

N.E. THING CO. LTD.

ANOTHER 2 PROJECTS



Row 1: ( left to right ) HOUSE, GREEN, WHITEHEAD.

Row 2: YOUNG, PINK, GRAY, WINTER, WINTER, PIPE, BLACK, BLACK.

Row 3: VALENTINE, PINK, APPLE, GOOD, BEACH, LIGHT, FLAG, FLAG, CORNER, WHITE, CORNER.

Row 4: SAY, YACHT, YACHT, HOUSE, APPLE, UNDERWOOD, HELPS, WITH, STICK, WHITE.

Row 5: WOOD, WHITEHEAD, RAIN, WITH, STICK, KETTLE.

PEOPLE / LANGUAGE

# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

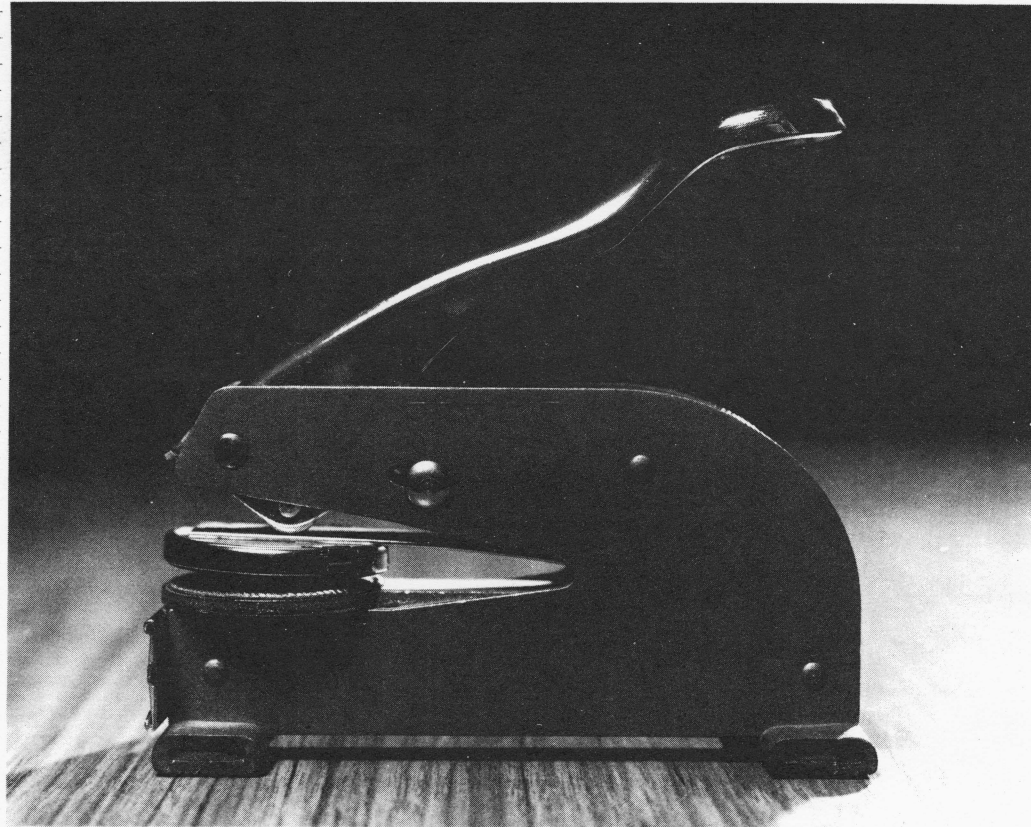
—

Project

N.E. THING CO. CORPORATE IDENTITY

Number

—



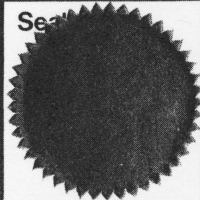
PLEASE COMPLETE AND RETURN

Description *UNSEALED.*

N.E. THING COMPANY LIMITED

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Seal



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project

**THE VANCOUVER ART GALLERY**  
ANOTHER 2 PROJECTS: DEC. 11, 1977 - JAN. 8, 1978

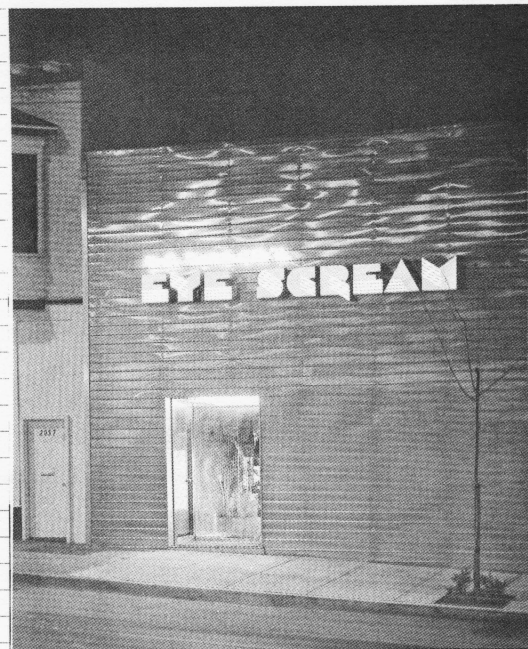
Number  
1.

## ANOTHER 2 PROJECTS:



Row 1. L-R. HOUSE, GREEN, WHITEHEAD.  
Row 2. YOUNG, PINK, GRAY, WINTER, WINTER, PIPE, BLACK, BLACK  
Row 3. VALENTINE, PINK, APPLE, GOOD, BEACH, LIGHT, FLAG, FLAG, CORNER, WHITE, CORNER.  
Row 4. SAY, YACHT, YACHT, HOUSE, APPLE, UNDERWOOD, HELPS, WITH, STICK, WHITE.  
Row 5. WOOD, WHITEHEAD, RAIN, WITH, STICK, KETTLE.

## PEOPLE/LANGUAGE



N. E. THING CO.'S

**EYE SCREAM**

RESTAURANT/GALLERY

2043 W. 4TH. VANCOUVER, 7326571

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Description

ORGANIZED BY:  
THE VANCOUVER ART GALLERY

FUNDED BY: B.C. CULTURAL FUND &  
THE CANADA COUNCIL.

\* THE OPENING BEGINS AT EYE SCREAM  
WITH COFFEE & CRISSANTS FROM 12<sup>NOON</sup> - 2<sup>PM</sup>  
DEC. 11 (SUNDAY)

\* AND, CONTINUES AT THE VANCOUVER ART  
GALLERY, 1145 W. GEORGIA ST. UNTIL 5<sup>PM</sup>.  
EXHIBITION RUNS THROUGH JAN. 8, 1978

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1978

Project VANCOUVER GALLERY

people/language &  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1

The Vancouver Art Gallery gratefully acknowledges the assistance of the following:

Glenn Allison

Judy Lane

Erian Baxter

Taisto Makela

Tor Baxter

Maureen Redgrave

Nelson

**BECKER**

Pam Reid

Chris Chatten

George Sawchuk

Chris Dahl

with special thanks to:

Ian Dawson

Paul Grescoe

Murray Dawson

Ann Petrie

Bob Edwards

Art Perry

Aleh Fitzgerald

Pia Shandel

Leigh-Ann Guppy

David Ingram

London Drugs

Bill Jones

and other suppliers

Bob Keziere

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Date  
1978

Project

EYE SCREAM RESTAURANT  
ANOTHER 2 PROJECTS: People/language

Number  
1.

LAYOUT & DESIGN: N.E. THING CO. LTD.

DESIGN CONSULTATION: CHRIS DAHL

COVER PHOTOS : BOB KEZIERE

PHOTO PRINTING : TOD GREENAWAY

PRINTED BY : SUPERIOR REPRODUCTIONS, VANCOUVER, B.C.

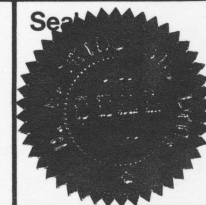
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Description *CREDIT PAGE.*

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# INFORMATION

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Date

1978

Project

VANCOUVER ART GALLERY People/Language 7  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1.

The N.E. THING CO. LTD. (NETCO) long ago understood -- as does anyone who works in an art gallery -- that the word "art" is as a red flag to the bull. Sooner or later nearly everyone is going to be enraged at something on the walls or floors because it does not conform to their definition of art.

To attempt to get around this problem, as well as to respond to rumblings that have been taking place in art since the early 20th century, NETCO devised a series of categories to replace the word "art", and came up with these inventions: SENSITIVITY INFORMATION (a generic term to embrace all forms of cultural expression); SOUND SENSITIVITY INFORMATION (for the arts which are produced to be received aurally); MOVING SENSITIVITY INFORMATION (for the more kinetic events, like movies, dance, mountain climbing); EXPERIENTIAL SENSITIVITY INFORMATION (to cover activities which contain a number of elements, some of them heretofore unclassifiable); and VISUAL SENSITIVITY INFORMATION (to be used instead of "art", "fine art", "visual art", thus making the artist into a VISUAL INFORMER).

That portion of the current TWO PROJECTS exhibition subtitled "EYE SCREAM -Restaurant/Gallery", because of its interdisciplinary nature, comes under the heading, EXPERIENTIAL SENSITIVITY INFORMATION. It includes the documented process which NETCO underwent in establishing the Eye Scream Restaurant, together with certain language references which emerged from it. It is, in NETCO's words, a "vehicle for perceptual ideas, a sculptural container," the contents of which are "food information". It is also a business, which fits neatly into the corporate side of N.E. THING CO.

PEOPLE/LANGUAGE is the most recent development of a series on language which commenced in 1973 in an exhibition at York University called COLOR/LANGUAGE, followed by two projects in 1974: one at Mt. Allison University (FOOD/LANGUAGE), and the other at the Bau-Xi Gallery, Vancouver (SEX/LANGUAGE). Because these were essentially visual, they were included under the category, VISUAL SENSITIVITY INFORMATION.

PEOPLE/LANGUAGE, presently on view, involved the gathering together in mid-October of a group of people whose names were the same as common words: nouns, adjectives, verbs, adverbs. At that meeting, the people were placed in certain contexts expressive of their names, which were then photographed and videotaped. The results are presented here.

Both parts of these TWO PROJECTS have a bearing upon what has been called "narrative art", or art with a story line expressed both visually and verbally, related to conceptual art -- one of the aspects of the contemporary mainstream.

Perhaps the clue to understanding the nature of NETCO's artistic goals is to see them as involved with a continuing exploration into the relationship to each other of unexpected things, with the implied message, "We are all human; life is not necessarily terrible, at least where we live; for it can be an adventure if we learn to let go of rigid ideas." This is certainly an optimistic attitude, seemingly at variance with newspaper headlines, but very much in tune with how certain philosophers and scientists have responded to human developments on earth since the earliest beginnings. NETCO's glass is half full, not half empty.

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Description

INTRODUCTORY ARTICLE BY ALVIN BALKIND, CHIEF CURATOR, VANCOUVER ART GALLERY.

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# INFORMATION

N.E. THING CO. LTD.

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Date

1978

Project

VANCOUVER ART GALLERY People Language &  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1.

The means by which NETCO goes about its explorations is indissolubly tied to the highs, the surrogate orgasms, of creativity: the ability to see that which, until then, had not been recognized; the capacity for making discoveries that anyone might have made if only their minds had been open to them (Isaac Newton and the apple; Robert Fulton and steam).

One of the prime reasons why this can happen to artists and inventors and rarely to others is that the artist's character contains a large element of "play". It has been observed that young children are able to respond to art in an uncomplicated, non-judgmental, way because they are still in the play stage of their lives. As they grow older, this begins to dissolve into the seriousness, even the solemnity, of grown up behavior. For reasons not yet clearly postulated, creative people succeed in getting past the difficult period of adolescence with their predilection for play intact. The games change, but the techniques remain essentially the same. (It would, however, be a grave error to equate play with frivolousness, either in children or artists, although that, too, has not been ignored by NETCO. Some time ago they came up with a category they called "Quality Frivolity".)

Play and playfulness are absolutely central to the spirit of NETCO and to that of its two principals, Iain and Ingrid Baxter. Their minds leap with the agility of mountain goats, nimbly jumping from crag to crag in spite of the deep ravines that lie below. Not even a conversation with the Baxters proceeds along conventional lines. In such a conversation, no single direction can easily be perceived. What we get is broken field running, swerving; forays into language coinages, into new ideas, quick (and often funny) insights. One example of this took place during an interview for the catalogue of the exhibition, 17 CANADIAN ARTISTS, when the question was asked, "Do you think art is magic?" The spontaneous reply:

I think that life is magic. Business is magic. Take the fish roe business. It begins with these poor little things in the sea ready to have babies, swimming along merrily. They run into a net; suddenly it starts at three or four dollars a pound, then it escalates in the warehouses, and finally retails at twelve dollars a pound in Japan. In the meantime, many people are making a living from it. They get bread and butter and food; they can even buy art with it. That's magic.

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Description CONTINUATION ALVIN BALKIND'S ARTICLE ON N.E. THING CO. LTD.

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# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY People/Language &  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT.

Number

1.

In this paragraph there lies a species of summation of the N.E. THING CO. The first step it takes is to switch the word "art" onto another plane called "life". At this point, the word "business" appears - part of the NETCO rationale. Then the example: the fish roe business -- surely the last subject that would spring to our minds in a discussion on magic in art. It is converted into a faintly sad, yet funny, metaphor for life, with overtones of Zen absurdity. After that, a graceful and humanistic glide into a concern for the economic well-being of people, followed, in a coda, by a droll swipe at art and a return to the word "magic". Full circle. We have gotten a characteristic serving of playfulness, metamorphosis, seriousness, social comment, wit, pathos, irreverence, sympathy, amused detachment, astonishment, and a twinkle in the eye. In this pluralistic amalgam of elements -- not unlike the chance meeting, billions of years ago, of the chemical elements which produced life on earth -- we see how Ingrid and Iain Baxter, how NETCO, look at the world.

It is this world view, combined with a strong artistic consciousness, and pushed along by a high level of imaginative energy, which has, in the past, produced such hallmark exhibitions as BAGGED PLACE, PILES, N.E. THING CO. AT THE NATIONAL GALLERY, CELEBRATION OF THE BODY, and many others, and led to invitations to many international exhibitions like INFORMATION, at the Museum of Modern Art.

In an otherwise wicked world, the N.E. THING CO. LTD. and Iain and Ingrid Baxter, in the final analysis, stand for much that is positive, tolerant, informed, and open to change. By example and by indirection, they attempt to alter the rigid, the negative, the destructive forces in society which, if they could manage it, would reduce the Baxters and you and me to mindless pawns to the greater glory of pure power.

ALVIN BALKIND  
Chief Curator

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Description CONTINUATION OF ALVIN BALKIND'S ARTICLE ON N.E. THING CO. LTD.

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# INFORMATION

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

Date  
1966

Project **N.E. THING CO. LTD.**  
**Glossary**

Number  
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- SSI - Sound Sensitivity Information (music, poetry [read], singing, oratory, etc.)
- MSI - Moving Sensitivity Information (movies, dance, mountain climbing, track, etc.)
- ESI - Experiential Sensitivity Information (theatre, 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.
  - 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.
- 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.
- 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.)

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Description **Vancouver, B.C. 1966**

*NETCO. TERMINOLOGY USED TO DESCRIBE CULTURE AND THE VARIOUS ARTS FUNCTIONING INSIDE THE IDEA OF CULTURAL KNOWLEDGE.*

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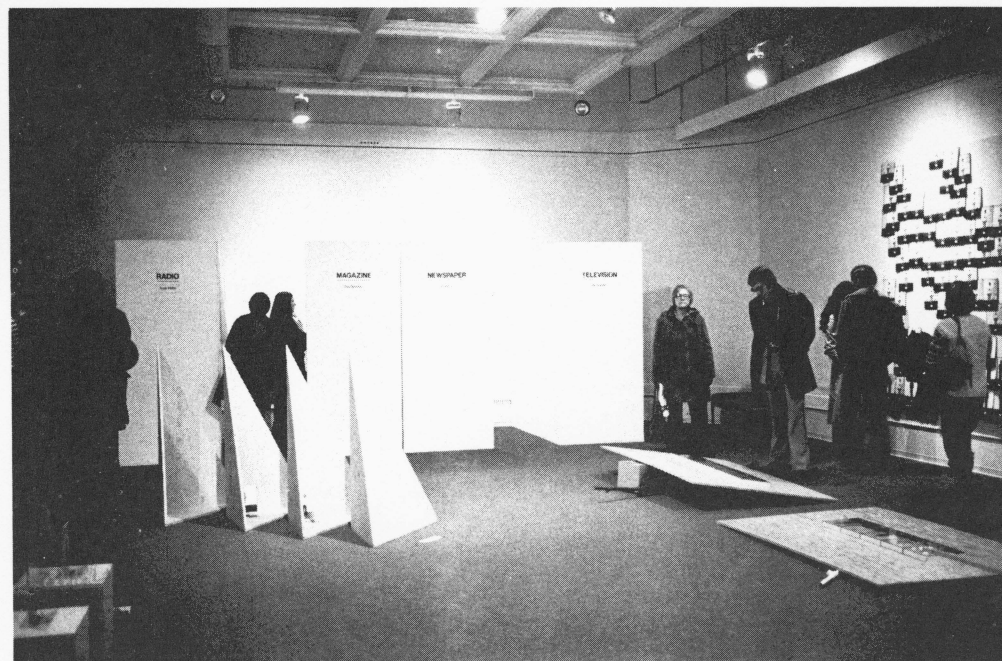
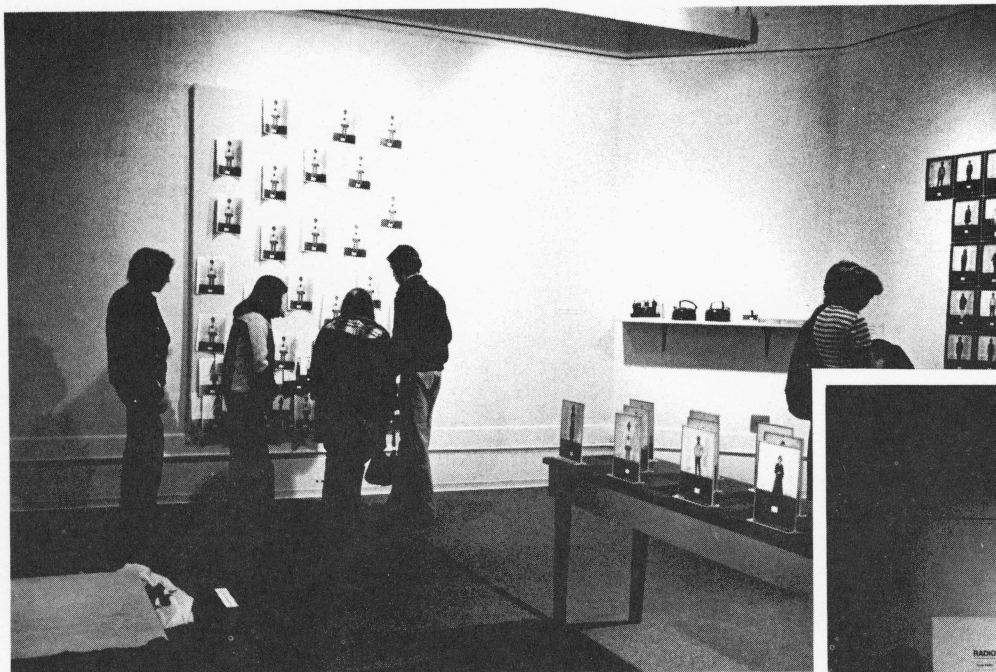
1978

Project

VANCOUVER ART GALLERY EYE SCREAM RESTAURANT.  
ANOTHER 2 PROJECTS: People/Language

Number

1



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Description

ENVIRONMENTAL SHOTS OF PEOPLE ATTENDING OPENING AT VANCOUVER  
ART GALLERY. DECEMBER 11/77.

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Date

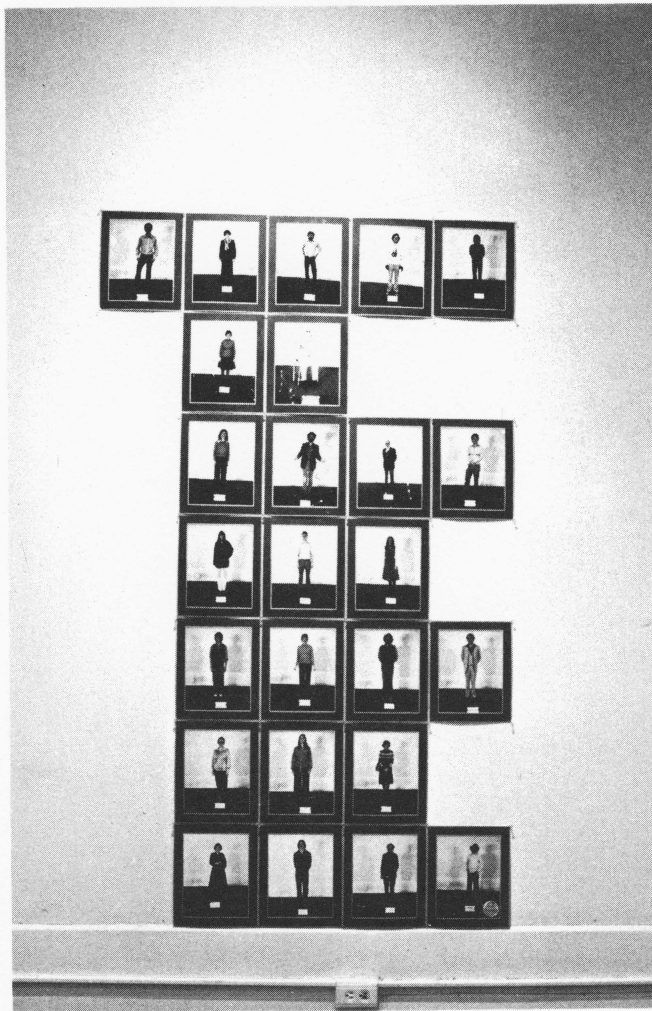
1978

Project

ANOTHER 2 PROTECS: People/Language

Number

1.



PLEASE COMPLETE AND RETURN

Description

SAY GOOD GREEN RAIN HOUSE, HELPS PIPE, GRAY WHITE HEAD BOX  
WINTER, LANE WITH FOOT, YOUNG PINK DIAMOND VALENTINE,  
WITH UNDERWOOD STICK, APPLE LIGHT WOOD CORNER. - 1977

SIZE: 70" X 48"

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Date

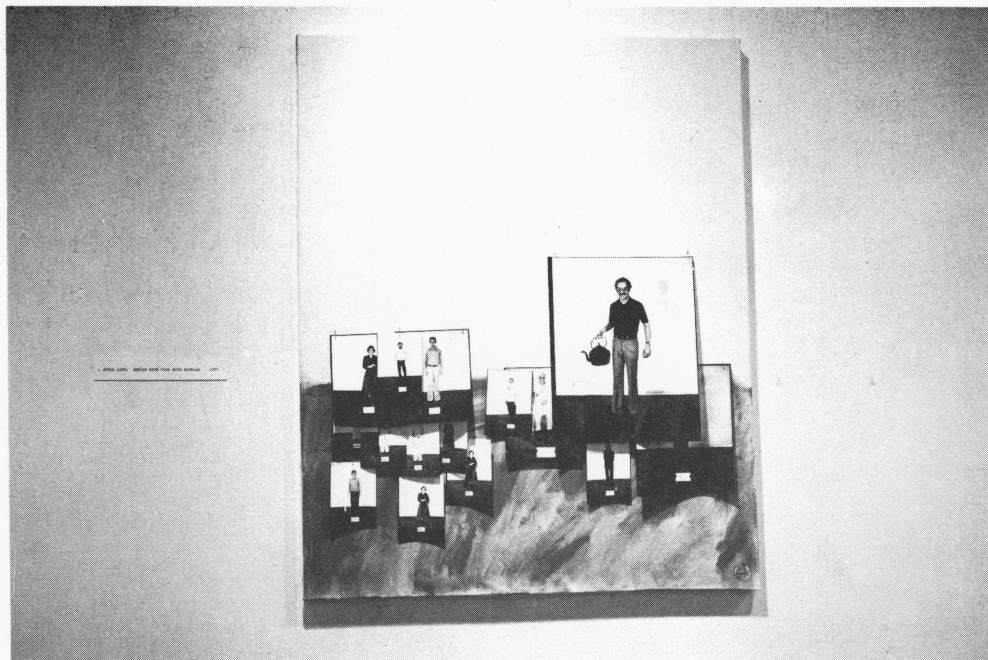
1978

Project

ANOTHER 2 PROJECTS: People/Language

Number

1.



