

signal & noise

festival of video and sound

march 21-24 2002 Video In Studios

welcome to signal & noise.

this year's festival offers a range of exciting recent works that address our culture in two of it's dominant languages, the moving image and sound. The programs offer critical and innovative perspectives on current social, political, historical, and artistic concerns. Rosangela Renno's *Vera Cruz* and Nitanis Desjarlais's *The Native Youth Movement* address past and present struggles with colonization. While Jayce Salloum's piece *everything and nothing; a discussion with Soha Bechara* presents a stunning portrait of the essence of humanity distilled by 10 years in a detention centre. More abstract works featured in programs such as *When everything seems to have gone awry all is not lost* and *Mediations* challenge the insatiable North American desire for entertainment and the expectation for easily consumed morsels of information.

With increasing restrictions on our civil liberties it is vital that we maintain a focus on our ability to challenge cultural and political authority and convention through art and activism and that it is a constitutional right to do so.

Please enjoy the festival.

Jen Weih
exhibition and programming coordinator
Video In

special thanks

Joel Taylor, Krista Tupper, Rafael Tsuchida, Damien Petryshyn, Tricia Middleton, Jeanette Bishop, Tom Reimer, Raquel Alvaro, Maija Martin, Kirsten Forkert, Tobias Van Veen, Ki White, Ken Anderlini, Tracy Smith

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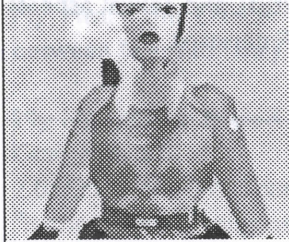
thursday, march 21

8:30 pm

When everything seems to have gone horribly awry, all is not lost.

curated by Tricia Middleton

I have tried to assemble this programme much in the way one might make a videotape: Sometimes the connections might seem oblique, but everything should make sense in the end. Under the subject heading, 'international techno-appropriation and satire,' these tapes in their own way seem to be addressing the multifarious condition(s) of entrapment. Addressing this increasingly widespread phenomenon was not a conscious decision on my part. Rather, I responded to these works because of their innovation and audacity in approach to material, genre and form. Attributes I always find pleasing in videotapes.



She Puppet

Peggy Ahwesh/video/15 minutes/2001/USA

Using re-edited footage collected from months of playing Tomb Raider, Ahwesh transforms the video game into a reflection on identity and mortality. Trading the rules of gaming for art making, she brings Tomb Raider's cinematic aesthetics to foreground, and shirks the pre-programmed "mission" of its heroine, Lara Croft. Moving beyond her implicit feminist critique of the problematic female identity, she enlarges the dilemma of Croft's entrapment to that of the individual in an increasingly artificial world.

Kubrick Space

Caspar Strackel/video/5 minutes/2001/USA

The Kubrick Space is curved. This tape is an attempt to decipher the enigma of Kubrick's uncanny camera movement through a self-contracting space: the rooms and corridors of *The Shining's* Overlook hotel. This work is also the product of an ill-driven machine of the 70's. It was created by an old RCA videodisc player that was modified and now mimes a deconstructive editing style. All edit decisions were made by this machine alone. The maker became a mere observer — who just assembled the goodies. Retro-structuralism by accident.

Ashley

Animal Charm/video/7 minutes/1997/USA

Ashley parodies the conventional story of a modern mother and wife with typically modern desires. The absurd and oppressive charge created by the oddball editing and "beats" must be seen to be believed.

Hostage: The Bachar Tapes

*Souheil Bachar & Walid Ra'ad/video/17 minutes
2001/Lebanon*

Hostage: The Bachar Tapes (English Version) is an experimental documentary about "The Western Hostage Crisis." The crisis refers to the abduction and detention in Lebanon in the 1980's and early 1990's of western men like Terry Anderson, and Terry Waite by "Islamic militants." This episode directly and indirectly consumed Lebanese, US, French, and British political and public life, and precipitated a number of high profile political scandals like the Iran-Contra affair in the US. In Hostage: The Bachar Tapes (english version) the "Western Hostage Crisis" is examined through the testimony of Souheil Bachar. Mr. Bachar was held hostage

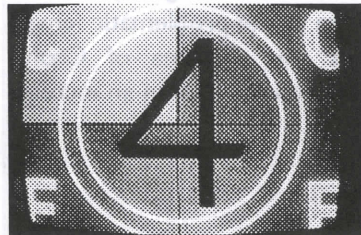
in Lebanon between 1983 and 1993. What is remarkable about Souheil's captivity is that he was the only Arab man to have been detained with the western hostages kidnapped in Beirut in the 1980's. In fact, Souheil was held for 3 months in 1985 in the same cell as five American men: Terry Anderson, Thomas Sutherland, Benjamin Weir, Marting Jenco, and David Jacobsen. In 1999, Bachar collaborated with The Atlas Group (a non-profit cultural research foundation based in Lebanon) to produce 53 videotapes about his captivity. Tapes #17 and #31 are the only two tapes Bachar makes available outside of Lebanon. In the tapes, Bachar addresses the cultural, textual, and sexual aspects of his detention with the Americans.

thursday, march 21
9:30 pm

Vera Cruz

*Rosângela Rennó/video/44 minutes/2001/Brazil
curated by Majja Martin*

Based on the famous letter written by Pero Vaz de Caminha, "Vera Cruz" is a video copy of an (im)possible documentary film about Brazil's discovery. We can only see the image of the film stock, worn out by the 500 years of age. The sound has also been removed. What was left, in the end, took the form of text-subtitle. Winner of the 2001 Video Brasil Award.



friday, march 22nd

8:00 pm

New Works/The Heart and other Internal Issues

My Heart... Series 3

video/14 minutes/2001/Canada/USA

featuring works by Meesoo Lee, Clark Nikolai, Tricia Middleton & Joel Taylor, Gerald McCadden, Emily Vey Duke & Cooper Battersby, Sarah Abbott, Jeremy Drummond and Wayne Yung

My Heart the Dancer

Meesoo Lee

2:35/2001/MiniDV/colour/English

My Heart the Dancer explores the relationship between fear and fancy.

