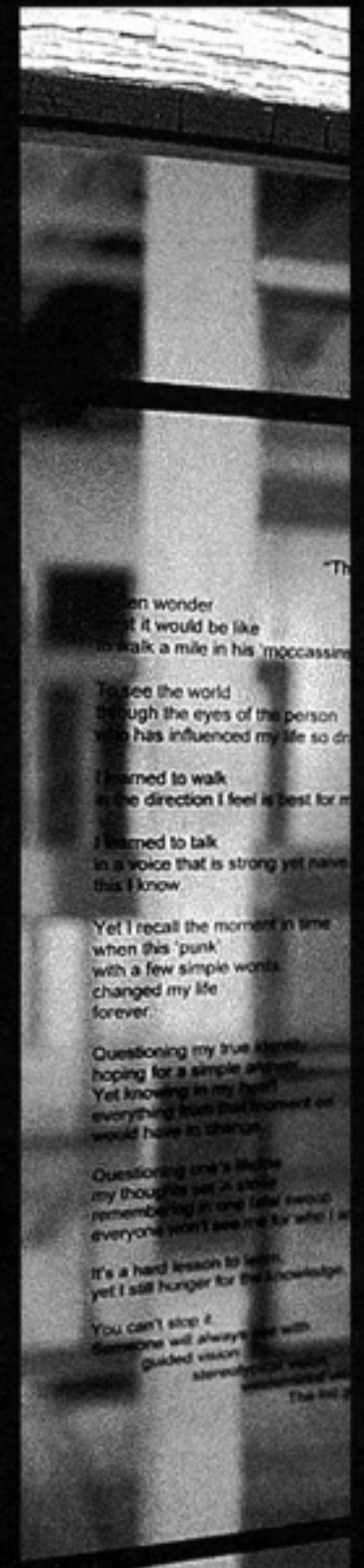# TRANZ ‹‹‹‹› TECH 2001

The Toronto International Video Art Biennial

OCTOBER 11-14 > video art > installation > audio performances > web works > interactive art > international artists participants

INFO (416) 351-1317
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One Broke *by Cynthia Lickers*

WE'RE BACK...

They say a lot of things about the Toronto arts scene, but praise for our collective spirit isn't usually top of the list. Yet that is what we are celebrating with **Tranz <---> Tech 2001**, the second Toronto International Video Art Biennial. And this time, the list of participating groups has (without exaggeration) ballooned. From our rather modest core of four groups in 1999, we are now an astonishing collection of 17 participants! The list includes many of the artist-run centres in Toronto as well as public and private galleries, media centres and curatorial collectives.

One important development for this year's Biennial is the commissioning of new works. The Art Gallery of Sudbury is presenting *The Story In 6 Parts*, an exquisite corpse in video being created by artists from Northern Ontario. Charles Street Video continues a commitment to audio residencies with *Screams/Whispers* a multi-facetted series of site-specific audio installations augmented by audio performances. And Trinity Square Video kicks up with *TRANZ>SEX>TECH*, six commissioned works that "mix and mutate" towards new sexualities.

Collaborative presentation efforts are an important aspect of this year's **Tranz <---> Tech 2001**, offering local audiences artists and exhibitions that would otherwise have not been available. *F2F*, an important presentation of Finnish new media artists organized by the Finnish Foundation for the Visual Arts in New York is a co-presentation of Interaccess, the Art Gallery of Ontario and the Design Exchange. Pleasure Dome, Mercer Union and Artcite/House of Toast have come together to bring the Portland-based phenomenon Miranda July to Toronto. VVV is being sponsored by YYZ to present *Videocentric*, an international programme that interrogates the intersection between landscape, performance and video. Gallery 44 is hosting video installations by Antonia Hirsch (Vancouver) and Catherine Elwes (UK), and Womens Art Resource Centre is collaborating with the Centre for Aboriginal Media to present *One Broke*, a mixed media installation by Cynthia Lickers. Trinity Square Video is the location of a FADO-sponsored interactive web-based performance work by Louise McKissick. As well, there are installations by Leslie Peters (VMAC Gallery hosts), Tom Sherman (V tape) and a web-based work by French artist Patrick Bernier (also presented by V tape).

The important work being done in single-channel video remains at the core of the Biennial. At a point of intense technological development, video art can be either effect-full or baldly plain, but content and purpose remain the touchstones of the artists who continue to define the art form as vibrant and relevant. Trinity Square Video presents *Crossing Over*, an inter-

The Amateurist by Miranda July

national programme addressing post-80s Europe curated by Nina Czegledy and Iliyana Nedkova. V tape presents *Creeped Out,* a selection of edgy Toronto artists' video curated by Lisa Steele and *Light Structures,* a programme of recent UK video curated and presented by London sensation Dryden Goodwin. The Images Festival sponsors *Minor Star,* Montreal video curated by Nelson Henricks with a nod to "Warholian_____ness". *Recent Belgian Video* is presented by Argos Video Distribution in Brussels, *The Irresponsible Truth*: Three Recent "Documentary" Videos, presented by Artcite/House of Toast and curated by Jeremy Rigsby features work from Thailand, Lithuania and Beirut.

For the audiophiles, there is a theremin performance by Henry Kucharzyk and Peter Hannan, a performance with you-know-what by Women With Kitchen Appliances, and *Babble,* an interactive video/audio performance by Montreal-based Paul Litherland (with Alexander MacSween) – all sponsored and/or commissioned by Charles Street Video. And *Array_1,* a new performance work by _badpacket_, with audio by PROJECT, is presented by Interaccess.

This year, we have three new components: all day Saturday, V tape is sponsoring a Student Lounge at the Latvian House. Here students can bring their work for viewing on the big screen, as well as see the work of their peers. On Saturday afternoon, there is a scheduled tour of all the off-site installations and gallery-based exhibitions associated with **Tranz <---> Tech 2001**. And on Sunday, the Biennial will present a Symposium featuring short presentations by the international artists and curators with a response from invited guest, new media commentator, Alex Adriaansens from V2 in Rotterdam.

The thanks we extend are varied and extensive. First the money: we thank the Canada Council for the Arts for providing funding to **Tranz <---> Tech 2001** through the Media Arts Section and funding for travel through the Outreach Program. The Canadian Museums Association (Young Canada Works Program) provided a festival assistant position. We also welcome Steam Whistle Brewing who have generously come on board as our sponsor for the events, including hosting the Symposium on Sunday. We thank the Consulate Général du Françe à Toronto and the French Embassy in Ottawa for their generous support of Patrick Bernier's residency and travel, the British Council for supporting Dryden Goodwin's participation and the Consulate General of the Netherlands in Toronto for support towards Alex Adriaansens' travel. The Government du Québec has also provided assistance for the Biennial.

Many individuals have also contributed invaluable support. For the *F2F* exhibition we thank Juulia Kauste of the Finnish Foundation for the Visual Arts in New York for the foundation's sponsorship and Marita Meranto, Attaché (Press and Cultural Affairs), Embassy of Finland for her help. We also extend our appreciation to Jessica Bradley, Michelle Jacques and Dennis Reid at the Art Gallery of Ontario and Lynda Friendly, Luigi Ferrara, and Elise Hodson at the Design Exchange for their cooperation in placing this large and ambitious undertaking.

We extend our appreciation to the curators and artists for their excellent work on these programmes and presentations. And to the artists who are still producing their commissioned works as we go to press, we say good luck. See you on opening night.
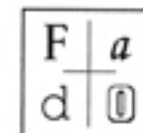
Lisa Steele for Tranz <---> Tech 2001

SUPPORTED BY:

SCREAMS/WHISPERS

A Charles Street Video Project

The threshold of pain has been passed in a society inundated with noise from MuchMusic culture, leaf blowers and lawn mowers and the business and leisure class flying over our heads. You can sustain permanent hearing loss after spending only 30 minutes in a video arcade. No wonder an 80-year-old Sudanese villager can hear better then the average North American. This assault takes it toll on our physical, spiritual and intellectual health. Listening, really listening, is now a radical practice. The *Screams/Whispers* programme considers listening as a creative project. The artists involved use performance and installation to open us to subtle aural landscapes that are simultaneously entertaining, creative, spiritual and intellectual in nature. The theme was not meant to create a false polemic between binary opposites but rather address the complexity of sound's dynamic range. Possibilities open and in comes *Screams/Whispers*.

The programme came into existence at Charles Street Video where several factors inspired its creation: a renewed interest in audio art both nationally and internationally, a need to revitalize CSV as a center for sound art production, and a state-of-the-art audio post-production facility. Over the years CSV has been host to numerous audio productions by local artists and international luminaries alike. With this project Charles Street Video had the unique opportunity to curate its own program of audio performance and installation work for the Tranz <---> Tech 2001 Biennial.

A curation committee was formed from CSV board members and individuals from the art community to formulate a theme and choose artists through a combination of juried selection from an open call and the commissioning of new work. This committee included audio artist and radio show host Chandra Bulucon, audio performance artist and CSV board member Christine Carson and multi-media artist Germaine Koh. Charles Street Video welcomes this programme of work into the ongoing development of residencies linked to local festivals.

Greg Woodbury (Toronto) August 2001
Chair of Curation Committee and Operations Manager
- writing assistance from Chandra Bulucon

PROGRAMME

Bird Calls for Toronto *by Bill Burns*
Bird Calls for Toronto will put the songs of birds back in their place. It is a natural history recuperation project. Users will be able to transmit the songs of birds on a homemade FM transmitter to receivers on perches in the vicinity of the Latvian House.

