



handheld

media arts magazine

summer 2010

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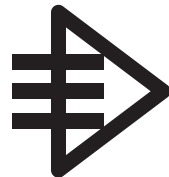
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Emmedia News

WELCOMING THE EMANIMENTEUR

In the summer of 2010, EMMEDIA introduced the EManimenteur position. As a pilot project, the EManimenteur is an in-house contract residency, that interacts with staff, members, and artist-producers working on site. The role is a nurturing and inspiring one, where the resident offers critical analysis and improvement. This will also aid in increasing the critical feedback and support offered in our Production Access Programs, which support the creation of new works. The project also offers the Board and management insights into better achieving EMMEDIA's mandate, whether in terms of visioning, or more

practical suggestions regarding operations, programming and production activity.

EMMEDIA is pleased to welcome Shelley Ouellet as our inaugural EManimenteur! We look forward to working with Shelley in the coming months to enhance and assist EMMEDIA artists in developing a deeper understanding of media arts practice. EM Members are encouraged to get in touch with Shelley to develop conceptual and critical aspects of their practice. Please contact EMMEDIA to make arrangements and visits with Shelley.

GREETINGS FROM THE EMANIMENTEUR

I am so happy to be at EMMEDIA in this new position. I applied for the job after speaking with EM Operations Coordinator Peter Morgan, about the organization's changing role supporting artistic production in video and media arts. What does EM do now that the means to produce and distribute video are so readily accessible with new technology and the Internet? Part of the plan is addressed in the new rotating position of EManimenteur. I am the first artist/mentor hired as a consultant for six months for "interacting one-on-one with member artists" and various other activities that we are figuring out as we go along.

For those who don't know me, I have been busy in Calgary's visual art scene since I graduated from the University of Calgary in 1991 – almost (gulp) twenty years ago. I've worked at Stride Gallery, the Banff Centre and in the private sector as a web designer. I currently sit on the Board at Truck Gallery and teach at ACAD. I have exhibited my work across Canada and the UK. In my practice I work with bugs, baubles and beads, web publishing and on the rare

occasion – video. In an effort to engage the public in various forms of participation and dialogue, I have made work for public washrooms, libraries, cyberspace and galleries. My practice has been cultivated and honed in Calgary and I am so proud to be a part of our visual arts community.

I am really excited to be working at EMMEDIA, but I have to admit that my experience with video art and production is on a 'need-to-know' basis. One month in and the learning curve is steep as my role evolves. Things started out with a staff meeting with Peter, Tomas Jonsson, Eric Becker and Vicki Chau – all of whom I've worked with and already adore. And then to really get the ball rolling – EM hosted Media Arts curator, Sarah Cook for a great talk. She's just published "Rethinking Curating: Art after New Media" (<http://mitpress.mit.edu>) with Beryl Graham and has taken on the challenges of exhibiting and getting media work exhibited around the world. This was the same weekend David Garneau spent the day doing another fantastic writing workshop. Since then I've attended meetings with the Board of



Directors and Programming Committee and seen some really great work. Tomas, who has been constantly putting interesting things under my nose, brought back treasures from his recent trip to the Images Festival and we've been checking in on the artists in residence from *AGITPROP10* streaming online from Huntsville, Ontario at the G8 Summit. At the end of the month *Prairie Tales 12*, with a solid program of work and lots of Calgary representation, kicked off the AMAAS 2010 Symposium. I moderated a panel and attending the day's events made me wonder why the artist-run galleries across the province don't do the same thing. Its always amazing to get like-minded people together.

Speaking of getting together – my most exciting duty thus far has been to meet with the six artists producing work in EM's Scholarship and Bars 'n' Tone programs. These artists will kick off EM's new theme, *Grain*, with a screening of their work in September. The projects are as diverse as they are exciting. Joshua Fraser and Murray Smith are experimenting with technological layering and new

software while Marbella Carlos is putting her camera in other people's business. Yvonne Kustec is turning the body inside out as a metaphor for psychological angst. Andrea Mann and Alex Moon are tackling reconciliation with the past and identity in traditional narrative form. All six are busily working on their projects throughout the summer and I can't wait to see the final outcome this fall.

Sitting amid stacks of speakers, I also look forward to Alexis O'Hara getting to town. She'll be building *Squeeeeeeque! AKA the Improbable Igloo* for the upcoming Calgary Folk Music Festival. To finish EM's programming theme for this year – CRASH! – *Rex vs. Singh* by John Greyson, Ali Kazimi and Richard Fung will be screened August 27th. Until December, I am available to meet with any members to discuss ideas, projects and anything else so please give EM a call and make an appointment. It is busy at EM and I'm pleased to be a part of things.

- Shelley Ouellet

MEMBER NEWS

Hot off the heels of her artist in residency at EM, Sharon Steven's *OX: A Crash Course on Loving Calgary* continues to offer a forum whereby people can express their love for that hard-to-love city. In April, the project was presented by TRUCK Gallery as part of the exhibition *Calgary ARTours* (also featuring a performative work by EM's Program and Outreach coordinator Tomas Jonsson). The project is ongoing, and can be seen, heard and added to online at www.essense.ca/ox/

Past EM Program and Outreach Coordinator Kari McQueen, in her new role as Artistic Coordinator at Springboard Performance, was instrumental in facilitating the *ContainR* project. In this innovative installation, presented during the 2010 Vancouver Olympics, recycled shipping containers were reconfigured to house free screenings of Canadian and international dance, sport and performance films that celebrate physicality in art and sport.