My Heart the Blood Pump

Clark Nikolai

2:05/2001/MiniDV/colour/English

"Is there such a thing as love?"

My Heart the Melancholic

Tricia Middleton and Joel Taylor

2:00/2001/MiniDV colour/English

In My Heart the Melancholic, the Pacific Ocean serves as metaphor for the perfect dissolve into absolute despondency and the deepest depths of self-pity.

My Heart the Cook

Clark Nikolai and Gerald McCadden

1:55/2001/MiniDV/colour/English

"I associate food with nurturing: preparing some edibles for others. An intermingling of tastes, passions, joys..."

My Heart the Lumberjack

Emily Vey Duke and Cooper Battersby

0:13/2002/MiniDV/colour/English

Sickening and funny, My Heart the Lumberjack is a fifteen-second excerpt from the American television program, "Blind Date".

My Heart the Drug-Addled Talking Ass

Emily Vey Duke and Cooper Battersby

2:35/2002/MiniDV/colour/English

Comprised of a single take of the young couple singing "You say he's just a friend" by Bis Marquee, My Heart the Drug-Addled Talking Ass is a kind of addendum to Duke and Battersby's earlier work, Being Fucked Up.

My Heart the Travel Agent

Wayne Yung

1:30/2002/MiniDV/colour/stereo/English

A dream about subways and foreign boyfriends.

My Heart the Prophet

Sarah Abbott and Jeremy Drummond

1:45/2001/MiniDV/colour/English

Abbott reflects on her unfortunate experience with childhood love.

My Heart the Lunchbox

Sarah Abbott and Jeremy Drummond

1:45/2001/MiniDV/colour/English

Drummond reflects on the confusion associated with his childhood understanding of the concept of "love."

My Heart Divine

Wendy Coburn

4:00/2001/MiniDV/colour/English

So how does one describe the heart as a vocation that professes a specific body of knowledge, and how can one convey that metaphor in two minutes or less? You can't. My Heart Divine combines the ancient and hopeful science of the Water Diviner, with the holy and mostly hopeless quest to find divine love, in one minute and one hundred & eighty seconds.



Sex & Sadness (part one)

Brian MacDonald/video

5 minutes/1999/Canada

A woman recounts the most significant moments of her life to a man lying beside her. The title says it all.

I Want You To Need Me/J'veux qu'tu m'veux

Stefan St-Laurent/Minnie St-Laurent/video

4 minutes/2000/Canada

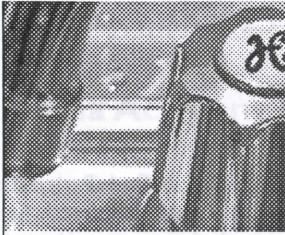
Can popular songs be appropriated to convey the experience of a gay-bashing in Moncton? Or the need for acceptance? In an ongoing series of autobiographical performance videos named Overmelodramas, the artist explores our relationship to violence and culture, and questions our polarized tastes for melodrama and documentary.



Red Buffalo Skydive

Judith Norris/3:30 minutes/2001/Canada

"I found the survival thing one of the most immediate connections between the characters. There's a parallel between the tenacity of this white guy who continues to skydive even after becoming a paraplegic—and that of the buffalo—and the nations who are so inextricably connected with them. Another thing I was struck by was the ability of all parties not only to survive in the face of such great odds, but to do so with style - a certain kind of beautiful 'craziness'." —Judith Norris



How to Make Love In An Earthquake

Donna Szoke/video

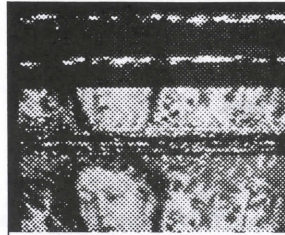
6 minutes/2001/Canada

This six minute experimental video is comprised of seven postcard stories, each 100 words in length. Each story is performed by a different narrator in order to dislodge the “self apparent truth” of admission that is created by a lone narrator. While the stories revolve around sudden, unpredictable and uncontrollable events, the video imagery explores everyday objects in their routine usage. Through camera perspective and colour effects, these mundane objects become defamiliarized.

Theme Song II

Tricia Middleton & Joel Taylor/video/4 minutes/2001 Canada

Theme Song II borrows its name from the seminal Acconci tape, re-packaging the self-delusional banter of the Acconci piece in a formalized and much truncated version. While Acconci’s persona appeared to only want to get laid in the original, the character in Theme Song ii has different goals. Image and text combine to articulate the rampant image-based narcissism in a society ever increasingly hung up on “celebrity.”



Unnamed

Glynis Humphrey/video
3 minutes/1996/Canada

Unnamed originated from one-and-a-half seconds of accidentally found footage in the

leading edge of a video tape which had been originally erased. The highly unstable video signal is not easily controlled and the work plays somewhat differently on different VCR’s. Unnamed revolves around issues of the gaze, moral ethics, sexuality, and society’s view of the aging female.

Samsara

Goody-B Wiseman/video/2 minutes/2001/2/Canada

Samsara is a melancholic look at the experience of joy and beauty.

