**ART NEWS**

**Survival Research Laboratories**

134 2nd Ave. Brooklyn, N.Y. 11217 Phone: (212) 492-4806

December 10, 1982

Dear Dora Opperhein,

As the originator and main active proponent of the concept of mechanical performance, I have, for some time now, been aware of your noble and unselfish efforts in keeping the development of new works, including this information on your own terms, toward the goal of change. I would like to express my gratitude for your recent comments. However, I must point out that the decision to return the money was, in fact, made by the group itself, not by me. Consequently, we have found ourselves in a difficult position of being compared to you. We are at this moment in the process of being evaluated by the authorities regarding the matters discussed in our correspondence.

Sincerely yours,

[Signature]

Mark Pauline
Director, SLR

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**Porno show on SF school property?**

By Dan Bornak

San Francisco Unified School District officials were caught off guard when a Richmond District resident complained that a local avant-garde show producer showed a pornographic movie at Cabrillo School Saturday night.

Based on an anonymous telephone complaint about a show at Cabrillo School's amphitheater, the resident said the movie was a man and woman separately engaged in pornographic acts.

Some 250 persons attended the show, and among the audience were children.

A KQED reporter, Phil Bronstein, who was at the show to film a different segment of the show produced by Survival Research Labs, described the movie as "pretty shocking" and it was "indeed pornographic."

Bronstein, who was there to cover an avant-garde light show involving old industrial equipment, said a number of people walked out of the show when the eight-minute movie entitled "XXX 80" was shown.

But Mark Pauline of Survival Research Labs, who rented the amphitheater from the school district for $20 said the movie produced by England avant-garde moviemakers Monte Cassara and Tana Emolo was generally liked by the audience.

"This was an anti-sex film," said Pauline. "It was an experimental comment on sex. It was really a spoof on sex and didn't appeal to any puritan interests."

Pauline said at least one or two children were in the audience during the movie's showing, and there were a number of 18 and 19-year-olds.

"It was anti-pornographic and showed people partly naked doing day to day activities," he said.

Pauline defended his show saying, prior to getting Board of Education approval to stage his show at Cabrillo School, he described to school officials what would be presented.

Pauline said he has had other shows at the Palace of Fine Arts, the Golden Gate Park band shell, United Nations Plaza and Union Square. The Casara-Emolo movie was never shown at any of those City parks though.

The Saturday Cabrillo School show raises a question about the school district's monitoring of private organizations renting public school property.
Staged chaos reflects society's death quest for nuclear oblivion

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animals and have been known to torture and even kill live ones, triggering gns inside machines and cutting the heads off chickens. They rub their artisan's feet in safety and aren't interested in providing a catastrophe, ordering nothing.

Miscarried, considering the chaos and terrorism flying through the air, no audience members have been hurt in the six years that Mark Pauline, Matt Heckert and Eric Werner have been together, although Pauline had a bad hair when a machine exploded on him.

Linda Berman in Artforum magazine called their shows "monstrous," which is a tall task for anyone who isn't sure why they do what they do, and this baffles her. She offered the touching hope that the 2,000-person audience in Los Angeles last year was an amputating violent spectator but offering appreciation for SRL's audacity, luridly lurid and powerful imagery.

New York, Artforum, but no sale. People come to these events for their own reasons. Those who choose while Rambo blows up villages and uses torture to turn retesting victims into carbon ash would probably enjoy Survival Research Laboratories in the same spirit, even though watching machines kill machines in a live performance is different from watching Rambo waste people in a movie.

Answer to Dante

I've seen a video of one SRL performance and can't write this up as much as I'd like to. In one sequence, a huge mechanical figure with what looked like a Mao era and future-warfare look was being operated with a control device that ran Mao's head oil. There were 2,000-pound gongs with ships, 7-foot warriors, gonging across the ground, buzz saws, catapults, corkscrews, and rape being flung into such other, exploding engines and flares racing past through the air. The formidable spectacle of these machines seemed to be a marredly vicious, 20th-century American answer to Dante's inferno.

Robert Fair, Thompson, the great African art scholar, said in a recent lecture at the Seattle Art Museum that African art could be thought of as built on the principle of guns and poetry, vamos as the headline, hallucinating elements and pepper as the best. SRL is all pepper. There's plenty wrong with that, but those who defend them say they are reflecting a madly malignant in our culture, the death threat hanging over all living creatures and all of our planet.

