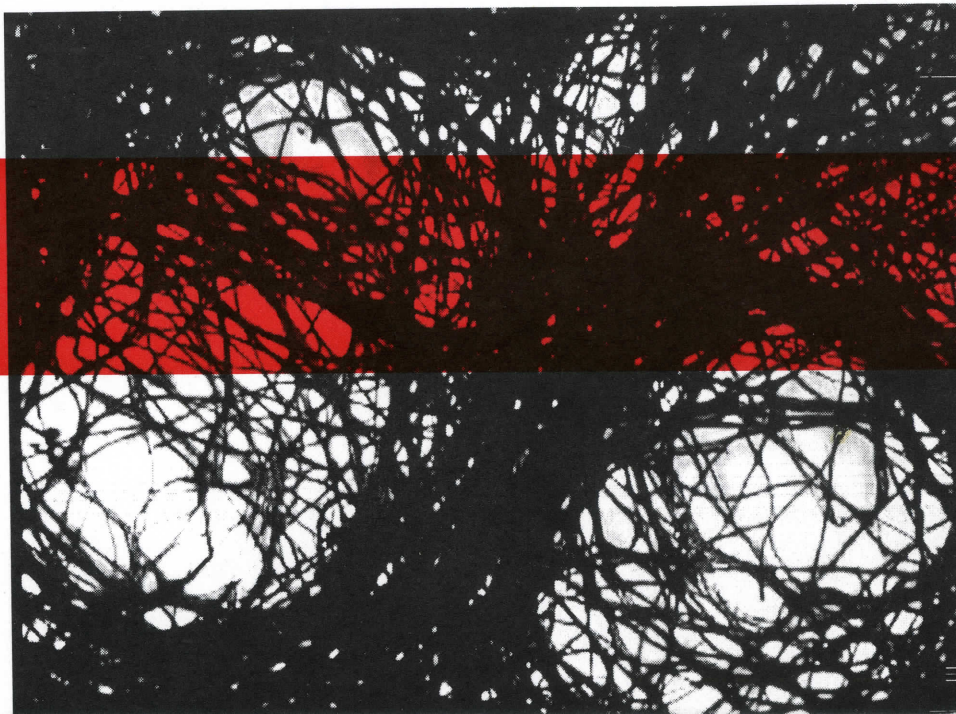


signal & noise  
festival of video and sound  
march 27-30 2003  
video in



# intro+

# thanks

Welcome to Signal & Noise, Vancouver's festival of art and activist video and sound. The festival is a combination of curated programs, juried selections from the entries received. The work reflects the strength of media art production, locally, nationally and internationally. We are pleased to include RAW ON by local media arts group Inter-mission, a group of artists living and working together, providing support and resources to emerging artists. Much like Video In was 30 years ago.

Signal & Noise exists to present alternative media both in terms of content and form. The work reflects the issues that media artists are concerned with including racism, transphobia, genocide, misogyny, militarism, alienation, and others. The work also reflects the need for media that speaks a more complex and poetic language than the mainstream provides. At a time when the ice caps are melting and the United States is jockeying for world-domination it may seem frivolous to present work that speaks in subtle and confusing ways or about issues of the heart and soul. However, it is important for many types of activism to be at play. As always, creativity and aesthetic explorations are a vital part of radical social discussions.

Jen Weih  
Exhibitions and Programming Coordinator  
Video In

## Thanks

Tara Rudnickas, Rodney Sanches, Heather Emery, Rafael Tsuchida, Angela Brayham, Kiley Fithen, Demian Petryshyn, Mark Curry, Velveeta Krisp, Helen Reed, Ali Lohan, Lukas Walther, Lauren Howes, Donna Szoke, Heather Frise, Ashok Mathur, Marina Roy, Igor Santizo, Ilene Kage, Dinka Pignon



thurs.  
march27  
8:00pm  
video in

## SITUATION

works about culture, power, gender and narrative.

### Allo Performance!

*Mirha-Soleil Ross & Mark Karbusicky,  
Toronto, 2002, 13:00 - Vtape*

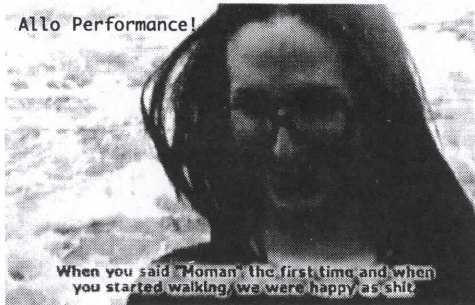
From May 2001 to February 2002, Mirha-Soleil Ross appeared pregnant every time she was in public as part of her 9 month long performance art cycle "The Pregnancy Project." The Pregnancy Project explored transsexual women's relationships to the personal and institutional aspects of motherhood and hoped to foster community discussion around controversial reproductive technologies.

### White Palace

*Jennifer Fisher, Vancouver, 2002, 4:00*

White objects started to blur at the edges, out of the blur and bleed, this rehabilitation of individual complicity.

### Allo Performance!



## Kevin

*Monique Moumblow, Vancouver, 2002, 8:55  
Video Out*

Two parents reflect on the mischievous and devious antics of a character named "Kevin". Although it is established that they have two daughters, Kevin is spoken of in an intimate and yet distant manner. The viewer is left wondering whether "Kevin" is a fictive character or not as there is never an indication of how he fits in within the context of this family unit.

## First Things First

*James Diamond, 2002, Quebec, 2:00 - Video Out*

First Things First was my attempt at a Public Service Announcement. I was comparing the term 'first people' to the term 'first world'. It's a first-hand glimpse into the effects of child poverty and the mental health industry. When I made the video I was breaking my code of silence that had served to conceal my status of perpetual homelessness. I was born and "raised" homeless never questioning the fact that I was disadvantaged. I contracted a lack of self righteousness as a result of picturing myself as a burden to the first world culture I was born into and yet outside of. Twenty-five years after birth I am just learning how to live as opposed to surviving. Respecting my own world vision. Fending of the feelings of constant crisis that became so engrained.



## Swing

*Laurel Swenson, Vancouver, 2002, 4:14 - Video Out*  
Swing is a quivering response to the cold hard fact that our world continues to be a dangerous and poisonous place for girls. In Swing our video-maker wheels around with our vulnerability, our anger and our sucker punches. After all, girls will be girls. Part 2 of: *Sitting Still: a body of anxiety, technology and hope* (a series of nine videos).