Kitchen Dances

Emma Howes/video/7 minutes/2001/Canada

Kitchen Dances was recorded in the summer of 01. It was to be the beginning of a series of documents entitled ‘Small Enclosed Spaces of Places I’ve Lived In.’ Having moved four times in the period of ten months these documents are a record of my negotiation within space.

friday, march 22

9:30 pm

Contested Territories

everything and nothing

Jayce Salloum/video/42 minutes/2001/France/
Canada/

An intimate dialogue that weaves back and forth between representations of a figure (of resistance) and the subject, Soha Bechara* ex-Lebanese National Resistance fighter in her Paris dorm room after release from captivity in El-Khiam torture and interrogation centre (S Lebanon) where she had been detained for 10 years, 6 years in isolation. Revising notions of resistance, survival and will, recounting to death, separation and closeness; the overexposed image and body of a surviving martyr speaking quietly and directly into the camera juxtaposed against her self and image, not speaking of the torture but of the distance between the subject and the loss, of what is left behind and what remains.

*Soha Bechara is a heroine in Lebanon, pictures of her are seen in many houses in the South and posters of her were seen all around downtown Beirut when I was working there in the early 90's. She was captured for trying to assassinate the general of the SLA, Antoine Lahaad. I didn't ask her anything specific about the torture she underwent or the trauma of detention. She is already being interviewed to death by the European and Arab press over the details of her captivity and the minutiae of her surviving it and the conditions in El Khiam and the detainees and the resistance. I went to her small dorm room (she is presently studying international law in the Sorbonne), not much bigger than her cell except it had one big window at the end and as she sat on her bed, I asked her about the distance lived

between Khiam and Paris, and Beirut and Paris, and what she left in Khiam and what she brought with her. A story about flowers and how she never puts them in water, how it felt for her now to be under such demand, and who she was, and what the title of the tape should be, and a few other things. This video material that I recorded of the time spent with her is not precious, just time, and a conversation, and intense intimacy at a close and unreachable distance. —Jayce Salloum

The Native Youth Movement Vancouver Chapter

Nitanis Dejarlais/video/45 minutes/2000/Canada

The story is told with hip-hop beats and graphic footage of the protests and occupations by the militant Native Youth Movement, the Vancouver Chapter. This work incorporates humor and analytic insight into youth of today who choose to put their energy and passion into political action.

saturday, march 23

3:00 pm

Media Activism Post 9/11

Join Imtiaz Popat, Jill Bend, Ken Anderlini and others for an information session and indy media critical theory workshop examining the aftermath of the events of 9/11, from the inaction of the Bush administration on that day to the newly leaked nuclear proliferation policy, we will examine how the media and political landscapes have changed since the tragedy. How can we resist the corporate media propaganda selling the deaths of Afghan civilians as "collateral damage" when it is now very clear the primary benefactors of this war is the Whitehouse oligarchy? How has the Patriot Act infected Canadian civil society and why have we lost our civil liberties because of events in NYC and Washington? Join us for a critical analysis of the 9-11 events, the so-called War on Terror, and what we can do as individuals and groups to bring forward justice and peace. Come think locally about this War of Globalization.

8:00 pm

Mediations/New Works

Man Without A Movie Camera

Charles Shilliday/video/7 minutes/2001/Canada

Charles Shilliday's first video is pulled from strips of discarded photographic negatives from the darkrooms of a daily Winnipeg newspaper, the pictures that didn't fit the story. The images created by the newspaper's "shooters" have been taken apart frame by frame and reassembled to assert a new narrative framework. The result is a reconstructed world emerging from the news of the day, filtered through an alternative lens of colour, pacing and sound. The images are propelled by a stream of sound bites, recorded from the hard drive of a personal computer: a collection of digital detritus which has been carefully manipulated to punctuate the text and texture of the piece.

Crusading

Kenneth Doren/video/6 minutes/2001/Canada

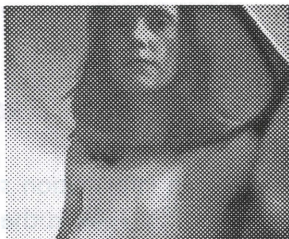
Crusading unravels the making of a media issue with the quiet and deliberately paced takes of an eight-year-old halting singing from a sheet of quotes made by Dr. Luigi Di Bella in a crusade for his unorthodox treatments for cancer. The power of public sentiment surrounding this story seems to have given the media license to exploit the issue on a global level that is actually affecting change within the medical profession. Dislocated from the story the young singer appears to reference an anchor person on a TV news show and obviously does not understand what she has been given to read, nor does she feel any need to disguise her disinterest and boredom. The resulting sequences are humorous and poignant as we contrast the innocent honesty of a child with the highly manipulated but supposedly objective deliverance of "the anchor man."

The Fine Arts

*Emily Vey Duke & Cooper
Battersby/video*

4 minutes/2001/Canada

"I hate the fine arts, I am disgusted by the fine arts, because, um, the fine arts are always made with artifice."



Chopstick Bloody Chopstick

*Wayne Yung Shawn Durr/video/14 minutes/2001
Canada*

A string of dead boyfriends and a pair of blood-stained chopsticks. Could our neurotic narrator be the culprit or his mysterious new Asian boyfriend? Winner of the jury prize for Best Short at the 2001 Chicago Underground Film Festival.

Pixel Time

Spencer Saunders/video/1 minute/2002/Canada

By accelerating a feature length film (in this case *Run Lola Run* by Tom Tykwer) to just over a minute and compressing it down to 4x3 pixels the film's original intent is lost among the erratic blocks of colour and sonic distortion.

Lot

Leslie Peters/video/2 minutes/2001/Canada

An investigation of the intersecting points of technology and the landscape. Lot is both an emotional and theoretical place that exists between these points.

Advertisement for the Colour Brown

Meesoo Lee/2minutes/2001/Canada

Ready-made culture jamming.

Static Discharge (for Bleeding Eyes)

Jowita Kepal/video/2 minutes/2001/Canada

A composition of video noise that both stimulates and irritates the eyes. Composed of abstractions created from signal interference, "Static Discharge" attempts to reveal both the inherent harshness and beauty of video.

