



A co-presentation by Pleasure Dome, Trinity Square Video, V tape & VVV

TRANZ<--->TECH

TORONTO INTERNATIONAL VIDEO ART BIENNIAL

Thursday, October 21st to Saturday the 23rd @ Latvian House,
491 College Street



VIDEO SCREENINGS/PERFORMANCES/INSTALLATIONS/TALKS/PARTIES

VIDEO SCREENINGS/PERFORMANCES/INSTALLATIONS/TALKS/PARTIES



TRANZ<--->TECH

TORONTO INTERNATIONAL VIDEO ART BIENNIAL



Clean

Poster and catalogue design: Michelle Toran
Printing: Maud Street Printing
Toronto, Canada 1999

This Biennial declares our interest in and

commitment to a new generation of artists working in the electronic media, artists who are referencing the history and practice of video art. Its immediacy ends its hands-on approach. This Biennial recognizes a vision which is both startlingly new and deeply referenced.

This is Toronto's first international video art biennial. It literally sprang to life this summer when we came together with various curated programs of international and Canadian video art - mostly produced by emerging artists. This spring, V tape had an international curatorial intern - Stefan St-Laurent - in London, Paris and Amsterdam seeking work by young artists. VVV (Dara Gellman and Leslie Peters) had been working with Jen Schuijren of Montevideo in Amsterdam to produce an exchange between Canada and the Netherlands. Pleasure Dome had been approached by artist/curator Nelson Henricks with a program of work from the found-footage collective Cane CapoVolto, who are based in Sicily. And Trinity Square Video wanted to screen a program of recent tapes from Scotland which artist/curator Nikki Forest from Montreal had selected in Glasgow.

From there our ambitions grew. Jan Schuijren proposed a screening of a program he had recently assembled from the collection of Montevideo in Amsterdam. Tom Taylor (Pleasure Dome) tracked down Tadasu Takamine (of *Inertia* fame from last year's Images Festival), who was going to be in Windsor at Artco in October. Jorge Lozano (Trinity Square Video) got in touch with Mistress Cybernoski (a.k.a. new media artist Sheila Urbanoski) to present her tour of web-based art. Lisa Steele (V tape) invited French artist Bertrand Larmache to set up his installation *TORÉ* (with the support of YZ Gallery). VVV engaged three Toronto artists (Karma Clarke-Davis, Louise Liliefeldt and Leslie Peters) to present installations during the event. Montreal-based Perle de Signal offered their curated program of international work, *Zona d'urgence*. And finally, Jan Schuijren proposes Jeroen Kooijmans' installation piece *Work* for display.

With so many groups and individuals involved, there are scores of thank yous due. First, Pleasure Dome, Trinity Square Video and V tape thank their boards of directors, staff and volunteers for their support and encouragement. We thank the board of directors and staff at YZ for their generosity in providing space for the Bertrand Larmache installation.

And then there's the money. The primary funder of *TRANCE* -> *TECH* is the Media Arts Section at the Canada Council for the Arts through their dissemination project grant program. As well, VVV received funding from the Toronto Arts Council to put their program together. Initial curatorial research for Stefan St-Laurent's program was funded by the Canadian Museums Association Youth Internship Program. Pleasure Dome, Trinity Square Video and V tape all receive on-going funding from the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council. The installation of Bertrand Larmache and a special reception have been assisted by the generous participation of the Consulate-General of France, Toronto and the Department of Foreign Affairs and International Trade, Ottawa. British artists attend with the participation of the British Council. The reception and participation of the Dutch artist and curator have been generously supported by the Consulate General of the Netherlands of Toronto.

Finally, we thank the curators for their work in preparing these programs and the artists for their energy, creative spirit and tenacity. They did the work and now we all reap the benefits.

The organizing group for the first Toronto International Video Art Biennial was comprised of Dara Gellman, Jorge Lozano, Leslie Peters, Lisa Steele, Tom Taylor and Kim Torczak.



Couple

Schedule

THURSDAY, OCTOBER 21

<8:00pm> SCREENINGS
<Emotional Cities, new works from London and Paris, curated by Stefan St-Laurent.
<Recent Emerging Canadian Video curated by Dara Gilman and Leslie Peters.

FRIDAY, OCTOBER 22

<4:00pm> RECEPTION
401 Richmond St. W. (main floor), Loft @ Lloyd Cafe. Hosted by the Consulate General of France to celebrate the installation work of Bertrand Lamarche, on view at YYZ Artists' Outlet, October 21-23.

<8:00pm> SCREENING S
<Video From Scotland, curated by Nikki Forest
<Cine Capovolto, video from Sicily organized by Nelson Henricks.
<Zone d'emergences, an international program of emerging work curated by Perte de Signal, Montréal.

SATURDAY, OCTOBER 23

<2:00pm> PERFORMANCE
<Beyond Geography> a program of independent new media in Canada presented by Sheila Urbanoski.

<6:00pm> Projected Performances
screening and talk by Japanese video/performance artist Tadasu Takamine.

<8:00pm> RECEPTION
hosted by the Consulate General of the Netherlands of Toronto to open the programs of work curated from the collection of Montevideo/ TBA, Netherlands Institute of Media Arts, Amsterdam.

<8:00pm> SCREENING S
<The Recording Messenger, recent Dutch videos, curated by VVV (Deis Gellman and Leslie Peters)
<Couples, a contemporary view on relationships, curated and presented by Jan Schuijren, Director of Presentation at Montevideo.
<Appropriate Behaviours> a program of recent Canadian work curated by Lisa Steele.

<11:00pm>
Closing night party



Consulate General of the Netherlands of Toronto

YYZ



Pleasure Dome



All screenings and events at the Latvian House, 491 College St., unless otherwise noted.

Emotional Cities

New Works From London and Paris

CURATED BY STEFAN ST-LAURENT

With a project organized by V tape and the Canadian Museums Association, I went off to London and Paris to find video works by emerging artists to eventually present in Canada. In France, there was no evident place to start my search. Video is still considered by many galleries and curators as a difficult medium to handle. Apart from the impressive, yet very conceptual and formal, video collection at the Centre Georges Pompidou, video artists in France are still trying to find the proper place to screen their work. I went to the École nationale supérieure des Beaux-Arts to meet with students who graciously set up a projector to show me their thesis projects. It seemed easier to talk with artists my own age to obtain privileged information... I came back to Toronto with works that, surprisingly, matched my sentimental affinities.

Next, I was off to London, where video art is alive and (too) well. I met with many arts organizations and fine art departments to view works by younger artists. I must say I was shocked by the confidence and, gulp, arrogance of some early twenty-somethings I met in London. It was a little like being fondled by the illegitimate children of Damien Hirst and Georgina Starr. But slowly, I began to meet with very enthusiastic and sincere artists who eagerly introduced me to their stunning works. The highlight for me was my meeting with Luanne Tay, who told her experiences as an artist in Singapore, in response to censorship, she began a collective of Asian artists who are now dispersed all over the planet, and her tape will set the tone of the program. Today, being young and politicized imagemakers is not a trend, but a necessity.

