



VIDEO GROUND ZERO



Mapping Chaos

Vtape's Video Ground Zero* (**VGØ**) was conceived as a completely different format for presenting the work of artists working in interdisciplinary projects involving, or intersecting with, video. We sought to use the city itself as an exhibition space. We asked two young, respected curator/programmers (Jeremy Rigsby of Media City, Windsor and Karen Tisch of Hot Docs, Toronto) to select an artist they wanted to present to Toronto audiences. We asked four important young artist/curators (Cynthia Lickers, Will Kwan, Leslie Peters, and Stefan St-Laurent) to select an artist to pair with their own work. The results are the 6-part series you see represented in this publication.

VGØ is without a set format and without a standardized form. It is not an exhibition, not a festival, not a screening series, not a touring programme. **VGØ** ranges over several continents, bringing artists and their work to Toronto for screenings, installations, artists' talks, receptions, performances, and co-presentations. We said to the artists and curators we worked with, "Choose whomever you think is crucial at this point." The results are dynamic and diverse. Thanks to the instincts and research of our selection group, we have artists coming from Greenland, Amsterdam, Belgium, Switzerland, Hong Kong and South Africa.

VGØ marks the entry of Vtape into a new presentation space – the city itself. We have always seen the importance of exhibition. We are now affirming the purposeful nature of chaos in determining the structure of exhibition.

Lisa Steele, Creative Director Vtape

GroundZero* is a term that denotes the beginning of something, the place where it happens. We had planned our series, **VGØ**, named it and put the participants in place prior to 9/11. We use the title in its original spirit, not disrespectful but pre-dating the events of September 11, 2001.

Life is a Time Based Medium

“hey, can I borrow your video camera?”

We start out empty. I move. From early on we are searching, all we do is crave, cry out. Do not have what we want. (1) No money, no form, no recognition, pissed and kicking, sullen at the screening, watch some shitty video and think fuck that, I can do better than that. Teeth are tight, fists pound near drinks, let me at the tools, camera, computer. But how? No community, no trust, no access, an outsider. Then you see something simple, one shot. You are given permission to do small things. Little by little you show stains of self, objects and relationships, a joke and they laugh.

You find me after the screening and you touch my arm, I guess you want to be seen beside me, I showed you something in public and it didn't suck and now you want to know me, kiss me. I look around, oh, but there She is, the one who opened us tonight, did you feel it? (the souls are pleated in their ascension to the ceiling (2)). I float up to her, hover, grateful, submissive.

Over and over we do it, lending power to success, happy to be around, welcome its sheen, and later when her next video fails to turn us upside down, we walk away, we distance. Is it repulsion? Is failure contagious? And to choose to be seen with the one who consistently fails, to surround oneself with failure, failure, are you mad?

How will we ever transcend the meteoric rise to mediocrity? The we is operative here. It is not just you or I that needs to be more intense, more lazy, more desirous, more bored, more engaged, more outraged, but all of us together, feeding poetics, knocking up politics. Or, are we ok, just the way we are? Singular laboratories sharing the results of our personal experiments.

a. Goethe said that on top of every pile of shit is a shining star. This model of abject hierarchy probably means that all the love and food will go to the shiny one and as a maker of shit I will be hungry and unloved. Operating within this model I must work overtime to convince everyone that I am shiny, not shitty, just so I can eat.

b. Each of us has a daydream, a logic formed by the fantasy of saving the earth single-handed. Made weary by our potential contribution to humanity we find it difficult to get out of bed. Why is it so hard to communicate with other people? (I'd like to credit the 12 Apostles for helping to spread the word virus that one person can change the planet through charisma alone.)

c. "This scheme of insoluble units acting in one-way causality has proved to be insufficient," wrote Ludwig von Bertalanffy, the biologist and father of general systems theory. The invention and design of self-guiding anti-aircraft missiles offered a conceptual breakthrough - a way of imagining "systems of elements in mutual interaction." The process called feedback, by which missiles could monitor and correct their trajectory, was found to be analogous to the biological system's capacity to maintain and organize itself in nature. Negative feedback could explain the operation of systems in equilibrium, maintaining themselves in homeostasis against the forces of entropy, while positive feedback clarified how systems could change and grow in complexity. Both demonstrated how, through the exchange and processing of energy and information, systems function as integrated networks. (3) Finding compatible mapping in general systems theory (cybernetics) and early Buddhist texts, Joanna Macy's translations of mutual causality and dependent co-arising lend articulation to an obvious yet deeply subtle organizing principle: the realization that everything effects everything, that a mesh of interdependent, co-existing and freely cooperating forces underlies the ways in which in a given life, indeed a given moment, one's volitions and thoughts, craving and ignorance, inter-determine each other. (4)