PLEASE COMPLETE AND RETURN

Description

Size: 40" X 60"

STILL LIFE: APPLES WITH PIPE WITH KETTLES - 1972

MATERIALS: CANVAS, DRAPERY HOOKS, VARIOUS CIRACHROME PHOTOGRAPHS.

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Date

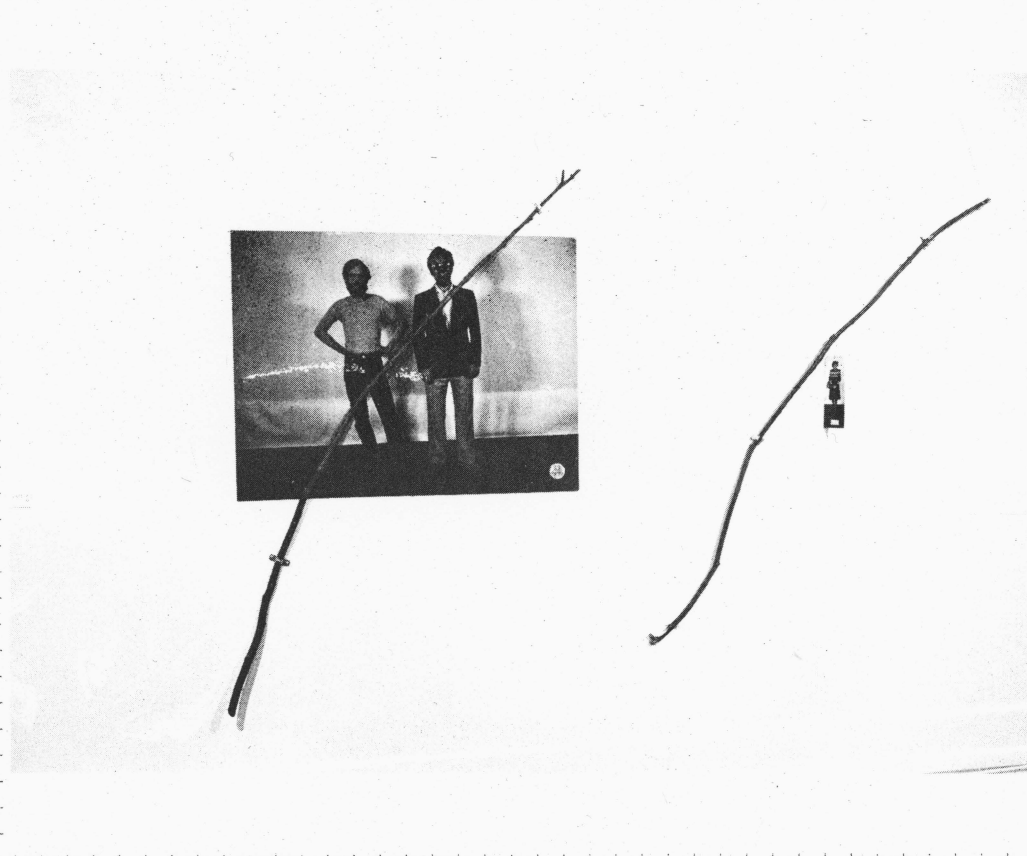
1978

Project

Vancouver Art Gallery  
ANOTHER 2 PROJECTS: People / Language

Number

1



PLEASE COMPLETE AND RETURN

Description

"GREEN STICK" 1977

Size: 30" X 40" CIBACHROME OVERLAID WITH 2 SIX FOOT BRANCHES.  
CIBACHROME PHOTO, 2 BRANCHES PAINTED GREEN.

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Date

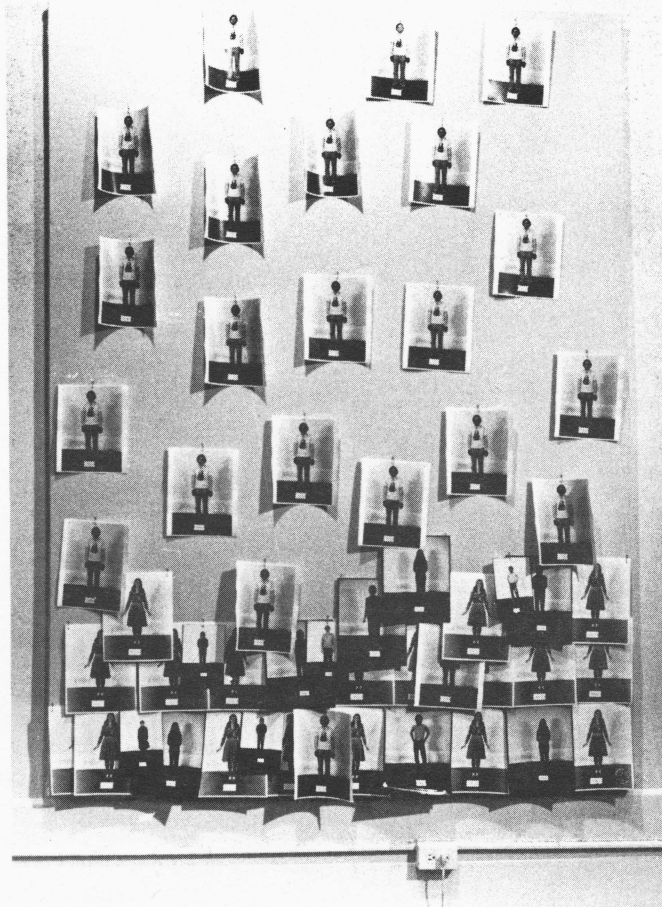
1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People/Language

Number

1.



TOP SECTION  
MR. RAIN

LOWER SECTION:  
MIXTURE OF, BEACH, PINK, HOUSE  
GREEN, WHITE, & RAIN

PLEASE COMPLETE AND RETURN

Description

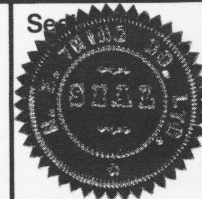
BEACH LANDSCAPE WITH COLORED HOUSES & PINK RAIN - 1977

SIZE: 60" X 84"

MATERIALS: CANVAS, BLACK & WHITE PHOTOS, HAND TINTED.

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# INFORMATION

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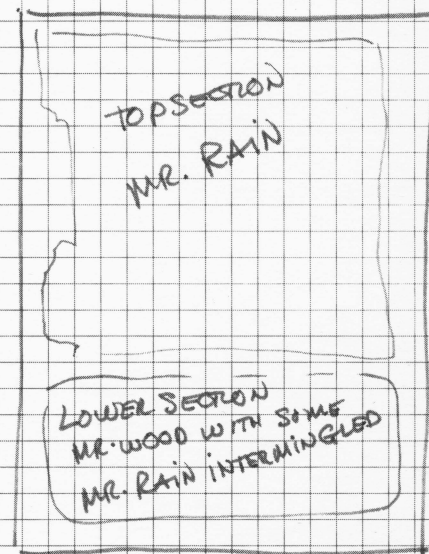
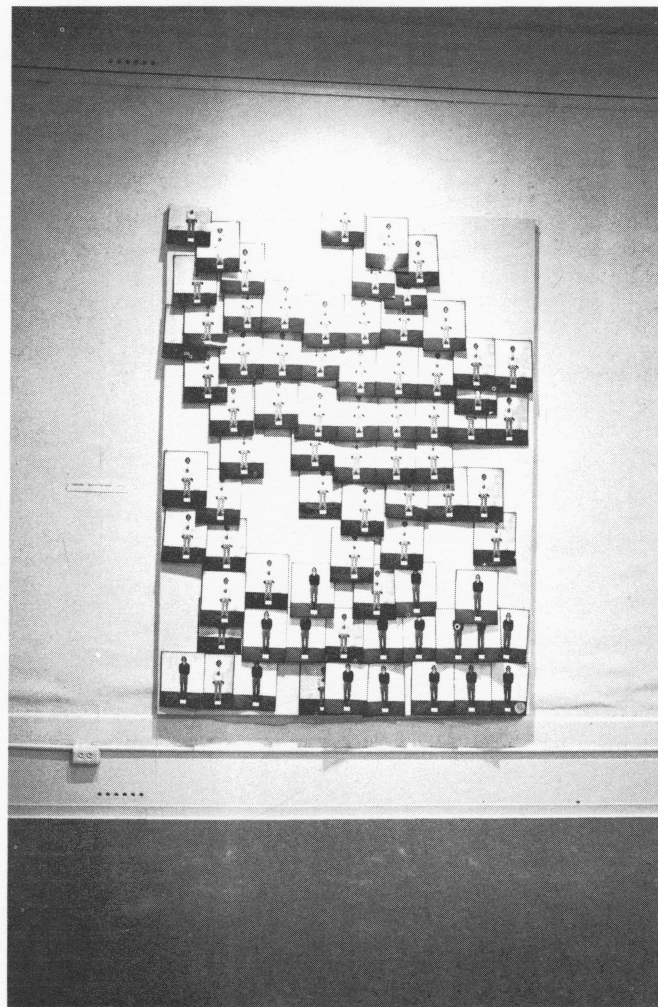
1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People / Language

Number

1



PLEASE COMPLETE AND RETURN

Description

LANDSCAPE: RAIN IN THE WOODS - 1977

SIZE: 60" X 84"

MATERIALS: CANVAS, CIBACHROME PHOTOS.

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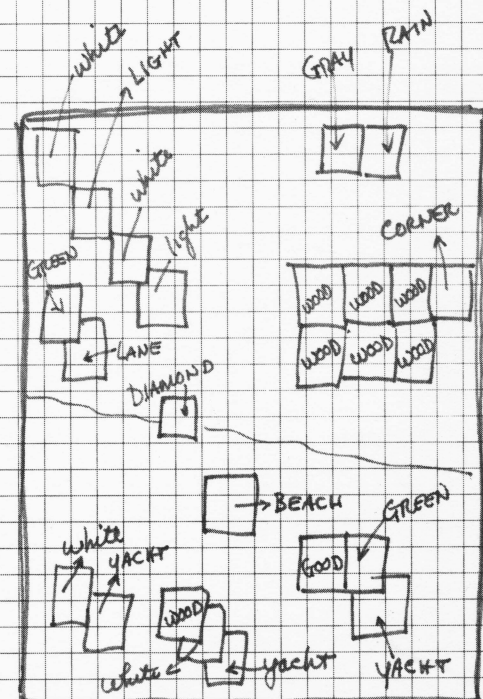
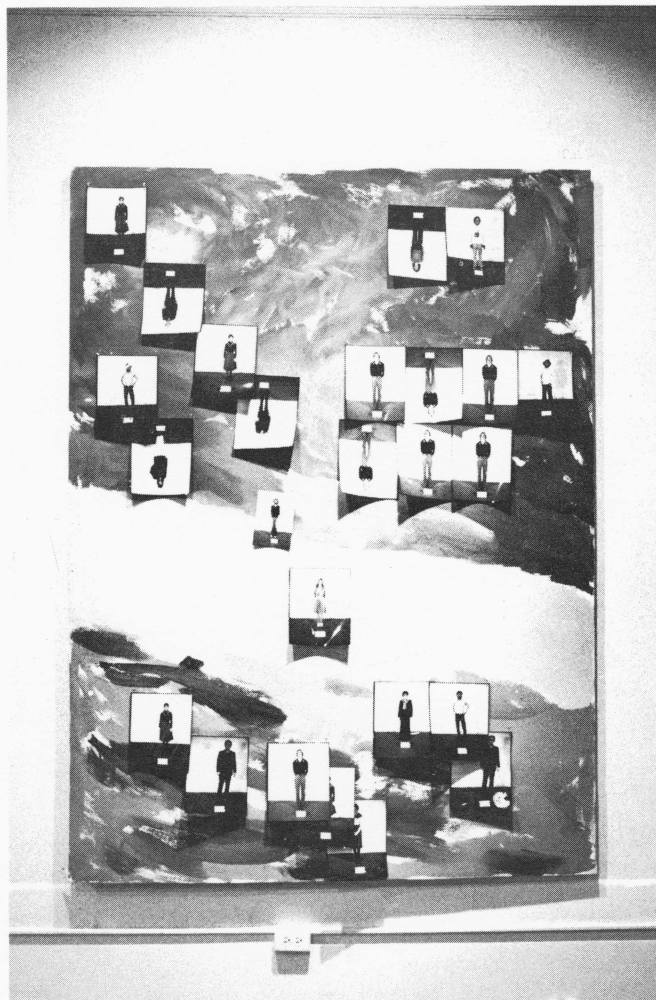
# INFORMATION

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Date  
1978

Project VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People/Language

Number  
/



Drawing of photo placement  
Showing names and position

PLEASE COMPLETE AND RETURN

Description

LANDSCAPE WITH WHITE LIGHT SHAFT & DIAMOND, 1977

Size: 72" X 96"

materials: CANVAS, DRAPERY HOOKS, CIRACROMIE PHOTOS.

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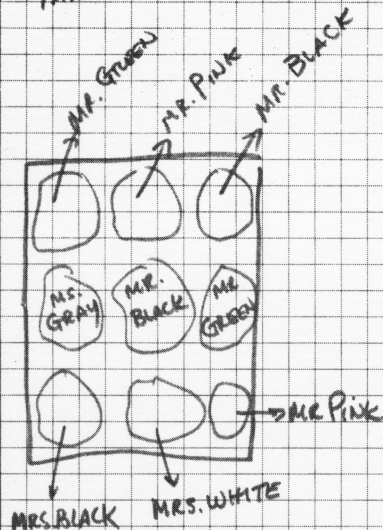
Project

VANCOUVER ART GALLERY

Number

A NOTHER 2 PROJECTS: People/Language 1.

PANEL #1.

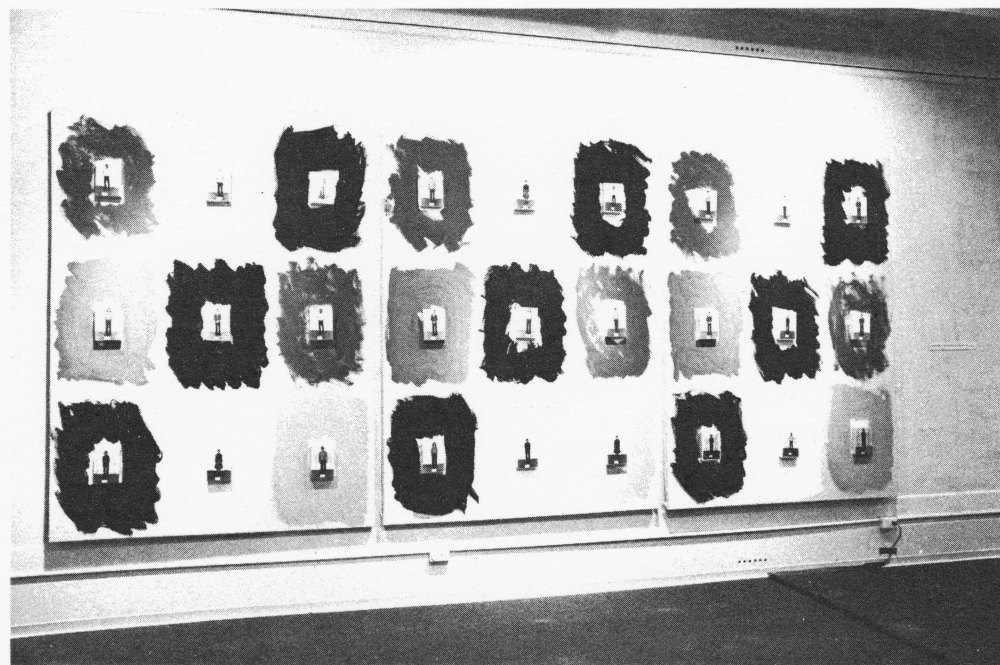


\* THE MOUNTED PHOTO WAS ATTACHED BY DRAPERY HOOKS TO THE APPROPRIATE COLOR. NAME & COLOR MATCHED.

Panel 1.

Panel 2

Panel 3



PANEL #2.

NO NAMES + NO COLORS MATCH.

PANEL #3.

SOME NAMES & COLORS MATCH SO IT'S PARTLY RIGHT & PARTLY WRONG

PLEASE COMPLETE AND RETURN

Description

COLOR COMPOSITION: RIGHT, WRONG & PARTLY RIGHT - 1977

SIZE: 84" X 180" (TRIPTYCH)

MATERIALS: CANVAS, PAINT, DRAPERY HOOKS, CIBACHROME PHOTOS, PLASTIC PHOTO MOUNTS.

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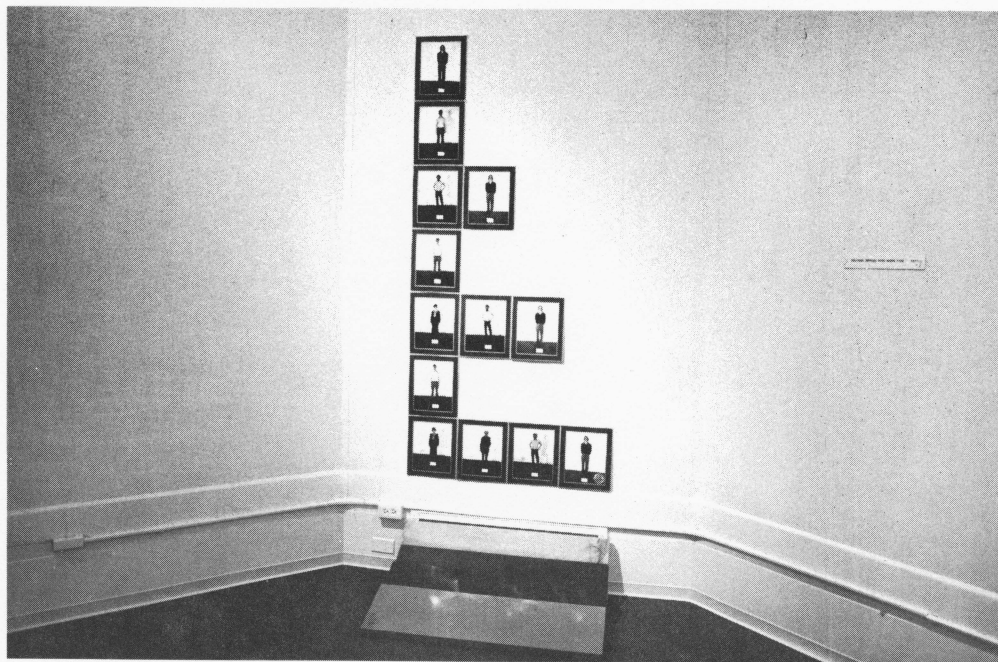
1978

Project

ANOTHER 2 PROJECTS: People / Language

Number

1



PLEASE COMPLETE AND RETURN

Description

SCULPTURE: 4 PIECES OF WOOD, 1977

SIZE: 40" X 8" X 2" + 13 CIBACHROME PHOTOGRAPHS.

MATERIALS (4) 2" X 8" + 13 PHOTOGRAPHS.

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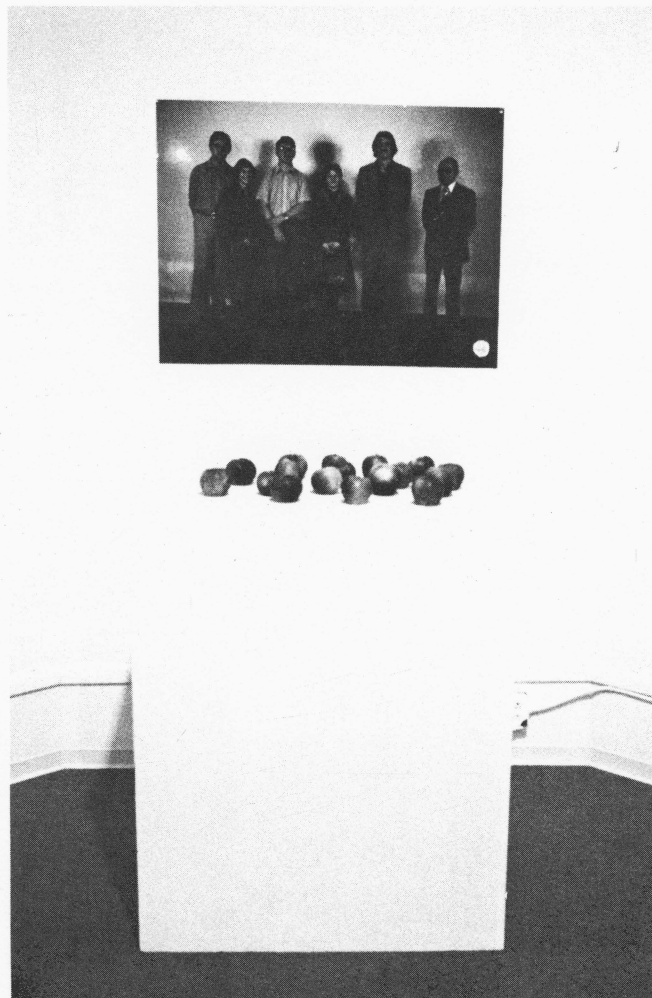
1978

Project

ANOTHER 2 PROJECTS: People / Language

Number

1.



PLEASE COMPLETE AND RETURN

Description

APPLES WITH WHITE WOOD BOX. 1977

SIZE: 60" X 40" X 24"

MATERIALS: WHITE BOX, APPLES, COLORED PHOTOS.

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# INFORMATION

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Date

1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: *People Language*

Number

1.



PLEASE COMPLETE AND RETURN

Description Sculpture: WOOD BOX WITH COLORED BOXES WITH WOOD UNDERWOOD - 1977

Size: 14" X 14' X 14"

MATERIALS: 6 plywood 14" square boxes, 2 planks, plastic-photomounts, Cibachrome photos.

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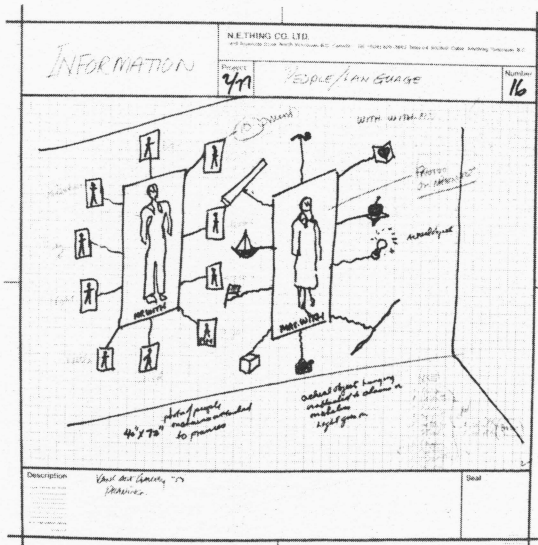
Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: People/Language

Number

1.



PLEASE COMPLETE AND RETURN

Description

WITH WITNESS - 1977

DRAWING FOR MAJOR WORK, 1977.