I Have A Typewriter in My Head

Gunilla Josephson/video/2 minutes/2001/Canada

A short work combining the experiences of a single afternoon late September 2001; a drop of water, the sound of overhead jet airplanes, and an article about the F18 fighter jets cruising the skies of Toronto for security reasons

Absolutely

Aleesa Cohene/video/8 minutes/2001/Canada

Absolutely is a pseudo-documentary about history, politics, and the body. Weaving through various sources of re-contextualized found footage, Absolutely interviews four characters about democracy, revolution and their internal manifestations.

Good Day

Murphy Luzod/video/4 minutes/2001/Canada

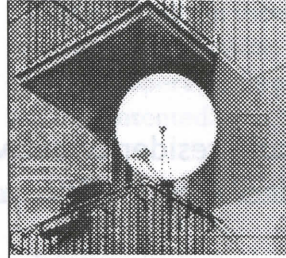
The piece *Good Day* is assembled from images collected from the internet and subtly manipulated digitally. The music is an original composition, pro-

duced by Luzod. The whole piece was designed with the idea of creating it on a single computer, without a camera and with limited computer storage space.

Parabola

Flora Watzal video/6 minutes/1999/Canada

The senses do not receive information from the body's own organs. All reflections dealing with the function of the senses return to this empty space: How to see see-



ing, how to heard hearing, etc? In 1668, Edme Mariotte attempted to find out and discovered the "blind spot" in the centre of the field of vision, which is the spot at which the central optic nerve is connected to the eye. The thing which allows the eye to see (ultimately the brain) is itself blind.

saturday, march 23

9:30 pm

Sound and Vision

RGB

20 minutes/live performance

RGB is a Victoria based audio/visual group working in an exclusively real-time environment. Both sound and image are simultaneously sampled from television signals which shape into an improvised abstract video with sound track.

rewind

[n:ja]/5minutes/2000

The basis or inspiration for the video *rewind* was the musical work *rukenwind* by shabotinski [(b)ypassLk)ill]. In contrast to commercial music videos, in which the visual level is integrated by means of editing, synchronization and action and it is presented as a visual component of the music, the intention in *rewind* was to use the music itself for a visual interpretation of the images. The ultimate goal was to create a symbiotic relationship between the audio and visual material.

Star Raiders ver 2.0

Tasman Richardson/6 minutes/2000

Abstract narratives woven from primitive 8 bit video game signal yielding a multitude of textures, edited within the context of a musical time signature resulting in a work which is both visually compelling and musically lyrical. (this video is an excerpt from the atari remixes series)

Ssiess

Feeding The Baby

15 minutes/live performance

A live demonstration of the possibilities of *The Baby*. Ssiess will play a clarinet and other instruments as well as create his own vocal sounds and memory recollections, speaking and playing these sounds into *The Baby*. These sounds will then be 're-fed' by physically varying the distance between the speakers and the microphone, playing with a mobius loop of feedback. This allows for a partial control over the ghostly (and sometimes noisy, sometimes melancholic) after-effects of *The Baby*, its memory. The tape is (a) memory with a length and a quality that determine how things are memorized and forgotten, a personal memory and a general social memory it's the way information flows, with background hums overriding temporary foreground narratives.

sunday, march 24

8:00 pm

The Dope Show

A collaborative thematic residency between Video In/Vancouver and Trinity Square Video/Toronto. This year's offering? DRUGS!

I guess I miss my drugs

Scott Russell (Vancouver)/video/6 minutes/2002/Canada
Psychedelics and Stimulants: two types of drugs that worked for me during the respective times in my life when I was doing them. Everyone has his own drug. It becomes an assertion of identity. I chose acid when I was in my late teens, full of angst and making my mind goofy felt right. I did coke in my mid-twenties when I thought I was cool. No social commentary, just a guy who sometimes thinks— when he's bored— that maybe he would be happier getting high. — Scott Russell

Dream Machine

*Nicole Chung & Jaime Phelan (Toronto)/video
6 minutes/2002/Canada*

Two friends wake up one day in bed with people they don't love. John steals some money to score drugs and calls Adrian. They meet for breakfast and get high. Normal life is hard. Breakfast sounds good. Big sunlights and fuzzy dreams.

MONKEY

Joe Sarahan (Vancouver)/video/7 minutes/2002/Canada
Perhaps a product of my environment – or the times: whatever, I invite you to take this journey with me.

Rx

R.M. Vaughan (Toronto)/video/6 minutes/2002/Canada
A personal meditation on the chemical pleasures of antidepressants and mood altering prescription drugs. Why buy drugs off the street when you can get them from a licenced expert?

Miss Edmonton Teenburger 1983 in You're Eternal!

*Mathew Fithen & Amy Lockhart (Vancouver)/video
7 minutes/2002/Canada*

Oh the youth of today! School-shootings, peer pressure, designer drugs, unprotected sex and the WB. How do kids today deal?! Watch Miss Edmonton Teenburger 1983 deal with the unsurmountable pressures of youth in this low-fi After-School Special.