What you will see in *Emotional Cities* is a marriage of tapes produced in Paris and London, with worldly inspirations. The viewer will surely notice the performative nature of the tapes selected for this program. It seemed that for most of the artists, who came from as far away as Tokyo or Brazil to specialize in their art, there was a need to use their body to express the themes of displacement, of acceptance and of rampant technological changes. With simple means, their tapes emanate a maturity seldom seen on our screens.

The purpose of assembling this program is to make known the exciting works of younger artists. They need no longer be patronized by suited men in sterile museums. As we speak, other networks are being created to change a system too old to work.

Many thanks to Lisa Steele, Susan Collins, Ben Cook, Aki Ikemura, Valérie Pavia, Monique Bondak and Cate Elwes for taking good care of me.

New Works From Paris and London is presented by V tape. Support for the initial curatorial component of this project came from the Canadian Museums Association through the International Youth Internship Program. British artists' participation made possible with the assistance of the British Council.

PERFECT

Anna Adachi,
(Paris/Stockholm),
5:00, 1998

The artist disguised, her face hidden by a blond wig, in this mute commentary on the exorcism of Swedish women in Paris. A simple yet louching video-opera.

THE DANCE

5:00, 1995

On a ghostly street in the middle of the night, a young woman comes into the scene and dances, but Paris remains oblivious.

UNTITLED

Aki Ikemura, (Paris/Tokyo)
0:30, 1998

Choreographed to mimic Japanimation and new entertainment technologies, a woman reflects all the moves she has salvaged - from past, present and future.

LA VIE EN ROSE

Gis-Hee Chang, (Paris)
1:30, 1998

Edith Piaf's celebrated anthem is the backdrop for a mélange of contradictory images - grainy images of prize fighters are layered with scenes of two women kissing.

DE LA SÉDUCTION (SOME SEDUCTION!)

Valérie Pavia, (France)
3:30, 1998

Alone in her apartment, the nude artist turns the camcorder on and off with a remote control while tickling a talking teddy bear with her feet. A regressive act or an eerie toy advertisement for adults?

PORTRAIT

Gabriele Späthesser,
(France/Germany)
4:30, 1998

Staged in an abandoned carnival haunted house, the artist is bombarded with skeletons and family snapshots, repressed memories of her abusive father. A poetic imitation of the fear and wrath caused by a haunted past.

C'ÉTAIT UNE HISTOIRE (IT WAS A STORY)

Tali Hinkis, (Paris/Israel)
4:00, 1995

Lovers passionately kiss in a flat in Paris while a raver dances in the background on its kitchen floor. The love triangle is further investigated through outdoor choreography, where the messy situation is confessed to a public audience.

JE REVIS BIENTÔT D'ŌM

Yael Feldman, (England)
4:00, 1995

Like an isolated moment from an imaginary movie, this archetypically decisive scene suggests all manner of possible narratives. Deftly poised between classicism and cliché, the piece sustains a remarkable pathos, thanks to Feldman's powerful and haunting central performance.

NO TITLE

Luanne Tay,
(England/Singapore)
5:00, 1998

In this videotape, a black screen chaperones a vulnerable voice, lost in a world of vogues and fashions. She is either

telling herself "no" or has been conditioned to deprive herself of love and self worth. As we sit through this sad monologue, the muted "no's" strangely become a source of hope, of what is possible yet unattainable.

PRACTISING THOUGHTS

Fabrizio Manco,
(England/Finland/Italy)
3:00, 1998

The poetry of dandruff: thoughts emanating from your head or a snow storm whizzing behind you, fit from behind by a heavenly street lamp in the night.

CONTEMPORARY ART

Suzper Gallery, (England)
14:00, 1998

Four artists invade Bloomberg Financial Market, a sterile work space where hundreds of television screens and computer terminals disseminate up-to-the-minute information on stock markets and foreign financial news. What begins like a mundane newsroom soon quickly becomes otherworldly: the odd behaviour of

the people in the room, when they are all found spread out on the linoleum floors in different parts of the building, not from exhaustion, but in protest.

Practising Thoughts

De la séduction (Some Seduction!)



Recent Emerging Canadian Video

This selection of recent works from emerging Canadian video artists indicates new and developing tendencies in video production. An inclination to deconstruct technology and a movement towards abstraction characterize these pieces. The specific use of video and its associated processes informs all of these works. From the straightforward documentation of an occurrence, to the use of video feedback and computer based imagery, video is the distinct element that links these works together.

A minimalist aesthetic is a common trait amongst the works in this program. Kevin Kilpatrick's *Table for Nine* and *Tea For Two* utilizes the video camera to document the movement of simple objects in space. Peter Gmehling's *Ozone* is an undulation of light, focusing on illumination and time as vital elements of video and its processes. Curtis MacDonald's *Noisy Take Off* uses feedback to distort the repetition of a recognizable image into pure video noise. This premise is extended by Patrick Wong's *Casual Tea*, in which video feedback itself becomes the subject of movement in space. John Chung's *Leaves* is created through frame-by-frame edits, contracting the length of a season into a brief digital experience.

Conceived in the inner realms of technology, Tasman Richardson's *Gem* and *Collapse* are geometric abstractions that illustrate the macrocosmic and microcosmic spectrums of the organic as intersected by technology. Fusing two thousand separate images, Shawn Chappelle's *Far Reaches* explores the outer realms of technology, taking a hyper-detailed journey through the body to the far reaches of the universe. Karma Clarke Davis' *Super* focuses on the intimacy of human interactions suspended in space and time, against a science fiction backdrop of otherworldly locales. Comprised of images captured from the world wide web, Jubal Brown's *Musick of the Spheres* is an inter-planetary tour of digital outer space.

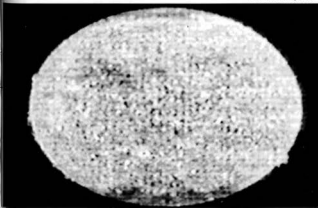
CURATED BY VVV - DARA GELLMAN & LESLIE PETERS

More literal discourses involving technology are expressed in Chris MacKenzie and Paul Wong's *Born Under Surveillance*, in which they use recent technologies, such as text-to-speech software, to give a new expression to a text on video art written by Wong. Based on excerpts of a text written by Marie Curie, Michael Dosev's *Rays* illustrates the destructive potential of science when employed by modern technologies.

As video is a technological medium, it is intimately, if obscurely, tied to all other forms of technology. As technologies develop, the artists who use them continue to reflect upon their own medium and the processes by which they create work. This self-reflexive tendency within video art practices continues to delve into ever changing territories.