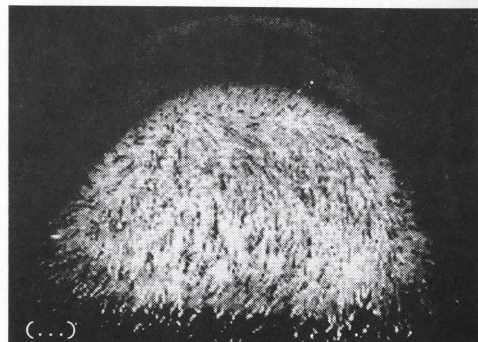
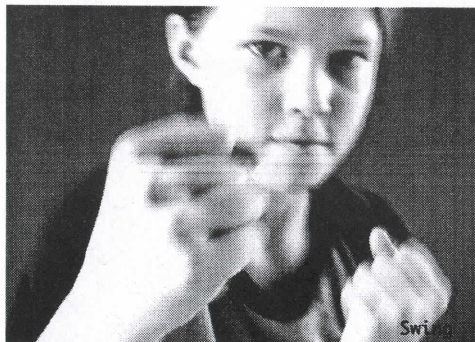
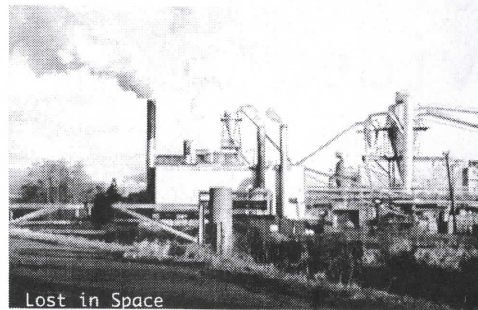
(...)

*Leatitia Bourget, France, 2001, 9:00 - Videographe*  
Phenomena of the skin reveal activity of the body which is independent of the will, a non-conscious consciousness which is itself the essence of life.

## Lost in Space

*Tricia Middleton & Joel Taylor, Montreal, 2002, 11:00 - Video Out*

Lost in space explores the periphery and banality of daily life by placing under its microscope the common spaces most might tend to ignore or take for granted. A varied use of images and sounds re-organise the everyday ambiances and ubiquitous moments that would ordinarily pass us by without any special attention. Underscored by a sense of dread that never fully subsides, *Lost in space* wryly ponders environmental and social decay, along with the generalised malaise that accompanies these phenomena, never losing sight of the possibility that death may be the only release from these conditions.



thursday  
march 29  
9:30pm  
video in

## [sic] \*Culture

Curated by Tricia Middleton

The videotapes assembled into this programme consider an ever developing and mutating sickness that seems to be rapidly spreading to unknown reaches within of our (stinking rich, capital obsessed, repulsively West-o-centric) current cultural milieu. Each artist has addressed the ills of a society that is so-top-heavy-that-it-must-collapse-the-only-question-is-when, in their own unique way. I enjoy each of these tapes immeasurably, relentlessly rigorous on their own terms: sometimes sick, sometimes twisted, often beautiful and brilliant, and sometimes with a beat.

## The Chocolate Factory

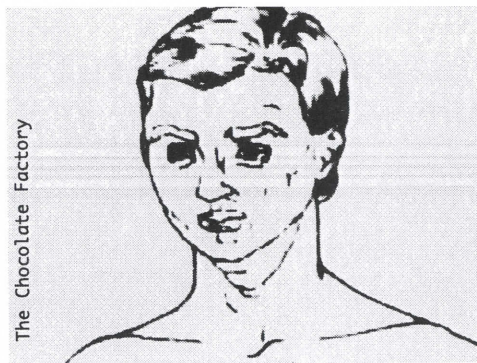
Steve Reinke, USA, 2002, 26:00 - Vtape

The Chocolate Factory is a suite of monologues in the voice of a fictionalized serial killer, one monologue for each victim. The camera, with an almost structuralist rigor, pans up and down simple line drawings of each of the seventeen victims. A Black Sabbath song, picked apart and extended, serves as punctuation and soundtrack. Reinke has described the tape as, "My autobiography as Jeffrey Dahmer." But really, as the tape's narrator says, "It's all about the victims."

## Apple Grown in Wind Tunnel

Steve Matheson, USA, 2002, 2:00 - VDB

This absurdist, microscopic film noir follows the activities of an underground network of ill people, desperate to create alternative methods of self-care in a world where natural resources are disappearing. While examining the meaning of health, disease, and well-being in the post-industrial world, *Apple Grown In Wind Tunnel* imagines the development of a culture at the margins, linked by illicit radio broadcasts, toxic waste sites, the highway, and ultimately by the overwhelming desire to find a cure.



The Chocolate Factory

## Here

*Sarah Abbott, USA, 2002, 12:00 - Vtape*

Here combines constantly morphing organic seeming images with a simple soundscape that potentially reflects the activity of an unsettled mind. Thoughts of future events, correct behaviour, desires, and triggered memories distract us from being present in our daily lives. Here magnifies this experience by allowing the viewer to consider this phenomenon within their own lives, as they experience this tape, and notice their minds begin to wander...

## Sattelite (Version 1.0)

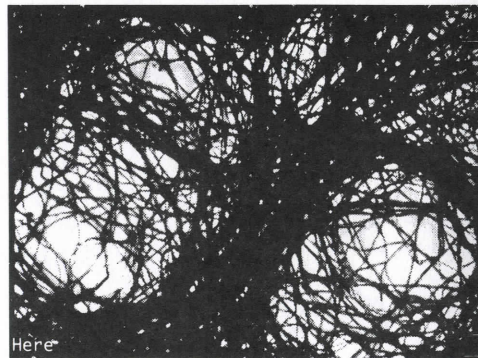
*Nelson Henricks, Montreal, 5:30, 2002*

The human ear. A gatherer of energy. A gatherer of sound. RPM's and BPM's. Satellites go up to the sky. Blinded by science. Everybody dance now.

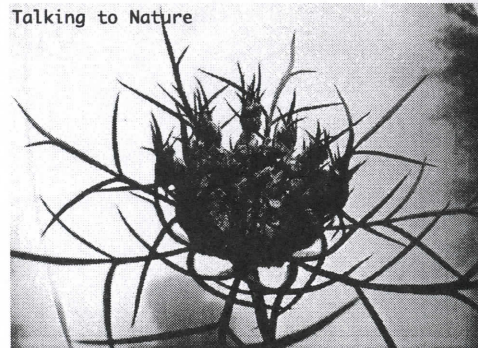
## Talking to Nature

*Tom Sherman, USA, 2002, 2:00*

We've always dreamed of speaking nature's own language, of being part of the big picture. But when we talk to nature, we find we are just talking to ourselves or, more accurately, to each other. Sherman examines this dilemma, asking viewers to identify with a certain wildflower with legs. Walking with, and talking to nature is easy – but making sense of nature's signs is another matter (nature speaks to us in sign language). Nature can be frustrating, especially for city people.