Vegetative states: An Attempt to Instill and Measure Altered States of Consciousness in a Household Plant

*By John Marriott & Steve Reinke (Toronto)/video
6 minutes/2002/Canada*

Witnessing overarching moments of cultural excess who hasn't wondered how plants would respond to the works of advanced civilizations? Would they be wise and understand, or would they satisfy our expectations of crude and savage mentalities by going mad in response to our ways? Flowing from this, what would be a plant's

response to video art? With this in mind John Marriott approached video artist Steve Reinke to collaborate on a test procedure. Reinke has created an animated video intended to induce altered states of consciousness in a household plant. This

test stimuli will be shown to a plant that is wired to a polygraph device monitored by a certified polygraph operator. Footage of this test procedure will be presented.

sunday, march 24

9:30 pm

Everyone feels sick and is laughing a little

curated by Emily Vey Duke and Cooper Battersby

What binds the works in this program together is their treatment of or engagement with ordinary, even "disenfranchised" voices. Further, it is the videomakers' refusal to construct their subjects as "other", as the exotic grotesque; and their insistence on illustrating the interconnectedness of subject and author which makes the work interesting to me. In *Fishtank*, Richard Billingham does this by prefacing his work with a dedication to his mother and brother, the subjects of his rather gritty documentary about life in a council flat in England in 1990s. In *Half/Lives* the poles of Sherman's voice over narration are isolation and connection--the same poles that we understand as delimiting the world of the web-cam broadcaster. George Kuchar's narrative worlds have always blurred boundaries between crazy and sane, deviant and experimental, glamorous and depraved. *Honey Bunnies on Ice* continues this tradition.

Steve Reinke's tape *Amsterdam Camera Vacation* marks a bit of a departure from Reinke's usual narrative mode. Perhaps for the first time, Reinke is engaged in the creation of a "character"--a quite ordinary character who is like Steve, but is not Steve. Lisa Steele has written that she feels the character in this tape is someone on the brink of death.

Arri Goggins' work *Remember This Young Ladies* is a poignant and funny text-only tape in which the text is taken from the wall of a women's public toilet. The location of the writing within this quintessentially low-brow forum allows the viewer to enter the work without expectation, which makes its moments of profundity all the more satisfying.

These works employ quite different structural, aesthetic and ideological strategies. What they have in common is a quality of mercy or tenderness in the relationship between subject and author. It is this quality that (for me) makes them such powerful works.

HALF/LIVES

Tom Sherman (with Bernhard Loibner)/video/2001
6 minutes/Canada/USA

Sherman and Loibner team up on a vidsonic blues track, a stark, moving picture of long-distance relationships in the millennial era. The scene is a global video

chat-line, where the personal politics of the gaze are played out ad infinitum. Anonymity and falsehoods are underwritten by explicit self-image. This is the place where to see and be seen is everything. Today's webcam culture makes Sartre's "Being and Nothingness" read like a documentary. The strange thing is there's real emotional tone in the distanced, distorted, muted contact. Loibner's mix of music and Sherman's voice drives home the very real loneliness of the halting video streams. There's an empty feeling in HALF/LIVES; its the incompleteness at the core of so many totally wired digital realities.

Honey Bunnies on Ice

George Kuchar/video/7minutes/2001/USA

The latest from a legend: although chilly, these bunnies have perfect binocular vision.

Amsterdam Camera Vacation

Steve Reinke/video/11minutes/2001/Canada/USA

A man, dying I suspect, finds himself in a foreign city. Unwilling to 'consume' his location like a good tourist, instead he burrows into his own not-so-random card file of prejudices and bad thoughts, his character lurks and voices all. Supremely transgressive and weirdly transcendent at once, the word pictures Reinke conjurs up are unforgettable. — Lisa Steele, Tranz Tech catalogue

Getting Stronger Every Day

Miranda July/video/6minutes/2001/USA

"There are two movies I saw on TV about boys who were taken from their families and then returned to them years later. One boy was on a fun spaceship for years and the other boy was kidnapped and molested. These boys were never the

same again and they just couldn't re-integrate into the family. I saw these movies when I was little. I've often described them to people, always paired together. They are sort of the comedy and tragedy version of the same story and it is a mundanely spiritual story. Getting Stronger Every Day includes these boys tales, but they are like mystical objects placed on the living reality of the man storyteller. In other parts of the movie actual mystical objects hover in peoples lives without a myth or story attached. I like to think about how these dimensions interact simply and can be enacted: real life/story/worldly/spirit/video/flat drawing."

—Miranda July

Remember This Young Ladies

Arri Goggins/video/5 minutes/2001/USA

A video offering advice on how to fall in love, how to be in love and how to stay in love

Fishtank

Richard Billingham/video/47 minutes/1998/UK

The work of photographer Richard Billingham, whose brutally honest shots of his family, collected in the book Ray's A Laugh, depict with extraordinary immediacy a near-grotesque domestic life. Fishtank takes us deeper into the lives of the Billinghams and features several wrenching set pieces, including a desultory argument in the boudoir, unintentional stand-up comedy by a drunken Ray, and a sad fly-killing scene." —New York Video Festival 2000 "It's not my intention to shock, to offend, sensationalize, be political or whatever, only to make work that is as spiritually meaningful as I can make it - whatever the medium." —Richard Billingham

audio installations

bitshift

James Depew/57 minutes/2001

In bitshift, I have converted an audio fragment initially described in 16 bit and converted it to 32 bit, extending the dynamic range. In the process the sample size increases and by the time a seven second sample has been converted six times it is around 30 minutes long. The added information changes the sound dramatically and effectively opens up the sound, allowing one to cross the threshold between listening and generally perceiving sound.

Eavesdropping

Susan Schuppli/loop/2002

The telephone as artifact, suggests a symmetry between caller and respondent, however the social relations it mediates are never symmetrical. One makes a call and another reacts to that call. What does it mean to answer a call, to make oneself answerable to an object, another, an ideology? A phone rings... one drops what one has been doing, what one has been and becomes automatically indebted to another. Even seemingly archaic technological devices, such as the telephone, which have become normalized through prolonged and increased use need to be continually analyzed at the level of their material and ideological organization in order to understand how they have transformed our subjectivities. In a broader context, the telephone can also function as a structural device for thinking through the history of technology and consequently the ways in which current new media technologies look to earlier cultural forms

for their articulation. Picking up the telephone will connect listeners with virtual strangers; allowing them to eavesdrop on private conversations and messages which have been collected from many sources including discarded audio cassettes and answering machine tapes found in thrift stores.