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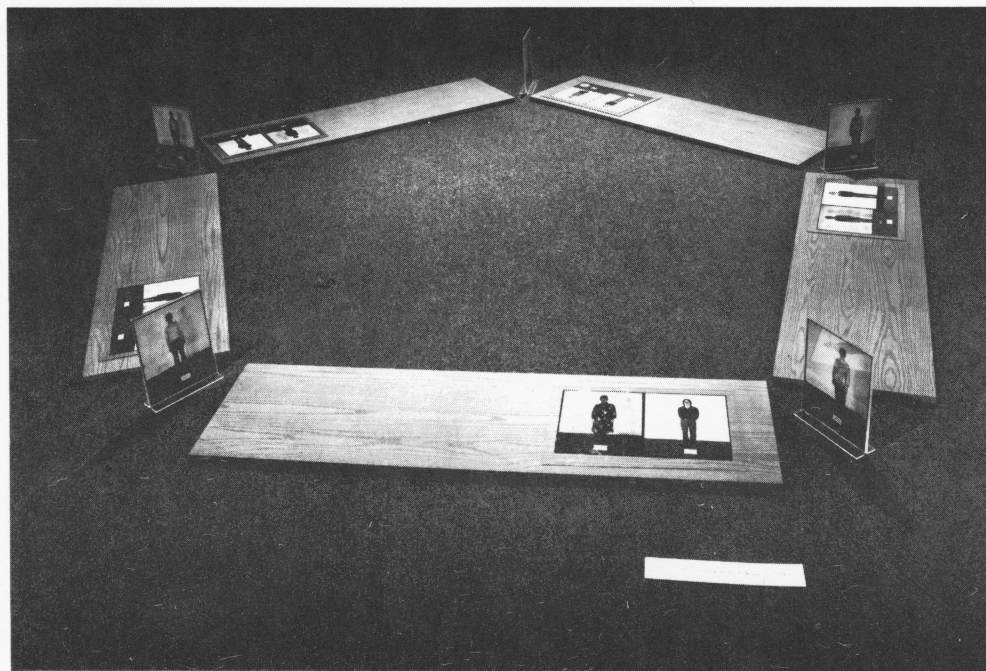
N.E. THING CO. LTD.

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Date  
1978

Project *VANCOUVER ART GALLERY*  
*ANOTHER 2 PROJECTS: People/Language*

Number  
1.



PLEASE COMPLETE AND RETURN

Description

*SCULPTURE: WOOD WITH WOOD... 1977*

*SIZE: 120" X 120"*

*MATERIALS: WOOD, PLASTIC PHOTO MOUNTS, & CIBACROMIE PHOTOS.*

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N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

Number

1.

ANOTHER 2 PROJECTS: People/Language



PLEASE COMPLETE AND RETURN

Description

GOOD GREEN APPLE WITH CHANGING OBJECT OF YOUR CHOICE. 1977

SIZE: 30" X 40"

MATERIALS: PHOTOGRAPH, CHAIN, HOOK, OBJECT OF YOUR CHOICE!

N. E. THING COMPANY LIMITED

Trade Mark ©

Seal





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Date

1978

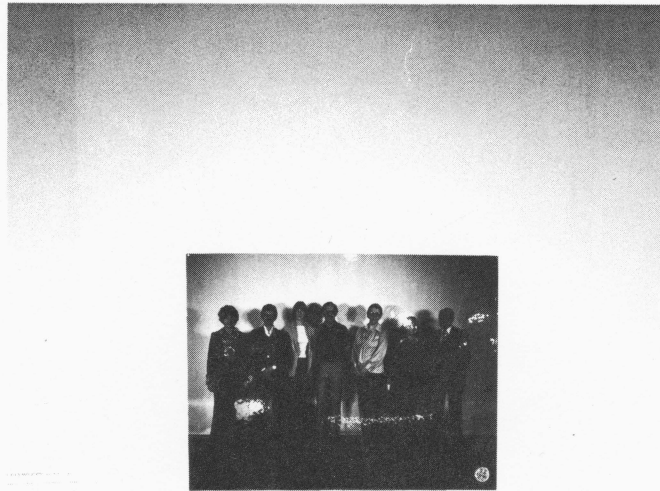
Project

VANCOUVER ART GALLERY

Number

ANOTHER 2 PROJECTS: People/Language

1



MR. GOOD  
MR. BLACK  
MRS. KETTLE  
MR. KETTLE  
MRS. GRAY WITH  
MR. BOX

PLEASE COMPLETE AND RETURN

Description

GOOD BLACK KETTLES WITH GRAY BOX - 1977

Size: 72" X 24" X 40"

MATERIALS: 2 BLACK KETTLES, GRAY BOX, 1, 30X40 CIRACHROME PHOTO.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

ANOTHER 2 PROJECTS: People/Language

Number

1.



MR. KETTLE  
MRS. KETTLE  
MR. BLACK  
MS. GOOD

PLEASE COMPLETE AND RETURN

Description

GOOD BLACK KETTLES - 1977

Size 60" x 40" x 12"

MATERIALS: WOOD, KETTLES, CIBACHROME PHOTOS.

N.E. THING COMPANY LIMITED

Trade Mark ©

COLLECTION: CANADA COUNCIL ART BANK.



# INFORMATION

N.E. THING CO. LTD.

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Date

1978

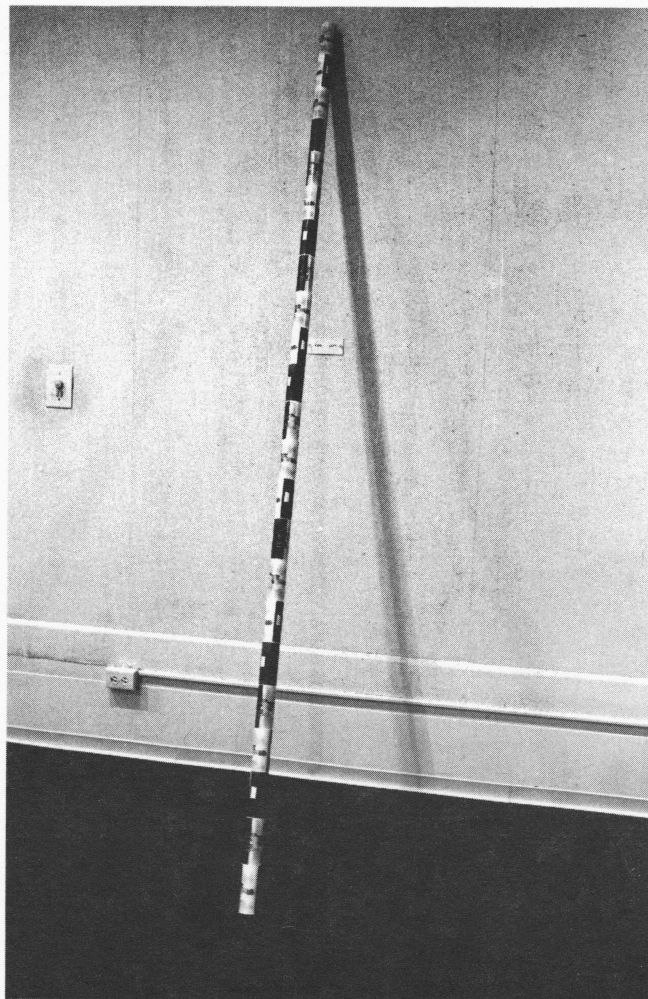
Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: People/Language

Number

1



PLEASE COMPLETE AND RETURN

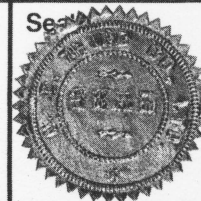
Description

PIPE-1977

SIZE: 10' LONG, 2 1/2" DIAMETER PIPE  
MATERIALS: SEWER PIPE, 23 HAND TINTED BLACK & WHITE PHOTOGRAPHS.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

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Date

1978

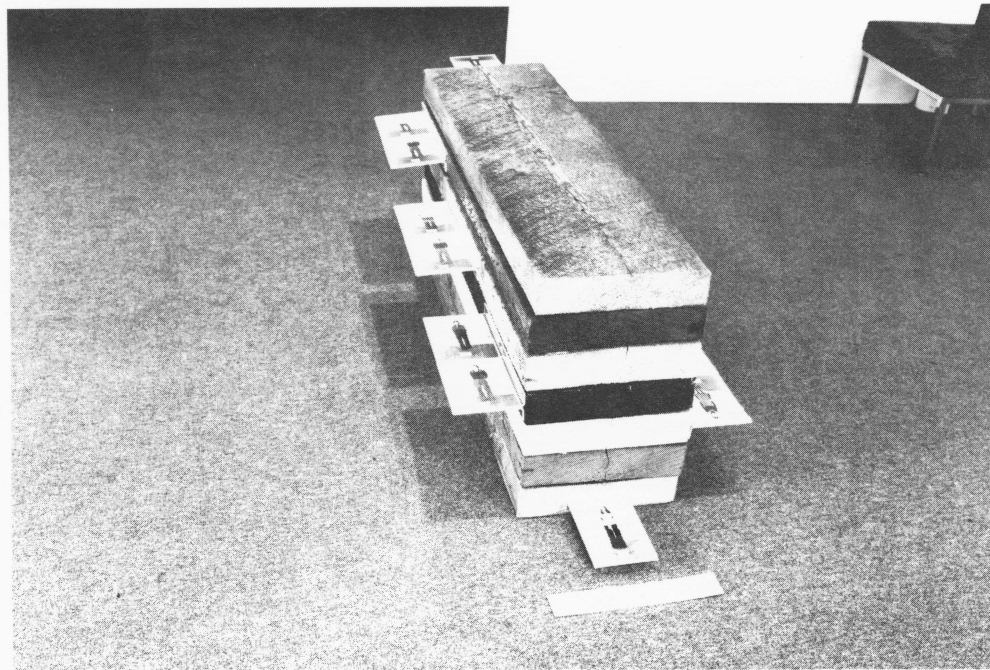
Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: People/Language

Number

1.



PLEASE COMPLETE AND RETURN

Description

COLORLED WOOD SCULPTURE - 1977

SIZE: 18" X 48" X 14". 7 psc. WOOD, PAINTED, BLACK, WHITE, PINK, GREEN, WHITE,

MATERIALS: WOOD, PLASTIC MOUNTS  
GRAY, NATURAL.

N. E. THING COMPANY LIMITED

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# INFORMATION

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Date

1978

Project VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: people / language

Number

1.



PLEASE COMPLETE AND RETURN

Description

SCULPTURE: MY NAME IS... 1977.

SIZE: 24" X 36" X 120"

MATERIALS: TABLE, PLEXIGLAS PHOTO HOLDERS, CIBACHROMES OF PEOPLE TAPE REORDER,  
MOUNTED UNDER TABLE WITH PEOPLE SAYING THEIR NAME 3 TIMES.

N.E. THING COMPANY LIMITED

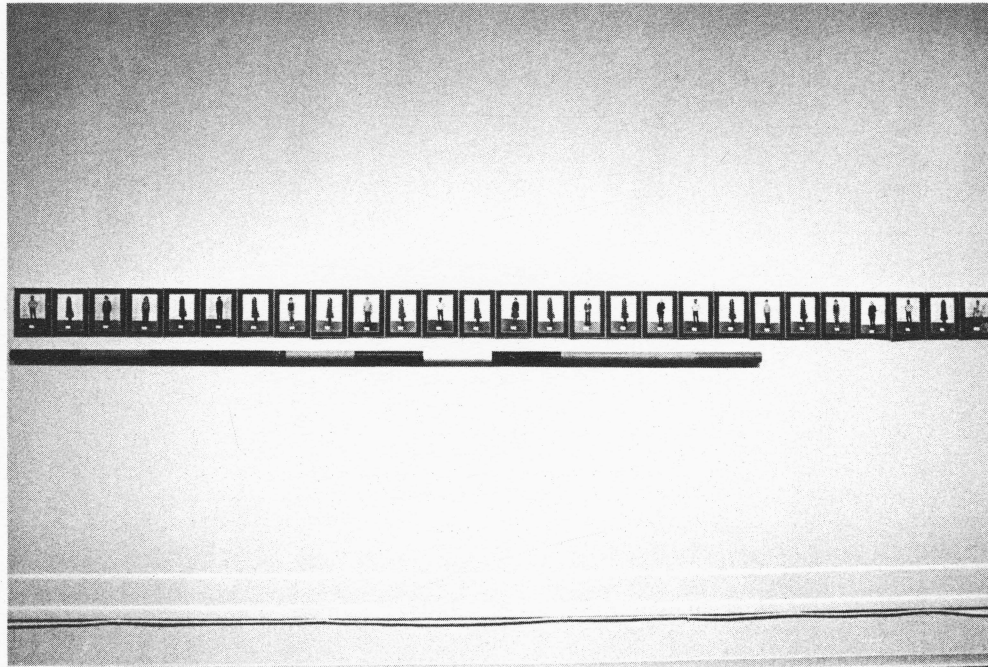
Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.  
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Date **1978** Project **VANCOUVER ART GALLERY** Number **/**  
**ANOTHER 2 PROJECTS: People/Language**



**NAMES IN PHOTOS  
APPEAR IN THIS  
SEQUENCE AND REFER  
TO EACH ONE FOOT SECTION  
ON THE ELEVEN FOOT PIPE →**

**GREEN  
FOOT  
GOOD  
GRAY  
FOOT  
BLACK  
FOOT  
YOUNG  
FOOT  
PINK  
FOOT  
GREEN  
FOOT  
WHITE  
FOOT  
BLACK  
FOOT  
LIGHT  
GREEN  
FOOT  
PINK  
FOOT  
YOUNG  
LIGHT  
GREEN  
FOOT  
PIPE**

PLEASE COMPLETE AND RETURN

Description **11 FOOT PIPE - 1977**

**Sizes 11 FOOT PIPE, STEEL, MARKED OFF AT 1 FOOT PAINTED SECTIONS WHICH RELATE TO THE CONCEPT OF THIS MAJOR PIPE PIECE.**

**PHOTO TOTAL SIZE: 14'**



N.E. THING COMPANY LIMITED  
Trade Mark ©

# INFORMATION

N.E. THING CO. LTD.

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Date

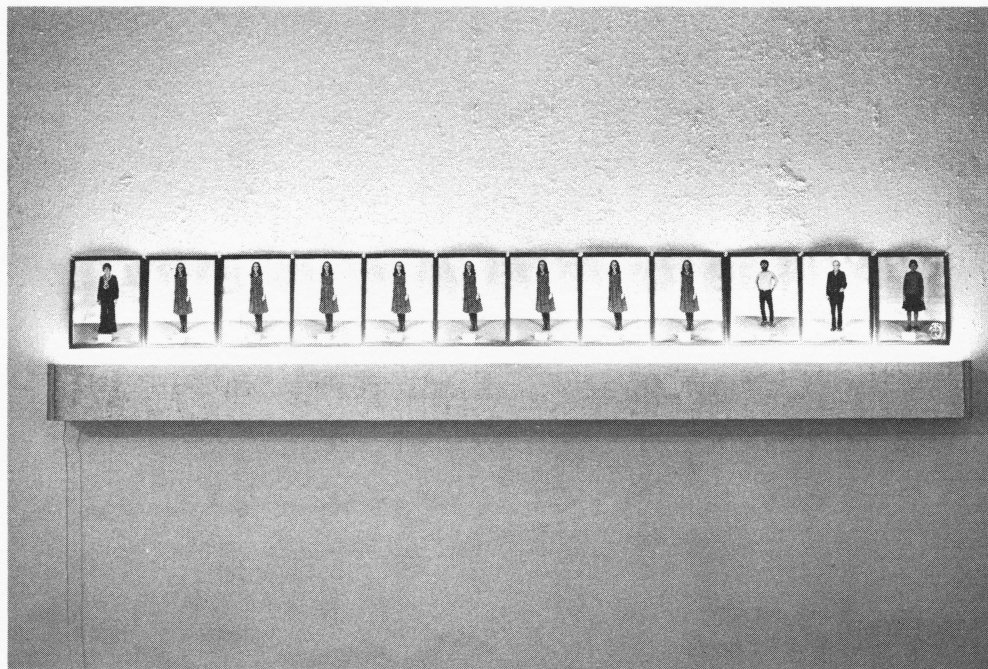
1978

Project

ANOTHER 2 PROJECTS: people/language

Number

1.



AN 8 FOOT  
(GREEN) FLUORESCENT  
LIGHT IS DIRECTED  
UPWARDS BATHING  
THE BLACK & WHITE  
PHOTOS IN GREEN LIGHT

→ MS. GOOD  
→ MS. FOOT  
→ MS. FOOT  
→ MS. FOOT  
→ MS. FOOT  
→ MS. FOOT  
→ MS. FOOT  
→ MS. FOOT  
→ MS. FOOT  
→ MR. GREEN  
→ MR. LIGHT  
→ MS. HELPS

PLEASE COMPLETE AND RETURN

Description

GOOD EIGHT FOOT GREEN LIGHT HELPS - 1977

SIZE: 8' x 16" x 8", 1977.

MATERIALS: FLUORESCENT LIGHTS, HAND TINTED BLACK & WHITE PHOTOS, MOLDING

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

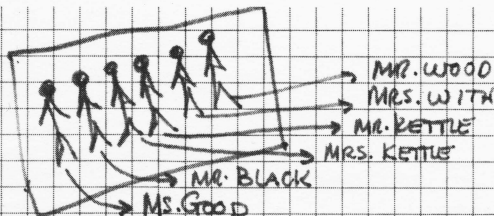
N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People/Language

Number  
1.



\* IMMEDIATELY TO THE RIGHT OF THE PHOTO IS THE PHYSICAL SET UP OF THE ARRANGEMENT, 2 BLACK KETTLES (picture of Mr. WITH) & A PIECE OF WOOD.

PLEASE COMPLETE AND RETURN

Description

GOOD BLACK KETTLES WITH WOOD - 1977

SIZE: 60" X 14" X 14"

MATERIALS: PLYWOOD SHELVES, 2 PORTRAIT FRAMES, 2 BLACK KETTLES, PLUS 2' X 4" X 14"

N.E. THING COMPANY LIMITED

Trade Mark ©





# INFORMATION

N.E. THING CO. LTD.

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Date

1978

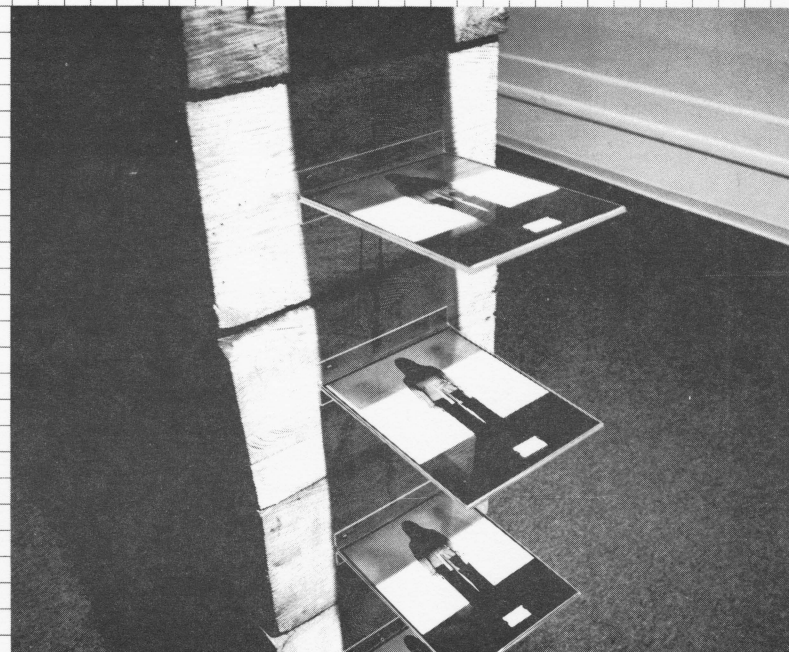
Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: People/Language

Number

1.



LEFT SIDE

TOP PHOTO - MR. WOOD  
then MS. UNDERWOOD

"	"
"	"
"	"
"	"

- 1  
} 5

Right Side top is

MS. UNDERWOOD	} 5
MS. UNDERWOOD	
"	
"	
"	
MR. WOOD	- 1.

→ HOW CIBACHROMES  
ARE ATTACHED

PLEASE COMPLETE AND RETURN

Description

SCULPTURE: WOOD UNDERWOOD - 1977

SIZE: 18" x 18" x 6"

MATERIALS: COLORED CIBACHROMES, PLASTIC MOUNTS, 18" x 18" BEAMS 6' LONG

N.E. THING COMPANY LIMITED

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# INFORMATION

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Date

1979

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People / Language

Number

1



PLEASE COMPLETE AND RETURN

Description

WOODEN KETTLE, KETTLE ON WOOD - 1977

SIZE: 40" X 80" X 12"

MATERIALS: 2 KETTLES, 2 BOARDS (WOOD) (2) 30" X 40" CIAA PHOTOS.

N.E. THING COMPANY LIMITED

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# INFORMATION

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Date  
1978

Project

VANCOUVER ART GALLERY.  
ANOTHER 2 PROJECTS - People/Language 1.

Number



→ MS. GOOD

→ MR. PINK

→ MS. APPLE

→ MS. YOUTH

→ MR. YOUNG

→ MR. GREEN

→ MR. APPLE

PLEASE COMPLETE AND RETURN

Description

GOOD PINK APPLE WITH YOUNG GREEN APPLE - 1977

SIZE: 30" X 40" CIBACHROME PHOTOS. SHELF: 12" X 60"

MATERIALS: CIBACHROME, 2 APPLES, SHELF, 72" X 18".

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

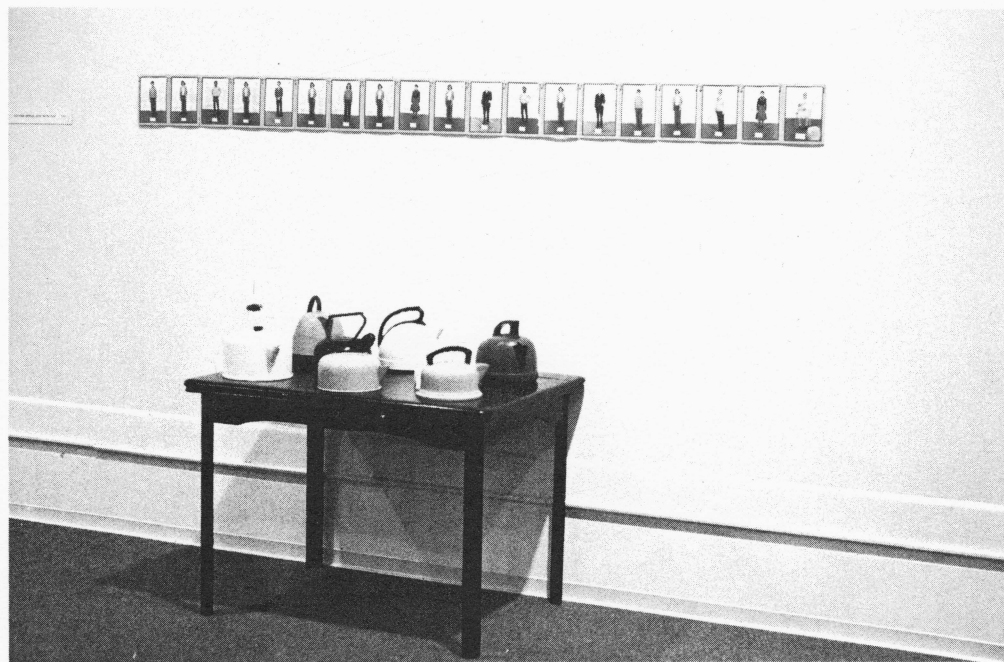
N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project  
VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People Language

Number  
1.



