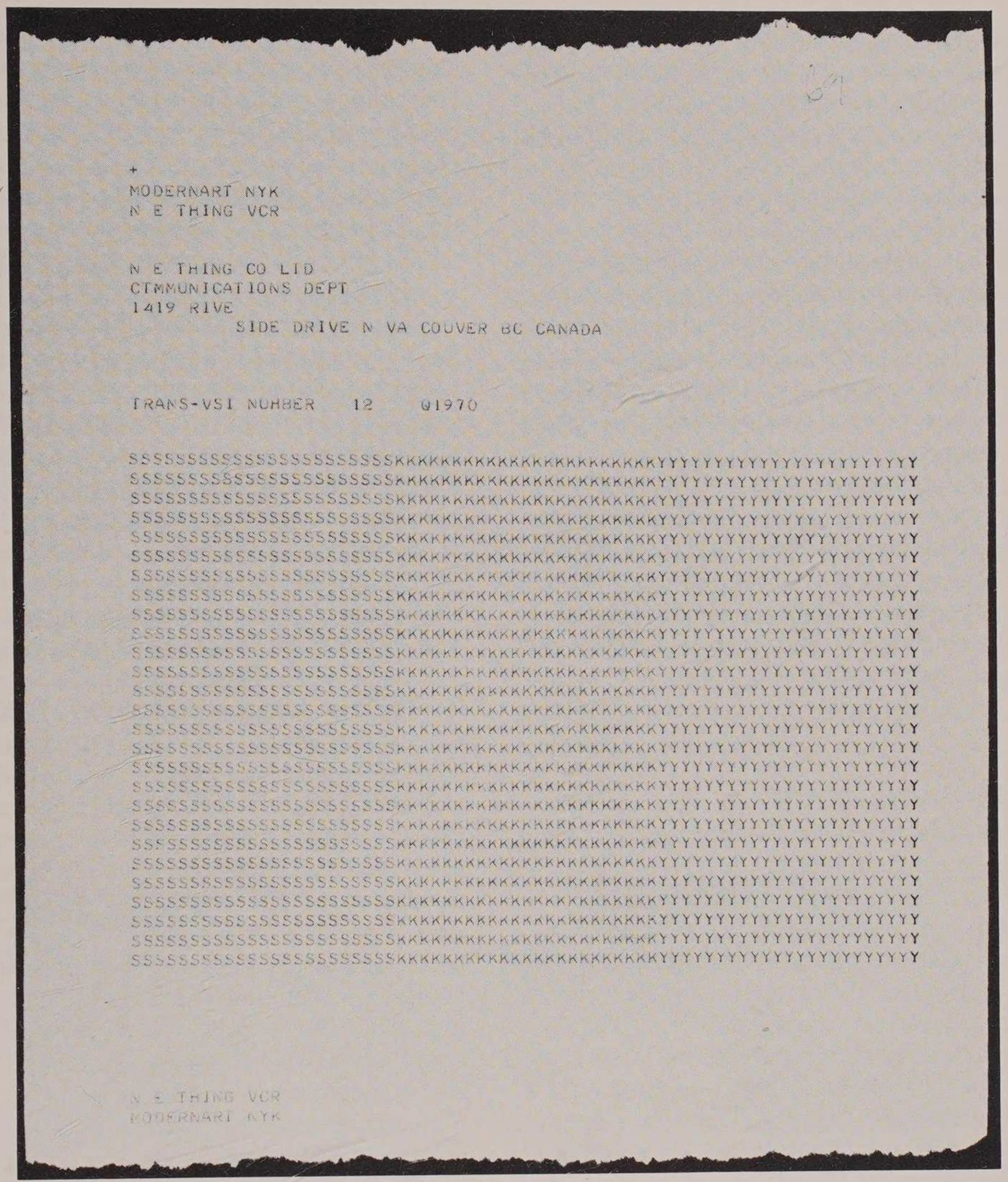


60. *The Idea of a Photograph* 1970
4 Polaroids, white opaque paint
56.4 x 73.0 cm (composition)
N.E. THING CO.



43. *Snow* 1968
Silver print, bullet-proof glass
91.4 x 61.0 cm
National Gallery of Canada, Ottawa

Photograph of snow reproduced to exact size (3′ x 2′) of area photographed. The photo is exhibited on the floor with bullet-proof glass over it. This allows people to walk over it as if it were snow.



65. *Trans-VSI Number 12: 4.5 inches of Sky* 1969-70
Telex typewriter ink on paper
27.6 x 21.3 cm
N.E. THING CO.

photograph because it also is a fast medium, he transmitted a black and white photographic image "Back Half Only" thus setting up, through the Telecopier's double statement (original and copy), a back-to-back situation.

These works intensify the intellectual perception of distance, of simultaneity, and of "the global village." They attempt to re-orient and expand the viewer's visual and mental sensibilities and thus change perceptions of both psychic and physical ecologies. "These media are environments which alter our whole perception of things and create completely new psychic postures which we adopt in our relationship to the world around us . . . . We are probing these new media . . . sort of describing them and finding ways of using them which elucidate their processes and their functions because they're part of our lives and our culture."[62] The artists perceived Canada's communications as a natural resource, a built-in, untapped wealth with McLuhan as its first miner.

From 1968 to 1970 NETCO was represented in over twenty-five international exhibitions, including two at the Museum of Modern Art, New York which were organized by Kynaston McShine, three exhibitions organized by Lucy Lippard, and three by Seth Seigelaub. This indicates not only the recognition the company was receiving internationally, but also the sustained support given by such important figures as the three named above. It is relevant that these three were at that time particularly interested in the developing art form referred to as Conceptual Art, and that many of the international exhibitions were devoted to art in this idiom. Conceptual Art, also called idea or information art, identifies the underlying premise of the work and emphasizes the elimination of the art object. It is an art form that by nature is decentred and can therefore, like a network, include provincial centres.

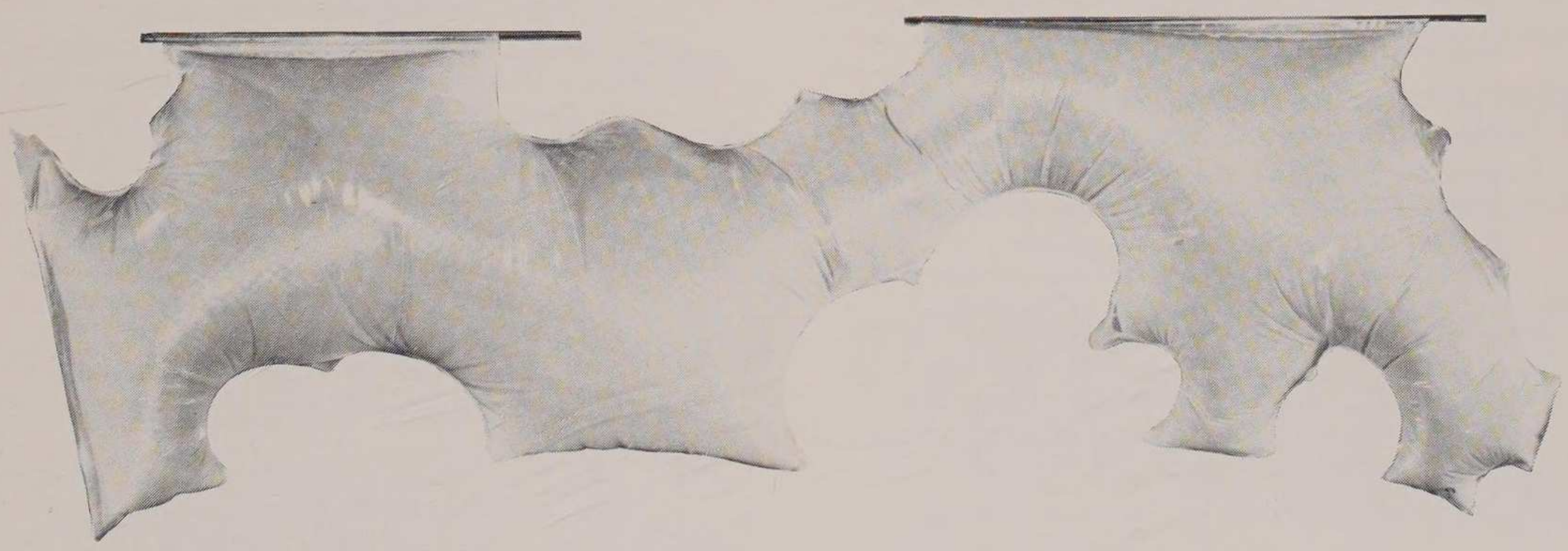
The Baxters' intense commitment to information theory and communications had developed in the environment of McLuhanism and the Centre for Communications and the Arts at Simon Fraser University. The basic concepts were set forth in NETCO's terminology, developed in the fall of 1966. Elimination of the object occurred in work of 1967, such as *180° Vertical Landscape*. In 1970 Ian Wallace described the situation: "Baxter . . . is able to successfully integrate a regional and an international sensibility. He takes his aesthetics and broadens it. He draws from other artists; he is in constant communication. It is this exchange of information that *is* the international arena now."[63] Iain Baxter recalls, "Because of living so far away, I really forced myself into dealing with the problem of information and sending it."[A-1]