Sandra Vida's Artist in Residence (EMMEDIA 2007) installation *Threads*, was programmed at the 2010 Edmonton Works Festival.

EMMEDIA's 2009 *Compression Camp* resulted in many new works which have since been presented in other contexts. Miruna Dragan's video *Cloud of Unknowing* is part of "Transcending Here" an exhibition at Truck Gallery. Andrea Mann's *A Dozen Ways* and Stephanie Wong / Keltie Duncan's *with you in mind*, featured in the recent exhibition *With nothing you starve, with a little you survive* at ACAD's Illingworth Kerr Gallery, along with *Self-Portrait (anaglyph)*, a new 3D video by Keith Murray.

Parks Canada recently commissioned Noel Bégin to create an edit of footage he shot for his latest work. The endangered

Banff Springs Snail (the very small subject which, in order to record, Noel had to build a special camera jib) is an organism unique to one mountain in Banff. The video will be played on the Parks Canada web site, YouTube channel, and at interpretive centres around the Park.

Past Artist In Residence Wednesday Lupypciw's *Tranzar É Pras Amantes: Sex Is For Lovers* was part of the Alberta Biennial of Contemporary Art, along with *Wildermnt*, a new installation by Rita McKeough.

Lupypciw's video was also one of a number of Production Access Showcase works featured at this year's Sled Island Film Festival, along with Tamara Meparishvili's *Double U for Werewolf*, Micheal Welchman's *WITCH*, Sharon Steven's *OX: A Crash Course on Loving Calgary*, and Karilynn Thompson's *It Came From the Future*.

Calgary-based media artists are responsible for ten of the fourteen films and videos featured in *Prairie Tales 12*, including Xstine Cook's *Compression Camp* video *Tar Sand Pudding*, Andrea Mann's *A Dozen Ways* and *Water Under the Bridge*, produced by EMMEDIA's own Eric Becker and outgoing board member Phay Wills.

We're pleased to also congratulate Anne Marie Nakagawa on winning Best Production Designer / Art Director at this year's AMPIA Rosie Awards for her work on Karen Hines' film *A Tax on Pochsy*.

NOTES FROM EM

Emerging from the rubble of 2009's CRASH! programming year, EMMEDIA's upcoming thematic, *Grain*, will be launched in September, with a generative focus. Keep plugged into EM for more details soon!

EMMEDIA also has a new website courtesy of the wizards at Combine Design! Check out all the news and features of this new site at www.emmedia.ca.

To get the latest news and information on EMMEDIA and our members, please subscribe to the EM Weekly or join our Facebook page! You can also follow our Twitter feed to get up to date information on news, workshops and events. Just go to www.emmedia.ca for more information on how to join or subscribe.

THE PASSING OF CHRIS MELYNCHUK

With great sadness and fond affection, we bid good journey to Chris Melnychuk, who passed away June 13, 2010. Chris left a deep impact on our community and he will be greatly missed. His work lives on, and an exhibition is currently being organized for September 2010. Please stay posted for further details on the exhibition, and in the meantime, visit Chris' mural gracing our neighbour's wall at Quickdraw Animation Society. Chris' artwork is available for purchase, with proceeds going to the Quickdraw Legacy Scholarship Fund. There will be an online blog and archive available for viewing by late August 2010, where information about the fall exhibition will be posted.

Questions about artwork purchases may be directed to Kari McQueen at pretendproductions@me.com



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Alberta Government of Alberta

Mediating arts and activism

BY TOMAS JONSSON

During the Nazi occupation of Denmark, my Grandfather joined the resistance movement. Back then, movie theatres showed newsreels in advance of feature films, and his job was to hold up the projectionist at gunpoint and switch the reels with versions smuggled from Britain. Unsuspecting audiences were then exposed by this media intervention to news and commentary at great odds with the officially sanctioned narratives.

This story is never far from my mind, but has been especially relevant to me in recent months. Making sense of the protests and activities of the recent G8 & G20 summits, the UN climate conference in Copenhagen and the debate over politicizing Toronto's Pride festival, I've been drawn more to the reporting and creative actions that regularly appeared in the informal postings on YouTube and Facebook, standing in stark contrast to the dominant media coverage of major newspapers and news outlets. The ubiquity of video documentation and distribution networks here replaces the need for weapons with handheld media, but the impulse remains the same.

The potential of Media Art as a vehicle for political and activist practice has been a core concern of EMMEDIA's CRASH! programming thematic. A number of events in Calgary have explored new ways of defining this space and practice.

A signature event of EM's CRASH! programming season was the screening of *The Yes Men Fix the World* in October. Presented by EMMEDIA and the Arusha Centre to a sold out audience at the Plaza Theatre, the film featured a number of interventions by the enterprising duo, Andy Bichlbaum and Mike Bonanno, who expertly hijack utilized dominant media and corporate models to present subversively utopic positions. Perhaps

their most well known intervention was their infamous BBC interview, where impersonating a representative of Dow Chemical, one of The Yes Men unequivocally apologized and offered substantial reparations to victims of the chemical plant explosion in Bhopal, India. The immediate and dramatic stock drop for Dow as result of this act, was a clear signal of the fundamental disregard for the true social and moral costs of corporate greed.