A guide to the quiet spots of the Latvian House *by Duncan Macdonald*
A choose-your-own audio guide that allows participants to investigate the building with a discman and headphones. In particular, the audio guide prompts people to investigate the quiet sounds of the architecture. Cracks, pops, streetcar sounds, whispers. Often ignored, yet perceptible, these sounds help build a sense of location in space, a mental architecture. Listening to these pre-recorded ambient sounds with headphones blocks out the natural acoustics.

The Call *by Millie Chen*
The Call occurs in a long architectural space. Distant vocalization in the form of a call/song/chant beckons the visitor entering the space. This musical call is a seemingly familiar song or a meditative chant that draws the visitor toward the opposite end of the space. However, upon approach, the voice seems to recede rather than become more audible. Instead of clarification, the sound remains remote, enigmatic. It promises intimacy, resolution and full audio delivery, yet stays just out of reach.

Sweat *by Reena Katz*
Sweat is an interactive audio exploration using live performance and boom boxes in the washrooms of the Latvian House to demarcate the transformation of southern Spadina Avenue from sweatshops to condominiums. Through the medium of dance music and the investigation of private space, the listener will experience a kind of aural history lesson. Stories are told about spaces as they shift from factories to artist studios to offices to condos.

Streams of Whispers *by Darren Copeland*
Streams of Whispers is an octaphonic sound installation occupying the stairwell of the Latvian House. It turns the stairwell into an auditory stream or river through which granular particles of sound move upwards and downwards, representing the migration of organisms against forces of resistance.

Special Thanks to: Jeff Mann, John Oswald, David Rokeby, Konrad Skreta, Josh Thorpe and Ross Turnbull

CROSSING OVER

Co-curated by Iliyana Nedkova and Nina Czegledy
A Trinity Square Video & Critical Media presentation

"Crossing Over was born in the aftermath of the bloody, velvet, singing, virtual - and often misunderstood - revolutions that have been delineating a new Europe since the late 1980s."

From its inception in November 1996 *Crossing Over* has been fostering contacts between the isolated young art-practitioners. The immediate goal was to initiate prospective contacts, discuss various production possibilities and end up with a clear-cut concept and production strategy.

Crossing Over has presented five incarnations in mainland Europe, the UK and the USA. In October 2001, Toronto becomes the first Canadian city to host the event. *Crossing Over* #6 explores the issues of tower block living, urban/rural regeneration, cultural migration and networking.

The new series will be introduced by co-curators Iliyana Nedkova (Foundation for Art & Creative Technology, Liverpool) and Nina Czegledy.

co6 has been produced with the financial assistance of the Daniel Langlois Foundation for Art, Science and Technology, North West Arts Board, Liverpool School of Art and Design, John Moores University, APEXChanges, European Cultural Foundation and Critical Media.

co6 has been co-curated by Iliyana Nedkova and Nina Czegledy. It has been co-produced by FACT in partnership with Mersey Film and Video, First Take, Media Station, International Centre for Digital Content, MITES, Tenantspin, Liverpool Housing Action Trust and Odeon Cinema.

Tele-Browsing *by Levente Sipos;* **Beeline** *by Anne-Marie Copestake;* **Frau Zinöcker** *by Guia Rigvava*

PROGRAMME: CROSSING OVER COMMUNITIES

How Do You Too... *by Luchezar Boyadjiev (Bulgaria)*
Confessional stories as revealed by tenants of Sefton Park High Rise Estate, Liverpool.

Frau Zinöcker *by Guia Rigvava (Georgia)*
A critical look at two seemingly opposite communities.

Places of Difference *by Chris Speed (England)*
A visual analysis of several people's personal geographies.

Tele-Browsing *by Levente Sipos (Hungary)*
A docudrama about the mental and emotional effects of virtual communities and the Internet.

Good Morning Call *by Paul Rooney (England)*
An inquiry into telesales culture. Stars those who are at the heart of the global information industry.

'Danny' *by Andrea Lansley (England)*
An observation of the rites and rules of the boxers' community from a female perspective.

Octopus *by Kinga Araya (Canada)*
Exploring identity and cultural migration through the striking image of an eight-limbed woman.

Beeline *by Anne-Marie Copestake (Scotland)*
Glasgow as a city and community in motion. An endless loop between home, work and play.

Vertical Journey *by Oksana Chepelyk (Ukraine)*
The lift of a tower block becomes the escape route to nomadism.

The List *by Samantha Harrie (England)*
A digital fairytale. An imprisoned princess reflects on memories of everyday urban life.

17 Stories *by Lala Rascic (Croatia)*
An essay on the glamour and despair of tower block living. An attempt to confront vertigo.

Romance/The Commercial *by Phil Collins (Northern Ireland)*
A moving portrait of the indigenous and transient communities in Liverpool.

CREEPED OUT RECENT VIDEO FROM TORONTO

Curated by Lisa Steele
Presented by V tape

As the millennial clock ticks towards the conclusion of its first "real" annum, certainties are absent. Even death isn't a sure thing anymore. Good old death. It used to be an event: the scene, the tears, the anguish, the black outfits and funerals and final resting place. It's all gone now as doctors, eager to harvest organs, haggle with ethicists over what constitutes true death. Is it so-called "brain-death" (better for a successful harvest)? Or is it when the heart stops beating? (This is more problematic for the organ transplant since a blood-depleted organ is useless.)

I mention this debate because it is indicative of the dodgy moral low ground we find ourselves in presently. What occupies the artists in this programme is this spongy quagmire of uncertainty. One suspects the worst: that everybody's being lied to, that everybody's lying. Ennui looks good since the breakdown is proceeding so swiftly. But everybody's too freaked out to be bored. And memory, which used to be a source of pleasure and connection, has turned against us.

There is the nervous twitch of the media junky, all nails on pale flesh. Nobody to trust. Full metal breakdown. There is the traitor flesh as the decaying, putrefied body turns on itself. Crippled by pesticides, riddled with disease, dying seems an impossible outcome to this attenuated state of deathless life. And there is the sweet release of violence. The act itself will purge the need to feel. Until, that is, the next betrayal.

Betrayal. It sounds so magisterial, so King-Lear-braying-in-the-gale. But who's cheating who in this brand new century where there are enemies without and within? Only some are known, all are dangerous.

The works in this programme reveal a nagging and persistent sense of non-place, even as they appear to chronicle specific locations. Because location requires commitment and commitment implies an intact society. But our just-post-millenial society has been left too long in the sun, abandoned during a hurried move, and it's gone a little off. The artists are on guard, but who's at the door? And why that strange quiet room at the end of the hall? It's all waiting-for-the-sequel and so little clarity of the now. But that's what globalization anxiety does to you. You eat with your back to the wall, vigilant, with all memories sewn up tightly behind the eyelids, replaying a constant loop of last week, last month, last decade... over and over.

Lisa Steele (Toronto) August 2001

X-Patriotism *by Stephen Foster* (2001, 6 min.)
The language of royal commissions skims the surface; the maple leaf, red and white, is out of focus. Foster tells the tale of the HMCS Haida, a decomissioned navy war ship. Seen through First People's eyes, it becomes a representation wrapped in an invention of national identity – the end of patriotism.

Bang Bang *by Libby Hague* (2001, 4:36 min.)
A parade passes by, offhandedly sporting ritualistic references, oblivious to the tsunami of representational bloodshed about to eclipse the primal simplicity of their Christian symbols.

Abscess *by Aleesa Cohene* (2001, 10:18 min.)
Persistent knocking, no answer. A stew of up-beat media messages frames a chronicle of abject body betrayal. Rejection, on a molecular level, plays out again and again.

The Up and the Down *by Kika Thorne* (2001, 5:30 min.)
What kind of a society sets the cops on its citizenry, clubbing and throttling the bejabbers out of unarmoured folks? The city of Toronto, in fact. A split-screen document of the police riot during the OCAP demonstration against homelessness offset by sweet-faced, oblivious youth hanging out.

Painting *by Tricia Middleton and Joel Taylor* (2001, 4 min.)
Ad-busters at night, exhorted by Piaf, fueled by the adrenaline of anti-corporate blood lust, lob paint bombs at sitting ducks.

Claims *by Cheryl Rondeau* (2001, 1:30 min.)
The role of the insurance clerk is to repeat, endlessly repeat, a series of tasks so repetitive in themselves as to render the doer senseless. An Orwellian meditation on the modern business of quantifying life. One broken right finger = 1 month coverage.

The Up and the Down *by Kika Thorne*

Lot *by Leslie Peters* (2001, 2 min.)
The light in the sky is luminous. The image is about to shimmer. But it is beauty held back by a trenchant hand, restrained. It is not yet the time. This beauty is all in the becoming, about to become beautiful. Not quite born, this vision of a landscape not knowable becomes fearsome, threatening.

Architecture of Doom *by Tasman Richardson* (2001, 4:30 min.)
What, after all, is the difference between "branding" in the contemporary Nike-littered landscape and the grim, overweening hubris of the Third Reich? What indeed?

War *by Jubal Brown* (2001, 2:50 min.)
No classical symphony or ballet is improvised. The same could be said of war. First the score must be written, the players rehearsed, the costumes readied. Brown renders a close reading of mid-20th century history finding a haunting and hilarious similarity between the media's imagery of high culture and the art of war.

Amsterdam Camera Vacation *by Steve Reinke* (2001, 11 min.)
A man, dying I suspect, finds himself in a foreign city. Unwilling to "consume" his location like a good tourist, instead he burrows into his own not-so-random card file of prejudices and bad thoughts. His character lurks and voices all. Supremely transgressive and weirdly transcendent at once, the word pictures Reinke conjurs up are unforgettable.

Claims *by Cheryl Rondeau;* **Painting** *by Tricia Middleton and Joel Taylor*

Lot *by Leslie Peters*

TRANZ>SEX>TECH

A Trinity Square Video Residency

Mixing/Mutating. With a strategically vague call for submissions, TSV has attempted to cast the net as widely as possible for this programme. Over the course our highly successful Cultural Engineers series it seemed that every speaker eventually turned to the particularly titillating and foreboding idea that new technology is leading us to a new sexuality.