Certainly then, as always, there were ideas in the air. Kynaston McShine describes the general intellectual climate as embracing "Marcel Duchamp, Ad Reinhardt, Buckminster Fuller, Marshall McLuhan, the *I Ching*, the Beatles, Claude Lévi-Strauss, John Cage, Yves Klein, Herbert Marcuse, Ludwig Wittenstein and theories of information and leisure . . . . It is even more enriched by the implications, for example, of Dada, and more recently, happenings and Pop and "rninimal art."[64] Dennis Oppenheim's *Site Markers* (1967), Robert Smithson's *Site Selections* (1967), Terry Atkinson and Michael Baldwin's *Declaration Series* (1967), Ed Ruscha's books, such as *Twenty-Six Gasoline Stations* (1962), as well as NETCO's ACTS, all recall Duchamp's Ready-mades, all sharing certain compulsions vital to art then. Iain's relationship to environmental art developed out of his ecological studies, and was on a one-to-one basis, rather than in the sweeping terms with which American artists applied minimal configurations to the land. NETCO's global proposals (for the Arctic Circle, the equator, etc.) were conceived in terms of McLuhan's global village and of multiple possibilities – comments on traditional categories of media, in this case drawing, exploration of materials, and participation. The drawings, whether by skis, teletypewriter, or in the form of a conceptual global proposal, often took the form of a geometrical overlay (circles and triangles). These media lent themselves to such configurations as well as to a certain reductionist aesthetic – growing originally out of Morandi's influence and evident in early work such as *Still Life: Two Plastic Bottles* (No. 1), *Black Cirrus Cloud* (No. 18), *Prairie Landscape* (1966); in certain ACTS – (for example, *ACT #81: Small Airport Indicators, East of Edmonton, Alberta* (No. 33); and in the general direction of the work, from art objects to ideas.

The Baxters have been described as "fragmentary" in their approach. They were not interested,

they admit, in pursuing all the ramifications of a concept (although in the work with mirrors, there seems to have been a fascination with multiple implications), but preferred to move on to related ideas. "We're both quite rapid thinkers not only in the production of information but also in consuming information"[B-1] – therefore the appeal of the instant world of communications media. They were not purists; there was a criss-crossing between a romantic and a reductive vein, between satire and the celebration of the ordinary, criticism and acknowledgement; between aesthetic delectation and conceptualism, while paving the way with wit, play, ambiguity, and a delight in the absurd. Criss-crossing, making connections, exploring relationships between unexpected things – these were central to their way of thinking. Their continuing concern was the problem of the essence of creativity and art and the problem of consciousness or non-perception. The company attempted to re-orient the public's visual and mental sensibility, behavioral patterns, and social attitudes. Using the favourite tools of humour and play, NETCO dealt with sociological phenomena.

The breadth of invention and innovation in the Baxters' work is cited by Roald Nasgaard as not being generally appreciated. "Similarly," he continues, "credit has not been given for the groundwork . . . laid . . . for the activities of a number of younger Canadian artists or artist groups whose objects, videotapes and performances have become internationally known."[65] The Baxters, in responding to their immediate cultural environment as well as to the general intellectual climate, in recognizing their own need to re-define their activity as artists, in their concern for integrity (whether of the plastic bottle, the company concept or in the use of communications media), became through the open network character of conceptual art, part of that general international cultural development. Over the six years, Iain and Ingrid Baxter produced a large body of work enriched by ambiguity, wit, and play, that, despite its diversity, had a remarkable philosophical consistency and represents a highly imaginative achievement.



59. *Inflated Blue Sky* 1970
Polyvinyl acetate, air
129.5 x 396.2 cm
Collection Art Gallery of Ontario, Purchase, 1970

NOTES

Interviews

A-1 Iain Baxter in conversation with the author, Toronto, September 16 and 17, 1980.

A-2 Iain Baxter in conversation with the author, Vancouver, April 10 and 11, 1981.

B-1 Ingrid Baxter in conversation with the author, July 16, 1981.

B-2 Ingrid Baxter in conversation with the author, August 28, 1981.

1. After incorporation under the Companies Act (British Columbia) on July 16, 1969, the name became N.E. THING CO. LTD.

2. Two other companies have been mentioned in the evolution of the N.E. THING CO.:

   (a) Sensitivity Information Dynamics Co. (SIDCO), by Paul Grescoe, "Steady now. Is this art?" *Canadian Magazine* (January 25, 1969): 15; or Sydco - Sensitivity Information Dynamics, by Joan Lowndes, *The Province* (February 3, 1967); and in another version, "Sensinfodyn" (Sensitivity Information Dynamics), by Robert Fulford, *Toronto Star*, (February 2, 1967). However, while the Baxters were using versions of Sensitivity Information Dynamics as a company name in conversation during 1966, they never exhibited work under these rubrics.

   (b) The Arrow Tent and Awning Co., by Philip Leider, "Vancouver: Scene with No Scene," *artscanada*, XXIV, issue 109/110 (June/July, 1967): 7. This company's premises were used by Baxter to work on inflated pieces.

3. John Friel (1939-1972) was an American artist whom they had known at Washington State University. After the dissolution of IT, Friel continued with his own works and assisted Edward Kienholz with some of his large *tableaux*, for example, *Portable War Memorial* (1968).

4. The Baxters separated in 1978; their artistic collaboration ended following the exhibition *N.E. THING CO. LTD. - Another Two Projects* at the Vancouver Art Gallery, December 11, 1977-January 8, 1978. The corporation has since ceased to exist. Iain Baxter has continued to produce and exhibit work, but he has done so under his own name. Although, since the separation Ingrid Baxter has not produced works of art, she contemplates doing so in the future. She is presently working at the Berwick Centre, University of British Columbia, on the production of a videotape and manual for a swim program for pre-school children with disabilities.

5. On at least two occasions (Toronto, York University, Glendon College, 1967; Toronto, Art Gallery of Ontario, *Perspective 67*, 1967) works were credited solely to Iain Baxter.

6. As, for example, in the following catalogues:
   Toronto, National Art Exhibition Committee, *Canadian Artists 68* (exhibition shown at Art Gallery of Ontario, 1968); see "Notes on the Artists . . . N.E. THING CO. (Iain Baxter, 1936-)."
   Paris, Musée national d'art moderne, *Canada: art d'aujourd'hui*, 1968; see "Iain Baxter."
   Edinburgh, Edinburgh International Festival, *Canada 101*, 1968; see "N.E. THING CO. (Iain Baxter, President)."
   Ottawa, National Gallery of Canada, *Canada Council Collection*, 1969; see pp. 10, 53, 54.
   Sarasota, Florida, John and Mable Ringling Museum of Art, *49th Parallels: New Canadian Art*, 1971; see "Iain Baxter (N.E. THING CO.)."

7. But with "the clouds and those kind of sewing things, I did a bit more of that."[B-1]
   Following are two contemporary descriptions of her role.
   "She functions as company director, secretary, press agent, consultant, copy-writer, accountant, co-creator, seamstress, housewife, mother, cook, friend." Marguerite Pinney, "Art," *Vancouver Life Magazine* (May, 1968): 53.
   "His wife Elaine, who is vice-president of his company, press agent, general coordinator, demonstrator, model, seamstress for his cotton inflatables and a consort able to follow him in his wildest imaginings . . . ." Joan Lowndes, *The Province* (May 16, 1969).

8. Ingrid Baxter's teaching experience since 1964:
   1966 Lecturer, Simon Fraser University, Burnaby, British Columbia (synchronized swimming and physical education).
   1971 (Nov.) Visiting Artist, L'Universita Internazionale dell'Arte, Venice, Italy, joint lectureship with Iain.
   1972 Lecturer, Faculty of Fine Arts, York University, Toronto (interdisciplinary course).
   Also lectured with Iain at Slade School of Art, Reading University and Ravensborn School of Art, London, England, and Nova Scotia College of Art and Design, Halifax; and elsewhere.

9. The summer projects were in the Raft River area of southern Idaho and Utah. The studies involved identification and analysis of the rodent population, and its diet and range activities in various vegetation zones, from deserts to 10,000-foot mountain meadows.

10. Baker, Larrison, Yocom, and Baxter, *Wildlife of the Northern Rocky Mountains*, 1961.

11. Baxter's recollections from reading about Graves (Frederick S. White, John I. H. Baur, and Duncan Phillips, *Morris Graves*, University of California Press, 1956) include practical jokes Graves played on museum people and systems or sequences Graves favoured – which seem to pre-figure such NETCO pieces as "Press Release" and the use later of similar photographic sequences.

12. Skiing, in which he had competed keenly as a youth, he now described as "a 'Zen' experience . . . you're totally involved with the whiteness around you . . . the skis make this individual mark and you have to flow with it."[A-2] He has referred also to the experience in 1955 of being brought close to death in an automobile accident as teaching him an early 'Zen' acceptance of life as absurd and fleeting and of the principle of flowing with life.