Unlike hockey and indie pop culture, there is not much negative criticism (about video art) in Toronto. Offering and abstaining from intimacy is our method of feedback. According to a mutual causality paradigm (see above), negative criticism is positive feedback, in that it causes the organism to grow. Are we afraid to grow? Critics serenade the work they like and ignore the rest. Artists flail about hoping our friends are discerning when they compliment us, waiting for a stranger or better yet, a cruel expert to validate the project. Indifference sounds a lot like silence. But this same silence shrouds most art, not merely the misunderstood, the forgotten, or work made before its time, good pieces in a badly curated program or the art that fails to speak to us when our friends go missing. (5)

Them: You look like a terrorist to me.

Them: We're keeping our eyes on you.

Them: Keep it up and we might have to close down the facility you're using. Just for the record, where did you make that thing?

Us: CNN

The current fascination with the details of everyday life has stretched the meaning of friendship to include coercive surveillance techniques. When we recorded music, we stopped playing. Now we record life, and stop living.

"If you dream alone, it's just a dream, if you dream together, it's reality." This Brazilian folk song lyric begins *bolo'bolo*, a slim semiotext(e) master plan. In it, author P.M., a long-term squatter in Zurich, transcribes a modest proposal for reshaping the world through agriculturally self sufficient, technologically advanced, autonomous communities. A map for the end of the Planetary Work Machine, eliminating the 40+ hour work week, money, police, state and corporate control, the 1983 text proposes that people cooperate to create their own cultures, their own sense of time, share resources, grow food, trade with neighbouring groups, have the opportunity to move and work and travel anywhere on the earth, a globe without nations or borders. By manifesting exchange between the stressed out Technical/Intellectual Workers (the A deal, disappointed with consumer society), the frustrated Agro/Industrial Workers (the B deal, frustrated by socialism), and the near starving Fluctuant Workers (C deal, the development of misery); P.M. traces transitional steps for creating global equilibrium by calling for ABC-knots. "The contacts function directly between neighborhoods. There might be a trico between St. Marks Place in New York's East Village, North East 7 in Gdansk, Poland and Mutum Biyu in Nigeria; or perhaps Zurich-Aussersihl, Novosibursk Block A 23 and Fuma, Fiji Islands." (6)

A state funded experimental video artist (B) used after hours access and equipment through CITY TV connections (A), to illuminate new genres of collective resistance by piece workers in Toronto's garment district (C). When it came to aesthetics, A and C were aligned in their conservative desires, B struggled for invention. Why? Because invention is proof that transformation is possible. (7)

Video co-ops are vital public spaces providing points of entry for the outsider, training for beginners, skills and information sharing, dialogue, a scene pool and most enviably, access to equipment. Canadian video co-ops were initially funded to support the artists who were awarded grants, a second tier of subsidy. In those days there was more money to go around and fewer artists to share it with. These production spaces have made relatively few concessions for the poor, and while the dialogues of the mid '90s brought about policies of inclusiveness, in reality most marginalized people live in an economic bracket that keeps them that way. If you were building a video co-op in the early 21st century, would you do what AIMS, on Galiano Island, British Columbia has done? Charge \$10 a day for a camera, \$15 per day for an editing suite.

The growing audience for experimental media can be attributed to the spread of access. Individuals, not merely institutions host the means of production. G4s litter the city and with each purchase another producer is born, perhaps even three or four. Individuals host residencies: "Can I use your computer while you are at work?" And with it the requisite exchange: babysitting, flowers and food, a turn at the dishes, sweep the floor, opportunity for the guest to prove that this was a good idea. Recognition of the time sacrificed by the host in order to purchase the equipment is as crucial as an awareness of the privilege of owning such a tool. In fact, it is time and not money that becomes the key element of exchange. Warning: sharing equipment can lead to cross pollination, collaboration, isomorphism. (8)

Max: "We were too anti-social to care, hermetic enough to die. Three of us, all smokers. We didn't talk much, made work, showed it to each other. It made for good art, in a way, at least it meant I learnt my craft, really tried some shit. Most of the year no one was around using the equipment, except us. Then a flurry, I didn't stick around to watch other students panic. I was busy thinking. Since school, I'm kind of exhausted, working."

Are you making any video art?

