

VIDEO > MEDIA > AUDIO
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TRANZ <---> TECH



2003

TORONTO INTERNATIONAL
MEDIA ART BIENNIAL
OCTOBER 9 - 12, 2003



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Cover image: **Mike Hoolboom**, *In the Theatre*,
from *The Colin Campbell Sessions*

INTRODUCTION

Right now, the local and international presence of video and media art is stronger and more evident than it has been before. The unique capabilities of video and media, always adaptive and transformative, are now clearly implicated across the spectrum of contemporary art making practices, prompting an incredible array of interactions, exchanges and evolutions of multi- and inter-disciplinary forms. The **TRANZ TECH Toronto International Media Art Biennial** continues to delve into the possibilities of video and its interrelation to other media, signified by our recent name change to *Media Art Biennial*.

The 2003 *Biennial* presents an extraordinary array of local and international artists' and curators' work from 15 countries, through screenings, performances, installations, exhibitions and a symposium. Gauging the current of our times, and examining the resonances of the past, the works presented in the *Biennial* explore a complex assortment of themes: explorations of fear, space, cloning, ritual and technological anxiety intermingle with visions of justice, beauty, silence and new narrative structures. From the many collaborations of *Tranz Tech* participants with each other, the presentation of newly commissioned works, youth focused events and accessible ticket prices, *Tranz Tech* continues its commitment to providing a platform for the exchange of ideas amongst artists and art organizations and the support of diverse audiences within the Toronto arts community.

From our original core group of just four organizations in 1999, Tranz Tech has evolved to include the participation of 21 organizations in 2003! This group includes some of the most vital artist run centres, collectives, festivals and galleries in Toronto and beyond. In addition to the organizations that participated in 2001, *Tranz Tech* would like to welcome eight new organizations: Ed Video, famefame, Hard Pressed Collective, Inside Out Toronto Lesbian and Gay Film and Video Festival, New Adventures in Sound Art, Ping, terminus1525 and Year01. *Tranz Tech* thanks the following funders for their generous support: Canada Council for the Arts, Toronto Arts Council and HRDC Canada. The *Biennial* would not be possible without the tireless work of Steering Committee members Lisa Steele, Tom Taylor, Kim Tomczak and Greg Woodbury, and the special efforts of Jeremy Bailey, Lisa Foad, Gareth Long, Nadene Theriault-Copeland, Leslie Peters and Conan Romanyk. *Tranz Tech* extends special thanks to New Adventures in Sound Art and Charles Street Video for providing the Latvian House sound system.

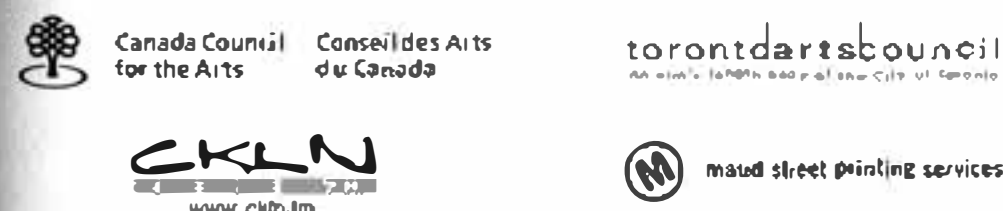
With this third edition of *Tranz Tech*, we celebrate and demonstrate how the collaborative efforts of local arts organizations can extend available resources and make an important impact on the visibility of artists and organizations, truly locating Toronto as the city of video and media arts.

SUPPORTED BY

PARTICIPATING ORGANIZATIONS



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THURSDAY, OCTOBER 9 at 6 PM
**A BLUEPRINT FOR MOVING
 IMAGES IN THE 21st CENTURY**
 Book launch and reception

Presented by Pleasure Dome

Join Pleasure Dome for the launch of the *Blueprint* catalogue. This 104-page publication continues our millennium project, *A Blueprint for Moving Images in the 21st Century*, which was conceived to allow media artists the opportunity to critically explore the notion of the new millennium and its anticipated audiovisual culture in the broadest sense. The nine chosen artists developed prototypes of their visions of the future through the media of film, video and interactive technology - each one an individualized blueprint for the moving images of the 21st century. In the year that followed the unleashing of the completed works, 10 respondents and a designer wrestled to form appropriate retorts to these diverse divinations. This catalogue contains their arguments, exegeses and digressions. Contributors: Roberto Ariganello, Daniel Cockburn, Jonathan Culp, Judith Doyle, Jeremy Drummond, Linda Feese, Helen Hill, Ryan Kamstra, Chris Kennedy, Robert Lee, Sally McKay, Majja Martin, Jeanne Randolph, Andrew J. Paterson, Karyn Sandlos, Ho Tam and Ger Zielinski.



Ho Tam, *Fine China*

THURSDAY, OCTOBER 9 at 7 PM
THE COLIN CAMPBELL
SESSIONS

Seven commissioned video works inspired
by the legendary Canadian video artist

Presented by Vtape

Colin Campbell was one of the earliest video artists in Canada, producing 45 tapes from 1972 until his death in 2001. In early works, his witty protagonist, *Art Star*, skewered the sacred cows of the small town - and the small country-called-Canada - art scene. As his work continued, it developed into darkly poetic meditations on friendship, loyalty and finally on gender - or rather the impossibility of anything but a fluid gender-free world of impersonations, costumes and inhabitations; in short, the world of Colin Campbell.

Colin has a very personal significance to Vtape. He was one of the original founding members in 1980. This commissioning project, *The Colin Campbell Sessions*, has given us opportunity to pay homage to one of our founders, to celebrate his work and to pay tribute to his influence - a voice deeply embedded in the vocabulary of Canadian video to this day.

The works produced in this commissioning project reveal the strength of this influence in unanticipated ways. Johannes Zits alights on the body-conscious advertising-influenced world of the middle-aged man with the deadpan clarity only possible in the persona of a confident naïf (a la Coleena, the last Campbell character). Sara Angelucci dances with angels in an homage to love and mortality. Accompanied by an a capella version of Pergolesi's *Si tu mami (If You Love Me)*, she calls up the many Campbell heroines who never seem to learn that love given is not necessarily returned.

In the form of an early Campbell "self-interview" (a la *Sackville, I'm Yours*) as well as references to his later film *Skin*, Adrian Kahgee's laconic voice-over reflects on the physical effects of prejudice manifesting as a skin rash. From the ultrasound image of the in utero baby to the deeply alienated image of the carved Queen Street "Indian," the tape ends with hope that change is possible - if only for the next generation.

Daniel Cockburn eerily inhabits the delicate tissues of verbal ambiguity so well mined by Campbell in works such as *True/False* and *Conundrum Clinique*. Never has the alternate ending so well eaten its tail as truth cycles in and out of focus, complicated by the multiple voices of the complex yet hapless protagonist. Nikki Forrest's elegant meditation on the slippage of time, of memory, of imagery, of identity itself reflects Campbell's dark sense of the missed connection, the broken line, the misunderstood note that forever is lost, recalling his narrative works such as *Dangling By Their Mouths*.

Leslie Peters' interest in landscape finds a rich source as she returns to haunt the Bay of Fundy for that magic moment Campbell found over and over in his final work (with Almerinda Travassos), *Que Sera Sera*, shot in Sackville, N.B. Not incidentally, Campbell's early works from the 1970s sprang from his time teaching at Mount Allison University in Sackville, and Peters effectively "quotes" the real-time aspect of these early tapes (*Art Star*, et al). This time, it's the land that does the talking. It is left to Mike Hoolboom to invoke the name. With his trademark collage of found footage, Hoolboom manages to mine not only all of cinematic history but civilization itself, raising the issue of why to bother making any connections at all. His is the work that talks of death, not with breathless sentiment, but with the embrace of the beating heart that precedes all ends.

The Colin Campbell Sessions is supported by a Commissioning Grant from the Canada Council for the Arts, Media Arts Section.

PROGRAMME

Johannes Zits, *Style on Skin*,
10:30 min, 2003, Toronto
Sara Angelucci, *Seeking Grace*,
3:30 min, 2003, Toronto
Adrian Kahgee, *My Skin, My Body*,
5:10 min, 2003, Toronto
Daniel Cockburn, *The Impostor (hello goodbye)*,
8:48 min, 2003, Toronto
Nikki Forrest, *M-Theory*,
6:00 min, 2003, Montreal
Leslie Peters, *divine*,
5:30 min, 2003, Toronto
Mike Hoolboom, *In the Theatre*,
6:53 min, 2003, Toronto



Mike Hoolboom, *In the Theatre*

THURSDAY, OCTOBER 9 at 8 PM
THE UK/CANADIAN VIDEO
EXCHANGE 2003

Selected works from the original
43 title programme

Co-presented by Pleasure Dome and Vtape

There are certain moments, meetings and experiences that are seminal in shaping how the rest of your life unfolds. Sounds melodramatic - but it's true. Meeting Stuart Marshall, then a lecturer at Newcastle College of Art and a successful video artist, was one such moment in my life. Stuart was exceptional in his enthusiasm, his openness, his creativity and his ability to share knowledge. I learnt a great deal from him and valued his friendship highly. Canada was a country he loved, and it was Stuart who initiated the very first *UK/Canadian Video Exchange* in 1984. Time moves on. Sadly, Stuart is no longer with us, but I'm sure he'd be delighted to know that the *Exchange* still continues and that many of the people he knew then are now working together to make it happen.

Catherine Elwes, lecturer at Camberwell College of Art, video artist and writer (who is also an ex-student of Stuart's at the Royal College of Art) is the person responsible for bringing the *Exchange* back to life. She went to Canada and came back, much like Stuart before her, full of enthusiasm for the country, the people and the art. Catherine added another dimension to the *Exchange* by introducing not only an exchange of work but also an exchange of places, jobs and people. With the first of the new series in 1999, Catherine spent two months in Toronto teaching at the Ontario College of Art and Design. Meanwhile, the artist b.h.Yael came to London to take over Catherine's job at Camberwell College of Art. This, I think, was a real eye-opener for both of them working in these education systems, encountering current trends in work and way of life in both countries - strangely familiar yet unnervingly different. Both artists gained much and returned with new ideas and initiatives. In 2000, Catherine and lecturer/artist Lisa Steele exchanged teaching positions and again both gained an insight, appreciation and understanding of their respective countries that they would otherwise have missed. It goes without saying that their students on both sides of the Atlantic benefited a great deal too.

Selecting the work has always been fun and is no less so in this, the third year of the *UK/Canadian Video Exchange*. In previous years, we have chosen work from our respective countries, but for 2003 we decided to exchange this role too. Myself, Catherine Elwes, Helen de Wit, Regional Programmer at the British Film Institute and former cinema programmer at the Lux, Donna Lynas, curator at the South London Gallery, and Chris Hammonds, who stood in for Donna while she was on maternity leave, were all responsible for selecting the Canadian work. Lisa Steele from Vtape, Ann Golden from GIV in Montreal and Tom Taylor from Pleasure Dome in Toronto were responsible for selecting the UK work from an open submission - no mean feat given the overwhelming response. We

set out with no predetermined themes or rules and the result we hope is eclectic, innovative, interesting and fun. There are new works by well-known names and some great work by less established artists who may not have shown internationally before. No matter what your personal taste, we hope you will discover something to delight and inspire.

Maggie Warwick

Film and Television Officer

Canadian High Commission, London

PROGRAMME

Sarah Carne, *You in love? You gonna be.*

2:00 min, 2000, UK

Theodore Tagholm, *Photographic Memory.*

7:00 min, 2002, UK

Sarah Pucill, *Backcomb.*

6:00 min, 2001, UK

Paul Bush, *Dr. Jekyll and Mr. Hyde.*

5:00 min, 2001, UK

Michael Mazière, *Delirium.*

10:00 min, 2002, UK

Sheridan Shindruk, *Snow Farm.*

4:00 min, 2000, Montreal

Jack Lauder (with Lloyd Brandson), *Heaven.*

4:00 min, 2000, Winnipeg

Stephane Thibault, *Le Beau Jacques.*

17:00 min, 1998, Montreal

The UK/Canadian Video Exchange 2003 ran from April 10-13, 2003 at the South London Gallery in London. At that time, two installations by Canadian artists were exhibited: *Happy House: The id, the Kid and the Little Red Fireman*. *A Clean Sweep* by Gunilla Josephson and *Yes Sir! Madame...* by Robert Morin. A Canadian and UK tour of the full *Exchange* package is in the planning stages.



Paul Bush, *Dr. Jekyll and Mr. Hyde*; Michael Mazière, *Delirium*

Works that consider what makes us
afraid and what fear makes of us

**Co-presented by Charles Street Video
and the Images Festival
Curated by Chris Gehman & Greg Woodbury**

"This nation and our friends are all that stand between a world at peace
and a world of chaos and constant alarm."

George W. Bush, State of the Union Address, January 28, 2003

From antiperspirant to SARS, from terrorism to skirt lengths, fear is one
of our principal products, but its price is incalculable. Fear and its
offspring (xenophobia, anxiety, jealousy, et al.) are mobilized as agents
of control at scales ranging from the intimate to the global. While the
search for the phantom of security spawns new niche markets, the
simple fear of being unattractive or uncool propels the fashion, hygiene,
fitness and entertainment industries. Fear of the Other predictably
incites suspicions and anxieties, which, unfolding, become the justifica-
tion for social division and even war.

The monsters and murderers that inhabit our horror movies and video
games may provide a cathartic release, but it's hardly enough to dispel
the nightly onslaught of dread served up in the predictions of politicians,
scientists and activists. We live with a constant invocation of both vague
and specific threats in pronouncements designed to produce a mixture
of timidity and panic in the service of commerce and power.

Fear Factory is a two-part collaboration between Charles Street Video
and the Images Festival, in which artists will consider what makes us
afraid, and what fear makes of us. The first component is this curated
program, which investigates several facets of the phenomenon of fear.
The second component will be a program of brand-new, commissioned
videos produced through a Charles Street Video residency, and
premiering at the 2004 Images Festival. Calls for submissions to the
residency are available on-line at www.charlesstreetvideo.com.