13. Baxter's teaching experience since 1964:

1964-66	Assistant Professor, Fine Arts Department, University of British Columbia, Vancouver.
1966-71	Associate Professor and University Resident in Visual Arts, The Centre for Communications and the Arts, Simon Fraser University, Burnaby, British Columbia.
1971 (Nov.)	Visiting Artist, L'Universita Internazionale dell'Arte, Venice, Italy, joint lectureship with Ingrid.
1972-73	Visiting Professor, Visual Arts Department, Faculty of Fine Arts, York University, Toronto.
1973	Visiting Lecturer, Banff School of Fine Arts, Banff, Alberta.
1974-75	Associate Professor, Visual Arts Department, Faculty of Fine Arts, York University, Toronto.
1979	Visiting Artist, Emily Carr College of Art, Vancouver.
1981-82	Visiting Artist, Alberta College of Art, Southern Alberta Institute of Technology, Calgary.

Lectured with Ingrid at Slade School of Art, Reading University, and Ravensborn School of Art, London, England and Nova Scotia College of Art and Design, Halifax. Also lectured at Washington State University, Pullman; Ontario College of Art, Toronto; and elsewhere.

14. The Festival of the Contemporary Arts was held each February on the campus of University of British Columbia from 1961 to 1971.
    1964: January 27-February 7
    1965: February 1-10
    1966: February 2-11

15. "Conceived by Helen Goodwin, Takao Tanabe, Iain Baxter, and Arthur Erickson, and designed and coordinated by Abraham Rogatnick of the School of Architecture, it was the first epic, collaborative, outer-edge, cross-bred, audience-participation, multi-media piece of show biz invented by purely local thinkers and doers." Alvin Balkind, "Body Snatching: Performance Art in Vancouver; a View of its History," *Living Art Vancouver*, Western Front/Pumps/Video Inn, 1979, p. 72.

16. *Four Milk Bottles* is imprinted with the following:
    first left: "no return"
    second from left: "Purity" "Meadow Dew" "patent pending"
    third from left: "Purity" "Meadow Dew"
    right: "3 quarts"

17. The process began with cutting the plastic bottle in half, filling the half to be used with plaster to make it hard and placing it on the steel mesh-like bed of the vacuum table. A heat-softened butyrate plastic sheet was dropped in a frame over the table, the frame sealing off the edges; the vacuum extracted the air beneath the plastic sheet, pulling it tightly down onto the surface below. When the sheet was firm, but still warm, the objects were removed.

18. Les Levine's 1965 *Model No. S-30* was a group of common mass-produced objects, such as tools, placed on wood bases and covered with taut canvas which was coated with plastic and painted. By 1967 he was producing disposable multiples of vacuum-formed polystyrene units.
    Baxter's vacuum-forms are unique works; none were produced as multiples although in exhibitions they tended to be placed in the category of prints.

19. On occasion, Iain Baxter, to emphasize the flexibility of plastic bottles, used the term "plastic bottle" or "plastic pot" to refer to a plastic packet or bag, particularly if that packet or bag contained liquid.

20. Les Levine's *Slipcover* was installed at the Art Gallery of Ontario, Toronto, September 23-October 23, 1966, and in 1967 at the Architectural League, New York and the Walker Art Center, Minneapolis. While his 1964 exhibitions of silver objects at the David Mirvish Gallery, Toronto, and of pink objects at Hart House, University of Toronto, were environments in terms of total effect, they were comprised of individual works.

21. An advertisement used both in the newspapers and as an announcement read as follows:

    FOR RENT
    BAGGED PLACE

    4 rm. self-contained furn. ste. double bed, plastic bagged, sterilized, scenic view, close to U.B.C., no students, non-smoker, non-drinker, no pets or children, parking in rear, open for insp. daily except Sunday from Feb. 2. For info. call 228-2758.

    Iain Baxter was assisted in the production of "Bagged Place" by his students Tom Burrows, Ian Wallace, Murray Farr, Dallas Selman, and Gerry Walker.

22. Iain Baxter explained the difference between Bulgarian artist Christo's wrappings of furniture, a bicycle, a museum and such and bagging: "Christo comes from a European culture and in Europe, people in stores deal with such things as a bunch of vegetables by wrapping them in paper for the customer . . . . Bagging, as opposed to wrapping, is a North American habit that puts things into their own space."[A-1]

23. Iain Baxter actually photographed people entering, walking around, and leaving *Bagged Place*, documenting the way they related to the environment as he had years ago documented the behaviour of mice.

24. Quoted by Marguerite Pinney, "Art," *Vancouver Life Magazine* (May, 1968): 53.

25. Describing the period when he and Hansen played visually with the arrangement of objects, Iain Baxter mentioned, " . . . or, we'd play with a box of french fries. 'What happens if we stack them up?'" Iain Baxter/N.E. THING CO. interview by Robin White, *View* II, no. 2 (Sept. 1979): 6.

26. COP works also include a *Straightened José de Rivera*, a *Sagging Larry Bell Box*, an *Extended Larry Weiner*, in which the Company not only extended the original text ("An object tossed from one country to another") by answering "and back again," but also executed and filmed the piece, using a movie camera as the object.

27. *The Vancouver Sun*, December, 1966. In January, 1967, John Mills in his column in the same paper noted, "I see by the smoke arising from the letters-to-the-editor columns that *Bagged Landscape* is still inflaming the public."

28. "When we put them on the wall in Los Angeles . . . the quality of them was really Vancouver . . . it was somewhat the free, open, innocent distance from the art world."[B-1]

29. R. Murray Schafer, "Cleaning the Lenses of Perception," *artscanada* XXV, issue 122/123 (October/November, 1968): 10.

30. Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1965), pp. 36, 52, 47.

31. *Ibid.*, p. 65.

32. *Ibid.*, pp. 59 and *x*.

33. *Ibid.*, p. 243.

34. In a 1971 statement for a workshop of the Data Processing Management Association the business objective of the Company was explained: "to develop a structure and method whereby products, functions, and power can change directly the value systems of society."

35. National Gallery of Canada, *Sculpture '67*, coordination and catalogue: Dorothy Cameron.

36. "It ain't what you make, it's what makes you do it." An interview with Dennis Oppenheim by Anne Ramsden, *Parachute* no. 9 (Winter, 1977/78): 31.

37. Quoted in Arturo Schwartz, *The Complete Works of Marcel Duchamp* (New York: Harry N. Abrams Inc., 1970), p. 39.

38. *Not seen and/or Less Seen of/by Marcel Duchamp/Rrose Selavy 1904-64* (New York: Cordier and Ekstrom Inc., 1965).

39. *The Almost Complete Works of Marcel Duchamp* (London: Arts Council of Great Britain, 1966).

40. Quoted in *Marcel Duchamp*, ed. Anne d'Harnoncourt and Kynaston McShine (New York: Museum of Modern Art, 1973), p. 297.

41. Brian O'Doherty, "Inside the White Cube, part III: Context as Content," *Artforum*, XI, no. 3 (November, 1976): 38.

42. Marcel Duchamp: *1200 Bags of Coal*, International Exhibition of Surrealism at the Galerie Beaux Arts, Paris, 1938; and *Mile of String*, "First Papers of Surrealism," exhibition in the Whitelaw Reid Mansion, 451 Madison Avenue, New York, 1942.

43. Interview with the Baxters by Ann Rosenberg, "N.E. THING CO. Really Goes," *The Vancouver Sun*, December 6, 1968.

44. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, edited and annotated by Lucy R. Lippard (New York: Praeger Publishers, Inc., 1973) p. 105.

45. *Ibid.*, p. 67.

46. Lucy R. Lippard, "Iain Baxter: New Spaces," *artscanada* XXVI, issue 132-133 (June, 1969): 6.

47. Lucy R. Lippard, *Changing: Essays in Art Criticism* (New York: E.P. Dutton & Co., Inc., 1971): 282-3.

48. The connection of process works through gesture with abstract expression is obvious. Harold Rosenberg also noted: "Art communicated through documents is a development to the extreme of the Action Painting idea that a painting ought to be considered as a record of the artist's creative processes rather than a physical object." Harold Rosenberg, "Art

and Words," *Idea Art*, ed. Gregory Battcock (New York: E.P. Dutton & Co., Inc., 1973): p. 156.

49. Ursula Meyer, "The Eruption of Anti-Art," *Idea Art*, *op. cit.*, p. 118.

50. The sociological approach and the use of photography usually as a document or record distinguishes the work of NETCO from that of Michael Snow. The latter utilizes photography "to make an object that both probes the nature of the 'real' and embodies the processes of its own making: the photography only incidentally refers back to some previous event – all that it has to give is 'present' to us." Dennis Young, *49th Parallels: New Canadian Art*, 1971, unpaginated.