Max: "No, writing, reading, drawing comics. When I was a kid I loved gymnastics, big blue vinyl mats. But then it disappeared, or I became too big. It's kind of like that.

It's not like that at all. There are video co-ops...

Max: "Yeah, it's not the same, you can't just fuck around, experiment. The meter's always running. Stresses me out, its expensive."

You might ask why the concern? We are here to talk about ideas not infrastructure. But ideas need soil too. Our systems want questions, even dissatisfaction to produce new forms, a lattice of relevance. Production, exhibition and criticism inter-determine one another. The architecture we gather in to speak and make has everything to do with the work we yield. Caught in our predictability, mainlining institutions, we forgot there were other ways to organize ourselves. Walter Benjamin himself demanded, not the dramatic artwork but the dramatic laboratory! In *Laboratorium*, a document fusing art and science, Francisco J. Varela responds: "I actually had in mind a fundamental notion that in science the laboratory is the gesture, the stroke that creates a discipline; some of the main physics and biology events happened that way." (9)

We are friends, you could even say we share a sense of the world, in that we can stand each other's company, but could we get it together, not for profit, but for fun? We wanted to be like a band, the five of us hanging around the studio on rainy afternoons, bitching about art and intention, (deepening our critical skills). Some tangent turns, things get interesting, in a matter of minutes we are on the machines shooting this idea, patching it through. But first, we need a space, some equipment, each other.

1. Ernst Bloch, *The Principal of Hope*, (MIT Press, Cambridge, Massachusetts, 1996) p. 21.
2. Paraphrase from Gilles Deleuze, *The Fold*, (University of Minnesota Press, Minneapolis, 1999), p. 1.
3. Joanna Macy, *Mutual Causality in Buddhism and General Systems Theory* (State University of New York Press, Albany, 1991) p.16-17.
4. Joanna Macy, *ibid*, p. 62
5. A reference to Canada's Anti-Terrorism Laws - Bills C36, C22, C35, C42
6. P.M., *bolo'bolo*, (Semiotext(e), Brooklyn, 1995) p. 40-48.
7. Adrian Blackwell in conversation, paraphrasing Walter Benjamin from "The Author as Producer", *Reflections*, (Schoken Books, NY, 1986)
8. Douglas K. Hofstadter, *Gödel, Escher, Bach*. (Harper Collins, New York, 1998) p. 371. Hofstadter describes isomorphism, which occurs when two like-minded individuals form matching neural paths or matrices.
9. From an interview by Hans Ulrich Obrist and Barbara Vanderlinden in *Laboratorium*, edited by Hans Ulrich Obrist and Barbara Vanderlinden, (DuMont, Promotie Antwerpen Open, Roomade, Antwerp, 2001), p. 65.