The film also featured their recent infiltration to Calgary's GOEXPO (Gas + Oil Expo), which, as fictional representatives of Exxon Mobil, they were able to present a new fuel source, Vivoleum, which they revealed was made out of the as-yet untapped resource of human bodies.

Following the screening of *The Yes Men Fix the World*, audience members were encouraged to get out and take action. In a video address in advance of the screening, Mike Bonnano of The Yes Men told the packed house "after seeing movies you can't just sit down ... you can't just talk about how good the movie was and whether you liked it or not, you have to go and do something."

A few days after the screening, CRASHbare, a discussion at a local bar featuring Grant Poier, Xstine Cook and Sharon Stevens took on this call and momentum, exploring the historical and potential trajectories of art and activist practice in Calgary. Poier presented a video from a performance action in Zurich, Switzerland. In the video, the artists set up a table and chairs on a traffic island on an intersection, which suddenly became the epicentre of a standoff between police and activists protesting air pollution. The confrontation, including volleys of tear gas and improvised projectiles was captured on video by the artists, who chose to stay in the tenuous middle ground, removed from the

direct conflict but playing witness. After some discussion, an organizer suggests moving, stating 'you can stay, but it is not art anymore'.

Discussing her work with the Arusha Centre, Stevens presented a new work created during EMMEDIA's Compression Camp intensive workshop. Stevens' video represents a symbolic funeral pyre for a bruised and battered *papier-mâché* globe that had accompanied activist events facilitated by the Arusha Centre during the past few years. In the video, a hazmat-suited individual emerges from this globe, coating the globe in black tar-like substance before setting it ablaze. Darkly overtone, the piece reads like a challenge against a dystopian future.

Cook's *Tar Sand Pudding*, created as part of EM's 2009 Compression Camp, featured Cook's three young daughters presenting a deliciously subversive cooking show mixing ingredients of the tar sands tailing ponds, (which led to the deaths of over 1400 ducks in 2007). With an atmosphere of enthusiasm and chaos, the video pointed to the non-challant attitude taken towards the horrific environmental impact of Alberta's tar sands development. *Tar Sand Pudding* was screened during the recent Prairie Tales 12 at the Plaza Theatre, ironically, at the same time as Syncrude was pronounced guilty by the Alberta Courts in the death of the ducks under provincial and federal wildlife and migratory bird laws.

More recently, a panel discussion at the Fairytales Film and Video Festival featured John Greyson, Sharon Stevens and Trevor Anderson, who looked at the current and potential landscape of queer activism and Media Arts. Greyson noted that following the emergence of a 'new activism' following the Battle of Seattle, a new type of media representation had already consolidated itself into a pretty predictable style: the doc martens, the style and look of the Black Bloc became iconic and definitive. In an attempt

to open up what activism can look like, a collective of artists came together, calling themselves the *Blah Blah Blah Collective* (named after then Prime Minister Jean Chretien's famous dismissal of activists coming to Quebec and 'blah blah blah'). No ideological criteria or basis of unity defined this group, except a common desire to make media works from a variety of approaches, aesthetics and points of view. Participants included individuals who had never participated in a demonstration in their lives, as well as seasoned activists who had never made a video before.

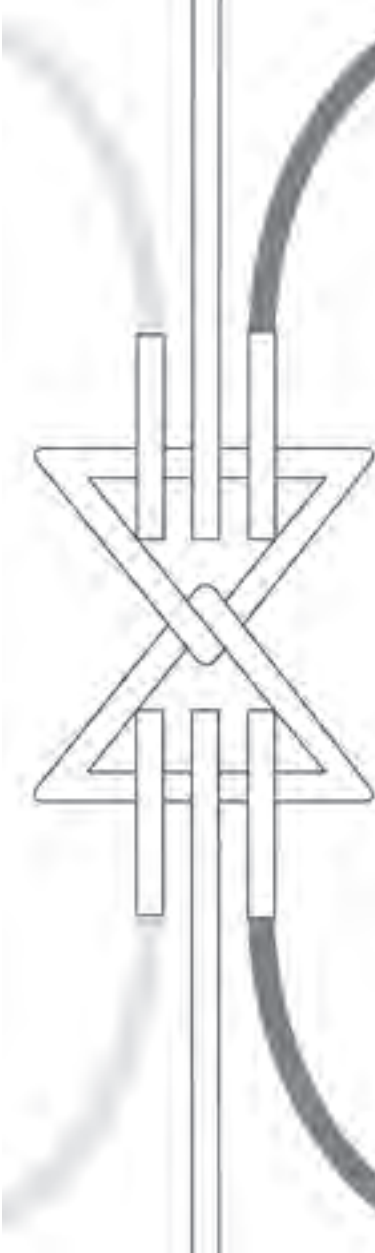
A work that was developed through this collective, Greyson's *Packing* zeroed in on the crotches of the 'robocops' at the Quebec Summit, a focus he brought to the 2002 G8 Summit in Kananaskis during EMMEDIA's inaugural Compression Camp (also known as Activist Menu). The police were this time equipped with high-end bicycles and fashionable spandex. In an inspired moment captured by Greyson in his video, the police watching over the peaceful protests were suddenly hit by the automatic sprinklers in a perfect arch, cooling off their 'hot' crotches.