Walid Ra'ad and Souheil Bachar, *Hostage: The Bachar Tapes*
Janine Marchessault, *The Numerology of Fear*

PROGRAMME

Janine Marchessault, *The Numerology of Fear*,
17:00 min, 1998, Canada

This is how we learn to fear the future: one in seven women will
develop breast cancer. In this tape, landscapes of fear are explored
across several short, seemingly unrelated stagings, each creating a
different pattern based on the juxtaposition of science, women and
fear.

Bug's Film Makers (Kazushi Kobayashi & Sayaka Kai), *Pellet*,
17:00 min, 2001, Japan

A study of jealousy to the point of madness, a post-adolescent
horror story, and a peculiar vision of the wild intruding into domestic
space, *Pellet* provides a contemporary reinterpretation of one of the
oldest stories: What results when we are motivated by the fear of an
imagined future calamity or loss? (cf. *Oedipus Rex*, *Othello*.)

Walid Ra'ad & Souheil Bachar, *Hostage: The Bachar Tapes*
(English Version), 16:00 min, 2001, Lebanon/USA

This video is one of the documents created by The Atlas Group, an
"imaginary non-profit cultural research foundation," to research and
document the contemporary history of Lebanon. *Hostage* examines
"The Western Hostage Crisis," during which several Westerners
were abducted and detained by "Islamic militants" in Lebanon in the
80s and early 90s. In *Hostage*, this "crisis" is examined through the
fictional testimony of Souheil Bachar, the only Arab man to have
been detained with the Western hostages kidnapped in Beirut in the
1980s. Bachar addresses the cultural, textual and sexual aspects of
his detention with the Americans.

Mike Nourse, *Terror, Iraq, Weapons*,
3:00 min, 2000, USA/Canada

The repetition of your message is the key to success in marketing,
as we discover in these excerpts from a highly effective television
campaign.



Walid Ra'ad & Souheil Bachar, *Hostage: The Bachar Tapes*
Bug's Film Makers, *Pellet*

FRIDAY, OCTOBER 10, 6 PM
**VTAPE EMERGING ARTIST
AWARD: GARETH LONG**

Reception and award presentation

Presented by Vtape

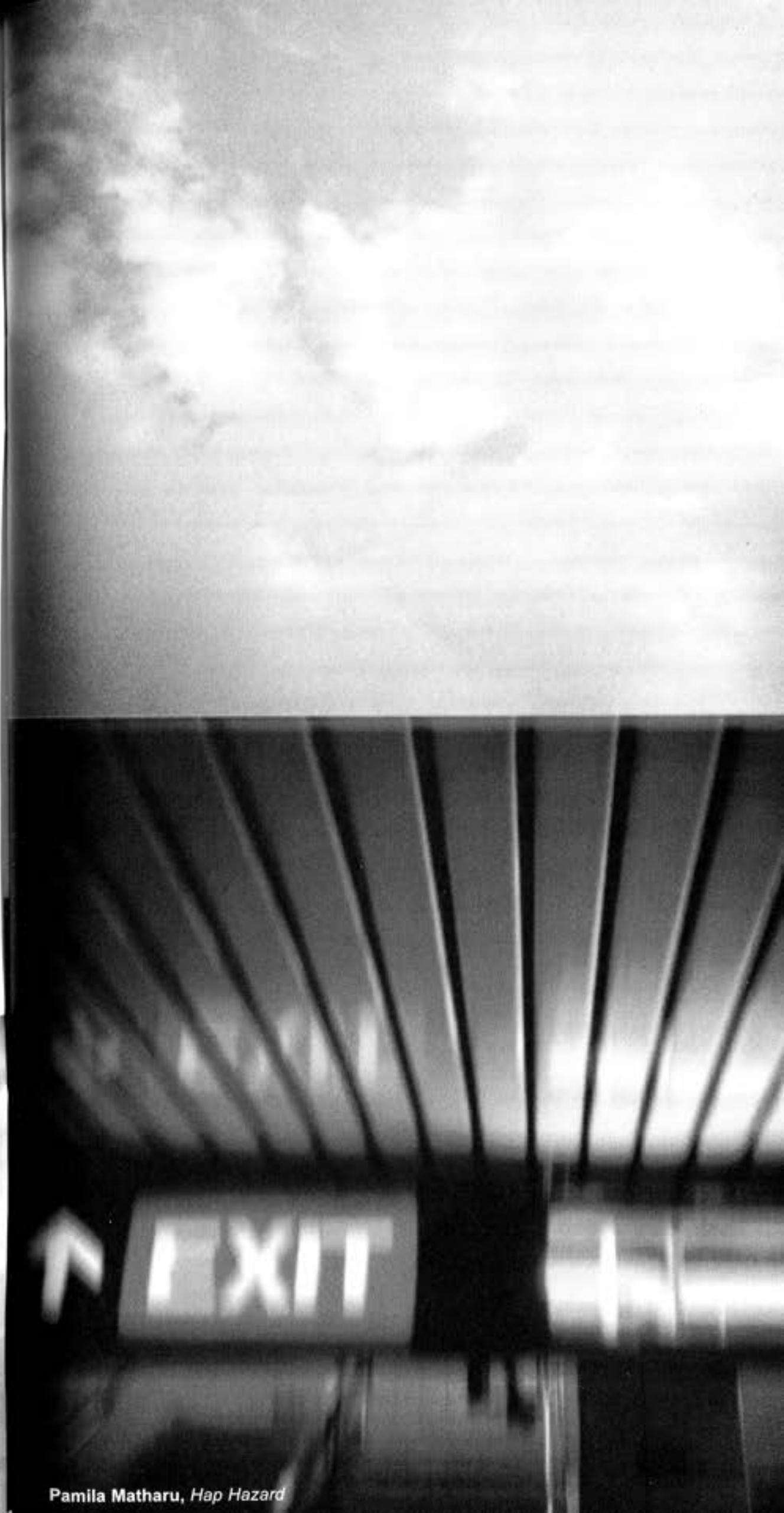
For the last four years, Vtape has been the recipient of an anonymous donation (through the Toronto Community Foundation) to create a \$5000 cash award for a young artist working in video. The 2003 winner of the Vtape Emerging Artist Award is recent graduate Gareth Long. Gareth works in sculpture, site-specific installation and photography as well as video.

His proposal to the jury read, in part, "I propose to create and display in a gallery a four-foot tall by eight-foot wide lenticular print. Contained in this print is a 360 degree panorama of the gallery space the print is being shown in. Also in this print (inside the gallery space depicted) is a figure walking through the space, stopping to watch a video displayed on a television monitor. This piece would be a combination of my most recent works, bringing together the ideas of video on paper - the video object, the flipbook, with the concepts addressed in my *Still Life* series, those videos using the technologies of 360 degree panoramic image videos. In this scenario, unlike with traditional video, time and motion are in the hands of the viewer. It is their pace across the horizontal plane that makes the frames change in the print."

This year's jury for the Vtape Emerging Artist Award was comprised of artist, teacher and Vtape board member Nelson Henricks, artist and OCAD teacher Paulette Phillips, and AGO curator Ben Portis.

Gareth's work will be displayed in the 401 Richmond St. W. building.

Supported by:



Presented by Trinity Square Video

The call to artists in the latest of Trinity Square Video's themed commission programmes was to address our relationship to the built environment. Architecture develops to compensate for our physical deficiencies and creates a physical and psychic armature resonating with specific/unique cultural, psychological and political frequencies. Space generates a complex politic of symbol, function, form, commodity, power and spirituality. It is, in essence, where reason meets imagination. The videos in this program explore how the balance of influence weighs between space and subjectivity, and it seems that it's constantly cartwheeling. When space is the locus of personal, national and corporate identity, it becomes a catalyst for both aggression and resistance. In the face of the towering menace of boutique uniformity, the video work documents the struggle to inscribe our mark. It offers an unflinching examination of the symbolic currency of official interiors that sanction function and attitude. The program delves into how we adorn the ever-changing public arena in the agora of memory. Here, artists ecstatically play uber-architect in a fantasy micro-world, revealing our need for balance between determined and determining spatial systems and unwritten interstitial spaces.

PROGRAMME

Lise Brin & Jason Van Horne, *Condomini*

A whole new kind of condominium, on a far from grand scale. An attempt to break away from the homogeneity of condo living, involving Toronto artists in the newest (and smallest) art dwelling.

Janis Demkiw & Emily Hogg, *Micro-cities Revisited*

A collaboration between artist Janis Demkiw and proto-architect Emily Hogg captures permutations of a miniaturized cityscape using 1:87 scale plastic hobby models (built by Demkiw at age 11). A city imagined, the negotiation of space is plastic and unfixed, forming shifting topographies for fantasy and projection. Informal play produces logical arrangements of mini city blocks into configurations suited to satisfying urban leisure, games, loitering and exploration.

Dara Gellman & Leslie Peters, *Untitled*

This new work is concerned with questions of how an interior space functions when the activity specifically designed to occur in that space is absent. Using found footage from investigative "documentary" programs like "Cold Case Files" and "Investigative Reports," this short video work looks at the empty interior spaces of deliberation within the courtroom.

Palge Gralland, *Four Walls*

A video document about a building of bachelor apartments and how the uniform space of each suite is affected by the personalities who inhabit it.

Dorit Naaman, *Home Bitter-Sweet Home*

This poetic documentary explores the idea of home for Salim, a Palestinian from Jerusalem whose house has been demolished four times by Israel, and for Dorit, an Israeli filmmaker who lived not far from Salim and is now immigrating to Canada.

Ho Tam, *Haunted*

Haunted examines the relationship between memory and space. Through on-location filming and interviews with occupants of urban spaces, the video seeks to recover the past that is no longer there but continues to exist in memory.



Janis Demkiw and Emily Hogg, *Micro-cities Revisited*;
Dorit Naaman, *Home Bitter-Sweet Home*;
Dara Gellman and Leslie Peters, *Untitled*

**LAUREL SWENSON:
SITTING STILL. A BODY OF
ANXIETY, TECHNOLOGY
& HOPE**

**Presented by Inside Out Toronto Lesbian and Gay
Film and Video Festival
Curated by Kathleen Mullen**

What is the embodiment of contemporary anxiety? Laurel Swenson, an independent videomaker living and working out of Vancouver, Canada explores this question in her latest ongoing project *Sitting Still. A Body of Technology, Anxiety & Hope*, a series of nine videos from 1998 to 2004.

At *Tranz Tech*, Inside Out will be presenting nine videos of Swenson's, the majority from her project *Sitting Still*, four of which are premieres, and two of her older works, *Fistfull* and *Motherfuckers*. Laurel's work as an illustrator, graphic designer, painter and parent inform the reappearing themes in her work which revolve around the body and everyday life. Her films explore issues of non-conventional motherhood, desire, anxiety, girlhood and alienation emanating from the everyday world, ambivalence with the body and anxiety.

Sitting Still explores our contemporary world, its dominant ideologies of consumerism, capitalism and progress, and how these are reflected in relationship to the body and the technologies that consume them. Swenson states that she is "exploring the messiness, the coping, the strategizing, the self-destruction, the growing, the learning, the living, the worrying, the seeking, the hoping that continue alongside the clean edges of our coveted technologies." She is looking at the effects on the body and how anxiety manifests itself "exploring the technologies of the body in relation to the technologies surrounding the body." We live in a stressful world; how do we seek our self in this place?

By technologies of the body, Swenson refers to the ways in which we cope with the world and how this coping is manifest in our bodies: stress, patterns, habits, tendencies, distractions, fear, rationalizations, healing, lust, grief, rage, desire, anger and free floating anxiety. She is interested in what happens to us in our bodies when we are affected by the implications of technology in a media constructed world, where ideologies of productivity and constructions of gender are so dominant.

PROGRAMME

Motherfuckers, 5:00 min, 1995

Motherfuckers offers pointed criticisms of women who romanticize family values and pursue queer mothers. Part of Swenson's work on queer motherhood.

Fistfull, 6:00 min, 1996

Desire, safer sex and sexual taboos are explored in an awakening of finding what one really wants. An honest, direct and intensely personal journey into sexual desire.

How to be a recluse (7 easy steps), 5:00 min, 1998

Alienation and isolation can lead to productivity, but they can also create a sense of loneliness. How does one strike a balance between being alone to create and the need for companionship?

Lstless, 6:00 min, 2002

A critique of the dominant achievement ideology where the desire to be bigger, faster, more is to be found through the 'to do' list.

Swing, 4:00 min, 2002

Girls have a lot to be angry about but are rarely allowed to be. Made in response to the media's attention on girls increasing violence and the absence of discussion regarding the ongoing violence of men and boys.

Webbed, 3:12 min, 2003

Technology is everywhere and overtaking every element of our lives. What happens when this technology breaks down? How does it impact on our everyday lives?

Window, 5:00 min, 2003

Why is tomorrow always better than today? *Window* looks at the search for solutions for nameless and faceless problems. Transformation comes from new beginnings - if we solve the problem we will be happy.

Cherry, 5:00 min, 2003

Female is defined by a penetrating vision where the coveted, media-created cherry is uncovered. *Cherry* is a recollection and analysis of shifting power and meaning through time.

Laurel Swenson will present a recently finished work or work in progress at the end of this programme.



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Laurel Swenson, *Swing,*

FRIDAY, OCTOBER 10 at 9 PM

A SECRET CEREMONY

Someday you will be nothing too

**Presented by Media City,
an Artcite/House of Toast co-production
Programmed by Jeremy Rigsby**

Profane faith and pious quest, enigmatic dream and elemental metaphor; four recent works from diverse nations invoke a common language of arcane and cryptic ritual.

PROGRAMME

**Pawel Kruk, *Messiah College: Foundation*,
11:00 min, 2002, Poland**

"*Messiah College* is about a belief in myself as the savior. It is about my devotion to an ideal and cause. I am not divine; I'm of flesh and blood, and I'm here to be experienced in this world. The text is about united spiritual rebirth. That is what the people, bereft of sovereignty, need most. Things are bad now, but a human being can bring peace to the people. I have the strength to be a lovingly limited Messiah and bring hope to the small part of God's universe we happen to touch." PK

**Jeanne C. Finley & John Muse, *Language Lessons*,
9:00 min, 2002, USA**

Language Lessons entwines the search for the foundation of youth with the dream of a common language. The fountain both promises and frustrates eternity, while the dream offers hope for common ground. The lessons, made vivid by watery, elemental images and multiple voices, suggest that communication remains at the limits of our imagination.