Karen Tisch presents Ursula Biemann

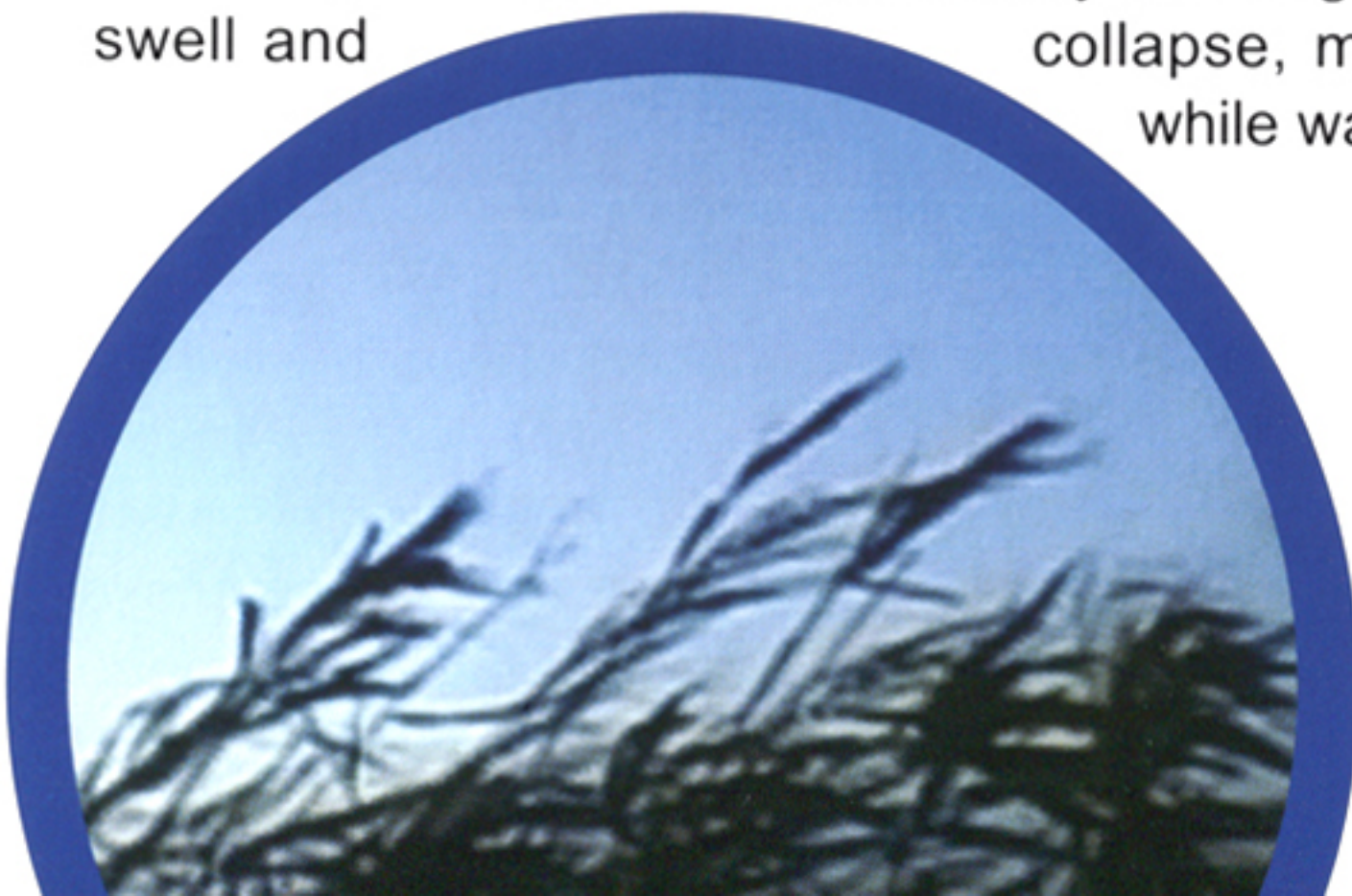
The border is back. In antithesis to the promise/threat of a globalized community, Canadians are once again thinking about their borders. North American defense zones, joint continental security: post 9-11, shoring up the fence is the order of the day. It is in this climate, where politicians talk surveillance not tariffs, that I visited Swiss-based artist Ursula Biemann's 1999 videotape *Performing the Border*. Set in the Mexican-U.S. border town of Ciudad Juarez, where American technology companies are capitalizing on the cheap labour of working-class Mexican women, Biemann's experimental video essay explores how economic relations between the two countries have led to a sexualized border culture marked by class and gender inequities. *Performing the Border* provides a fascinating counterpoint to our own current border dilemma, for the Mexican frontier is in no need of fortifying - that work is long complete. Here, only goods flow unfettered, their makers are not welcome. The triumph of goods over people is a reoccurring theme in much of Biemann's work, a body of writing and video that draws on Cyber-Feminist theory and art practice to speak to the marginalization and commodification of bodies - and particularly women's bodies - in the context of post-colonial work relations in the digital age. As we reel from the aftershock of recent world events, the need to examine who wins and who loses in an era of rapid technological development and increased transnational exchange has never seemed more urgent. Richly textured and visually compelling, Biemann's video works tackle these pressing issues in a complex and imaginative way.