Ten Attempts at running into a wall, with commentaries

Luis Jacob/4 minutes/1999

'Ten Attempts At Running Into A Wall, with Commentaries' is an audio work recorded at 9 Hanna Avenue –An immense old industrial building in the King/Dufferin district of Toronto. This and surrounding buildings were changed to provide businesses with warehouse space and artists with space for living and working. Frequently it was the artists themselves who transformed the space with plumbing, heating and other amenities. During the final months of 1999—in what turned out to be only a first phase of evictions – many renting at 9 Hanna avenue were evicted, to make room for the demolition of that part of the building, and its conversion to parking space for the automobiles of the building's projected tenants. The destroyed wall of the 9 Hanna building and the halted projects housed therein are in some way echoed by the disembodied speech, and the running and slamming of the audio. We might be reminded of the various strategies artists use to continue their practice within society, and of the persistently vexing relationship between these strategies and the realities of the built environment, private property, and the gentrification of urban space.

Birthing The Baby

Ssiess

The Baby is like some weird, pseudo, pre-artificial intelligence it respawns and responds like a baby it repeats a word back to you, sometimes garbled,

sometimes not. It is the first step in a three-step project of Artificial Intelligence. The Baby is the simplest and first step. The next would involve being hooked up to a computer, simulating adolescence.

sound centre

audio art listening stations

Thorax

Alison Markle + Kevin Lynn

Combining fragments of radio static, electronics and voice, Thorax explores sounds extracted from analog audio experiments, sonic errors and recorded digressions.

Gemini Disruptor

Tasman Richardson

The letters G E M I N I when converted to .raw format and transmitted as sound yield a dense sonic wall. Sculpting signal at the microscopic level, minute erosion and displacement overtime resulting in the evolutionary metamorphosis of sound. The incomplete waveform, a back without a front is reversed and adjoined to it's mirror twin, restoring symmetry, order and balance.

4:42

C. Bryan

4.42 is a deviation from Bryan preference for sharply cut harsh noise and distortion, turning his attention instead to sounds more delicate and clear.

perver city

Blunderspublik

perver.city is a composition originally created for use in Scott Hadaller's imaginary film project "Perverted City."

Human Hybrids/Genesis

Marc Adornato

"Human Hybrids is a compilation of Audio Art focusing on power, sound clip culture and the general unwinding of the world due to technological 'advancements'. Sometimes satirical, sometimes disturbing; the audio work is intended to generate questions and contemplation around a science & technology with no rules and no morals."

604-789-3413

Sun-Hye Hwang

604-789-3413 is a concerto composition of five noises from digital communication devices. The composition expresses the void that exists in the process of translating one's non-linear thoughts into linear expressions which then is communicated to another through a digital device.

4501

Andrew Duke

Milk (TRK3)

Brandon Blommart

Seasons Reverse

Seasons Reverse Group was initiated to explore issues of time and transit within public contexts, using only recorded environmental sound. All tracks were produced onsite during a two-week performance at eyelevelgallery (Halifax) in November/December 2001. Tracks include:

Scratchy Air

Jon Knowles + Scott Bowering

Slowing Moving towards us

Jon Knowles + Scott Bowering

Shards of glass breaking x 2

Jon Knowles + Scott Bowering

Bag of carmel

Jon Knowles + Scott Bowering

Organ of white noise

Jon Knowles + Scott Bowering

Gradual Disappearance

Don Simmons

getting rid of a dependence; eroding the aura of the assumed.

breathing water

Don Simmons

a non-rational act to reveal structures of power.

to force into service

Don Simmons

a device in a loop of failure.

On Dec 4, 2001, Don Simmons performed rePerformance: "VELVET WATER" in the Boardroom at NSCAD, Halifax. Modeled after Chris Burden's Velvet Water, the performance was an experiment in understanding the experience of extreme body performances that were more frequent in the 70's. The audience reactions were much more extreme than was foreseen. Some upset individuals were mad at artist, while some were mad at themselves and others cried. The sound piece, breathing water, is an excerpt of the field recording documenting the event. As well, gradual disappearance's source is from the same event, with more manipulation added during post production. The sound piece, to force into service, speaks more of the recording device than the event.

44- 000 (distress)

Ken Gregory

A collection of distressed audio collected and edited 'as is' in the form of loops, clicks, noise and drones from crashing computers. These digital audio recordings document the output of sound editing software and hardware at the moment of an internal error and computer system crash.

speechless

Charles Fox

Human speech can overwhelm our ability to listen to the rest of the world; we have become so enamoured and seduced by the sound of our own voices that we are nearly unable to hear the world around us. The premise of speechless is an exploration of unheard languages- the interactions and communication outside of the spoken word that embody languages for the planet's biota.

artist bios

Abbott, Sarah

After receiving her Bachelor of Arts Honours degree in Film Studies and Drama from Queen's University in Kingston, Canada, Sarah Abbott taught English in Kyoto, Japan for 1 1/2 years and tended sheep in the mountains of southern France. She then spent six years freelancing in Toronto's film community to support her film-making. Thanks to a full fellowship from Syracuse University in New York State, she is now pursuing her Master of Fine Arts in Media Arts. Her films have won awards and been screened internationally. Sarah has received numerous grants to complete her work, been an artist-in-residence at the Banff Centre for the Arts and given artist talks in Toronto, Vancouver, Syracuse and Cape Town, South Africa.

Adornato, Marc

New Media Artist Marc Adornato has a Bachelor Degree in Media Arts and is presently living in Ottawa, working in a variety of media including: Audio, Video, and Performance. His work primarily focuses on Genetic Engineering, Human Cloning, and Political mayhem; he'll often be heard saying, 'I can't wait to clone my children!'