51. Dennis Young, *op. cit.*, unpaginated.

52. Following his introduction in the late fifties to documentary photography by Earl Larrison, Iain had continued to use cameras extensively – to document his own experiences, for instance in Japan, and as an aid for his early paintings; then about 1966 to photograph whatever had potential as a work, and finally by 1967 as a tool itself, documenting both selected and assisted environmental works.

53. Peter Mellen, *Landmarks of Canadian Art* (Toronto: McClelland & Stewart Ltd., 1978), p. 255.

54. Robert Hobbs, *Robert Smithson: Sculpture* (Ithaca, New York: Cornell University Press, 1981), p. 12.

55. *Ibid.*, p. 131.

56. *Ibid.*, p. 153.

57. The work is related to the project proposal of 1968-69: "Photographic Reproduction of Complete Inside Surfaces and Total Volume of This Specific Space: San Francisco Art Institute Galleries."

58. NETCO was involved, like many others at this time, in "nothing" gestures (for example, *Nothing Project*, 1969, *Place & Process* exhibition, Edmonton Art Gallery, 1969; *Intentional Non-Inclusion*, 1970, *Conceptual Art, Arte Povera, Land Art* exhibition, Galleria Civica d'Arte Moderna, Turin, 1970, organized by Germano Celant). Such gestures date back to as early as 1913 when Erik Satie announced his ballet by cancelling it; and to the famous 1958 Yves Klein exhibition, *The Void* at Galerie Iris Clert, Paris. See Brian O'Doherty, "The Gallery as a Gesture," *Artforum*, XX, no. 4 (December, 1981): 26-34.

59. Ottawa, *Journal*, June 4, 1969.

60. June 23-26, 1970, Seattle Center, Seattle, Washington. At the beginning of June that same year it had participated in a similar conference held in Vancouver under the joint sponsorship of Information Processing Society of Canada and Canadian Operational Research Society.

61. Dennis Young, *op. cit.*, (unpaginated).

62. NETCO interview in *N.E. THING CO. LTD.*, University of Alberta Art Gallery, 1971.

63. Alvin Balkind, "Vancouver Scene and Unscene," *Art in America* LVIII, no. 1 (1970): 124.

64. Kynaston McShine, *Information* (New York: Museum of Modern Art, 1970): 139-140.

65. Roald Nasgaard, *10 Canadian Artists in the 70s* (Toronto: Art Gallery of Ontario, 1980): 18.

APPENDIX A
N.E. THING CO. Company Structure

The N.E. THING CO. includes eleven departments: Research, Thing, Accounting, ACT, ART, Photography, Printing, COP, Movie, Project, and Consulting.

The Research department is involved with probing the unknown frontiers of sensitivity information.

The Thing department, the most comprehensive department of the N.E. THING CO., includes all objects produced by all departments of the company.

The Accounting department handles all financial matters of the company.

The ACT (Aesthetically Claimed Thing) department is involved in keeping a thorough and detailed global record of all the objects, persons, and events that have been awarded a seal of approval by the N.E. THING CO. and thus been designated as an ACT (Aesthetically Claimed Thing). An ACT citation is awarded after thorough research by the Research department, to those things which "meet the stringent requirements of sensitivity information as set forth by the N.E. THING CO."

The ART (Aesthetically Rejected Thing) department is also involved in keeping a thorough and detailed global record of objects, persons, and events that have been awarded a visual seal of rejection by the N.E. THING CO. and thus been designated as ART. An ART citation is awarded, after thorough research by the Research department, to those things which "do not meet the stringent requirements of sensitivity information as set forth by the N.E. THING CO."

The Photography department does all the photographs for the ACT and the ART departments, as well as other necessary photography.

The Printing department does all the company's printing.

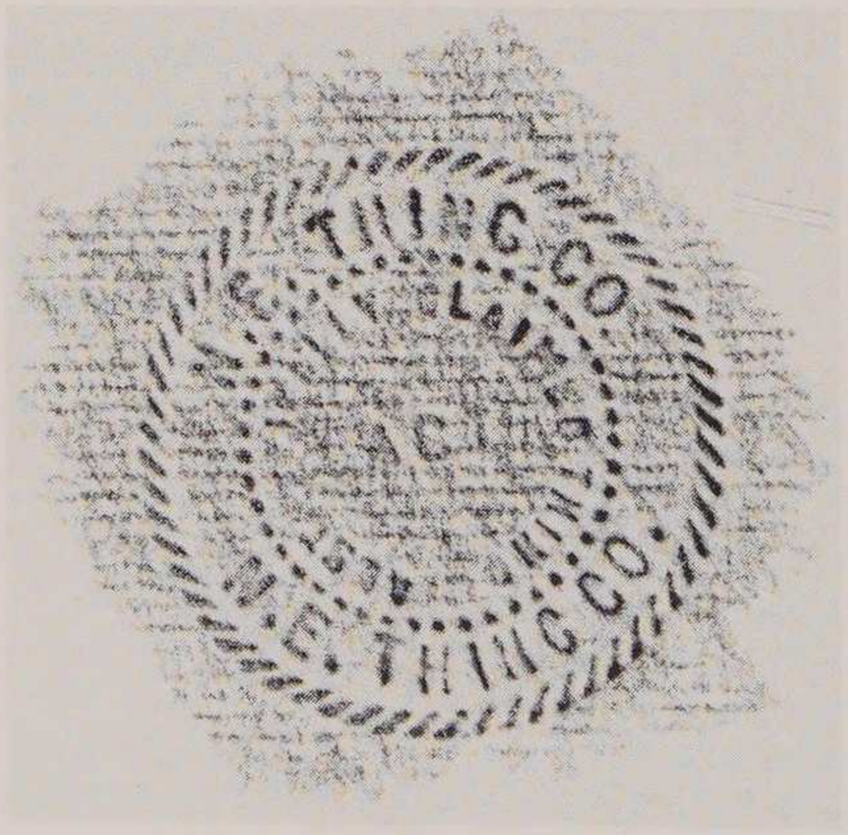
The COP department uses artistic works done by contemporary artists and transforms or extends them, thus altering the concepts behind these works of art; the altered works become N.E. THING CO. COP products.

The Movie department does all the movies for the company.

The Project department initiates ideas which are then realized by other departments as required after studies by the Research department.

The Consulting department offers advice to artists, museum officials, industrialists, etc., on matters of sensitivity information.

APPENDIX B
N.E. THING CO. Logo



APPENDIX C
N.E. THING CO. Glossary, 1966

We find that by setting up a new set of definitions like this that people are better able to see the cross-relationship between the "arts" and in so doing can become much more involved and supportive of the new types of "arts activity" — Sensitivity Information — SI — that are going on.

The idea of comprehending "all arts as information handled sensitively" breaks the historical chains that keep them apart from each other and grossly misunderstood.

SI
Sensitivity Information
A term developed by NETCO to denote all forms of cultural activities, i.e., dance, music, theatre, film, fine art, poetry, novels, etc. It is based on the theory that there are all types of INFORMATION around in the world. INFORMATION is usually, or tends to be, confronted with and dealt with in either a practical or sensitive manner. Thus INFORMATION which is handled in this pure or sensitive way culminates in SI (Sensitivity Information) in general context, and eventually leaves its mark on our life as culture. The divisions within SI are based on the dominant characteristic of that particular area of information, for example: Vision — VSI — Visual Sensitivity Information (painting, sculpture, architecture, books, etc.).

SSI
Sound Sensitivity Information
Music, poetry (readings), singing, oratory, etc.

MSI
Moving Sensitivity Information
Movies, dance, mountain climbing, track and field, etc.

ESI
Experiential Sensitivity Information
Theatre, performance, etc.
It should be recognized that there are categories where certain types of sensitivity information are combined with others to provide their form, but for the most part the categories above have been established because the "arts" tend to have a particular emphasis on one kind of information characteristic.

VSI
Visual Sensitivity Information
A term developed and used by the N.E. THING CO. to denote more appropriately the meaning of the traditional words "art" and "fine art" or "visual art." Refers to the handling of visual information in a sensitive manner. Also refers to the "artist" as a VISUAL INFORMER, as someone who knows how to handle visual information sensitively.

SID
Sensitivity Information Dynamics
A NETCO term to denote the cultural activity and climate of the times.