Talking to Nature



friday  
march 28  
8:00pm  
video in

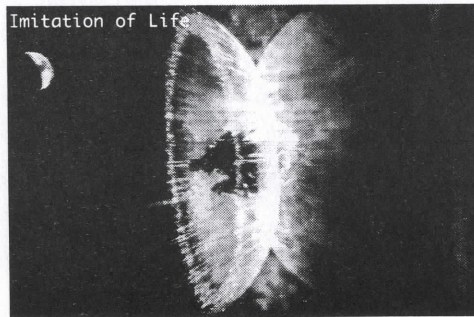
## TOTAL RECALL

fantasy and reality and the blur  
in between.

### Imitation of Life

*Mike Hoolboom, Ontario, 2001, 20:00 - Vtape*

"Hoolboom pillages all of cinema for this epic meta-science fiction, in which the future and the present are conceived, first, as an endless parade of images. Science fiction as a realm of displaced fears and dreams, a place to imagine a future that's already here. Imitation of Life continues Hoolboom's love/hate affair with Hollywood (already familiar from such works as *White Museum* and *Shooting Blanks*), cutting deeper into those swooping camera movements and seamless special effects to lay bare the alien under the skin." *Images Festival catalogue 2001*



### Portrait:

1. *Chimera* 2. *Portrait* 3. *untitled*  
*Sydney Vermont, Vancouver, 2002, 9:00*

This piece is part of a *Quiet Revolution*. *Portrait* takes to task three aspects of recorded observation; nature photography, the seated portrait, and the media propelled commercial product. In *Chimera*, a caterpillar forages in circles, with debris stuck to its velcro-like coat. *Portrait* traces a day in the life of a failed portrait. The third, *untitled*, spies upon a lo-fi commercial operation. Aspiring to its own classicism, *Portrait* falls short, while remaining endearing and human.

### From the trailer series: *Untitled One*

*Stacey Lancaster, USA, 2000, 6:14*

A pair of perpendicular mirrors is the low-tech focus of a bored woman's attention. One in a series of videos made during the four year period that I worked on and lived in a trailer in Brooklyn, New York.





J. -P.

*Steve Reinke, USA, 2002, 7:00 - Vtape*

A remix of the 20 minute "Tuesday and I" by young Canadian artist Jean-Paul Kelly. Reinke leaves the 20 minute one-take monologue intact, speeding up and slowing down the tape (mostly speeding up) to extract empathy for the subject and squeeze sounds out of his body.

One

*Rafael Tsuchida, Vancouver, 2002, 5: 20*

This video depicts the artist (me) singing the song "One" by U2. It is the expression of love and loss through the appreciation of music, subverting notions of performance in process.

00:00:15;00

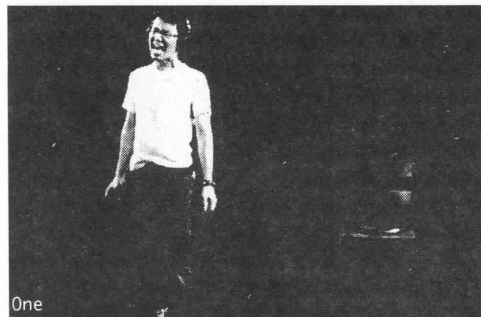
*Nikki Forrest, Montreal, 2002, 4:00*

00:00:15;00 is an experimental video based on 15 seconds of footage which has been processed and repeated 15 times. This structure is intended to mirror the processes of repetition and rehearsal, which are part of memory. Words appear out of an abstract landscape hovering for a moment on the verge of disappearance. Failure and break down are also part of the structure as the image flashes, rolls and disintegrates between each repetition. Original sound based on noise and tone generated in Metasynth and Protools amplifies the feeling of repetition and imperfection.

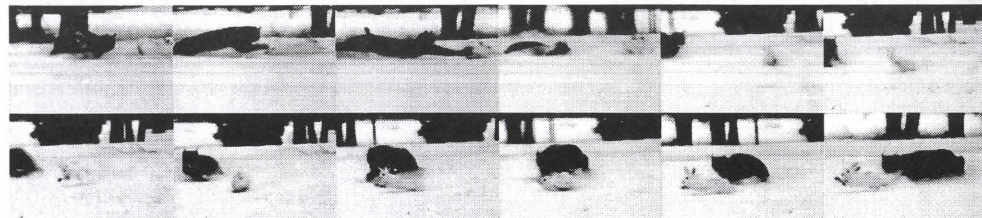
Chikubi

*Meesoo Lee, Vancouver, 2002, 5:08 - Video Out*

Chikubi is about seduction. For me, this video has the quality of something found rather than something created... or maybe that's just my rationalization for wanting to watch something i would never want to take responsibility for filming. The music is tender, full of longing, vulnerable and slyly funky. The song was written by Paul Pittman and performed by young and sexy and is from their mint records release "stand up for your mother."



00:00:15



Chikubi

friday  
march28  
9:30pm  
video in

IT'S BETTER INSIDE  
curated by anne e. low

It's Better Inside brings together the video work of eight Vancouver artists using interior space as point of departure to explore various inflections and slight variations in the psychoses of the self when one spends too much time inside. Awkwardness, banality, and concerted boredom are enacted within domestic situations, with the results often becoming frustrating, embarrassing, earnest and precocious. Each of the works suggest the inherent conditions within the roles of being the artist, the performer and the subject when producing video. While attempting to engage with interiors with little or no suggestion of an exterior, small narratives are created which rely on the spatial delimitations of both the setting and the space between the camera and artist.



**Julia Feyrer**  
I'm a Smoker  
2 minutes, 2002

**Anika Yuzak & Curtis Grauhauser**  
November Rain  
11 minutes, 2002

**Andrew Dadson**  
Since Each of Us Was Several, There Was Already  
Quite a Crowd (All my Clothes and my Roomates)  
14 minutes, 2002

**Gareth Moore**  
untitled  
3 minutes, 2003

**Anne Low**  
Golfing Out my Studio Window  
7 minutes, 2002

**Jacob Gleeson**  
Funnies  
5 minutes, 2002

**Amy Pelletier**  
Tissue Test  
6 minutes, 2003

saturday  
march 29  
8:00pm  
video in

## REFRACTED FUTURES

different perspectives on contemporary culture(s) and its myths.