Battersby, Cooper/Vey Duke, Emily

Cooper Battersby and Emily Vey Duke have been working collaboratively since the day they met in June 1994. They have worked in printed matter, installation, curation and sound, but their primary practice is the production of single-channel video. Their work has been exhibited in galleries and at festivals in North and South America and throughout Europe. Their tape *Being Fucked Up* (2001) has been awarded prizes from film festivals in Switzerland, Germany and the USA. *Bad Ideas for Paradise* is their most recent work.

Emily Vey Duke received her BFA from the Nova Scotia College of Art and Design, and is currently pursuing her Masters at the University of Illinois at Chicago. Cooper Battersby received his diploma in computer programming at Okanagan college, and worked as Lead Technician at Video In Studios from 1999-2001. They are currently living and working in Chicago while Emily pursues her MFA at the University of Illinois at Chicago.

Bowering, Scott

Scott Bowering is an audio/visual artist based in Vancouver and Halifax, with a BFA from the University of Victoria, and an MFA from the Nova Scotia College of Art & Design.

Bryan, C.

C. Bryan, also known as 3x3is9, is a sound artist who creates recorded and performed works in both cases his sound work ranges from free form to rigidly structured.

Chung, Nicole/Phelan, Jamie

Nicole Chung and Jamie Phelan enjoy making experimental films and videos knowing that only a few people will see them. In addition, they like butterscotch ice cream.

Coburn, Wendy

Wendy Coburn is Assistant Dean in the Faculty of Art at the Ontario College of Art & Design and teaches Sculpture in the Art and Art History Program at Sheridan College (a collaborative program between Sheridan College and the University of Toronto at Mississauga). Trained as a sculptor and better known for her installation and sculptural work, Coburn attended Dundas Valley School of Art and holds an AOCA from Ontario College of Art & Design and an MFA from Concordia University.

Cohene, Aleesa

Aleesa Cohene is a Toronto-based visual and media artist. She tries not to get too complicated within the mire of connections between different ideas. Collaging movement, change and transition keeps her inspired. These concepts also played an important role in her group photo show *Shermantics: Selves Inspired by Cindy Sherman*. She is now primarily working in time-based media exploring movement both conceptually and literally.

Depew, James

James Depew is intrigued by how perceptions become subjective feeling and fantasy. By investigating spatiality and temporality in the relationship between manifestation and potentiality, he hopes to explore the connection between materiality and being.

Drummond, Jeremy

Jeremy Drummond was born in 1976 in Edmonton, Alberta and grew-up in Vancouver, British Columbia and Brampton, Ontario, Canada. In 1999 he received a BFA from The University of Western Ontario in London, Ontario. His video work has been exhibited throughout Europe, North America and South America including: Canada, The United States, Mexico, France, England, The Netherlands, Austria, Greece and Chile. In 2000, Jeremy was 1 of 9 artists to receive funding for *Pleasure Dome's* (Toronto) *A Blueprint for Moving Images* in the 21st Century project which will begin a national tour in the Spring of 2002. In 2001, he was the recipient of the No-Budget Award at the 6th Annual Cinematexas Festival of Short Film and Video in Austin, Texas. Currently, Jeremy is a board member and the video programmer for *Spark Contemporary Art*

Space (Syracuse) and is pursuing an MFA in Art Video at Syracuse University in Syracuse, New York.

Dvorak, Ryan

Ryan Dvorak Visual processing and manipulation

Todd Mason Audio Sampling and electronics

Kenny Roux Live Audio Sampling

Bill Stuart Live Audio Sampling

Charles Fox

Since 1973, Charles Fox has exhibited—in Canada and abroad—video art, audio art, experimental films and multimedia installation. He has been integral to the founding of media art centres in Guelph and Calgary. His documentary productions have received national broadcast and international screenings, covering subjects in community development, Canadian history, sustainable agriculture and contemporary media, theatre and the visual arts.

Gregory, Ken

distortionist, enthusiast, originator, audio inter-activist
www.gatewest.net/~kgregory

Howes, Emma

Emma Waltraud Howes has a long and tired history within dance which she escaped a good five years ago to take a long awaited rest. She has recently returned to dance within the context of these private spaces, kitchen, laundry room, bedroom. She is attempting to convince herself, with encouragement from friends, to open that space out to the public once again.

Humphrey, Glynis

Humphrey was born in London, England, and emigrated to Edmonton, Alberta in 1958. Received a Fine Arts Diploma from Grant MacEwen Community College, Edmonton in 1993 then went to Halifax to complete BFA studies at the Nova Scotia College of Art and Design in Halifax, and has been a practicing artist in Halifax working primarily in video and installation since that time. Has exhibited in Canada, United States, and Australia.

Hwang, Sun-Hye

Sun-Hye Hwang is a multimedia artist graduating from Emily Carr Institute of Art and Design. Using sound and sculpture, she explores the obscure vacancies that exist between the self and others.

Jacob, Luis

Luis Jacob is a multi-disciplinary artist and independent curator based in Toronto. In 2002 his work is being presented at the Art Gallery of Ontario, the Cape Town Arts Festival, and the Agnes Etherington Arts Centre. He is resident curator at the Blackwood Gallery, University of Toronto at Mississauga.

Josephson, Gunilla

Gunilla Josephson is a Swedish-born artist with a BA in Social Sciences from Stockholm University and an MFA from the Academy of Art and Design, Stockholm. She lives in Toronto, Canada, and exhibits in Canada and in Europe.

Kepa, Jowita

Toronto based artist, working in various media. Awarded, Best Work by an Emerging Artist at the 2000 Images Festival of Independent Film and Video. "Static Discharge" will have its first screening at Signal & Noise, before being screened in Toronto at Images 2002 in April.