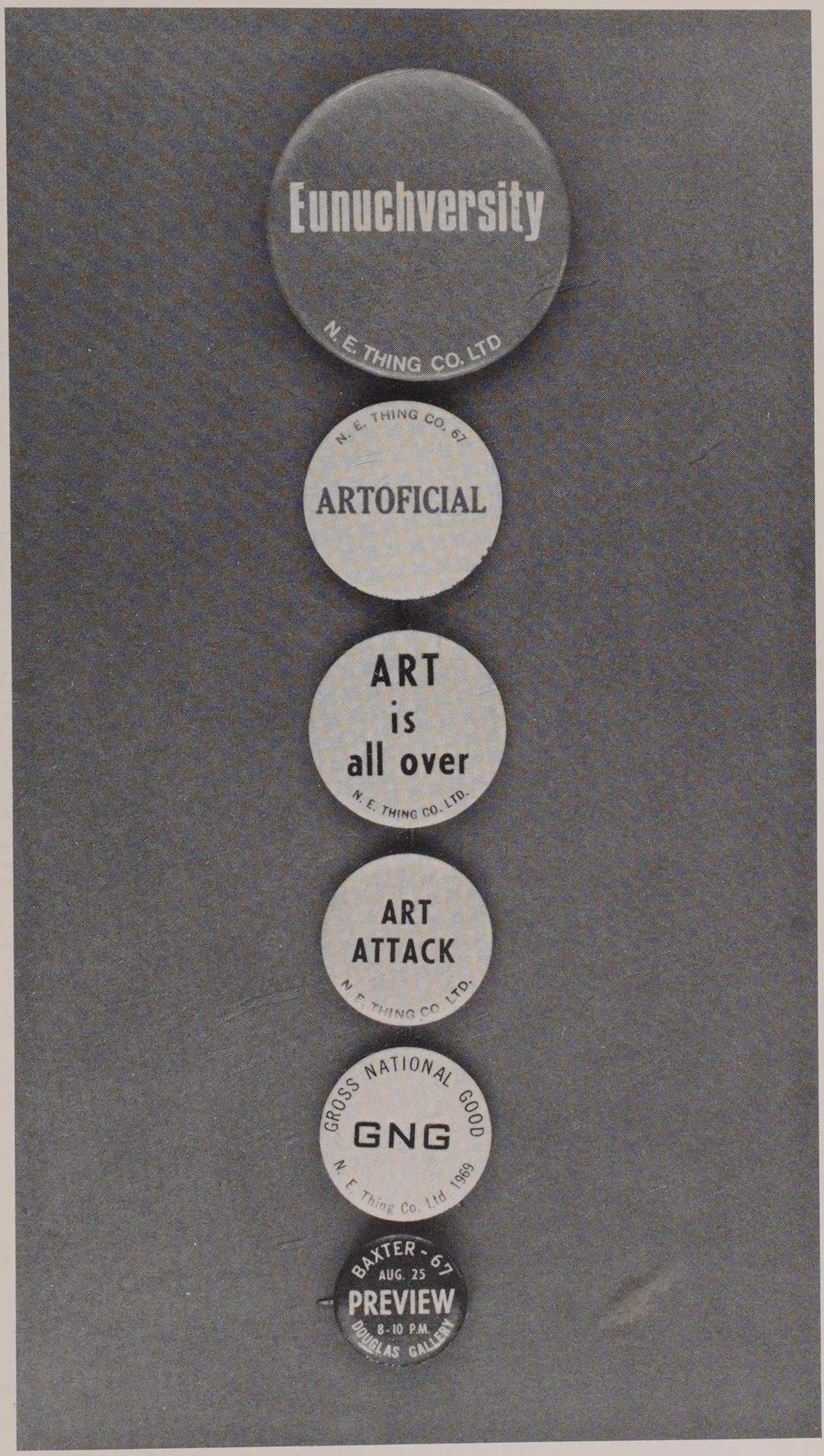
TRANS-VSI
Transmission of Visual Sensitivity Information
Term to denote the flow of Visual Sensitivity Information from place of transmission to place of reception — via any communications medium — like, Telecopier, Telex, phone, telegram, letter, videophone, conversation, Telestar, television, etc. A number of these transmission devices embody the possibilities of relay, cognizance and interplay. This is at the moment bringing into play the cultural impact we are experiencing and will experience even more when this flow of SI develops universal overtones. We shall then be experiencing global SI or "culture" through our highly developed senses and electric systems.

TRANS-SI
Generally speaking the same as above, only think of it in the broader sense.

APPENDIX D
N.E. THING CO. Stamps



APPENDIX E
N.E. THING CO. Buttons



APPENDIX F
N.E. THING CO. Information Form

INFORMATION

N.E. THING CO. LTD.
1419 Riverside Drive North Vancouver B.C. Canada

Date | Project | Number

PLEASE COMPLETE AND RETURN

N.E. THING COMPANY LIMITED
Trade Mark ©

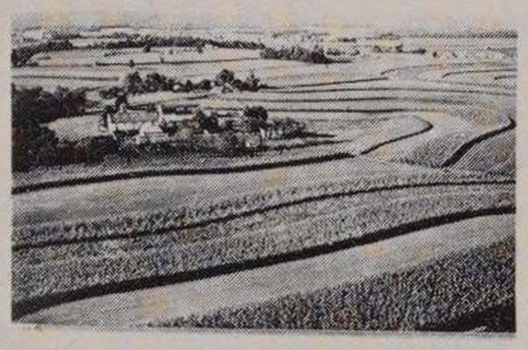
Description

Sa

APPENDIX G
ACT Certificate

N. E. THING CO.

ACT



ALL MEN ARE TO RECOGNIZE AND NOTE FOR POSTERITY THAT:
ACT [illegible]

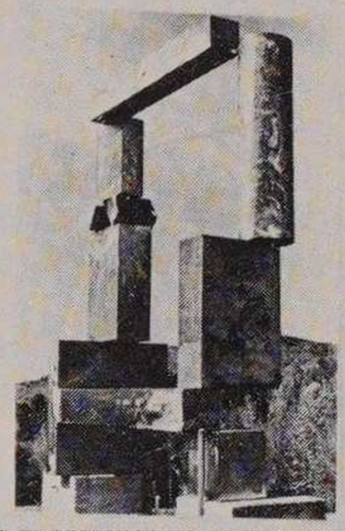
ON THIS [illegible] DAY OF [illegible] 19[illegible] HAS
MET THE STRINGENT REQUIREMENTS OF SENSITIVITY
INFORMATION AS SET FORTH BY THE N. E. THING CO.
IT IS HEREBY AND HENCEFORTH ELEVATED FOR ETERNITY TO
THE REALM OF *AESTHETICALLY CLAIMED THINGS.*
IT IS TO BE KNOWN FROM THIS DAY ON BY ALL MEN AS AN *ACT.*
* THE N. E. THING CO. RESERVES THE RIGHT TO REDO OR
DUPLICATE ANY *ACT* AS A FUTURE PROJECT.

SIGNED, PRESIDENT, IAIN BAXTER
N. E. THING CO.
ACT DEPARTMENT

APPENDIX H
ART Certificate

N. E. THING CO.

ART



ALL MEN ARE TO RECOGNIZE AND NOTE FOR POSTERITY THAT:
ART [illegible]

ON THIS [illegible] DAY OF [illegible] 19[illegible] HAS NOT
MET THE STRINGENT REQUIREMENTS ON SENSITIVITY
INFORMATION AS SET FORTH BY THE N. E. THING CO.
IT IS HEREBY AND HENCEFORTH BANISHED FOR ETERNITY TO
THE RANK AND FILE OF *AESTHETICALLY REJECTED THINGS.*
IT IS TO BE KNOWN FROM THIS DAY ON BY ALL MEN AS *ART.*

SIGNED, PRESIDENT, IAIN BAXTER
N. E. THING CO.
ART DEPARTMENT

PRINCIPAL EXHIBITIONS TO 1970

For listing of exhibitions after 1970 please consult the following catalogues: Ottawa, National Gallery of Canada, *Pluralities/1980/Pluralités;* and The Hague, Holland, Haags Gemeentemuseum, *Massacultuur. Iain Baxter — Polaroid Photo Art,* 1981.

SELECTED SOLO EXHIBITIONS AND SPECIAL PROJECTS

1961

Kyoto, Japan. Yamada Gallery. *Iain Baxter.* December 4-7.

1964

Pullman. Washington State University. *Iain Baxter.* May.

1965

Vancouver. University of British Columbia. *2 Tons of Ice Sculpture: Beauty through Destruction, Disintegration and Disappearance* (Executed by Iain Baxter as part of the 5th Festival of the Contemporary Arts, February 1-10).

1966

Vancouver. University of British Columbia, Fine Arts Gallery. *Bagged Place* (Executed by Iain Baxter, with student assistance, as part of the 6th Festival of the Contemporary Arts). February 2-16.

Victoria, British Columbia. Art Gallery of Greater Victoria. *Gas, Plastic and Bagged Works: Recent Things by Iain Baxter.* March 8-26.

Toronto, Ontario. Albert White Gallery. *IT,* an exhibition in collaboration with Ingrid Baxter and John Friel. May 18-June 6.

Los Angeles, California. Rolf Nelson Gallery. *IT,* an exhibition in collaboration with Ingrid Baxter and John Friel. June.

Oakland, California. Mills College. *A Fence* (N.E. Baxter Thing Co. project proposal produced as dance, music, theatre and sculpture by Mills College). July.

Regina, Saskatchewan. Norman Mackenzie Art Gallery. *N.E. Baxter Thing Co.* October 13-November 6.

Los Angeles, California. Rolf Nelson Gallery. *N.E. Baxter Thing Co.* November 29-December 23.

1967

London, Ontario. McIntosh Memorial Art Gallery, University of Western Ontario. *N.E. Baxter Thing Co.* January 10-February 12. (Exhibition subsequently shown at York University, Glendon College, under the title *Iain Baxter.* March 15-April 12.