### Gold

*Karen Kew, Guleph, 2002, 6:00*

Gold explores cultural memory against the backdrop of a southern Ontario town and images of pre-revolution China. The old style 1960's free standing Chinese restaurant, such a familiar landmark of many Canadian towns becomes the repository of the immigrant experience, the place where myth is invented. The piece also questions the way cultural memory is constructed through the preservation and designation of particular architectural buildings as historical landmarks. What is included and what is omitted and ultimately whose cultural memory is preserved.

### The worst thing ever

*Donna Szoke, Vancouver, 2002, :30 sec.*

the worst thing ever questions some basic tenets of western mentality. It nods to Andy Warhol's 15 minutes of fame but at a 30 second commercial length. Witness to the banality of visual culture at large, the work derives from a camera glitch: An image of camera case foam is paired with real time conversation. Voices talk of "the worst thing ever", revealing the worst thing as one's own boredom threshold.

### Nobody Knows

*Midi Onodera, Ontario, 2001, 3:15 - Vtape*

Nobody Knows is a short poetic video that eloquently hints at a few inner thoughts of a solitary young woman. Shot in 2 toy camera formats, the Lomographic 35mm Supersampler and the Intel Play Digital Movie Creator, Nobody Knows embraces alternative photography in both celluloid and the digital realms.

### Salty Wet

*Winston Xin And Desiree Lim, Vancouver, 2002, 8:47 - Video Out*

Salty Wet will take you through a sexy and humorous language experience about interpretations of queer Cantonese and English slang. Ten Cantonese-English speakers are asked to explain the meanings of queer words in English and Cantonese. Unlike English, Cantonese words are made up of existing Chinese Characters. Often, new words are constructed by putting two characters (words) together. Thus, the two words, "salty" and "wet" when put together actually someone who is "horny" or a "sex maniac".



Salty Wet



Roar



California, Mexico

## Take a Picture with a Real Indian

*James A. Luna & David J Merritt,  
USA, 2001, 12:10 - Vtape*

Take a Picture is a performance speaking to the commodification of American Indian cultures by institutions, media and commercial enterprises. It takes a common, playful but demeaning act of taking a photo memento of the "exotic" which many times includes cultures of other than the norm, Indians have been subjected to this act since contact with Western culture.

## The Lady of Shallot - A Surveillance Player

*Margaret Dragu, Vancouver, 2002, 3:30 - Video Out*

A video of a performance exploring how we survey one another in public spaces - City Hall, a grocery store, and a gallery setting. In the gallery window a woman dressed as a running competitor pivots with mirrors, catching the reflection of her surrounding environment which includes a man from outside watching her.

## Roar

*Wei Heng Tang, Vancouver, 2002, 4:00*

Roar is an experimental video exploring the psychological state of an awakening mind. This video is comprised of two sections. It illustrates the cycle of the roar: the uttering stage and the storing stage.

## conversation pieces

*Laurel Woodcock, Toronto, 2002, 3:20 - Vtape*

Three short performances on the information highway.

## House

*Wago Kreider, USA, 2001, 4:45*

The captivating, hilarious, and surprising story of a domicile's demolition as told from the perspective of a few planks of wood.

## California, Mexico

*Shawn Chappelle, Vancouver, 2002, 7:30*

An ambient travelogue. Hypnotic, stunning and ethereal. All of a sudden one is confronted with the "wild".

## Pool

*Humberto Ramirez, 2002, USA, 3:46*

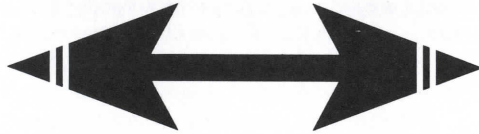
Pool is a short video that explores the intersection of culture, memory and values. Through a simple first person voice a story develops that relates cross-cultural experiences. The racial obstacles encountered in American Society are viewed within the context of difference and empowerment. A closely mic'ed vocal narrative is superimposed on a track of Nat King Cole's music establishing an intimate setting where sound acts as a catalyst for memory and reflection.

saturday  
march 29  
10:00  
inter-  
mission  
1009  
cordova st.

Intermission presents  
**RAW ON**

A full evening of sound-based performance art, Raw On will feature an array of works by local artists promoting their own "brand" of experimental activism. Raw On performances will thrust experience to unknown and novel ends by imposing limits on everyday activities. Testing the thresholds of common sense, Raw On is set to prove that the only true action is active action.

**RAW ON**



sunday  
march30  
6:30pm  
video in

## ANHEDONIA

from bush to x-box, and  
zoloft to macdonalds.

Plasticman and the Justice League  
*Jonathan Culp, Toronto, 2002, 16:00*

The events and fallout of September 11, 2001 are reproduced, analyzed and mocked using found pop culture footage from various eras and sources. The moron in chief receives special attention.

## Friendlies

*Christopher Kowal, Vancouver, 2002, 3:45*

Dear \_\_\_\_\_

Thank you for submitting your work to the \_\_\_\_\_ festival. We are sorry that we were not able to include it in the festival this year. \_\_\_\_\_ received nearly \_\_\_\_\_ individual submissions, as well as \_\_\_\_\_ of submissions from distributors, so there were many excellent pieces that we were unable to find space for.

Thank you for your interest in \_\_\_\_\_. We hope that you will stay in touch and continue to submit your work.

Best wishes

## Metronome

*Daniel Cockburn, 2002, Ontario, 10:40 - Vtape*  
"In his latest work Metronome, Daniel Cockburn merges the aesthetics of his Toronto predecessors Mike Hoolboom and Steve Reinke in order to weave a compelling tale of domestic routinization that is equal parts hilarious and heartening."  
*James Missen, Available Light Screening Collective, Ottawa*

## Spaghetti 8

*Terra Poirier & Adam Garnet Jones, Galiano Island, 2002, 2:30 - Video Out*

Super 8 gunplay - explosive scratching, amazing stunts and fabulous outfits - experimental artgak at its finest!

## Unhappy Meal

*Greg Richardson & John Richardson, 1999, Vancouver, 7:00*

Unhappy Meal is a multimedia assault on McDonalds, cut to the twisted breakbeats of Toronto musician Patootihed. Using our own film, video and graphics, R Room goes after the fast food juggernaut that opens a new restaurant every 5 hours. Learn other disturbing facts, groove to the beats, plus check out our very own Evil Ronald as we go behind the golden arches...