Trevor Anderson's work has addressed a personally engaged politic with a cutting humour. At this discussion, he presented his work *Rock Pockets* in which he engaged in the act of simply putting his hand in the back pocket of a hot guy at the fair, the privilege of any hetero couple, but otherwise a dangerously subversive and political act if it happens to be two people of the same sex.

As evident in these examples, and as Dermot Wilson notes in his survey of the recent *AGITPROP10* artist residency in response to the G8 summit in Huntsville, artists continue to occupy an important role, teasing open new spaces and opportunities for activist media practice.

Output-Input

LOOKING AT RECENT WORK BY ARTISTS AT EMMEDIA



Double U for Werewolf (5:25) - Tamara Meparishvili

WITCH (6:00) - Micheal Welchman

Tranzar É Pras Amantes: Sex Is For Lovers (13:45) -
Wednesday Lupypciw

Sandcastle (9:57) - Anne Marie Nakagawa

Cloud of Unknowing (4:48) - Miruna Dragan

Aggregated Vicinity (4:17) - Peter Redecopp

Arctic Year (5:20) - Jennifer McVeigh

Arithmetic (13:30) - Michal Lavi

Intersecting Circles (5:32) - Moe Clark

with you in mind (4:20)
- Stefanie Wong & Keltie Duncan

A Dozen Ways (5:18) - Andrea Mann

The works in this screening were selected by EMMEDIA's Programming Committee, the goal being to highlight recent works created by EMMEDIA's membership that reflect the range of production emanating from our various production assistance programs, and the membership in general. Noel Bégin volunteered to introduce the program, and created the following text to contextualize the works in the current media environment. It was read in two parts, at the top of each program segment.

INPUT

There was a line in a commercial playing throughout the all-too-captivating Olympic broadcasts that gave me the creeps. It has been

popping up frequently in the last while, across the spectrum of dramatic movies and television. But seeing it employed in a sales pitch sets the line in an eerie new light, and makes me question the sentiment it propels as dubious, especially since the commercial has changed the line from first person to second.

“I’d do anything for you.” has become “You’d do anything for the ones you love.”

That may be true, and it may not. A certain “anything” may change the conditions of the love one feels, and the kind of blind allegiance being encouraged by using that line is not the kind of love I picture as the romantic, true, or even healthy love that the average viewer would be imagining. How we construct our mediated image directly affects our perception and function of our secular lives.

Kicking off our inaugural Members’ Screening is a work by Tamara Meparishvili demonstrating the great lengths one will go to when love is found. Micheal Welchman’s fairytale reminds us that we have social boundaries for karmic reasons. Wednesday Lupyrciw’s contribution seeks to expand the outer boundaries of the social norms we adhere to within relationships, while Anne Marie Nakagawa portrays the dark and broken corners of those boundaries. Miruna Dragan offers us a refuge of solemn serenity, and from that type of place Peter Redecopp extends a demonstration of the energy he experiences as a solemn voice among a city’s skyscrapers.

OUTPUT

Humans have this bizarre and mind-boggling ability to perceive and understand our own reflections. I’m very puzzled by how inextricably connected we are to the mirror. Where all of the other animals on the planet developed their appearances to attract mates and distinguish genders, while building in other functions like

warmth and weatherproof-ness via biological evolution, humans employed wildly abstract external indicators to attract mates, and created shelters that not only shelter but also imply status. In the function of social interaction, mirrors are an essential tool, and our shelters and possessions come to operate as reflections even in our absence. The Media Arts add an even more baffling construct to the problem.

Jennifer McVeigh’s Compression Camp work goes further still into abstraction, casting herself in a remake of a long lost film few have ever seen. Michal Lavi adds another layer by reflecting on the past via memory, while Moe Clark revives old media to describe how they inform her construct of “self” now. Stefanie Wong & Keltie Duncan collaborate on a contemplation of the meaning that our adornments carry. And finally, Andrea Mann portrays the moment when self-reflection changes the entire value system of a person’s life.

OUTPUT – INPUT

The kinds of images we ingest directly inform how we construct our selves, and in turn, how we construe ourselves to others. Reflections allow us to gauge if the outward expression of ourselves is in line with how we perceive ourselves. The impulse by Media Artists to portray specific reflections belies the need for us to control, or participate in the process of existing as a construct of mediations.

- Noel Bégin

NOEL BÉGIN has been integrating sculpture and projected media works in self-imposed obscurity, in and around Calgary for the past 18 years. Noel studied at the Alberta College of Art and Design and the San Francisco Art Institute, and has had several residencies at the Banff Centre’s New Media Institute and with EMMEDIA and Stride Gallery in Calgary.

Launching into History

EXPANDED STANDARD TIME^{LINE} BOOK LAUNCH

BY PETER CURTIS MORGAN

This year marked an important benchmark in the history of the Media Arts in Calgary. After many years of research, hard work and yes, even struggle, EMMEDIA Gallery & Production Society launched its landmark publication, articulating the history of the centre and the artists who helped form the EMMEDIA we know today. “Expanded Standard Time^{line}, Artists and Electronic Media in Calgary: EMMEDIA 1980 through 2005...” has finally arrived.

