

residence on Colborne Street in London. A parallel can be drawn between the projections of Favro and *Étant Donnés*, a complex of three projections by Marcel Duchamp, in which we are invited to look through the projection of an eye through a projected key hole onto a third, back-lit projection. Both artists have acknowledged their self-conscious roles as art workers through imaginative projections on the concrete environment of existing art. Favro's interest in projections can also be seen in his solutions for the specific concerns that we identify with painting. (They call to mind *Peigne (Comb)*, 1916, by Marcel Duchamp, in which a painter's tool and

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its terms of reference evolve through comparable issues.) Such reductive aids help the viewer to take on a self-conscious identification with the issues of painting, while inviting that viewer to experience the object as a container for unconscious projection. Both Duchamp and Favro reaffirm the traditional, principal interest of projecting their souls on a complex of forms conceptually contingent upon issues of painting. Their projections encapsulate the notion that any projection — whether unconscious, mechanical, or visual — is a viable way of looking at something and a specific means for making our capacity to experience more real to us. Film-loop projections of natural or urban environments, painting in oils on reconstructed domestic environments, and/or painting in oils on the reconstruction of an art object create contexts for an inter-subjective relationship with a cultural experience.

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In London, Ontario, post-secondary art courses at a university or college, in either practical studio work and/or art history, were not available until around the 1970s. Therefore, Jack Chambers, like Greg Curnoe and Murray Favro, had no option but to study art at H. B. Beal High School. It offered academic courses, but the school's primary focus has been the vocational trades. The Beal vocational art courses were — and maybe still are — premised on a European concept: studies in commercial art were based partly on fine art studies, in order to provide the commercial artist with maximum versatility in the market.

It is interesting to note that neither Curnoe nor Chambers makes reference in exhibition catalogues to their training at Beal. Nevertheless, Chambers did study there from 1946-49, and Curnoe from 1954-56. (Therefore Chambers, and not Curnoe, is the first — as well as the foremost — major contemporary artist to emerge from the middle class in London, Ontario.)

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Time after time, I would meet Jack Chambers on the London streets, when I lived and worked there. We talked about perception and modernism. Jack was not up on recent trends in structuralism or on its significance for the Minimalist and material-base painters of the 1970s; but he had a very open mind and would insist that I explain my concepts to him.

On many occasions I would bump into Jack near his King Street studio, and he would

invite me over to look at his work. On one such occasion Jack informed me that he did not have long to live. I suggested he cheat death, and that the way to do so would be to have something to live for that was absolutely significant to his life as an artist. This meant he had to create something entirely new. He had not done a nude, so I suggested he realise a Venus Coelestis or a Venus Naturalis, a Primavera. Jack declared that his wife Olga would never permit him to be alone with a nude woman. I then suggested a meeting at his studio, at which the artist, Olga, the model and I could hash out the problem.

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The meeting was held and an understanding reached: Jack would paint the nude. In preparation for his final oil Jack Chambers produced a fully realized drawing, *Nude, 1973-74* (pencil on paper (?), 22" x 26 3/8"), and completed his last major painting, *Nude, 1974-76*, (oil on wood, 24" x 24"). The drawing is currently in the collection of The Montreal Museum of Fine Arts. Those two works were the means and effect of Jack cheating death for four or so years. (Jack passed away in the arms of a family friend on April 13, 1978.)

Chamber's greatest contribution was demonstrating the deepest understanding of the common root of his art, circumstance, and his life. It profoundly moved me, showing me that great art is created through the values of the artist's life: the statement of a critical subject. I have taken this principle as the foundation on which I have developed the issue of viewers as a medium of insight and knowledge through their comprehension of state-

ment. Jack Chambers created profound connections among his family, his ideas, and his art. In him we have the standard by which the artists of London make their art a concrete reality.

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*A Short Generic History Of The Art Of London, Ontario, 1964-1983* created for an audio-visual work of art *Greg, Jack, Ron, Murray*. In an edition of three. See Greg Curnoe 1980 National Gallery of Canada retrospective catalogue no. 19, p. 69: *Hurdle for Art Lovers* 9 April 1962. "This assemblage - similar to Duchamp's *Trap* but much more aggressive - threatens the sex organs of any art lover who dares to accept the challenge of its title." The Reader is Becky Singleton. The author gratefully acknowledges the financial support of the Ontario Arts Council and the editing assistance of Charis Wahl. Ron Martin © Toronto. March/May 1983 to April 7, 1994. Final edited version. 2,183 words. Not to be copied.

1. Curnoe's *April, May, London, Toronto, Montreal* (1964). Private collection, Toronto, Ontario.
2. Marion Woodman is a Jungian analyst in Toronto, Ontario. She lives in London and Toronto, Ontario, with her husband, Dr. Ross Woodman. The Woodmans were close friends of the Chambers family.
3. The author gratefully acknowledges the funding assistance of the Ontario Arts Council Toronto, Ontario, Canada. Arts Writers Ontario Arts Council Grant, 1994.

# The New York Times Vs. Huge Chavez

By Stephen Lendman

Carly Simon's theme song from the 1977 James Bond film "The Spy Who Loved Me" says it all about The New York Times' agitprop skill - "Nobody Does It Better" nor have others in the media been at it longer. Most important is The Times influence and reach and what media critic Norman Solomon says about its front page. He calls it "the most valuable square inches of media real estate in the USA." It's read by government, business leaders and opinion-makers everywhere and for that reason is hugely important.