**Cane CapoVolto, *Conundrum*,
24:30 min, 2001, Italy**

Conundrum is a progressive structure in which information is continuously condensed and then dilated; five previously existing moral short-films have been intercut with documentary and abstract image sequences.

**Mikio Okado, *Hierophante*
9:00 min, 2002, Japan**

The island of Gunkajima has been completely abandoned. Buildings once lit with the fires and lights of daily life have turned into concrete gravestones. One night, a sudden spark illuminates each room one by one. The artist records this almost ritual happening with a fixed camera, then uses digital effects to match the luminous fluxes in this requiem for an unknown building. The work's title means "secret ceremony."

From *Attack of the Clones*



Cane CapoVolto, *Conundrum*, from *A Secret Ceremony*

FRIDAY, OCTOBER 10 at 10 PM

IRMA OPTIMIST: WELL DONE

International Visiting Artist Series: Finland

**Presented by Fado Performance Inc.
Curated by Paul Couillard**

For this installment of Fado's ongoing International Visiting Artist Series, we feature solo performances by two Finnish artists who incorporate digital media in the form of video projection.

Video has been a staple component of performance art since the technology became accessible to artists with the development of the Portapac in the 1970s. The refinement of projection technologies and the widespread availability and affordability of video recorders has accelerated the dialogue between these two time-based disciplines. What was once a complex and technically challenging relationship has rapidly become relatively commonplace, and the ability to accommodate basic video projection is now standard for most performance art producers.

Video's strength is its ability to conjure up images that are not readily at hand: recording what has passed, moving through faraway spaces, or manifesting images that are beyond the everyday laws of physics and logic. By contrast, performance art's strength is that it offers the opportunity for performer and audience to breathe the same air. In performance, the artist can respond spontaneously to the exigencies of the moment.

Contemporary artists have employed a wide range of strategies and have a variety of reasons for combining these two distinct forms. In the case of Irma Optimist and Pekka Luhta, two artists whose works inevitably rely on interactivity and improvisation as key artistic tactics, video projections become the fixed supporting player in an unpredictable larger action. The projections serve as an emblem to reinforce the underlying intentions that compelled the performer to engineer this unstable moment of communion with his or her audience.

While the two artists have distinct and highly individualized practices, they deploy a similar strategy that provides a coherence for their pairing in this series. Both present performance works that stage an intersection of the deconstructive impulses of intellectual or emotional energy (theory in process) with the reconstructive impulses of the material or physical reality of their bodies (theory in practice). They are fearless in their willingness to mine the charms and foibles of their bodies to provide metaphors that demonstrate, disseminate and, at the same time, problematize theoretical concepts.

For Irma Optimist, who leads a double life as a respected professor of advanced mathematics, female sexuality is the tactic of choice in her performance art works. Using various personas, from sex kitten to the mythical huntress Diana, she seduces, captivates and captures males within her audience in order to explain mathematical formulae.

For Pekka Luhta, a prosthetic limb provides the departure point for setting up complex readings of cultural and social theory. Both present works that hint at a slightly surrealist sensibility, employing rapid-fire humour and high-impact visual imagery. A sense of fun generated in the moment where artist and audience come together cushions the later, deeper impact of serious thought that remains.

The second part of this series, a performance by Pekka Luhta, is on Saturday, October 11 at 7 PM.

PROGRAMME

Irma Optimist, *Well Done*, 50:00 min

Supported by:

FRAME
FINNISH FUND FOR ART EXCHANGE



Irma Optimist

SATURDAY, OCTOBER 11, 12-5 PM
TRANZ TECH
STUDENT LOUNGE

An open forum for exchange
amongst art students

Presented by Vtape

Inspired by the *Video Art Plastique* festival at the Centre d'art Contemporaine, Basse-Normandie, France, the *Tranz Tech Student Lounge* is a wonderful opportunity for students to immerse themselves in a full throttle artistic exchange with students from art colleges and universities in Toronto, Montreal, Syracuse, Windsor, Buffalo, Guelph and who knows where.

The *Tranz Tech Student Lounge* offers state-of-the-art video and audio presentation so that each and every work shown will look its best. Instructors and professors from each school will be present to talk about their respective programmes. This is a must-see event.

SATURDAY, OCTOBER 11, 2-5 PM
TRANZ TECH TOUR:
OFFSITE EXHIBITIONS AND
INSTALLATIONS

Join *Tranz Tech* steering committee member Lisa Steele on a tour of the offsite exhibitions and installations in the 401 Richmond St. W. building. Artists, curators or representatives from each organization will be at each site to talk about the work on view.

All locations are in the 401 Richmond St. W. building, at the corner of Richmond (one block south of Queen) and Spadina.

2:00 PM Suite 140, YYZ Artist's Outlet: *Psychotopes* and *Air Space*

2:30 PM Suite 120, Gallery 44 Centre for Contemporary
Photography: *Flambant Vu* and *Hap Hazard*

3:00 PM Suite 122, Women's Art Resource Centre:
California lemon sings a song

3:30 PM Suite 444, Interaccess: *Playlist*

4:00 PM Suite 452, Vtape Salon: *The Differend*

4:30 PM Outside Suite 452, VMAC Gallery:
inside out and backwards and *The Most Beautiful Things*

5:00 PM Opening Reception for *inside out and backwards* and
The Most Beautiful Things

SATURDAY, OCTOBER 11 at 7 PM
PEKKA LUHTA:
VALID-WAR-INVALID
International Visiting Artist Series: Finland

Presented by Fado Performance Inc.
Curated by Paul Couillard

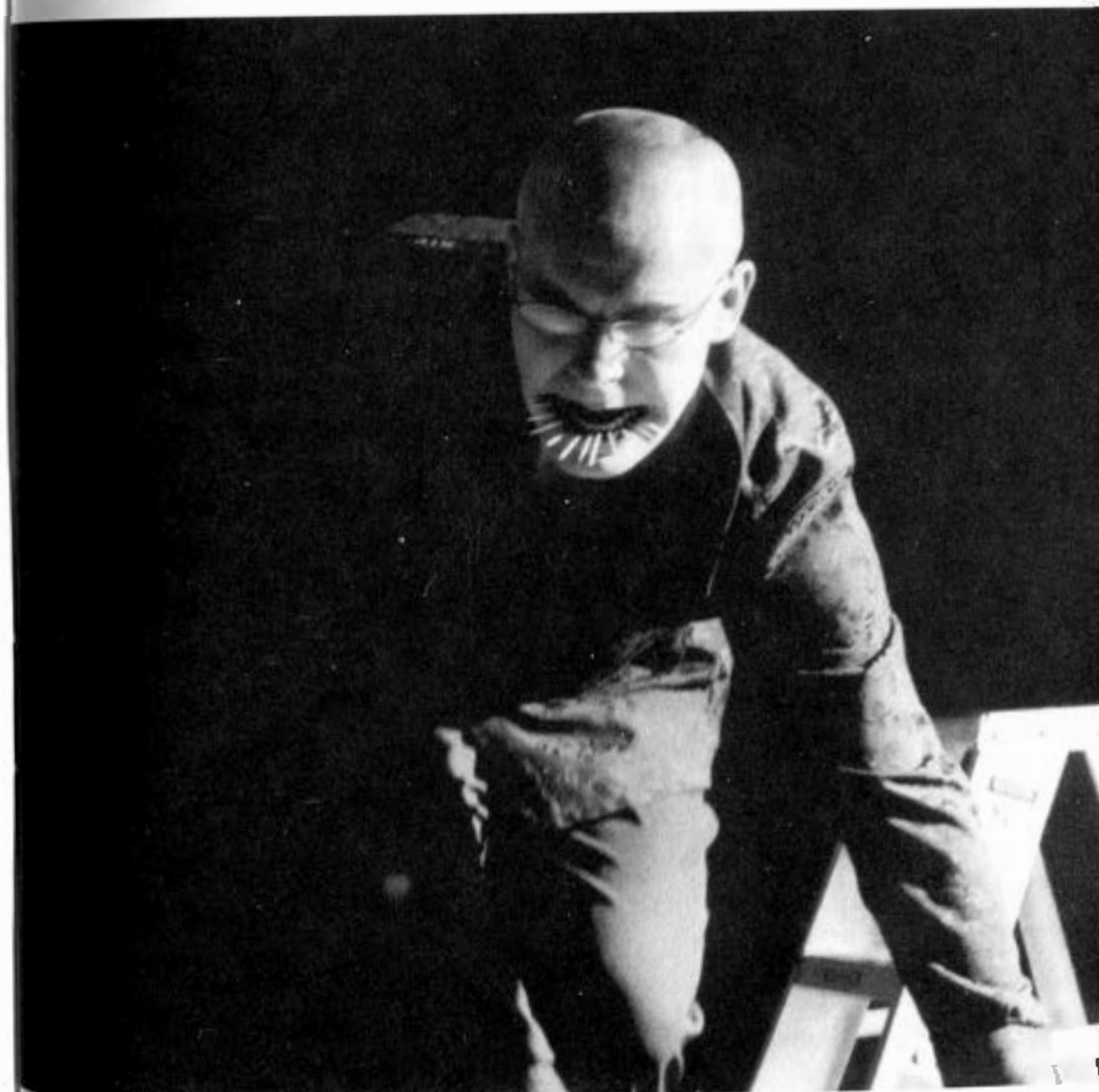
For this installment of Fado's ongoing International Visiting Artist Series, we feature solo performances by two Finnish artists who incorporate digital media in the form of video projection. Please see page 22 for full description.

PROGRAMME

Pekka Luhta, *Valid-War-Invalid*, 30:00 min

Supported by:

F R A M E
FINNISH FUND FOR ART EXCHANGE



Pekka Luhta

SATURDAY, OCTOBER 11 at 8 PM
TOWARDS A NEW CHINESE
TECHNOLOGICAL ERA

Video art in China, with a special focus
on the Shanghai art scene

Presented by Mercer Union
Curated by Davide Quadrio

A few years ago, *Inside Out*, a well-known exhibition on Chinese contemporary art, travelled the world. As a matter of fact *Inside Out* was a very useful name: at that time China was on the move, "coming out" to conquer the world, scattering its artists and artworks in new places (NY, Paris, London, Tokyo, etc.). It was an exhibition of the "New China" on a quest to find its individuality, dealing with political and economic dramas and the social inability to respond to a fast-changing reality.

Then came the extensive media coverage on China, its incredible economic growth and, along with it, the desire for free expression. China discovered a new "inside out": corpses, cruelty to animals, extreme performances and an overall fascination with the morbid constituted the "raw material" of building a new artistic direction. Tired of political pop or discussions on the true identity of contemporary Chinese art and its developments, which was typical of the 80s and early 90s, young artists preferred new media to express their individuality and their idea of Chinese and non-Chinese societies. The video camera, first used by Song Dong and Zhang Peili as a "recording tool" to document performances, became popular with artists in Beijing, Chengdu, Canton and other centres. But it wasn't until the late 90s that China began to think of new technologies as a medium for contemporary art expression. The use of video at that time was limited and very expensive. Public access for digital recording and editing was almost non-existent. The Beijing Film Academy was still using retro techniques, and in general, the approach to new technologies was very casual and self-taught. The absence of professional training and equipment in schools forced artists to create small communities that supported video production. Among artists in Shanghai for instance, it was, and still is, a very common practice to exchange services and equipment for new creations. This community is largely responsible for the production of many of the major works coming out of China.

Can we really talk about high tech in China? The few creations made by Chinese artists (Xu Tan, Feng Mengbo, Yang Zhenzhong, etc.) are still very lowtech and, as stated above, not as technically developed as works from other parts of the world. The developments that have made China one of the world's leading producers of technology do not correspond with the use of technology in contemporary art production. In relation, the development of a design market that is more functional than quality driven works to undermine visual research. Professional courses in art and design schools are still very poor and limited by the lack of equipment.

To improve this educational deficiency, it is essential for artists to independently get involved with new technologies, and thus work toward creating a stream of artists that can continue to develop Chinese contemporary arts.

PROGRAMME

Wu Ershan, *Open Fire*,

5:00 min, 2002, Beijing

Zhao Liang, *Untitled*,

2002, Shanghai

Chen Xianyun, *Sorrow Spaces Going Towards the Night*,

12:00 min, 2002, Hangzhou

Xu Zhen, *Shouting*,

4:00 min, 1999, Shanghai

Lu Chunsheng, *A Line With a Cough*,

5:00 min, 2001, Shanghai

Yang Fudong, *Hi, in the Backyard, Sun is Rising*,

13:00 min, 2001, Shanghai

Kan Xuan, *Untitled*,

1:00 min, 2002, Beijing

Fang Mingzhen and Fang Mingzhu, *Happening on the Occasion of the Shanghai Biennale* (documentary of the event), 10:00 min, 2002, Shanghai

Mercer Union will present a lecture by Davide Quadrio on Tuesday, October 15 at 7 PM at Mercer Union, 37 Lisgar Street (free).

This lecture and screening are part of *Elsewhere: Curatorial Initiatives*, Mercer Union's 2003-04 Platform programme.



Xu Zhen, *Shouting*

SOUNDplay 1

anahata by vivienne spiteri

**Co-presented by Charles Street Video
and New Adventures in Sound Art**

SOUNDplay is a series produced and curated by New Adventures in Sound Art that showcases larger scale works in any genre of electroacoustic and experimental sound art practice. This year's *SOUNDplay* collectively focuses on silence and the perception of sound and space. It will include: *Aparenthesi*, an electroacoustic piece by John Oswald performances by vivienne spiteri of her large scale work *anahata*, ... and her mind moves upon silence by vivienne spiteri and Amnon Wolman, and of Micheline Roi's *lessening stillness growing*, and finally *Sound Sites* an installation by Australian sound artist Lawrence Harvey.