After thirty years, EMMEDIA stands at the forefront of video and media explorations in the city and has been the touchstone for the presentation and creation of works in the medium. Media Arts practice has often been under-represented in the 40+ years of artist-run-culture in Alberta. In its inception, this publication was intended to recognize, document and celebrate the achievements of a vital part of Calgary’s artistic history and the innovation and passion of the artists who help build our community. There are few resources that cover the important beginning of local artist-run communities and talk about the Media Arts. The hope for the publication is that it will be the beginning of more documentation, critical writing and mapping of the landscape of the Media Arts in Alberta.

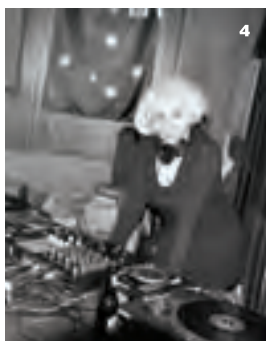
The book launch was held at the Royal Canadian Legion No. 1 on Saturday, March 27, 2010. On that warm spring night, EMMEDIA activated the space with an art installation, housed in the metal salad bar of the Legion, played on old vintage televisions still used at EMMEDIA. The videos in the installation were curated by Grant Poier, one of the founders of EMMEDIA and the editor of

the book. The evening’s entertainment included music by Mark David Stewart and DJs Paula Fayerman, Marco Pringle, and Bryson Montgomery. The evening was an opportunity for members of the community to reminisce about where we had been and where we will be in the future.

This book is the culmination of six years worth of work and includes essays and interviews by such luminaries as Tom Andriuk, Kay Burns, Nelson Henricks, Karen Knights, Valerie LeBlanc, Robert Milthorp, Sarah Murphy, Grant Poier, Leila Sujir and Brigitte Dajczer, Sheila Urbanoski, Sandra Vida, and Andrea Williamson.

Seminal to the lifeblood of the project has been the passion and dedication of editor Grant Poier. The book’s span and scope was propelled by the research and tenacity of Poier’s passion for the project. The book includes a timeline of the history of EMMEDIA including, all past artists in residence, board members, staff and events from the inception of EMMEDIA to the present. Poier’s brassy and heartfelt speech at the book launch reminded us that this project -like EMMEDIA- was sometimes an act of will against a storm. Despite the long road towards publication, the book now acts as a resource and celebration, and helps remind the country of the vitality and layers of Media Arts practice in Alberta.

For more details on the publication or to purchase the book, please contact Tomas Jonsson at programming@emmedia.ca or 403.263.2833



1 Grant Poier gives the opening speech **2** Marco Pringle spins tracks at the end of the night **3** Cat Schick with Mark Dicey of Calgary's Elephant Artist Relief Society **4** Paula Fayerman getting ready for her performance **5** Artists from the community chatting and having a great time at the book launch

Dorkbot Calgary

PEOPLE DOING STRANGE THINGS WITH ELECTRICITY

BY LIA ROGERS

Dorkbot is a group of grassroots organizations united under the broad axiom, “People doing strange things with electricity”. The first Dorkbot chapter was established 10 years ago at the Columbia University Computer Music Centre and has since spread all over the world. Dorkbot groups can be found in most major cities, each with its own distinct focus, mandate and character. These groups are loosely connected to each other through email listservs and a common website. Regular meetings facilitate, support and nurture the growth of a local community of artists, inventors, scientists and designers working with electronic media.

Dorkbot Calgary is just over one year old and, at present, is focused mainly on the building and maintaining of a strong Media Arts community in Calgary. Our monthly meetings encourage networking and knowledge exchange in a non-judgmental environment. Dorkbot Calgary is an unfunded share and share-alike organization. None of our participants and presenters receive monetary compensation, and we rely on the kindness of others for space and gear. Truck Gallery, EMMEDIA and the University of Calgary have generously hosted our meetings. The directors, or “overlords”, of Dorkbot Calgary organize meetings and events in their spare time, and members decide, during meetings, on the direction and content of the next meetings.

We welcome electronic media practitioners, dabblers and researchers at all experience levels and career stages, from emerging to senior artists, from beginners to tech experts. As much as we all wish that our projects would turn out successfully, we can all learn from our mistakes.

Our community is a great common resource for members who are stuck on certain aspects of projects. Meetings provide opportunities for us to share our experiences with each other, whether by discussing works in progress and failures, or presenting finished products. We know that working with technology of any kind can be intimidating, and there is nothing that levels the playing field more than struggling with tech. We provide an ideal space for anyone doing work in this area that wants to meet, share and potentially collaborate with other “dorks” that share their love of all things electronic!

In the past year, Dorkbot Calgary has held meetings almost every month and has been involved with a few different art happenings around the city. In January, we participated in EMMEDIA’s Art’s Birthday celebrations by hosting a workshop and subsequent Fluxus-inspired participatory performance. We invited attendees to assist us with assembling over 500 “throwies”, or self powered LEDs with magnets that can be thrown at metal surfaces, and then asked everyone to help us with our performance by throwing all our new throwies at metal walls we had constructed in the parking lot and removing them again. By the end of the evening, we were seeing throwies everywhere around EMMEDIA – incorporated into other Art’s Birthday installations, on parked cars, street signs, clothing, and even worn as jewelry!