Leslie Peters presents Sophie Whettnall

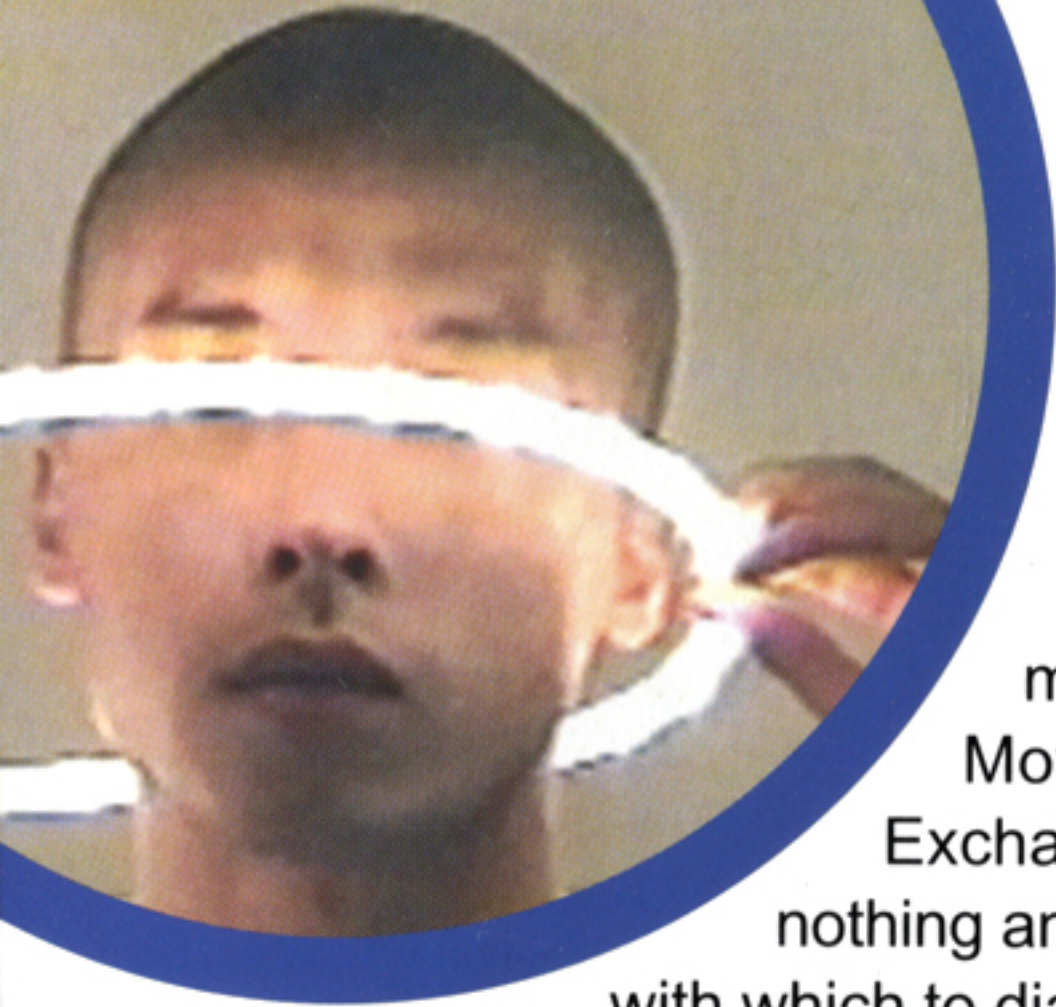
Terra Incognita is an exhibition of two unsettling video installations; picturesque landscapes that hover on the edge of an unstable universe. These hidden, but innately familiar environments recall emotions that are deeply embedded in memory and place. *Tout droit issue de la terre*, by Sophie Whettnall, is a lush lavender grove that quietly wavers and rumbles. *seed*, by Leslie Peters, reveals shadowed stalks of wheat that ripple and tremble in a biting wind. Both of these works occupy a similar, intangible, yet active terrain that exists between the ethereal and the corporal.

Parallel, yet overlapping, these landscapes are just emerging into being. They simultaneously overwhelm and tease us with their hyper-tactility and fleetingness. They converge and retract at seemingly irregular intervals opposing each other while being introspectively analogous to one another. Otherworldly and strangely timeless, these works lurk around slyly, shifting cautiously between materiality and fragility. These elusive realities swell and collapse, mutate and endure, all the while waiting to be found.





Sophie Whettnall



Will Kwan presents Jamsen Law

It's best when you're in Hong Kong not to breathe too deeply. The air is notoriously mercantile, more suited to laissez-faire lungs. Move quickly, if only to take shallower breaths. Exchange the air. Commit to nothing. Air is at once nothing and everything. It is an appropriately fragile index with which to diagnose contemporary urban trauma. Air quality is the measure of a city's physical and mental state: its moods, its intensities, its soft spots, its hard places, its repressions and revelations, its viewing habits, its community standards, its economic agendas and social commitments. Air composition is supposedly what gives a place its particular cast of light – a warm pacific magenta, a tinny, translucent Northern cyan. Light then is a projection of cultural exhaust; an infinitely removed but deeply symptomatic public work.

