

SIGNAL & NOISE X

2010

BILL COSBY "LIVE" AT MADISON SQUARE
GARDEN CENTRE, 1970

The coming weekend I had to play Madison Square Garden Centre.[...] I went out on to the stage with prepared material, and never really got into it. I did all of my "ad-lib" work that particular evening. So all the material you hear on the album is "ad-lib" material, and I was very, very proud of that particular evening. Of course, the audience was groovy, and this is the best kind of way for me. If the audience is groovy, and they are there to have fun, and I'm prepared to give it to 'em, as I am say 99% of the time, we can all enjoy a perfectly good evening.

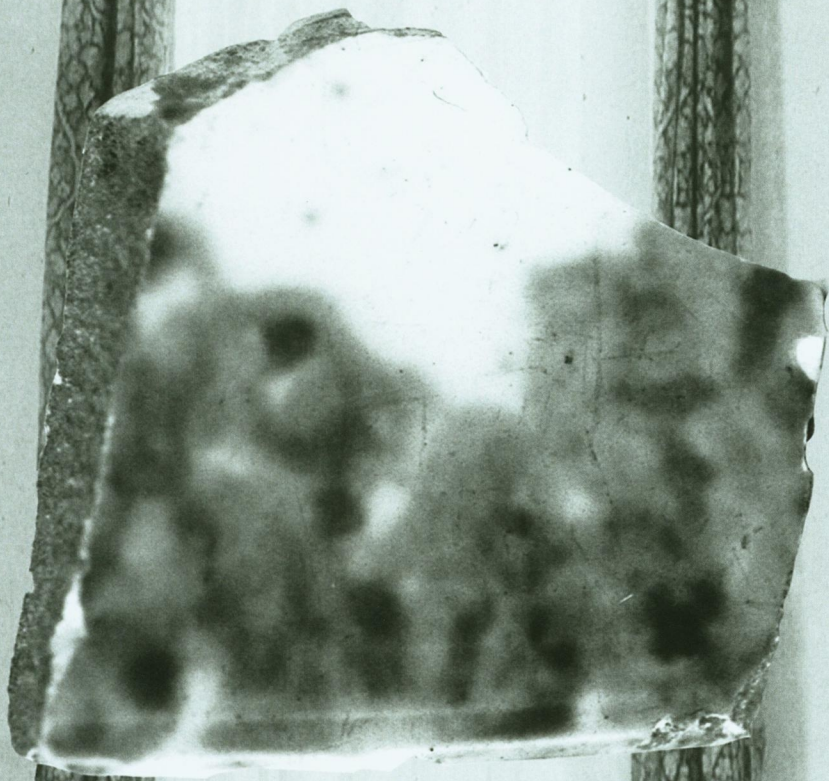
So, sit back and listen, and let's all hope that each and every time I come out I don't have to get into the prepared material, because the moments that happened that night just happened to be moments that may never, never happen again.

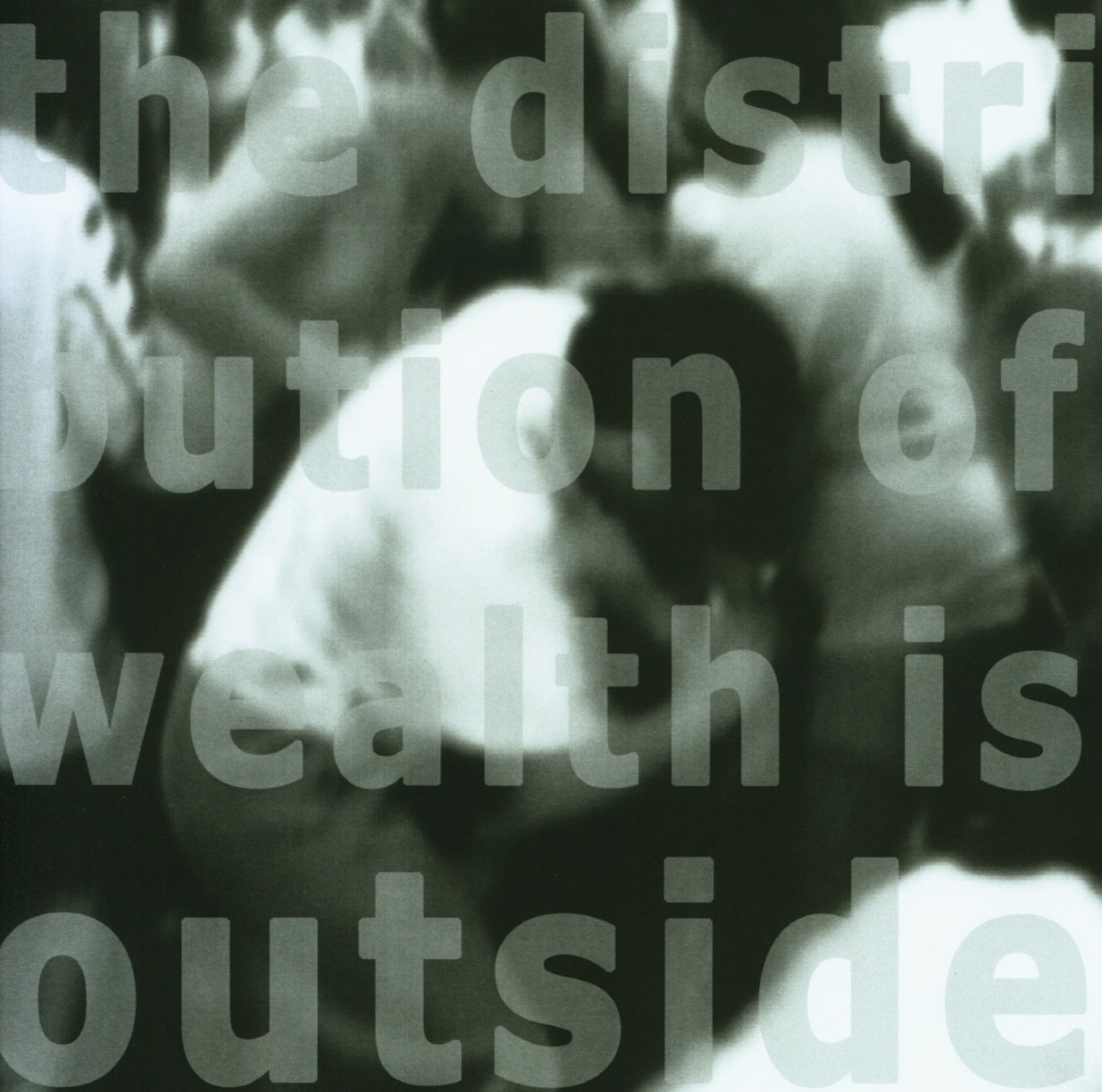
Thank you,
Bill Cosby

It begins with a battle call, thundering from drums and horns fashioned from skins and bones. The proto-songs muster courage and stoke fury. Several thousand years ago a pure high tone pierces the front; a brass clarion that incites slaughter. War music provokes and presages force but electronically amplified sound is violence itself. Apocryphal tales circulate of British and German scientists developing sonic weapons in the shadows of WWII; in the 1960s Vladimir Gavreau, a French robotics researcher, toils to perfect infrasonic weaponry capable of rupturing lungs and internal organs; Israel allegedly conducts acoustic raids against Palestine. But sonic violence truly emerges from obscurity at the turn of the millennium. In the late 1980s music, now long electrified, is officially reintroduced to the military arsenal; General Manuel Noriega, holed up in a Papal nunciature, avoiding extradition, is assaulted by Black Sabbath, Van Halen, Guns N Roses. But musical violence perhaps finds its most subtle and insidious form at the turn of the millennium as a part of the US army's battery of interrogation techniques in its war on terror. Constant onslaughts of near-deafening American rap, rock, and metal are integral to the military's "no-touch" torture policy. Yes, volume is a factor, but so is a sinister musical semiotics: Bruce Springsteen's *Born in the USA* and Eminem's *White America* proclaim the inevitability of American hegemony; Christina Aguilera's *Dirrty* is instrumental in a broad attempt to sexually humiliate prisoners; Metallica's *Enter Sandman* and Dope's *Die Motherfucker Die* enact a form of reverse terrorism; the use of the Sesame Street and Barney TV theme songs, along with the Meow Mix jingle display a dark and deeply cynical absurdity, turning Western capitalist entertainment culture against the putative enemy of freedom.