If you are interested in participating either by presenting your work, leading a workshop or you just want to come see what is going on, please visit dorkbot.org/dorkbotCalgary and either sign up for the list or send us a message.



1 "Throwie" workshop table at Art's Birthday 2010 **2** Dorkbot Calgary Overlord, Lia Rogers shows off "throwies" made. **3** Lindsay MacDonald and Lia Rogers help participants at the workshop **4** Participants making "throwies", an LED light powered by a cell battery **5** Participants take their "throwies" and make a final performance for Art's Birthday 2010

Alexis O' Hara

THE ARTIST BEHIND THE TECHNOLOGY

BY AMY FUNG

"I'm not a purist," explains Alexis O'Hara, who's practice in the last twenty years has encompassed theatre, film, spoken word, music, performance art, installation art, and everything in between, "I'm okay with being called an interdisciplinary artist, but it's also definitely an improv, laziness, dilettante thing. I like to dabble."

Since her first all girl band, The Hardy Boys, stepped off stage for the first and only time, the Ottawa-raised O'Hara has been pumping out curious and transdisciplinary displays of creativity, living off the premise that "everything is a work in progress".

Increasingly celebrated for her mesmerizing feats of improvised songs, wit, and noise as mixed live through an array of guitar pedals and loops, O'Hara's unusual process began from the ashes of another band, *Stellaform*, which in its time was touted as Montréal's next *Bran Van 3000*. Originally started as a weekly event in 1998 while she was making a name for herself on the spoken word scene, O'Hara recalls, "The first time I ever went up to perform [with *Stellaform*], the guys were already playing, and I was wearing this big motorcycle helmet on my head to hide myself, and I picked up the microphone and started talking, and it just sort of worked."

Starting out with a vocal processor that added effects on her voice, O'Hara soon began exploring with guitar pedals and a sampler in her solo work, adding a loop station by 2000, followed shortly with the necessary addition of feeding everything through a mixing board. As her unique performances developed through festival appearances around the world and manifested in the release of her debut

album, *In Abulia*, the premise of her art still resides in her skills as an improviser.

In her early days working with this conglomerate of technology, O'Hara shares over the phone from her home in Montréal, "I would listen to a song, loop the two bars before the lyrics come up, pitch it down, play it over and over, and just talk off the top of my head."

If you've ever seen O'Hara live, you'll know that her performances are highly charged bursts of technologically filtered nerves and charm, often reinterpreting previous improvisations with her quick mind and even quicker tongue. While admitting that this process doesn't always work, O'Hara is beyond the point of catering to expectations, "There is a trial and error factor, but I also obfuscate a lot of my knowledge for comic effect, playing on that idea of a woman using technology, 'Oh, what does this button do' . . . but I also don't rehearse. I mess around a lot to familiarize myself with my tools, like playing with my new pedal to see what possible sounds can come out of it and how to abuse it. At this point in my life, I've stopped beating myself up for what I don't do and accepted what I do is simply what I do, because there is some method to it."

Regularly honing her skills over the years in front of live audiences, largely in front of interdisciplinary crowds such as the now defunct *Kiss My Cabaret* series, O'Hara acknowledges that her ability to shoot from the hip can be taken as her best, and worst, attribute as a performer. "When you see my show, it's not gonna be slick. I have wondered if I am doing a disservice to my audience that I'm not more rehearsed, but in the risks I take by improvising so much,



there is a gift in there. The improv – the risk of it – is actually the product.”

Recently, O’Hara scored her first live dance composition for Studio 303’s 20th anniversary celebration featuring 20 different choreographed pieces set to her original score. Also accepting two years in a row the 52 *Pick-Up* video challenge put forward by artist Dayna McLeod, where participants face the demanding task of creating one video per week for communal viewing on the web, O’Hara has no shortage of projects on the go. As of late, she has been receiving a lot of international attention for her *SQUEEEEEQUE* project, an installation of an igloo constructed of feedback-responsive speaker boxes.

Using found, used, and donated speakers of all makes and sizes, *SQUEEEEEQUE* comes alive when audience members crawl into the igloo and activate the feedback system with the sound of their own voice. Fed through a series of microphones, *SQUEEEEEQUE* has been mesmerizing audiences since debuting in Montréal’s Skol Gallery last summer, and has since been picked up by European curators in both Germany and France.

As a tangent in her exploration of a live

feedback system, O’Hara traces her interest back to her days as a film and video undergrad at Simon Fraser University. Speaking in particular of her live video feedbacks, O’Hara shares, “In 1995, I was playing a lot with filming an image that was filming an image. I liked how it worked and that it played on the notion of the rabbit hole, the mirror of a mirror, and how things transform once we put it out there.”

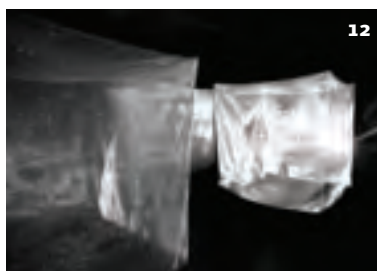
While the concept has evolved to include both image and sound, O’Hara continues to build vortexes such as *SQUEEEEEQUE* to transport audiences to another plane of perception. However, she maintains she is first and foremost a performing one-woman show, “I still feel its not high tech what I do. I’ve soldered circuit boards, but I’ve never designed a patch. I think I’m really a clown . . . and a chanteuse.”