Genesis P-Orridge (the man who coined the term "cultural engineer") was emphatic that the increasing prevalence of cosmetic surgery and adornment was actually drawing us back to the sacred states of androgyny revered by pre-Christian cultures – cults of divine beings that were neither male, nor female; a body more suited to the mind that drives it. Arthur and Marilouise Kroker were equally fascinated by the ability of 21st century Western youth to reclaim their bodies in a largely digital world through piercing, tattooing and scarification. Whether or not these were cunning survival techniques or screams for help still remains to be seen. Finally, the corollary came from Floria Sigismondi who had set to work on a sculptural series of creatures that were sexually "augmented" in the most delicious and ghastly ways. Even the more curmudgeonly modernists in the crowd tend to agree that, if nothing else, technology is at least leading us to a new way of perceiving sexuality.

The artists in this programme were specially chosen by the jury for their conceptual use of technology in framing (or freeing) aspects of human sexuality with the tools at hand: Trinity Square Video's digital cameras and our digital editing suites.

Scott Treleaven (Toronto) August 2001
Artistic Director, Trinity Square Video

PROGRAMME (approximate times)

Fig Trees *by John Greyson* (10 min.)
A four-screen video installation (presented as a single-channel tape) exploring a bunch of stuff: ecstasy, experienced both by saints and sensualists; the erotics of martyrdom; the seduction of the Inquisition; the frisson of masochism.

Fig Trees is a larger project-in-progress, exploring notions of operatic truth, the seduction of martyrdom, the queerness of sainthood. The sixth room is a pornographic excerpt.

Penetration *by Leif Harmsen* (6 min.)
Video and porn have gone down in history as one of the best medium-genre matches in the entire history of art. *Penetration* takes a penetrating look into what's actually going down in video porn. Guest voices include Toronto playwright Sky Gilbert, performance artists Charlie Pulford, David Hoyle and Helena Goldwater from the UK, Toronto videographer and bondage enthusiast Stev'nn Hall, the glamorous Petra Chevrier, French printmaker Bellelsabelle and her boyfriend Sam, Super-8 maestro Peggy-Ann Burton and *eye* magazine's Sasha A.K.A. Alex T.

Next To the Last Tango *by Johanna Householder* (7 min.)
"...When I don't know what to do, I start looking at things. There's a technique for this too, or rather many techniques. I have my own. Which consists in working backward from a series of images to a state of affairs..."
– MICHELANGELO ANTONIONI

The Trinity Session *by Istvan Kantor* (10 min.) with Machine Sex Action Group
The Trinity Session features the authentic work of Machine Sex Action Group and explores the socio-physical aspects of trans-kinetic ecstasy and the techno-orgasmic ambiance of high-speed information exchange through a site-specific machine-cult performance focusing on robotic stimulation, desktop eroticism, office furniture sex and cybersportfucking.

Search and Expose *by Simone Moir and Chantal Rousseau* (10 min.)
A surrealist pornography set in the urban landscape. A baroque, grotesque, utopic nightmare, a genetically modified series of pornographic tableau.

Guy's Night In *by Johannes Zits* (6 min.)
Men arrive, mingle and prepare to eat. The guys are getting together for a potluck. They each have something to offer. By superimposing a collage of images over their bodies, we look into what is being thought, mediated and consumed. What could happen while tossing a salad on a hot summer night like this?

THE STORY IN 6 PARTS

Curated by Bill Huffman
A video programme by Northern Ontario artists commissioned and presented by the Art Gallery of Sudbury

This Northern Ontario programme comprises six separate works of video art divided by 30-second animated sequences all engaging a central theme and created using a variety of styles. The programme addresses notions, perceptions, histories and relationships around landscape. Each artist has interpreted this central theme within the conceptual framework defined by one of six headings: Introduction, Inciting Incident, Rising Action, Climax, Denouement and Conclusion – the requisite components of a story. Functioning as a videographic exquisite corpse, the participants were aware of each others' production activity but ultimately worked independently. This programme brings together that breadth and diversity.

The Art Gallery of Sudbury is committed to developing understanding, knowledge and appreciation of the visual arts through its collection, exhibition, preservation and outreach activities. Incorporated in 1997 as the successor organization to the Laurentian University Museum and Art Centre, the Art Gallery of Sudbury is a multi-faceted venue that showcases work in all media created by local, national and international artists. Its artistic direction and strategy addresses a breadth of creative concerns and reflects a range of contemporary visual art practices. The gallery is inclusive of diversity and embraces the rich differences within the cultural community.

Each work is approximately 10 minutes in length from digital 8 source.

PROGRAMME

Drive-Thru Delights by Mercedes Cueto
Goat Love by Gino Cacciotti
Home by Maureen Clement
The Landscape of Fear by Andrea Laberge and Rob Saccetto
The Urban Hiker: Thinking Out Loud by Lori Paradis
Young Forest Goes Underground by Selina Mullins
Four Dollar Indians by Darlene Naponse

RECENT BELGIAN VIDEO

Belgium owes its existence in 1830 to a compromise aimed at neutralizing territorial conflicts among the surrounding powers of France, Holland, England and Germany. It's an artificial concoction, the seed of a confrontation between the Latin and the Germanic worlds that subsequently developed into an unseemly cultural hybrid. After 170 years of inter-cultural confrontation, conflict and compromise, Belgium, however, has long ceased to be artificial. It has an instinctive history. It has a fully-fledged, distinctive culture that would not exist were it not for such idiosyncratic citizens as Hergé, Margritte, Brel or Broodthaers. Yet, even more to the point, without the "historic accident" that is Belgium, that culture would never have seen the light. The Belgium hybrid is simply a culture in its own right and one that is very much alive.

The video scene testifies to that. It's a hybrid art where diverse forms, approaches and strategies meet. No proper codes, nor a proper language were ever developed. One of the reasons is that video in Belgium never had a smooth relationship with the institutions. Since there are no specific subsidization-channels for this kind of activity – nor state or regional supported production centres – the history of Belgian video production has always been written by the more adventurous artists from a variety of backgrounds. It's impossible to pigeonhole video from Belgium into a single common term. The present programme, a cross-selection of works produced recently, illustrates this eclecticism. The multitude of crossovers with other art-disciplines is typical: video and contemporary visual arts (Grimonprez), dance (De Bemels) and architecture (D'Haeseleer).

If you really want to point out a characteristic linking all these productions, then it must be their deeply rooted rejection of academism in all its forms combined with a disdain for mass media – often translated in a subtle perversion of these media. By standing out with their imaginative ideas and their zest to create unconventional ideas Belgian video makers created a labyrinth of poetic survival in its own right. Video in Belgium is one of the country's most animated sections of art production of the last decade.

Paul Willemsen (Brussels) August 2001
Argos Distribution

PROGRAMME

Lost Nation by *Johan Grimonprez* (1999, 15 min.)
Scrub Solo 1: Soloneliness by *Antonin De Bemels* (1999, 8:30 min.)
File by *Kurt D'Haeseleer* (2000, 28 min.)

THE IRRESPONSIBLE TRUTH

Curated by Jeremy Rigsby
Presented by Artcite/House of Toast

Discussing Thai video artist Apichatpong Weerasethakul in *Filmmaker* magazine, critic Chuck Stephens noted that "[e]ver since Robert Flaherty used a cutaway igloo to turn all of Alaska into a giant soundstage for *Nanook of the North*, documentary filmmakers have been grappling with the ideas and ethics surrounding the imposition of narrative devices on the ostensibly organic and chaotic flow of "real life". But how many documentarians have focused on the act of constructing stories themselves?"

This concern with documentation as an act of constructing instead of presenting reality is central to these three videos. The artists are after the truth — a slippery thing, and one not always equal to or revealed by the conviction of authenticity that the documentary mode can so easily inspire, even when indiscriminately or selectively (mis)representing its subject.

At issue is the artists' own responsibility (or lack thereof) to find adequate means to discover and represent their subjects in some manner that reveals the truth of their lives, which may be a task quite far from presenting these lives as they really are. Hence these hybrids of documentary and narrative forms, in which the real is subject to the art of "constructing stories," and the truth, if we find it at all, is never apparent but only intuited, expected — or lost — in the precarious relationship between chance and plot, observer and observed.

These works all originate from nations peripheral to the circulation of cultural capital in Western Europe and North America, and it's tempting to thus infer some concord of the decentralized in their similarities. Certainly, a very general concern with the ethics of representation has often motivated marginalized filmmakers and video artists, given the distorted lens through which — from a Western perspective — a geographic and cultural "elsewhere" has been and still is dependably misrepresented. Given this tradition of contestatory strategies, it's not surprising that the most provocative and sophisticated documentary practices continue to so consistently arise "elsewhere." Still, the collective elsewhere of Vilnius, Bangkok and Beirut is far too divergent to presume more than these vague commonalities, as are the varying ages, aesthetic concerns and means of production available to the artists presented here. This programme presents three artists coincidentally producing work with some common interests. Their nationalities are individually but not collectively of special relevance.

Excerpted from a text by **Jeremy Rigsby** (Windsor) 2001
See website (www.tranztech.ca) for full essay.

PROGRAMME

Shameless Transmission of Desired Transformations Per Day
by Mahmoud Hojeij, Lebanon (2000, 25 min.)
"This video follows light, as it exposes its victims and its criminals in the city of Beirut which is unsure of its position on such matters." – M.H.