Vancouver, British Columbia. Douglas Gallery. *N.E. Thing Co., Centennial Project.* August 25-September 15.

1968

Vancouver. University of British Columbia, Fine Arts Gallery, and various locations in Vancouver area. *Piles* (Part of the 8th Festival of the Contemporary Arts). February 7-16.

Los Angeles, California. Gallery 669. *N.E. THING CO. A Display.* May 23-June 28.

Burnaby, British Columbia. Simon Fraser University Gallery and various campus locations. *N.E. THING CO. Products.* November 18-December 31.

1969

Toronto, Ontario. Carmen Lamanna Gallery. *N.E. THING CO.: Building Structure.* February 20-February 28; *N.E. THING. CO.: Products.* March 1-11.

Pullman. Washington State University. *N.E. THING CO. Ecological Projects.* April.

Edmonton, Alberta. Edmonton Art Gallery. *N.E. THING CO. Environmental Works.* May.

Ottawa. National Gallery of Canada. *N.E. THING CO. Environment.* June 4-July 6.

Charlottetown, Prince Edward Island. Charlottetown Confederation Centre. *N.E. THING CO. Ecological Projects.* July.

Halifax. Nova Scotia College of Art and Design — Vancouver, N.E. THING CO. LTD. *Trans-VSI Connection NSCAD-NETCO.* September 15-October 5.

1970

Vancouver. Bayshore Inn, Data Processing Exhibition, Session 70. *N.E. THING CO. LTD. Booth.* June.

Seattle, Washington. Seattle Trade Center, Data Processing Managers Association International Conference. *N.E. THING CO. LTD. Booth.* June 23-26.

Vancouver. Simon Fraser University and Bayshore Inn, International Art Critics Conference, *N.E. THING CO. LTD.: Press Release* and *Hospitality Suite*. July.

Vancouver. University of British Columbia, Fine Arts Gallery, and N.E. THING CO. LTD.; New York. Museum of Modern Art; Tacoma Washington. Pacific Lutheran College; Seattle, Washington. Henry Gallery; *N.E. THING CO. LTD., Network*. October.

SELECTED GROUP EXHIBITIONS

1961

London, Ontario. London Public Library and Art Museum. *8th Annual Young Contemporaries Exhibition*. December 6-January 30.

Montreal, Quebec. Montreal Museum of Fine Arts, *78th Annual Spring Exhibition*. April 8-May 7.

London, Ontario. London Public Library and Art Museum. *9th Annual Young Contemporaries Exhibition*. October 26-November 20.

1962

London, Ontario. London Public Library and Art Museum. *10th Annual Young Contemporaries of Canada, Retrospective*.

1963

Ottawa. National Gallery of Canada. *5th Biennial of Canadian Painting 1963*. Fall. (Prior showing, London, England. Commonwealth Institute. Summer).

1964

Montreal, Quebec. Montreal Museum of Fine Arts. *81st Annual Spring Exhibition*. April 7-May 3.

Ottawa. National Gallery of Canada. *Canadian Water Colours, Drawings and Prints 1964*. May.

Vancouver. University of British Columbia, Fine Arts Gallery. *Collage in the Sixties*. October 14-31.

1965

Montreal, Quebec. Montreal Museum of Fine Arts, *82nd Annual Spring Exhibition*. April 9-May 9.

Ottawa. National Gallery of Canada. *Sixth Biennial of Canadian Painting 1965*. Summer.

Vancouver. University of British Columbia, Fine Arts Gallery. *Beyond Regionalism*. October 6-23.

Vancouver. Vancouver Art Gallery. *34th British Columbia Annual Exhibition*. December 1, 1965-January 2, 1966.

1966

Vancouver, British Columbia. Vancouver Art Gallery. *Directions 66*. March.

Newport Beach, California. Newport Harbor Art Museum. *Newport Sculpture Show*.

Vancouver, British Columbia. Vancouver Art Gallery. *Painting '66*. November 20, 1966-January 8, 1967.

1967

Burnaby, British Columbia. Art Society. *4th National Burnaby Print Show*. June 10-July 3.

Ottawa. National Gallery of Canada. *Sculpture '67* (presented at the City Hall of Toronto), summer 1967.

Vancouver. University of British Columbia, Fine Arts Gallery. *Joy and Celebration*. July 3-August 18.

Toronto. Art Gallery of Ontario. *Perspective 67*. July 8-September 10.

Regina, Saskatchewan. Norman Mackenzie Art Gallery, *Statements, 18 Canadian Artists*. November 16-December 17.

1968

Paris, Musée national d'art moderne. *Canada art d'aujourd'hui*. (Exhibition subsequently shown in Rome, Lausanne, Bruxelles). January 12-February 18.

Portland, Oregon. Art Museum. *The West Coast Now*. February 9-March 6.

Montreal, Quebec. Montreal Museum of Fine Arts. *Survey 68*. March 8-April 7.

Victoria, British Columbia. Art Gallery of Greater Victoria. *Younger Vancouver: Cross Section '68*. May 22-June 9.

Ottawa. National Gallery of Canada. *Seventh Biennial of Canadian Painting 1968*. Summer.

Edinburgh, Scotland. Edinburgh International Festival. *Canada 101*. August 18-September 7.

Ottawa. National Gallery of Canada. *N.E. THING CO. — Henry Saxe* (A travelling exhibition). September-June 1969.

New York. American Federation of Arts. *Soft and Apparently Soft Sculpture* (A travelling exhibition). October 1968-October 1969.

Vancouver. University of British Columbia, Fine Arts Gallery. *Younger Vancouver Sculptors*. October 15-November 2.

Toronto. National Art Exhibition Committee (Exhibition at Art Gallery of Ontario). *Canadian Artists 68.* November 29-December 29.

New York. Paul Cooper Gallery. *26 Artists.*

New York. Museum of Modern Art. *New Media — New Directions.*

Fullerton. California State College Gallery. *Reflections/Transparency.*

Burnaby, British Columbia. Burnaby Art Gallery. *Artists in Fashion.*

1969

New York, Seth Siegelaub, *One Month* (Exhibition existing in catalogue form alone). March.

Montreal, Quebec. Montreal Museum of Fine Arts. *Survey 69.* May 16-June 26.

Ottawa. National Gallery of Canada. *The Canada Council Collection* (A travelling exhibition).

Burnaby, British Columbia. Simon Fraser University. *19 May-19 June.* May 19-June 19.

New York. Paula Cooper Gallery. *Number 7.* May 18-June 15.

New York. Dawn Gallery. *Language III.* May 24-June 18.

New York and simultaneously in eleven different locations all over the world. Seth Siegelaub. *July, August, September, 1969.*

Edmonton, Alberta. Edmonton Art Gallery. *Place and Process* (Exhibition included work done in Inuvik, Northwest Territories, Sept. 25-27, as well as in other parts of the world). September 4-October 26.

São Paulo, Brazil. Exhibition Centre. *X São Paulo Biennial.* September-December.

Seattle, Washington. Seattle Art Museum. *557,087.* September 5-October 5. (Exhibition subsequently shown in Vancouver, January 13, 1969-February 8, 1970, where it was titled *955,000* and where three additional artists were included. The titles refer to the respective populations of the two cities.)

Richmond, California. Richmond Art Center. *Return of Abstract Expressionism.* September 25-November 2.

Leverkusen, Germany. Städtisches Museum Leverkusen. *Konzeption-Conception.* October-November.

Newport Beach, California. Newport Harbor Art Museum. *The New Art of Vancouver.* October 8-November 9.

Chicago, Illinois. Museum of Contemporary Art. *Art by Telephone.* November 1-December 14.

New York. School of Visual Arts Gallery. *Groups.* November 3-20.

London, England. Arts Council of Great Britain. (Exhibition at Whitechapel Art Gallery). *New Multiple Art.*

1970

Toronto. Art Gallery of Ontario. *Survey 70 Sondage — Realism(e)s.* (Montreal Museum of Fine Arts, May 8-June 7.) August 7-September 6).

Oberlin, Ohio. Oberlin College. *Art in the Mind.* April 17-May 12.

New York. New York Cultural Center. *Conceptual Art and Conceptual Aspects.* April 10-August 25.

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CATALOGUE OF THE EXHIBITION

Catalogue numbers 1 through 15 are the work of Iain Baxter. Work, commencing with catalogue number 16, is that of the N.E. THING CO. Although some of these pieces were originally shown under the rubric of IT or N.E. Baxter Thing Co., these early joint ventures were absorbed by N.E. THING CO. in 1967 and the work is therefore so assigned.

Height precedes width, preceding depth.