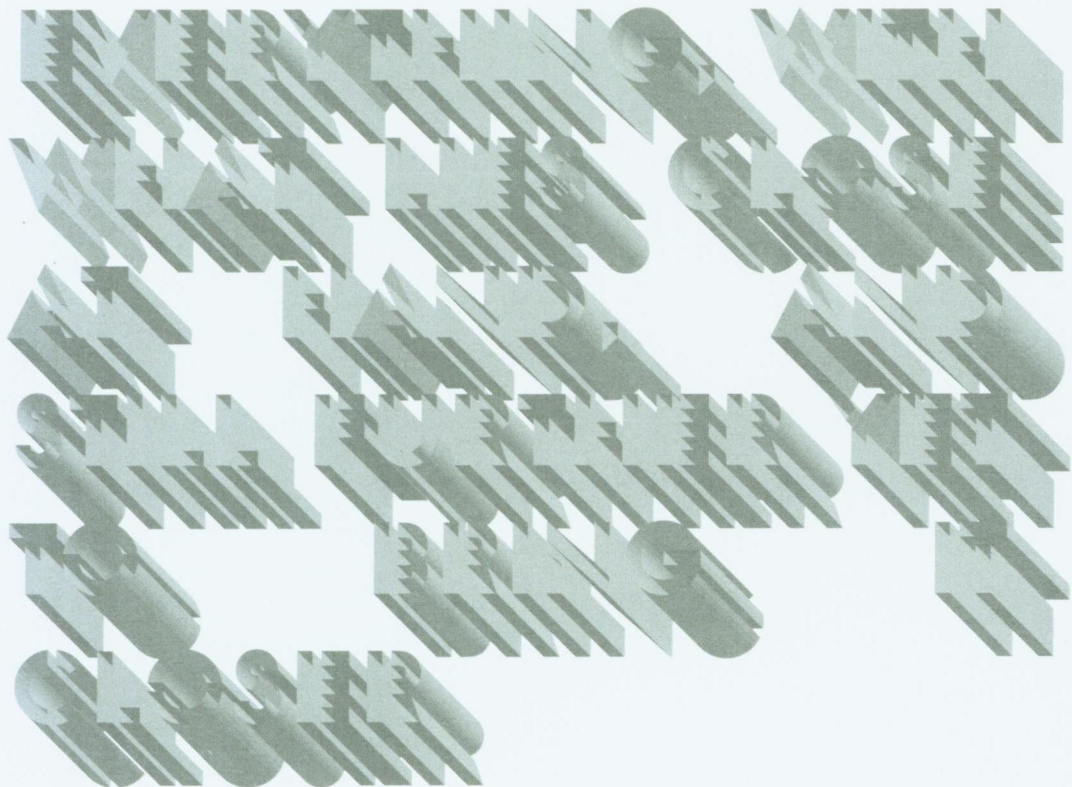
Don't Think About
Wave *Paul* *did*
Paul






A black and white photograph of a crowd of people, with the text "the distribution of wealth is outside" overlaid in a large, semi-transparent font. The background is a blurred crowd of people, suggesting a public gathering or event. The text is centered and spans most of the width of the image.

the distribution of
wealth is
outside





VESSEL

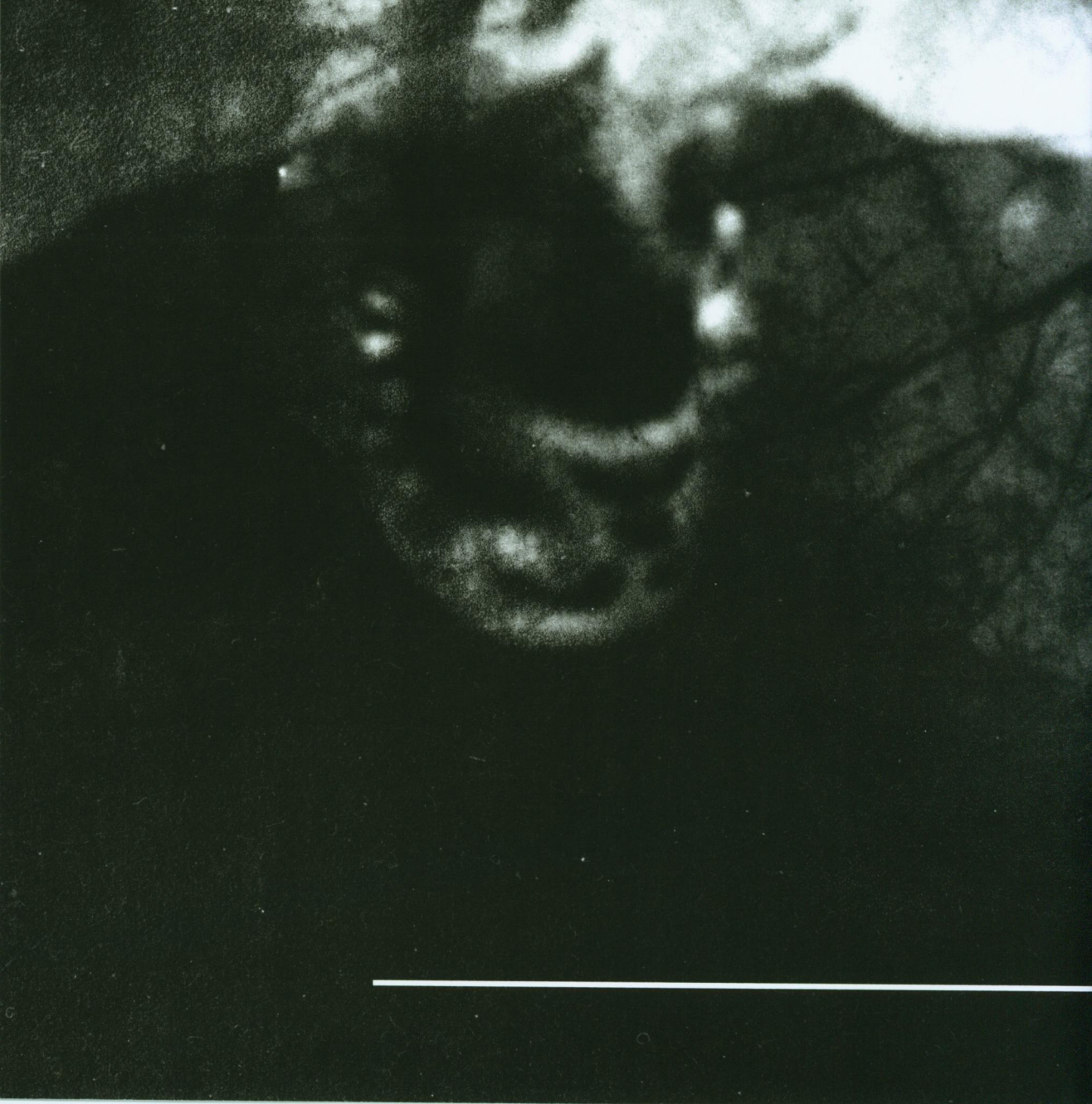
VOID



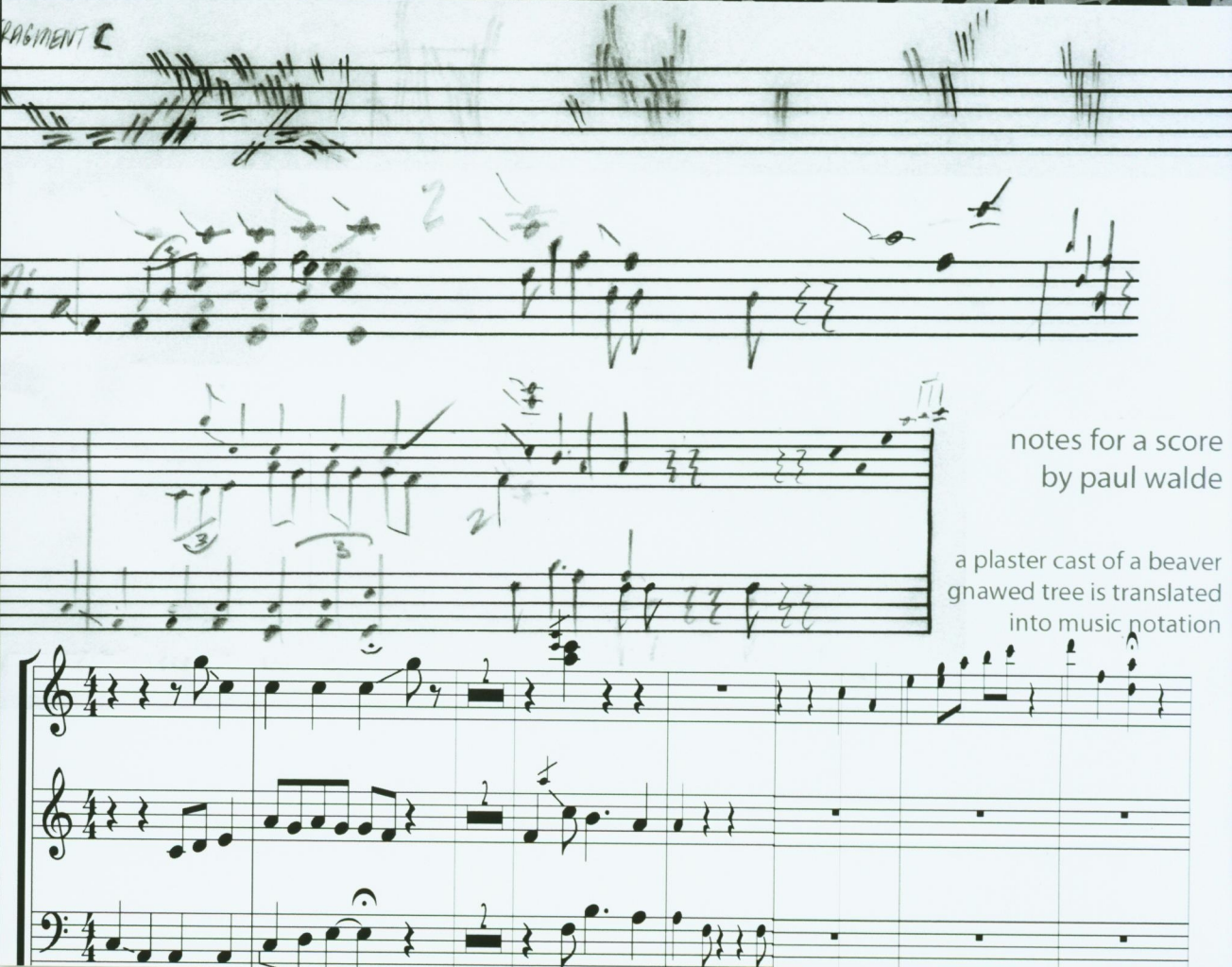
PIERCING THE ELECTROMAGNETIC VEIL

there exists a realm
ephemeral and ambiguous by nature
a realm where boundaries
remain mysterious and not easily defined
and it is the sheer fact of this realm's existence
that we must actively seek to gain access
through some glorious happenstance of
supernatural sonic phenomena
a window to this realm of the unknown
becomes visible
but it too exists in obscurity
and abides by similar laws of
temporality.