Mama *by Oksana Auruskeviciene, Lithuania* (2000, 12 min.)
"About a child who lives in an antisocial family; about a lonely struggle against a poor reality." – O.A.
"Two boys hunt roaches in a miserable hut. The vermin wins....The adults drink vodka and worry not. Twelve minutes of poverty in the year 2000." – CHRISTIANE PIETZ

Malee and the Boy *by Apichatpong Weerasethakul, Thailand* (1999, 25 min.)
"Originally entitled *Malee and the Boy and His Microphone and a Hungry Ghost*, this is a collaborative project dealing with the image/sound apparatus. The subject is a 10-year-old boy who is in charge of the microphone. He roams to places around Bangkok to gather sounds for the project. I was in charge of the image, gathering footage along the boy's locations. The narrative in video, presented in text, is taken from a comic book found at the place of shooting." – A.W.

Thanks for your cooperation

Malee and the Boy *by Apichatpong Weerasethakul;* **Shameless Transmission of Desired Transformations Per Day** *by Mahmoud Hojeij*

MIRANDA JULY

A co-presentation of Pleasure Dome, Mercer Union and Artcite/House of Toast

THE EXEMPLARIST

There is no desire in Miranda July's work, only fear. Her narratives do not proceed by means of an obstacle the protagonist means to surmount. Instead of desire traversing an obstacle, July proceeds through fear of a trauma which struggles to be named but remains resolutely unnamable. This is not to say the work dramatizes a struggle to elucidate some particular primal scene as a kind of Ur-trauma. July's trauma is an anti-libidinous blob which structures all subjectivity by being always present yet completely unknowable. It is everywhere and nowhere. It is not God but the ground from which God emerges.

In Oprah's America, God is an off-shoot of Trauma. It is not practical to direct one's prayers to God when guardian angels are apt to intervene more directly. But God is necessary so the old texts can still be used, and also as a diversionary tactic which leaves us free to continue the Sisyphean task of delineating our trauma. Satan has been replaced by the Serial Killer. The central tenet of our new belief system was stated most clearly by Roseanne (on Oprah, of course): all of us are divided into two groups, Victims of Satanic Ritual Abuse and Future Victims of Satanic Ritual Abuse. Because, after all, if we dig hard enough to uncover our hidden memories of suppressed childhood traumas, we could find anything. Only some of us live in Martha Stewart's America – the standards are fairly restrictive. But all of us live in Oprah's America – it is inescapable, everyone is included. Our only recourse: Multiple Personality Disorder.

Steve Reinke (Chicago) August 2001

SPONSORED BY:

PROGRAMME

Atlanta *by Miranda July* (1996, 10 min.)
A 12-year-old Olympic swimmer and her mother (both played by July) speak to the public about "going for the gold."

The Amateurist *by Miranda July* (1998, 14 min.)
A "professional" woman monitors an "amateur" woman (both played by July) via video surveillance, as she has for the last four and a half years. She has never had contact with the amateur, but synthesizes a sense of communication and control through numbers, knobs and careful language.

Nest of Tens *by Miranda July* (1999, 27 min.)
– made with a grant from the Andrea Frank Foundation
Nest of Tens is comprised of four alternating stories which reveal mundane yet personal methods of control. These systems are derived from intuitive sources. Children and a developmentally disabled adult operate control panels made out of paper, lists, monsters and their own bodies.

Getting Stronger Every Day *by Miranda July*
– commissioned by The Lux Centre for Pandaemonium 2001
Getting Stronger Every Day captures the experience of becoming lost and found, from moment to moment, and over the course of a lifetime. This is played out in mundanely poignant tableaus in which the spirit realm manifests in lo-tech effects and remembered TV movies.

Wednesday, October 10, 7 pm Miranda July will give a talk and screening at Cinecycle, 129 Spadina Ave. (down the lane) FREE. Co-presented by Mercer Union and Pleasure Dome.

Getting Stronger Every Day; Nest of Tens

OFF—SITE INSTALLATIONS + EXHIBITIONS >>>

METTACHINE (SEQUENCE 1)

**Interactive on-line performance by Louise McKissick
Presented by FADO Performance Inc.**

Trinity Square Video, 35 McCaul St.
October 11 - 13, 2001, 10 am - 5 pm

Mettachine (Sequence 1) is the first in a series of performance installations by Louise McKissick exploring the social framework of medical biotechnology. A biofeedback machine will be used to track the effects of touch and language on the bodies of subject participants. These effects will then be mediated and broadcast over the web.

This is the 15th project in Pubic Spaces/Private Places — a three-year long performance art series featuring over 25 artists from Canada, the US, Europe and Asia. *Mettachine (Sequence 1)* takes participants and viewers on a search for place at the intersection of two forms of "virtual" space — the internal realm of brainwaves and the external information network of the worldwide web (www). McKissick creates a provocative performance situation by marrying biofeedback techniques, including hypnosis, with interface technology from IBVA Technologies Inc. IBVA provides an interface between brainwave patterns and personal computers — in essence, allowing users to control computers by thought. For *Mettachine (Sequence 1)* McKissick will use the brainwave patterns of subject participants to access a web stream of live and/or archived visual information. This information will be relayed back to the participant, creating a biofeedback loop. The technology allows McKissick and her subjects to map a geography of information through visual narrative, where the rules of navigation are controlled by brainwaves.

McKissick serves multiple roles as performer, director and technician. Using her technical skills as a web programmer, she first constructs a performance situation that uses computer and medical technologies. Then, following in the tradition of artists such as Linda Montano, McKissick sets up a quasi-therapeutic/scientific setting that participants can use to engage metaphorically with particular life issues. "Performing" the role of a pseudo-therapist or emotional guide, she leads participants awareness and attention in specific directions. The performance takes place in the lived experience of the participants and through the spectacle of imagery triggered by the participants' brainwave responses.

The artist thanks Jeff Callen for his computer programming assistance.

*To schedule a biofeedback session with Louise, contact FADO at
(416) 822-3219 or visit http://www.mettachine.org*

SCHEDULE

All events at the LATVIAN HOUSE, 491 College St., unless noted.

WEDNESDAY, OCTOBER 10, 2001

7 pm *Miranda July* will give a talk and screening at Cinecycle,
129 Spadina Ave. (down the lane)

THURSDAY, OCTOBER 11, 2001

6 pm Opening for *Screams/Whispers* the audio installations
commissioned by Charles St. Video

Video Screenings

7 pm *Crossing Over* international video curated by
Nina Czegledy and Iliyana Nedkova

8 pm *Creeped Out* new work from Toronto curated by Lisa Steele

9 pm *Tranz>Sex>Tech* videos commissioned by Trinity Square Video

FRIDAY, OCTOBER 12, 2001

6 pm Reception hosted by the Art Gallery of Sudbury

Video Screenings

7 pm *Story in 6 Parts*, video commissioned by the Art Gallery of Sudbury

8 pm *Recent video from Belgium*, Argos Distribution, Brussels

9 pm *The Irresponsible Truth* curated by Jeremy Rigsby

10 pm *Miranda July* presents her work

TRANZ ←--→ TECH 2001

The Landscape of Fear *by Andrea Laberge and Rob Saccetto (part of The Story In 6 Parts programme);* **The Boy Scout Soldier** *by Cate Elwes (installation at Gallery 44)*

SATURDAY, OCTOBER 13, 2001

12-5 pm Student Lounge all day at The Latvian House

Off-Site Installation Tour

11 am Trinity Square Video, *Mettachine* (Sequence 1)
Louise McKissick, 35 McCaul St.

12 pm Art Gallery of Ontario, *F2F: Finnish New Media Art*,
317 Dundas St.W.

1 pm The Design Exchange, *F2F: Finnish New Media Art*, 234 Bay St.

Tour at 401 Richmond St. W.

2 pm Suite 444 Interaccess, *F2F: Finnish New Media Art*

2:30 pm 4th floor VMAC Gallery, *my lips are sealed* by Leslie Peters

3 pm Suite 452 V tape Video Salon, *SUB/EXTROS...HALF/LIVES*
by Tom Sherman

3:30 pm Suite 140 YYZ, *Videocentric* curated by VVV and
Angel Dust by Jeremy Blake

4 pm Suite 120 Gallery 44, *The Boy Scout Soldier* by Cate Elwes
and *Empire Line* by Antonia Hirsch

4:30 pm Suite 122 WARC, *One Broke* by Cynthia Lickers

5 pm Loftus Lloyd Café, *Hebergement/Hosting* by Patrick Bernier

5:30 pm Reception hosted by Consulat Général de France à Toronto,
Loftus Lloyd Café

Video Screenings

8 pm *Minor Star*, Montreal video curated by Nelson Henricks

9 pm *Light Structures*, U.K. video curated and presented
by Dryden Goodwin

10 pm *phh!k: "Thereministahs"* a theremin performance
by Henry Kucharzyk and Peter Hannan and Women With
Kitchen Appliances (Montreal) audio performance

11 pm *Array_1*, new performance work by _badpacket_
with audio by PROJECT.

SUNDAY, OCTOBER 14, 2001

At Steam Whistle Brewing, the Roundhouse, 255 Bremner Blvd.
Call (416) 351-1317 for directions or visit our website.

1-3:30 pm **Artists' Presentations and Symposium**
International artists will discuss their practice and address the
idea of the future of the media arts in an international context.

3:30-5 pm Alex Adriaasens, director of V2, Centre for Unstable Media
(Rotterdam) will offer a summary and observations on the
Biennial followed by audience discussion.