Invest in weapons

Food with nuclear oblivion, we can't expect a sound political and celebrate the same. Some are going to act weird, and disappointing of them won't make the awful thing they set out near. Pauline makes fun of art and of the left, particularly for its call for divestment in South Africa. They should be raising money to run guns to blacks Africa for black people. . . . They should invest in weapons.

Violent seems to be Pauline's answer to just about everything. Heckert, not to be undue, said he's prepared for a performance by imagining himself smashing his grandmother in the face. If his grandmother is reading this, she might want to reconsider communicating with him by phone or letter until.
"This man left his right hand in hell." THE POPE. (24 June 1990)

"WHEN I WAS LITTLE, I WANTED TO BE AN EARTHQUAKE." PAULINE.

"IT IS NOT ART, IT IS WORSE". PAULINE.

SEATTLE, 23 June in a parking lot, 2000 people have been playing in an horror movie without being paid...

"It was my birthday, I wanted to do something really exciting, my sister took me to this show to see these famous Californian artists, they had been on TV once... The young lady is pressing on her breast a bloody foetus... It would have been a little girl...
The sister continues: It was just hell, everything was fire and smoke, sparkles as long as broomsticks were flying around... and all of a sudden this unbearable noise, people were puking all over the place, screaming and crying, I saw all this blood on my sister's shoes and then her little baby fall down...."

An assistant of Pauline, few scars are crossing his face: "Art is painful, that is the main message of our show, it is important for us that the audience get it...

- What about these ladies which have lost their babies during the show?
- We think that abortion should be free and obligatory, there is too many homeless..."

WE are reporting now more than 72 people injured, 23 abortions, difficult to estimate the other consequences as brain damage, in fact we must assume that the majority of the audience was...
Dear Artspacex,

I believe that Mark Pauline is a silly man who gets his thrill from putting himself and others in potentially dangerous situations. Expanding this to make a political or universal or socially conscious statement is just an excuse to gain support for his irresponsible and immature behavior.

Many of my friends and colleagues have been injured at his performances. A woman had her head gashed by falling platter. At another performance a clever clanking machine sprayed the darkened audience with BB pellets. My husband's tooth was cracked. After the performance we reported this to a stage manager who laughingly replied "of course, what do you expect?"

Fear, irresponsible destruction, recreating problems with no solutions, who needs it? Where's the art in merely
mirroring reality with no creation, transformation, real revelation? Is it not to enlist in an army and fight in a war? Soldiers of fortune being paid grants for artists because they follow their passion for violence and inflict it on the world?

No thanks. Count me out.

I can get a tooth knocked out for free, why should I support an Arts Organization which pays an artist to commit acts of violence. I'm sending my contribution to War Resistor's League.

Sincerely,

Cynthia Fitz
wasn't THAT fun!

What a novel idea; 5000 pound machines destroying each other with animals strapped to them. Oh I guess I'll get some Jack Daniels and go for a drive on the interstate.

Amateurs do this. Pros do SDI. Top professionals make the public pay for shows they'll never even live to tell about.

EVIDENCE: Showing the lack of funding and effort spent on research and development of non-violent alleviation of frustration techniques.

Support the peaceful use and colonization of outer space. Another reason why: to give these people something else to do, something positive to work on...
or at least a place to play where they won't hurt others.

Your science fair project didn't win? Someone insulted it or the teachers were stupid? Want revenge?

Keep them away from the biology labs... I wonder what would happen if I put this gene there?

Does that behavior have survival value?

Do you observe that activity have survival value?

What do you get out of it? What does it make you want to do?

What would they have to do next to entertain you?

Can we assume they are trying to provide a bad example?

Did they provide anything that indicates that that was their intent?

If this was an advertisement, what would they be selling?

If this was educational TV, what would it be teaching?

Bringing new meaning to the phrase: Wasting natural resources.

You can have as much fun watching Saturday AM TV.

Am I missing the point? If so, what is the point? Tell me.

Roger, write to P.O. Box 45014 Seattle WA 98145-0114.

If you have anything else you want to say about this flyer, if you want to reduce violence.

Trendy violence: pay for it, watch it, reinforce it, perpetuate it. Doesn't it just make you want to go out & blow up something?

I wouldn't Ronbo like you to do that?

Are you mentally prepared for war yet?

This was brought to you as a non-affiliated independent project.
The letters get more of Mark Francis for stopping this name of Lao Pepe

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'Horror' cable program shows animal killings

By STEPHEN HIGGINS
Progress Staff Writer

A television station with a reputation for being ahead of its time is presented with a program that is almost too much for even its viewers to handle.

The Phoenix Channel 15 program, "Bohemia Afterdark," was scheduled to air on April 1 at 11 p.m., but due to technical difficulties, it was delayed for one week.