## Grid Forms

*Mark Piron, Vancouver, 2002, 3:21*

Grid Forms emerged from my experience of working for large companies in minimum wage warehouse jobs. It is a collage of appropriated imagery, text and sound, which I hope will give an insight into the nature of such environments and their effects on the human psyche.

## Anhedonia

*Thirza Cuthand, Vancouver, 2001, 9:00 - Video Out*

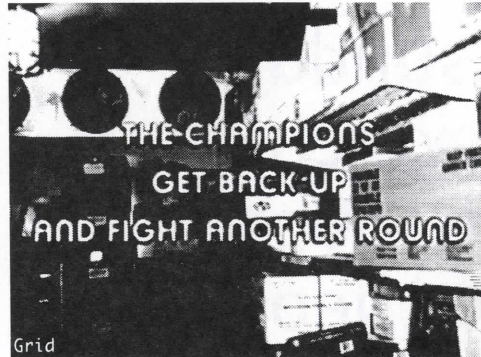
Thirza Cuthand's latest Video Work. A personal work about an individual's struggle with depression and the effect it has on her life.

## Hate

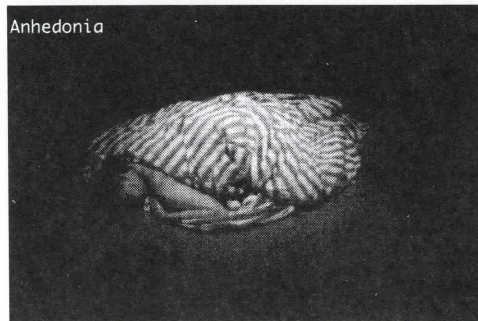
*Humberto Ramirez, 2002, USA, 7:00*

A video in which the cultural dynamics of hatred are explored through a series of talking heads and monologues. The video seeks to denaturalize a condition in which the potential solidarity amongst different people is subverted by notions of nationalism, race, gender, class etc. By problematizing what seems to remain hidden or at least unspoken this work seeks to provoke a conversation.

Spaghetti 8



Anhedonia



sunday  
march 30  
8:00pm  
video in

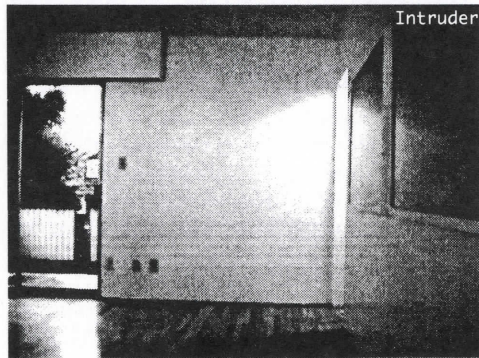
## BETWEEN THE BODY AND THE DESERT

looking at war, perception  
and mutilation.

### Intruder

*Anne E. Low, 2002, Vancouver, 1:30*

Addressing the spatial properties between the frame and the monitor, with the artist between those parentheses, my work relies on the emptying and negation of interior space. By emptying a space of its typical use value while the narrative action takes place outside of the frame, *Intruder*, with its reliance on sound, remains uncannily diageitic within the spatial expectations of a room.



### Transportation

*Randy Lee Cutler, Vancouver, 2002, 5:00*

How does motion effect consciousness? What are the immersive possibilities of reconfigured memory? *Transportation* is an experimental video that explores the ways in which speed (e.g. trains, automobiles) alter one's experience of space and time. The title references both vehicular travel and how mobility can induce shifts in consciousness. Our databanks of memory, themselves transport devices, destabilize the idea of linear time and fixed identity suggesting that all time is equally present. Like a homing device that searches the opaque environment, *Transportation* is both a beautiful and disorientating experience of absolute movement, (Soundtrack from the CD *Biosphere*, by permission of the artist.)





## RE: \_OPERATION

*Paul Chan, USA, 2002, 27:00 - VDB*

Based on a set of drawings that depict George W. Bush's administration as wounded soldiers in the war against terrorism, RE:THE\_OPERATION explores the sexual and philosophical dynamics of war through the lives of the members as they physically engage each other and the "enemy". Letters, notes, and digital snapshots "produced" by the members on their tour of duty become the basis of video portraits that articulate the neuroses and obsessions compelling them toward an infinite war.

untitled part 3b: (as if) beauty never ends..

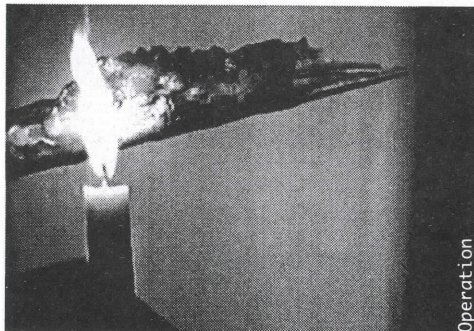
*Jayce Salloum, Lebanon/Canada, 2002, 11:22*

An homage to the 1982 Sabra and Shatilla massacre, a reflection of the past, it's present context and forbearance. Abdel Majid Fadl Ali Hassan recounts a story told by the rubble of his home in Palestine, the tape permeates into an intense essay on dystopia in contemporary times. A elegiac response working directly, viscerally, and metaphorically.

## Operation

*Jubal Brown, Toronto, 1999, 10:00 - Vtape*

Home operation to remove unwanted fat. Body vs image. Male Feminism vs. female patriarchy. Personal body control vs the social stigma of body image. Individual body ownership vs. the institution of the medical profession.



sunday  
march 30  
9:30pm  
video in

## RESONANT BLAST

a selection of audio works,  
including a live performance by  
michelle irving.

### OmNada

*Shaun Friesen, Calgary, 2002, 4:55*

OmNada is derived from one particular sound sample taken from a recording session in a 6 story concrete stairwell in the Alberta College of Art and Design. I ran the loop through an old cassette 4 track and manipulated the gain, E.Q. and pitch in real time (something I've been unable to do with computers), then re-digitized the material and layered and looped it on the computer.

### Yestourday

*Shawn Caza, Toronto, 2002, 2:00*

I am currently putting together an online apathetic dilution system. A website that allows visitors to search, and contribute information to an emotional database. Poetic multimedia responses are created based on search queries, and the donation of 'feeling files'. The project is intended to draw attention to the inherent biases found in the predominant information structures of the computer age.

### Dreamsong

*Colin Dorward, Vancouver, 2002, 6:10*

A multi-timbral journey through morphing soundscapes of varying textures and moods.