Jamsen Law's videotapes record in classic fashion the subtle effects of air and light – vis-à-vis breathing and seeing – on the individual in the topsy-turvy Hong Kong mise-en-scène. Here lingering leads to meltdown, while hurling through the streets churns out moments of clarity. Such inversions of urban experience are not surprising given that light as a promise of modernity turned out to be oppressive. Discretely placed video cameras have replaced public monuments; radiant columns of light reaching down from the night-sky are in fact police chopper searchlights. Then again, redeeming things have always been less spectacular. They tend to be more like video signals: mutable, quietly proliferating, atmospheric.



Steven Cohen



Stefan St-Laurent presents Steven Cohen

For queer performance artists, camcorders have a special double function: they are medium and safety measure. The second feature is an invaluable one that we usually use without knowing it. The camera's physical presence at a radical guerilla drag performance has more force than that of a bodyguard. It is a tool you can use to make your public responsible and accountable for their reaction to your action.

As performers, this vulnerable state we prepare for ourselves is what makes the public wonder. In the end, the vulnerability may be the only thing we have in common with them. There is no doubt about it though. We are being the other on purpose and the precariousness of our surroundings reinforces our otherness.

The document that is left from any of our performances is the proof that we were, in a specific moment in time, visible. The rare footage of our experiences can later be scrutinized and we will surely be identified as freaks, enfants terribles, drag queens, art stars, sensationalists or monsters impossible to love. Having met Steven Cohen, athlete, writer and performance artist from Johannesburg, I feel as if I have found an accomplice that is a combination of all of those things. I have found that there exists an other like me. And I've seen it all on tape!





Jeremy Rigsby presents Siree van der Velde

Whether written on the hand, tattooed on the back or extracted from the navel, the work of Dutch artist Siree van der Velde begins and ends upon the skin. Consistently small, brief and silent in any of the diverse media and contexts in which she works, van der Velde's epidermal epigrams owe little to contemporary art's often cumbersome pre-occupation with "the body". Drawn (or drawn upon) with chalk, ink or water and animated with rudimentary but effective stop-motion, the flesh in van der Velde's videos instead arises from that combination of prosaic material and literary wit found in a much older tradition of twee and enigmatic Lowlands surrealism—think Paul Delvaux or Chris van Geel. One Dutch reviewer was moved to describe van der Velde's film/ found object installation *Kiss Me* as: "...images and thoughts that appear on the border of sleeping and waking, the area between real concrete perception and the subjective unconscious". Although van der Velde is perhaps less inclined to aspire to an untamed dominion of the dream than she is to irk with clinically textbook passive aggression. Her deceptively attractive and unobtrusive works are rife with sardonic humour, concealed passions and veiled threats that, once encountered, linger uncomfortably long after their origin has been forgotten.

This exhibition will present an overview of several of Siree van der Velde's recent videos, drawings and small installations, as well as a new media project specifically conceived by the artist to interact with public space in the 401 Richmond building.



Cynthia Lickers presents Laila Hansen

Sometimes the vast distance between continents can carry a unique interpretation to something that happens in your own backyard. Last spring, Laila emailed me, mentioning the lonely feeling of being one of two Inuit people from Greenland in a big city. This feeling of displacement is something I've struggled with in my own artistic practice here in Canada, so I felt an instant bond. She mentioned wanting to share a wonderful performance she developed with her partner, Simon Asmussen, known only as a multimedia Mascdance.

In November 2001, Laila Hansen came from Greenland to Toronto to show her video *Inuk Woman City Blues*, as part of the imagineNATIVE: Aboriginal Media Arts Festival. The video is a documentary about Inuit women from Greenland, living in Copenhagen, Denmark, who are alcoholics, homeless and spend their days in the bars in the Vesterbro area. The story is told through the eyes of a survivor of this area in downtown Copenhagen.

During the festival, Laila and Simon were invited to perform the Uaajeerneq-Mascdance at Vtape and at the Woodlands Cultural Centre in Brantford, Ontario. The Uaajeerneq-Mascdance is a traditional ancient dance from Greenland. The dance is used to educate children, in spiritual ceremonies or for pure entertainment. Uaajeerneq-Mascdance represents the spiritual powers, the life, sexual fertility and all our relations.

Artist, writer and curator, **Ursula Biemann** studied art and cultural theory in Mexico and at the School of Visual Arts and the Whitney Independent Study Program in New York. She has recently done a project on gender and urban politics in Istanbul, female sexuality and the bride market in cyberspace, and the topography of the global sex trade. Her videotapes have been shown in biennales in Geneva, Istanbul and Havana, at festivals in Kassel, Duisburg, Chicago and Werkleitz, and at international art exhibitions at Manifesta 3 in Ljubljana, Insite Los Angeles, the Museet Moderna in Stockholm and the Museum of Modern Arts in New York. Her book, *been there and back to nowhere - gender in transnational spaces*, is published by b_books, Berlin. She works at the Institute for Theory of Art and Design at HGKZ, Zurich and teaches seminars and workshops internationally.