FRAGMENT C

notes for a score
by paul walde

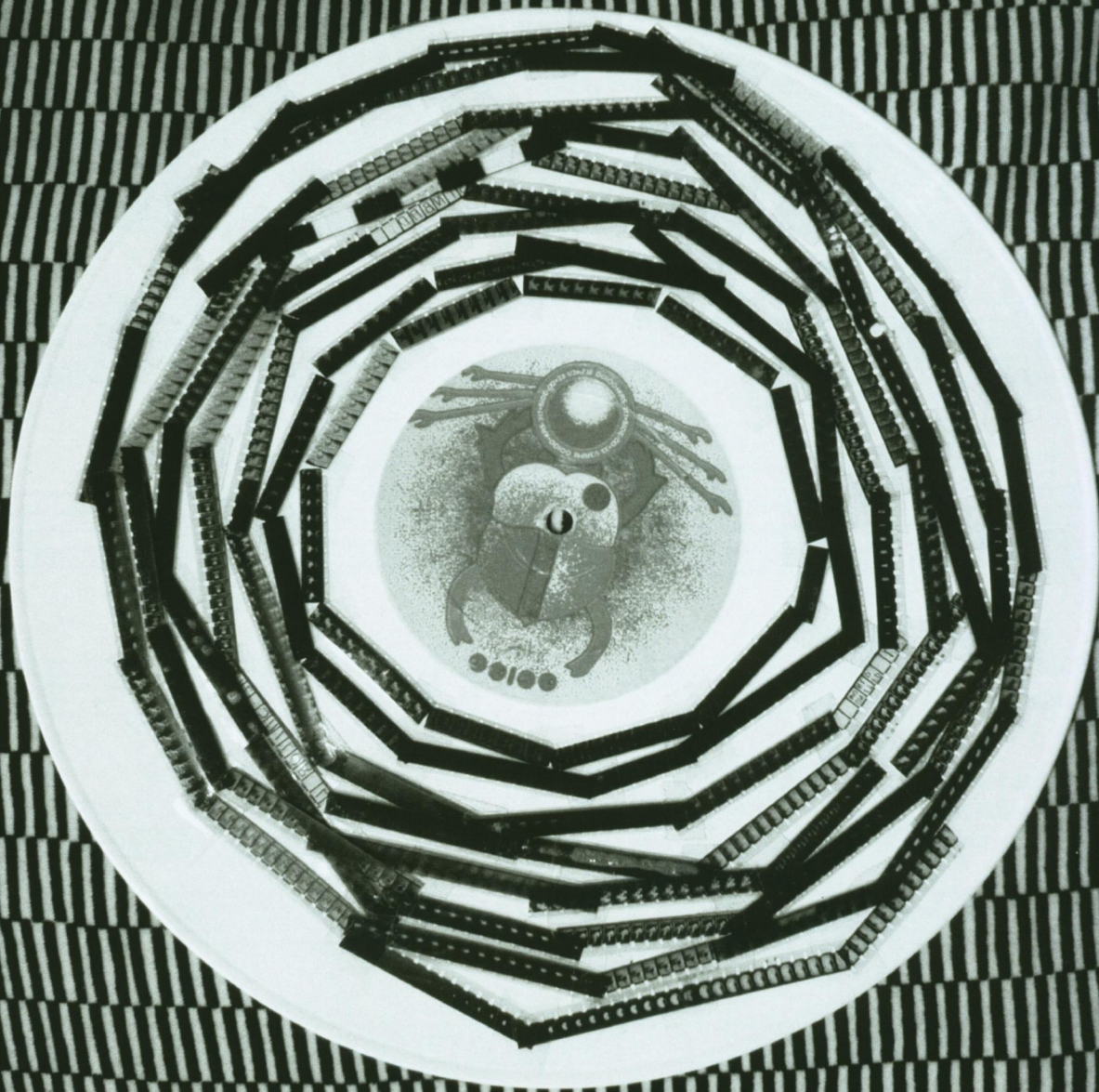
a plaster cast of a beaver
gnawed tree is translated
into music notation

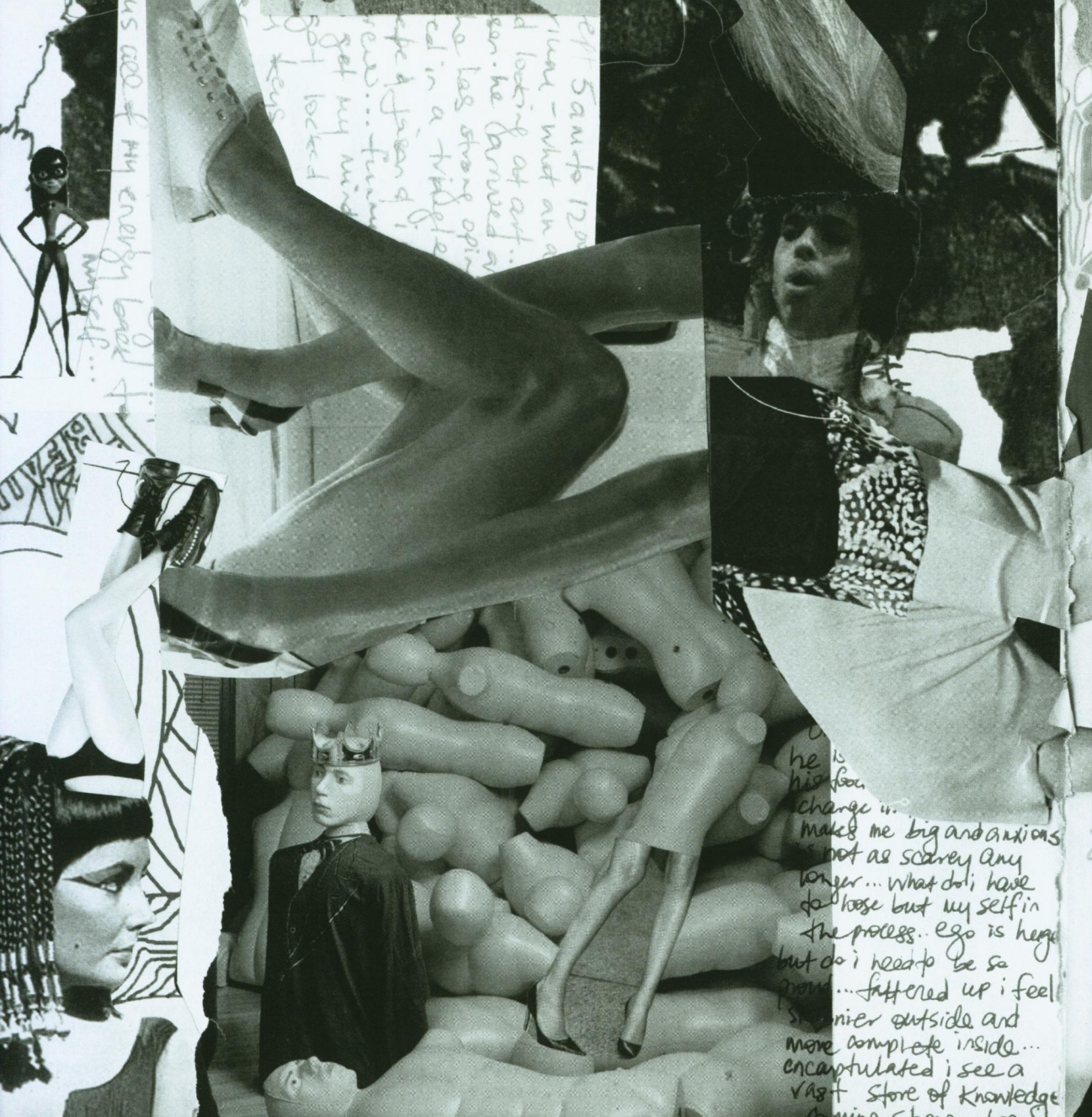
Composition 2010 I V VI



to be played for a long time
and loudly

Josh & Rudy
May 2010





I got locked out of my energy bank...
I was to 1200
d look'g out of...
son. he turned on
e has strong opi
cal in a thidyle
e of Jason d'
read... fimm
get my mind
got locked
I keas