Hugo Chavez is its frequent target, and Simon Romero has the assignment as The Times' man in Caracas. His latest March 30 offering is headlined "Files Suggest Venezuela Bid to Aid Colombia Rebels," and it relates to the spurious claim that captured FARC-EP computers contained potentially smoking-gun evidence "t(y)ing Venezuela's government to efforts to secure arms for Colombia's largest insurgency" and is aiding its efforts through funding and other means to destabilize the Uribe government.

Romero states: "Officials taking part in Colombia's investigation....provided (NYT) with copies of more than 20 files, some of which also showed contributions from the rebels to the 2006 campaign of Ecuador's leftist president, Rafael Correa." One piece of correspondence from November 21, 2006 "describes a \$100,000 donation to (Correa's) campaign." Alvaro Uribe noted it and others but so far hasn't released them. For his part, Correa vigorously denies the charge and said the files lacked "technical and legal" validity.

Romero stops short of claiming the files are legitimate, but refuses to suggest they're not. He also ignores Chavez's mediating role to secure prisoner releases on both sides. He does, however, quite suggestively accuse Chavez and Correa of links to the FARC-EP "which the United States says is a terrorist group and has fought to overthrow Colombia's government for four decades."

Romero, like his mainstream colleagues, never lets facts interfere with his mission.

Here he claims "Colombian officials who provided the computer files adamantly vouched for them (and they) contained touches that suggested authenticity:.... revolutionary jargon, passages in numerical code, missives about American policy in Latin America and even brief personal reflections" by FARC-EP commanders. Moreover, "files made public so far only scratched the surface of the captured archives" without a hint from him that they're simple to fake (or invent) and Washington and Bogota have every incentive to do it as a way to vilify FARC-EP and Chavez as part of their imperial project.

Romero quotes Defense Minister Juan Manuel Santos saying Colombia retrieved more than 16,000 files from three computers belonging to Luis Edgar Devia Silva, aka FARC-EP commander Raul Reyes who was killed in the Ecuadorean cross-border incursion. In addition, claims of two other hard drives captured were also made. Santos said "Everything has been accessed and everything is being validated by Interpol (that's pretty closely tied to western interests and functions to serve them as called on). According to Santos, "a great deal of information was gotten "that is extremely valuable and important."

He further claimed (plausible or not) that the computers survived the bombing raid intact "because they were in metal casing" and emphasized that he didn't regret a thing

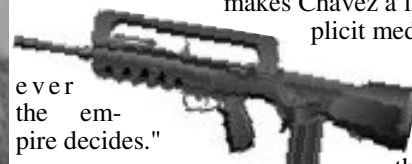
about Colombia's aggression against its neighbor.

For his part, Chavez responded and Romero at least quoted him, no doubt because it was from a meeting with foreign journalists who did as well. Chavez mocked the supposed evidence saying: "The main weapon they have now is the computer, the supposed computer of Paul Reyes. This computer is like a la carte service, giving you whatever you want. You want steak? How would you like it prepared? You'll get it how-



terrorism but considers it unlikely because of its importance as a major US oil supplier.

Even so, California Republican Darrell Issa (and 22 co-sponsors) introduced House Resolution (HR) 965 in February condemning Venezuela as a state sponsor of terrorism, and Florida Republicans Connie Mack and Ileana Ros-Lehtinen (and 8 co-sponsors) introduced a similar HR 1049 in March that "condemned the Venezuelan government for its support of terrorist organizations" with direct reference to FARC-EP. These efforts won't likely get far, and for now at least, view them as politics as usual in a year when all House members are up for reelection and need to rev up their constituencies for support. It makes Chavez a favorite target with a complicit media going along.



In sum, Romero and others like him in the mainstream, keep at their appointed mission -

tackling the most model democracy in the region with a clear and purposeful aim - to destabilize, destroy and transform Venezuela into the alternate model Uribe represents: uncompromising hard right; hugely repressive; linked to Colombia's death squads and drug cartels; a supporter of state terrorism; a government riddled with corruption and scandal; and George Bush's favorite Latin America leader because of all of the above.

Expect lots more Romero commentaries like this one that are part of what Eva Golinger calls America's "asymmetric - 4th Generation War - against President Chavez and the Bolivarian Revolution." The dark forces Romero represents won't quit so more enlightened ones like Golinger and others must keep exposing their schemes to protect Venezuela's glorious experiment that's working.

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ever the empire decides." In sum, Romero and others like him in the mainstream, keep at their appointed mission - tackling the most model democracy in the region with a clear and purposeful aim - to destabilize, destroy and transform Venezuela into the alternate model Uribe represents: uncompromising hard right; hugely repressive; linked to Colombia's death squads and drug cartels; a supporter of state terrorism; a government riddled with corruption and scandal; and George Bush's favorite Latin America leader because of all of the above. Expect lots more Romero commentaries like this one that are part of what Eva Golinger calls America's "asymmetric - 4th Generation War - against President Chavez and the Bolivarian Revolution." The dark forces Romero represents won't quit so more enlightened ones like Golinger and others must keep exposing their schemes to protect Venezuela's glorious experiment that's working. Stephen Lendman lives in Chicago and can be reached at lendmanstephen@sbcglobal.net. Also visit his blog site at sjlendman.blogspot.com and listen to The Global Research News Hour on Republic Broadcasting.org Mondays from 11AM to 1PM US Central time for cutting edge discussions with distinguished guests.

Still another offering was correspondence from January 18, 2007 suggesting Chavez would provide a \$250 million loan to buy arms and would be repaid "when we take power."

Romero then attacks the FARC-EP with familiar innuendoes that appear throughout the major media to smear it unjustly. He also suggests the possibility of Washington designating Venezuela a state sponsor of