PLEASE COMPLETE AND RETURN

Description

COLORED KETTLES WITH WHITE PIPE: 1977

SIZE: 108" X 36" X 72"

MATERIALS : TABLE, KETTLES FROM 2ND HAND STORE.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

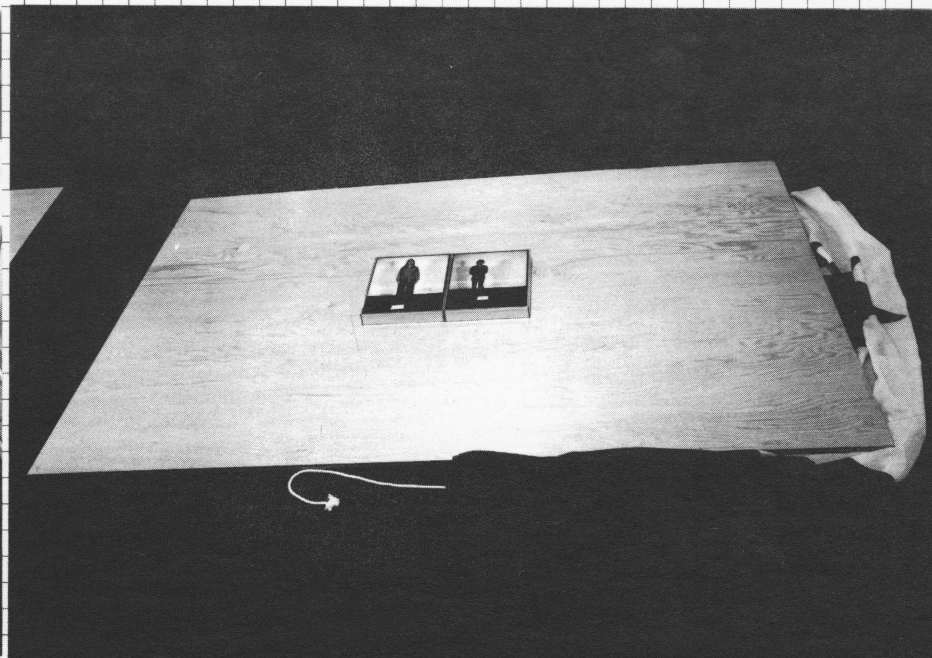
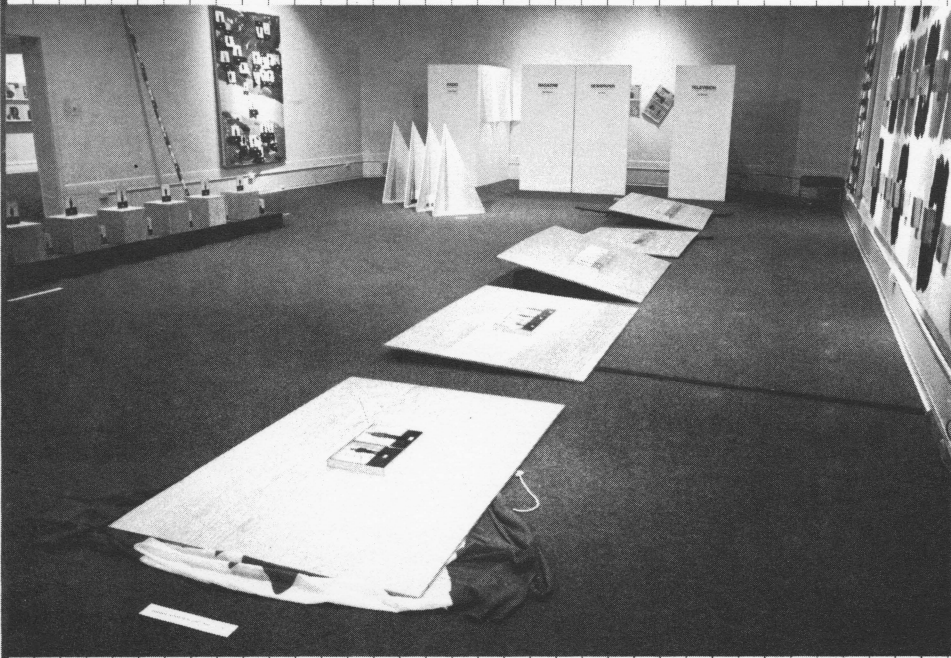
1978

Project

ANOTHER 2 PROJECTS: People / Language

Number

1.



PLEASE COMPLETE AND RETURN

Description

UNDERWOOD SCULPTURE IN 5 PARTS - 1977

MATERIALS & SIZE: 5 pieces plywood, 4'x6'; 1 FLAG; 1 pink light, 1 pipe, stick, box, colored photos, & plastic mounts.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

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Date  
1978

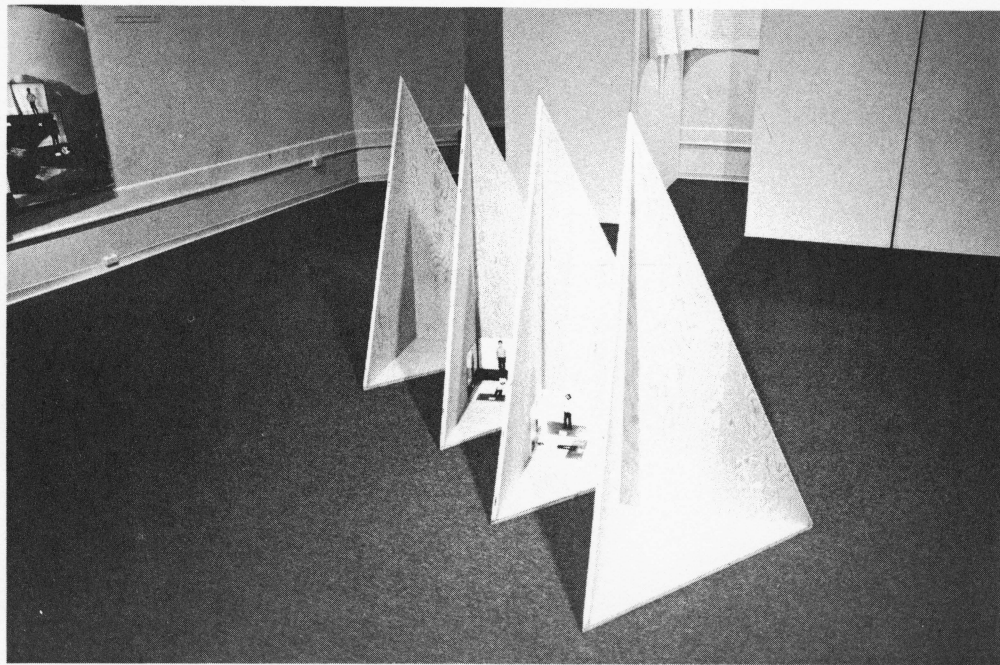
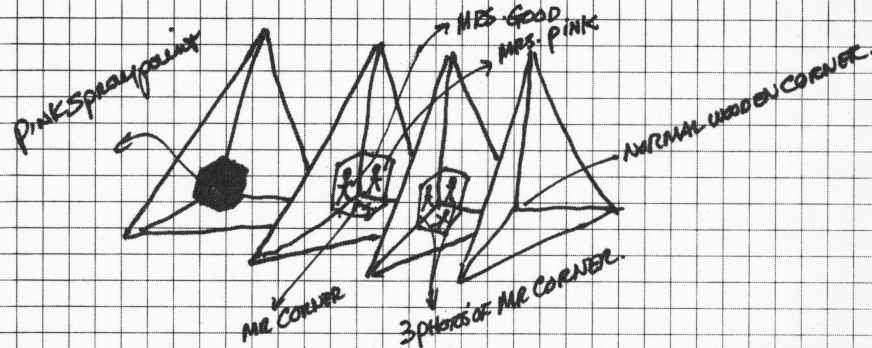
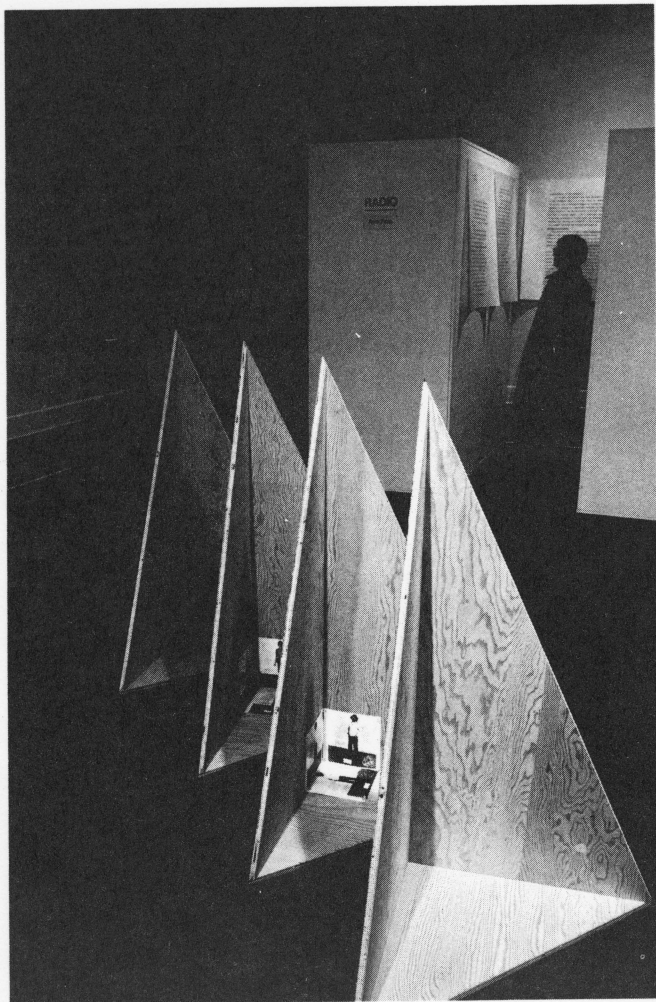
Project

Vancouver ART GALLERY

Number

ANOTHER 2 PROJECTS: People Language

1



PLEASE COMPLETE AND RETURN

Description

4 CORNERS - 1977

SIZE: 48" X 24" X 18"

MATERIALS: PLYWOOD, BLACK & WHITE PHOTOS, CIBACHROME PHOTOS, PINK SPRAY BOMB PAINT.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

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Date

1978

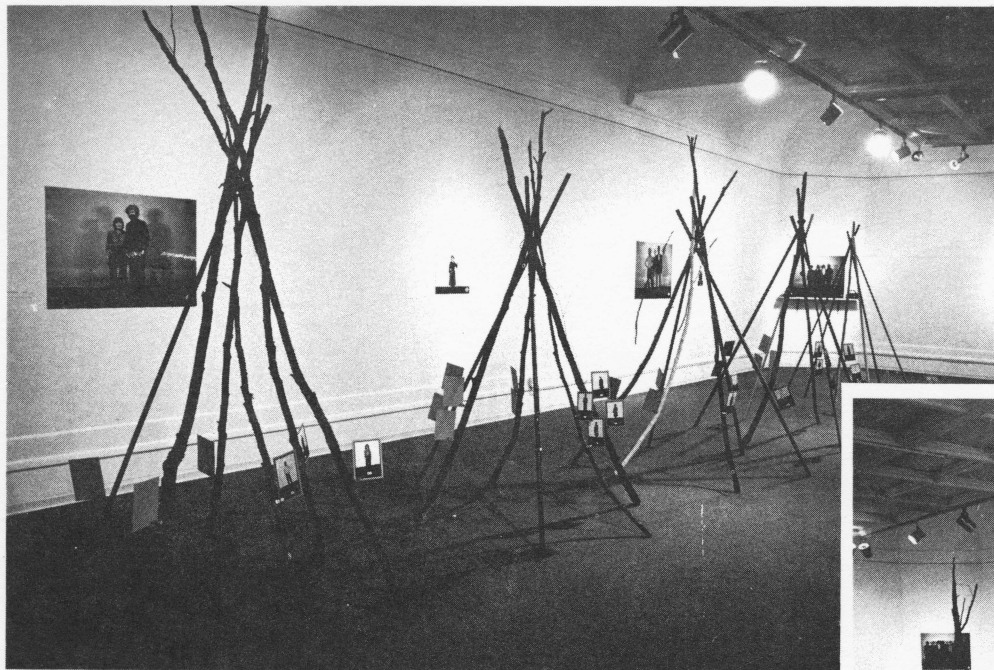
Project

VANCOUVER ART GALLERY

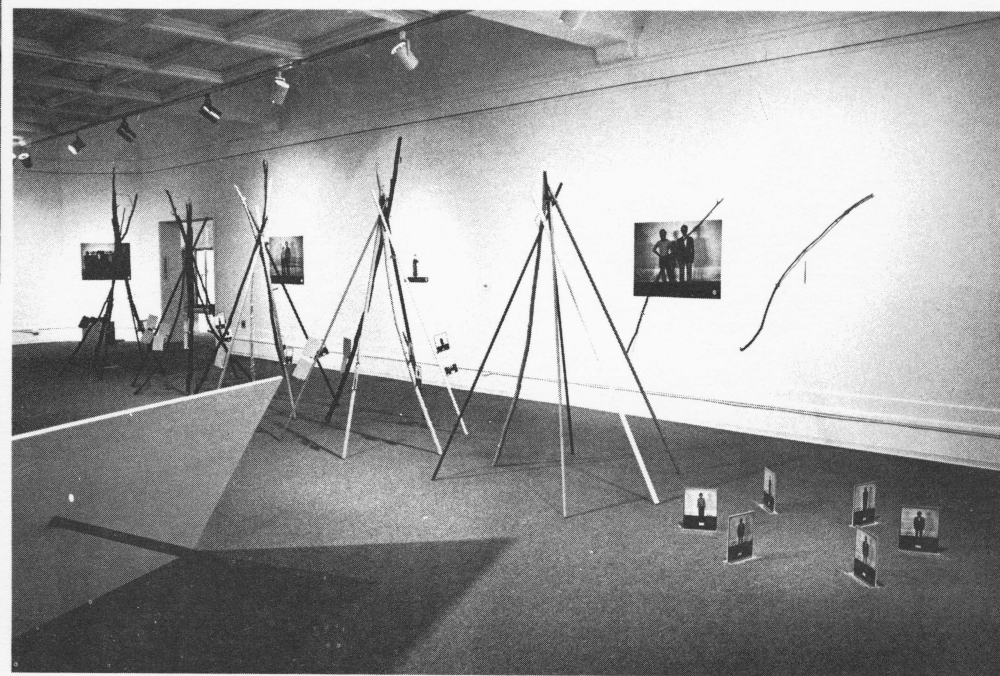
ANOTHER 2 PROJECTS: People / Language

Number

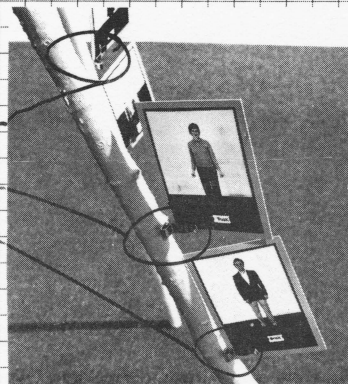
1



\* IN BACK GROUND IS WORK CALLED GREEN STICK - 1977.



DETAIL OF HOW PHOTOS ARE ATTACHED TO THE STICKS & PIPES



PLEASE COMPLETE AND RETURN

Description

COLORED STICKS & PIPES - 1977

N.E. THING COMPANY LIMITED

Trade Mark ©

Size: 8' x 30' x 6'  
materials: galvanized pipe, paint, sticks, photo holders, Cibachrome photos, clips.



# INFORMATION

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Date

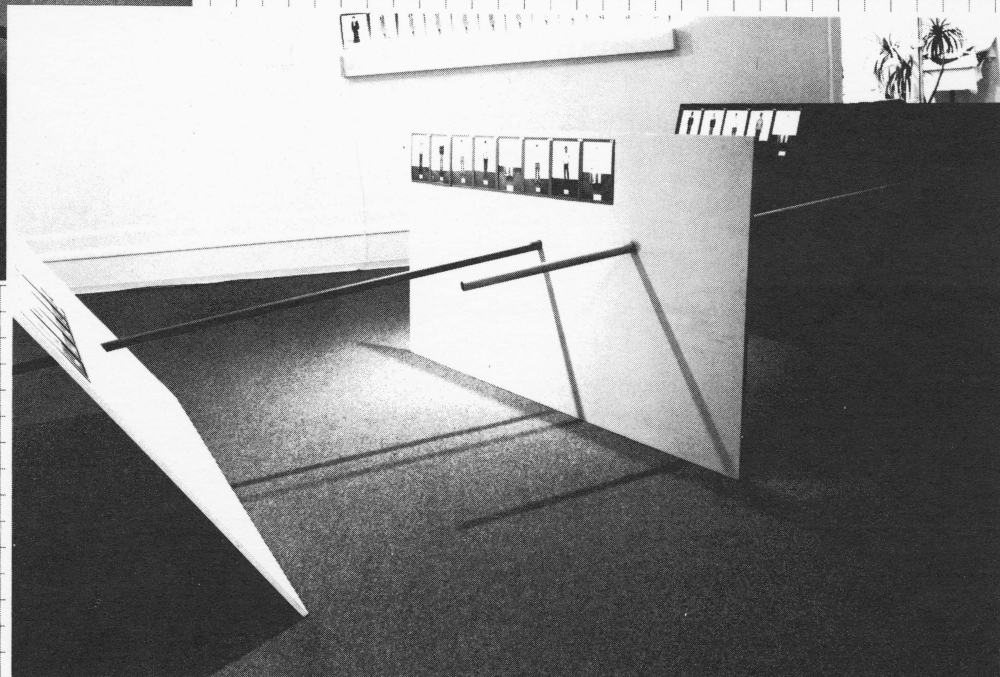
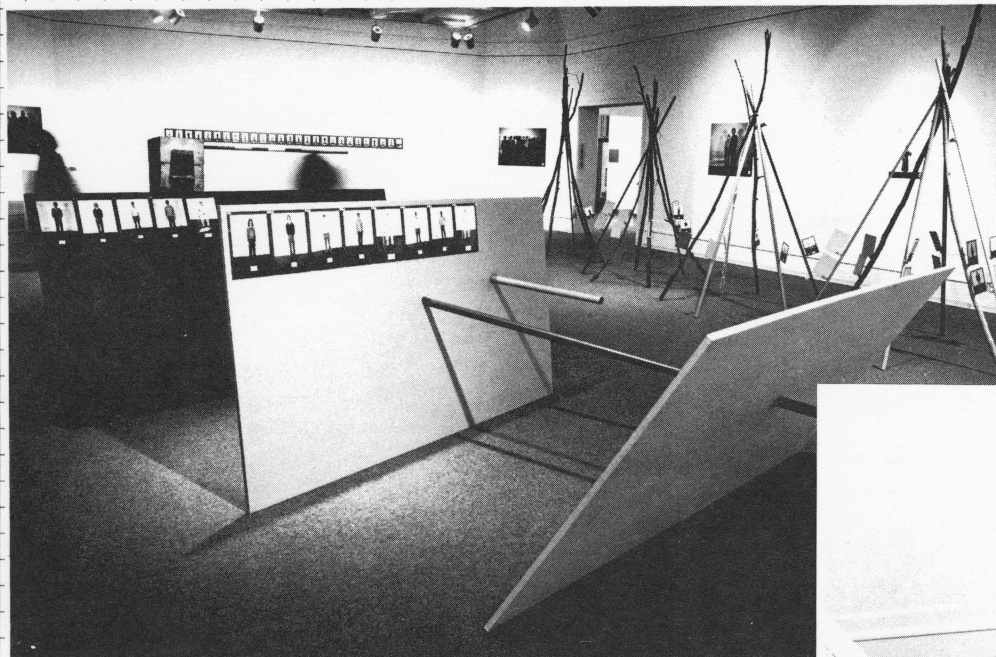
1978

Project

Vancouver Art Gallery  
ANOTHER 2 PROJECTS: People / Language

Number

1



PLEASE COMPLETE AND RETURN

Description

SCULPTURE: BLACK, GRAY, WHITE WOOD WITH GREEN & PINK PIPES - 1977

SIZE: 9' X 8' X 12'

MATERIALS: 3 sheets plywood, black, white, gray paint, Cibachrome photos, mounts, & 2 aluminum pipes.

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# INFORMATION

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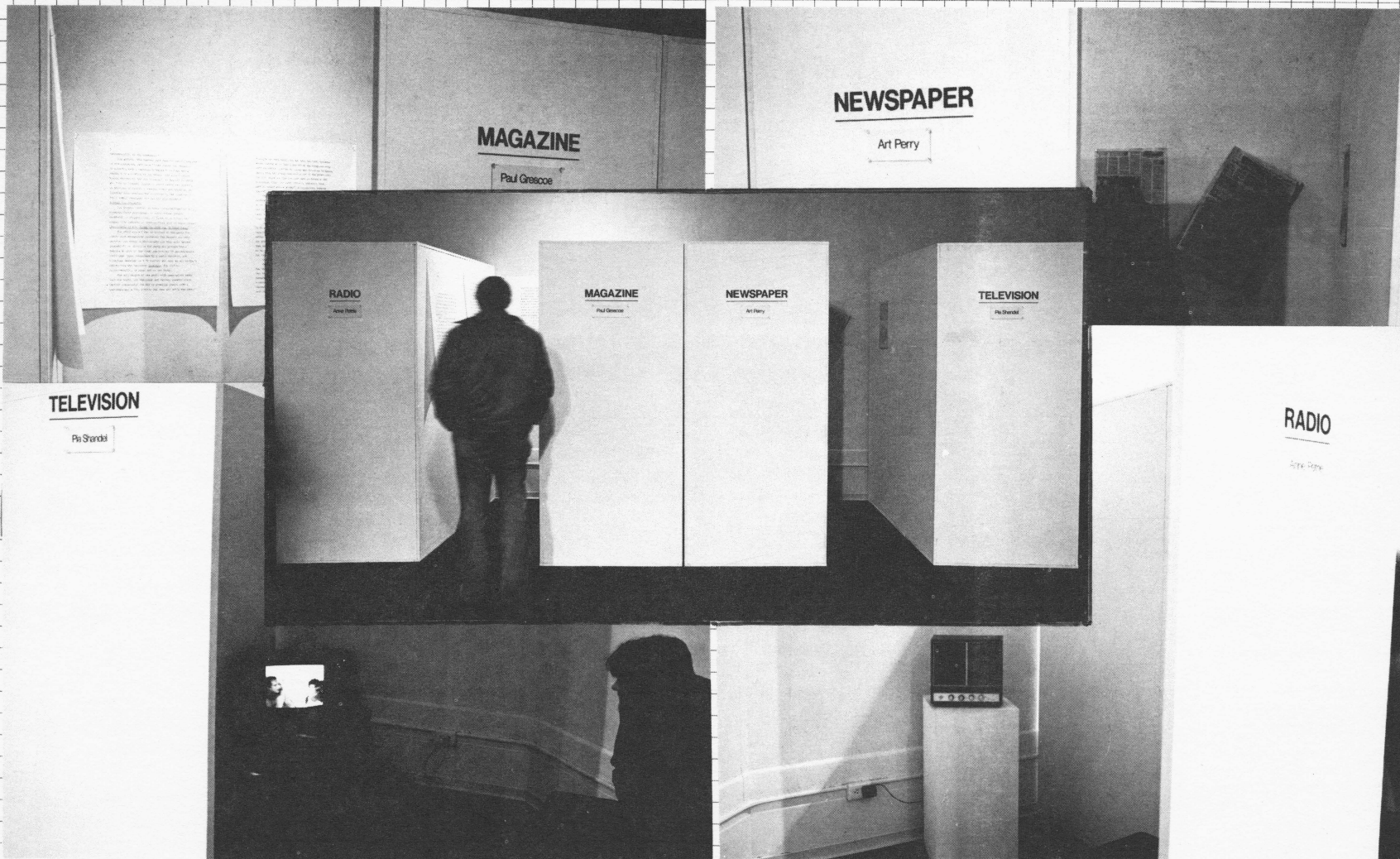
Date  
1978

Project

*EYE SCREAM RESTAURANT*  
*ANOTHER 2 PROJECTS: People / Language*

Number

1



PLEASE COMPLETE AND RETURN

Description

*MEDIA BOOTHS FOR DISPLAYING THE INFORMATION CREATED BY  
PAUL GRESCOE (MAGAZINE) ART PERRY (NEWSPAPER) ANNE PETRIE (RADIO) &  
PIA SHANDEL (TELEVISION)*

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# INFORMATION

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Date

1978

Project

Vancouver Art Gallery  
ANOTHER 2 PROJECTS: People/Language

Number

1

**Canadian** JAN 21 1978  
the province

## Name Game

If Mr. Say and Ms. Gray, Mr. Green and Mrs. Pink come to your party, you've got an art show

**M**rs. Black arrived at the party in a black velvet suit. Only that afternoon another guest, Mr. Light, had repaired two electric lights. The bracelet Mrs. Yacht was wearing had a charm in the shape of a sailboat. Ms. Gray, clad in a gray sweater, was an art student. And Mr. Say seldom stopped talking.