Recent Emerging Canadian Video was produced by VVV with the support of the City of Toronto through the Toronto Arts Council

GEM Tasman Richardson 2:15, 1999	CASUAL TEA Patrick Wong 5:00, 1999	OZONE Peter Gmehling 5:00, 1999
RAYS Michael Dosev 2:00, 1998	NOISY TAKE OFF Curtis MacDonald 2:00, 1996	TABLE FOR NINE Kevin Kilpatrick 2:00, 1996
FAR REACHES Shawn Chappelle 8:00, 1998	BORN UNDER SURVEILLANCE Chris MacKenzie and Paul Wong 1:30, 1999	TEA FOR TWO Kevin Kilpatrick 5:00, 1996
MUSICK OF THE SPHERES Jubal Brown 3:00, 1998	LEAVES John Chung 1:00, 1999	COLLAPSE Tasman Richardson 1:30, 1999
SUPER Karma Clarke Davis 7:30, 1998		



Musick of the Spheres

Video From Scotland

CURATED BY NIKKI FOREST

"For years you have imagined these places you remember, and others you have never seen. You are traveling as a tourist to the place you are from. You notice surface, pattern, detail. You try to remember the words to childhood songs..."

In April of 1998, I went to Scotland for one month to work on a script for a new video. I was born in Scotland and emigrated to Canada with my family in 1977. Traveling back to Scotland to write and collect video footage, I was interested in exploring ideas of place and identity. Like all travelers and tourists, I brought along preconceived ideas which were shaken and disrupted by the shock of arrival and by confronting the reality of what Scotland is today.

Part of my interest in returning to Scotland at this time was to see the unfolding process of national independence. After hundreds of years under England's domain, Scotland last year became an independent state with its own parliament. For the people who live there, part of this process means redefining ideas of nation, culture, local and individual identities. These ideas are resonant in Quebec, where similar questions are being engaged. Quebec occupies a position of marginality within the geo-political sphere of North America. As a site of cultural production it is vibrant and expansive and as such attracts artists from all over Canada and elsewhere. Scotland has also seen itself as "other" in comparison to the more powerful political and cultural entity of England. These ideas of resistance are part of the character of cultural production in both Quebec and Scotland.

I spent most of my time in and around Glasgow where I began to investigate the art community with the intention of gathering material for a video

program to show in Montreal. For myself, the idea of a program of video from Scotland is not about the nationality of producers (or how the idea of a "nation" is reflected in their productions), but rather, about how videos produced in a particular place at a particular historical moment might distinguish themselves from other types of production. History can be seen in the background of family photos and home movies, and politics in the microcosm of everyday life.

Meeting primarily with the members of the Glasgow video community, I found a diverse group of artists working in a broad variety of genres: from studio-based performance tapes that have a typical order of work being produced by the Young British Artists to densely layered experimental narratives that reference experimental film, television and literature.

This selection of tapes represents a subjective view, a partial and fragmented glimpse into recent video production in Glasgow. Rather than attempting to illustrate a pre-conceived theme, this selection is based on what seemed to be the most vital and engaging work that was shown to me. It is an accumulation of the diverse individual gestures which resist typecasting as representative of any singular trend. The thematic, conceptual and technical diversity represents a cross section of what is being produced there. The selection is open ended. My hope is that viewers will make their own connections between individual works.

Video From Scotland is presented by Trinity Square Video.

Illustrated by Chris Urish



STREET

Holger Mohaupt
1:00, 1998

A drive to view of public space where the familiar becomes uncanny and strange.

TALLOW GELATIN AND SEMEN

Holger Mohaupt
4:48 min. nudes, 1997

Beautiful poetic images of Jersey cows are combined with sound bites taken from radio and TV reports on Mad Cow disease. The story of a creature in crisis is told.

KILMANY BLUE

Holger Mohaupt
3:47, 1998

Part experimental documentary about a specific shade of blue found in the village of Kilmany; and part experimental biography, portrait of the painter Dawson Murray.

FALL

Holger Mohaupt
1:50, 1997

A meditation on autumn light seen through a window using excerpts from a work by Scottish poet Robert Burns. A seasonal exploration of vanishing thoughts.

DRIVER

Anne-Marie Coepstake
2:30, 1994

Driving on the highway to Glen Coe in the Scottish Highlands, infamous cinematic landscape representing Scotland two voices imitate the sound of a car engine and windshield wipers, referencing the "dumb art aesthetic" of the Young British Artists.

HIDING

Anne-Marie Coepstake
4:00, 1997

A quietly humorous series of performance tableaux found in everyday domestic space.

each containing a partially hidden, partially visible subject.

UNTITLED

Karen Dickson
6:50, 1997
The body out of control can be seen as a threat. A repetitive gesture performed by the artist explores the limits of the body, resisting a point until it is heard.

JETSAM

Alan Curral
4:00, 1995
An unedited conceptual performance tape, this self-conscious skit references both 70s performance and 90s pop culture fascination with UFO's and aliens.

SILKY

Alan Curral
1:21, 1995
In this low-tech look at technology, we see a single shot of an outdated looking computer and hear a monotone electronic voice appearing to come from the computer.

a staccato for the artist, in all his records.

UNTITLED

Clara Ursitti
12:00, 1995
Dr. George Dodd, a scientist who is an expert in the area of smell, describes specific elements of Ursitti's body as he smells her skin; a trained dog tracks her scent as she hides in the woods.

PHEROMONE LINK

Clara Ursitti
5:00, 1997
A continuation of Ursitti's obsession with smell takes the form of a nine-minute film for a pheromone-based dating service which is currently being researched by the artist.

A SHIRE FILMABOUT (PIGEON) LOVE

Michelle Lazemby
3:00, 1997
A humorous document of the romantic trials and tribulations taking place on an average afternoon in the life of a Glasgow park pigeon.

FAGEEYE

Mandy McIntosh
10:33, 1998
Starting images of flight and transience fill this visual poem, as McIntosh exposes a secret inner life which is nurtured by observing other people and their idiosyncratic collections of personal history.

DONKEYSKIN

Mandy McIntosh
10:00, 1995
An exploration of the telekinetic nature of traditional Aran Knitting on the Galway coast of Ireland and a testimony to the raw family of Irish knitters as well as other women from Galway who knit in a traditional style.

Cane CapoVolto: An Introduction to the Group by Nelson Henricks

Cane CapoVolto ("Upside-down Dog"), is an Italian collective engaged in the production of found-footage videos. The group is comprised of three members: Alessandro Aiello, Alessandro De Filippo and Enrico Aresu, and is based in Catania, Sicily. I've been following the group's activities since 1998, and our ongoing interactions have been marked by a sense of translation on a new wrang. This is perhaps appropriate, given that Cane CapoVolto's puzzling and disjointed works are concerned with translation, and more generally with problems of signification as it pertains to the construction of "truth." This text and the words that follow are about constructing a context for these indecipherable works. The necessity for translation complicates and extends this process.