SQUEEEEEQUE will be installed at the Calgary Folk Music Festival from July 22 - 25, 2010 at Prince’s Island Park. Check www.calgaryfolkfest.com for more details.

AMY FUNG is the author of *PrairieArtsters.com* and her writing appears regularly in various publications including *Vue Weekly*, *Galleries West*, and *Canadian Art Online*.



1 Participants making zines during Zine Night at Arts Birthday 2010 **2** Mark David Stewart performs during the Expanded Standard Time™ Book Launch at the Legion **3** Sharon Stevens, 2009/2010 Artist in Residence, poses with her “OX” project **4** Participants of John Grzinich’s workshop “New Maps of Time” in the former Billingsgate Seafood Market **5** Robyn Moody makes the finishing touches to his “Harp” as part of Arts Birthday 2010 **6** Production Committee member Jim Geortz gives president Lon Parker a kiss after being awarded with the Echo Award at EMMEDIA’s Christmas party **7** On set with 2008/2009 Artist in Residence Anne Marie Nakagawa for



her project "Sandcastle" **8** CRASHbaret artists (from left to right) Sharon Stevens, Xstine Cook and Grant Poier during the "The Yes Men Fix the World" screening at the Plaza Theatre **9** The Production Access 2009 screening is about to start at the Plaza Theatre **10** Noel Bégin is listening to the sounds around him as part of John Grzinich's workshop "New Maps of Time" **11** Making "throwies" at the Dorkbot workshop as part of Art's Birthday 2010 **12** Lydia Karpenko's "Home" installation in the EMMEDIA screening room **13** Grant Poier jokes around during his speech with Bryson Montgomery, during the Expanded Standard Time^{line} Book Launch at the Legion

New Maps of Time

A WORKSHOP ABOUT SOUND, SITE AND SOCIAL SIGNIFICATION

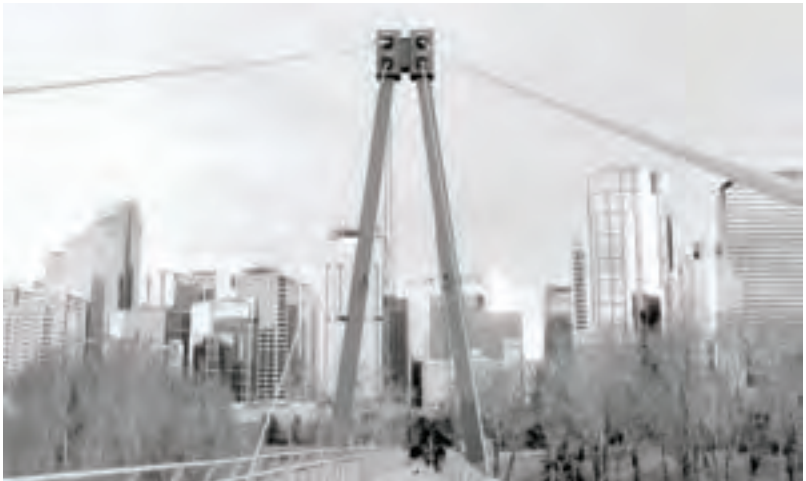
BY JOHN GRZINICH

New Maps of Time is a workshop about mapping spaces (mental, architectural and environmental) using sound as a means to express actions within a space. The workshop process works with the basic understanding that artistic creativity can be a ritual by which we live out and share the subjectivity of our own experiences. This inherent subjectivity must be understood not only as an intellectual notion but through means of participatory activity on different levels of personal, collaborative (between people) and contextual actions (interventions in a space). Sound as a medium offers a unique potential for such a process as it is inherently public in its behavior while at the same time immaterial, thus encouraging subjective experience through attentive listening. This dichotomy of signification becomes a reflexive process of forming links between external cues of space, position, materiality and internal association through perception, cognition and response. The workshop then becomes a platform for exploring this process with

the basic means of people, materials and place, and how to build new meanings and associations between each using the medium of sound.

CONTEXT AND SUBJECTIVITY

The workshop has been conducted four times in the last year in four places (Prague, Istanbul, Calgary, Malmö) allowing me to explore a variety of situations in different cultural contexts. While much of the methodology remained the same, the content of what was explored depended very much on the participants, their coordination within the workshop and the locations we used. The dominant common factor throughout all the workshops was that they were conducted in urban areas, yet each city had its own clear character from the historic to the contemporary. Urban centers are concentrations of human culture and activity, making it a challenge for a workshop that focuses on attention and listening. With the high potential of





distraction from the saturation of digital communication, following a distinct course using only sound requires techniques that consider conditions far from ideal. The general question is one of identity, of how to create a temporary space and time that is shared among a small group, yet is uniquely our own. In the uniform face of ever expanding global culture we need to start small, working on a scale we know best, the human.