It would have been a conventional wine and cheese party if the 41 guests hadn't had one thing in common: last names that sounded like everyday objects, colors, qualities or parts of speech — in one case even a preposition. Mrs. With, meet Miss Helps. Mr. Green, this is Mrs. Pink. Hey, Wood, do you know Box? It was such a punster's dream that it should have been a nightmare for the people at the party. But for once, everybody in the room answered to common nouns or verbs or adjectives and together they could celebrate their extraordinary surnames instead of having to spell them out or feel embarrassed about them or futilely try to ignore them.

The guests were more than partygoers: they were willing participants in an exhibition at the Vancouver Art Gallery. A photographer was recording their presence that late autumn evening and, a month later, their pictures would become part of a major gallery show by Iain and Ingrid Baxter, husband and wife and West Coast artists whose antic works make Andy Warhol (of the Pop-Art Campbell's soup cans) look like Norman Rockwell. (of the sentimental *Saturday Evening Post* covers).

In the cause of art, the Baxters have played Monopoly with thousands of dollars of real money in a Toronto bank; dropped a movie camera from the top of the Leaning Tower of Pisa to record, on the way down, Galileo's Law of Gravity; and displayed their own son and daughter on pedestals to demonstrate that the ultimate creative act is a child. They've mocked the middle-class tendency to use art as decoration by exhibiting a full-sized sofa in front of a picture of the same sofa, then entitling the piece *A Painting To Match the Couch*.

The Baxters have long called themselves the N.E. Thing Co. Ltd., but lately they've entered the realm of real business in Vancouver by buying and then selling a photo laboratory and opening a funky but elegant restaurant *cum* art gallery named Eye Scream.

For artists, the Baxters have been intimately involved in the community. Iain — a former junior ski champion in Alberta, with a bachelor's degree in zoology and a master's in education — has taught fine arts at Simon Fraser University, the University of British Columbia and York University in Toronto. Ingrid — who's taking her master's in physical education — teaches piano and swimming. And together they involved the community in the creation of their recent Vancouver Art Gallery show entitled *Another Two Projects*.

One project centred on their restaurant-gallery with bizarre, funny photographs of sober-suited people smothered in whipped cream, or lying on an actual bed heaped with lettuce, or with fried eggs on their cheeks (*Presidents Of N.E. Thing Co. With Egg On Their Face*).

The other project was an account of the party for guests with exceptional surnames. The Baxters not only recorded the event in photographs, but they also invited journalists to chronicle the party and present their reports as part of the final exhibition. Gallery-goers could hear taped interviews by a radio reporter, see film coverage by a TV hostess and read an art critic's review from the Vancouver *Province*. The critic, coincidentally, is named Art — Art Perry.

The only people at the party with meaningless names were the hosts, but Vancouver Art Gallery curator Alvin Balkind compensated for his by greeting guests with a handshake and a "Hi, Alvin's the name and art's the game." A couple who came early, Mr. and Mrs. Jan With, wandered about looking as if they'd got off at the wrong bus stop. Like the others, invited by letter and followed up telephone calls, they had simply been picked out of the phone book. Jan With explained that his last name is Norwegian and pronounced "Wit." His wife, Phyllis, wondered: "What part of speech are we anyway?"

The young Glenn Young pointed out that his original Chinese name could have had several English spellings. As it was, he's always being assured: "You'll never get old" and "You'll always die Young." Milton Yacht's name is also a translation — in Russian it's pronounced "Yut." His wife's butcher calls her Mrs. Longboat.

As guests arrived, they were given

BY PAUL GRESCOE

name signs to be worn on their backs. Judy Miles insisted on rechristening herself The Kilometre Kid. ("What's the matter with you? Haven't you been converted to metric?")

Mrs. White was seen standing next to Mrs. Winter.

Agnes Corner came with her 26-year-old son Mark, the last male Corner in a family that traces its ancestry back to the 1400s. It's an old British name that may be topographical in origin but is more likely occupational, a contraction of "corner." As a child, Mark would be taunted by kids crying: "Corners are square!" Nowadays only computers



The Baxters with egg on their face.

seem to mock him, refusing to accept his surname as legitimate.

The grown-up Will Kettle still gets teased — "When you're hot, you're hot" — and his wife has people telling her: "There you go, Elaine Kettle, letting off steam again." The couple reported that the *Guinness Book of World Records* includes a Canadian Kettle, a Captain Wilson Kettle of Port Aux Basques, Newfoundland, who died in 1963 at the age of 102, leaving a total of 582 living descendants.

Looking for a good mate to his name at the party, all law student David Rain could find was Mr. Light — to produce a "Light Rain." "It's a Scottish name," Rain said, "but it has a double root: the rain that comes down and the queen's reign — the power and the might, and the precipitation."

Mrs. David Pink was chatting with James Valentine, a hairdresser.

When Maria Newberry was about to wed Edward House, her only concern about her married name was its brevity. "It's such a straightforward name that it confused people. I had to say 'House — like doors and windows.'" Her husband and his family enjoy the name: "My

father's name is Cliff House and he always goes to San Francisco and gets his picture taken in front of the restaurant there with the same name. And we have family jokes: 'Maxwell is in the coffee business.' I threatened to name my son Publishing." In fact, as a pop keyboard musician and songwriter, he has a publishing company named Hot House Music.

Alan White mentioned that practical jokers phone to ask: "Is this the White House?" He replies: "One moment please... President speaking."

The middle-aged Bruce Box, a purchasing agent and a bit-part actor with the CBC, was wary about attending the party: "Is this going to cost me something? Is this a front for something that could be illicit?" As he relaxed, he told about the time he called the police to report a stolen car and gave his name "Box, B-O-X." To which the woman on the switchboard responded: "How do you spell that?"

Frolicking around the gallery like a young Groucho Marx, Al Say mentioned the aptness of his surname — as a Xerox technician, he's in the communications business. And the name has literary significance, he said, because it appears in Shakespeare's *Henry II*. He meant *Henry VI, Part Two*, where Lord Say is beheaded by a band of rebels after a melodramatic speech that begins: "Hear me but speak." At one point the voluble Al Say played a drunk with an American flag as he posed for a photograph to be titled "Oh, Say, can you see?"

The rosy-cheeked Maxine Apple munched on a Delicious apple.

Gunter Light proudly observed that he was indeed lightfooted. In fact a paralyzed foot does not prevent him from playing tennis and crawling around on roofs in his job as a home repairman. He is 74.

But the oldest guest was the gray-haired Mrs. Blanche Pipe, who arrived with her daughter in one hand and a cane in the other. "There's lots worse names," she remarked. "Pipe comes from England; it seems nearly everybody was named after some utensil." She felt somewhat out of place at the party, she admitted. She was, after all, 92. But when asked how the Baxters had persuaded her to attend such an outrageous affair, she replied with pluck that pleased the artists: "I'm not too old to be curious."

PLEASE COMPLETE AND RETURN

Description *ARTICLE BY PAUL GRESCOE, WHICH APPEARED IN THE CANADIAN MAGAZINE, JAN. 21, 1978. GRESCOE IS ONE OF CANADA'S BEST KNOWN FEATURE WRITERS.*

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

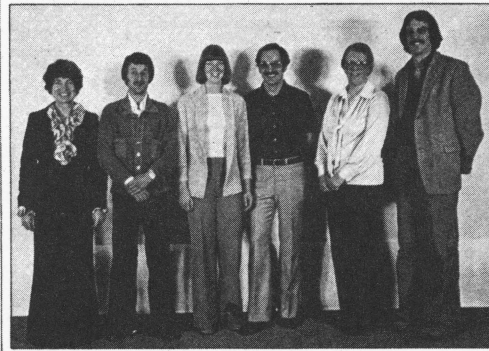
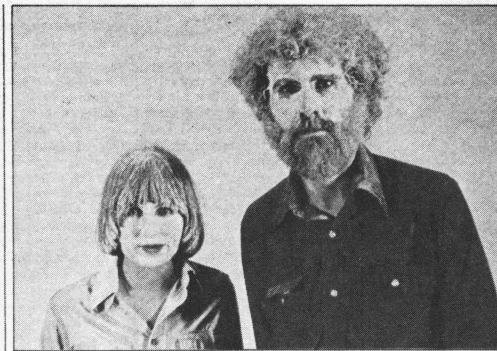
1978

Project

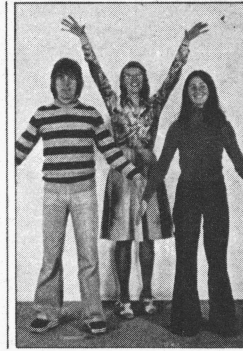
Vancouver Art Gallery  
ANOTHER 2 PROJECTS: People/Language

Number

1



Many of the guests invited to Ingrid and Iain Baxter's party were equipped with appropriate props (see picture at top); others were encouraged to find suitable linguistic partners. The apple-checked Ms. Apple (above left) spelled out her name in — what else — apples. The Whiteheads (above) offered a literal interpretation of their surname, while Barbara Beach (in middle at right) announced that she loved swimming and met two Houses — to make Beach Houses. And some enterprising nouns, adjectives and verbs got together (left) to make an entire thought, reading, in order of appearance: Good Black Kettles (Mrs. and Mr.) With Wood. The Baxters used these photos and other accounts of the party to create one of the more unusual shows ever offered by the Vancouver Art Gallery.



PLEASE COMPLETE AND RETURN

Description

PHOTO SECTION FROM PAUL GRESCOE'S ARTICLE WHICH APPEARED IN THE CANADIAN MAGAZINE, JAN. 21/78.

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# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: People/Language

Number

1.

## Meet the Houses, Corners, Kettles and Pipes

# N. E. Thing goes in gallery name game

The following article has been verified as a legitimate work of art.

Authorized as such by Alvin Balkind, chief curator of the Vancouver Art Gallery, and the co-presidents of N. E. Thing Co. (Ingrid and Iain Baxter), what you are about to read will become part of the Baxters' exhibition opening Sunday at the gallery.

All of this raises some interesting and ethical questions about the role of the art critic. First and foremost is the fact that, by allowing this story to be displayed in a public art gallery, I will inevitably be authorizing its use as hype for N. E. Thing.

But I have yet to see a critique — positive or negative — that has not been used by either the artists or the galleries for their own benefit. It seems to be an unwritten code that any review is a good review. Names in print and all that.

Purists will, no doubt, feel that a critic should remain aloof, at a perceptible distance from his subject. To become part of the exhibition I review could be viewed as an incestuous bit of tail-biting, an accusation directed at artists who wrote heavy-handed accounts on their own work in journals such as Artforum during the late-1960s.

My reason for accepting the invitation of the Vancouver Art Gallery and N. E. Thing Co. to be part of the exhibit — Another 2 Projects: People/Language and Eye Scream — is predicated on the Baxters' attitude to



**ART**

two rather down-played premises in mainstream art: entertainment and commercialism.

Any artists who refer to themselves as a company and who use the Vancouver Art Gallery as a promotional forum for their Eye Scream restaurant on a grant from the Canada Council have more gall and honesty than anyone I can think of outside of Warhol and his Andy Mat restaurant chain. There is something refreshingly deviant about the whole exercise.

As for the entertainment value of the exhibition, I can't remember the last time a gallery, an artist and a critic got together for a good time, but that's what they're trying to do with Another 2 Projects.

The most entertaining factor of this exhibit, though, is completely divorced from the world of art. It is a group of people who were picked from the Vancouver telephone directory because their surnames read as nouns or adjectives.

In the white pages, the Baxters found Mr. and Mrs. House, the Kettles, Ms. Say, Mr. Corner, Mrs. Pipe, Mr. and Mrs. Pink, the Whites — hundreds of the city's prime nouns and adjectives (as well as one lonely preposition, Mr. With). They were all invited to a pre-exhibition get-together at the gallery (see photo above) where they mixed and mingled into memorable phrases.

Mr. Black met Mrs. Kettle. Ms. Say met Mr. Gray. Mr. Winter met Mr. White. Mrs. Pink wore a rose-colored sweater, and Mr. Rain said the whole idea was "like a mystery novel where people gather together for an unknown reason."

As the evening progressed, the purpose unfolded. Guided in front of cameras and asked to speak into cassette recorders, the assembled name-people realized they were being documented for the sake of fine art — with the exhibition featuring their voices and photographs as well as constructions depicting their names (such as something called Still Life: Apples with Pipe and Kettles). It would become, they were told, the basis for the current exhibition.

Mrs. Pipe, a spry 92, was tickled. Mr. Valentine blew a kiss in the excitement, and Mr. & Mrs. Flag waved frantically. All were glad to be part of the art process.

If you have been left out of the art process simply because your surname doesn't jibe with an object or adjective, don't fret. The newspaper you are reading is also part of the Another 2 Projects exhibit. Published in a limited edition (limited to today's Province). Who knows, it may even increase in value.

Even if it doesn't, N. E. Thing Co. has again proved that art is more than a superficial game.

It's an entertaining and profitable name game. And, if you don't believe me, my name isn't Art.



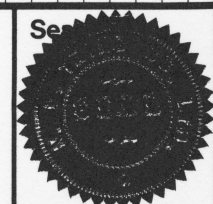
There is a House (front row, left), a couple of Blacks (second row, combination (top row, right) in the People/Language and Eye Scream exhibition opening Sunday at the Vancouver Art Gallery. — robert kazdore photo

PLEASE COMPLETE AND RETURN

Description

ARTICLE BY ART PERRY OR PEOPLE INVOLVED IN People/Language project.

See



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# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: People / Language

Number

1

TRANSCRIPTION OF INTERVIEWS BY ANN PETRIE, OF THE CBC,

WITH PARTICIPANTS IN N.E. THING CO. EXHIBITION, PEOPLE/  
LANGUAGE

Ann Petrie Mrs Pink, can you tell me what you are doing  
right now?

Mrs Pink I am painting a little corner here. I am trans-  
posing with Mr Green. It means that pink is  
jumping to his green and his green is jumping  
to my pin Pollinating.

AP Ooooh, my goodness, Mrs Pink. Sounds rather  
racy to me.

Mrs Pink Get old Green in here, it was his idea.

AP Mrs Pink are you feeling good about your name  
tonight?

Mrs Pink Better than ever. Yes, better than ever.

AP Well, does this mean that at times you have felt  
bad about your name.

Mrs Pink Well, no, I haven't felt too bad about pink, but  
I felt better about my other name.

AP And what was your other name?

Mrs Pink Baldwin.

AP You like Baldwin better than Pink?

Mrs Pink Yes, because everybody asks how to spell Pink  
and they confuse it with Fink and other words.  
I've been called Mrs Dink before, at London  
Drugs.

Mr Green This is Mr Green speaking and that's all they  
say. "E" on the end, no. I'm not from New

AP Well, Mr Green you have been sort of, we  
might say, messing around with Mrs Pink here.

Mr Green Messing around with Mrs Pink has been most  
enjoyable.

AP Do you think Mr Green, that you and Mrs Pink  
have anything in common?

Mr Green She's wearing a pink sweater and I'm wearing  
a green sweater. Complementary opposites in  
the colour scale.

AP Have you ever had any strong feelings about Mr  
Green?

Mr Green Yeah, as a professional artist, I've run into  
so many Greens that you get to a point where you walk  
into a gallery in a strange city and there's  
another Green on the wall. And you say, my God,  
he's got my last name. And like, in the art  
world a last name is most important to be unique.

If you are just a Mr Green, or Mr Black, or Mr  
Brown, then you have got so much more competition.

I went through a real crisis about that until  
I said, "Well shit, if Smith can make it, if two  
Smiths can make it in New York City, well one  
Green can make it in Vancouver or wherever he  
wants to do it.

AP You could become a chartreuse.

Mr Green Or a viridian or a vert.

Ms Grey I don't paint in grey.

AP Oh, you're a painter?

Ms Grey Yeah.

AP But look, you could sell this. This  
could be big.

Anonymous Ms Grey paints in grey.

Ms Grey Ms Grey doesn't paint in grey. Every  
other colour but grey.

Mr Whitehead You know the usual pimple jokes, whitehead,  
blackhead, whatever. I still get phone calls  
- kids phoning up saying "Oh, I'm sorry, I've  
got the wrong pimple." You get it all the time.  
Somebody dials up. You know, looks in the phone  
book, dials the phone number: "Hello, is Mr  
Blackhead there?" "No." "Oh, I'm sorry I've  
got the wrong pimple."

AP What do you say?

Mr Whitehead Nothing.

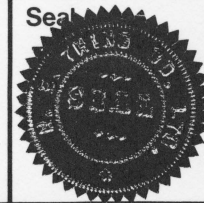
Ms Grey As long as anyone doesn't say "You look like a  
Grey". Fine. When I'm in school and I wear grey,  
and I say my last name, and they say "Oh, Grey -  
you better wear grey next time so I know," and  
I don't, I refuse to.

PLEASE COMPLETE AND RETURN

Description

ANN PETRIE'S TAPE USED IN People / Language Exhibition in THE RADIO  
BOOTH. MS. PETRIE TALKED TO ALL THE PEOPLE INVOLVED IN THE People /  
Language PROJECT.

Seal



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Mr Light The only thing they ever said since I was in school was, "Let there be light," and that was about the only pun they ever made, except some closer friends call me Candle, but that's about the only thing.

AP Well, you know, those are better jokes than the ones I have heard from other people. You know, "Let there be light" is pretty dramatic. Well, OK, didn't mean very much to me. But I have come to the conclusion that, what's in a name? If you make a remark, even if you want it to be funny, or think it's funny about somebody else's name - I don't feel that it can ever have any positive vibrations. I feel that I would go through life avoiding making a pun or fun of anybody's name.

AP Ms Beach, we have not had a chance to talk yet.

Ms Beach It's getting so late in the evening, who can talk?

AP Well, Ms Beach, if you don't mind me saying, I saw you being rather friendly with Mr Light.

Ms Beach Yes, we are rather friendly. Well, he would really like me to refer to him as my lover, and that's what he is. So we are pretty friendly.

AP Well, if you two either decide to get married, or do something serious, you could become Mr and Mrs Beach Light.

Ms Beach That's right. We travelled under that name. You know, on the airline bags you have to put something, so we put Beach Light.

AP Isn't that wonderful!

Ms Beach Yes, it is.

AP So you are very conscious of your name?

Ms Beach Yes, I am. Mostly because people ask me to spell it. On the phone they think it is going to be Beech instead of Bea, and I say "No, it's like going to the beach," and then you know how to spell it.

AP When you met Mr Light did you feel that you had something in common? I mean as far as names go?

Ms Beach As far as our names go, no.

AP It's only something you discovered afterwards, I guess.

Ms Beach That's it. No, it didn't immediately strike us. There were other things, somehow yes.

AP Well, I hope you stick with Mr Light.

Ms Beach Thank you.

AP I mean I hope you are not attracted to a house. Do you think you could be a Mrs Beach House?

Mrs Beach Beach House. I have already done that. No, no. In the pictures.

AP Oh, good.

Ms Beach Only in pictures.

AP Because Mr House is married to Mrs House.

Ms Beach Yes, I understand that.

AP We wouldn't want to start anything.

Ms Beach Actually we were Beach Houses, put that one on.

Mr House My father's name is Cliff House and he always takes his picture in San Francisco in the famous restaurant, Cliff House, big sign - he has his picture taken every year. He goes down there and he smiles and has his picture taken beside Cliff House. It's very ridiculous.

AP Well, Mr House, Jr., what is your first name?

Mr House My name is Ted House.

AP So, I guess your father Cliff decided that he should straighten things out when you came along?

Ted House Yes, he could have called me Maxwell House, or Publishing House, or Outhouse; but it was Ted, just straight Ted.

AP Have you ever in a moment of real anxiety thought about changing your name?

Ted House No, I kind of like my name.

AP You've had the family crest drawn up?

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Description

CONTINUATION OF ANU PETRIE'S TAPE.

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# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

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*Vancouver Art Gallery*  
*ANOTHER 2 PROJECTS: People/Language*

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1.

<p>Ted House Yeah, right, we did that whole routine; my dad really liked that, we did that one Christmas.</p> <p>Mrs House It's sort of interesting because my in-laws, Mr and Mrs Cliff House, live in a very <u>neat</u> house in Victoria.</p> <p>Ted House Yeah, it was built in 1889.</p> <p>Mrs House Built in 1889 and last Christmas we gave them a picture of the house, and the year before, we gave them a coat of arms for the house.</p> <p>Ted House I have fourteen brothers, and one sister we have a whole huge house.</p> <p>Mrs House His parents, you see, run a group house for foster children.</p> <p>Ted House Yeah, that's right for foster children, a lot of little houses running around, that's right.</p> <p>AP What do you think about what's going on here tonight? What is this all about?</p> <p>Ted House I think it's great, I think it's super, I really like the fact that everyone here feels important, they all have an identity, everyone's running around feeling like all of a sudden ... I've talked to more people tonight who have said the same things I have said, they've said "Oh yeah, we have such a common name that it confuses everybody." You know I think it's really great.</p>	<p>- AP Ms Good, what's happened to you today?</p> <p>- Good Slightly inebriated above anything else.</p> <p>- Gained a few extra pounds.</p> <p>- AP How are you feeling about your name now?</p> <p>- Good Oh, it's a good name. Actually I've had too much wine, you shouldn't be talking to me.</p> <p>- Anonymous My thoughts are more censored on feeling that people need to be drawn together on a pretext, to become friendly and to be able to talk to each other, because we are all strangers here and we have worked up quite a nice feeling together, by the end of the evening.</p> <p>- I was really very pleased and surprised and excited because if you had asked me what my real hobby was, I would say human relations.</p> <p>- And I was able here to go to anybody with a name on their back, and say, "Hello, Mrs Black," and they reacted in that way, and this is just beautiful. Because I feel that's what the world needs. Because with these apartment houses, you know, you push the button and then someone says, "Who the hell are you?" and you can't even go ... We need this communication and what we did tonight is a great part of that.</p> <p>- AP Grey, what about it?</p> <p>- Grey It's my name.</p>	<p>- Mr Pink It's a cheerful grey, though. Grey is usually rather associated with dull.</p> <p>- AP It's also an artist.</p> <p>- Mr Pink But Janet is far from dull, rather cheerful, right?</p> <p>- AP Is it Mr and Mrs Grey that I am speaking to?</p> <p>- Mr Pink No, NO, NO.</p> <p>- Mr Pink Pink.</p> <p>- AP I am speaking to Miss Grey and Mr Pink. You have sort of gotten together, I mean, you know, gotten to know each other tonight?</p> <p>- Miss Grey Oh yeah.</p> <p>- AP Hmmm, what does Mrs Pink feel about this? I feel fine because I think Mrs Grey is terrific.</p> <p>- AP What do you think that Iain and Ingrid are doing here tonight?</p> <p>- Anonymous Female I think it's a difficult question to answer, because it's like nothing I have ever seen before, let me put it that way. Is it something new?</p> <p>- Iain Baxter We're a community.</p> <p>- Ingrid Baxter Super, I really appreciated all the people.</p> <p>- Iain Baxter It's really great, I think everyone learned a lot; we learned a lot; and I think it does a lot for building a kind of esprit de corps between people and their names.</p>
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Description *CONTINUATIONS OF ANN PETRIE'S TAPE*

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1419 Riverside Drive North Vancouver B.C. Canada

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VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: People/Language

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Ingrid Baxter We have a whole new society, they have developed a whole new society. Tonight. Have you heard of SUN? Society for the Preservation of Unusual Names?

AP Did you learn anything tonight that you didn't expect to learn?

A re-affirmation of people again.