Steven Cohen was forced into two years of compulsory military service in South Africa at 23. After six months in a military mental asylum, and while still in the army, Steven Cohen studied photographic silkscreen at Ruth Prowse School of Art in Cape Town. He has held five solo exhibitions and contributed to numerous group shows and has work in many major South African collections. Ten years later, after a long bout with glandular fever, he switched focus from applied art to performance art in the form of uninvited (and unexpected) interventions into public. Through states of dress or undress, social conventions are questioned. A video record of the interaction with the public exists as a digital artwork after the performance art is complete. In 1998 Steven Cohen's controversial work *Living Art* won the national FNB VITA Art Prize, he was voted cultural figure of the year (The Star), best-dressed artist (Mail and Guardian) and worst-dressed woman (Sunday Times). Steven Cohen works in collaboration with his life-partner - choreographer and dancer, Elu.

Laila Hansen is Inuk from Greenland. She is an educated actress and filmmaker. She is, variously, a composer, singer/songwriter for and with different bands and a Mascdancer. She has written and directed for television, radio and theatre in Greenland. She has worked, performed and toured with musicals, theatre dramas and mascdancing with different ensembles in Greenland, Iceland, the Faroe Islands, Europe, USA, and Canada.

Will Kwan is a Toronto-based performance artist interested in public art and street actions. His performance work has been presented on sidewalks, in alleyways and public plazas, as well as at the University of Toronto, 7a*11d International Performance Art Festival, and FADO Performance Art Inc. His single channel video work has screened at Pleasure Dome (Toronto), IMAGES Festival of Independent Film and Video (Toronto), Video In Studios (Vancouver), the University of Toronto, and Concordia University (Montreal). Will was born in Hong Kong in 1978.

Jamsen Law is a young experimental artist based in Hong Kong. Prior to graduating from the Chinese University of Hong Kong and the University of Hong Kong, he already actively participated in theatrical and video productions and was one of the core members of the multimedia art group, 20 Beans + A Box. His independent video work, *Getting Used to Run*, received the Gold Award (MTV) in Hong Kong Independent Film and Video (1997) and the Award of Excellence in Image Forum (1998), Japan. He has been an artist-in-residence in Artspace, Sydney and a guest artist at the Castle of Imagination, Poland. Since 1999, Law has taught courses at Videotage, On and On Workshop and Hong Kong Youth Arts Festival. He is currently an instructor in the School of Creative Media, City University of Hong Kong and the chairperson of Videotage.

Cynthia Lickers is a Haudenonsaune from Six Nations in Ontario. She graduated from the Ontario College of Art and Design in 1997. A pioneer in her field, she's been involved with a partnership project with Vtape to promote Aboriginally produced film and video since 1995. Her artistic work includes sculpture, photography, film/television production and writing poetry in her spare time.

Leslie Peters, Toronto, has been actively working in video, multi-channel installation, curating exhibitions and coordinating cultural events since completing her studies at the Ontario College of Art and Design in 1997. Leslie is a founding member of the curatorial collective VVV which has presented programs of video work here in Canada for Tranz<-->Tech: Toronto International Video Art Biennial and internationally, in Amsterdam, (Montevideo) for the Canadian Media Art Exhibition. VVV's current curatorial project is the presentation of the installation *Cloud Factory*, by the Dutch artist Jeroen Kooimans, which will be exhibited at YYZ in early 2002.

Jeremy Rigsby was born in 1969 in Windsor, Ontario. Since 1997, he has been the Program Director for Artcite, House of Toast's Media City International Festival of Experimental Film and Video in Windsor. As an independent programmer, he has compiled film and video selections for the Oberhausen International Short Film Festival, Pleasure Dome in Toronto, Tranz<-->Tech, also in Toronto, Tokyo's Uplink Factory and other venues in Canada and the USA. He lives and works in Windsor.