5:30 pm *Babble*, a video/audio performance by Paul Litherland
with Alexander McSween

F2F: FINNISH NEW MEDIA ART

Eight installations at the Art Gallery of Ontario, the Design Exchange and Interaccess Electronic Media Arts Centre

AGO, 317 Dundas Street W.
October 10 – November 4, 2001
Tuesday, Thursday, Friday 11 am – 6 pm; Wednesday 11 am – 8:30 pm;
Saturday, Sunday 10 am – 5:30 pm

Design Exchange, 234 Bay St.
Opens October 13, 2001
Monday to Friday 10 am – 6 pm; Saturday, Sunday 12 pm – 5 pm

Interaccess, 401 Richmond St. W., Suite 444
October 10 – November 3, 2001
Tuesday to Saturday 12 pm – 5 pm

F2F: Finnish New Media Art displays interactive installations by eight media artists. The featured artists and their works are *IceBorg* by Andy Best and Merja Puustinen; *The Battle Over Indifferent Minds* by Hanna Haaslahti; *mirror++* by Juha Huuskonen; *SOB* by Marita Liulia; *Aquarium* by Teijo Pellinen & Co.; *hit2Morrow* by Kristian Simolin; *Need* by Tuomo Tammenpää; and *Mother, Child* by Heidi Tikka.

F2F is a contemporary Finnish comment on the dialogue about the role of technology in communication. The artists map out unexplored territory using the tools of new media in innovative ways. They combine cutting edge new technology with the long tradition of visual presentation and low-tech equipment.

F2F explores three themes: the border between digital and analog expression; social interaction in the digital era; and new digital worlds. The works are out of the box and off the screen – organic, textural and minimalist. These experimental installations encourage the audience to interact with the artwork on many levels.

The *F2F* exhibition was initiated by Anneli Halonen, Embassy of Finland, Washington, DC, and curated by Marko Tandefelt in collaboration with Bryn Jayes. Marko Tandefelt has also been the Technical Advisor for *F2F*. The exhibition was designed by Ilkka Suppanen and produced by the Embassy of Finland, Washington, DC and the Finnish Foundation for the Visual Arts in New York, Executive Director Juulia Kauste.

For more information of F2F visit http://www.f2fmedia.net

SPONSORED BY:

Mother, Child *by Heidi Tikka (top);*
Need *by Tuomo Tammenpää*

www.tranztech.ca **27**

MY LIPS ARE SEALED

An installation by Leslie Peters (2001)
Presented by VMAC

VMAC Gallery, 401 Richmond St. W., 4th floor
September 27 – October 20, 2001
Tuesday to Saturday 11 am – 5 pm

my lips are sealed makes tangible the ephemeral quality of the video signal. Peters' creates distorted molds of old, portable black-and-white televisions that emphasize the screen — the interface between signal and viewer. These semi-translucent skins obliterate the moving image, revealing the underlying corporeal qualities of the signal by exposing its structure/source — the television.

my lips are sealed *by Leslie Peters*

SUB/EXTROS AND HALF/LIVES

Vidsonic tracks by Tom Sherman (2001)
Presented by V tape

V tape Video Salon, 401 Richmond St. W., Suite 452
September 22 – October 13, 2001
Tuesday to Friday 11 am – 5 pm; Saturday 12 pm – 4 pm

SUB/EXTROS (2001, three tracks, 5 min./each)
with Christian Science Minotaur and Bernhard Loibner
Sherman has combined the video streams of scores of private webcams with the music of Christian Science Minotaur, a Brooklyn group, and that of Bernhard Loibner of Vienna, Austria.

This new series of vidsonic compositions offers a provocative update on the state of global personal communication in 2001. Millennium culture is virtually synonymous with personal communication as mobile telephony and wireless computing spread like wildfire. With faster machines and line-speed the picture-phone has finally arrived, and with it there are new forms of behaviour and attitude. Today's webcam operators are simultaneously pinned down and in control. The video chat-line is the domain of submissive extroverts, the "SUB/EXTROS."

HALF/LIVES (2001, 6:45 min.) *with Bernhard Loibner*
Sherman and Loibner team up on a vidsonic blues track, a stark, moving picture of long-distance relationships in the millennial era. The scene is a global video chat-line, where the personal politics of the gaze are played out ad infinitum. Anonymity and falsehoods are underwritten by explicit self-image. This is the place where to see and be seen is everything. Today's webcam culture makes Sartre's "Being and Nothingness" read like a documentary. The strange thing is there's real emotional tone in the distanced, distorted, muted contact. Loibner's mix of music and Sherman's voice drives home the very real loneliness of the halting video streams. There's an empty feeling in *HALF/LIVES*; it's the incompleteness at the core of so many totally wired digital realities.

SUB/EXTROS *by Tom Sherman*

VIDEOCENTRIC

Curated by VVV – Dara Gellman and Leslie Peters
Presented by YYZ

YYZ, 401 Richmond St. W., Suite 140
September 12 – October 13, 2001
Tuesday to Saturday 11 am – 5 pm

The intersection between landscape, performance and video is a curious and uneasy place. In this realm, expressions of the inexpressible are possible, environments perform, performers disappear and time is elastic.

As a time-based medium, video inherently transgresses the notions of time, place and the individual as immutable constructs. The isolation of the individual in time and the immateriality of place are essential to *Santora* by Jürgen Moritz and Norbert Pfaffenbichler, and *The Great Escape* by Jeroen Offerman. *Wouldn't it be Nice* by Emmanuelle Antille and *Blackout* by Michael Maziere are fraught with the potential of fluctuating realities and the precariousness of personal connections. The relationship between performer and camera is inverted by both *The Ballad of Dan Peoples* by Lisa Steele and *Monster* by Cath Prior. The camera becomes the performer and the performer, mesmerized, exists alone.

Technological mutations and parodies of the picturesque are evident in *Electronic Sunset 21* by Jane Wright and *Volcano* by Curtis MacDonald, while *Mist Song* by Atsushi Ogata and *Vertige* by Isabelle Hayeur offer divergent visions of this unstable landscape. The potential disturbance of time, place and the familiar is central to all of these works. Quietly, these artists manufacture nostalgia, construct melancholy and transfigure the landscape.

Videocentric is about video, its processes, themes, vision, tone and texture. These 11 artists capture fleeting and private moments that somehow linger and fluctuate. Between history and memory, from parody to the quixotic, these interior landscapes are singular expressions of the inexpressible. Fragile, lush, grotesque and beautiful, these works long to be remembered.

VVV – Dara Gellman and **Leslie Peters** (Toronto) July 2001

PROGRAMME

Kiri no uta (Mist Song) *by Atsushi Ogata, Japan* (1992, 6 min.)

Electronic Sunset 21 *by Jane Wright, Canada* (1974, 7 min.)

The Great Escape *by Jeroen Offerman, The Netherlands* (1999, 11 min.)

Vertige *by Isabelle Hayeur, Canada* (2000, 10:45 min.)

Santora *by Jürgen Moritz and Norbert Pfaffenbichler, Austria* (1997, 4 min.)

Monster *by Cath Prior, UK* (2001, 3 min.)

Wouldn't it be nice *by Emmanuelle Antille, Switzerland* (1999, 14 min.)

Blackout *by Michael Maziere, UK* (2000, 10 min.)

The Ballad Of Dan Peoples *by Lisa Steele, Canada* (1976, 8 min.)

Volcano *by Curtis MacDonald, Canada* (1999, 2:30 min.)

Special thanks to Wanda Vanderstoop, Peter Gmehling and Noelle Campbell Smith.

The Ballad of Dan Peoples *by Lisa Steele;* **Wouldn't it be nice** *by Emmanuelle Antille;* **Monster** *by Cath Prior*

ANGEL DUST

A video projection by Jeremy Blake
Presented by YYZ

YYZ, 401 Richmond St. W., Suite 140 *(for dates and hours see page 30)*

In its short history, computer graphics has changed so rapidly that it isn't surprising to see a nostalgic return to the flat, heavily pixilated shapes of its early years. Jagged fonts and simple block-like images are readily used in current product advertising and graphic design. Even industries obsessed with the new, such as electronic music and hip clothing stores, incorporate this look back into their overall aesthetic. The pairing of old technology with the newest and latest plays out in a strange contradiction that uses the old to stand for the new-retro-futurism.

There is a distinct retro-futuristic effect at work in Jeremy Blake's *Angel Dust*. With its simple shapes, flat layering of images and synthetic sounds, this digital projection is reminiscent of early video games. Graphic shapes move with concise and calculated precision in an unpredictable but recognizable formula. A shift in design and colour suggests a move to different worlds or levels, and distinct sounds signify specific movements. All the actions unfold without a spectacular show of special effects or a sense of bravado. Instead of erasing evidence of the work's digital source or pushing the technology to emphasize its latest feats, Blake's use of retrograde graphics and computer programs emphasizes the fact that the images were generated within the limits of a certain technology.

Like the implicit contradiction in retro-futurism, Blake's use of this kitsch aesthetic takes from the past, while at the same time plays with concepts of the new. Form, colour and texture are primary elements, but in the "digital paintings" incidental recognizable forms slide past each other as windows gradually open and close to reveal layers of texture and colour. Blake offers his "digital painting" as the latest development in the lineage of Modernism, as he introduces computer-generated motion into its familiar language. But this attempt to invigorate a passé art with outdated technology can only come with a sense of irony.

Ultimately, Blake aligns two utopian discourses: Modernism's lofty goal of transcending time and space and technology's desire to master them. In joining the two, he jeers at their fetishistic struggles for innovation and undermines their overvaluation by reducing them both to style. In a sense, *Angel Dust* is all about style.