SOUNDplay is co-presented by Charles Street Video, which is becoming well-known as an audio art facility and for its residencies. Most recently, Charles Street Video co-produced the *Deep Wireless* commissioning programme with New Adventures in Sound Art and CBC radio's *Out Front*. Four Canadian artists produced works for radio and octaphonic (or eight-channel) spatialization using the Richmond Sound Design Audiobox (available for rent at Charles Street Video).

www.soundplay.ca

PROGRAMME

vivienne spiteri, *anahata*

anahata in Sanskrit means: a sound that exists independent of a collision of objects (sound unstruck). William Blake wrote, "if the doors of perception were cleansed everything would appear to man as it is, infinite." *anahata* is an evocation of the infinite as it may exist at the meeting point between sound and silence. It is a piece for harpsichord and tape that has been spatialized for multiple speakers and forms part of vivienne spiteri's larger project *rouge silence*. *anahata* (2003) was commissioned by Groupe de Recherches Musicales (GRM) Paris, and was written in part at the GRM studios and during a residency in the sacred pine-grove of Leighton Artist Colony, Banff. This is the first presentation in Canada of *anahata*.

ATTACK OF THE CLONES

New video works made from
the film *The 6th Day*

Presented and curated by famefame

The 6th Day is a Hollywood science fiction action film about cloning. It stars genetic anomaly Arnold Schwarzenegger as a family man who is unwittingly cloned and has to fight a large ambiguous corporation to get his identity and his life back.

This video program was curated from an open call for new works made using the film *The 6th Day* as the sole image and sound source, allowing for any and all means of manipulation, deconstruction, defibrillation, defenestration, digestion, defecation, reconstruction, etc. Using footage from *The 6th Day* as the only source material results in a revealing display of the artists' proficiency in their medium and their willingness to dismantle and reconfigure without mercy. The artists' methods of re-mix, re-edit and re-contextualization of the material becomes their authorial voice. In *Attack of the Clones*, the artists' challenge is to display unique identity amongst the crowd.

Attack of the Clones addresses the inundation of cultural regurgitation, the generic uniformity of culture, mainstream and otherwise, and the constant mimetic replication of identity and meaning or rather anonymity and vacuity. The diversity in the final works, from repetitive beats and hardcore noise, to reworked narratives and formalist abstraction, shows the versatility of the imagination and the limitless immensity of the possible.

While on a simple reading it may seem to be a reflection of postmodern issues of original and copy, authenticity and representation, it is more of an experiment in abstract narrative, an attempt to develop a contemporary language.

One of the famefame interests is the negation of the camera, based on the destructionist idea that humans have "made" enough. It is time for artists to stop making and start destroying.

Yes, in a way we are giving the terminator a bit of a shit kicking, but really, it's more of the fact that mainstream culture has become the palette from which we have the freedom to create, inert material for us to mould. Schwarzenegger is our cinematic prima materia.

In a culture bankrupt of creativity and sincere expression, we decide to move on and look for the next thing, forward to death! Yeah, we're underground, we're hardcore, avant garde... *eat it up mutha fucka!*

Supported by the Ontario Arts Council.

www.tranztech.ca

SCHEDULE

WEDNESDAY, OCTOBER 8, 2003

- 6 PM** **Curator's Talk by Pascal Beausse**
Followed by a reception at 7 pm, artist Luidgi Beltrame present. Presented by Vtape (with the Consulat Général de France à Toronto and AFAA). At Archive Gallery, 883 Queen St. W.
- 8 PM** **Artist's Talk by John Oswald**
Co-presented by Charles Street Video and New Adventures in Sound Art
At Charles Street Video, 65 Bellwoods Ave.

THURSDAY, OCTOBER 9, 2003

- 6 PM** **Blueprint Book Launch and Reception**
Presented by Pleasure Dome
- 7 PM** **The Colin Campbell Sessions**
Presented by Vtape
- 8 PM** **The UK/Canadian Video Exchange 2003**
Co-presented by Pleasure Dome and Vtape
- 9 PM** **Fear Factory**
Co-presented by Charles Street Video and the Images Festival

FRIDAY, OCTOBER 10, 2003

- 1 PM** **vivienne spiteri Matinée Performance, of lessening stillness growing by Micheline Roi, and Artist's Talk**
Co-presented by Charles Street Video and New Adventures in Sound Art
- 3 PM** **Guided Tour of Sound Sites**
Co-presented by Charles Street Video and New Adventures in Sound Art
- 4 PM** **Kensington SOUNDwalk**
Co-presented by Charles Street Video and New Adventures in Sound Art
Starting at Latvian House and continuing to Kensington Market
- 6 PM** **Vtape Emerging Artist Award: Gareth Long**
Presented by Vtape
- 7 PM** **SPACE**
Presented by Trinity Square Video

- 8 PM** **Laurel Swenson: Sitting. Still. A Body of Anxiety, Technology & Hope** Presented by Inside Out Toronto Lesbian and Gay Film and Video Festival
- 9 PM** **A Secret Ceremony**
Presented by Media City, an Artcote/House of Toast Co-production
- 10 PM** **Irma Optimist: Well Done**
Presented by Fado Performance Inc.

SATURDAY, OCTOBER 11, 2003

- 12.5 PM** **Tranz Tech Student Lounge**
Presented by Vtape
- 2.5 PM** **Tranz Tech Tour**
Starting at 401 Richmond St.W. Building (see pg. 24 for details)
- 7 PM** **Pekka Luhta: Valid-War-Invalid**
Presented by Fado Performance Inc.
- 8 PM** **Towards a New Chinese Technological Era**
Presented by Mercer Union
- 9 PM** **SOUNDplay 1 Electroacoustic Performance**
Co-presented by Charles Street Video and New Adventures in Sound Art
- 10 PM** **Attack of the Clones**
Presented by famefame

SUNDAY, OCTOBER 12, 2003

- 10 AM -** **The Olive Project: Two Minutes for Peace and Justice**
- 12 PM** Co-presented by Charles Street Video and the Hard Pressed Collective
- 2.5 PM** **Tranz Tech Symposium**
- 6 PM** **SOUNDplay 2 Electroacoustic Performance**
Co-presented by Charles Street Video and New Adventures in Sound Art

TICKETS

Tickets are available for sale at Latvian House starting October 9th, beginning one hour before the first event of each day.

Festival Pass \$20 / \$15 Students with student ID
Evening Pass \$8 / \$6 Students with student ID

ONSITE INSTALLATIONS

Sound Sites

Co-presented by Charles Street Video
and New Adventures in Sound Art

Spin

Presented by Pleasure Dome

Triangulation

Co-presented by Ed Video Media Arts Centre, Ping and
Contemporary Art Forum | Kitchener and Area (CAFKA)

OFFSITE EXHIBITIONS

California lemon sings a song

At WARC Gallery - Womens Art Resource Centre

Flambant vu and Hap Hazard (in the Vitrines)

At Gallery 44 Centre for Contemporary Photography

inside out and backwards

At VMAC Gallery, presented by terminus1525

My Love He's in Taipei, He's Giving a Concert There

At Archive, presented by Viape

Playlist

At Interaccess

Psychotopes and Air Space (in the YYZ window)

At YYZ Artists' Outlet

teletaxi

At various locations around Toronto, presented by Year Zero One

The Differend

At the Viape Salon

The Most Beautiful Things

At VMAC Gallery, presented by the Centre for Aboriginal Media

TRANZ TECH 2003 EVENT LOCATIONS

LEGEND

1 Latvian House,
491 College St.

Tranz Tech Onsite Events
Screenings, Performances,
Installations, Symposium

2 401 Richmond St W. building,
Tranz Tech Offsite Exhibitions
Tour location

3 Charles Street Video,
85 Bellwoods Ave.
Tranz Tech Offsite Event

4 Archive,
883 Queen St. W.
Tranz Tech Offsite Exhibition

COLLEGE ST.

OSSINGTON AVE.

BELLWOODS AVE.

BATHURST ST.

SPADINA AVE.

QUEEN ST. W.

RICHMOND ST. W.

2

4

3

1

SUNDAY, OCTOBER 12, 2003, 10AM - 12PM

THE OLIVE PROJECT: TWO MINUTES FOR PEACE AND JUSTICE

Video programme & live video conference

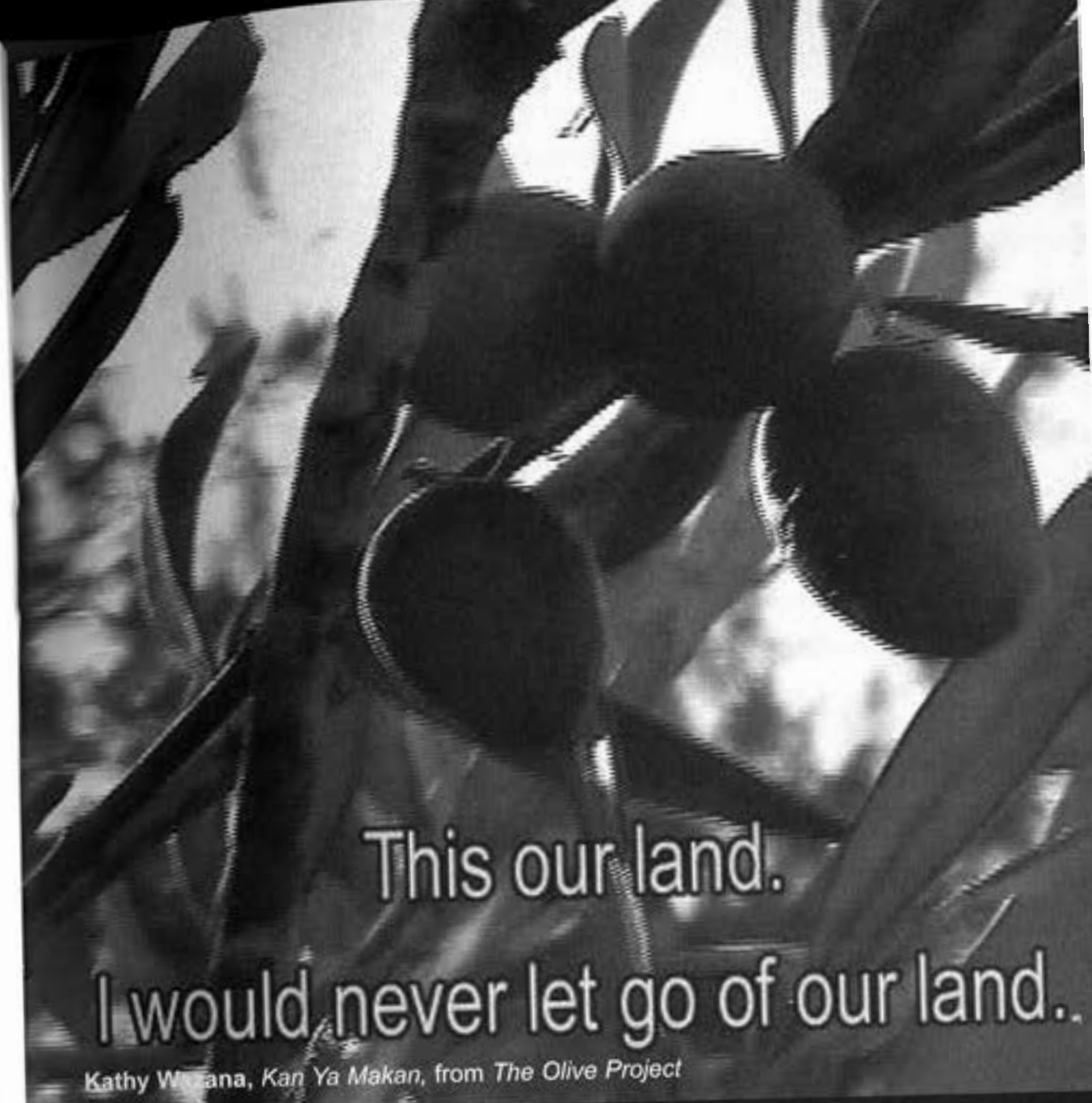
**Co-presented by Charles Street Video
and the Hard Pressed Collective**

Since the second Intifada in Palestine and Israel, the olive harvest in the Occupied Palestinian Territories has been disrupted by violence, with Israeli military forces and settlers preventing Palestinian farmers from gathering the crop. Since 1967, more than 200,000 olive trees have been uprooted from Palestinian land by Israeli forces. This has prompted a campaign by hundreds of international and Israeli volunteers to provide protection for Palestinian olive farmers, to help them harvest their crop, and prevent theft and destruction by Israeli settlers. *The Olive Project: Two Minutes for Peace and Justice* is a video contribution to this effort.

Producers from the Middle East and elsewhere responded to a call to create two-minute videos in solidarity with the Palestinian olive harvesters. The producers could adopt whatever angle, style or approach they chose, with the provision that each finished work had to feature olives, olive oil, olive trees or olive groves. Melding brevity with impact, veteran artists and first-time videomakers have produced pieces that range stylistically from documentary to the experimental, and tonally, from earnestness to irony, wistfulness to militancy; all creative, all olivey.

To launch the *Olive Project* tapes and an accompanying website, we present a live video hook-up with An-Najah National University in Nablus, Palestine, where art students produced work for the program. Participants in Toronto and Nablus will have an opportunity to discuss the possibilities for solidarity through art. Can political works be effective in different contexts that address other audiences? What specific elements must artists and activists attend to differently in Palestine and Canada? How can one balance the imperatives of politics and art? Does art do politics differently?