## Uodsn- sound rearranged

*Caleb Mueller, Vancouver, 2002, 3:30*

This piece is a reaction against the banality and mindlessness of radio 'bubble-gum pop' music; it takes the original song (a Britney Spears tune), and deconstructs it, bordering on destruction. The key point is that though the original song contains adequate instrumentation, production and melody, it is arranged in a thoroughly unimaginative way. The rearrangement is a statement on the clash between art and marketing in society through contrast to 'what might have been.' this rearrangement.

## Homenage to fukuzound

*Alberto Guedea, Vancouver, 2000-01, 8:00*

A composition with an overuse of software technology, the Homenage to fukuzound is a slightly different version of a fukuzound piece. Fukuzound is a minimal-noise project I did between the year 2000 and the beginning of 2001. The recovery of this sound file was accidental while I was looking through some old computer generated data. As an experimental audio artist the creation of new music-sound-noise is a non-stop accumulation of files. I listened to the piece after more than a year almost by chance, and it reminded me that we have to be very cautious when we select what to leave behind and what to not.

## The Memory of You

*The Readymades, Ottawa, 2002, 4:00*

"The Memory of You" is constructed entirely from two digitally processed recordings of the 1959 love song "Sleep Walk" (the original instrumental by Santo and Johnny and a vocal version by Betsy Brye). Processed samples have been collaged together to create a piece that embodies (through digital glitches and noise) the feelings of longing and loss that occur after a failed relationship, while simultaneously deconstructing representations of romance.

## Music for Drawing

*Eli Bornowsky, Vancouver, 2002, 8:15*

The piece is a computer sound construction designed to be immersive and trance inducing, for aid in the meditative aspects of drawing. I hope to create sound that will influence and provide abstract associations for the drawing process. My current interest lies in sounds and drawings that reference machines and computers. Originally created for personal use while drawing, it is the beginning of a larger body of sound that I am continually creating.

## Insectsound

*Colin Dorward, Vancouver, 2002, 5:30*

The song of an imaginary race of insect creatures.

## Alizé

*Myriam Bessette, Quebec, 2002, 3:15 audio & video*

This visual and audio fable proposes and avid look at animated hair.

## Threshold

*Michelle Irving, Vancouver, 2002, 20:00 performance. audio & video*

Threshold is an exploration of interstitial space; the point where one thing becomes something else; the fine line between darkness and light. In this performance audio and video elements create hybrids of 'natural' and technological metaphors which unfold within the simplicity of subtly looped images and augmented sound samples. The work attempts to represent the real world of delightful ambiguity and uncertainty.

# instal- lation

## Shift

*Elizabeth Milton, Vancouver, 2002*

A six and a half hour solo performance for the camera, Shift attempts to expose the alienating character play of service industry work. With one grueling take interrupted only by a ten minute coffee break and a short lunch, the performance parallels the structure of a work day while staging the empty exchange of scripted pleasantries that are consumed across the counter.



# artist projects +bios

where available

**Myriam Bessette** is presently working on a digital interactive installation called "À flot", constructed from drawings and samplings of her voice, her piece plunges the spectator in an emotional exchange with the representational apparatus.

**Laetitia Bourget** is working on various projects (video as well as photography, audio, or process work) around the question of aging and animality. She works with Frederic Nogray on collaborations with choreographers Rachid Ouramdane and Catherine Contour working with dance and contemporary art. Currently they are working on project using ultrasound material.

**Eli Bornowsky** is currently working on large highly detailed black and white drawings that reference mechanics and machines. With these drawings I hope to provide an enveloping experience to the viewer. They relate to the piece "Music for Drawing" because of the trance like repetition involved in their creation and the enveloping, immersive experience they provide to the viewer.

**Jubal Brown** is a videomaker, performance artist, and organizer based in Toronto, has shown in England, Scotland, Holland, France, Belgium, Africa, Hungary, United States and Canada. Co-founder of JAWA Collective, champions of aggressive machine gun, sex and death video style. Co-founder of the PO-PO seditious action team responsible for Toronto's legendary WASTELAND event series. Co-founder and Director of the Art System Cultural Center in Toronto. Currently working with Tasman Richardson on the multimedia label FAMEFAME producing and promoting experimental electronic music and video and web art: <http://www.famefame.com> The video work of Jubal Brown is available through VTape <http://vtape.org> and Artcore Gallery. <http://artcoregallery.com>

**Shawn Caza** Consider the idea of struggle an eternal entity. Where what exists is the result of differing liquid opinions meeting and solidifying. The mirror of achieving social change reflects the difficulty of the consensus required for its initiation. As with activism in general, the aesthetics of the piece is derived from a determination to make chaos work. The struggle becomes personal, leaving the listener to Contemplate individual principles on that abstract plane where sound meets thought.

**Daniel Cockburn** is considering making a 20-minute single-take adaptation of *The Lord of the Rings*, but he'll need at least ten thousand dollars.

In May **Jonathan Culp** will be starting photography on "Grilled Cheese Sandwich," a feature-length screwball comedy about dissent in everyday life. Having spent the usual ten years agonizing over the script, he is now moving on to more mundane concerns, like remembering how to collaborate with a crew (let alone a cast).

**Randy Lee Cutler** is currently writing an online essay for TPW [the Photographer's Workshop] based in Toronto on the work of Montreal photo based art of Betinna Hoffman. She is also curating an exhibition, *Trickster* by the artists' collective Orphan Drift at the Pitt Gallery, Vancouver [May 31–July 5].

**Paul Chan** is an artist based in New York City.

**James Diamond** "Lately I am in Montreal, the place I was born, working on my first feature length project. The subject includes humanity learning to live a pure, universal love while recklessly juggling complex demons. Also I am actually preparing to be the very first canadian idol.(the capital was ommited with intent)."

**Colin Dorward's** current projects include painting, writing music, and experimentations with ways to coordinate these two forms of expression in a complementary fashion.

**Jennifer Fisher** is currently working on a tape about driving with her eyes closed.

**Nikki Forrest** is currently working on a series of short videos exploring perceptions and experiences of time. I am interested in the shifts, limits and effects of time in everyday life as well as bodily and psychological perceptions of duration, interval and rhythm and repetition. Of particular interest also are those experiences where time seems to slow down, speed up or stop for a moment.

**Shaun Friesen** is currently trying to find a performing niche for an improvisational progressive post-rock group that he play drums and samples for called SAM VEGA.

**Alberto Guedea** z4z4 projects <http://z4z4.vze.com> , <http://kubesofsteel12.vze.com>

**Adam Garnet Jones** is a feisty, yet responsible young queer filmmaker who has exhibited internationally. In the warmer months, he teaches film and video at the Gulf Islands Film and Television school. Recently, he performed with the Vancouver-based, "Kiss and Tell", and is currently completing production on a new film, "Blue Eyes Say I Love You."