With the PLAGIUM project (plagium from the Latin "to kidnap"), Cane CapoVolto undo conventional notions of how "truth" is constructed, posing radical interventions into popular discourse through acts of disruptive resistance. The group "kidnaps" texts, images and sounds, decontextualizing and recontextualizing them following unpredictable lines of displacement. It is a fight against fascism in the sense proposed by Gilles Deleuze and Felix Guattari in *1000 Plateaus: Capitalism and Schizophrenia*. Systems must be broken down, scrutinized. Lines of flight (escape hatches) must be created. We must fight the fascist inside each and every one of us. For CapoVolto the truth is out there in piles of disused information, facts and "knowledge." Through laborious experimentation, by methodical information alchemy, by creating not harmony but dissonance, CapoVolto search for the crashing chord that will dissolve illusions, and bring the truth production machinery to a standstill.

The screening of the works of Cane CapoVolto is presented by Pleasure Dome

Directed by Karen Dickson



Plagium (The Cow and Pig Culture)





Plagium 10: Evil And Pop Culture



Plagium 12: Howling Sinner Fascism



Plagium 16: Inside Roman Polanski's Knife in the Water

Plagium 8: F For Fake: The Black Sun

Cane CapoVolto by Cane CapoVolto

CaneCapoVolto was founded in 1992 as a kind of philosophical brotherhood with three members and a staff of collaborators (consultants, Italian and English speakers, a musician). The collective "Cane CapoVolto" name is used to conceal both the identity and roles of the authors. At first, our work was closely linked to super 8 imagery. Later we started working on the PLAGIUM project (The Adventures of the Anomalous Brain Wave), a series of videos based on found information and on "cognitive-dissidence." Later we began applying our studies to the form of the radio play, which we consider an alternative to the moving image form.

The PLAGIUM video project is a practical investigation into shifts of meaning, (literally, through the use of recycled images culled from documentaries, fiction films and television; texts derived from high and low culture; and through the use of music and sound effects, each possessing their original signification). This series, which today comprises 17 titles, positions itself between political activism (through the use of appropriate images) and the exploration of an anomalous neuro-physiological event – the gamma wave – which manifests itself in the brain at the moment that dissonant visual and auditory information is received. The PLAGIUM project, thus, explores the expressive possibilities of non-narrative and non-poetic structures marked by cognitive dissonance, in the tone of the following aphorism: "Art, like religion, is born of unsatisfied Desire."

excerpted from a longer text by Alessandro Aiello and Enrico Aresu

The Plagium Video Project

PLAGIUM 10: EVIL AND POP CULTURE

16.00, 1997
Here the dark forces hidden within pop culture are explored. Secret messages, dark rituals and symbolism are exposed in the music and videos and of Take That, ABBA and Elvis Presley. The presence of Evil in the Pop Industry and Pop Culture seems to be innate, and we may wonder which is the organism and which is the virus – Take That, the first Pop Band born in the laboratory; ABBA, who chose a pelindrom as their name; Elvis Presley, responsible for an obscure initiation of the masses. In three of their videoclips we can

perceive the sign of the rising Scorpio which corrupts what is inside and leaves the surface untouched. In 1947 Aleister Crowley wrote, "There is a level of pain beyond which pop music cannot retain consciousness." A fundamentalist documentary dedicated to Alberto Griffi.

PLAGIUM 9: F FOR FAKE: THE BLACK SUN

9.30, 1997
Little yellow spots of racial degeneration, the dawn of a 50 Hz beat and the cult of the god "Mytra," a history of the "Black Sun Murders" beyond science and mythology.

PLAGIUM 12: HOWLING SINNER FASCISM

17.00, 1997
Moving secondary school anthology: 11 poems (completed with their random found introductory) interact with 11 documentary and fiction films sequences. Made with the support of the Institute for Animal Obedience of Naples.

PLAGIUM 16: INSIDE ROMAN POLANSKI'S "KNIFE IN THE WATER"

24.00, 1998
The adventures of Colonel Run inside the viscera of Roman Polanski's film. An experiment of anti-interactive CD-ROM structure. Alceoxists as a radioplay.

4 Zones of Emergence

Speed 1.2.3.4.5.6.7.8.9.10

Accelerating exponentially...

And then physics comes along and ruins everything.

My body gives off heat and light, but dimly, flickeringly, in slow-motion. If you could see my whole life from beginning to end in a single motionless line, it would glow like neon tubing, snaking through the houses and rooms where I have lived.

The City 2.

Using small pieces of marble, tile, brick and plaster, we can create a city from scratch: clone it from scattered bits and pieces of other cities. The City is a hybrid of Montréal, Helsinki, Bordeaux, Târgu Mures, Toronto, Mexico City, Clermont-Ferrand, Chisinau and Québec City. We build the town of the future from fragments of the past.

Our city is a strange environment: a place that refers to other places, touches them, flows between them, without ever stabilizing or becoming fixed. It is a landscape in constant motion. The bodies of inhabitants of the city are teaming with other potential citizens. Each citizen represents the city in miniature, and the city resembles one great, sprawling citizen.

The Water 3.

When you swim, your head bobs up and down in the water. The line it makes resembles a sine wave. Water touches your body everywhere. It is like air, only thicker. For birds and insects, the air must feel as heavy as water; water you can breathe. It must surround and caress; hair bodies the way it envelops yours.

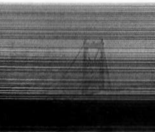
Today you dove into the water and let your body drift until your abdomen was just an inch or two above the rocks. You emptied your lungs; the bubbles escape upwards. You move slowly. It was still and silent.

Painting 4.

I am trying to paint a picture you can't see. The image changes so quickly that it's impossible for the mind to seize it. The colours run like mercury. Close your eyes and press your eyeballs slightly with your thumbs. What do you see? This is what I want to paint. I am painting from life.

—Text by Nelson Henricks

Zone d'émérgences curated by *Perte de Signal* and presented by *Trinity Square Video*.



Reverse phase 2: interferences



En-roule-roule...



THE CASE OF SOUND

Still Life



Manipuler son corps



Traverse

EN ROND-ROUD ROND...

Clauvette Lamay (Montreal)
5:50, 1999
Talking, talking, why?
She says.
Discordance.
Cats at play in the pit.

LIGNEBLEUE

Vincent Daimas (Clermont-Ferrand)
3:23, 1999
Sober and minimal in construction, this video surprises us. Lignebleue takes us beyond our usual focus through the simple view of an infrared camera to enter a hypnotic experience.