Ingrid Baxter You can get a bunch of strangers together for a ridiculous reason or not, and all of them interact and have a great deal of fun and appreciate each other and have respect for each other. We formulated a whole lot of ideas we would like to be done, partly to make sure that the idea flowed, that in a way, it's really not necessary because they kept coming up with them. You know when you were working with that group and that long sentence, that was super, SAY, GOOD, GREY, PINK, BEACH, HOUSE, WITH, WHITE, WINTER, LIGHT, WITH, YOUNG ~~BLACK~~ CAT.

Iain Baxter Everyone remembered their names, very good.

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Description CONTINUATION OF ANN PETRIE'S TAPE.

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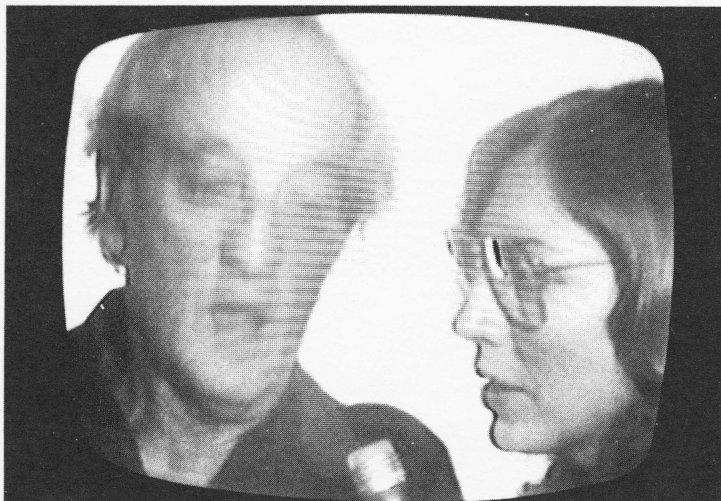
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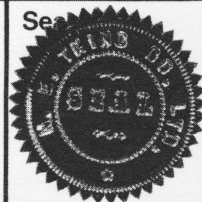
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Description

PIA SHANDEL, T.V. COMMENTATOR FOR CHANNEL 13 CKVL, VAN COULDE.  
MS SHANDEL PARTICIPATED IN DOCUMENTING THIS PROJECT AND ASSISTED IN  
PRODUCING A T.V. TAPE WHICH GAVE THE FEELINGS ASSOCIATED WITH THE GATHERING  
OF THESE PEOPLE.

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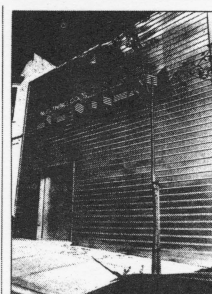
N.E. THING CO. LTD.  
1419 Riverside Drive North Vancouver B.C. Canada

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1978

Project VANCOUVER ART GALLERY PEOPLE/LANGUAGE &  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number  
/

## Language



Eye Scream: Considered by the creators a big piece of sculpture and written for their films, the N.E. Thing Co. restaurant gallery will be installed in VAG exhibit in the form of tables, seats, lighting, decorations, etc.

"Beauty is in the eye of the beholder" is a well-known expression which has a meaning shared by most speakers of the English language. However to Vancouver artists Iain and Ingrid Baxter, co-presidents of The N.E. Thing Co. Ltd, this expression probably invites a different semantics, possibly a vision of an eye with the word beauty printed neatly within, a photographic record of the ambiguity of the phrase itself. For several years now, The N.E. Thing Co. Ltd. has been playing with the nuances of language in diverse and absorbing ways, drawing attention to both the subtle and the concrete aspects of language terms. The body of this artistic endeavour has been labelled Sensitivity Information Research by The N.E. Thing Co. Ltd., it is itself a verbal step away from the vague noun art. (The latter would possibly be depicted by The N.E. Thing Co. with a photograph of the former mayor of Vancouver.)

To understand The N.E. Thing Co.'s work, it is necessary to know the kinds of verbal or linguistic elements they employ. To use three to break down one's insensitivities to language — in other words, to begin in a small way to think as they do about language, to get inside its logic. Clitics have been one target of their work. "Kick the bucket" shows a human leg in active contact with a bucket, or "bite the hand that feeds you" visualized as a hand fixed between a gleaming set of dentures. English abounds with such clitics, groupings of words which linguists refer to as idioms, phrases or sentences that have lost the combinatorial meaning of the individual words in our use of them, the new meaning takes over, becomes so familiar that the literal one loses out, fades from our consciousness, until one of The N.E. Thing Co.'s visual reminders puts us back in touch with the original syntax.

While the above idioms conjure up direct visual scenes, others are less direct. One source of such phrases is the use of colour terms as adjectives and nouns, although the shades labelled are no longer intended. In the phrases "white lie," "true blue," and "purple prose" the N.E. Thing Co. Ltd. has presented the words fire, true and press in the colours white, blue and purple respectively, a graphic return to the basic meaning of the individual words. Here too is a different twist the "white" lie is short for "fib" word lie in whose interpretation indicating that we are now being meta-linguistic, not only using words but talking about them.

The similarity of these linguistic structures results from many expressions or sentences in language being ambiguous. There is typically one common or expected meaning, and other less obvious, even unrealized, alternatives if one seeks them. Each of The N.E. Thing Co.

Ltd. photographs in this genre focuses on the hidden ambiguities of English syntax, a set of rules we all share that provides us with the capacity to retrieve the hidden meanings. The irony is in the often incredible concrete and visual dimensions of these unconscious alternatives. These visual sensory sessions with language take still another turn in The N.E. Thing Co.'s December show at The Vancouver Art Gallery, which deals with our use of verbal labels for things and people. In language we have what are called common nouns, labels for entire classes of objects — "house" and "table"; and proper nouns which refer to individuals — "Mary," "Susan." While these two sets are usually distinct, there are a number of instances where nouns also are common nouns, and even verbs, adjectives and prepositions. Thus, we can have Mr. Yacht, Miss White and Mr. Sex. In The N.E. Thing Co. Ltd. exhibit they have taken photographs of more than 50 Vancouver residents whose names constitute such an overlap, and created a diversity of visual effects with them. One of the most direct is to remind us of the duality of these terms, showing Mr. Wood with a piece of wood, Miss Underwood under a piece of wood, Mr. Yacht with a yacht. As in the work of idioms, we are reminded of the concrete referential quality of frequent names like Young, Good, Green.

In this exhibition, however, The N.E. Thing Co. goes beyond the level of ambiguity, to become involved in the relation between language and other kinds of symbolization. Language is a symbol system in that we take some arbitrary sequence of sounds and visually agree that it will refer to some object or act in the world; the word dog indicates a specific class of four-legged creatures. This choice is arbitrary in that other languages will select other sound sequences for this reference, as in the French chien. In The N.E. Thing Co. Ltd. exhibition, the people whose names are verbal symbols for concrete objects and characteristics are used in many instances as the symbol itself, as if to be named Wood is to have a direct symbolic relation to wood itself. In this way, phrases such as "Young Green Apple" can be constructed by simply putting the three people who have these names together; the people are now the symbols. To juxtapose Mr. Wood and a piece of wood suggests that Mr. Wood is a label himself, a non-verbal reference to the object's question.

Symbolization is involved not just in language but in graphic arts. To draw a sketch, paint a picture, can represent in an interpretive way some small piece of reality. Here the link is not just arbitrary, as in language, but iconic when the representation bears some resemblance to the original object or scene. When The N.E. Thing Co. Ltd. places Mr. Yacht with a picture of a yacht, we are not only the symbolic use of Mr. Yacht cover Art Gallery December 11, 1977, to January 8, 1978. The exhibition is funded by The Canada Council.

representing reality. By doing this The N.E. Thing Co. is bringing out the shared link of symbolization, an activity which is uniquely human.

A significant aspect of all The N.E. Thing Co.'s attempts to raise our linguistic consciousness, to draw our attention to the concrete, literal sense of words, the ambiguity of sentences, and the symbolic quality of language, is that they have their roots in the cognitive nature of the young child's world. As shown in Jean Piaget's work, *The Child's Conception of the World*, the young child is not aware of the arbitrariness of language, but instead sees an intrinsic link between a verbal label and an object. The sun is called sun because it is the sun, as if the sounds are linked to the objects in some inherent way. Someone named Sun would also be duly linked. Also, the young child has a great deal of difficulty with idioms, taking the literal meaning of these expressions. Consequently, a phrase like "in a minute" is not temporal for the young child, but spatial, as the child will wonder how something can get into a minute. The N.E. Thing Co.'s work in this area reflects the child's concrete processing and active analysis of linguistic references.

Young children frequently mix language with other forms of symbolization, as if all forms of symbols were intimately related. For example, when children first learn to read, they treat the written words as times as if they were pictures of the objects referred to rather than verbal labels. In the early stages, a child when asked to read a sentence such as "The duck is in the water" below a picture of that event may in some cases go back and forth between the words and the picture, saying duck and pointing to either the word or the picture, as if the two were interchangeable.

As adults we have altered our conceptions, developed adult skills in sentence reflective skills. And there are the impact of The N.E. Thing Co.'s diverse art works. They make us break away from our acquired, habitual forms of language, return us to the sensitivities of the young child first exposed to the intricacies of language. And yet, since there is adult cognition, we think about what's taking place, reflect on the ambiguities, the lost visual images. We are guided into a reevaluation of the intricate syntactic and symbolic nuances of our language.

David Ingram is an associate professor in the Department of Linguistics, UBC.

THE N.E. THING CO. LTD.  
Another 2 Projects  
People/Language  
Eye Scream Restaurant  
The above exhibitions will be presented at The Vancouver Art Gallery December 11, 1977, to January 8, 1978. The exhibition is funded by The Canada Council.

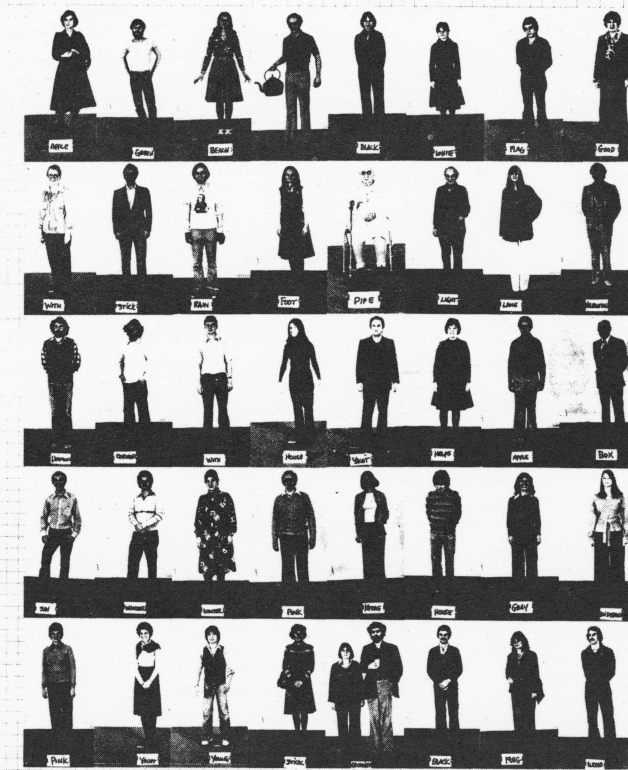
Exhibition, December 1977 - January 1978 / 13

# VANGUARD

THE VANCOUVER ART GALLERY

DECEMBER 1977 - JANUARY 1978

25 CENTS



Description  
People/Language  
Eye Scream Restaurant  
The above exhibitions will be presented at The Vancouver Art Gallery December 11, 1977, to January 8, 1978. The exhibition is funded by The Canada Council.

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

ANOTHER 2 PROJECTS  
PEOPLE/LANGUAGE & EYE SCREAM



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Description VANCOUVER ART GALLERY MONTHLY MAGAZINE.

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Date

1978

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VANCOUVER ART GALLERY

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ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT



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Description

FRONT OF EYE SCREAM RESTAURANT AT 2043 W 4TH, VANCOUVER B.C.  
DESIGNED BY IAIN BAXTER & ALAN CLARKE, BUILT BY MURRAY DAWSON, IAIN BAXTER,  
DAN ROBERTS, BOB JAMES, BRUCE EATON & PARTNERS OF ROBERTS. BUILT DURING  
1996 & OPENED APRIL 7, 1977. plus BOB EDWARDS & CURK

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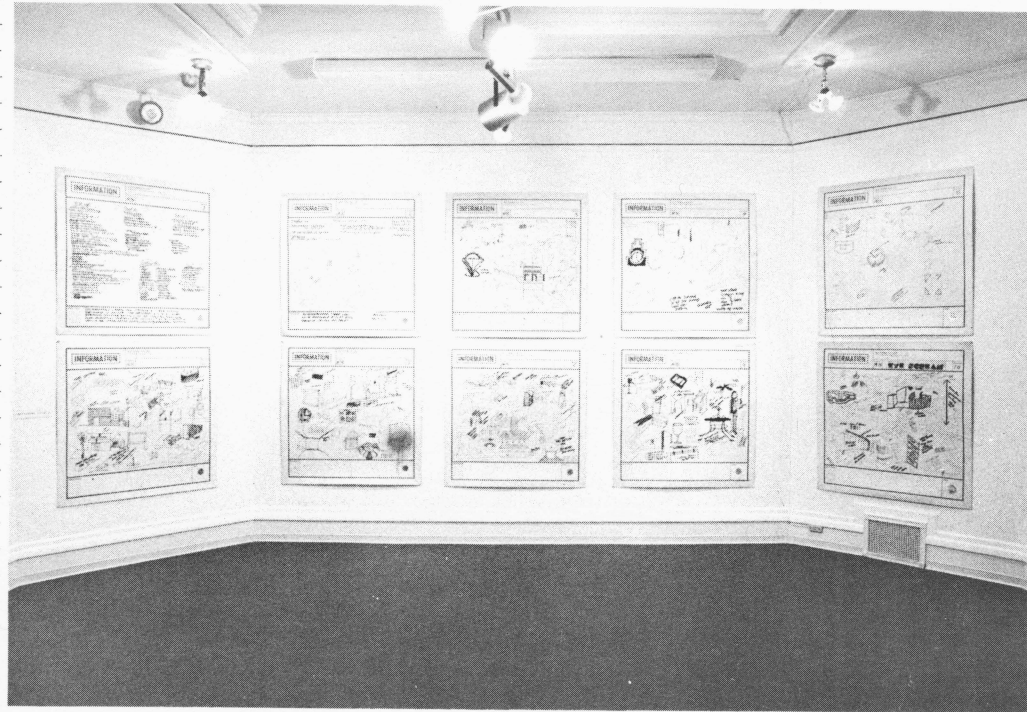
Project

Vancouver Art Gallery

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

/



PLEASE COMPLETE AND RETURN

Description

DRAWINGS AND SKETCHES ABOUT EYE SCREAM RESTAURANT. THESE WERE  
KEPT ON WALLS AND WORKED ON DURING ENTIRE BUILDING OF THE  
RESTAURANT. IN VANCOUVER, B.C. THE RESTAURANT WILL BE A FORUM FOR IDEAS  
(VISUAL, AURAL, MOVEMENT, & A CELEBRATION OF THE ORDINARY) IT WILL BE AN  
N.E. THING CO. VEHICLE FOR CHANGE, CULTURE, QUALITY FRIVOLITY, SENSITIVITY INFORMATION,  
ANYTHING.

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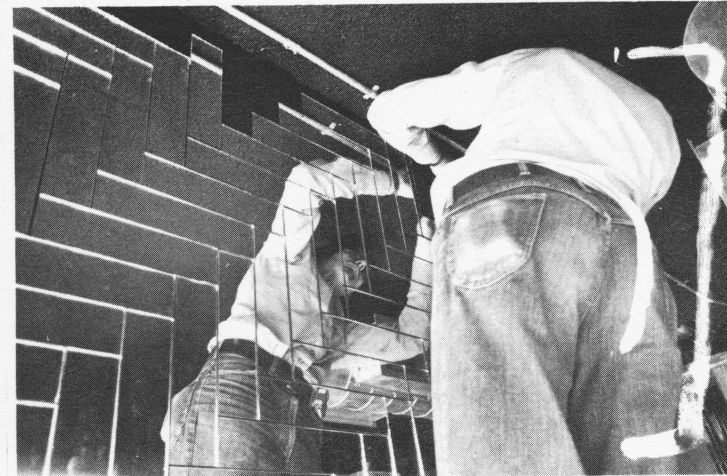
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ANOTHER 2 PROJECTS: EYESCREEN RESTAURANT.

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Description

PHOTOS OF EYE SCREEN RESTAURANT.

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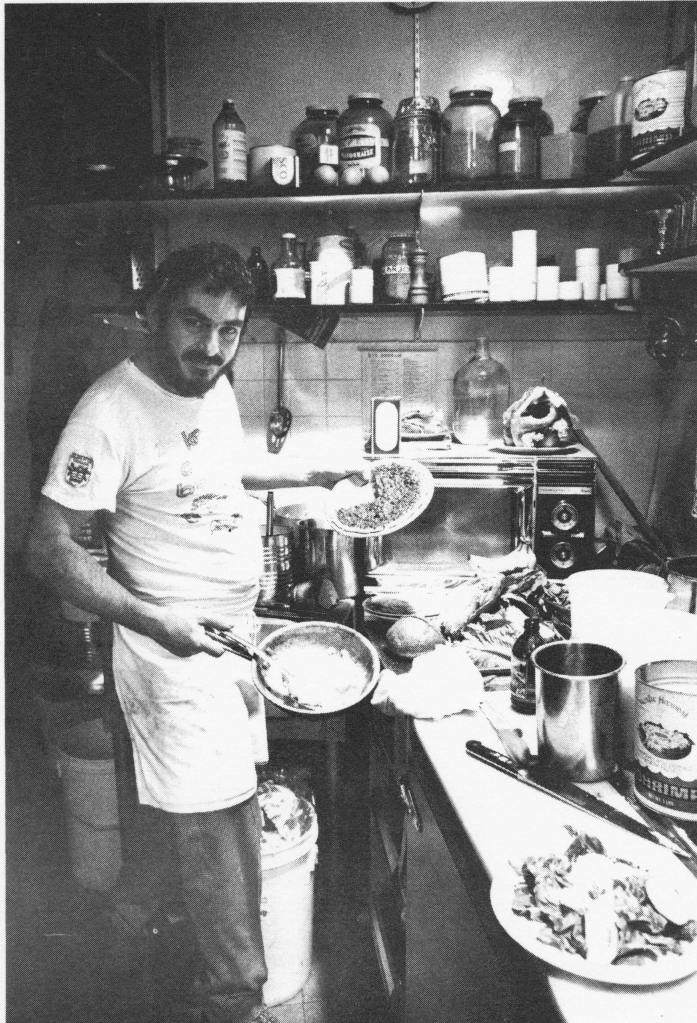
1978

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ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

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PLEASE COMPLETE AND RETURN

Description

INTERIOR VIEW OF KITCHEN SHOW SOME SALAD DISHES.  
CHEF, JIM TAYLOR DISPLAYS HIS FAMOUS HOME MADE PECAN PIG, ONE  
OF EYE SCREAM'S SPECIALTIES.

N.E. THING COMPANY LIMITED

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Seal



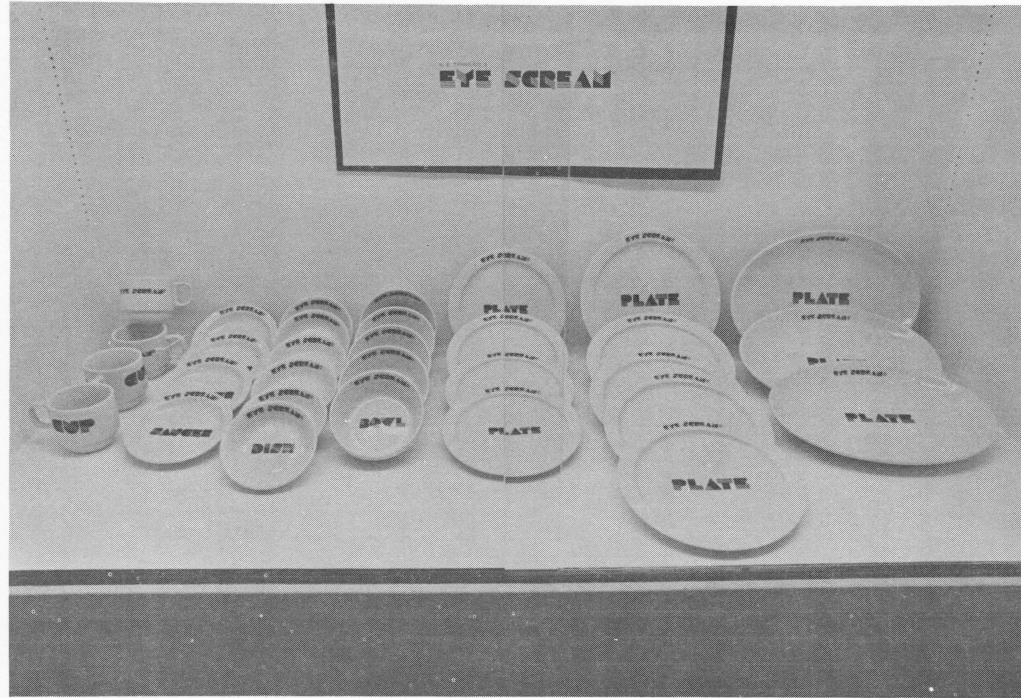
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1978

Project *VANCOUVER ART GALLERY*  
*ANOTHER 2 PROJECTS: EYESCREEN RESTAURANT*

Number  
/



PLEASE COMPLETE AND RETURN

## Description

*DISPLAY CASE IN GALLERY SHOWING EYE SCREEN SPECIALLY  
DESIGNED (BY IAIN BAXTER) DISHES & CUPS ETC. THESE ARE THE NORMAL  
DISHES USED IN THE RESTAURANT. THEY ARE ALSO FOR SALE AS ART ITEMS.*

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

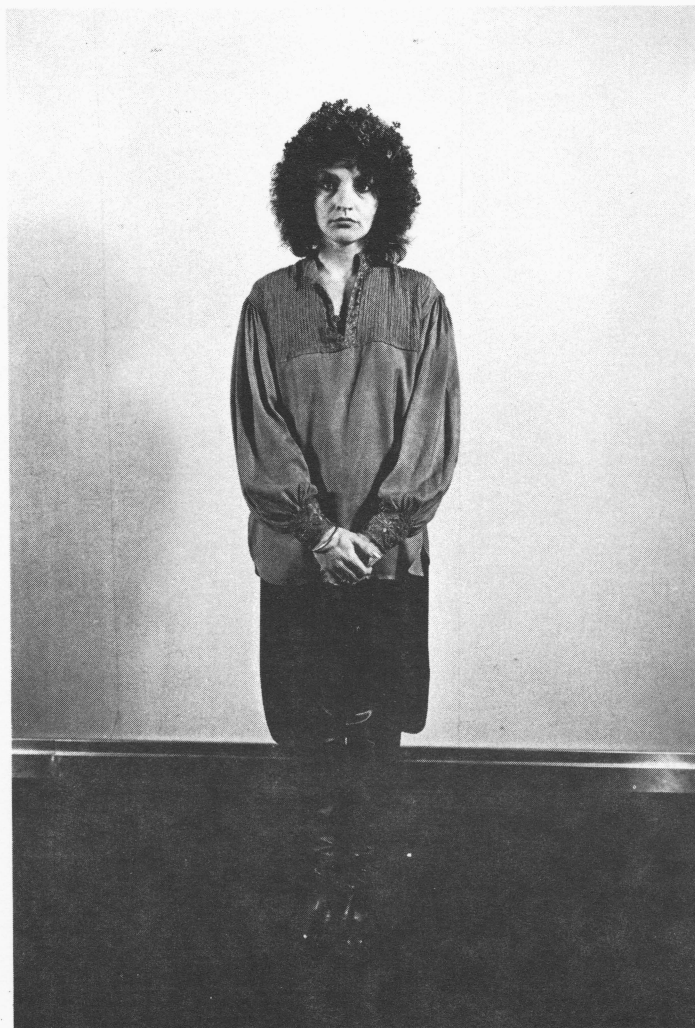
Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: EYESCREAM RESTAURANT

Number

1



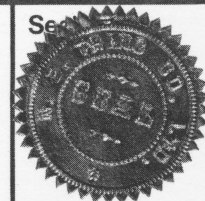
PLEASE COMPLETE AND RETURN

Description "WAITRESS OF A RESTAURANT GARNISHED WITH PARSLEY" - 1977

SIZE: 30"X40" HANDTINTED BLACK & WHITE PHOTO.