Jennifer Papararo (Toronto) July 2001

THE BOY SCOUT SOLDIER

A video installation by Cate Elwes
Presented by V tape

Gallery 44, 401 Richmond St. W., Suite 120
October 11 – December 1, 2001
Tuesday to Saturday 11 am – 5 pm

The Boy Scout Soldier is a video installation constituting the second in a series of War Stories that for the last four years have been the focus of Catherine Elwes' work. The piece is based on the recollections of Roger Hourdin, a French Special Air Service (SAS) parachutist who fought in WW2. His memories are prompted by a collection of photographs that he took during campaigns across Britanny and Holland in the closing months of the war. The image of his hands sorting through the photographs appears intermittently in a line of eight identical monitors, mounted on a plinth like a modest memorial to his survival and the death of so many of his companions. Images of a veteran's procession pass through the line of monitors creating a rhythmic backdrop to his stories. His voice is quiet and measured and draws the English spectator to a translation of his words flowing through the central monitors. The off-screen presence of the artist as questioner provides a subtle counterpoint to his monologue as she prompts and encourages his revelations. There is no moral to these stories, no intent on the part of the artist to condemn the "enemy," nor to set the record straight with revelations of allied atrocities. The spectator judges for herself.
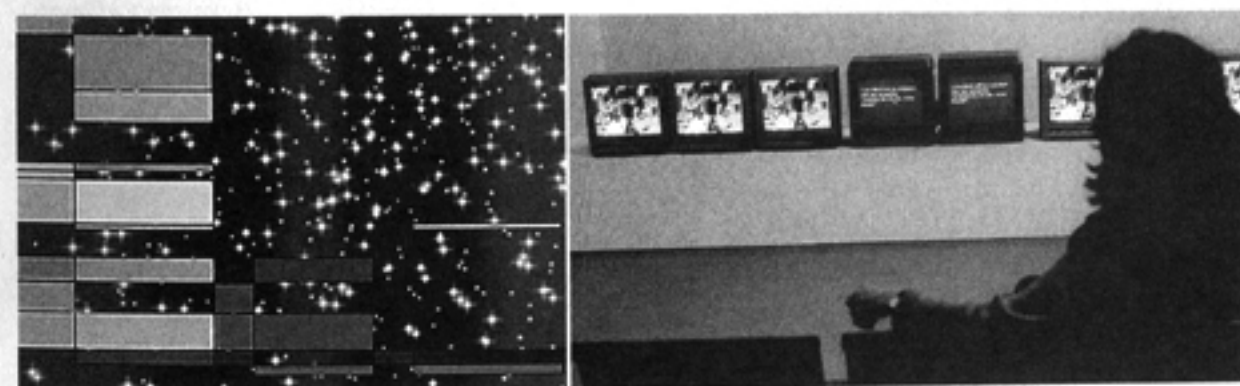
Angel Dust *by Jeremy Blake;* **The Boy Scout Soldier** *by Cate Elwes*

EMPIRE LINE

A video installation by Antonia Hirsch
Presented by Gallery 44

Gallery 44, 401 Richmond St. W., Suite 120
September 20 – October 27, 2001
Tuesday to Saturday 11 am – 5 pm

The image is simplicity itself: a slender young woman with close-cropped hair seen from behind, wearing a gauzy white dress, quilted, with short sleeves and a pretty neckline. She steps into sparkling azure water. Continuing forward her dress is wetted, floating out as she moves deeper into the pool, then she slips entirely into the water as a swirl of colour spreads out around her. The camera shifts to an underwater view – feet, legs, and bared lower torso – as the slowly billowing dress lifts and circles, a warm sepia tint emanating outwards. A brief three minutes, then the video, framed within a projection of the dress hovering in the darkened gallery, begins again.

References and responses to this action, this image, are, however, less simple. Tranquil movement and limpid colour are subtly arrested by the mysterious shadow of stain. The purity suggested by white gauziness and elegant form is now overlaid by something more dangerous; is this blood we see leaking into the water, or some other bodily fluid?

Water is life's source but also offers death, on its own or by association. We see no vicious shark here, no gaping knife wound, but the spreading reddish brown has no obvious origin. Entry into water at first suggests baptism, a rebirth, but the released colour implies a dirtying effect, uncleanliness. We consider Virginia Woolf's suicide, stepping into a river current. Trauma. Water can be a healing bath or a grave, and as the dress is displayed – both as a projection in the first room and laid out in its vitrine in the second, as if on altar or bier – it is a substitute for the body and lived experience.

Excerpted from a text by **Peggy Gale** (Toronto) 2001
*See website (www.gallery44.org) for full essay.*

ONE BROKE

Mixed media installation by Cynthia Lickers
Presented by Centre for Aboriginal Media

WARC Gallery, 401 Richmond St. W., Suite 122
October 11 – 13, 2001
Tuesday to Saturday 12 pm – 6 pm

"I grew up having only Native friends until high school. I didn't live a traditional Native lifestyle but respected the wishes of those who did. One day, during an art show opening, I overheard a comment that my work wasn't Native art. This person thoughtlessly placed his preconceived stereotypical notions on a piece I created, his viewpoint protected by a comfy shell. Ever since this encounter I've taken special notice to my environment. I chuckle now, knowing this individual will never understand how he's made me stronger." – C.L.

Cynthia Lickers had the honour of being selected for the ten little Indians project developed by artist Mike MacDonald. Artists were asked to develop themes during an artists' residency at the St. Norbert's Art Centre in Winnipeg.
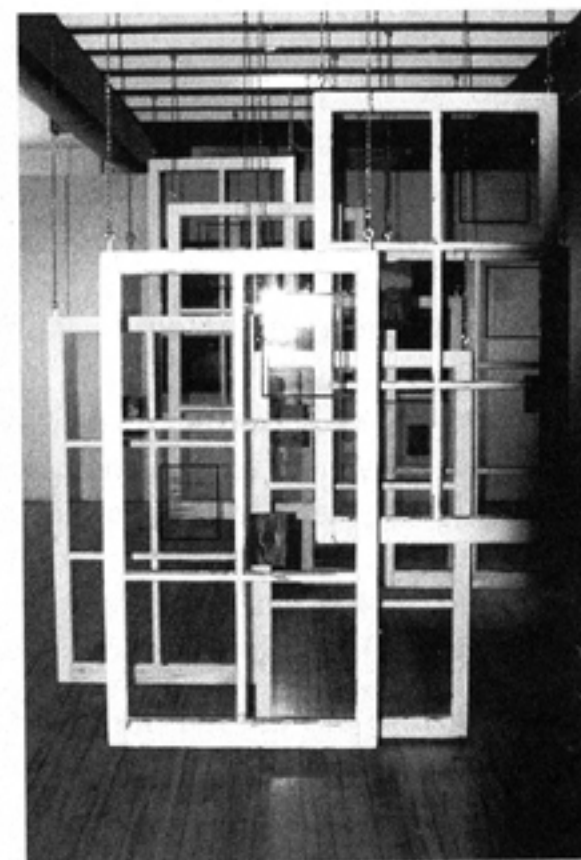
Empire Line *by Antonia Hirsch (left);*
One Broke *by Cynthia Lickers*

HEBERGEMENT/HOSTING

An on-line installation by Patrick Bernier
Presented by V tape

FAQ (Frequently Asked Questions) - Extraits/Extracts

Je veux bien vous héberger mais je n'ai pas beaucoup d'espace mémoire: de quel poids sont vos données?
Tout bien pesé: 70 kg! ;-) puisqu'il s'agit de m'héberger réellement et non virtuellement; chez vous et non sur votre serveur. En contrepartie de cet hébergement, qui peut durer une semaine plus ou moins selon votre envie et vos capacités d'accueil, je m'engage, d'une part, à drainer le public du festival Tranz<--->Tech 2001 vers votre Home page, et d'autre part, à transférer à votre bénéfice, la somme allouée par l'organisation de ce festival à ma "résidence d'artiste".

I am ok to host you but I do not have a lot of hard disk space: is your data heavy?
To weigh it in my mind: 70kg! ;-) : since the idea is to host me physically and not virtually; otherwise you would receive me at home rather than on your server. In exchange for this lodging – you will choose the duration – I make your home page available to the public who participate in Tranz<--->Tech 2001, and I can offer you the funds dedicated to my stay in your country for the exhibition time.

Allez-vous avoir une activité artistique chez moi? peindre, sculpter, filmer?
Non pas nécessairement. Mon acte artistique consiste essentiellement dans l'échange de service mentionné ci-dessus. Nous pourrons néanmoins réfléchir ensemble à la manière dont il sera rendu compte de cet hébergement. Vous pouvez consulter à l'adresse suivante, différentes réalisations liées à de précédents hébergements:
http://www.491.org/projets/hebergement

Will you have any artistic activities during your stay at home? painting, sculpting, filming... ?
Not really. I consider that my artistic project is essentially in the exchange of services we were speaking about (you host me in your home / I host you in my exhibition). But we might think together about the way we could keep a trace of this hosting time. You can have a look at different projects I have made for other "Hostings." http://www.491.org/projets/hebergement

Pourquoi choisir des "webcameurs"?
Parce qu'installer une webcam chez soi, qui diffuse en permanence sur Internet un point de vue sur son intérieur, c'est déjà rendre en partie public son espace privé: de telle sorte que mon intrusion dans cet espace est préparée et non absolument violente, je ne fais que traverser le miroir sans tain mis en place par la personne. Déjà voyeur, je me rends visible.

Why did you choose webcam owners?
To my mind, to have a webcam connected on the web at home is already a way to make the intimacy of the home public. In that way I will not necessarily disturb or violate any privacy, I am just running through the two-way mirror. Already a voyeur, I make myself visible.

Rapport avec les émissions telles "lofters".
Je ne pense pas qu'on puisse comparer le panoptisme des dispositfs mis en œuvre par "Big Brother", "Lofters" et autres "Loft Story", à la vision extrêmement limitée qu'offrent les webcams personnelles. Celles-ci, en cela équivalentes aux trous de serrure, laisse un hors champ considérable où la relation peut s'épanouir à l'abri des regards: ce qui ne laisse pas d'être mystérieux, voire inquiétant pour qui observe ;-).