IAIN BAXTER

1. *Still Life: Two Plastic Bottles* 1965
   Vacuum-formed butyrate plastic
   80.6 x 96.2 cm
   The Artist p.14

2. *Still Life: Two Plastic Bottles* 1965
   Vacuum-formed butyrate plastic
   65.1 x 80.0 cm
   Ingrid Baxter p.15

3. *Landscape with Tree* 1965
   Acrylic paint on vacuum-formed butyrate plastic
   81.3 x 95.9 cm
   The Artist p.20

4. *Still Life: Eight Crushed Plastic Bottles* 1965
   Vacuum-formed butyrate plastic
   80.0 x 96.5 cm
   Ingrid Baxter

5. *Four Milk Bottles* 1965
   Acrylic paint on vacuum-formed butyrate plastic
   54.6 x 87.0 cm
   Vancouver Art Gallery p. 15

6. *Still Life with Eight Bottles* 1965
   Vacuum-formed butyrate plastic with plastic bottle remains
   85.1 x 115.0 cm
   Vancouver Art Gallery p. 18

7. *Six Paint Brushes* 1965
   Vacuum-formed butyrate plastic, six paint brushes
   81.9 x 95.9 cm
   On loan from the Canada Council Art Bank p. 17

8. *Still Life with Can Openers* 1965
   Vacuum-formed butyrate plastic, eight can openers
   81.3 x 95.3 cm
   On loan from the Canada Council Art Bank p. 16

9. *Still Life with Flower Pot* 1965
   Vacuum-formed butyrate plastic
   43.2 x 41.9 cm
   Germaine and Yves Gaucher p. 19

10. *Landscape with Moon* 1965
    Acrylic paint on vacuum-formed butyrate plastic
    81 x 125 x 9 cm
    On loan from the Canada Council Art Bank p. 21

11. *Landscape with Cumulus Clouds* 1965
    Acrylic paint on vacuum-formed butyrate plastic
    109.2 x 171.4 cm
    Government of Canada, Department of External Affairs p. 1

12. *Still Life: Five Vinegar Bottles* 1965
    Xerox print
    21.3 x 27.6 cm
    David P. Silcox p. 19

13. *Still Life: Bag of Cake Mix* 1965
    Xerox print
    27.9 x 21.4 cm
    David P. Silcox

14. *Still Life: Puff Wheat in a Plastic Bottle* April, 1965
    Pencil on paper, plastic bag and twist-tie
    43.2 x 30.5 cm
    On loan from the Canada Council Art Bank p. 22

15. *Still Life: Puffed Wheat in a Plastic Pot* May, 1965
    Ink on paper, laminated
    45.7 x 30.5 cm
    The Artist

N.E. THING CO.

16. *Pneumatic Judd* 1965
    Inflated vinyl, air
    101.6 x 213.4 x 20.3 cm
    N.E. THING CO. p. 28

17. *Bagged Rothko* 1965
    Inflated vinyl, air, cotton
    167.6 x 156.2 cm
    Germaine and Yves Gaucher p. 25

18. *Black Cirrus Cloud* 1965
Inflated vinyl, air, cloth carrying case
35.6 x 243.8 cm
N.E. THING CO. p. 28

19.. *Oldenburg's Disassembled and Stacked Falling Shoestring Potatoes* 1966, reassembled 1981
Wood, paper
13 cedar posts: 21 m x 10.2 x 10.2 cm
paper bag: 151.1 x 117.5 cm
N.E. THING CO. p. 30

20. *Bagged Landscape* 1966
Inflated vinyl, air, water, plastic boat
71.1 x 61.0 cm
Vancouver Art Gallery p. 33

21. *Bagged Landscape with Water* 1966
Inflated vinyl, air, water
198.1 x 137.2 cm
Ann and Harry Malcolmson p. 35

22. *Bagged Landscape with Boat* 1966
Inflated vinyl, air, water, plastic boat
61.6 x 35.3 cm
Private Collection, Ottawa p. 34

23. *Cumulus Cloud with Tartan Carrying Case* 1966
Inflated vinyl, air, cloth carrying case
35.6 x 243.8 cm
N.E. THING CO. p. 29

24. *Paint into Earth* 1966-68, assembled 1981
Cibachrome, silver print, map
146.1 x 99.2 cm
N.E. THING CO. p. 45

25. *Chrome Poles Move* 1966-68, assembled 1981
Map; crayon, pencil and felt pen ink on paper
64.8 x 41.3 cm
N.E. THING CO. p. 78

26. *Bagged Day-Glo Oranges* 1967
Serigraph cut-out and bagged in plastic
50.8 x 38.1 cm
Collection Art Gallery of Ontario, Gift of Simon Fraser University, 1969 p. 23

27. *Approx. 2.500,000 Gallons of Water* 1967
Kodak type C prints
89.9 x 106.7 cm
On loan from the Canada Council Art Bank p. 49

28. *180° Vertical Landscape* 1967, assembled 1981
2 parts: (a) Map; pencil, ink and felt pen ink on paper 136.9 x 81.3 cm; and (b) 35mm slides, projector
N.E. THING CO. p. 62

29. *Fence* 1967
Wood, chain link fence and gate
99.1 x 365.8 cm
N.E. THING CO. p. 79

30. *ACT #41: Log Structure, Photo in Tillamuck County Museum, Tillamuck, Oregon, USA* 1967-68
Felt pen ink and collage on silver print
69.9 x 101.0 cm
N.E. THING CO. p. 38

31. *ART #16: Robert Smithson's "Non-Sites"* 1968-69
Felt pen ink and collage on photograph
70.5 x 100.3 cm
National Gallery of Canada, Ottawa p. 38

32. *ACT #19: Marcel Duchamp's Total Art Production Except His Total Ready-Made Production* 1968-69
ART #19: Marcel Duchamp's Total Ready-Made Production Except His Total Art Production 1968-69
Felt pen ink and collage on photograph
70.5 x 100.3 cm
National Gallery of Canada, Ottawa p. 42

33. *ACT #81: Small Airport Indicators, East of Edmonton, Alberta* (photo taken while driving) 1968-69
Felt pen ink and collage on silver print
69.9 x 101.0 cm
N.E. THING CO. p. 43

34. *ACT #107: Triangular-Shaped (VSI) Visual Sensitivity Information, Telecasted View of Moon's Surface from inside Apollo 8 Spacecraft through Window as Seen on Canadian National C.B.C. T.V. over Sanyo T.V. set, 9", in North Vancouver, B.C., Canada, December 25, 1968* 1968-69
Felt pen ink and collage on photograph
70.5 x 100.3 cm
National Gallery of Canada, Ottawa p. 43

35. *Portfolio of Piles* 1968
Photo offset lithography
Each: 16.5 x 24.0 cm
David P. Silcox p. 39

36. *P-Line Straight* 1968, assembled 1981
Cibachrome, map
136.0 x 99.4 cm
N.E. THING CO. p. 47

37. *Reflected Landscape* 1968, assembled 1981
2 parts: (a) Map; silver print, hand tinted; watercolour and pencil on paper, 96.2 x 91.1 cm; and (b) Cibachrome transparency, 54.3 x 65.1 cm
Collection Art Gallery of Ontario, Purchase, 1980 p. 66

38. *Six Fruit Trees with Painted Shadows* 1968, assembled 1981
Map; silver paint, hand tinted; watercolour, crayon and pencil on paper
121.6 x 91.1 cm
Collection Art Gallery of Ontario, Purchase, 1980 p. 46

39. *1/4 Mile Landscape* 1968, assembled 1981
Silver prints, hand tinted; map, and watercolour and pencil on paper
4 parts, each: 65.9 x 78.7 cm
Collection Art Gallery of Ontario, Purchase, 1980 p. 50

40. *Drawing Mount Seymour* 1968, assembled 1981
Silver print, hand tinted; map
127.6 x 90.8 cm
N.E. THING CO. p. 52

41. *Pumpkin* 1968, assembled 1981
Cibachrome; map; ink and felt pen ink on paper
90.9 x 86.7 cm
N.E. THING CO. p. 53

42. *12' x 12' Stud Wall with Picture Window* 1968, reconstructed Art Gallery of Ontario, 1982
Wood, nails
3.7 x 3.7 m
N.E. THING CO. p. 79

43. *Snow* 1968
Silver print, bullet-proof glass
91.4 x 61.0 cm
National Gallery of Canada, Ottawa p. 88

44. *Single Light Cast* 1968, assembled 1981
Cibachrome; map; felt pen ink, pencil and crayon on paper
108.0 x 91.4 cm
N.E. THING CO. p. 80

45. *Double Light Casts* 1968, assembled 1981
Cibachrome; map; felt pen ink, pencil and crayon on paper
92.4 x 96.4 cm
N.E. THING CO. p. 81

46. *VSI Formula #14* 1968, assembled 1981
Cibachrome, map, pencil on paper
130.5 x 99.7 cm
N.E. THING CO. p. 54

47. *Lithographed-Photographed* 1968-71
Lithograph composed of embossed paper and Polaroid photograph
75.4 x 52.7 cm
Collection Art Gallery of Ontario, Purchased with assistance from Wintario, 1976 p. 55

48. *VSI Formula #5* 1969
Photographic prints
12 prints, each: 39.4 x 50.5 cm
N.E. THING CO. p. 68

49. *Red Salt* 1969, assembled 1981
Cibachrome; map; watercolour, crayon and pencil on paper
99.1 x 75.3 cm
N.E. THING CO. p. 57