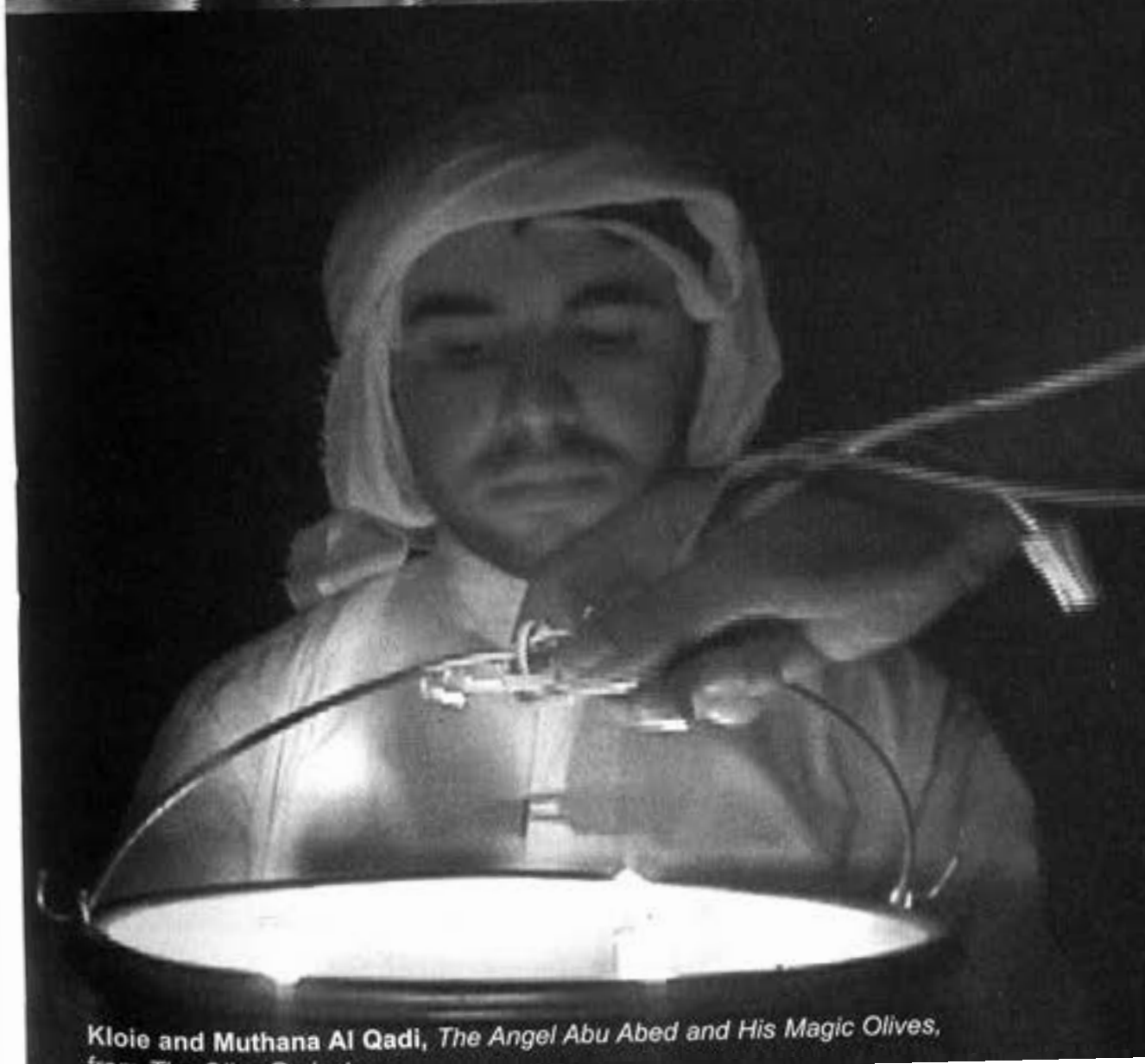
For a complete list of artists and their works, please visit: www.charlesstreetvideo.com and go to the Projects section.



This our land.

I would never let go of our land..

Kathy W.ana, *Kan Ya Makan*, from *The Olive Project*



Kloie and Muthana Al Qadi, *The Angel Abu Abed and His Magic Olives*, from *The Olive Project*

SUNDAY, OCTOBER 12, 2-5 PM

TRANZ TECH SYMPOSIUM: BLASTED DISCIPLINES

On the making and displaying of
interdisciplinary art forms

"While something is happening here, something is happening there"
John Baldassarri on the idea of the blasted allegory

Artists today move freely amongst disciplines, less committed to "personal style" and "signature materials" than ever before. A contemporary artist's exhibition is likely to include whatever is handy, or so it appears. Large-scale photographs, site-specific installations, lines and images painted or drawn directly on the gallery walls, and constructions of found objects are often side-by-side with high tech tools, paired in the same exhibition. And nothing is more prevalent than video. From installation, to on-site monitors with headphones, to projections in darkened rooms, to interactive camera set-ups, video has moved into the museum with a vengeance.

What changes has this wrought within the arena of exhibition practice? What has changed about how an artist defines her/his practice? And how are audiences responding?

This year, *Tranz Tech* presents a panel of international artists and curators to offer their own experiences of this phenomenon. Chaired by Toronto art historian and contemporary critic Elizabeth Legge, artists will investigate how their work gets made as it becomes increasingly multi and interdisciplinary in its form. Curators will reveal the challenges facing arts institutions in the increasingly complex world of the large-scale art exhibition. Issues discussed will include the local vs. the global, funding and support for production and exhibition as economies of scale shift due to the demands of technology.

Join Canadian and international artists and curators for a round table discussion followed by audience Q & A. A must-see wrap-up to this year's *Biennial*.

SUNDAY, OCTOBER 12 at 6 PM

SOUNDplay 2

and her mind moves upon silence by
vivienne spiteri and Amnon Wolman
and *Aparenthesi* by John Oswald

Co-presented by Charles Street Video
and New Adventures in Sound Art

SOUNDplay is a series produced and curated by New Adventures in Sound Art that showcases larger scale works or themes in any genre of electroacoustic and experimental sound art practice.

PROGRAMME

vivienne spiteri and Amnon Wolman
and her mind moves upon silence

Spatialization and original acoustic material conceived, composed and performed by vivienne spiteri. Score and electroacoustic composition written by Amnon Wolman.

"When Amnon Wolman responded to my international call for artists to collaborate with me on the exploration of a music whose "premise" was to be "silence as positive space," he appended his letter with a poetic description of a dying friend's breathing. Amnon's expression of this experience twinned experiences I was living at the time with isadora (my instrument), and with sound, air and space. The dying friend's breathing eerily echoed isadora's breathing which resonated with that of Amnon's dying friend, both of them, independent and somehow unified, breathing within the fragile and mysterious ether of living and dying...words became redundant." vivienne spiteri

John Oswald, *Aparenthesi*

Aparenthesi is an electroacoustic narrative originally commissioned and presented by Rien à Voir in Montréal in the spring of 2000, revised 2001-3 for CD publication by empreintes DIGITales.

Every sound in the piece is tuned to octaves of a 27.5 hertz fundamental (A), represented most simply and accurately by 10 sine tones (up to 14080 kHz) which dominate the first third, mostly in a subliminal fashion - subliminally slow transitions and threshold-of-perception levels. Following episodes are interwoven within the act of tuning an acoustic piano; of honing in on A. The 88 successive events in the second half are each of the notes of this piano from lowest to highest, in the process of tuning (some strings muted, some notes bent) all transposed to one pitch. The multi-track aviary likewise features birds individually tuned to A. The cello is played by Joan Jeanrenaud.

OCTOBER 9-12, 2003

SOUND SITES

A sound installation by Lawrence Harvey

**Co-presented by Charles Street Video
and New Adventures in Sound Art**

**Hours: October 9: 6-11 PM, October 10 & 11:
noon-11 PM, October 12: noon-7 PM**

Guided Tour: October 10 at 3:00 PM

Sound Sites is a series of sonic frames - acoustic moments that have been developed over eight months through research, consultation and interviews with individuals and groups from the blind community.

Participants in the interview process have brought a diverse range of backgrounds and beliefs to this project. Individuals from 6 to 70 years old have shared their experiences and answered questions in relation to sound in their everyday lives.

During the interview process, the participants were asked to discuss the ways in which they negotiate both physical and imaginative spaces. The responses highlighted the complexity and richness of the acoustic environment.

Sound Sites seeks to respond to these observations to present an experience of various acoustic memories, impressions, signals and environments.

The process of negotiating space by the blind is a complex one, involving sound, smell, touch, orientation and memory. It is also a world available to the sighted community through listening. The absence of a visual stimulus makes the world no less "real." Not all events of the world have to be seen for them to exist.

Sound Sites is not a disability project. It has been produced from the insights and abilities of the blind community into the state of the acoustic environment.

OCTOBER 9-12, 2003

SPIN

A video installation by Effie Gibson

Presented by Pleasure Dome

Footage from the *Royal Wedding*, in which Fred Astaire plays a starring role, is altered in such a way as to fracture the intended illusion created in the original film. In so doing, attention is drawn to the impulse to "make believe."



Effie Gibson, *Spin*

Co-presented by Ed Video Media Arts Centre, Ping and Contemporary Art Forum | Kitchener & Area (CAFKA)

Triangulation is a series of web-based artist projects produced through Ed Video Media Arts Centre and co-presented with the Contemporary Art Forum | Kitchener & Area (CAFKA). This year CAFKA's thematic call, *Probing Into the Distance*, called for artists to create work with civic or vernacular landscape as subject; engage the geographic themes of borders, mapping and land surveying; refer to the specific history of Waterloo County; or deal with broader themes such as the notion of local identity, land ownership, transfer and conservation, modes of looking at land. While starting from this thematic framework, *Triangulation* also encouraged the incorporation of mapping and imaging tools, server programming and databases into projects which expanded the interactive possibilities of audience participation in content creation.

Support was provided to artists from a number of artistic backgrounds to create an interactive work. The process of developing individual projects included intensive workshops, discussion groups and ongoing technical support. For most artists involved, this was their first project using databases and scripting. Considering user interaction and participation was central to each project's evolution. At the same time, the notion of mapping created a conceptual and technical framework. Here maps, which are for the most part utilitarian and historically colonial, are used to reclaim and redefine boundaries. The process of layering, overlaying and superimposing onto maps transforms them into visual manifestations with multiple points of entry that are more digressive in nature. These transformative mapping systems engage concepts of community within the construct of urban sprawl and the corridors of commerce and transit that define both a physical and virtual landscape. Ultimately, it is cultural memory that is articulated through the various markings and traces made on these maps.

Karen Kew, Executive Director, Ed Video Media Arts Centre



PROGRAMME

David Gelb, *Sitestream*, 2003, Canada

Sitestream locates the natural and managed landscape by following the Schneider Creek which bi-sects the city centre of Kitchener. Using a screen interface, distinct mappings are generated and displayed with reference to everyday and historical placemarkers. These identifiable points indicate existing physical objects in location throughout the city watershed area. Simultaneously, the placemarkers suggest a linkage to these locations as subconscious memory points. *Sitestream* emphasizes the recalled and imagined urban landscape by plotting personal landmarks to composite new and unintentional mappings.

Tom Leonhardt, *Placelines*, 2003, Canada

Placelines explores the symbolic languages of geographic maps and how they contribute to our sense of place. Layers of various historical maps identifying specific places are juxtaposed together through a digital "silk-screening" technique. Visual play between graphic patterns found in the different map layers may reveal relationships of place, time and human activity. The final compositions offer an aesthetic entry point for considering how history is recorded and how our world changes over time.

Rene Meshake, *GoodWater*, 2003, Canada

There was a time when Anishinaabeg families gathered at the river to make tea, tell stories, sing and dance. The river gave life to us. As riverfronts became the properties of the Settlers, the Anishinaabeg moved away from the river life to inland streets where the simple gesture of drinking a good cup of water from the river was no longer possible. I had to travel over 966 kilometers north of Guelph, Ontario to find good water. This project invites participants to share their stories about how far they had to travel to find a drink of good, safe water in Ontario.

Graham Thompson, *North South East West*, Canada, 2003

This Flash-based project explores the interface between ancient aboriginal tradition and the technology of post-modern society. The meaning of the four directions found in ancient Aboriginal teachings inspired the piece. Our North is a place to plan, to judge, to condemn, and to seek self-understanding. Our South is a place to express emotion, to work from your heart, to trust the truth of your intuition. Our East is the place of belief, loyalty, courage and birth. Our West is a place of storms, black nights, renewal and triumph. The piece invites the audience to become active participants in the experience of the past and the future simultaneously.

OCTOBER 9-12, 2003

California lemon sings a song

A sound installation by Kaoru Motomiya
Curated by Nina Czegledy

at WARC GALLERY - Women's Art Resource Centre
401 Richmond St. W., Suite 122
Hours: Thursday-Sunday 11-5 PM

California lemon sings a song is a low-tech sound installation that was chosen as best audience-favoured work at ISEA (Inter-Society for the Electronic Arts) 2002 in Nagoya, Japan. This interactive installation uses lemons encoded with digital sound tips to electrically produce simple melodies generated by the fruit's acidity.

"Electronic arts usually need plug-in sockets. But this piece does not need them because the work itself can generate electricity. When I face electronic arts, I consider power generation, not just electricity consumption. Also, I think foods in an ecosystem are like joints of a circulatory system. Thus recently I have been paying attention to food culture and use local foods for my art works." Kaoru Motomiya

Born in 1963, Tokyo-based visual artist Motomiya graduated in printmaking from Musashino Art University. She has had numerous exhibitions worldwide and has participated in and lectured at symposiums. She is a member of the Japan Society of Medical History and has collaborated with scientists at the Medical Museum of Tokyo University. She has been involved with artist-in-residence programs in Japan, USA, Canada and Australia. After receiving a Bunkacho grant, Motomiya spent September 2002 to August 2003 as artist-in-residence at the Newhouse Centre for Contemporary Art in Snug Harbor, New York. Video work from her residency was exhibited at the Centre from June to August 2003. Motomiya has won several art awards, including the Philip Morris Art Award at the Tokyo International Forum 1998, and recently, the video installation award at the Video Medeja 2003 in Serbia/Montenegro. Her latest work focuses on environments that examine issues of extinct animal species and deforestation.