The program, produced by A.M. Productions, features a variety of animal exploitation scenes, including live animal torture, animal bloodshed, and live animal castration.

The program's creator, Mark Paulson, is known for his controversial work, including the 1988 program "Cruel Kingdom," which featured scenes of animal cruelty.

The program has been criticized by animal rights activists, who have called for its removal from the air.

Despite the controversy, the program has been praised by some viewers for its raw and unfiltered approach to animal exploitation.

The program has also been criticized for its use of graphic images and images of live animal torture.

The program has been viewed by thousands of people, including some who have complained to the station about the program's content.

The station has defended the program, saying it is a powerful tool for raising awareness about the treatment of animals.

The station has also been criticized for its use of live animals in its programming.

The station has defended its use of live animals, saying it is necessary to create a realistic and effective program.

The station has also been criticized for its use of paid actors in its programming.

The station has defended its use of paid actors, saying it is necessary to create a realistic and effective program.

The station has also been criticized for its use of animal exploitation for entertainment purposes.

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The station has also been criticized for its use of animal exploitation for political purposes.

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The station has also been criticized for its use of animal exploitation for commercial purposes.

The station has defended its use of animal exploitation, saying it is necessary to create a realistic and effective program.
Robot Art Knocks 'em Dead in L.A.

BY KENNETH BAKER
SAN FRANCISCO CHRONICLE
AUGUST 14, 1983

Los Angeles

The avant-garde never starts on time, some- time complained while I waited with a crowd of more than 3,000 for the first Los Angeles "machine performance" by the San Francisco-based group, Survival Research Laboratories.

Like most of their performances, this one carried a long title full of same praise. "Extremely Cruel Practices: A Series of Events Designed to Instruct Those Interested in Publics That Correct or Punish."

The group is known for building huge, remote-controlled machines from junk and scavenged parts and turning them loose to self-destruct. They're each other menace to an audience.

The location — a boarded-up, fire-damaged, empty warehouse in an industrial area of downtown Los Angeles — helped set the tone. So did the fact that no one got into without signing a statement releasing the artists from legal liability for any accidental injury. Meanwhile, dozens of people — administrators, bouncers and security guards — were gathered around, one armed with a big club, another with a baseball bat.

Finally, portable generators and air compressors started up, the documentary video crew sprang to attention, and a couple of machine-creating people began hitching around the stage area, to a sound track of electronically modified engine sounds punctuated with the ring of hammers on steel.

The sound track was effective, though I was surprised to find that the machines caused no accidental explosions. As was occasionally the case, the crowd was noise and flame, to the crowed's delight.

By the end of the show, the stage had pretty much broken down. Some shards of metal had flown over people's heads, but otherwise nothing much had happened to set a lawyer's pulse racing. Sanitation was provided only by cutting the lights and shooting red flares into the sky. As Wynneth Lewis said to Ezra Pound of trench warfare: "Nothing there you cannot imagine — but it has the unexpected quality of reality."

SRL's reputation has preceded it, bringing out a crowd that appeared to be there with art school graduates and other stylish, sophisticated renegades. There was a lot of multicolored hair and stylish clothes to be seen.

White SRL leaders Mark Pauline and Matt Heckert and their henchmen were still hanging around in greased-up coveralls checking the contraptions they meant to destroy, a fire truck and ambulance came careening across the bridge and down behind the warehouse. "Aha! I thought, if the fire department's already got wind of them, this may be more exciting than I imagined."

Soon word spread in the crowd that the machine was responding to a routine, non-fatal overdose. The collapsed victim was seen wheeled away on a stretcher.

"All the white, huge speakers were belting out something like electrified baloon music, lending a Patiniasque air to the scene."

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Their performances and they make resourceful use of the help they get from volunteers. In those respects, their work has a lot in common with the spectacles staged by Christo. They also have the obvious precedent of Jean Tinguely's kinetic sculptures behind them, and a long history of machine imagery in 20th century art. However, none of these matters as much as the got impact of their shows.

Pauline and his robots have the good sense to disdain the art world, but when they go to so much trouble to make a dangerous mess in public, and the result is as ambitious as art often is, they get brand- ed artists in spite of themselves.

As a proclamation of the horrors of living in a power-drunk culture, their activities loom large in the art context, but are small beer next to the public threats posed by the average urban construction site. I can't help but wish their shows would shed some light on the true dangers and violence they bring out in our times. San Francisco may get a chance to see for themselves if tentative plans for another performance in October get off the ground.