Is it a sort of "lofters"?
I think there is no comparison between the panoptism of the "lofters" device and the highly restricted sight available through webcams. Webcams are equivalent to keyholes. They preserve a sense of the "off camera" where the relationship could exist out of sight. This could be mysterious, indeed scary for the viewer.

MINOR STAR

Curated by Nelson Henricks
Presented by Images Festival of Independent Film and Video

"I belong to the blank generation..."
– RICHARD HELL AND THE VOIDOIDS

Andy Warhol's ghost is haunting me. I don't mind. I like having him around. If you're going to be haunted by someone, it might as well be a celebrity. More than other artists of his generation, Warhol, like some pockmarked, pale-faced, fright-wigged Nostradamus, saw clear into the next millennium. And his art, particularly his work in the early 1960s, seems strangely in-tune with us here in the 21st century.

Blankness is the essence of Warhol's art. Warholian _____ness is intriguing because it makes us search for meaning where we wouldn't normally. Marcel Duchamp said, "What is interesting about Warhol is not the retinal image of the man who paints 50 soup cans, but the man who has the idea to paint 50 soup cans." In Andy's work, we hear the latent rumblings of an art of ideas. Significance is displaced from the object to the process. Meaning is no longer a mysterious code to be coaxed from the art object but a game we play when situating art inside broader social contexts. Warhol's paintings and films are not about self-expression; they depict a world outside the self.

Warhol is often regarded as a starstruck, fame-obsessed poser. But remember: before he was an artist and filmmaker, Andy was a commercial artist. He wasn't just interested in celebrity but in how fame, notoriety, visibility and publicity figured into the larger equation of mass media. Movie stars, criminals, musicians, politicians, cartoon heroes, skyscrapers and paintings. Repetition equalizes them, at least on a semiotic level. They are all equally empty, equally blank.

In his films, Warhol simultaneously undermined the Hollywood system and the experimental avant-garde with blatant non-intention. The word "superstar," allegedly coined by Warhol to describe the actors showcased in his films, alchemically blends the words "super hero" and "movie star" into something mightier than both: a celebrity who has the power to stupefy the masses with dazzling glamour rays. But there is nothing super about the superstars. They are a gang of freeloaders: bored, funny, stoned, bitchy, uncomfortable — and ultimately — very ordinary. The Factory actors are famous in a limited context: minor stars who are heroic only in their ability to endure the relentless scrutiny of Warhol's unblinking lens.

Ultimately Warhol came to embody blankness. Like the subjects of his paintings, Andy became famous for being famous. A brand name seal of approval, his rubber-stamped signature validated enterprises as diverse as The Velvet Underground, the films of Paul Morrissey and *Interview* magazine. It's ironic that Warhol was the founder of *Interview*, watching him be interviewed is both painful and hilarious. On one hand, he seems bewildered by the questions, as if he has no idea what they mean or what he should say. He hums and haws, and then mumbles a blunt monosyllabic reply with varying degrees of certainty: "Yes... No... Why don't you just think up the answers, and I'll just repeat them back to you?," he beseeches one interviewer. On the other hand, Warhol seems to regard the questions as too stupid to merit a serious response:

Q: Andy, why is it you are making these films?
A: Um...well, it's just easier to do...it's easier to do than...um...painting. Well, because you just...the camera has a motor and you just turn it on and [...] walk away.

The answers are as obvious as the Empire State Building. Why bother answering? Truman Capote famously (and with malicious intent), described Warhol as a "sphinx without a secret." Nothing could be truer. There is no secret, nothing to tell, nothing to reveal. Nothing beyond the obvious.

Andy's ghost is with me. I see his blank countenance everywhere. His weary words echo in my mind like zen koans drafted in an ad agency. Forty years have not stemmed the flow of images. They have not dulled our fascination with criminals, celebrities and cartoon heroes. They have not filled these empty images that proliferate at an astonishing rate. The artists grouped here articulate their own responses — sometimes critical, sometimes celebratory — to the world Warhol foretold.

I have seen the future, and it is blank.

Nelson Henricks (Montreal) August 2001
programme listed on page 40

Rock Session *by Pascal Grandmaison and Patrick Pellerin*

Public Enemy *by Marx Kruis* (6:15 min.)

Shopping Session *by Pascal Grandmaison and Patrick Pellerin* (2:30 min.)

Sweet or Salty (Madonna's Poor Days) *by Ana Rewakowicz* (3 min.)

This Narrative Is Killing Me *by Dennis Day* (16 min.)

Rock Session *by Pascal Grandmaison and Patrick Pellerin* (3 min.)

Happy Fake (Surface Sourire) *by Sylvie Cotton* (0:30 min.)

Femme Fatale (One) *by Chang Wan Wee* (3 min.)

Confession Project (Two) *by Nessa Palmer* (3:30 min.)

I Do Not Like To Repeat Myself *by Adam Traynor* (1 min.)

Snowfarm *by Sheridan Shindruk* (4:30 min.)

Three Short Videos On Precision *by Vladimir Mindek* (1:45 min.)

Jus Session *by Pascal Grandmaison and Patrick Pellerin* (2 min.)

Les Aventures de Ponygirl *by Anne Golden* (12:30 min.)

Closer *by Drydeb Goodwin;* **Still** *by Maibritt Rangstrup;* **Blackout** *by Michael Maziere*
Closer, Still and Blackout are part of the Light Structures programme.

LIGHT STRUCTURES UK VIDEO PROGRAMME

Curated by Dryden Goodwin
Presented by V tape

The works in this programme create spaces that ignite the viewer's imagination. They are sparing and fine in their construction and yet rich in their connotations. Due to the artists' deliberate and considered omissions, the structure of each of the videos seems unusually active. Through a range of effective strategies, the programme includes denuded narratives, fragmentation, the cropping of the image, depersonalization and anonymity. The obscured contexts of each video and the absence of characterization and conventional narrative draw out in distinctive ways our taboos, fears and desires. The visuals and soundtracks act as pointers that compel the viewer to rush in and fill the contextual vacuum, devising a more intense personal, perceptual framework to experience each work.

Sunday Afternoon *by Michelle Williams* (2000, 6:13 min.)
Sunday Afternoon explores sensuality and voyeurism. The movements of a floor bound woman and dog are cropped by the camera, creating an awkward ambiguity in the low light. Her embrace is human but her affections are left unsatisfied; a lonely encounter between owner and dog, both deprived of their species. The sound of the dog moaning, the silk of the woman's dress upon the polished floor add to the disturbing, tactile nature of the image we confront. Its implicit sensuality moves beyond the simplicity of sexuality.

Closer *by Dryden Goodwin* (2001, 6:30 min.)
Closer investigates and subverts the encounters we have with strangers in public places. Using a zoom lens and a long distance laser pen Goodwin collapses the spatial distance between the camera's eye and its subject, videoing individuals as he simultaneously touches them with a beam of light.

A host of emotional, psychological and sociological implications arise from this act. The ambiguity of these gestures, fluctuating between hostility and empathy, demonstrate both a sense of invasion as well as implying feelings of sympathy towards these individuals.

Despite his bold scrutiny of his subjects, in this process of familiarization and intimacy, Goodwin also seeks to offer them a mysterious protection from the luminary stethoscope by partially obscuring their faces from the viewer.

After - Made for TV by *Mark Lewis* (1999, 16 min.)

Mark Lewis's work functions as a critique of cinema, encouraging the viewer's awareness of the clichés, conventions and fragmentary nature of film and how it has been constructed historically. In so doing, he also acknowledges its suggestive power and the alluring, seductive visual qualities of the medium, whilst maintaining a certain critical distance in his extraction and re-evaluation of its components.

After - Made for TV consists of a "feature film" denuded of as much story (including characterization and plot development) as possible, leaving only the scenes and moments that exist "after" something has happened.

River Sky by *George Barber* (2001, 5 min.)

In *River Sky*, three characters are strung up upside down on the back of a speedboat and taken on a short spin along the River Thames. The three individuals have microphones and talk about what they are seeing, describing both what they see and hear as if they were on a radio programme trying to give the listeners a feeling for the place they were visiting. In some ways the pain and danger of the piece is like a "test" – the characters all respond differently and the feat draws them into talking more generally about their life and childhood.

Blackout by *Michael Maziere* (2000, 10 min.)

A love story set in a cinematic world of desire, memory and beauty, *Blackout* is a dialogue of loss between a man and a woman. The struggle for communication and intimacy is conveyed through re-edited voices from a classic Hollywood film combined with deeply poetic imagery. In *Blackout*, it seems that individual emotional experiences are conditioned and read through the mediated and collective world of cinema.

Still by *Maibritt Rangstrup* (2000, 4:35 min.)

An intimate and anti-dramatic exploration of a female body focusing on the tactile and the sensory. In Rangstrup's work, the human is always presented in isolation, devoid of any external social contact, the silence and isolation accentuating the meditative. This silence, together with a slowed-down, almost microscopic observation of the subject, serves to bring out a state of mind through non-narrative means.

The allusion of a particular state of mind or emotional event is further accentuated by use of the close-up, disconnecting the subject from its context and indicating a lost connection or escape from the outside world.

Programme notes prepared by **Dryden Goodwin** (London, England) 2001

PHH!K: "THEREMINISTAHS"

A theremin performance by Henry Kucharzyk and Peter Hannan
Screams/Whispers, a Charles Street Video Project

The Bloor Cinema will be screening *Theremin: An Electronic Odyssey* a documentary about Lev Shergeyevich Termen, the inventor of the theremin.