Nina Czegledy is an independent media artist, curator and writer who has collaborated on international projects, been producing digital works, and leading and participating in international workshops, forums and festivals for the last decade. *Digitalized Bodies, Virtual Spectacles*, developed by Czegledy, centres on the changing perceptions of the human body and was presented as a series of on-line and on-site events in Canada, Hungary and Slovenia (2000-03). She is the Canadian curator for *Points of Entry*, the first Canadian/Australian/New Zealand digital arts collaboration currently touring Australia. Czegledy has curated over 20 media art/video programs presented in over 30 countries, and has published widely both in Europe and North America. She is currently chair of the Inter-Society for the Electronic Arts (ISEA).



SEPTEMBER 12 - OCTOBER 25, 2003

FLAMBANT VU

An international exhibition curated by
Sylvain Campeau

at GALLERY 44 CENTRE FOR
CONTEMPORARY PHOTOGRAPHY
401 Richmond St. W., Suite 120
Hours: Tuesday-Saturday, 11-5 PM

A video projection does not depend on the constrained immobility of the spectator, nor does it base its psychological effect on the numbing of the motor functions. It depends, rather, on the fact that the viewer keeps his freedom of movement, that he moves and sometimes even enters into the field of projection. Nor, we might add, is it reducible to a narrative continuity that would justify the discontinuity of the shots and sequences. On the contrary, a video projection depends on the possibility of an attentive scrutiny of its subject. It suggests a piece of time and space necessarily "unhooked" from its real flux. Facing a video projection, we witness a selected, worked, scene in which composite parts (proximity, travelling, zoom in and out) are freed from all obedience and submission to a story that might otherwise erase the cinematic effects in order to integrate them into a constrained (or literary) temporal and spatial order. The effectiveness of cinema projection relies on the spectator's obsession with narrative plausibility, in an extended and reshaped space-time that the action sequences form on their own. The psychological effect is sustained by a mobility that is restricted to a visual investment, at the level of the imagery, the imaginary and the fiction. The effect of video projection, on the other hand, is more on the order of a hallucinatory trance; here, the body is hardly able to resist coming into contact with the ghostly intangibility of the image, where it measures and loses itself as a mobile organ, equal to the image. It must also be stressed that we are no longer in the world of the analog recording but rather of the digital. No minute analogon of the scene reproduced on the screen exists as a screen-negative. Rather, the image depends on the scanning and coding of data. Given the intangibility of the pixel, with its unusual shimmering, the effect produced by these digitized points upon the reproduced scene is most particular.

The combination of this sort of immaterial image with the materiality of the medium leaves the impression of a kind of peeling, volatile and flying surface, an immaterial layer. The physical nature of the pixel also makes volumes appear as if they were "erased," as if the pixel's particular configuration, which is unlike the "graininess" of the analog image, encroached upon the volume and delimitation of objects, blurring them in the end. Consequently, the image exists as a mosaic of rectangular figures, a geometric monochrome, rendered as a surface thrown onto another, as a laid-down layer, as a minuscule stratum divisible into a puzzle.

The works in *Flambant vu* address these same issues. Bournigault, Gadenne and Nisic create works that are vividly candid, as they present their referent in a sort of transparent or blatant truthfulness that sometimes becomes a grotesque *mise-en-scène*. Moreover, they induce an uneasiness and discomfort as the fragility of the illusion of presence produced by photo- and videography is entangled with our own existential anxiety as to our sense of *being here and now*.

Excerpt from a curatorial essay by Sylvain Campeau
Translated from the French by Pierre Bérjault.

This exhibition was originally presented at Galerie Sequence, Saguenay in 2001 as part of *La France au Québec la saison*. See exhibition catalogue *Flambant vu corps, spectacles*, 2001 (Galerie Sequence, Saguenay).

Gallery 44 wishes to thank Vtape for their generous support of this exhibition.

Including video projections by:

Bertrand Gadenne, *La Bulle (The Bubble)*, 2002, France

Rebecca Bournigault, *Portraits Play-back*, 1995, France

Rebecca Bournigault, *Portraits Vêtements*, 1996, France

Natacha Nisic, *Salie de projection (Projection Room)*, 1999, France

at GALLERY 44, IN THE VITRINES

Hap Hazard

by Pamila Matharu

Hap Hazard is a non-narrative, abstract experiment of sound and image explored in ephemeral and transitory spaces. At the speed of a digital moment, the exploration nonetheless enters an analog realm, involving the many hours of banal and quotidian moments that form part of the everyday act of commuting. Using found film, sound and low-tech Lomographic snapshots, *Hap Hazard* depicts the ambiguous space that lies between the conscious and unconscious thought processes that occur while travelling. Temporal and immediate, this space is an intersection of the passage of time, anticipation, waiting, roaming... arrival.

OCTOBER 9-25, 2003

inside out and backwards

An exhibition of emergent
artists' new media works
Curated by Alissa Firth-Eagland

Presented by terminus1525

at VMAC GALLERY

401 Richmond St. W., outside Suite 452

Hours: Tuesday-Friday 11-5 PM, Saturday 12-4 PM

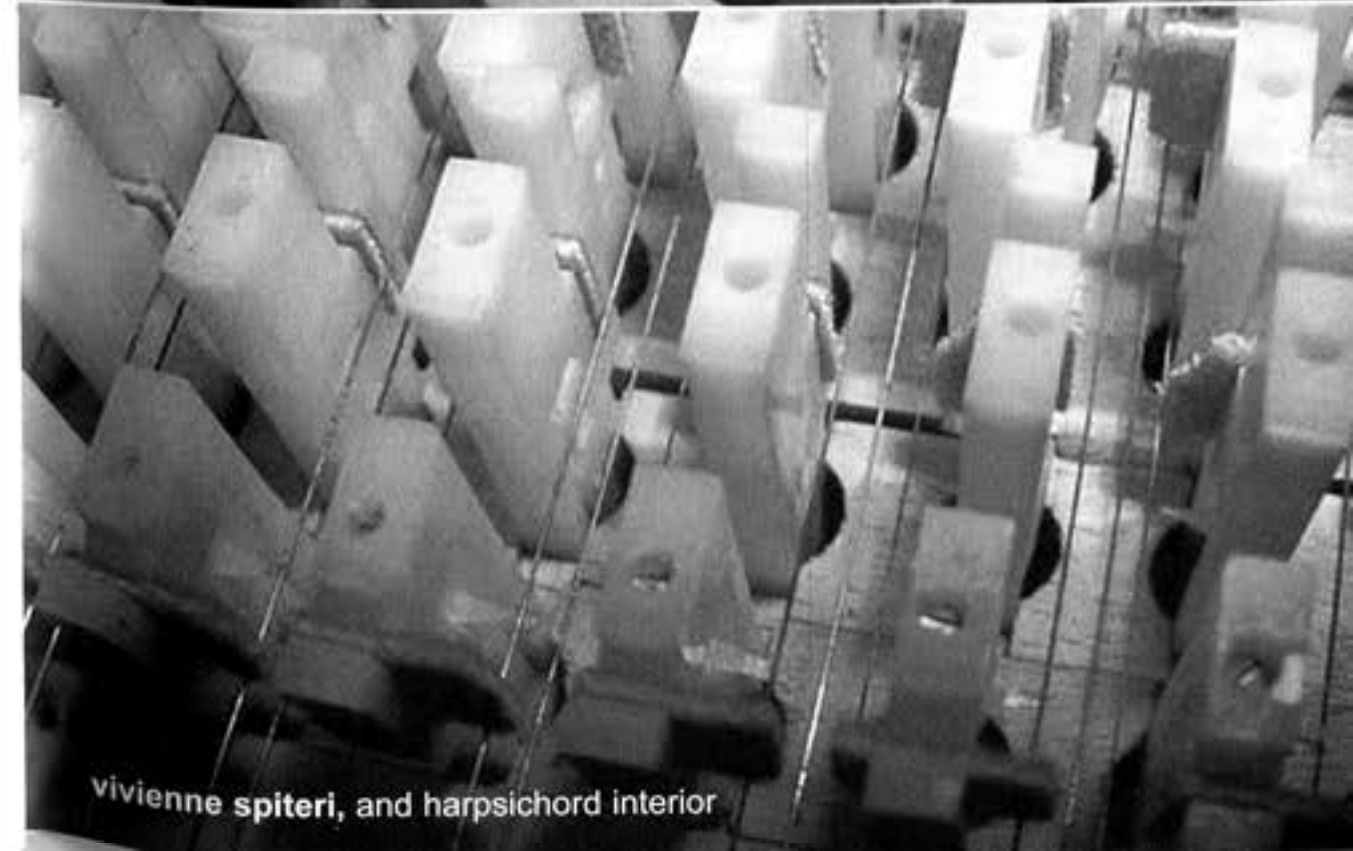
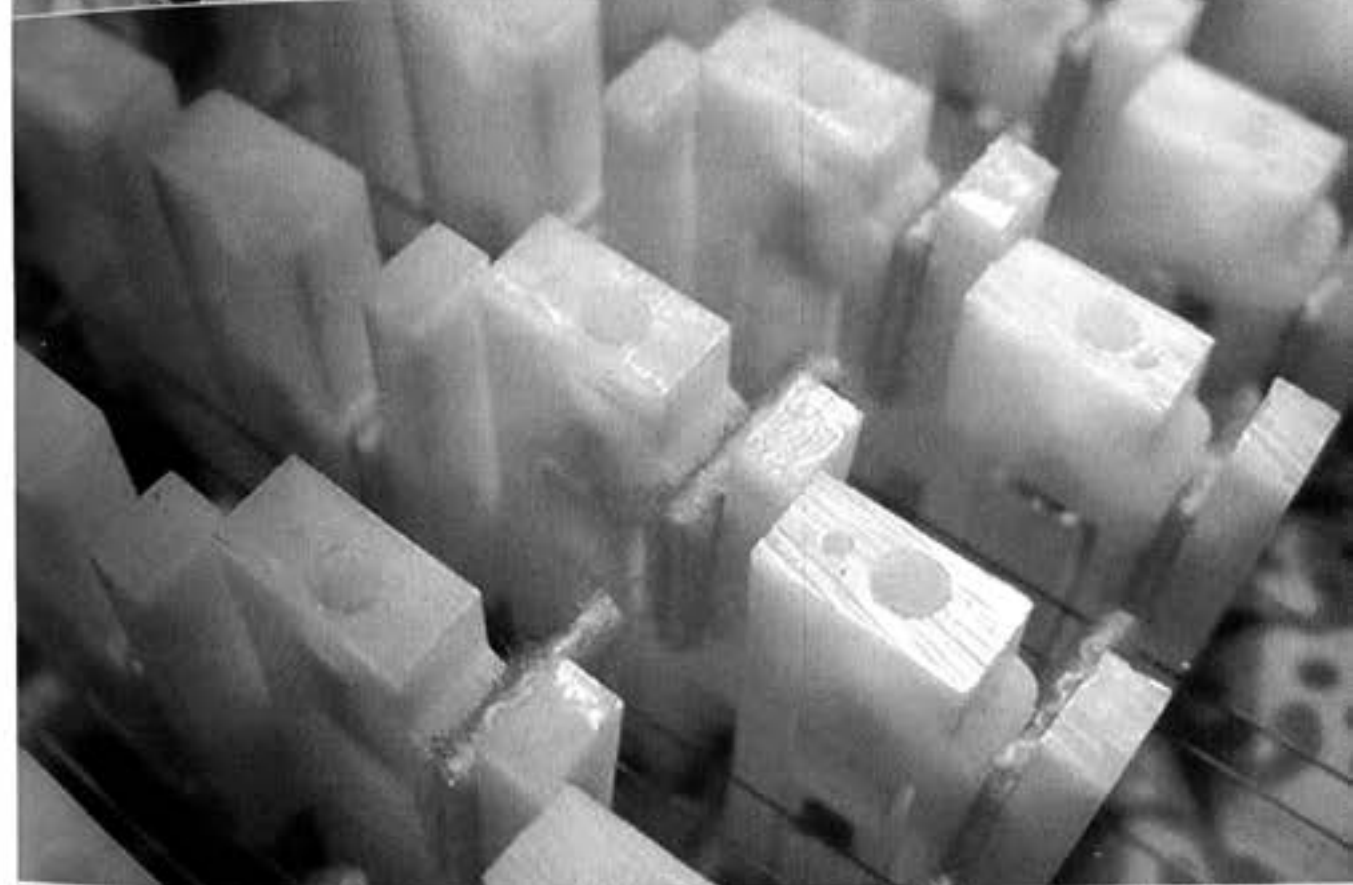
The experimentation process undergone in emergent cultural production sets the stage for the development of groundbreaking, exciting studies and works. *inside out and backwards* is an exhibition of emerging Canadian artists' work at this early, potent stage of testing the waters with media and content.

Instead of simply showcasing the work of budding creators, this exhibit also examines the negotiation of virtual and non-virtual landscapes in contemporary artistic practice. Each artist has built and based a studio online. For this exhibit, they will create a piece to be shown in an offline, physical gallery. They will be moving from the abstract context of the world wide web to a tangible environment. This migration from an ephemeral, virtual space to a specific real space seems backward. The creation of new work for non-virtual exhibition turns these new media artists' practices inside out; this double inversion is further complicated by allowing artists to both narrow their focus and expand their approach. They are exploratively stretching out while working within very restrictive boundaries: the non-abstract realities of space and time.

inside out and backwards is also the iceberg-tip of a larger project wherein all the artists have begun their practices and developed their work: terminus1525. A national web-based forum, terminus1525 is an open space for emerging creators to network with mentors, research methods, and engage with their peers. The terminus1525 website (www.terminus1525.ca) hosts hundreds of online studios and has numerous and varied galleries. *inside out and backwards* is a presentation of the most accomplished new media works of terminus1525. Reflecting the breadth of terminus1525, *inside out and backwards* represents geographic diversity and conceptually varied approaches - video installation, animation, single channel video and audio ranging in subject, form and style. These works are displays of unselfconscious freedom and valuable investigations that make a promise: young creators are the future of culture in Canada.