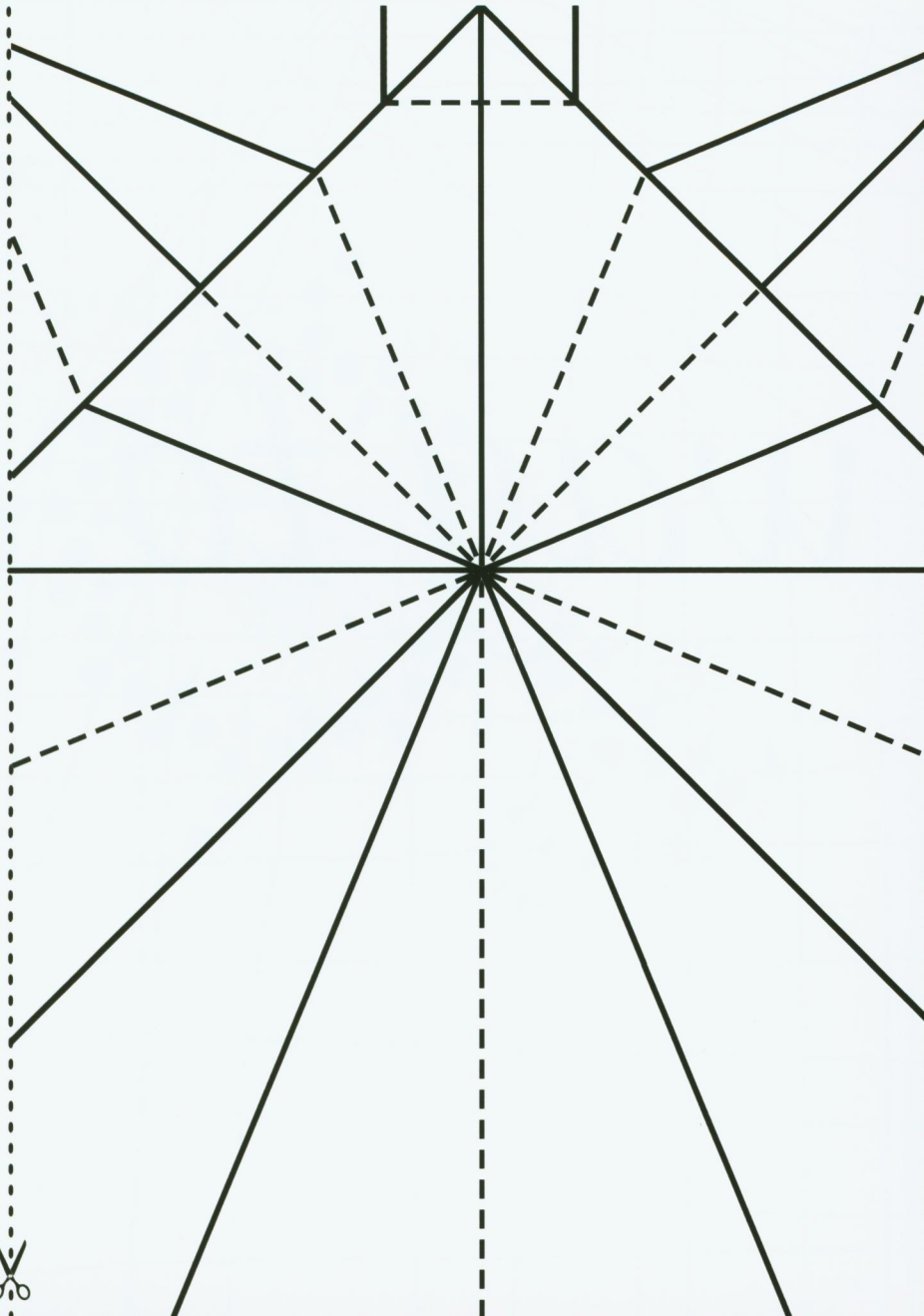
he is
his face
change in...
makes me big and anxious
is not as scarey any
longer... what do i have
to lose but my self in
the process.. ego is huge
but do i need to be so
proud... fattered up i feel
stronger outside and
more complete inside...
encaptulated i see a
vast store of knowledge
minia chare...

us (and of my energy bank)

LOVE
MAY



paper airplane



way to go ●





One man and one woman from Richard Prince's *Untitled (Three Men Looking In The Same Direction)* (1978), and *Untitled (Three Women Looking In the Same Direction)* (1980) [mirrored], looking at Morteza Aghili and Susan Gilber from Fereydoun Goleh's film *Under the Skin of the Night* (1974).



everything you know is a lie, including the lies.

Make no mistake; the apocalypse is no longer impending. The 20th century has already been chronicled as one of the most catastrophic eras in history and the 21st century isn't looking any better – kick starting with global environmental concerns, fears of deadly pandemics, the financial crisis, September 11th and the violent retaliations that have since followed in the supposed name of humanity and liberation. What is the role, then, of the artist amidst such a time of crisis?

The Apocalyptic Artist is not formed before the apocalypse, and should not be misread as the instigator of the apocalypse. She is born a child monster from the very depths of the apocalypse itself. Fear and nostalgia do not threaten the vigour of the apocalyptic artist. Her critical and seemingly pessimistic loud cries are in fact a perplexing hopefulness, a revelation, urging for a controlled tension in a time of chaos. The apocalyptic artist hopes to gather communities of likeminded individuals in order to preserve the inquisitive spirit of humanity and instigate multiple processes of unconcealment. In doing so, her sacrifice lies in renouncing her own nature as fundamentally tainted by the apocalypse, harnessing her powers, redirecting them away from feeding the Gods that brought about her unfortunate birth, and acting on the creation of new post-apocalyptic communities of resistance.

The apocalyptic artist is therefore humanity's only hope for overcoming the apocalypse and instigating an Apokalipsis – a revelation and ultimate transformation of consciousness.



Dear [REDACTED]:

I no longer have the energy or the inspiration to continue our friendship. What was once beautiful and special has been too repeatedly stained by your refusal to address conflict in a mature, honest way, by your competitive self-centeredness and your skewed vision of who I am as an artist and a person. I don't feel seen or understood by you, and for the past few years I feel that spending time with you requires some kind of cautious, "don't-say-the-wrong-thing-to-[REDACTED]" kind of behaviour that just isn't healthy for me. Your snide and accusatory reply to my fair and conflict-deescalating email was a reminder of how explosively unwilling you are to hear any criticism from me. It was the last straw.

Our friendship is too high-maintenance for me. I need out.

I appreciate the love, magic and generosity of spirit which you shared with me in the past, and will remember with fondness all sorts of great moments we shared in various places at various times. Your influence on who I am creatively and spiritually is permanent and precious to me.

Please deal with Benny for all professional matters from now on.

Aleesa

Dear [REDACTED]:

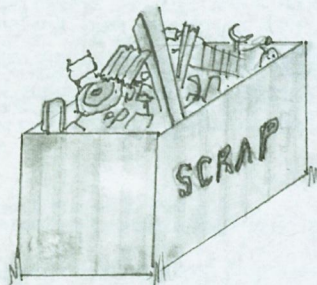
I no longer have the energy or the inspiration to continue our friendship. What was once beautiful and special has been too repeatedly stained by your refusal to address conflict in a mature, honest way, by your competitive self-centeredness and your skewed vision of who I am as an artist and a person. I don't feel seen or understood by you, and for the past few years I feel that spending time with you requires some kind of cautious, "don't-say-the-wrong-thing-to-[REDACTED]" kind of behaviour that just isn't healthy for me. Your snide and accusatory reply to my fair and conflict-deescalating email was a reminder of how explosively unwilling you are to hear any criticism from me. It was the last straw.

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I appreciate the love, magic and generosity of spirit which you shared with me in the past, and will remember with fondness all sorts of great moments we shared in various places at various times. Your influence on who I am creatively and spiritually is permanent and precious to me.

Please deal with Aleesa for all professional matters from now on.

BENNY



L'esperance 40

PASCAL:

I WANT YOU TO SCREAM
LOUDER. I WANT YOU TO SCREAM
AND SCREAM AND WITH YOUR SCREAM
OBLITERATE EVERYTHING IN YOUR WAY.
I WANT TO SCREAM WITH YOU.
IN FACT, I WILL.