Knowles, Jon

Jon Knowles is an audio/visual artist based in Halifax & Toronto, currently in his final year at the Nova Scotia College of Art & design.

Lockheart, Amy

Amy Lockhart is an independent filmmaker and artist. Her award winning films have been screened internationally. Amy has educated herself about animation through attending the Nova Scotia College of Art and Design, being involved with the Atlantic Filmmakers' Co-o, and completing an artist residency at the Quickdraw Animation Society

Lee, Meesoo

Meesoo Lee lives in Vancouver, BC. His short videos are available on several compilation tapes, which are sold on consignment in book and record stores and through the mail.

Luzod, Murphy

Murphy Luzod is a Vancouver based media artist.

Lynn, Kevin

Kevin Lynn is a Video & Audio Artist, contributing to a variety of audio projects as a Sound Designer, Performing musician and bassist with the group King Cobb Steelie.

Macdonald, Brian

Brian MacDonald moved to Victoria last fall where he completed his first video shorts compilation, "sex + sadness". He enjoys hiking, watching tv, and dark chocolate. His parents live in Brantford, Ontario.

Markle, Alison

Alison Markle is a Media Artist with recent experimental projects incorporating sound, film, video, sculpture & electronics. She is currently pursuing post-graduate studies in Film & Video Post Production

Marriott, John

John Marriott is a Toronto-based artist, writer, curator and graphic designer who has participated in numerous group exhibitions, performances and screenings in Canada and abroad. As a performance artist he has dressed in uniform and patrolled the streets of Toronto trying to talk pedestrians into letting him paint their shoes yellow; as a video artist he has videotaped the travels of a cat as it roamed amongst the Henry Moore sculptures in the AGO; as a sculptor he has reverentially exhibited a deep-fried Grecian urn in the Power Plant.

McCadden, Gerald

Originally from Ottawa, Gerald McCadden toured in amateur theatre working as actor and make-up artist. He moved to Vancouver to work in the film industry doing make-up, and has worked professionally as a cook for 25 years. McCadden is a writer of short stories and plays, and is also into pottery and painting (abstract). He is now completing his BFA.

Middleton, Tricia/Taylor, Joel

Tricia Middleton and Joel Taylor began collaborating together on experimental videos and art installations in 1998. Middleton trained in visual art, receiving a B.F.A. from the Emily Carr Institute of Art and Design in Studio Arts in 1995. Taylor trained in both visual art and film studies, receiving his B.F.A. from the School for Contemporary Art at Simon Fraser University in Film Production in 1999. Their work has been exhibited at the New York Video Festival, Videobrasil Electronic Arts Festival, Pacific Cinematheque, Tranz<>Tech: Toronto International Video Art Biennial and at Argos Media Art Centre in Belgium. They both currently reside in Vancouver.

Nikolai, Clark

Clark Nikolai was born and raised in Saskatchewan. He has been working in video for twenty years, making 29 videos and two films. He is known as a pioneer in the exploration of video as an art form in his home province and is a founding member of Video Vérité Artist Centre in Saskatoon. He has also worked in still photography and the creation of experimental music and sound pieces. His video productions have been exhibited in numerous cities across Canada and also in the U.S., Europe and Japan. He has lived in Vancouver since 1997.

Norris, Judith

Cree/Anishnawbe/Russian/Scottish Gypsy Metis artist from Edmonton. She has been using video media in a variety of ways for the last 15 years. She is deeply concerned and involved with Plains Cree culture, and this relationship is mirrored in her videos, which explore themes common to many First Nations artists; relationship to the earth, to other creatures, to ancestors, time and the spirit world.

Peters, Leslie

Toronto based artist Leslie Peters has been actively working in video, multi-channel installation, curating exhibitions and coordinating cultural events since completing her studies at the Ontario College of Art and Design in 1997.

Reinke, Steve

Steve Reinke, a writer and artist, is renowned for his five-hour video project THE HUNDRED VIDEOS, completed in 1996. From his debut, he exhibited his work in numerous one-man and group shows, and his videos have been selected in festivals worldwide. His work has been presented at the MOMA, the Art Gallery of Ontario, and the Power Plant in Toronto. He co-edited "By the Skin of Their Tongues: Artist Video-Scripts" (1997) and "LUX: A Decade of Artists' Film & Video" (2000). He's taught at the California Institute of the Arts, and is currently teaching at the University of Illinois in Chicago.

Rennó, Rosângela

Born in Belo Horizonte, Brazil, 1962. Graduated in Architecture and Fine Arts, Doctor in Arts by ECA/USP. Lives and works in Rio de Janeiro, Brazil, since 1990. Her work has been screened in several international art exhibitions.

Richardson, Tasman

Using samples and abstraction, I create fast, rhythmic edits which cater to the dissipating attention span. The image track is the sound track, movement, velocity and emotional narrative without human historical bias.

Video In is an not for profit video production, exhibition and distribution centre. We are an evolving organization operated by and for artists and media/community activists.

Since 1973, with the founding of the Satellite Video Exchange Society (SVES), Video In has grown into a vibrant artist-run centre with state of the art facilities and educational workshops. We have production equipment, studio space, audio, video and new media post-production facilities, and during regular hours of operation, light-technical support is available to producers as they work. Other exciting facets of the centre include ongoing public exhibitions of video and new media programmes and Video Out's International Distribution network.

The Satellite Video Exchange Society acknowledges the generous support of the Canada Council Media Arts Programs, the Province of BC through the Ministry of Small Business, Tourism and Culture, the City of Vancouver, the Vancouver Foundation, the BC Gaming Commission and the SVES Volunteers.

jury members

video

Kirsten Forkert, Maija Martin, Jen Weih

audio

Tobias Van Veen, Ki White, Jen Weih

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