**Christopher Kowal** What happens when CNN comes to the TREEHOUSE network?

**Stacey Lancaster** is working on an on-going series entitled "One Minute Portraits" which consists of one-minute-long video portraits of people, and occasionally, animals. The final collection will be mastered to a DVD and housed in a small book which also contains a still image and a colour-coded name-page for each subject.

**Meesoo Lee** lives in Vancouver and has completed seven compilations of short videos over the last three years. The most recent, "pop songs," is a collection of minimalist music videos. He is currently collecting lite brites and exploring the possibilities for self-expression within limitations of a simple toy.

**Anne E. Low** is using video to expand on the nature of the word intruder, she is currently exploring such through the setting and language of architecture to negate notions of fear. "You'd be so nice to come home to" is a single channel video installation where the roles of aggressor and victim are blurred and violence is truncated, ruminating upon the fact that fear is a complete construction within one's own perception of self.

**Afshin Matlabi** is currently working on a project that reflects the 'apologetic' sense of our era. Japan apologizes to Australia for WWII, us to Japan for the atomic bomb, the Vatican to the Jews. The Germans to everybody, and so on and so forth. This last decade can be said as a decade of apologies. It is also a decade of prosperity within frustration. The Global is not creating the idealistic results that were predicted. My works are looking at these events and sentiments. "United State of Fuckin' America" and "United Fuckin' Nations" are two animated works that will be presented as a video projection, complementing a 16 feet drawing. The goal is to understand the sense of Global that is being developed in and around us.

**Caleb Mueller** is currently attending the Emily Carr Institute of Art and Design. The body of work he is currently developing investigates the act of re-humanizing sonic and visual technology.

My sonic work comes from a three-pronged desire:

1. To make the listener conscious of the musical qualities of their surroundings.
2. To take technology made for creating polished, perfect, and inhuman music and inject naturalness and humanity into it.
3. To comment, through the materials and the methods I choose to deconstruct, on a facet of life that is of interest to me, whether it be political, personal, or public.

Plus, you know, to have fun doing it. Hee hee.

**Elizabeth Milton** Continuing my interest in the theatrical nature of identity, I am currently working on a series of comedic performances that deal with the emotional hyperbole of the pop singer, and the garish sensationalism of the stage show.

**Mike Hoolboom** is working on a trilogy of found footage features: "tom (2002)", "imitations of life (2003)" and "public lighting (work in progress)". he's also working on a novel.

# inter- mission

*Intermission Artists Society* provides a support base for emerging artists through material, emotive and intellectual assistance. Intermission fosters the growth of art in experimental, improvised and electronic forms.

Intermission strives to organize and curate various multidisciplinary events on an ongoing basis, both collaborative projects with founding members as well as independent artists and solo shows. Intermission assists in/facilitates the realization of artists' desires in order to accelerate and expand the limits of human experience.

*Derek Brunen* and *Khan Lee* are currently working on a 'low budget' remake of the recent Hollywood feature "Vanilla Sky".

*Julie Gendron* is currently on a treasure hunt with Miriam Needoba searching out gold for their internet documentary "Everywhere You Want To Be". On the savannah she's collaborating with Mark Brady on a music/video performance called "Jungle TV".

*Steve Calvert* explores the aesthetic potentials of generative principles, seeking transitional thresholds wherein autonomous creative action becomes collaborative social interface and affective micro-political praxis.

*Natalie Purschwitz* is currently doing research at the Hastings Park dog tracks for her upcoming book of photographs, *Fashion at the Tracks*.

*Marianne Bos* is currently attempting to squeeze 20-odd hours of video footage into a 40-minute documentary on Pedal Technology in the Guatemalan highland communities. Any remaining time is spent coaxing new sounds from technological toys and everyday kitchen utensils.

*Mark Brady* plays anywhere in the overlaid space of computing science, electro-acoustic sound and a collaborative art practice. His current research at the SFU Computing Art and Design Sciences department explores an encoded art practice to form a sonic embodiment of virtual processes.

*Velveeta Krisp* is in retreat on the Gulf Islands finishing her debut pop-psych book, "Love Your Shit".



**Michelle Irving** (Granny'Ark) is a media artist and electronic musician. She is currently working on a CD and 12" release on an undisclosed Berlin label. Other projects include an audio/video installation piece created using a DSP programming environment, and a European tour in the summer.

**Karen Kew** is currently in post-production on a short drama, "Subdivision", set in North Toronto. The story brings together a predominantly Asian cast as characters negotiating life in Chinatown North!

**Wago Kreider** is currently shooting in Berlin and New York City for "Menagerie", a film about subway and elevated train systems in the contemporary metropolis.

**James Luna** lives on the La Jolla Indian reservation in Pauma Valley, California. Since 1987, his performances have been presented at the Whitney Biennial in New York; The Detroit Institute of the Arts; the Banff Center for the Arts in Canada; and, with Guillermo Gomez-Pena, at the Mexican Fine Art Museum in Chicago. Luna has taught studio art at University of California at Davis, University of California at San Diego, and University of California at Irvine.

**Tricia Middleton** and **Joel Taylor** currently reside in Montreal, Quebec, where they are in the production phase of a new videotape, loosely titled "Apartment Living 2003." Tricia is currently in the MFA program at Concordia University, where she is working on sculptural and video installation. Joel is currently a freelance editor, and is working on his own quirky versions of electronic music projects and sound design.

**Elizabeth Milton** Continuing my interest in the theatrical nature of identity, I am currently working on a series of comedic performances that deal with the emotional hyperbole of the pop singer, and the garish sensationalism of the stage show.

**Midi Onodera** is currently preparing to make her first trip to Japan. There she will be working on a new video that further expands her interest in multi-tiered narratives and toy camera formats. She is also wrapping up principal photography on a video featuring the work and inspiration of Canadian artist, Aiko Suzuki.

**Mark Piron** we be participating in a 'balloon orchestra', which will become a regular event in the city. It will involve groups of people walking into stale, 'grandiose', space such as banks and corporate lobbies and proceeding to play their inflated balloons.

**Terra Poirier** hails from Galiano Island, BC where she works as a freelance geek and at the Gulf Islands Film and Television School as instructor, film distributor and webmistress. She lives with her 14 year old son and has been known to sporadically make films, write little rants and do prison justice work in Vancouver. Her work has received awards and been screened at festivals all over the world.