- B

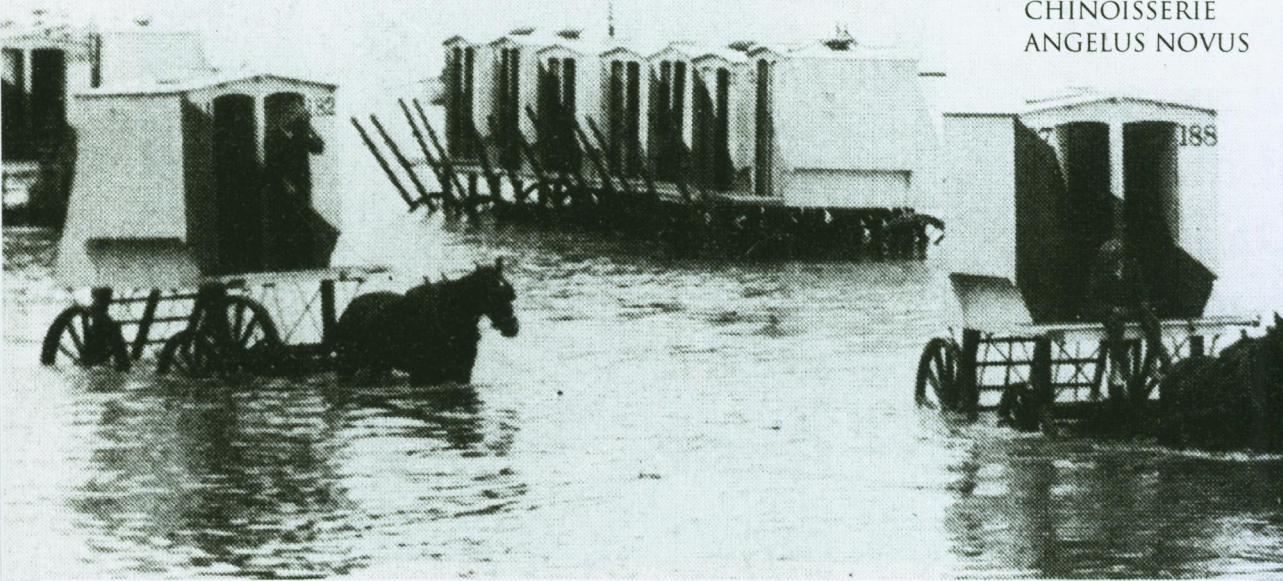




A strange and deadly malady dubbed the 'sweating sickness', or *sudor anglicus*, and also known as the 'English Sweat' or the 'Sweat', swept parts of England in 1485, killing up to a third of the residents of the communities it visited. The disease reappeared in 1506, a third time in 1517, and a fourth in 1528, when it became widespread in northern and central Europe. The pestilence appeared a final time in 1551 and then vanished. Unlike most epidemics, the Sweat, although not totally ignoring the poor, children and the aged, showed a preference for better off men. The illness stunned the populace with a variety of dramatic lethal symptoms that impelled the obedient and virtuous son to kill his father; the chaste man to perform sodomy upon his neighbors; the lecher to become pure; the miser to throw gold in handfuls out the window; the warrior hero to set fire to the city he once risked his life to save; and the dandy to deck himself out in his finest clothes and promenade before the charnel houses.

A chronicler of the epidemic wrote that the malady sometimes killed its victims within two hours and that a person merry at dinner could be dead by supper. Another wrote that people dancing at the court at nine o'clock were dead by eleven. It is interesting to note that the disease seemed to spare the Irish, the Scots and the Welsh. During the 1517 outbreak the pestilence was even said to pursue and single out Englishmen on the continent. According to German Epidemiologist August Hirsch, the Catholics of central Europe thought it God's retribution for Luther's heresies, based on the fact that France and the Catholic countries of southern Europe escaped completely. In 1555 Johannes Caius, President of the Royal College of Medicine took note of the special susceptibility of the English and blamed it on beer in particular and their diet in general. In 1891, British Medical Historian Charles Creighton blamed the French.

SEE ALSO: BYZANTINE
GROTESQUES
ARABESQUES
CHINOISERIE
ANGELUS NOVUS



Amy,
As I have suggested before, I feel there may be a few traces of pejorative usage in the deployment of “baroque” here. Rather than remedy this, I’ll carelessly cast another term into the constellation: ‘fin de siècle’. It can of course be literally translated as millenarianism— and the resonance between the two is useful, but I’d rather not read away the historical designations of the two, nor the difference in their proportions, (and then I let that old shanty about tragedy and farce dribble down my chins...).

At any rate, we have the dredgers out this evening, furrowing out the over-grown canals, preening the topiary gardens. Under the video regime it is not impossible to speak of the activity of making visible as a way of hiding from something... or perhaps you prefer being ‘subtle’, or maybe the jetlag of Marinetti’s stupid century is finally just kicking in...(I just thought we could sing covers this evening—I’m not feeling myself, just now...)

Our dilated sense of now has its way with the past as well. Baroque becomes a way of seeing time, as much as a period of it—a way of romancing all the contours of an impossibly lush caste-causality. Curiously, this expanding continent is often manifest as a flat-plane. We emulate Sherlock Junior feeling at the scrim for the seam by which we could re-enter deep-space and diagesis, so as to play at Cassandra across the ages... (“Water’s warm in the kiddie pool”, is my excuse so far...)

thx, alex.





His timely appearance from the galley, tray in hand replete with voluminous, vivid cocktail, was a welcome distraction from what had so far been a torpid attempt at reading.

'Listen to this?' she asked, simultaneously taking the glass, leaning back and bringing the book to legible distance beneath the generous brim of her hat.

'If we should write a history of the Ikea riots' she began, 'it would at its centre express the promise that fuelled their realisation. That promise was embodied in a specific form of material culture – a site through which ideologies are potently contested.'

After pausing to drink, she continued 'The influence of pagan resistance to the rational-technical order crept through the cities in a flat-pack – a talisman of autonomy for inhabitants and a clear challenge to the totalitarian vision of equality – but something was wrong. Unknown to either side, another promise was collapsed into that form along with pre-fabricated parts, tools and instructions, so similar to the first it was indistinguishable to the excited eye. In these charged conditions, filled with honorable aspirations, individual freedom and individualism were conflated.'

'Very good, dear' he answered.

'Yes' she replied distractedly, turning the book to observe a shadow that had drawn her attention as it moved beneath the water on the port side. In the face that broke the surface, gasping air to a hidden body that struggled to hold its position, a pair of eyes seemed to view the vessel's entire form with

an unmoving and suspicious gaze, unaware of the people on board.

'What is that?' she asked with undisguised distaste.

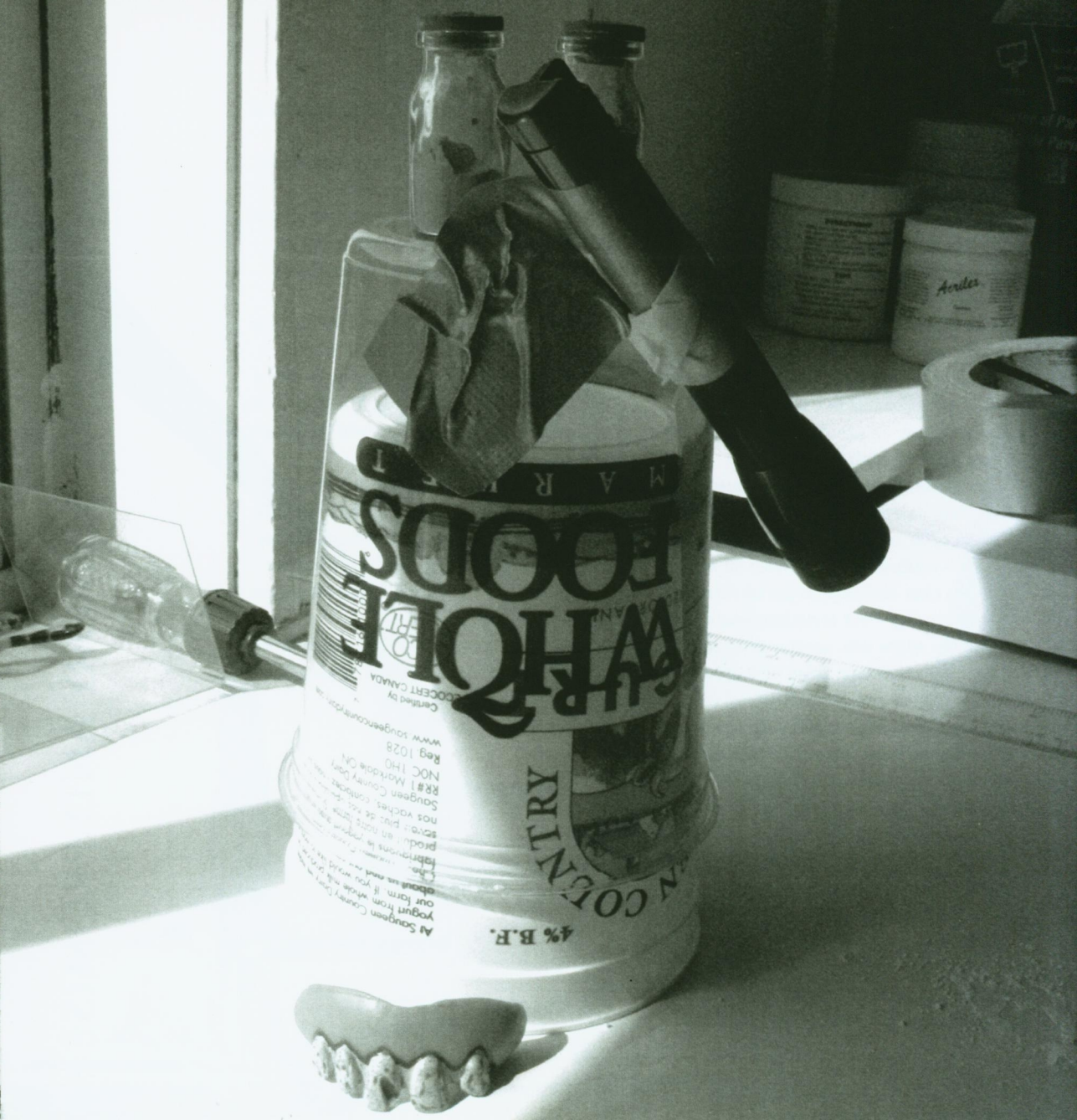
'I don't remember what they're called' came his reply, 'but they lived on land once too. Ever since the floods they go where the currents take them'.