N. E. THING COMPANY LIMITED

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# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project *VANCOUVER ART GALLERY*  
*ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT*

Number  
1



PLEASE COMPLETE AND RETURN

Description

"OWNERS OF A RESTAURANT ON A BED OF LETTUCE" - 1977

SIZE 30"X40", HAND TINTED, BLACK & WHITE PHOTO.

N. E. THING COMPANY LIMITED  
Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

"A WAITRESS SMOTHERED IN WHIPPED CREAM" - 1977

size: colored photo, 30" x 40"

MATERIALS, BED, WHIPPED CREAM.

N.E. THING COMPANY LIMITED

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# INFORMATION

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Date

1978

Project

VANCOUVER ARTS GALLERY

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

ANOTHER VIEW OF ENVIRONMENTAL SETUP OF TYPICAL TABLE AT EYE SCREAM. SHOWS SETUP OF UTENSILS. SOUNDS OF RESTAURANT WERE PLAYED INTO THIS ROOM FROM SPEAKER SET ON TOP OF LIGHT STANDARD TO RIGHT OF TABLE.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

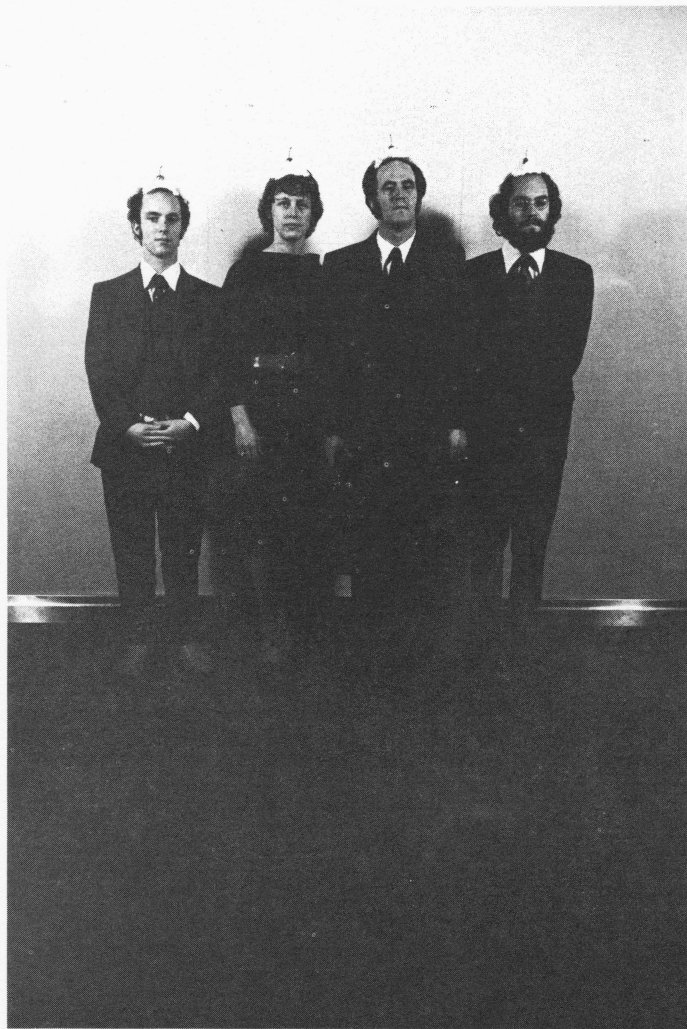
Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

"OWNERS OF A RESTAURANT TOPPED WITH WHIPPED CREAM & CHERRIES" 1977

N.E. THING COMPANY LIMITED

Trade Mark ©

size: 40x50", HAND TINTED BLACK & WHITE PHOTO:  
LEFT TO ~~RIGHT~~ RIGHT: IAN DAWSON, INGRID BAXTER, IAIN BAXTER, MURRAY DAWSON



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description "CO-PRESIDENT, N.E. THING CO., AS AN OPEN FACED SANDWICH" - 1977

Size: 30x40" Black & white, Hand tinted photo.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

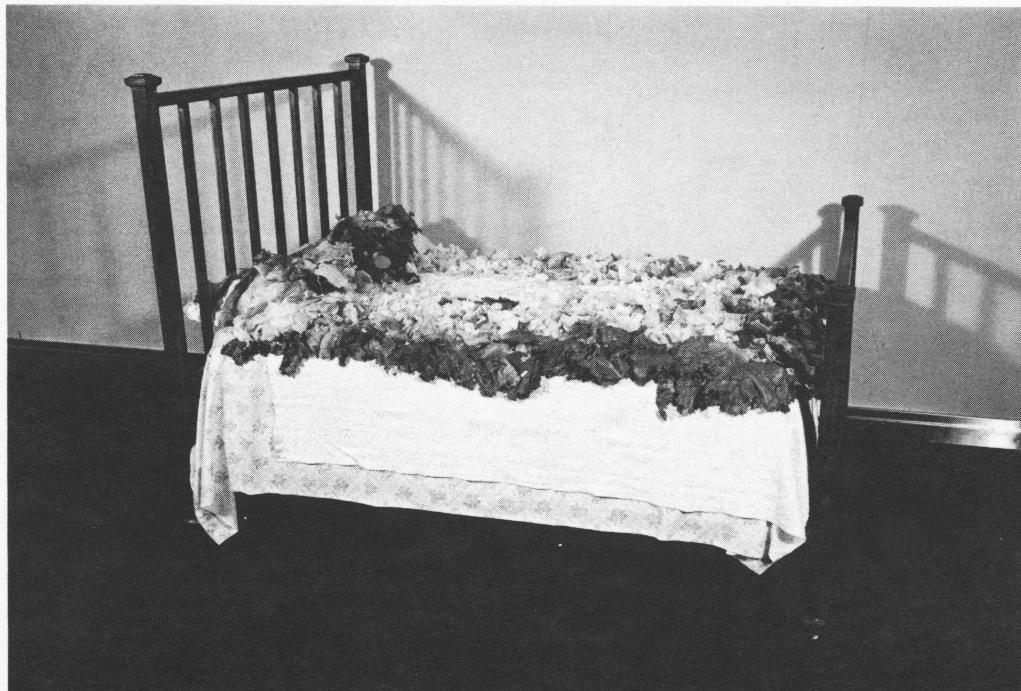
1978

Project

VANCOUVER ART GALLERY

Number

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT /



PLEASE COMPLETE AND RETURN

Description

"A BED OF LETTUCE" - 1977

SIZE: 30" X 40" COLORED CIBACHROME PHOTO. (CAN ALSO BE SET UP AS ENVIRONMENTAL PIECE)

MATERIALS: BED, LETTUCE.

N. E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

"A WAITER STUFFED WITH CELERY" 1977

SIZE: 30"X40", HAND TINTED, BLACK & WHITE PHOTO.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

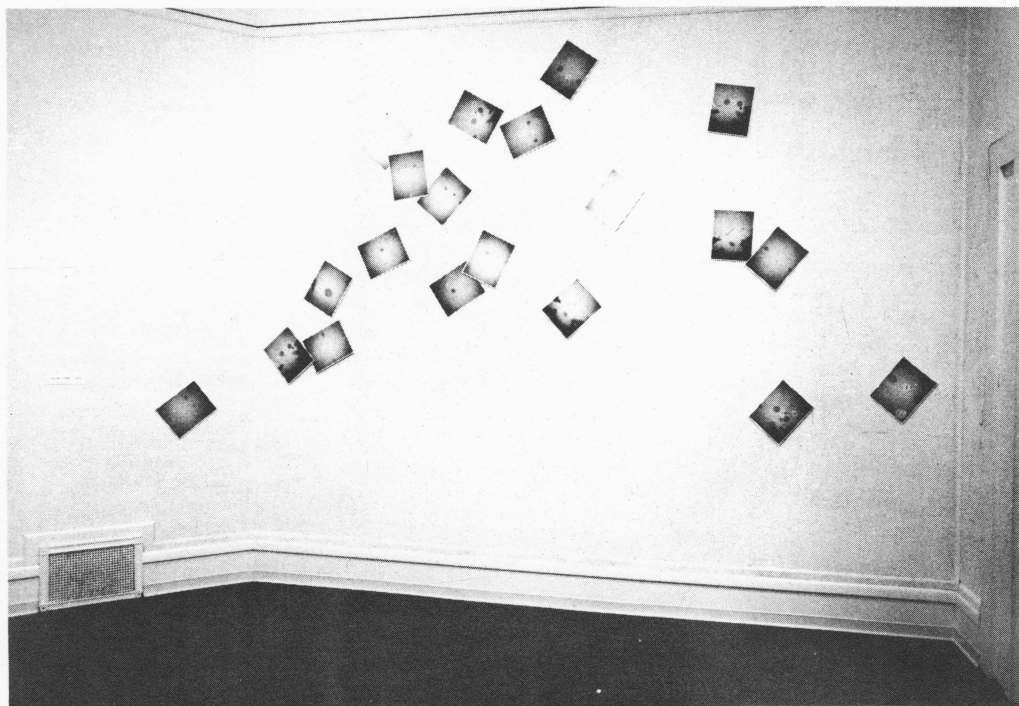
Project

VANCOUVER ART GALLERY

Number

1

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT



PLEASE COMPLETE AND RETURN

Description

"FLYING DISHES", 1977

20, 8x10" BLACK & WHITE PHOTOS OF DISHES AS THEY WERE THROWN THROUGH THE AIR. THESE ARE THEN MOUNTED ON WALL AS THROWN PHOTOGRAPHS.

N.E. THING COMPANY LIMITED

Trade Mark ©





# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

Number

1

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT



PLEASE COMPLETE AND RETURN

Description

"CO-PRESIDENT, N.E. THING & CO., GARNISHED WITH FRUIT" - 1977

Size: 30x40 HAND TINTED, BLACK & WHITE PHOTO.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

/



PLEASE COMPLETE AND RETURN

Description

"WITH A HINT OF PEPPER" - 1977

Size: 30"X40" HAND TINTED BLACK & WHITE PHOTO

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project

Vancouver Art Gallery

Number

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT /



PLEASE COMPLETE AND RETURN

Description

"EAT ANYTHING" - 1977

28, 8" X 10", HAND TINTED, BLACK & WHITE PHOTOS OF OWNERS AND STAFF EATING ANYTHING. IMAGES ARE ON BOTH SIDES OF PLEXIGLAS STANDS AND BACK IMAGE IS REFLECTED IN MIRROR.

N. E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYESCREAM RESTAURANT

Number

/



PLEASE COMPLETE AND RETURN

Description

"OWNERS OF A RESTAURANT PILED HIGH & TOPPED WITH WHIPPED CREAM & CHERRY" - 1977

SIZE: 30"X40" HAND TINTED BLACK & WHITE PHOTO.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description "CO-PRESIDENT, N.E. THING CO., WRAPPED WITH BACON" 1977

SIZE: 30" X 40" HAND TINTED BLACK & WHITE PHOTO.

N. E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date

1978

Project

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

INTERIOR VIEW, WHERE OPENING OF "ANOTHER 2 PROJECTS" WAS HELD.  
GENERAL MANAGER, IAN DEWAR USING CALCULATOR.

N. E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project

VANCOUVER ART GALLERY

ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

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PLEASE COMPLETE AND RETURN

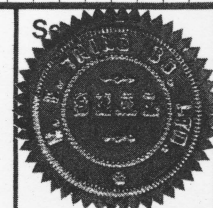
Description

"WAITER & WAITRESS ON A BED OF LETTUCE" 1977

SIZE: 30x40, HAND TINTED BLACK & WHITE PHOTO

N. E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project

Vancouver ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number  
1



PLEASE COMPLETE AND RETURN

Description

*"A WAITER DOLLOPPED WITH WHIPPED CREAM & TOPPED WITH CHERRIES" - 1977*

N.E. THING COMPANY LIMITED

Trade Mark ©

Size: 20" x 30" x 40"  
Materials: Colored Cibachrome, Table, Cloth.





# INFORMATION

N.E. THING CO. LTD.

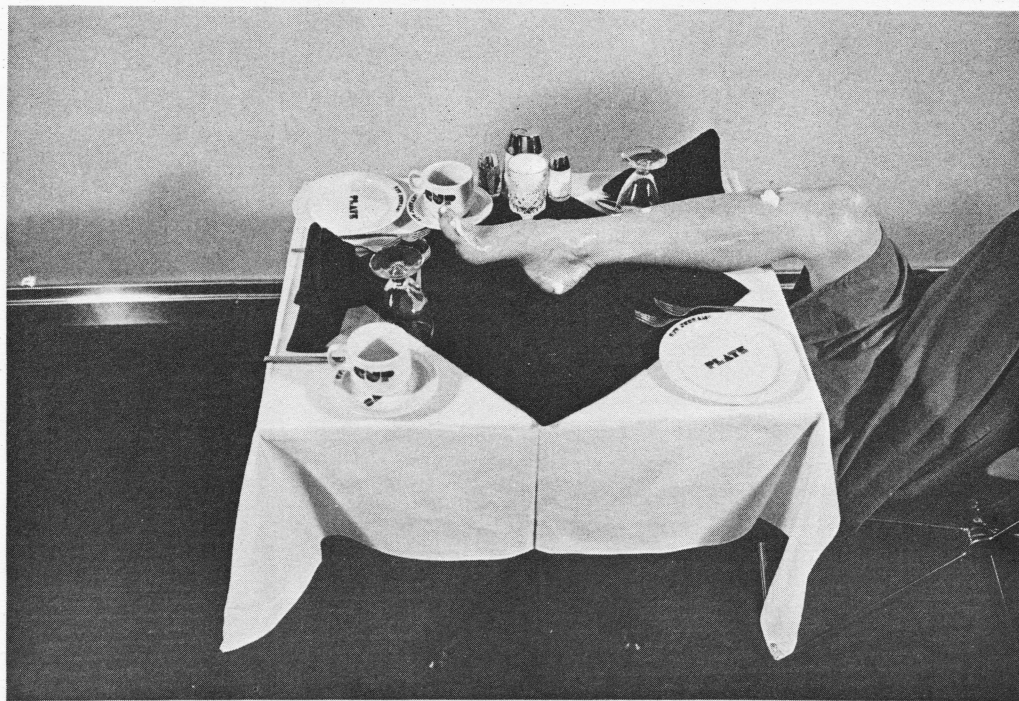
1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

"A WAITRESS' LEG GENEROUSLY BLUSHED WITH BUTTER" - 1977

SIZE: 20" X 30" X 40"

MATERIALS: COLORED CIBACHROME, TABLE & CLOTH.

N.E. THING COMPANY LIMITED

Trade Mark ©



# INFORMATION

N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project  
VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number  
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PLEASE COMPLETE AND RETURN

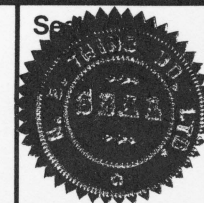
Description

"A WAITRESS' ARM SMOTHERED IN ONION RINGS" - 1977

N.E. THING COMPANY LIMITED

Trade Mark ©

SIZE: 20" x 30" x 40" CIBACHROME PHOTO  
MATERIALS: COLORED CIBACHROME, TABLE & CLOTH.



# INFORMATION

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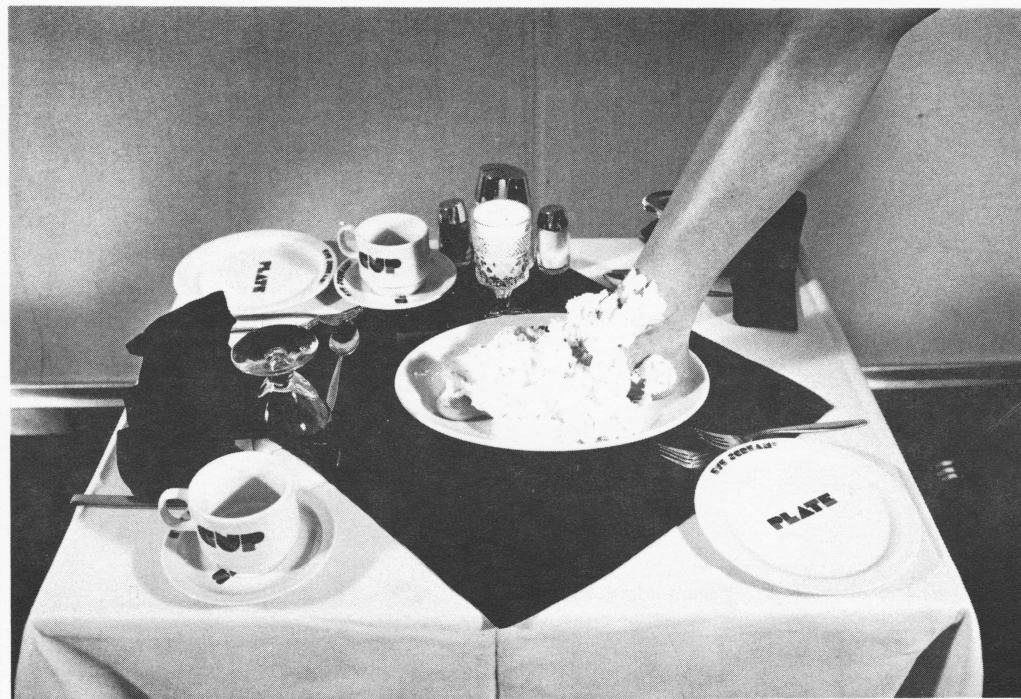
Date  
1978

Project

VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number

1



PLEASE COMPLETE AND RETURN

Description

"A WAITRESS' FOOT SMOTHERED IN WHIPPED CREAM" - 1977

N. E. THING COMPANY LIMITED

Trade Mark ©

Size: 20x30x40"  
MATERIALS: COLORED CIBACHROME, TABLE, CLOTH.



# INFORMATION

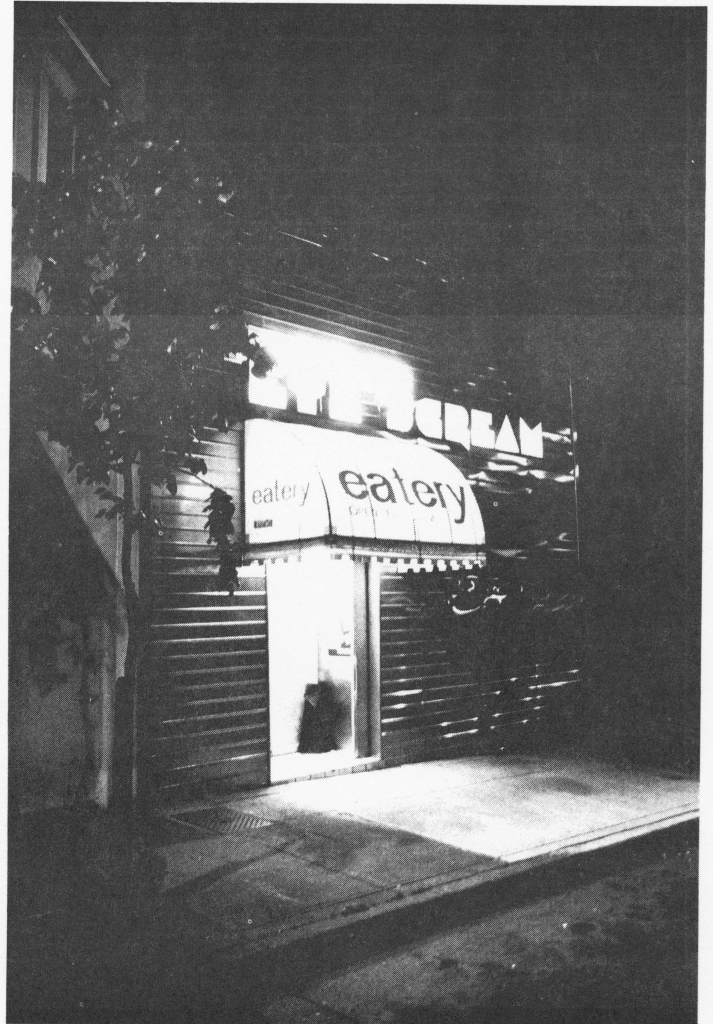
N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date  
1978

Project  
VANCOUVER ART GALLERY  
ANOTHER 2 PROJECTS: EYE SCREAM RESTAURANT

Number  
1



PLEASE COMPLETE AND RETURN

Description

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N.E. THING COMPANY LIMITED

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# INFORMATION

## N.E. THING CO. LTD.

1419 Riverside Drive North Vancouver B.C. Canada

Date Project

1978

N.E. THING CO. CHRONOLOGY

Number

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### N.E. THING CO. LTD.

1419 Riverside Drive, North Vancouver, B.C., Canada V7H 1V6.  
Company founded in 1966.  
Head Office, above address.  
Co-presidents, Iain and Ingrid Baxter.

INGRID BAXTER, Co-President, N.E. THING CO. LTD.

NATIONALITY: Canadian.

BORN: February 10, 1938, Spokane, Wash.

MARRIED: To Iain Baxter, 2 children, boy Tor, girl, Erian.

ADDRESS: 1419 Riverside Drive, North Vancouver, B.C.

EDUCATION: Bachelor of Arts Degree, Music, University of Idaho, 1960.

Graduate Assistantship while working toward Master's degree in Physical Education at Washington State University.  
Masters Degree P.E. UBC, 1978

TEACHING

EXPERIENCE: Taught grades 7, 8 and 9 (Physical Education and Music), Coeur d'Alene, Idaho, 1959.  
Lecturer, Simon Fraser University, 1966, taught synchronized swimming.  
Lecturer, York University, 1972, taught inter-disciplinary course.  
Guest lecturer at: York University; Simon Fraser University; Institute for Art, Venice, Italy; Slade School of Art, London, Eng.; Nova Scotia College of Art and Design, Halifax; Banff School of Fine Arts.

OTHER WORK

EXPERIENCES

1950-55 Accompanist to "Three Fives" all girls singing choir. Spokane, Washington.  
1953-55 Accompanist, North Central Senior High School Choir, Spokane, Washington.  
1955-summer Modelled clothes, Bon Marche, Spokane, Washington.  
1956-59 summer Lifeguarded Comstock, and Canon swimming pools, Spokane, Washington.  
1957-58 Organist, Our Savior's Lutheran Church, Moscow, Idaho.  
Member, Varsity Tennis team, University of Idaho, Moscow, Idaho.  
Member, Hill Divers, University of Idaho, Synchronized Swimming team, Moscow, Idaho.  
1962 Synchronized Swimming Coach, Spokane City Recreation Department, Spokane, Washington.

EXHIBITIONS

& SHOWS: Same as N.E. THING CO. list.

Iain Baxter,

Co-President, N.E. THING CO. LTD

NATIONALITY: Canadian.

BORN: November 16, 1936, Middlesborough, England. Came to Canada when 1 in 1937.

MARRIED: To Ingrid Baxter, Co-President, N.E. THING CO. LTD., 2 children, boy, Tor, girl, Erian.

ADDRESS: 1419 Riverside Drive, North Vancouver, B.C.

EDUCATION: Elementary and High School spent in Trail, B.C., and Calgary, Alberta.

B.Sc. degree, University of Idaho, Moscow, Idaho, 1959.

M.Ed. degree, University of Idaho, Moscow, Idaho, 1962.

M.F.A. degree, (Painting) Washington State University, Pullman, Washington, 1964.