**Humberto Ramirez** is presently finishing the post-production stage of "Sunburn", a feature film that uses the Reality TV phenomenon as a way to develop a critique of contemporary society. I am also in the pre-production stage of a new video War, addressing the present militarism that seems to be emerging as a new world order. I find our present circumstances most urgent and hope that my work will do something to avoid the catastrophe of another war.

The Readymades **Ross Birdwise** and **Nathan Medema** are curating, with **Mark Molnar**, a new music series to take place in Ottawa in the spring of 2003.

They have recently remixed a track by rhythmic noise outfit "Iszoloscope" as their regular musical alias if then do, and are working on a interactive networked new media installation to deal with the ever-shifting language of technology and its resulting frustrations.

**Steve Reinke** “I’m working on a series of videos called ‘Final Thoughts.’ I will add components to the work until I am dead. My death will complete the work; it’s a life project. Also, I’m curating a DVD boxed-set of George Kuchar’s video works.”

In 2001 **Greg Richardson & John Richardson** made “CCNN”, an 11 minute satirical look at the corporate culture of massive merger-mad media outlets. Corporations own the airwaves, R Room’s stealin’ em’ back...

This year we’re working on a top secret musical project that was boy band-inspired. Boy bands are just so damn terrific, we wanted in on the act... stay tuned to room.org for more...

**Mirha-Soleil Ross & Mark Karbusicky** are working on a short experimental documentary that addresses our current day high speed and intensive slaughterhouse practices but in the context of anti-globalization politics.

**Jayne Salloum** is presently curating/producing a project for the 8th Havana Biennale; preparing for exhibitions in Toronto, Ottawa, Montréal, and Barcelona; editing “untitled part 2: beauty and the east”, with footage shot in the former Yugoslavia after the NATO bombing in 1999; and working as part of the “desmedia collective” on an oral history video project in the Downtown Eastside.

**Laurel Swenson** is currently working a series of nine short videos exploring anxiety and hope and tensions between technology and the body. These videos will form a cohesive series of videos entitled “Sitting Still: a body of anxiety, technology & hope” (nine videos). In this series Swenson focuses on the body to explore recurring departures from our bodies. She explores that which takes us out of our bodies and the present moment: anxiety, anger, fear and ideologies surrounding progress and technology.

**Donna Szoke** is curating a show for Artropolis called “here”. It approaches the body obliquely: Where possible, it avoids images and likeness of the body in favour of work that evokes the soma and sensation of physical presence, prods the body’s inscrutable being-ness, and performs its bodily limits. (CBC HQ Vancouver, May 16 to June 8/03)

**Rafael Tsuchida** was born in Monterrey, Mexico in 1974. He was raised in Ontario, Canada, and completed his bfa at NSCAD, in Halifax. Rafael considers himself as a conceptual, idea-based artist. Although his preferred medium is video he also works in printed matter, collaborations, and performs occasionally. He has had videos shown in festivals in France, Halifax, and Vancouver. In his spare time he likes to make friends.

**Wei Heng Tang** is currently working on an installation involving the diffraction of projected light and images, exploring the relationship between art and science.

**Sydney Vermont** is a Vancouver-based artist, curator for the Or gallery, and a woman of 31.

**Laurel Woodcock** is starting production on a series of short videos concerned with digitextuality and the conflation of digital language and cinema. The individual titles will be culled from digital editing terms ‘bits and bytes’, ‘drop frame’, ‘artefact’, ‘progressive scan’ and the method of shooting will combine filmic techniques using cranes, tracks etc

# jury members

## Audio

**Eileen Kage** is a Taiko player/composer (with guitarist E. Stef and with pianist A. Nishihara), a sound artist (with my computer), a drag queen performer (with the Draggin, Angels) and a technician (mostly at the Western Front).

As an artist **Igor Santizo** is an interdisciplinarian. His process has included explorations into psyche and poetry through drawing and found-object sculpture as well as the crafting of conceptual projects. He has also experimented with and curated sound. His is a production of play, inquiry and formulation as creative becoming.

## Video

**Heather Frise** has been working in film and video for over ten years. Her documentaries and experimental shorts have received awards and been screened internationally. She is currently teaching at the Emily Carr College of Art and Design.

**Marina Roy** is an artist and writer, and is assistant professor in studio art at the University of British Columbia.

**Ashok Mathur** is an author and educator. He is currently Head of Critical and Cultural Studies at the Emily Carr Institute of Art + Design in Vancouver.

# distributors

## Video Data Bank

www.vdb.org  
info@vdb.org  
312.345.3550

## Videographe

www.videographe.qc.ca  
info@videographe.qc.ca  
514.866.4725

## Video Out

www.videoinstudios.com  
videoout@telus.net  
604.872.8337

## Vtape

www.vtape.org  
distribution@vtape.org  
416.351.1509

# ONE



Raphael Tsuchida screening Friday @ 8pm

## signal & noise

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www.videoin.ca

Thursday March 27

**SITUATION** 8:00 pm Video in  
Video about labor, power, gender and justice

**[sic] \*CULTURE** 9:30 pm Video in  
Curated by Jesse Middleton  
Addresses the life of our society that is so top heavy that it  
must collapse the only question is when.

Friday March 28

**TOTAL RECALL** 8:00 pm Video in  
History and reality and the like in between.

**IT'S BETTER INSIDE**

Curated by Anne L. Low 9:30 pm Video in  
Architecture, history, and conceptual borders are crossed  
within domestic situations, with the results often becoming  
fascinating, mesmerizing, elegant and provocative.

Saturday March 29

**REFRACTED FUTURES** 8:00 pm Video in  
Different perspectives on contemporary culture(s) and its myth.

**RAW ON** 10:00 pm 1009 Cordova

**@INTER-RELUCTIONS** A full evening of visual based performance in  
art. How do we display an array of works by local artists performing in  
their own "spaces" of experimental activities.

Sunday March 30

**ANHEDONIA** 6:30 pm Video in  
From South to 8 Ave. and Cabot to MacDonald

**BETWEEN THE BODY AND THE DESERT** 8:00 pm Video in  
Looking at new and other mediums.

**RESONANT BLAST** 9:30 pm Video in  
Audio works, including a live performance by Michelle Irving

info: 604.872.8337 exhibit@telus.net



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Video In Studios is an artist-run access centre operated by and for independent videomakers, experimental video artists and media/community activists.

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1965 Main Street  
Vancouver BC, Canada V5T 3C1  
604.872.8337  
exhibit@telus.net  
www.videoinstudios.com



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