The pitch of the extensive hull sent a wave toward the figure, the unexpected splash prompting it back beneath the surface with a final, panicked gulp of breath. The sight of its shadow dissolving in the blue held the couple's thoughts momentarily.

'Are they dangerous?' asked the woman.

'Everything in the currents affects the flow a little, darling, and enough of those moving together can thoroughly disturb the surface, but it's very rare', he finished with reassuring ridge and furrow of brow.

'Well thank goodness for that' she returned, reclining further into the chair, sipping her drink as she let the book fall.



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Acidex

Modern man must descend the spiral of his own absurdity to the lowest point; only then can he look beyond it. It is obviously impossible to get around it, jump over it, or simply avoid it.

- Vaclav Havel



0:19 / 2:28



Programming Coordinator/Curator

Amy Lynn Kazymierchyk is a filmmaker and independent curator. She is invested in nurturing celebration, community, and dialogue around filmmaking, media art and their sister disciplines. She is the Programming Coordinator/Curator at VIVO Media Arts Centre and the Programmer of Dim Cinema, a monthly evening of contemporary short-form moving images and cinematic collaborations at the Pacific Cinematheque. <http://www.dimcinema.ca>

Programming Assistant

Gabriel Saloman (see Sade Sade under “Artists”)

Graphic Design

Karianne Blank, against all odds, survives on graphic design work for artist-run centres. She is currently the Art Director of Front Magazine, published by the Western Front in Vancouver, BC. <http://www.kblank.com>

Technical Coordinator

Alex Muir also proofread this book. He is the dark ages boy to your renaissance man (or lady).

Printing

Publication Studio prints and binds books on demand, creating original work with artists and writers, books that both respond to the conversation of the moment and can endure. Publication Studio attends to the social life of the book, cultivating a public that cares and is engaged. Publication Studio is a laboratory for publication in its fullest sense — not just the production of books, but the production of a public. This public, which is more than a market, is created through deliberate acts: the circulation of texts; discussions and gatherings in physical space; and the maintenance of a digital commons. Together these construct a space of conversation, a public space, which beckons a public into being. <http://www.publicationstudio.biz>

This book is a parallel publication to the 10th Anniversary of the Signal & Noise Media Arts Festival.

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<http://www.vivomediaarts.com>

VIVO
MEDIA ARTS CENTRE

SIGNAL
& NOISE X

A look into the Theater and its trouble reveals an excavation of high culture from the rubble of its irrelevance. The decay of imperial decadence is looted and pillaged: the soliloquy of an extinct esthete is remixed into a dance club anthem and the baroque body is resurrected in a second life séance. Effigies of false shadows are sacrificed and a new generation of shadows emerges to brutalize our grandeur and dismantle this masquerade. Regal totems, romantic verses and velvet draperies are reclaimed by western media artists, as ammunition against the idolatry and opulence of late capitalism. We inhabit an age that will create no more masterpieces.

The ironic wordplay of Mary Reid Kelley twists the tongue of women in wartime, Sydney Vermont channels King Ludwig II of Bavaria through literary Drag and Elodie Pong introduces Marilyn to Marx at the fall of Capital. Kevin Clancy strains the tension of classical composition for piano via typewriter, while Ră di Martino undermines the scripted melodrama and lavish gestures of Opera. Alex Hetherington conducts a “postproduction” mash-up of Sarah Winchester, the sea shanty Shallow Brown, and email scams in a re-enactment of Catherine Sullivan’s “Triangle of Need”.

Mary Reid Kelley, *Queen’s English*
2008 | 4m | DV | USA

Elodie Pong, *After The Empire*
2008 | 14m | HD | Switzerland

Sydney Vermont, *Ludwig*
2010 | 12m | DV | Canada

Kevin Clancy, *Babel*
2010 | 20m | Sound Performance | USA

Mary Reid Kelley, *Sadie, the Saddest Sadist*
2009 | 7m | DV | USA

Ră di Martino, *August 2008*
2009 | 5m | DV | Belgium

Alex Hetherington, *A Million Lies Once and Only Revealed After Death (Triangle of Need)*
2009 | 33m | 3 Channel DV | UK/US

War has become our normative reality and crisis the essential tool of Empire. Has the mediated image lived up to its potential for transposing stakes and claims, or for confronting our shared subjection? If not, is exposing its own failure media's only critical tool left? Faced with a skeptical forecast for technology's ontology, how are we to respond? How do we acknowledge censorship, revisionism, and erasure?

The entropic barrage of western newscasting is sculpted into a mutant body of noise by Tijmen Hauer. Found news footage and Hollywood detritus are further culled by Gabriela Golder to reveal the hidden dance of crisis and Peter Eramian to materialize the worldwide haunting of the ghosts of 9/11. Wrapped up in the CIA's own play list, war and monoculture are recomposed by Mitchell Akiyama. The aesthetics of censorship are shared by Yi Xin Tong and Anahita Razul, and excavated by Francisca Duran in her treatise on the cubist dislocation of Chile's revolutionary and authoritarian history. Lance Olsen quietly decodes the alien communiqué masked by Orson Welles infamous broadcast, contrasted by an explosion of nationalist icons in Max Hattler's animation that asks us "which side are we on?"

In his epic and brutal assemblage, Jubal Brown warps the cultural war being waged by the industrial media complex. As higher rates of Post Traumatic Stress Disorder suggest, the numbing distance of remote killing cuts deeper into our psyche when it no longer reaches our bodies. Total War transforms dislocated and hallucinatory images of combat, mortality and terror into a raving disco infernal that no one escapes untouched.

Tijmen Hauer, *Talking Heads*
2009 | 5m | DV | Netherlands

Yi Xin Tong, *Youth*
2009 | 5m | DV | Canada

Anahita Razmi, *White Wall Tehran*
2007 | 1m | DV | Germany/ Iran

Francisca Duran, *Retrato Oficial*
2009 | 4m | DV | Canada

Peter Eramian, *Fantasia*
2008/09 | 6m | DV | Cyprus/ UK

Gabriela Golder, *Survival's Logic*
2008 | 5m | DV | Argentina

Lance Olsen, *War of the Well(e)s*
2010 | 20m | Sound Performance | Canada

Peter Eramian, *Utopia*
2008/09 | 2m | DV | Cyprus/ UK

Mitchell Akiyama, *Torture*
2010 | 3m | Sound Immersion | Canada

Max Hattler, *Collision*
2005 | 3m | Animation | UK

Jubal Brown, *Total War*
2010 | 50m | DV | Canada

TAPPING THE ELECTROMAGNETIC IMAGINARY

In his 1999 essay “Recording Angels” Erik Davis “re-imagine[s] the scrambled boundaries of subjectivity as it makes its way through the invisible landscapes, both dreadful and sublime, that make up the acoustic space of electronic media.” He coined this interstitial space the electromagnetic imaginary. It is the ambiguous realm between what is human and post-human, what is natural and unnatural, and what are architectures and social relationships. When our voices are dispersed via mediated mechanics they become ghosts of our fragmented selves. Tapping this electromagnetic imaginary becomes an act akin to a séance or meditative prayer in which we attune our attention to voices from the other side of the veil.

Hee Won Navi Lee culls digital transmissions from the living city to reveal its infinite expansion and contraction. Interference and architecture are further explored in Spencer Davis’s sonic entropy and Félix Dufour-Laperrière’s geometric mapping. Heidi Phillips resurrects the aura of the holy relic of found film, while Empress amplifies the intersubjectivity of the material object. Ian William Craig navigates his voice in enfolded time, trapping and unlocking it within magnetic tape.

Hee Won Navi Lee, *Phone Tapping*

2009 | 11m | DV | France

Spencer Davis, *Nervous Operator*

2010 | 15m | Sound Performance | Canada

Félix Dufour-Laperrière, *M*

2009 | 8m | DV | Canada

Heidi Phillips, *Revival*

2009 | 8m | DV | Canada

Empress, *Perpetual Music for Small Motors and Percussion*

2010 | 15m | Sound Performance | Canada

Patrick Ward, *Reception*

2004 | 5m | DV | UK

Ian William Craig, *Because it Speaks of Nothing Speaking Everywhere*

2010 | 15m | Sound Performance | Canada

Music was once an archive of collective memory and meaning and a medium for transmitting folk history. In the 20th Century it became an object, a commodity and an industry that constructed memory, history and meaning. In the 21st Century music is once again in the process of transfiguration as all that is solid melts into digital air. In an era of digital dissemination, what is our relationship to recorded objects? What meaning do our collections and archives hold? How do we reveal ourselves as we unpack our records? If the object and objective of these pop-culture artifacts moves beyond disseminating sound towards constructing identity, is the only way to respond by deconstructing the record's material form?

prOphecy Sun & DJ Tapes dig into the pantheon of pop-culture, dress-up and thrifted cassettes to reflect the self in flux. The construction and loss of identity through idolatry is playfully engaged by Pascal Lièvre, whose work pays homage to Edvard Munch's iconic painting, and Leslie Supnet, who re-animates Jeff Krulik's legendary documentary. Sade Sade asks how pop-music becomes a means of tracking socio-political histories by orchestrating a symphony of YouTube videos. The otherworldly images and electro-acoustic soundscape of Not Still by Billy Roisz collapses vinyl grooves into a new topography. Brady Cranfield and Josh Rose condense the recorded heritage of African-American diaspora into its formal and physical extreme.

