



ANDREW J. PATERSON, MONO LOGICAL
7A*11D AND PLEASURE DOME, TORONTO
ANDREW HARWOOD

This event was an attempt to connect the academy and the arts community, but what was effectively accomplished instead was a demonstration of a disjuncture. The polemical style of debate and the fact that Lee's position was reactive rather than creative - her responses and the possibilities for discussion were framed by Kaplan - worked to undermine it. That academics need to take a step back and listen is clear. Otherwise, why not simply continue talking to each other? I'm sure Butler would have had no trouble deciphering her own quote.

About a week after Andrew J. Paterson's mono logical performance, I found myself in the Black Eagle looking at the largest homoerotic SM mural in Toronto. This local watering hole led me to think of alternative economies and desire, and well as other things!

Samples of Paterson's genius videos and performances made-up the evening, featuring works on themes of capitalism, anarchy, memorials, academia, sex and authority figures. His *Cash and Carry* video from *Controlled Environments* (1995) series presents a dialogue, between characters "A" and "B" who debate capitalism and anarchy (both played with dexterity by Paterson). The video's winsome arguments were illustrated by a waiter and patron's "business" transaction, which arrives at an erotic denouement.

Paterson's performances were studied with wisdom and critiques that would make Chomsky and McLuhan weep with envy. His personas subverted authority figures such as cop, preacher, professor and musician by using them as mouthpieces to examine public vs. private spaces, academics, entrepreneurs, public art, media, trust fund artists, critics, stand up comics, car culture, economics, anarchy and performance itself. In a fabulously wanky jazz performance referring to Miles Davis, Paterson played electric guitar with his back to the audience. Unless you are a hard core Davis fan, you might not get the reference; I'll never forget it.

Paterson's retrospective proved that he is a national treasure. This economic comparison will undoubtedly make Paterson anxious as it describes outdated modes of both nationhood and its booty - human

capital, but I want to convey that he is worthy of greater national recognition. Some curators may take his work for granted or dismiss it as too humorous or too smart. Unfortunately curators and critics were largely absent from this delightful and provocative evening. Shame.