TRAVÈRE

Isabelle Hayer (Montreal)
3:50, 1999
Go home, get undressed; go out on the road and come back... These ordinary gestures follow one after another, and through the lens, each becomes a single path. Like so many overloaded agendas, they

take us to the very heart of the fluctuation of events. As they are transformed by the desire to give things another dimension,

all that is contained within a given instant.

THE COLOR OF SOUND

Olga Caraman (Chisinau)
0:35, 1998
A stylistic exercise based on the relationship between colour and sound, this brief but intense video is a reflection animated by a rhythmic and chromatic exploration.

SIMULACRA.1

Alfredo Salomon (Mexico)
2:28, 1999
The ultimate crashing game, an aesthetic of human body deconstruction.

HAY

Marie-Hélène Parant (Montreal)
6:00, 1999
To live, to stand up, to feel, to love... but a fast

give up, to lose oneself, to search, to leave, to die... and then to return... to the ebb and flow of life's sensitive nature.

401-P

Leslie Peters (Toronto)
1:30, 1998
401-P is part of the "400" series, based on the experience of highway driving.

FUTE

Robin Dupuis (Montreal)
3:43, 1999
Fute explores the structure of image-movement

MANIPULER SON CORPS

Léaitia Bourget (Bordeaux)
4:30, 1997
As long of praise to the ambiguous female body; photocopied movements repeated slowly, quickly, and sometimes interrupted in a tense atmosphere, images follow one another, generating a feeling of imprisonment.

UNITED

Ciprian Dragan (Târgu-Mures)
0:30, 1998
In his animation, there is a 30-second lapse between the image and the sound: an incursion into the heart of the form, colour and rhythm.

TRAVÈRESPHASE: INTERFÈRES

Anne-Marie Bouchard (Québec City), 1999
Memory travel dreams... everything is electricity in the brain. Ghostly forms merge with meandering hypnotic lines of a marionette landscape.

SÛLILIFE

Pekka Sassi (Helsinki)
1:12, 1997
Shot from eight different directions and from four different angles of view in long shot, medium shot and close-up, the images are tied in a sequence of time: a voiceless yet visibly volatile. The performer's bust resembles a post-card rack, and whirrs the eye-images around.

MAR

Joanna Empain (Montreal)
3:17, 1998
Fragmenting a look, writing a memory. We construct what we call our reality through fragments of our past (as if it is we have lived) or a future (what we want to live), but where is the present? We experience it through our subconscious. Fragments... isolated elements that try to make sense.

SHIFT

Julie-Christine Fortier (Montreal)
1:30, 1999
"I hit the eye of people I met during a trip, and printed them to use in a video performance. I recast them in a sequence of time: a voiceless yet visibly volatile. The performer's bust resembles a post-card rack, and whirrs the eye-images around."

18-2

Éric Gagnon (Québec City)
4:00, 1999
This video (18-2) is part of a process which consists of reworking the same source (channel 18) 18 times. The end result will be 18 videos of the same montage. I am constructing 18 channels from my own perception of television language.

PARADOXA

Sébastien Pesot (Montreal)
8:50, 1999
In an uncertain world, where collective anger touches police repression, the crowd advances like a blind and deaf army. Paradoxa, a place where oscillates between reality and fiction.

Beyond Geography

A Program of Independent New Media in Canada

CURATED AND PRESENTED BY SHEILA URBANOSKI

The importance of the role of new media to Canadian artists is increasing at an astronomical rate, much as it is impacting our society at large. More and more artists are exploring the intersection of art and technology in their work and using new and innovative technologies to do so. And increasingly, more and more artists are finding that it is possible to create innovative and exciting media work wherever they reside, be it Bloor Street or Bow Valley Drive. *Beyond Geography* is an overview of new media and audio artistic practice in Canada that hopes to inform new audience and acknowledge the exciting and innovative work of new media artists in our country.

The program for *Beyond Geography* in this permutation consists of web-based artworks – focusing on work that is technically impressive as well as aesthetically successful, this exhibit will be a unique opportunity for the audience to be introduced to new media, as well as providing national and international exposure for the work of Canadian media artists.

As part of the process, the curator will present a brief overview of her own body of work in new media and will give the audience an opportunity to interact with her as the curator and a producer.

Beyond Geography is a program of independent new media in Canada, that was originally presented at the 1999 Independent Film and Video Alliance Annual General Meeting in Fredericton, New Brunswick, on June 8, 1999 (curated by Sheila Urbanoski and Robert Kozinuk).

Beyond Geography is presented by Trinity Square Video.

Projected Performances

Screening and Talk by Japanese Video/Performance Artist Tadasu Takamine.

Projected Performances, features the celebrated Japanese video and performance artist Tadasu Takamine as he presents and performs from a collection of his recent works. Takamine has been exhibiting and performing throughout Japan and internationally since 1991. Born in Kagoshima in 1968, Tadasu studied at the Kyoto University of Arts and Music and at the International Academy of Media-Arts. Often working with other artists such as "dumb type" and the "Keiten-pun Band," Tadasu's collaborative video and performance work explores both electronic music and visual media in relation to our technological age. His minimalist approach is both refined and extreme, raising questions about control and chaos, infatuation and fear, sex and violence. His recent video installation *Inertia* (presented with images '99/V tape, Toronto) documented a woman lying on top of a train traveling at 300 km/hour. The sheer force of the speed captures her body in constant struggle as the train "bears down" upon her body and her sex.

"Tadasu Takamine's art activities consist of various forms: video, installation, and live-band events. In a sense, Takamine's work cannot be easily categorized. Yet, one characteristic feature of his art can be defined as 'performance,' a time-based sharing experience. Since the early 90s, Takamine has been dealing with a 'new way of communication' within his art, often working with various new technologies, such as computer generated virtual images, to challenge the limits of the physical self. In so doing, the artist creates an odd and strange experience of space and time. The elements that Takamine uses in recent work, such as limited or extreme sound, or unclear, odd images, alter our conventional way of seeing and experiencing the world. In other words, Takamine is always exploring a 'reality' in relation to our own body, addressing the human conditions surrounded by accelerated developments of technology." (Makiko Hara, 1999)

Projected Performances is presented by *Pleasure Dome*.

Inertia



The Recording Messenger

Recent Dutch Video

CURATED BY VVV - DARA GELLMAN AND LESLIE PETERS

This program is concerned with the notion of the story. What defines a story and what is its function? Although you will find no clear answers here or in the work itself, it is the very enigmatic quality of these works and the questions they pose that intrigues yet reveals the latent presence of danger and absurdity in all occurrences.

These stories are not the expected recounting of events or experiences in the traditional sense. They are experimental fables / fictions / inventions - elusive narratives that simultaneously expose some true meaning yet still the meaning remains unknown. These videos generate a feeling of longing, provoking the desire for a revelation of both truth and purpose.

