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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.

Dara Gellman, Director
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 Feesey, Helen Hill, Ryan Kamstra, Chris Kennedy, Robert Lee, Sally McKay, Maija Martin, Jeanne Randolph, Andrew J. Paterson, Karyn Sandlos, Ho Tam and Ger Zielinski.
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
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 Maziere, 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 installa-
tions by Canadian artists were exhibited: Happy House: The id, the Kid and the Little Red Fireman. A Clean Sweep by Gunilla
Josephson and Yes Sirt Madame... by Robert Morin. A Canadian
and UK tour of the full Exchange package is in the planning stages.

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 Witt, Regional Programmer at the British Film Institute and former cinema programmer at the Lux, Donna Lynas, curator at the South London Gallery, and Chris Hammond, 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
THEMIDAY, OCTOBER 9 at 9 PM
FEAR FACTORY
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 justification 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.

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.
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 political 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.

Paige Gratland, 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 Israe, 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.
FRIDAY, OCTOBER 10 at 8 PM
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


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?

*Listless*, 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.
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 shorts have been intercut with documentary and abstract image sequences.

Mikio Okado, Hierophanie
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."
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 Lutha, is on Saturday, October 11 at 7 PM.

PROGRAMME

Irma Optimist, Well Done, 50:00 min

Supported by:

FRAME
FINNISH FUND FOR ART EXCHANGE
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, YYY 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

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:

www.tranztech.ca
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 low tech 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.
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 octophonic (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.

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 re-worked 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 f**ka!

Supported by the Ontario Arts Council.

www.tranztech.ca
ALL EVENTS AT LATVIAN HOUSE  
491 College Street, unless noted.

SCHEDULE

WEDNESDAY, OCTOBER 8, 2003

6 PM Curator’s Talk by Pascal Beausse  
Followed by a reception at 7 pm, artist Louidgi Beltrame present. Presented by Vtape (with the Consulat Général de France à Toronto and AFAAA). 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 spitzer 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

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  
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

www.tranztech.ca
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 - Women's 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 Vtape

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 Vtape Salon

The Most Beautiful Things
At VMAC Gallery, presented by the Centre for Aboriginal Media
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 olive-y.

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.
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 Baldasari 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 inter-disciplinary 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 electroacousmatic 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.

www.tranztech.ca
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.

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.”
PROGRAMME

David Gelb, *Sitestream*, 2003, Canada

*Sitestream* locates the natural and managed landscape by following the Schneider Creek which bisects 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).
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 Bériault.

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, Salle 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.
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.
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 AFAAA)
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 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.
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 Rosenzveig 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
at YYY 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
Corwyn Lund
Day Milman & Paige Gratland
Derek Sullivan
Germaine Koh

Olia Mishchenko & Steve Kado
Instant Coffee
Jay Wilson
John Massey
Lisa Kannakko
Robin Collyer
Rose Kallah
Scott Lyall
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 travelling past Queen’s Park Legislative Building in Toronto, an artwork that has an overtly political message may play automatically, or become available on the touch-screen 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.

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
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-dimen-
sional 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
PARTICIPATING ORGANIZATIONS

The Centre for Aboriginal Media (CAM) is a non-profit 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.imaginenative.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 residencies 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 Bahour, Richard Fung, Rebecca Garrett, John Greyson, 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 Artcite 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](http://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](http://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](http://www.murmurtronto.ca) ([www.terminus1525.ca](http://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](http://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](http://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](http://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](http://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](http://www.yyzartistsoutlet.org)