Visit www.terminus1525.ca/galleries/news/#3162 for a list of participating artists and their works.

terminus1525 is a pilot project of the Department of Canadian Heritage with the Canada Council for the Arts and the National Arts Centre.



vivienne spiteri, and harpsichord interior

OCTOBER 8 - NOVEMBER 1, 2003

MY LOVE HE'S IN TAIPEI, HE'S GIVING A CONCERT THERE

A two-part video installation

by Louidgi Beltrame

at ARCHIVE

Presented by Vtape (with the Consulat Général de France à Toronto and AFAA)

883 Queen St. W.

Hours: Tuesday-Friday 12-6 PM, Saturday 12-5 PM

Curator's talk: Pascal Beausse (Paris), October 8 at 6 PM

Opening reception: October 8, 7-9 PM, artist will be present

On one screen, a succession of aerial tracking shots filmed over downtown Toronto. Edited in succession, they reference the "narrative break" found in American fiction films; they are the shots used to leave one time frame and enter another, to exit an action and begin another or to leave a character behind and meet another. These images of the city are outside of the narrative. Acting as intermediaries, these shots link scenes together and often present the city skyline as the location of the fiction, the playing field, the territory where we will meet the characters and where the action will unfold. They serve, as well, to give the measure of a city's size and its architectural scale.

In this work, the repetition of the transition underlines the fact that there is no before and no after. Instead there is an autonomy that shifts them into a contemplative realm and holds in suspension the narration that never arrives but the apparition of which is immediately presumed by the repetition of this coded signal.

On the other screen, a young woman is looking out over the city that spreads beneath her 32nd-floor bay window. Seeming to wait for someone or something, her point of view is the same as that of the helicopter. She contemplates, or rather dreams, the landscape onto which she is inscribed, all the while perceptibly changing her physical positions. She is in suspended time, in a non-action, a character that is deactivated waiting for a script, caught in a spatial-temporal loop. The placement of the camera, the different focal range of each shot and the editing write the story that surrounds her. The editing is without any temporal ellipsis and gives the illusion of real time. The space in which she is situated is not present, and the passage of time is distinguished by the progressive variations of the natural light.

She stands suspended above the city, as if on the border of the fiction, ready to project herself onto the playing field indicated on the other screen.

Between these two screens comes a voiceover of the woman's inner monologue. This link between the two screens allows the viewer to enter the thoughts of the young woman, almost telepathically. She is thinking about her love who is away in Taipei giving concerts. She muses on the city sprawled beneath her, seeing the city as a stage that casts its inhabitants and transforms their lives into personal fictions. She wonders if she should leave her point of view, abandon the position of the spectator and cast herself into a new story. Will she leave this vertical island and project herself into the fiction city?

Louidgi Beltrame, June 2003

Louidgi Beltrame's installation was produced during his residency at Vtape, December 2002 and September 2003. This residency was initiated by the "A la carte" programme, administered by AFAA (l'Association Française d'action artistique) in Paris, supported by the Consulat Général de France à Toronto and coordinated and sponsored by Vtape in Toronto.

Supported by:

Association Française d'Action Artistique



Ministère des Affaires Étrangères



Consulat Général de France à Toronto
1000 Avenue du Canada
Toronto, Ontario M5G 1C4
Canada



Louidgi Beltrame, My Love He's in Taipei, He's Giving a Concert There

at INTERACCESS ELECTRONIC MEDIA
ARTS CENTRE
401 Richmond St. W., Suite 444
Presentations daily at 2 PM

Content is no longer fixed within specific narrative formats. Media is in motion and continually subject to the processes of recombination. *PlayList* mirrors this condition and uses it to facilitate collaboration and increase user involvement.

PlayList involves the creation of a set of software tools to support the production and display of streamed media as well as the creation of a prototype movie that will demonstrate the artistic potential of the broadband environment.

A small ensemble of international media artists will work collaboratively to create a prototype using the *PlayList* software tools. Each artist begins by making short video and audio segments which they post to a shared online database. The production side web interface allows the artists to segue their own and other artists' media files seamlessly together, retaining the prior decisions of their collaborators while elaborating other options or story structures. All can continuously add, subtract and re-edit their material to articulate new directions or continue existing ones.

A web browser interface for the public permits multiple navigations through the streamed media. With its ability to track the viewer's choices and behaviour, the software will be able to present customized alternative or continuing run times upon subsequent visits.

The premise for the prototype is that an image format with a resolution superior to human sight has begun to replace conventional perception. Augmented by embedded data which supplements appearance with factual information and commentary, its effects are felt directly at the level of collective understanding and emotional response. Its resolution makes images appear mottled and angular, but this is only a first view of this advanced information retrieval system.

PlayList is the initiative of artists Willy le Maitre and Eric Rosenzweig and software programmer Tom Ritchford. It is produced as a collaboration of InterAccess Electronic Media Arts Centre (Toronto) and V2 Lab (Rotterdam) with the support of the CANARIE ARIM program.
www.playlistnetwork.com



Mottledcrue, from Playlist



Convex Hull, from Playlist

at YYZ ARTISTS' OUTLET

401 Richmond St. W., Suite 140

Hours: Tuesday-Saturday, 11-5 PM

As an exhibition, *Psychotopes* investigates issues of the city - economic, socio-cultural, historical, personal - and transforms these existing urban realities into productive *psychotopes*, spaces that consider the possibility of alternate perceptions of reality. Using metropolitan Toronto as a space for being and living, artists were encouraged to submit visual projects in all media that re-imagine or transform this site. Results are imaginary topographies, a new vision of the city or its cultural identities.

The idea of a psychotope was initially presented by Austrian architect Richard Neutra in his book *"Survival through Design"* (1969). Neutra expanded the concept of a *biotope* (an area usually small and of uniform environmental condition) by introducing the psychotope. The psychotope, according to Neutra, corresponds to the spiritual dimensions of humanity. He further posits the necessity for a spiritual resting place or point of reference for humans, something that the psychotope can offer. Consistently throughout his work, Neutra broke from conventions of space and encouraged a free flow between indoor and outdoor, an architectural vision that sought amiable relationships between the environment and its inhabitants.

Artists in the exhibition

Andrew Reyes
Benny Nemerofsky Ramsay
Bill Burns
Corinne Carlson
Coiwyn Lund
Day Milman & Paige Gratland
Derek Sullivan
Germaine Koh

Olia Mishchenko & Steve Kado
Instant Coffee
Jay Wilson
John Massey
Lisa Kannakko
Robin Collyer
Rose Kallal
Scott Lyall

at YYZ, IN THE WINDOW
Air Space
by Ana Rewakowicz

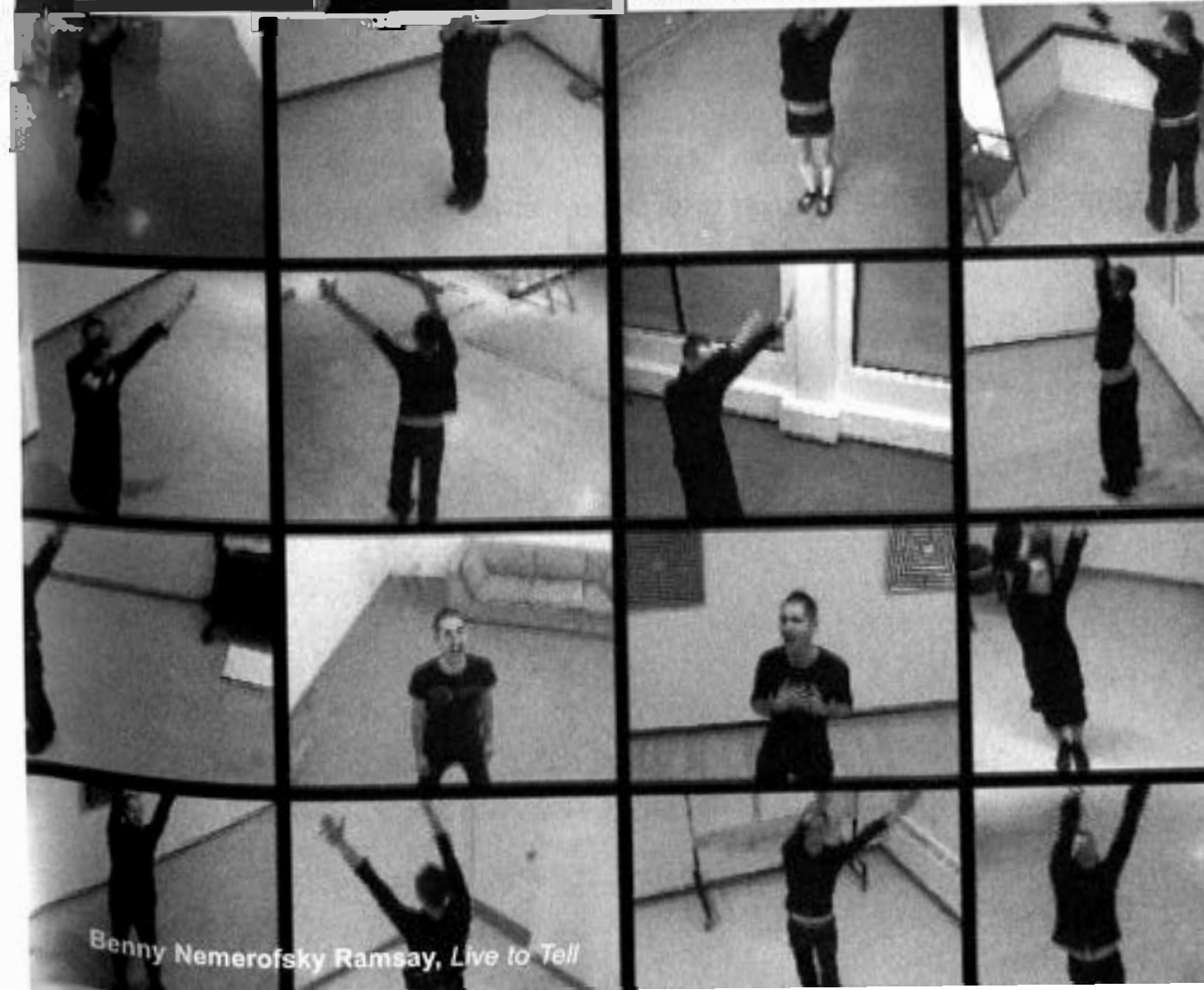
In the world we live in today, nothing is near or far anymore. Being abroad no longer means being away. The idea of belonging has shifted as we have moved into the fast development of technology and globalization and have become nomads who travel from place to place through "air space." Rewakowicz's piece reflects upon this modern day condition and makes reference to the "YYZ" code in the name of the gallery, which stands for Toronto's Pearson airport.



Day Milman & Paige Gratland,
Free Dance Lessons



Ana Rewakowicz, *Air Space*



Benny Nemerofsky Ramsay, *Live to Tell*

OCTOBER 10-31, 2003

teletaxi

Site-specific interactive media art
exhibition in a taxicab

Presented by Year Zero One

at various locations across Toronto

www.year01.com/teletaxi for specific information

In October 2003, the Year Zero One collective launches *teletaxi*, Canada's first site-specific interactive art exhibition in a taxicab. The taxi is outfitted with an interactive touch screen that displays video, animations, music, and information triggered by an onboard GPS (Global Positioning System) which allows the displayed artwork to change depending on where the taxi is in the city. For example, when traveling past Queen's Park Legislative Building in Toronto, an artwork that has an overtly political message may play automatically, or become available on the touchscreen menu. With the combination of media technology, the mobile environment and the passenger/audience inside the cab, each artist in *teletaxi* is offered a unique set of possibilities for the dissemination of their digital media works, both technically and thematically.

teletaxi will expose interactive media art to a normally passive audience, by presenting works that explore notions of space, mapping, simulated cities, information architecture, data-visualization, advertising/media, surveillance and psychogeography.

Participating Artists:

Michael Alstad, Toronto

Isabelle Hayeur, Montréal

David Jhave Johnston, Montréal

Jim Ruxton, Toronto

Michelle Kasprzak, Montréal

Camille Turner, Toronto

Gernot Wieland, Berlin

Please view the *teletaxi* website www.year01.com/teletaxi for project updates and the *teletaxi* cell phone number.



Isabelle Hayeur, *Tunnel*

Michael Alstad, *MAP (Multiple Architectures Platform)*

OCTOBER 11 - NOVEMBER 8, 2003

THE DIFFEREND

A video installation by Manuel Saiz

at the VTAPE SALON

401 Richmond St. W., Suite 452

Hours: Tuesday-Friday 11-5 PM, Saturday 12-4 PM

"One side's legitimacy does not imply the other's lack of legitimacy. However, applying a single rule of judgment to both in order to settle their differend as though it were merely a litigation would wrong (at least) one of them (and both of them if neither side admits this rule)."