Although extraordinary, these works share a fascination with the potential of "the ordinary," as in *Turtle Tape*. Although compelling, nothing particularly surprising actually takes place. Similarly, fragments of overheard conversations add intrigue to the everyday driving experience in *Couples #1: The Car and Mr. Pussy*. The seemingly ordinary is again not what it seems in *Pilot and Freezing*, which although humorous, also alludes to the threat of impending danger.

The implication of danger is evident in *Passage* in which an unknown event, perhaps an accident, occurs without explanation. The threatening atmosphere of approaching destruction is evoked by *Lieber Pappa and Motel*, in which accidents that have already taken place are the prelude to the onset of yet another disaster. Danger lurks here, hinting at but never revealing what lies beneath the surface. There is an almost tangible feeling of unease.

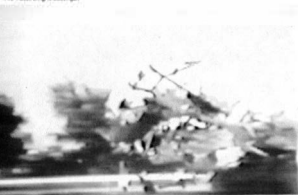
In Stabilities examines the elasticity of time and the fluctuating nature of consciousness. Similar concepts arise in *Passengers* which expresses subtle disturbances withdrawn from time into another state of consciousness. Here past, present and future merge, and expressions of the inexpressible are possible. In *Ma Tête* an interior monologue reveals: "so I moved on / the

right continues / it is totally torn apart, my head." These are states in which a moment lasts an eternity, and an eternity for only a moment; in which all is clear and the same time obscure, both far away and nearby. The paradoxical quality of these works is amplified in *Poems* in which hollow words, fixed expressions and meaningless gestures become an invention of sound and tone. *The First, the Second, the End*, an absurd sound poem in three parts, fuses unconnected images which nevertheless form a humorous yet disparate entity.

Although this video program is concerned with a number of themes, it is the potential of the story that is examined in all of the works. A story implies the delivery of a definable message or concrete meaning, but we find that ultimately all stories are composed of selected fragments unearthed from an unstable universe, that fluctuates, trembles, splits up and is finally unrecognizable, as in *Prelude Like The Recording Messenger*, these stories present their messages, of unsure origins and of unknown intentions, exposing the inherent danger of such an absurd proposition - the idea that anything can be understood in its entirety.

This program is the result of an international video exchange between VVV and Montevideo/TBA, Netherlands Media Arts Institute in Amsterdam. Special thanks to Jan Schrijver, Distribution and Presentation, Montevideo. This program has been produced with the generous support of the Consulate General of the Netherlands in Toronto and the City of Toronto through the Toronto Arts Council. Special thanks to Napoléon A. P. Winis, Consul of Trade and Cultural Affairs and Bram Buijze, First Secretary, Press and Cultural Affairs.

The Recording Messenger



POEMS 96:16 d 8:00, 1997	PASSAGE Liesbet Ulandboom 3:20, 1991	THIRTLTAPE Karin Bosch 3:30, 1995
MR. PUSSY A. P. Komen & Karen Murphy 3:10, 1997	FREEZING Bert Dijkman 2:00, 1995	IN STABILITIES Mark Bain 5:00, 1998
PILOT Jansen Koolmans 1:50, 1996	MOTEL Wim Liebrand 5:45	MATÉE Caitlin Hulscher 2:20, 1998
UEBER PAPPA Wim Liebrand 3:00, 1993	COUPLES #1: THE CAR A. P. Komen 5:20, 1998	PRELUDE Roné Beekman 8:00, 1996
PASSENGERS Caitlin Hulscher 2:20, 1997	THE FIRST, THE SECOND, THE END eodded 3:00, 1992	THE RECORDING MESSNER Mark Bain 1:50, 1997

Couples

A Contemporary View On Relationships

CURATED BY JAN SCHULZEIN

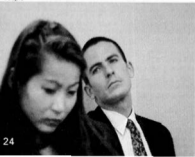
Since we are all equipped with a hypersensitive transmission and reception organ for "the other," interactions between people have developed into extremely fine-meshed and complex automatisms. Playing upon the perhaps equally natural human inclination to examine and interpret the relationship of those around us, *Couples* makes you aware of the ways in which you, as observer, connect individual images with each other in your mind, using them to construct a coherent story, and thus giving us a looking-glass image of our own behaviour.

This program is being presented with the generous support of the Consulate General of the Netherlands of Toronto. Special thanks to Napoleon A. P. Winia, Consul of Trade and Cultural Affairs and Bram Buijze, First Secretary, Press and Cultural Affairs.

Sugar Dad



Couple



BLEGGED

J. Wood & P. Harrison
(England)
3:00, 1998

Two men are tied to each other by one leg, so that they have to adjust their movements to each other. When a tennis-ball gun is turned on at full speed, the "bond" between the two becomes more and more strained.

SUGAR DAD

Anders Thorsén (Sweden)
3:30, 1998

A curious, soundless dialogue of two images, one of a man holding a telephone and one of a woman doing the same. As the viewer you catch yourself ~~intuitively~~ ~~concocting~~ ~~the story~~, until you begin to ask yourself whether all these fragments are in fact from the same film.

OBSERVATION#2

Bart Dijkman
(Netherlands)
7:00, 1997

A man is standing by his car in a parking lot. As he drives by inner necessity, the man is checking again and again whether he has locked the car properly. The viewer becomes involved in the oppressive doubt and the agonizing emptiness of a neurotic who is barely able to control his obsessive checking.

COUPLES#1: THE CABINET OF 4

A.P. Kooen (Netherlands)
4:30, 1998

Watching the hypnotizing image of a nocturnal



Making Faces

drive on a motor way, you hear a wiretapped telephone conversation of a man and a woman, talking in the intimate tones of lovers. Staring at a cross road, you'll be left with a mixed feeling of shameless voyeurism and uncomfortable recognition.

MAKING FACES

Jans Lien (Norway)
6:00, 1998

A man and a blind woman are walking across a snow-covered grass field in a park. He is challenging her in all kinds of ways: playful, threatening, loving, curious or brusque. Slightly awkward, but still feeling rather cruel, he examines the consequences of her blindness.

SCUTTING IN THE BACKYARD

Florian Baumüller
(Netherlands)
5:30, 1998

A lay-out plan of a garden on which various paths are clearly indicated runs out to be a representation of the escape routes of a

duck which is being chased by the artist who is holding a camera.

TWO BRASSHOLE

Martin Takken
(Netherlands)
3:00/loop, 1998

Two bottles, with each a ragdoll. They shift their weight a little, fly away, then sit down again. Giving the viewer opportunity and time to unfold their story.