Stefan St-Laurent was born in Moncton, New Brunswick in 1974 and studied Media Arts at Ryerson Polytechnic University in Toronto. He has programmed or curated for the iMAGES Festival of Independent Film and Video (Toronto), Festival international du cinéma francophone en Acadie (Moncton) and Vtape (Toronto). His video, performance and photographic works have been shown in many group exhibitions, including YYZ in Toronto, the Edsvik Museum in Sollentuna, Sweden and the Centre National de la Photographie in Paris. He is presently

Biographies

Co-Director of Gallery 101 in Ottawa. He is now working on a curatorial project with his twin brother Jason St-Laurent entitled SCATALOGUE: 25 Years of Crap in Contemporary Art, to be presented at SAW Gallery and Gallery 101 in 2003.

Karen Tisch is a Toronto-based film programmer, festival organizer and cultural worker. She is currently the Managing Director of the Hot Docs Canadian International Documentary Festival. In the past, she has worked as Programming Director for the iMAGES Festival of Independent Film and Video, as Media Arts Officer at the Canada Council for the Arts and as Visual and Media Arts Officer at the Toronto Arts Council. A past chairperson of A Space Gallery, she is currently the co-chair of the Toronto Arts Council's Visual and Media Arts Committee and recently joined the TAC board. She has initiated film and media arts programmes for various cultural institutions and artist-run centres, and has worked as a film critic for public and community radio.

Siree van der Velde was born in Groningen, Netherlands in 1969. She graduated in 1998 from the Rijksakademie, Amsterdam. Her solo exhibitions include Motive Gallery (Haarlem, 2001) and Fries Museum (Leeuwarden, 1999). She has also exhibited in numerous group exhibitions in the Netherlands, Germany, USA and Canada. A Prix de Rome finalist in 1998, van der Velde's practice is multi-disciplinary in video and film installation, site-specific interventions and performances, ephemeral/consumable products such as blackboard drawings, simulated tattoos, T-shirts, chocolates and soap. She lives and works in Amsterdam.

Sophie Whettnall was born in Belgium in 1973, and has traveled extensively, living in Morocco and Portugal. Currently she resides in Spain where she is an artist in residence with Hangar. She is theoretically based in Brussels where she is involved the La Cambre art school. Whettnall's work has been shown internationally including exhibitions in New York, Germany, France, Spain, Greece and Belgium. She was recently awarded the prestigious Belgian Painting award from the Palace of Fine Arts in Brussels for her video work. This is her first Canadian exhibition.

Kika Thorne makes art, experimental tv and group action. A co-founder of SHE/tv (1991-1998), her award winning films and videos have screened internationally; Sao Paulo, Tokyo, N.Y., Berlin and points in between. She lives and works in Toronto.

Photo Credits: Will Kwan, *Strange Attractors*, 12 min., 2000 • Siree van der Velde, *You Can't Hide*, video loop, 1.5 min., 2000 • Stefan St-Laurent, Mimi St-Laurent, *Ogopogo and Sasquatch*, 4 min., 2000 • Steven Cohen, *Living Art*, 24 min., 1998 • Ursula Bieman, *Performing the Border*, 43 min., 1999 • Leslie Peters, *seed*, 5 min, 2002 • Jamson Law, *Digesting Patience*, 8 min., 2000 • Sophie Whettnall, *Tout droit issue de la terre*, video loop, 9 min., 2001

Schedule November 2001- April 2002

Laila Hansen (Greenland)
November 23, 2001
Screening and Performance:
Vtape Video Salon
401 Richmond St. W., #452

Siree van der Velde (Amsterdam)
February 12-23, 2002
Installations and screenings:
VMAC Gallery
401 Richmond St. W., 4th floor
and
Vtape Video Salon
401 Richmond St. W., #452
OPENING: February 12, 2002, 6-8pm

Ursula Biemann (Switzerland)
February 26, 2002
3:00pm
Screening and artist's talk:
OISE
252 Bloor St. W.

Jamsen Law (Hong Kong)
March 22, 2002
8:00pm
Performance and screening
(with Will Kwan)
Ryerson School of Image Arts
122 Bond St.

Sophie Whettnall (Brussels)
March 30-April 6, 2002
Installations
(with Leslie Peters)
Art System
327 Spadina Ave., 2nd floor
OPENING: March 30, 2002, 2-5pm
Artists' talk: March 30: 3:00pm

Steven Cohen (South Africa)
April 7, 2002
7:00pm
Performance and screenings
Artists' talks
(with Stefan St-Laurent)
Tallulah's Caberet
12 Alexander St.



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The participation of Laila Hansen and Simon Asmussen in VGØ are presented in cooperation with CAM (Centre for Aboriginal Media) and the imagineNATIVE Aboriginal Media Arts Festival, November 21-24, 2001.



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Consulate General of The Netherlands

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V tape

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