50. *Imprint* 1969, assembled 1981
Cibachromes, printed from black and white images; map; watercolour, crayon and pencil on paper
112.7 x 80.3 cm
N.E. THING CO. p. 70

51. *Floating Log* 1969, assembled 1981
Cibachrome; map; crayon, pencil and felt pen ink on paper
117.8 x 80.3 cm
N.E. THING CO. p. 56

52. *Reflected Seascape* 1969, assembled 1981
2 parts: (a) Map; watercolour, crayon, pencil and ink on paper, 65.4 x 84.5 cm; and (b) Cibachrome transparency, 47.6 x 61.0 cm
N.E. THING CO. p. 66

53. *Suite of Canadian Landscapes* 1969
Engraved bank notes, all denominations, mounted and framed
3.8 x 9.6 cm; frames: 27.9 x 35.6 cm
David P. Silcox p. 72

54. *360° Landscape* 1969, assembled 1981
2 parts: (a) Map; ink and felt pen ink on paper, 64.8 x 91.4 cm; and (b) 35mm microfilm, microfilm reader
N.E. THING CO. p. 65

55. *Reflected Arctic Landscape* 1969, assembled 1981
2 parts: (a) Map; crayon and pencil on paper, 64.8 x 85.1 cm; and (b) Cibachrome transparency 57.2 x 74.9 cm
N.E. THING CO. p. 71

56. *President of a Company Blowing Bubbles* 1969
Kodak type C prints
151.5 x 107.0 cm
On loan from the Canada Council Art Bank p. 64

57. *President of a Company Face Screwing* 1969
Kodak type C prints
91.4 x 106.7 cm
N.E. THING CO. p. 84

58. *North American Time Zone Photo-VSI Simultaneity* October 18, 1970
Photo offset lithography
Each: 44.5 x 44.5 cm
Collection Art Gallery of Ontario, Gift of Mr. and Mrs. Aaron Milrad, 1975 p. 60

59. *Inflated Blue Sky* 1970
Polyvinyl acetate, air
129.5 x 396.2 cm
Collection Art Gallery of Ontario, Purchase, 1970 p. 91

60. *The Idea of a Photograph* 1970
4 Polaroids, white opaque paint
56.4 x 73.0 cm (composition)
N.E. THING CO. p. 88

TELEX AND TELECOPIER WORKS

Where two dates appear the first indicates the original transmission of the work; the second, an additional transmission.

61. *Fill in a Hole* 1968-70
2 sheets: (a) Typewriter ink and stamp pad ink on paper, 28.0 x 21.6 cm; and (b) Telecopier ink and ink on paper, 34.3 x 21.6 cm
N.E. THING CO. p. 85

62. *This Statement will be is being has been sent by Telecopier* 1968-70
2 sheets: (a) Typewriter ink, stamp pad ink and ink on paper, 27.9 x 21.6 cm; and (b) Telecopier ink and ink on paper, 27.9 x 21.6 cm
N.E. THING CO.

63. *Split 55* 1969
2 sheets: (a) Pen and stamp pad ink on paper, 27.9 x 21.6 cm; and (b) Telecopier ink and ink on paper, 35.6 x 21.6 cm
N.E. THING CO.

64. *Telexed Self-Portrait from Memory* 1969
Telex typewriter ink and stamp pad ink on paper
24.5 x 21.3 cm
N.E. THING CO.

65. *Trans-VSI Number 12: 4.5 inches of Sky* 1969-70
Telex typewriter ink on paper
27.6 x 21.3 cm
N.E. THING CO. p. 89

66. *Trans-VSI Number 14: A Word is Worth 1/1000th of a Picture* 1969-70
Telex typewriter ink on paper
18.4 x 21.3 cm
N.E. THING CO.

67. *Trans-VSI Number 15: On the One Hand* 1969-70
Telex typewriter ink on paper
21.3 x 21.3 cm
N.E. THING CO.

68. *Trans-VSI Number 16: Start Viewing Stop Viewing* 1969-70
Telex typewriter ink on paper
22.2 x 21.6 cm
N.E. THING CO.

69. *Trans-VSI Number 20: See this Statement at Right Angles* 1969
Telex typewriter ink on paper
17.8 x 21.6 cm
N.E. THING CO.

70. *Five Minutes of Telexed Paper* 1969-70
Telex typewriter ink on paper
2068.8 x 21.6 cm
N.E. THING CO.

71. *Split Eight Hundred and Eighty-Eight Thousand Eight Hundred and Eighty-Eight Horizontally and Vertically* 1969-70
2 sheets: (a) Stamp pad ink, ink and felt pen ink on paper, 35.6 x 21.6 cm; and (b) Telecopier ink and ink on paper, 35.6 x 21.6 cm
N.E. THING CO.

72. *Send a Lie Receive the Truth* 1970
2 sheets: (a) Stamp pad ink, felt pen ink and ink on paper, 27.9 x 21.6 cm; and (b) Telecopier ink and ink on paper, 28.1 x 21.6 cm
N.E. THING CO.

73. *Iain Baxter, President, N.E. THING CO., Tele-transmitted to New York* 1970
2 sheets: (a) Polaroid photograph, stamp pad ink, ink and felt pen ink on paper, 25.9 x 16.5 cm; and (b) Telecopier ink and ink on paper, 35.6 x 21.6 cm
N.E. THING CO.

74. *6" Line Transmitted* 1970
2 sheets (a) Pencil, stamp pad ink and ink on paper, 27.9 x 21.6 cm; and (b) Telecopier ink and ink on paper, 28.3 x 21.6 cm
N.E. THING CO.

75. *Trans-VSI Number 4: Rectangle* 1970
Telex typewriter ink and felt pen ink on paper
26.4 x 21.3 cm
N.E. THING CO.

76. *Trans-VSI Number 5: Seascape* n.d.
Telex typewriter ink on paper
28.6 x 21.3 cm
N.E. THING CO.

77. *Trans-VSI Number 9: 1-9 Serial Graduation* 1970
Telex typewriter ink on paper
17.3 x 21.4 cm
N.E. THING CO.

78. *Trans-VSI Number 13: Perspective* 1970
Telex typewriter ink and felt pen ink on paper
22.2 x 21.3 cm
N.E. THING CO.

79. *Handspan expanded to 4000 Miles* 1970
2 sheets: (a) Ink, stamp pad ink and felt pen ink on paper, 21.0 x 21.6 cm; and (b) Telecopier ink and ink on paper, 35.6 x 21.6 cm
N.E. THING CO.

FILMS

All films have been transferred to three-quarter-inch videotape for this exhibition.

80. *Still Life: Fireworks* 1966
Super 8, colour, silent, 3 minutes
N.E. THING CO.

81. *Still Life: Barrel* 1967
Super 8, colour, silent, 3 minutes
N.E. THING CO.

82. *Still Life: Nude* 1967
Super 8, colour, silent, 3 minutes
N.E. THING CO.

83. *Still Life: Pears in a Bowl* 1967
Super 8, colour, silent, 1½ minutes
N.E. THING CO.

84. *Still Life: Circular Patch* 1967
Super 8, colour, silent, 1½ minutes
N.E. THING CO.

85. *Still Life: Snow on Mound* 1967
Super 8, colour, silent, 1½ minutes
N.E. THING CO.

86. *Still Life: Trees and Wires* 1967
Super 8, colour, silent, 3 minutes
N.E. THING CO.

87. *Still Life: Mirror on Mound* 1968
Super 8, colour, silent, 1½ minutes
N.E. THING CO.

88. *Still Life: Canadian Flag* 1968
Super 8, colour, silent, 3 minutes
N.E. THING CO.

89. *Still Life: American Flag* 1968
Super 8, colour, silent, 3 minutes
N.E. THING CO.

90. *Still Life: Radio and Rocks* 1968
Super 8, colour, silent, 3 minutes
N.E. THING CO.

91. *Still Life: Winter Landscape* 1968
Super 8, colour, silent, 1½ minutes
N.E. THING CO.

92. *Still Life: A 4 Mile Section* 1968
Super 8, colour, silent, 3 minutes
N.E. THING CO.

VIDEOTAPE

93. *Clichés* 1970
¾ in. videotape
N.E. THING CO.

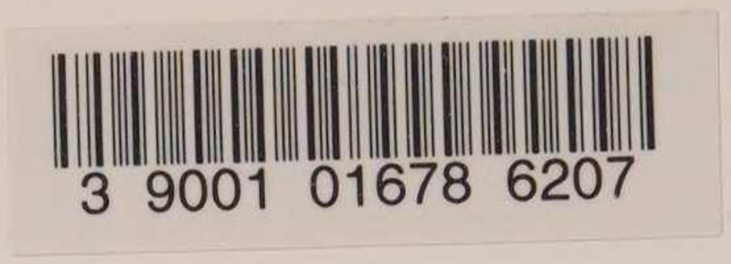

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PHOTO CREDITS

All photographs of works in the exhibition were taken by Larry Ostrom
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National Gallery of Canada: Cat. nos. 31, 32, 34 and 43
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