COUPLE

Hanspeter Amman
(Czech Republic)
1:00, 1998

Seduced by the plaintive, melancholy but possible misleading voice of Chet Baker on the soundtrack, the viewer projects a range of emotions onto a shot of a young man seated ergonomically behind a c/s (Oriental variant).

APART TOGETHER

Alicia Frassinetti
(Netherlands)
4:10, 1999

In a stereoscopic light you can distinguish a woman

lying on a bed, removing her clothes with restless movements. The camera follows her movements involved as well, making you involuntarily as a viewer more and more conflicted until the final image breaks the tension.

MORPHOLOGY OF DESIRE

Robert Arnold (USA)
5:45, 1998

A stunning animation of cheap romance novel covers presenting a never-ending dance of unrealized desire, irresistible tough men and seductive women succumbing to their desire.

LOOK AT ME

Peter Stiel (Netherlands)
3:30, 1998

Young girls screaming ecstatically, showing their unmitigated devotion for the off-screen idol. In the slow-motion display their enraptured but, at the same time, dispassionate gaze becomes increasingly visible.

Appropriate Behaviours

CURATED BY LISA STEELE

These works, all produced within the last year or so by Canadian video artists, take memory as a given. Memory which is inscribed within the machine, within the everyday and apocalyptic, within the individual and within the social. In these works, the haunted, rattling bag of bones that is modern life stands at attention again, and then slyly escapes, through the joke, the pun, the comic gesture, the rude comment. And behaviour is appropriated, appropriately or not, from itself, from mass media, from history, from its own tail.

In this program, each artist celebrates memory, voluptuous memory bathed in the ordinary banality of daily life, stealthy memory that invades uninvited, promiscuous memory that recedes indiscriminately. Each with a behaviour which appropriates: which subsumes, greedily. Each eating its own particular menu of the past.

Memory is tricky. You don't know what to trust. Especially on the cusp of this turning century. We are leaving the twentieth century, that is behind. And yet we drag its carcass - desiccated and dry - behind us. The future is past now.

The millennium isn't our main problem. It's the twentieth that we're going to miss. All that promise, all that future, all that optimism. These artists engage recent histories with a mindful awareness that everything has been recorded already; it's the artist's job to unravel it now.

Appropriate Behaviours is presented by V tape.

BEJAVU

Colin Campbell
18:00, 1999
Here, Colene and her alter ego siblings collide in the south of France, Southern California and south of Bloor (Toronto). Colene (played by the artist) is haunted by her two sisters (all played by Campbell in previous works) - all resurrected from an electronic past, all stored on magnetic tape - characters created in past narratives, hidden but still living. *Bejavu* is sacred in this mature meditation on aging and the threat of death. Colin Campbell's most recent tape engages much like memory: stored memory and the ability of each of us to remember our own lives, slipping as they are from view only to re-emerge as fully realized images.

ILOCOIMOTIVE

Gunilla Josephson,
3:50, 1999
Gunilla Josephson finds the motive in motion. Yet the world she represents is the looking-glass world; she stands the world on its head. There is the body, hanging, suspended in an ecstasy of pure movement. There is the ability of the body to remember, purely remember, the weightless joy of release which is inherent in body-centred pleasure and there is a mesmerizing sense of time: time gone, time misremembered, time forgotten. But that's what each act does.

BUFFALO BONE CHINA

Dani Claxton
12:00, 1997
Dani Claxton's memory is not indiscriminate. It is

very precise. It leads her to the histories of her people's (her original people's) loss: the loss of power, the loss of the buffalo. Here, the dogged pursuit of the buffalo, a sacred animal to Plains Indians - pursuit to the point of extermination - is depicted through appropriated mass media imagery (in this case the infamous white-produced Denese Wish Wolves). Just spaced with this stark vision, Claxton presents the sensuality of china - the beautiful, colourfully painted Royal Albert China which devours the bones of the buffalo in its production. Her disruption of this loss begins the process which will ultimately restore power to her people.



Allen Kwan



Buffalo Bone Choir

DOWNCASTEYES

How's She
3:30, 1999
Inspired and energized
by surrealist playwright
Antonin Artaud, Shiva's
text cites the eye as the
"symbol of reason." But
he goes on to discuss—
via text which scrolls
fluidly over an all-seeing
eyeball reflecting scenes
from First World War pic
All Quiet On The Western
Front!—how the ability to
"see" is, understand,
comprehend ("I see...")
has been compromised.
He locates the turning
point in the midst of the
conflict which his "eye" is
reflecting: the so-called
Great War. WWI "Here,
the clear vision of the
enlightenment surrendered
to endless night." And as
darkness descends,
machine memo. Y—via
old movie, old images,
stored versions of our
own history—rains down

We become what we have
experienced

RITUS

Jubal Brown
3:00, 1998
Here the artist appropriates
with abandon. From
Eisenstein to Tanneman
Square, the masses reel
for change and the camera
is never far from the
action—created or other-
wise. This work celebrates
the beauty and complexity
of representation upon
representation piles up,
the realization that change
takes more than protest
becomes clear. And yet,
the celebration of the beauty
and purity of the on-going
nature of true revolution.

PIREBALL

Steve Reinke
5:00, 1998
Here, Reinke triumphs in
the vapors of his territory

of personal ennui and
cultural lethargy. Or so it
would seem as his laconic
participants provide detail
upon detail of history run
amok. They cheerfully
chorus on, Greek-style,
about Lot's wife and her
"problem" fix, turning
around; they reveal their
living conditions in con-
temporary Germany as
less than ideal; they share
their most recent cultural
reclamation project—the
recovery of sheets of
newspaper which they
under the line there he
reuder attention to detail
immediated by the camera
and to tape itself. We
never see the face on
camera of the person
who is lovingly presenting
each scrap of old newspa-
per which bears the mark
of shoes, steps—indeed
histories—embedded into
each strand of his detail
of the "unique," Reinke
reasserts the idea that



Reclamative

we simply exist not to
make history but to hold
history, embodied in our
genetic codes. Thus, he
leaves history to evolve
on its own.

ALIENKISSES

Dara Galman
3:00, 1998
Reclamation is about
the reassertion—or
re-invention—of the
queer self into a hemed
landscape, then Alien
Kissescan be considered
a primary tool. The whole
sense of "otherness"
is measured out here.
Girls kiss and kiss again
for a never-ending—yet
delicious—three minutes.
They are aliens. This
qualifies as a double neg-
ative, if we apply gram-
matical rules. It's ok now.
"They" are doing it. Alien
Kisses is a tribute to the
iconic significance of
reassertation, doubling.
"Queer" readings and

other strolls through
the woods of lasting
pleasures

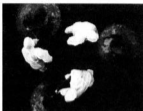
CREATIN' HEART

Leslie Peters
2:30, 1999
The work of Leslie Peters
proves, once again, that
real life—what we smell,
taste, see, hear—is the
strongest aphrodisiac:
(visually and intellectually)
In Creatin' Heart we are
being driven; we drift,
camera ready, our gaze
held in the lock of the
drive's reflective surface
the reflective surface of
the large truck. On the
audio, we hear the frag-
mented song and sound
of the truck. In fact,
we hear the frag-
ments of a song and sound
that have cheated; it may, in
fact, tell on us. Gleaming
in the reflection, our sub-
missive position is more
and more obvious. Do you
want to pass? he asks.
And we pull out, we vis-
iters, now we're toward

move. And it ends. But
what have we betrayed in
the process? Who is left
behind? What is the cost
of our "progress?"