prOphecy sun & DJ Tapes, *Quilt of Mirrors*
2010 | 20m | AV Dance Performance | Canada

Leslie Supnet, *Fair Trade*
2009 | 5m | DV | Canada

Pascal Lièvre, *Don't Kill Britney*
2008 | 4m | DV | France

Leslie Supnet, *The Animated Heavy Metal Parking Lot*
2008 | 2m | DV | Canada

Sade Sade, *The Pragues*
2010 | 15m | A/V Performance | Canada

Billy Roisz, *Not Still*
2008 | 10m | DV | Austria

Brady Cranfield & Josh Rose, *I IV V I*
2010 | 30m | Sound Performance | Canada

In November 2005, IKEA announced the opening of a new outlet in Edmonton, London, accompanied by an offer of a significant price reduction on leather sofas. When 6000 people arrived to compete for the discount, a riot ensued, injuring 16 shoppers. The Future Trilogy takes this event as the starting point for a speculative history of a fictional future. The Future for Less imagines the consumer riot as the foundation of a new totalitarian state religion imposing the tenets of modernism on the masses. In *Better Future, Wolf-Shaped* a rural cult perverts this official creed through pagan rituals of architectural worship performed at Celtic burial sites in Cornwall. The Future is Now stages the triumphant conquest of the industrial wasteland surrounding IKEA Edmonton, London. as a popular uprising, revisiting the original riot as a future reenactment.

AXIS XS is an improvisational vocal-noise performance and digital opera, merging computer animation and shadow artworks to create a surrealist landscape of light and sound. Hall's vocal improvisations mimic a montage of vocal traditions, topographies and machines to create new abstract narrative forms.

Lief Hall, *AXIS XS*
2010 | 20m | AV Performance | Canada

Pil + Galia Kollektiv, *The Future for Less*
2006 | 10 m | DV | UK

Pil + Galia Kollektiv, *Better Future, Wolf-Shaped*
2008 | 15m | DV | UK

Pil + Galia Kollektiv, *The Future is Now*
2009 | 23m | DV | UK

Curated by Cheyanne Turions. Co-presented with DIM Cinema, Pacific Cinematheque and Cineworks Independent Filmmakers Society.

Raymond Boisjoly, *The Ever-Changing Light*
2010 | Window Installation | Canada

Jubal Brown, *Party Tapes*
Ongoing | Various | 9 Channel Installation | Canada

Roy Caussy, *The Cave*
2010 | 35m | DV Projection | Canada

Aleesa Cohene, *Like Like*
2009 | 7m | 2 Channel Installation | Canada

Heidi Nagtegaal, *I want you to think*
2010 | Social Intervention | Canada

Benny Nemerofsky Ramsay & Aleesa Cohene,
The Same Problem
2009 | 5m | HD Projection | Canada

ACCESS Gallery

The Ever-Changing Light

Raymond Boisjoly

Curated by Liz Park & Jesse Birch

The *Ever-Changing Light* explores the conceptual and material understanding of communication. As Boisjoly articulates:

“Though there is always the possibility it could be something else, *The Ever-Changing Light* pairs deliberate constructions with incidental and self-generating forms to grasp the unarticulated middle beyond beginnings and the end. Live feed video projections of television static and video-based recursion stand as the visual surrogates for ill-defined and convoluted ideas concerning the situation we find ourselves in, what will never be and what is still to come — instantaneous and forever deferred.

Working from disparate sources bearing no established relation to one another, *The Ever-Changing Light* does not exist to redeem any mere concept. Instead, it provides a means to explore inchoate, expansive potential and existing, delimited phenomena.”

Accompanying the exhibition will be the launch of a text-based public art project by Boisjoly installed on the façade of Access Gallery’s new space.

Malaspina Printmakers

Northern Symphony: Endless Remixes

Paul Walde

Curated by Andrea Pinheiro

With string ensemble, Cody Aalo Guha, Scott Aitkin, Frederick Brummer, and Jesse Gentes.

A multi-component installation that translates the gnawed markings on a tree felled by beavers into cultural forms. These forms include: relief printed wallpaper, a cast architectural frieze, furnishings, two dimensional artworks and a digital music score remixed and reconstructed by electronic and acoustic experimental musicians. An outhouse renovated into a miniature art gallery completes the installation by blurring the lines between inside and outside, the cultural and the natural; the poetic and the literal.

Endless Remixes is a compilation of audio remixes, translations, reinterpretations, and improvisations based on the digital score of *Northern Symphony*. The score was derived from markings made by beavers on a tree felled in front of Walde’s studio at Rock Lake, Ontario. During each presentation of *Northern Symphony* local musicians are invited to interpret the score. The result of this ongoing collaborative process is a diverse collection of audio works that reflect the process of digesting a work of art, with the exception that it is exposed for the audience to witness.

Adrian Dziewanski is a sound artist who actively records, performs, and writes about music under his own name and also the pseudonyms Empress and Blake M. Strukof. He believes in the potency of musical happenstance and thus, the insistent use of analog tape, small motors, and found objects in a conscious effort to fuse the esoteric with the beautiful. <http://scrapyardforecast.blogspot.com/>

Vancouver-born artist Aleesa Cohene has been producing videos since 2001. Her work has shown in festivals and galleries across Canada as well as in Brazil, Germany, Netherlands, Russia, Scandinavia, Thailand, Turkey, and the United States, and has won prizes at Utrecht's Impakt Festival and Toronto's Images Festival. She has participated in artist residencies in Canada, the Netherlands and Denmark. <http://www.alesacohene.com/>

Alex Hetherington is a performance-based visual artist, curator and writer. His most recent work, *A Million Lies Once and Only Revealed After Death (Triangle of Need)* was developed during a Creative Lab residency at CCA Glasgow and funded by Alt-W/New Media Scotland. This work has been presented at Inspace, Edinburgh Art Festival, and Edinburgh Sculpture Workshop. He lives and works in Scotland and Northern California. <http://www.alexhetherington.net/>

Anahita Razmi (born 1981 in Hamburg, Germany) studied Media Arts at Bauhaus University in Weimar and the Pratt Institute in New York; and Sculpture at the Academy of Fine Arts

in Stuttgart. She works with varying media and forms of expression, often using video and photography as tools for realizing conceptual strategies. Present political and social questions concerning the relationship of Iran and western culture are the main focus of her work. <http://www.anahitarazmi.de/>

Benny Nemerofsky Ramsay is a Montréal-born artist, diarist and aspiring bon-vivant. Since 2000 his work has brought together song, self-reflexive performance and song lyrics as vehicles for examining the singing voice, the untranslatability of emotions into language and the ways in which emotional expression changes shape when mediated by technology and popular culture. <http://nemerofsky.ca/>

Billy Roisz lives in Vienna and works with video and sound in the context of performance, installation and cinema. She specializes in video feedback and video/sound interaction using monitors, cameras, video mixing desks, a self-built video synth, computer, and turntables for video and sound generating. She is a member of Skylla with Silvia Faessler; NotTheSameColor with dieb13; AVVA with Toshimaru Nakamura; and Cilantro with Angelica Castello among other projects. <http://billyroisz.klingt.org/>

Brady Cranfield is an artist, musician and teacher based in Vancouver. He has presented work at the Or Gallery, the Western Front, The Contemporary Art Gallery, The Charles H. Scott Gallery and Artspeak in Vancouver. He is the founder and co-organizer, in collaboration

with Kathy Slade, of The Music Appreciation Society, an ongoing public art project. He is also a member of the bands Womankind and Leviathans.

DJ Tapes is a project by Aja Rose Bond (Diadem, Her Jazz Noise Collective) that utilizes cassette tapes as a musical and conceptual basis for new sonic explosions. Performances vary greatly, covering territory as diverse as live DJ sets at dance parties, harsh noise experiments, and highly developed compositions. <http://diademdiscos.wordpress.com/aja-rose/>

Elodie Pong
<http://www.elodiepong.net>

Félix Dufour-Laperrière was born in Chicoutimi, Quebec. He studied, lives and works in Montreal. His films have been presented in numerous national and international galleries, museums and festivals. He co-founded the online gallery L'appentis. <http://www.lappentis.com>

Born in Buenos Aires, Gabriela Golder is an artist and independent curator. She did residency at the Banff Centre for the Arts, Canada; the CICV, France; the Schloss Balmoral, Germany and the Wexner Center for the Arts, United States. <http://www.gabrielagolder.com/>

Hee Won Navi Lee was born in Kyeong Ki-Do, South Korea. After studying visual communication at the Ecole Nationale Supérieure d'Art de Nancy, Hee Won Navi entered the Fresnoy Studio National des Arts Contemporains. Her research and practice cleverly combine influences from cinema, graphic design, electroacoustic sound art and installation. <http://navi-lee.blogspot.com/>

Heidi Nagtegaal is an artist, writer and facilitator living in Vancouver BC Canada. Nagtegaal specializes in interdisciplinary social practice. Fluxus, dada, the absurd; local and global cultures; finding connections in unlikely places; and all forms of experimentation currently fascinate her. Nagtegaal runs the Hammock Residency, gives out headbands and bracelets, dances with Dance Troupe Practice, is one half of Absurdus (a sound/noise/melody project with Joomi Seo), is a writer for Front Magazine and general busy body. <http://www.heidi-nagtegaal.com/>

Heidi Phillips is an experimental filmmaker based in Winnipeg. Phillips constantly sifts and searches through old films, lifting imagery and sound to recycle into her own layered and loosely structured narrative works. She completed her MFA at Transart Institute Austria, in August of 2008. <http://www.heidiphillips.ca/>

Ian William Craig weaves into his creative tapestry diverse manners of thread: he is a visual artist, a sound artist, an educator, a graphic designer, a writer, and a photographer. He currently resides in Vancouver, but received both his BDes in Visual Communication and MFA in Printmaking from the University of Alberta. <http://www.ianwilliamcraig.ca/>

Jem Noble's practice is loosely defined by concerns with "the phenomenology of attention, and tensions between individuation and interdependence in different forms of human engagement. Using production and appropriation strategies in collaborative and solo contexts across a range of disciplines including sound, music, video, sculpture, text, social encounter and performance." <http://www.blackoutarts.co.uk/about/index.htm>

Josh Rose is a musician and artist based in Vancouver. He performs under his own name as well as the names Sick Buildings and Hates Haunts. He is a member of the groups The Bastion Mews, Thee Holee Sea and Leviathans, as well as others. He also runs the independent record label Rundownsun.