Jean François Lyotard

The "differend" is Lyotard's term for a dispute resulting from the fact that one party cannot voice her complaints (or points) because the other insists on speaking within a different language game or genre of discourse. The starting point of the work is a scene from William Wyler's 1965 film *The Collector* (written by Stanley Mann and John Kohn), in which the two main characters argue about a Picasso painting. In *The Differend*, this scene has been re-staged and shot in 11 versions, each in a different language. *The Collector* is a film about the contact between two spheres of thinking completely separated from each other; one is an artist and the other is her kidnapper. All attempts to create a common space for communication fail. The performers remain heterogeneous, even in their own words. Some background on the form of this work: as sound cinema emerged, it became standard practice to employ different actors within the same sets to shoot the international versions of the script. But sometimes, due to the pressures exerted by the early Hollywood "star system," famous actors were forced to play all of the various language versions of the film. That was the case with Stan Laurel and Oliver Hardy, who had to memorize Spanish, Italian, German and French dialogue for their films. In shooting the foreign language versions, they would then use a very characteristic accent that, for the audiences of those versions, made them even funnier. "I will tell you something about this. It doesn't mean anything. Not just to me, to anybody else. You just say it does because some professor somewhere told you it did. It makes you so superior. You and all your friends. I don't think one in a million decent ordinary people would say that this is any good. It is rubbish, rubbish, that's all it is." From *The Differend/The Collector*

Manuel Saiz is a Spanish artist and curator based in the UK. His most recent curatorial project was 25hrs (24hrs of Video Art), a screening of 308 videos by 270 international artists, Barcelona, May 2003. www.25hrs.org www.saiz.co.uk

OCTOBER 9-25, 2003

THE MOST BEAUTIFUL THINGS

A multimedia installation by Jude Norris
Curated by Cynthia Lickers

**Presented by The Centre for Aboriginal Media (CAM)
at VMAC GALLERY**

401 Richmond St. W., outside Suite 452

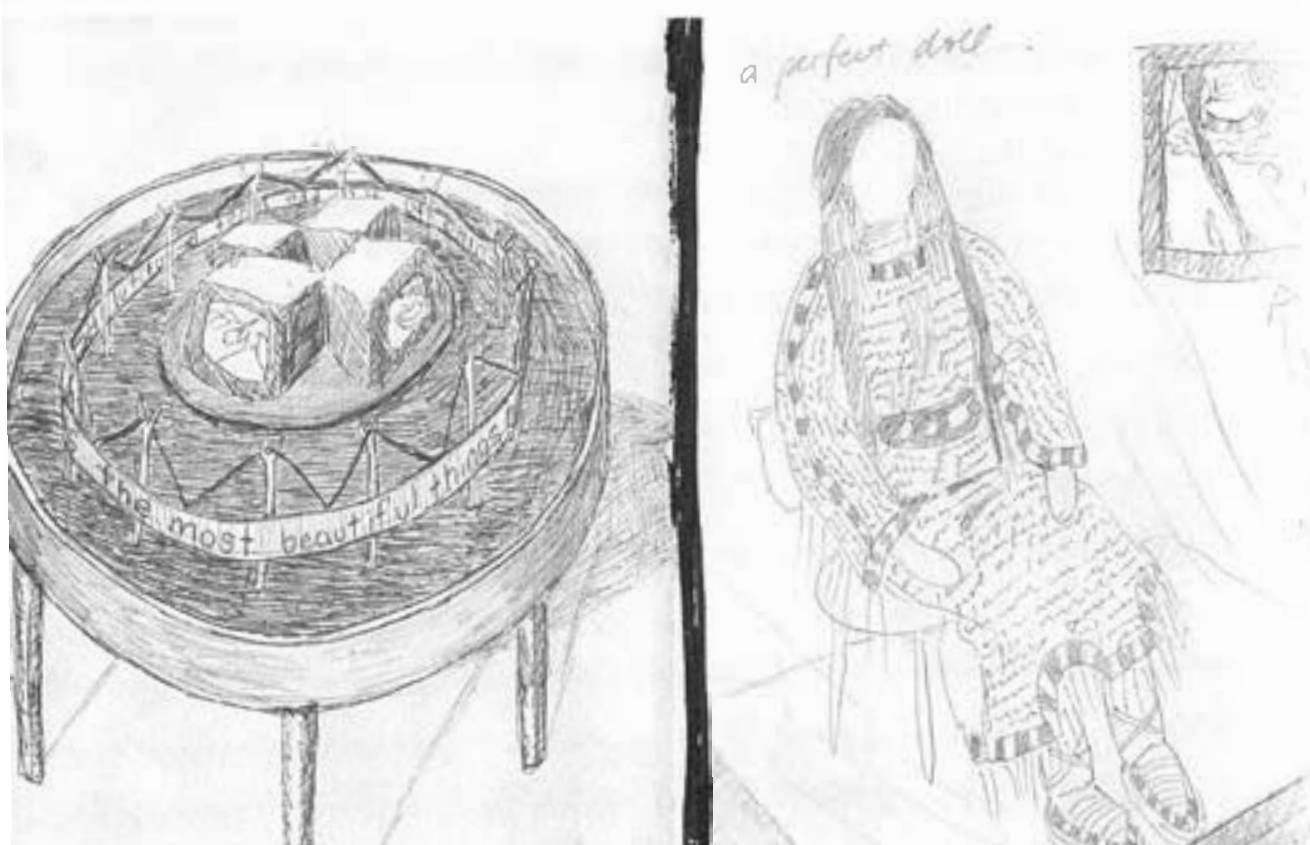
Hours: Tuesday-Friday 11-5 PM,

Saturday 12-4 PM

The Most Beautiful Things is like a multi-media medicine wheel in the centre of an apocalypse. A round table, its surface covered in toxic earth, holds a small panorama containing elements symbolic of multi-dimensional crisis - and yet displaying a glowing beadwork banner of hope around it's midst.

Video monitors display images of a woman's hands busy at the creation of the work itself, creating a "reality loop" which is at once mirroring the indigenous perspective of the circularity of things, and reflecting a timeless legacy of feminine acts of creativity and healing. Mouths also utter the beadwork's hopeful slogan in both Cree and English whispers.

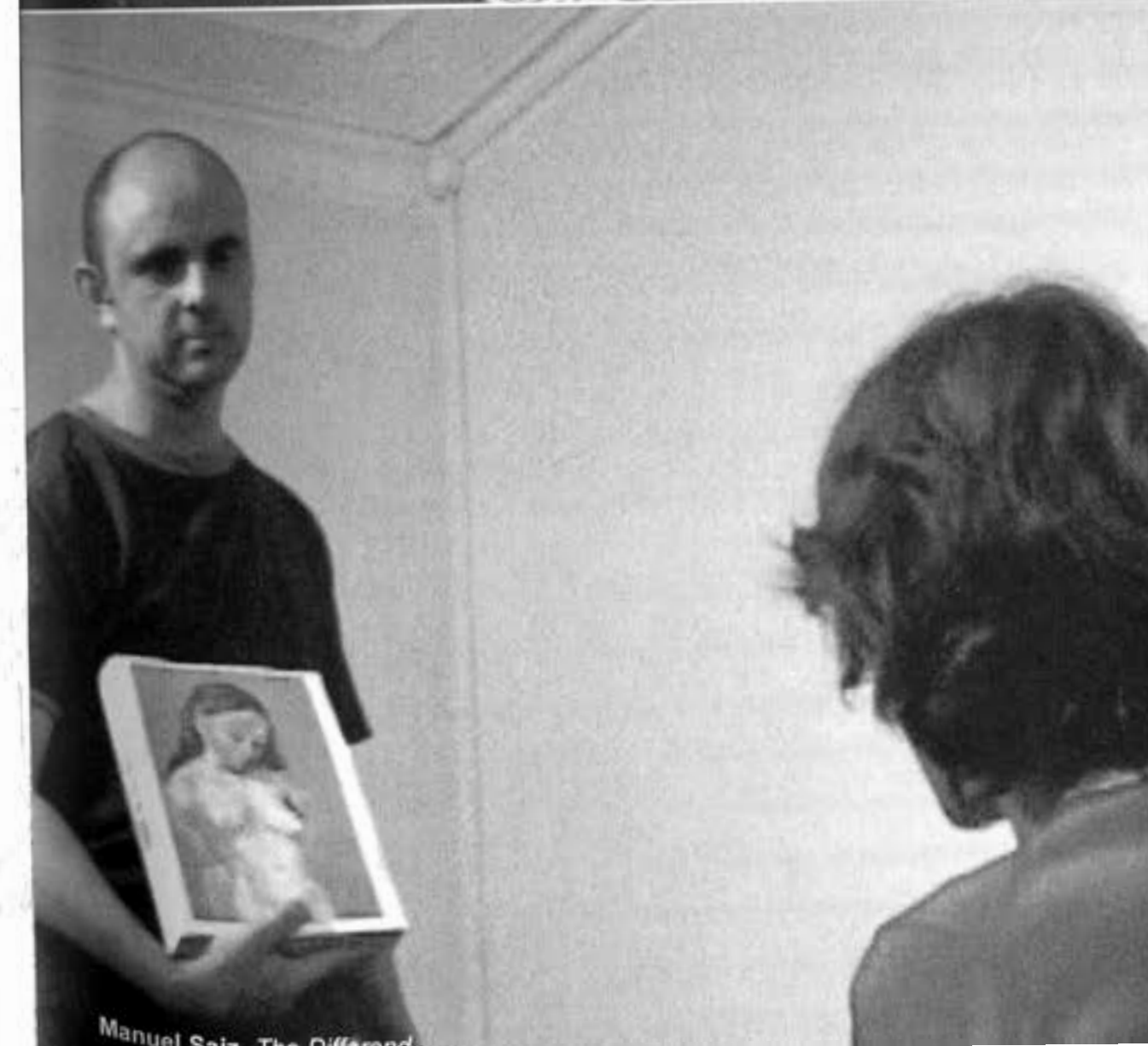
The presentation of the piece's central slogan contains contradictory tones of affirmation, hesitation, and even underlying mockery, emphasizing the often conflicting qualities of both disparate cultures and of the realities of contemporary life. Yet the statement itself - spoken out of a traumatized landscape - and its creation as part of a traditional art form, speaks in both a culturally specific and universal way of human desire and constant movement toward hopefulness and light.



Jude Norris, sketches for *The Most Beautiful Things*



Camille Turner, Miss Canadiana, from *Teletaxi*



Manuel Saiz, *The Different*

PARTICIPATING ORGANIZATIONS

The **Centre for Aboriginal Media (CAM)** is a nonprofit organization developed through a partnership with Vtape. CAM's mission is to promote and train Aboriginal media artists from across Canada. CAM achieves these goals through the **imagineNATIVE Media Arts Festival** and the **imagineNATIVE Screening Tour**. This year's festival dates are October 22-26. www.imagenative.org

Charles Street Video (CSV) 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. CSV rents editing suites and audio post-production suites as well as cameras and production gear. The facility hosts audio, video and installation artist residency programmes, provides workshops and equipment orientations, awards scholarships to media arts students, and provides screenings, performance and exhibition opportunities. www.charlesstreetvideo.com

Ed Video Media Arts Centre facilitates the creation, exhibition and appreciation of contemporary media arts. We support emerging and established artists by providing media arts production facilities, training, and a public exhibition programme. Our vision as an access centre also includes measures that address barriers to media artists from under-represented communities. www.edvideo.org www.triangulation.ca

Fado Performance Inc. is Canada's only artist-run centre devoted exclusively to performance art. Fado presents work by invited artists and organizes residencies, workshops, lectures, exchanges, publications and other projects. www.performanceart.ca

famefame exists for the production and promotion of the aggressive, intense and volatile. Our aim is to promote an immediacy that transcends the physical means of the work itself threatening the boundaries of video, sculpture, performance and event arts, audio and music, generating new strategies for culture making. www.famefame.com

Founded in 1979, **Gallery 44 Centre for Contemporary Photography** is a non-profit, artist-run centre committed to the advancement of contemporary Canadian photographic art. Our centre has four exhibition spaces offering emerging and established artists the opportunity to exhibit photographic artwork that is innovative in its application of photographic materials and subject matter. www.gallery44.org

The **Hard Pressed Collective** is a group of video artists working in support of a just peace in Israel/Palestine. Our project was inspired by the solidarity efforts around the olive harvest in the Occupied Palestinian Territories. Members include: Riad Bahhur, Richard Fung, Rebecca Garrett, John Grayson, Jayce Salloum, and b.h. Yael. *The Olive Project* coordinator at Charles Street Video is Greg Woodbury.

The **Images Festival**, now in its 17th year, features Canadian and international film, video, new media, and related installations and performances. Every spring Images brings Toronto audiences a 10-day extravaganza of contemporary media arts, featuring artists' retrospectives, special curated programs, talks, exhibitions and publications alongside its annual competition selection of artists' film and video. www.imagesfestival.com

Inside Out is the presenter of the **Toronto Lesbian and Gay Film and Video Festival**. The festival celebrated its 14th year as the preeminent Canadian exhibitor of queer film and video from around the world on May 20-30, 2004. Other initiatives include The John Bailey Completion Fund, The Digital Youth Video Project, and the new archives and video library. www.insideout.on.ca

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 programme and a computer studio facility offers a speaker series and workshops. www.interaccess.org

Media City is an international festival of experimental film and video art held every February in Windsor, Ontario. The festival is a co-presentation of House of Toast (Windsor's film and video collective) and Arcite Inc. (Windsor's artist-run centre for contemporary art). www.houseoftoast.ca

Mercer Union is dedicated to the existence of contemporary art. We pursue our primary concerns through critical activities such as exhibitions, lectures, screenings, performances, publications, events and special projects. In addition, our Platform programme enables us to respond to a wide range of non-exhibition-based artistic activities. The centre, established in 1979, is a non-profit charitable organization. www.mercerunion.org

New Adventures in Sound Art is a non-profit organization that produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Included in its Toronto Productions are *Deep Wireless*, a month-long festival of radio art; *Sound Travels*, electroacoustic concerts and performances on Toronto Island; *Sign Waves*, an installation series; and *SOUNDplay*. www.soundtravels.ca www.soundplay.ca

Ping is a networking service that provides our members with the ability to run information distribution channels on the Internet which support community-based discussion and publishing. We also offer the community custom online database solutions and direct access to our server for art projects. www.ping.ca

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

terminus1525 is a national project realized on the web and on the street. Initiated by the Department of Canadian Heritage and the Canada Council for the Arts, terminus1525 is driven by a new wave of young creators. It supports a collaborative online community and offline productions such as *{murmur}* (www.murmurtoronto.ca). www.terminus1525.ca

Trinity Square Video is an artist-run centre that provides independent artists and community organizations with video production/postproduction support and services at accessible rates. Here since 1971, TSV is committed to providing a broad spectrum of services related to video: workshops, screenings, video-for-the-web initiatives, artist residencies and festival sponsorships. www.trinitysquarevideo.com

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

As a not for profit, artist-run centre established in 1984, **WARC Gallery - Women's Art Resource Centre** remains unique in Canada as an arts organization dedicated specifically to the advancement of artistic practice by contemporary women artists. With a gallery and curatorial research facility, WARC's programmes and activities encourage artistic excellence through exploration, experimentation and critical examination. www.warc.net

Year Zero One is an on-line artist-run centre, which operates as a network for the dissemination of digital culture and new media through net-based exhibitions, site-specific public art projects, an extensive media arts directory and bulletin and the *Year01 Forum*, an electronic art journal. www.year01.com

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.yyzartistsoutlet.org