Historians end with events,
some large, some small.
Not the Meta Narrative
known as HISTORY but
our histories. We lose
track, lose the address,
die, move on. Anyday it
ends. And then what?
Each of these works
grabs a part of what strand
and tosses it out to a full
vision. Unspeakingly
hopeful.

Installations



WORK
Jeroen Koolijnsma

"Certain mechanisms always go back to their starting point. They keep turning around in the same circles, moving on without a beginning or an end. This video work shows this same kind of procedure which leads to a fascinating spectacle, very simple and yet bizarre."

Exhibited courtesy of Montevideo/TBA.

Work is on display October 21-23, 1999, during Biennial events at the Latvian House.



UNDER
Louise Liliefeldt

One of the definitions of torture is: Force out of a natural position or state; deform; pervert.

Louise Liliefeldt was born in Cape Town, South Africa in 1968. In the mid seventies she moved with her family to Scarborough, Ontario and eventually ended up in Toronto at The Ontario College Of Art. Louise is a CO-founder of *The 11th International Festival of Performance Art in Toronto* and has been both very co-organizing events since 1992. During that time she has been producing *un/rational performances* where ideas relating to issues of identity, religious practice and various notions of beauty are manifested by way of metaphors, symbols and physical

much physical damage while presenting violence, architecture and surreal/numineral images.

Louise Liliefeldt's installation will begin Saturday, October 23 at 6:00pm at the Latvian House.



CLFAN
Leslie Peters
video projection

A study of domesticity in three parts.

Toronto-based artist and curator Leslie Peters is dedicated to the investigation and development of video and its associated processes. Her most recent project, the 400 series, had its premier screening at VYZ Artists' Outlet earlier this month.

Leslie Peters's installation will be on view on Thursday, October 21 at the Latvian House.

TSUNAMI MY LOVE...
Karma Clarke-Davis

"The moment of seduction
the suspension of seduction
the risk of seduction
the accident of seduction
the delirium of seduction
the pause of seduction."
—Baudrillard

Born in Trinidad, Tobago, she is a multi-disciplinary artist who lives and works in Toronto and resides shown nationally, in the United States and Europe. She is a founding member of Syndicate artists collective and her most recent exhibitions include *Re Location*. What the F-47 and *Chromatopodia* a major intervention. Her upcoming exhibitions include *The Rock and Roll Show* in Toronto, November 1999.

Karma Clarke-Davis' installation will be on view on Friday, October 22 at the Latvian House.



TORÉ
Bertrand Lamarche

Bertrand Lamarche creates powerful installations that mimic natural physical phenomena. His recent work studies the constant spilling entropy of the vortex and the void. TORÉ was created in 1997.

Bertrand Lamarche was born in 1966, he lives and works in Paris and is represented by Galena La Saussois, Paris. His work in projection, installation and film has been extensively exhibited in France and New York.

TORÉ is a presentation of *Vortex*, with support from VYZ Artists' Outlet and the participation of the Consul-General of France (Toronto) and the Department of Foreign Affairs and International Trade (Ottawa). Special thanks to Agnes B. (Paris) for the generous loan of this work. Vortex extends appreciation to Jean-Mel Oubechev, cultural attaché to the Consul-General of France in Toronto and Anne-Marie Dougan, Responsible des affaires artistiques.

This installation can be seen at VYZ Artists' Outlet, 401 Richmond Street West suite 123, October 21-23, 1999. Hours: 11am-6:00pm

The Curators

Nikki Forest was born in Edinburgh, Scotland in 1964, moving to Saskatchewan, Saskatchewan in 1977. She completed her BFA (major in painting) at University of Saskatchewan in 1985 and her MFA at Concordia (Open Media) in 1994. Her video installations and videos have been exhibited worldwide; she currently lives and works in Montréal.

Nelson Hanricks was born in Bow Island, Alberta, Canada in 1963, studied Fine Arts at the Alberta College of Art, graduated in 1986 and earned a BFA at Concordia University (1994). He continues to make his home in Montréal where he works in installation, performance, publishing and film, but is probably best known for his videotapes, which have been exhibited in venues world wide. His videotape *Crush* was the winner of the SODEC Video Prize at the 1998 *Rencontres du Cinéma Québécois*.

Perte de Signal is a Montreal artist collective – Robin Dupuis, Julia-Christine Fortier, Rémi Lacoste, Isabelle Hayeur, Sébastien Pesot and Joanna Empain – formed in 1997. A meeting ground and forum for exchange, it opens the way for new artist networks and new attitudes. Perte de Signal features works that show the expressive and poetic possibilities of media art.

Stefan St-Laurent (artist name Minnie St-Laurent) has been Programming Director for the International Francophone Film Festival in Acadie for five years, also curating for the University of Moncton Cinéma-thèque and the Galerie sans nom in Moncton. *Strand By Your Man*, his first video, received a prize for best experimental video from the WRO festival in Warsaw, Poland in 1999.

Jan Schuijren is the Director of Presentation at Montevideo/TBA, Netherlands Institute of Media Arts, Amsterdam.

Lisa Steele was born in Kansas City, Mo., attended the University of Missouri at Kansas City and emigrated to Canada in 1968. She works in video, film, performance and text work, as well as writing critically for periodicals and catalogues. Since 1983, she has worked in collaboration with Kim Tomczak, receiving the Bell Canada Prize for Excellence in Video Art and the Toronto Arts Award for Media Arts. Steele is a founder of TV tape and teaches at the Ontario College of Art and Design.

Born in Wishart, Saskatchewan, Sheila Urbanoski has been active in the creation of artist-driven websites and internet-based projects since 1991. She has received numerous awards in international festivals and exhibitions, is the founder of Cyberfemme, channels the Mistress Cybernoski and is the originator of *shera.org*. She is currently based in London, England where she continues to create websites, write and lecture about new media.

VVV (Dara Gellman and Leslie Peters) are based in Toronto and work collaboratively as curators and video artists. Their most recent collaborative work includes an exhibition of the video installation *Darkwood* at La Centrale/Galerie Powerhouse in Montréal and the essay "Video is Video" published in the winter issue of *Felix*, a New York based arts journal.