Jubal Brown
<http://www.jubalbrown.com/>

Kevin Clancy was born in Pittsburgh, Pennsylvania in 1987 and currently lives and works in Boston, Massachusetts. He will complete his BFA from the Studio for Interrelated Media at Massachusetts College of Art and Design in 2010.

Clancy has exhibited work at Samson Projects (Boston, MA), AXIOM Gallery for New and Experimental Media (Boston, MA), and Agni Gallery (New York, NY) <http://www.anenvyclick.com/>

Prior to the year 2000 Lance Olsen worked exclusively in painting, drawing and printmaking. In 2000 he began a series of performances called "The Garden of Cellular Indecision" with Jamie Drouin, which moved his efforts to audio and video works. Olsen's approach to working is the same in any discipline. The materials he uses and the method of gathering information, both aural and visual, are as important as his ideas. <http://www.lanceolsen.ca/>

Leslie Supnet is a visual artist and animator from Winnipeg, Manitoba. <http://www.sundaestories.com/>

Lief Hall, born in Nelson, BC, Canada, is an audio-visual artist, musician and curator living and working in Vancouver, BC. Hall graduated from the Emily Carr Institute of Art and Design in 2005 with a Bachelors Degree in Integrated Media, majoring in animation. She was the curator of Lucky's Gallery from 2006-2008 and continues to organize art and music exhibitions independently. Hall's current musical projects include improvisational sound art trio Glaciers, dark electro duo Myths and her self-titled solo voice works.

Mary Reid Kelley studied Art and Women's Studies at St. Olaf College in Northfield, Minnesota, and recently received her MFA in Painting from

Yale University. An interest in language, literature and history informs her work, which includes video, animation, performance, and painting. Mary participated in a fellowship at the Beinecke Rare Books library at Yale, where she researched writers and artists involved in both World War One and the 20th-century avant-gardes. An avid interest in the poetry of this period led her to write the poems she performs in her videos, while their visuality is influenced by cartoons and cubism. <http://www.maryreidkelley.com/>

German experimental animator and media artist Max Hattler studied at Goldsmiths and the Royal College of Art in London. He has had solo exhibitions at Lumen Eclipse, Media Art Friesland and Someonesgarden Tokyo; and retrospectives at Fredrikstad Animation Festival and Branchage Jersey Film Festival. Max lives and works in London and Germany. He teaches at Goldsmiths College and at the University of East London and is currently doing a Professional Doctorate in Fine Art. <http://www.maxhattler.com/>

Mitchell Akiyama divides his time between Toronto and Montreal. He has performed and exhibited throughout North America, Europe, Japan, and Australia in galleries, festivals, and run-down dive bars, the likes of which include the Museum of Modern Art in Vienna, the Sonar festival in Barcelona, the Mutek festival in Montreal, and a former fallout bunker in the post-Soviet squalor of Opava, Czech Republic. Akiyama's work is eclectic but tends to be

concerned with the material and sensual qualities of communications and media technologies.

Pascal Lièvre works and lives in Paris. Considered a multidisciplinary artist, he is known for his paintings and his videos. His single channel work has been shown in national and international festivals. In 2003, his video installation *22 portraits d'inconnus* was shown at the Musée Antoine Lécuyer St. Quentin at the event *Le musée revisité*. <http://www.lievre.fr/>

Patrick Ward is an artist working primarily with the moving-image. He is a graduate of The Slade School of Fine Art, University College London (2009) and The School of Cultural Studies, Sheffield Hallam University (2000). His work has been presented in exhibitions across Europe including: Mala Galerija, Museum of Modern Art (Ljubljana); Shift Festival of Electronic Arts (Basel); Site Galley (Sheffield). He is an Associate Lecturer at Institute Academy of Visual Arts in Ljubljana, Slovenia. <http://www.patrickward.eu/>

Paul Walde lives and works in London, Ontario where he teaches studio art at the University of Western Ontario. He is also the Artistic Director and Visual Arts Curator of LOLA, the London Ontario Live Arts festival, and is the artist in residence at the Biotron, Canada's experimental climate change research centre. <http://www.paulwalde.com/>

Peter Eramian was born in Nicosia, Cyprus. In 2007 he graduated from Goldsmiths College London with a B.A. (Hons) degree in Fine Art and History of Art. He recently completed his M.A. in Philosophy at Birkbeck London with a dissertation on Nietzsche's philosophy of life-enhancement. Currently, besides his obsessive enthusiasm for Shoppinghour, Peter is a contributing editor for Naked Punch journal and working hard honing his video skills in a six-month residency at Fabrica, Italy.
<http://www.petereramian.com/>

The Pil and Galia Kollektiv are London-based artists, writers and curators working in collaboration. Their work addresses the legacy of modernism and explores avant-garde discourses of the Twentieth Century and the way they operate in the context of a changing landscape of creative work and instrumentalized leisure. They are interested in the relationship between art and politics and the role irony plays in its current articulation. <http://www.kollektiv.co.uk/>

prOphecy Sun is an installation and performance maven. Her practice is based in sound, movement and emotionally driven experiments. She has a passion in shared community practices, with an emphasis on the body in dialogue with the community at large. She performs solo, in collaboration, and in collective projects. She dances in Dance Troupe Practice and So So So; she sings in Tyranahorse, Her Jazz Noise Collective, under the sun and Spell.
<http://www.prophecysun.ca/>

Rä di Martino was born in Rome. She graduated with an MFA at the Slade School of Art in London and moved to New York in 2005. She has shown in PS1 (Long Island NY); HANGAR (Bicocca, Montevideo); MCA (Chicago); and Artists Space (NYC). She was included in MANIFESTA, the Busan Biennial and the Turin Triennial.
<http://www.radimartino.com/>

Raymond Boisjoly is an Aboriginal artist living and working in Vancouver. He is interested in the way cross-cultural contact shifts and transforms conceptual and material understanding. Some of Raymond's upcoming projects will be shown at the Ministry of Casual Living, Helen Pitt Gallery ARC in conjunction with Gallery 101 and Vancouver Access ARC. He wishes to thank the First Peoples' Heritage, Language & Culture Council for their support.

Roy Caussy, born in Hamilton, is currently based out of Toronto. Having received a Bachelor of Fine Arts Degree from NSCAD University in 2006, Caussy has since been accepted to artist-in-residence programs in both British Columbia and Ontario, with numerous group shows across Canada. Caussy has also traveled extensively to realize his projects, driving over 25,000 kilometers across Canada and the United States in 2009 alone. <http://www.roycaussy.com/>

Sade Sade is the musical alias for Vancouver-based artist, musician, writer and curator Gabriel Saloman. Saloman is a member of the noise group Yellow Swans, collaborates with Aja Rose Bond in Diadem, and is also a member of the arts collaborative Red 76.

<http://diademdiscos.wordpress.com/sadesade/>

Spencer Davis is a local musician who has played in a variety of capacities, including guitar for the punk band Fortress as well as solo guitar as SP Davis. He has played many Fake Jazz shows and was a participant in the last VIVO SLAB workshop, lead by Kent and Wenche Tankred.

Sydney Vermont is a Vancouver-based artist interested in characters, real and fictional, driven through illusion and fantasy to pursue creative acts. Her work looks to re-live these fantasies through attempts at narrative reconstructions in drawing, sculpture, film and video, as if for the first time.

<http://www.sydneyvermont.com/>

Tijmen Hauer is an Amsterdam based artist and filmmaker. Since graduating from the Gerrit Rietveld Academy in 2005 his work has been presented at film festivals and exhibitions around the world. Hauer is developing a direct and catchy oeuvre which reflects on contemporary society and the place of the individual within it. He also works as a guest curator for the Filmbank, as well as a freelance director and editor. <http://www.tijmenhauer.nl/>

Yi Xin Tong was born in Lushan, China. In 2007, he left China University of Geosciences Beijing and came to Canada to study contemporary art. His work is mainly influenced by Conceptualism and Minimalism from the West and philosophies and poetics from the East. Usually not starting from explicit social or political concerns, his work investigates more the intrinsic subjects in art and philosophical matters in life. Creating illusions and paradoxes, both visually and conceptually, is a method he frequently uses.

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