A presentation of the theremin, the first electronic musical instrument of the 20th century, using live electronic music for theremins, digital instruments and non-tactile controllers in 4-channel surround. Hannan and Kucharzyk present a unique repertoire that explores the possibilities of musical creation at the intersection of the acoustic and the electronic,

Venous Pulse
By Lee Hassall, 2000,

"......What I was seeing was blurred. I was trying to become awake, trying to see more clearly. I could see a monitor, and on it what looked like someone's insides. They were mine. I became aware that they were mine as the anaesthetic wore off. There was something akin to that sensation you get when you catch a glimpse of yourself in a mirror or shop window when you're not expecting to. For a moment you see a stranger which you then recognise to be yourself. One person replaces another.

I started to edit the film 'Venous Pulse' and waited for the results from the endoscopy. The footage in the film shows people unknown to me, presenting with a condition which causes an accentuated pulse in the veins. I experienced an acute sense of my own breathing, a heightened state of bodily awareness, vulnerable and exhilarating......" - (Lee Hassall)

(**Venous Pulse** is part of Dryden Goodwin's programme *Light Structures*, running between **Black Out** and **Still**.)


Women With Kitchen Appliances

ARRAY_1

Presented by Interaccess Electronic Media Arts Centre

Latvian House, 491 College St.
Saturday, October 13, 2001, 11 pm

Array_1 is a new performance work by _badpacket_, with audio by PROJECT. Micro-environments that generate imagery and sounds are scattered throughout the space. Some environments are self-sufficient for a period of time but then break down and require attention from the performers, who are caretakers of this electronic garden. Sounds from the location are brought into the live audio mix, bringing the past into the present and carrying the present into the future. The performance space becomes a technological ecosystem which is held together by the efforts of the performers.

Mike Steventon + Michelle Kasprzak = _badpacket_
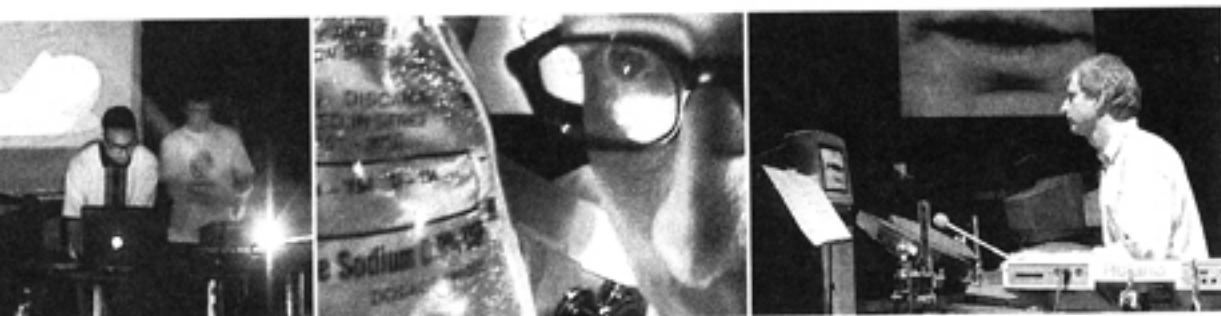
PROJECT; _badpacket_; Paul Litherland

BABBLE

**A performance by Paul Litherland with Alexander MacSween
Screams/Whispers, a Charles Street Video Project**

Steam Whistle Brewery, The Roundhouse, 255 Bremner Blvd.
Sunday, October 14, 2001, 5:30 pm

Visual artist Paul Litherland and musician Alexander MacSween sit down at drum kits equipped with electronic triggers and beat out messages via a computer with a midi connection. Using drum rhythms converted to binary code the drummers can choose to spell out words, control video sequences or create texts from a predetermined list of words. The texts and images are projected onto screens. With *Babble*, Paul Litherland follows his preoccupation in understanding basic human needs: the need to be heard, the need to be understood.

ESCAPING THE VACUUM:
NEW MEANS & NEW TOOLS FOR A NEW BREED OF VIDEO ARTIST

ARTIST PANEL:
Patrick Bernier (France)
Cate Elwes (UK)
Dryden Goodwin (UK)
Juha Huuskonen (Finland)
Miranda July (US)
Louise McKissick (Canada/US)
**Iliyana Nedkova (Scotland)**
Tom Sherman (Canada /US)

Steam Whistle Brewery, The Roundhouse, 255 Bremner Blvd.
(5 min. walk south of the CN Tower)
Sunday, October 14, 2001, 1 – 5 pm

1 – 3 pm Artists' presentations
3:30 – 5 pm Alex Adriaansens' response and audience discussion

There are a million ways to create and distribute video art.
Stardom and Isolation can both come in handy – what works for you?

From inception through to promotion, video art has evolved more furiously over the last 10 years than ever before. In this new era of web distribution and high-res streams, how can emerging and established artists create and plug their work without compromising their ideas, intellectual property or images? Between the pull of a more active corporate culture on the one hand and the tradition of independence in arts council funded projects on the other, are there are other less-traveled routes open to the emerging video artist?

Join us for an engaging discussion with our distinguished international panel of artists and find out how some of the world's most provocative video makers are funding, producing and distributing their work. After the discussion and question period with the artists, Alex Adriaansens, Director of the prominent Rotterdam media arts centre V2_Organization, will offer his overview of this year's biennial, and venture new directions that Tranz <---> Tech might take in the future. Not to be missed!

MIX

independent art & culture magazine
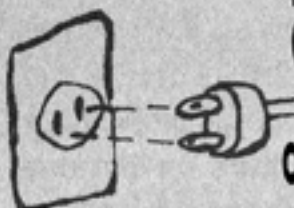
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congratulations TRANZ <--> TECH

PARTICIPATING ORGANIZATIONS

The **Art Gallery of Ontario** is the eighth largest art museum in North America. The Gallery's collection comprises more than 25,000 works representing 1,000 years of extraordinary art. The Gallery is currently showing Video Primer, a year-long exhibition of 50 video artists' work. **www.ago.net**

The **Art Gallery of Sudbury** is committed to developing understanding, knowledge and appreciation of the visual arts through its collection, exhibition, preservation and outreach activities. The gallery embraces the rich differences within the cultural community. **www.artsudbury.org**

Artcite Inc. is Windsor's artist-run centre for the contemporary arts. **House of Toast** is Windsor's film and video production collective. The two collaborate to exhibit independent media arts in Windsor, notably the annual Media City International Festival of Experimental Film and Video. **www.netcore.ca/~hot**

The **Centre for Aboriginal Media (CAM)** was founded in 1998 to profile and promote Aboriginal artists working in film, video, television and new media. CAM has developed a database listing, produced a 13-week television series for APTN and presents imagineNATIVE, an international Aboriginal media arts festival. **www.aboriginalmedia.org**

Charles Street Video is a non-profit, artist-run centre located in downtown Toronto. Its mandate is to provide media artists with opportunities for production and to foster an environment for the advancement of the media arts practice. **www.charlesstreetvideo.com**

Design Exchange provides the public with opportunities to explore design issues and heritage through its exhibitions, lectures and special events. It supports the development of contemporary design in Canada through its educational programs, competitions and on-line services. **www.dx.org**

FADO began in 1993 as a non-profit collective of performance artists. In order to encourage interest in and appreciation of performance art, FADO produces work by invited artists and organizes residencies, workshops, lectures, discussions, exchanges, publications and other projects. **www.performanceart.ca**

Gallery 44 Centre for Contemporary Photography is a non-profit artist-run centre committed to the advancement of photographic art. Education programs, weekend workshops and gallery tours serve a rapidly growing membership of artists and photo enthusiasts. **www.gallery44.org**

Images Festival of Independent Film and Video is now in its 15th year. Images is Canada's most comprehensive media arts event, presenting international film, video, performance, new media and related installations to Toronto audiences every spring. The festival embraces the multiplicity of contemporary media arts practice, and features many special programs and exhibitions alongside its annual competition selection of artists' film and video. **www.imagesfestival.com**

Interaccess Electronic Media Arts Centre aims to explore the intersection of culture and technology by facilitating the creation, exhibition and discussion of electronic art. Interaccess runs an active gallery program and a computer studio facility offers a speaker series and workshops. **www.interaccess.org**

Mercer Union is a centre for contemporary art committed to the production, presentation and examination of contemporary art and related practices in its three exhibition spaces. **www.mercerunion.org**

Pleasure Dome is a year-round film and video exhibition group dedicated to the presentation of experimental film and video. Exhibiting local, national and international artists' film and video since 1989, Pleasure Dome also publishes catalogues and texts on media artists and their work. **www.pdome.org**

Trinity Square Video is one of Canada's oldest, non-profit artist-run video centres. In addition to aiding in the emergence of such renowned artists as John Greyson and Vera Frenkel, Trinity continually strives to support local community initiatives and to create challenging programming. **www.trinitysquarevideo.com**

V tape operates as a distributor, a mediatheque, resource and education centre with an emphasis on the exhibition of contemporary media arts. V tape continues to work in partnership with Centre for Aboriginal Media to increase awareness of First Nations' artists' media work. **www.vtape.org**

VVV was formed in 1997 as a curators' collective, committed to organizing events where diverse forms of video can be shown and engaged in a critical dialogue that is supported by a community of video artists and viewers. VVV programs feature an annual videotape exchange/exhibition. **www.vvvideo.ca**

WARC (Women's Art Resource Centre) is a non-profit artist-run centre established in 1984. WARC remains unique in Canada as an arts organization dedicated specifically to the advancement of artistic practice by contemporary Canadian women artists. **www.warc.net**

YYZ Artists' Outlet is a non-profit artist-run centre dedicated to the presentation of contemporary artwork in all media. YYZ also publishes artists' books, catalogues and anthologies. **www.interlog.com/~yyz/**