SPECIAL

EDUCATION: Japanese Government Foreign Scholarship, 1961, to study Fine Arts and Aesthetic Theory in Japan. Studied at Kyoto University and travelled to Tokyo, Kobe, Osaka, Nara and Kagoshima as part of my study program.  
Senior Canada Council Grant, 1971 to study and carry out a number of projects throughout Europe. Time was spent in Greece, Italy, Spain, France, England and Scotland.

TEACHING

EXPERIENCE: 1959-60 Graduate Teaching Fellow, Biological Sciences Department, University of Idaho, Moscow, Idaho. Taught Biology Labs and curatorial assistant to the Mammal and Ornithology Museum collection.  
1961, Jan. & Feb. Did practice High School teaching in Biology and Art at Coeur d'Alene, Idaho.  
1962-64 Graduate Teaching Fellow, Fine Art Department, Washington State University, Pullman, Washington. While working on Masters of Fine Arts degree worked full time teaching basic design, drawing, and assisted the art history department as well as responsible for the Art Slide Collection.

1964-summer Taught art classes to public school children in Pullman, Washington, as part of city's summer art and recreation program.

1965-66 summer schools During the summer of 1966, taught painting and drawing to public school art teachers for the Department of Art Education, U.B.C. Summer 1965, taught painting and design for Fine Art Department U.B.C.

1964-66 Assistant Professor, Fine Arts Department, University of British Columbia, Vancouver, B.C. While teaching at U.B.C. co-ordinated the Art Fundamentals section, which was taught to both Fine Art and Architecture students. Taught painting, drawing, and handled independent studies and special seminars.

1966-71 Associate Professor & University Resident in Visual Arts, Centre for Communications and the Arts, Simon Fraser University, Vancouver, B.C. Set up and co-ordinated the program in Visual Arts within the Centre for Communications and the Arts. Duties included organizing and teaching credit and non-credit courses, inviting guest artists, historians, and critics to campus, providing assistance and advice to the other arts activities, advising the University in graphic and visual aesthetic matters, originating and organizing projects (Simon Fraser Centennial Suite of Serigraphs of B.C. artists, 1967) and conferences, i.e., The Computer and Art 1970, as well as establishing exhibition facilities and organizing for exhibitions. Designed SFU university logo.

1972-November Guest Professor, L'Universita Internazionale dell'Arte, Venice, Italy, while in Italy on Senior Canada Council Grant.

1972-May Guest Lecturer at Slade School of Art, Reading University, and Ravensborn School of Art, while in London, England, on Senior Canada Council Grant.

1972-73 Visiting Professor, Visual Arts Department, Faculty of Fine Arts, York University.

1974 Presently on Senior Canada Council Grant, Vancouver, B.C.

OTHER WORK

EXPERIENCES:

1951-52 evenings and summers Worked at various odd jobs, i.e. setting bowling pins, selling programs at Calgary Stampede, assisting milkman, and harvesting potatoes.

1952, 53

54-summers Worked as civilian employe to National Cadet Camp at Banff, Alberta. Duties were to set up summer camp tents and facilities and to maintain kitchens and latrines.

1955-spring and summer Worked for Dowell Chemical Co. in Oil fields of Alberta, Saskatchewan and Manitoba as heavy equipment operator.

1956-summer Worked as surveyor on shopping centre for Foundation Construction Company of Canada, Calgary, Alta. Also same summer worked for Dominion Bridge Co. as steel rigger on several building sites.

1957-summer Spent first part of summer as telephone line installer and as part of a slash crew. Last 2 months worked as forest fire lookout operator at Peyto Lake, Banff-Jasper National Park. Carried out numerous photographic projects.

1958, 59-summers Worked for Biological Science Department, University of Idaho. Research assistant on summer projects in Raft River area of Southern Idaho and Utah. Assisted Prof. Earl Larrison in rodent population and ecology research. This study involved identification, population and diet analysis as well as the range activities of rodents in various vegetation zones from deserts to 10,000 ft. mountain meadows. During this project carried out a number of photographic assignments and perceptual projects.

1960-evenings Drew 250 bird and animal drawings for Wildlife Guide to the Northern Rocky Mountains, and Wildlife Guide to California.

1960-summer Worked as assistant to several curators at the Glenbow Foundation in Calgary, Alberta. Compiled natural history material and biographies on artists in the early west for archives division.

1962-summer Picked weeds for Gladiola Florist in Spokane, Washington, plus became involved in painting commissioned works for several banks and architects in the area in spare time. Assistant to the Curator of Canadian Art, National Gallery of Canada, Ottawa, Ontario. Worked at the National Gallery on Homer Watson, exhibition and catalogue. Also assisted with general duties in many phases of the gallery and its operations.

1964-summer Spent two months working as janitor on Washington State University Campus after completing Master of Fine Arts degree, and before teaching in Pullman's City summer art and recreation program.

N.E. THING CO.

AWARDS AND

HONORS

1953-55

1956 Iain Baxter, Junior Skiing Champion, Calgary Ski Club.  
Iain Baxter nominated to Alberta Junior Ski Team, Skied Jr. Nat. Championships, Sun Valley, Idaho.

1953-55 Ingrid Baxter awarded Gold and Silver Medals at Inland Empire Synchronized Swimming Meet, Spokane, Wash.

1959 Arthur L. Swim Award, Creativity, University of Idaho, Moscow, Idaho, to Iain Baxter.

1961 Japanese Government Foreign Scholarship to study Art and Oriental Aesthetics in Japan.

Ingrid Baxter, selected for Phi Kappa Phi, and Mortar Board, Univ. of Idaho.

1961-62 Francis F. Reeve Foundation Grants to assist Studies in Japan, to Iain Baxter.  
Ingrid Baxter, outstanding woman senior, Univ. of Idaho.

1963 Honourable Mention Award, Canadian Flag Design Contest.  
1964 Purchase Award, Montreal Museum of Fine Arts, Spring Exhibition.  
1965-66 Purchase Awards for two works in consecutive Vancouver Art Gallery Annual Exhibitions.  
1967 Canadian Centennial Award for Printmaking. Exhibition organized by The Canadian Centennial Commission for artists of Canada, and was held in the Art Gallery of Ontario, Toronto.

1968 Major prize for Painting, CANADIAN ARTISTS 68, Art Gallery of Ontario. Exhibition organized by Dennis Young, and judged by Wm. Turnbull and Richard Hamilton of England.  
1969 Senior Canada Council Grant to carry out creative projects and research across Canada including pilot filming on "The Longest Movie in the World", a 5000 mile film.  
Selected by the National Gallery of Canada to represent Canada at the 10th SAO PAULO BIENNIAL in Brazil.

Selected to present a large scale Environment at the National Gallery of Canada, which coincided with the opening of the National Arts Centre. The environment was a transformation of the entire lower floor of the National Gallery into corporate office headquarters for the N.E. THING CO. LTD. The environment took place June 1-July 8, 1969. A number of company projects were carried out during this environment.

Academician, ROYAL CANADIAN ACADEMY OF ART.  
Commissioned to design stamp for Canadian Postal System.

1971 Senior Canada Council Grant to study and carry out projects in Europe.  
1972 Selected Artists in Residence, King's College, Cambridge, England.

1973-74 Awarded Senior Canada Council grant.  
1976 Selected from competition to design an Olympic Poster for the 1976 Olympics in Montreal. Poster distributed to all athletes and to all schools across Canada.

Senior Canada Council Grant to work and produce in Vancouver.

N.E. THING CO. PROJECTS AND EXHIBITIONS

1958 Looking, photo project, Peyto Lake, Banff National Park.  
1958 University of Idaho, Moscow, Idaho, April.  
1960 Slides, Calgary, Alberta.

1961 Yamada Gallery, Kyoto, Japan, November.  
1964 Washington State University, Pullman, Washington, May.

1965 Bagged Place, plastic environment, University of British Columbia, Vancouver, February.  
1966 N.E. THING CO. Victoria Art Gallery, Victoria B.C., February.

N.E. THING CO. University of Western Ontario, January.  
N.E. THING CO. Norman McKenzie Art Gallery, Regina, Sask., March.

N.E. THING CO. York University, Glendon Campus, Toronto, January.  
IT, at Albert White Gallery, Toronto, Ontario, May.

IT, at Rolf Nelson Gallery, Los Angeles, California, June.  
N.E. THING CO. Rolf Nelson Gallery, Los Angeles, California, November.

N.E. THING CO. CENTENNIAL PROJECTS, Douglas Gallery, Vancouver, September.  
N.E. THING CO. LTD. Gallery 669, Los Angeles, California, October.

Fashion Show, N.E. THING CO. at Burnaby Art Gallery, Burnaby, British Columbia, N.E. THING CO. selected and invited Karen Rowden & Evelyn Roth to participate in the Fashion Show. N.E. THING CO. coined and used the word "Wearables" to denote clothing worn as sculpture or as Sensitivity Information transforming the body shape but dependent on the basic body for structural support and movement.

10 Year Product Review, Simon Fraser University, Vancouver, British Columbia, April.

A Fence, as Dance, Theatre, Music & Sculpture, N.E. THING CO. production at Tape Music Centre, Mills College, Oakland, California.

Ecological Projects, Project Department, N.E. THING CO., Washington State University, Pullman, Washington, April.

Environmental Works, Edmonton Art Gallery, Edmonton, Alberta, May.  
Building Structure N.E. THING CO. at Carmen Lamanna Gallery, Toronto, Ontario, February 1-8.

Department Displays, N.E. THING CO. at Carmen Lamanna Gallery, Toronto, Ontario, February 9-16.

TRANS-V.S.I., Halifax-Vancouver Connection with Nova Scotia College of Art and N.E. THING CO. by Telex, Teletopic, Telephone and Telegram, September.

N.E. THING CO. LTD. at 10th Biennial, Sao Paulo, Brazil, South America, (Printing Department) September-December.

N.E. THING CO. LTD. ENVIRONMENT, National Gallery of Canada, Ottawa, Ontario, June 4-July 6.

Ecological Projects, N.E. THING CO. at Charlottetown Confederation Centre, July.

North American Time-Zone Photo-V.S.I. Simultaneity, N.E. THING CO. Photography and Publications Departments, Protect-Rivkin Gallery, Washington, D.C., October.

NETWORK, Transmission of V.S.I. between several schools and N.E. THING CO. headquarters, using Telex and Teletopics. Hookups were established between Pacific Lutheran College, Tacoma, Henry Gallery, Seattle, Washington, University of British Columbia, Vancouver, Nova Scotia College of Art, Halifax, and Museum of Modern Art, New York, October.

PLEASE COMPLETE AND RETURN

Description

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N.E. THING COMPANY LIMITED

Trade Mark ©





# INFORMATION

**N.E. THING CO. LTD.**

1419 Riverside Drive North Vancouver B.C. Canada

Date

Project

1978

N.E. THING CO. CHRONOLOGY

Number

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**Projects**

- 1. Reversal of Columbus' Voyage
  - 2. All Roads Lead to Rome
  - 3. Loch Ness Mystery
  - 4. Seeing Galileo's Laws of Gravity from the Leaning Tower of Pisa
- 1972 **Made by Man/Woman**, 1 act play written, 1968, performed December, 1972, Factory Theatre Lab, Toronto.
- Mt. Vesuvio Cultural Park**, Naples, Italy. One of 10 North Americans invited to submit a project for Cultural Park to be set up on the slopes of Mt. Vesuvio. Exhibition of projects took place at the Henry Gallery, University of Washington, Seattle, November, 1972.
- 1974-75 Established a Cibachrome Photo Lab called **N.E. PROFESSIONAL PHOTO DISPLAY LABS LTD.**
- 1976 Part owner, **Vancouver Magazine**, city magazine.
- 1977 Designed and built **EYE SCREAM RESTAURANT**, 2043 W. 4th, Vancouver, B.C.
- 1978 **Large photo mural**, Taxation Bldg., Surrey, B.C.

**BOOKS, PUBLICATIONS, VIDEOS & FILMS**

- 1961 Co-author, **Wildlife of the Northern Rocky Mountains**, and illustrations used in **Wildlife of California**. Published by Naturegraph Publishing Co. Headlands, California.
- 1965 Movie: **How**, 3 screen projection film showing how N.E. THING CO. pioneered Vacuum Form works are done, 5 min.
- 1966 **Movies**, 10 Still Life movies, 3 min. each. Designed **LOGO** for Simon Fraser University, Vancouver, B.C. Designed **Inaugural Brochure** for Simon Fraser University, Vancouver, B.C.
- 1968 **Portfolio of Piles**, N.E. THING CO. publication dealing with piles in the environment as V.S.I. plus map for locating piles. Published with University of B.C.
- 1969 **N.E. THING CO. LTD. Biennial Calendar**, special catalogue published by National Gallery of Canada as NETCO publication for **Sao Paulo**.
- 1969 **Trans V.S.I. Connection NSCAD-NETCO Sept. 15-Oct. 5, 1969**, 100 page book documenting N.E. THING CO. theories and results in the area of transmitting Sensitivity Information (S.I.). This project was carried out with the Nova Scotia College of Art and Design, Halifax, N.S.
- Movie: **5 Mile Section — Longest Movie in the World** 5 min. shows section of Trans Canada Highway in Ontario.
- Video: **Cliches Visualized**, 30 min. visualization of English language cliches and transforming language into Visual Sensitivity Information (V.S.I.)
- 1970 **NORTH AMERICAN TIME-ZONE PHOTO V.S.I. SIMULTANEITY, OCTOBER, 1970**. A special N.E. THING CO. publication done in a limited edition of 111. Deals with simultaneous photography of preselected subject matter by 6 Canadian photographers at the same moment in time in the six time zones of Canada.
- N.E. THING CO. LTD.** brochure about company television and radio commercials.
- REPORT ON THE ACTIVITIES OF THE N.E. THING CO. AT THE NATIONAL GALLERY OF CANADA, OTTAWA, AND OTHER LOCATIONS**, JUNE 4-JULY 6, 1969.
- LOOK**, N.E. THING CO. LTD., brochure for company ENVIRONMENT at the National Gallery of Canada, June 4-July 6, 1969.
- N.E. THING CO. LTD., Photography & Publication Departments**, 40 page catalogue of N.E. THING CO. publications, published by National Film Board of Canada as part of 15 volume series entitled: **B.C. ALMANAC (H) C.-B.**
- Business Philosophy** pamphlet, distributed by the N.E. THING CO. to the International convention of Data Processing Managers Association, in Seattle Washington, June 23-26.
- Videos, Buyer-Supplier Night**, 30 min. socio-aesthetic probe into a male Buyer-Supplier gathering, Vancouver, B.C.
- 200 Mile Preparation** 30 min. documents the event of leaving point A, travelling, and arriving at point B, as an explanation of how to prepare.
- Presently **WHAT IS ART?** Currently in production, to come out early spring, N.E. THING CO. Publication, plus several other publications.

**N.E. THING CO. WORKS IN PUBLIC COLLECTIONS**

- National Gallery of Canada, Ottawa.
- Vancouver Art Gallery, Vancouver, B.C.
- Victoria Art Gallery, Victoria, B.C.
- Norman McKenzie Art Gallery, Regina, Sask.
- Montreal Museum of Fine Arts, Montreal, Que.
- Art Gallery of Ontario, Toronto, Ontario.
- Museum of Modern Art, New York, N.Y.
- Los Angeles County Museum, L.A. Calif.
- Canada Council Art Bank
- University of British Columbia, Brock Hall Collection.
- Owens Art Gallery, Sackville, New Brunswick.
- York University Collection, Toronto.
- Numerous private collections.

**CONFERENCES**

N.E. THING CO. co-presidents have been invited as guest speakers, panelists, and participants to conferences and seminars in Canada and the U.S.A.

- 1964 Co-organized with Prof. Ian McNair conference on **The Arts and Religion** held at the University of British Columbia, Vancouver.
- 1965 Guest participants in first Canada Council **Soundings Seminar**, in Montreal, Quebec.
- 1966 Guest participants in Canada Council sponsored seminar in **Future of Art and Communications**, at Val Morin, Quebec.
- 1968 Guest speakers, **National Film Board of Canada**, Summer Film Workshop, Montreal, Quebec.
- 1969 Invited participants, Canadian Conference of the Arts, investigation of **The Arts and Finance**, Calgary, Alberta.
- Conceived and organized special conference on **Sensitivity Information, Communications & Ramifications**, in connection with the N.E. THING CO. ENVIRONMENT at the National Gallery of Canada, Ottawa. Participants included Brydon Smith, David Silcox, Lucy Lippard, Seth Sieglau, John Chandler, Ann Brodzky, Don Theill, Dennis Reid, Mark Whitney, Greg Curcio, and Pierre Theberge.
- 1970 The N.E. THING CO. was invited along with: Andre, Beuys, Bladen, Buren, Chamberlain, Davis, Dibbils, Held, Irwin, Lichtenstein, Merz, Morris, Murray, Oldenburg, Poons, Rauschenberg, Serra, Smith, Smithson, Snow, Tinguely, and Wiener, at the **HALIFAX CONFERENCE**, organized by Seth Sieglau and Nova Scotia College of Art and Design, Halifax, October 5-6.
- 1970 Guest panelists with Robert Skull, and Mike Heizer, Orcas Island, Washington, organized by Seattle Contemporary Art Council. Seminar dealt with **The New Art and the Collector**. Guest panelists with Tom Marioni, Richmond Art Museum and Robert Pincus-Witten (by phone from New York on **Conceptual Art**, org. by Henry Gallery, University of Washington, Seattle).
- 1970 Conceived and co-organized conference on **Art and Computers**, at Simon Fraser University, Summer.
- 1971 Guest panelists at large conference in Seattle, Washington dealing with **Art in Public Places**.
- 1973 Guest panelists **Arts Education Conference**, Ottawa, Ont., and Judges, **Ann Arbour Film Festival**, York Univ., Toronto.

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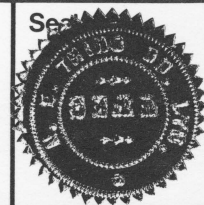
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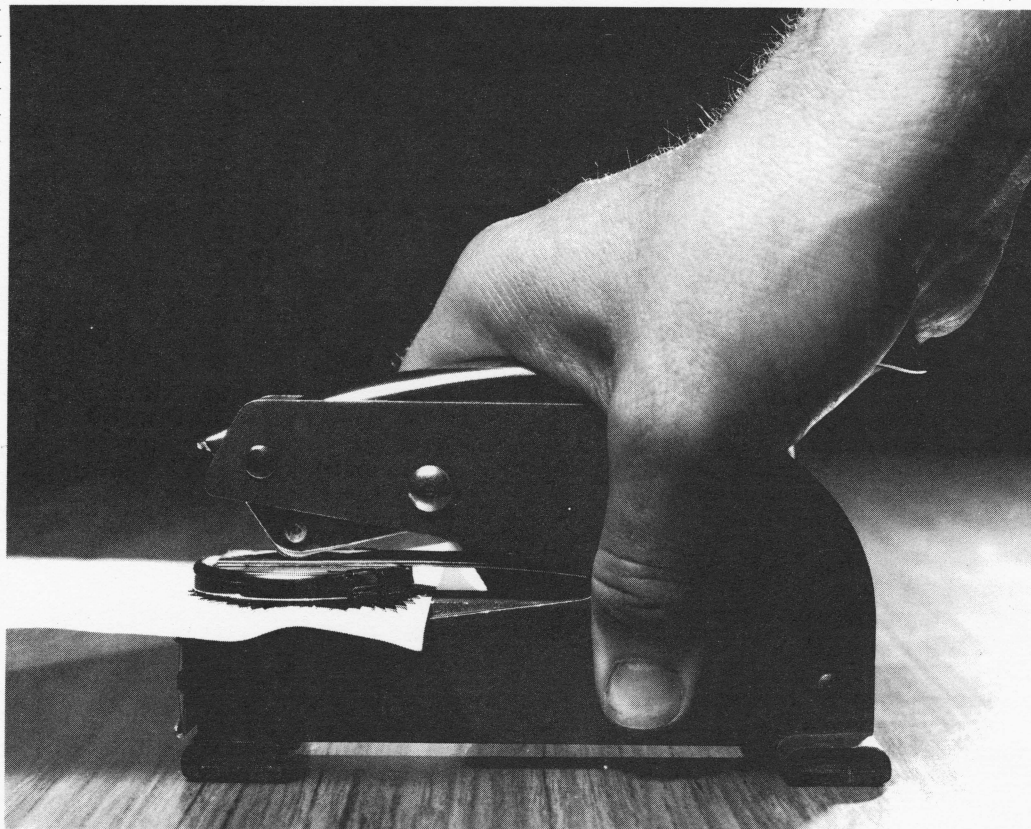
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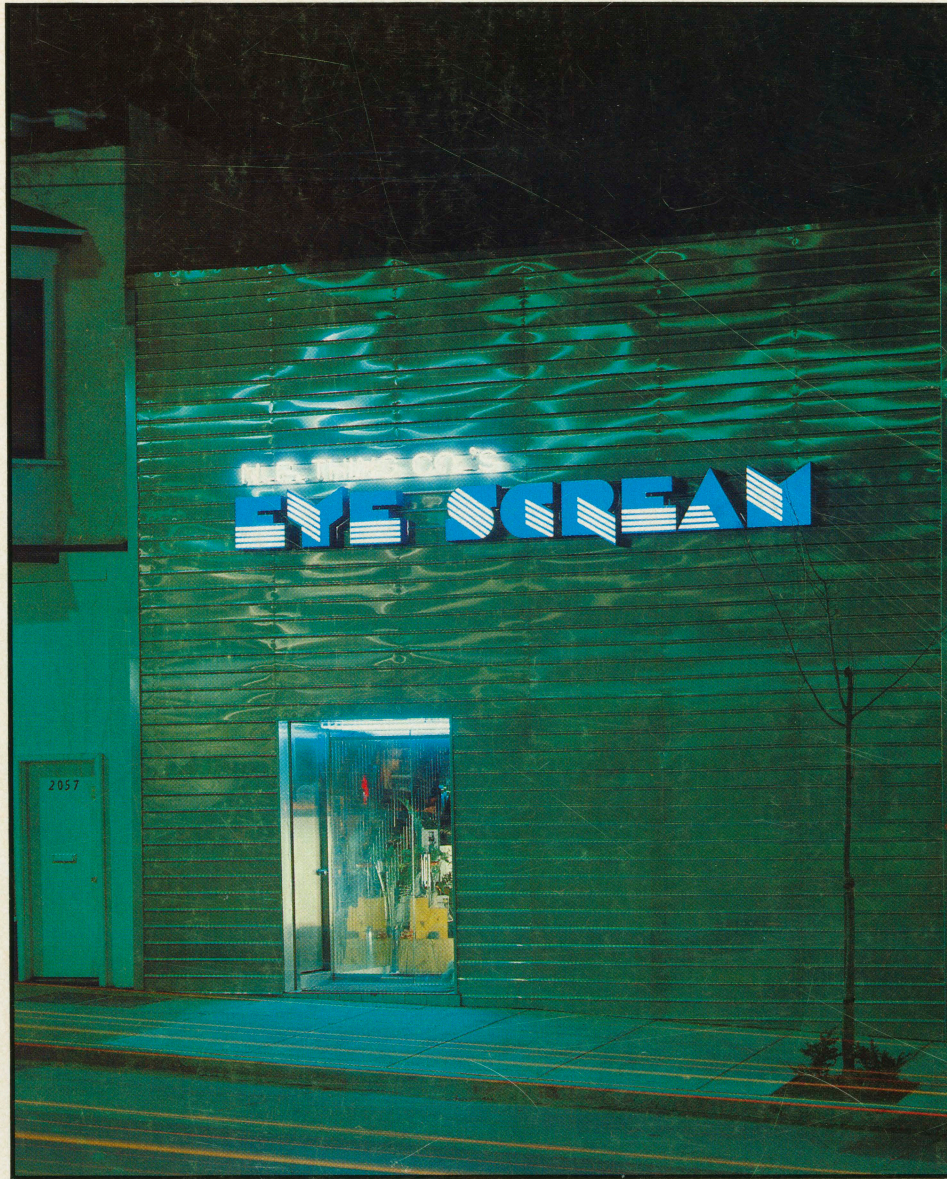
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