PARTICIPATORY INTERVENTION

The structure of the workshop is designed to encourage the maximum level of involvement of the participants, not only to learn but to actively work to generate the content of the workshop itself. With such a complex initiative we need to start simple. The first part of the workshop concentrates on understanding how we listen, both to the spaces around us and to the people who inhabit those spaces. Sound is ultimately a social medium. No matter how mediated the format or abstract the message, the signals we hear are intended to communicate some form of information. Is there really such a thing

as useless information or is it only about selecting what is important for us? So we start with games and trying to remember how it was to listen in the first place. We animate the world around us by making noise with everyday objects such as dishes, toys, or just junk and the structures that define our space, walls, doors, windows and any ornamentation to be found. The mode of playing fluctuates between structured exercises and open improvisation, to remind one of just what it is that drives our modes of expression. Any language of expression that evolves becomes a base for how the individuals interact with each other and any outer world we may enter.

SOUND AND PUBLIC SPACE

Any sound heard by more than one person is public. If it is private then it is probably not intended to be heard. This basic fact drives any move toward analyzing an acoustic space and how it can be shaped by our own use of that space. The notion of “public” is expanded by how much we define it through sound. In each workshop, there were different manifestations of this, from making sound walks in Prague through

passage ways between buildings, to listing the number of sounds heard in a square in Istanbul or a park in Calgary, to walking blindfolded in the harbor development area of Malmö. By using sound as a guide, we become unique actors in public space, responding to cues we define and agree on. In most cases, the soundscape is something beyond our control unless we relocate or localize ourselves by making additional noise or constructing our own cues. Either way, the response is physical and demands conscious attention.

RESONANT ARCHITECTURE

We navigate the spaces around us not only with our eyes but with our ears. Not all sounds are evident, however, as acoustic phenomenon. The structures and architecture around us also respond to the environment, and resonate according to the forces that affect them. How do we sense this, only by touch or can we sonify this hidden evidence? We can shape the architecture by building resonators to amplify any vibrations. If this does not work, we can use sensors and electronically amplify even the most subtle signals. However great or small the signal, the question remains, on what level do the structures affect us sonically? In the case of the suspension bridges of Calgary or the great flagpole of Heybeli island in Istanbul, it is clear that even the most solid structures can be seen as dynamic systems

when it comes to their sonic capability.

MAPPING TIME

The combined activities carried out in the workshop can be mapped in many ways. We create recorded documents by way of sound and image files. There are written or drawn notes that form the base of stories or illustrations. As an unspoken, unseen outcome of the workshop, I prefer the subjective map that follows an organic time, how six hours of process shared by eight people is forty eight hours of lived experience. The maps, therefore, are not shrinking and becoming more defined but are rather multiplying and growing with each event that creates a sound.

Sound, photo, and video documents from each of the *New Maps of Time* workshops can be found on John Grzinich's website: <http://maaheli.ee>

JOHN GRZINICH has been conducting his own forms of sound research for over 15 years, including field recording, kinetic sculptures, electro-acoustic composition, performance, group workshops and exercises in listening. Currently he lives in Estonia and works as a program and media lab coordinator for MoKS, a non-profit artist-run center.

PHOTOS BY: *John Grzinich, Onur Güngör, Enise Gökbayrak*



AGITPROP10

AFTER THE REVOLUTION

BY DERMOT WILSON

So many cameras, microphones and computers; so many images captured over those few days in late June and the one that no one actually captured or shot seems to tell the story best.

This mental photograph is taken on a dark dismal day on a hillside just north of Huntsville, Ontario overlooking a churning, gray Fairy Lake. It is early evening on that day and from the state of the field that occupies the fore and middle ground of this photo, it has evidently been raining on and off for days. This is the Speaker's Field at the G8 Summit in Huntsville and it is deserted except for two groups. The farthest from the camera's lens is a phalanx of black OPP and security personnel vehicles that are parked arrogantly upon the sodden grass of the field. They are lined up just adjacent to the gate and the paved road that allows "public" access to the field. After all, this IS the designated zone for public debate, for discourse and for sending messages to the heads of state that are gathered for the Summit. It's a large field, again, quite empty, except for the black machines of control fuming in file, and one other small group. Approaching

the camera are four people dressed in shabby filthy raingear, one in a mud-splattered white sun dress, another with a plastic-wrapped camera perched (like a pirate's parrot) upon his shoulder. They are all soaked to the skin it seems and they squelch across the muddy/grassy field in silence. These are the protesters. These are the four bedraggled artists who were commissioned to make art at and around the G8 Summit in Huntsville.

Do they appear absurd in this photograph? Yes. Are they pitiful in some way? Yes, certainly. Is all art "pitiful" in such a context? Or is it only protest that is pitiful and futile? I suppose that this exhibition created out of the G8 Summit Residency Project, called *AGITPROP10*, was meant to try and answer some of these questions.

From June 25-27, 2010 the world was watching a small tourist town in northern Ontario as politicians from all over the globe attended the G8 Summit at Deerhurst Lodge in Huntsville; but was anything really happening? As the closest media access centre to the conference, the Near North Mobile Media Lab Collective decided





(early in 2009) to develop an “artistic” presence at the site of the conference. We wanted to use our equipment and our team of media artist volunteers to create a media arts presence at the event.

The G8 Summit Residency Project involved the Media Lab moving to a site on Fairy Lake just opposite the Deerhurst facility, attempting to obtain press passes for the residing artists, and commissioning four media artists to live with the conference and create new works from that experience. The Media Lab also transformed itself into a broadband media uplink site for the residing artists and for any activist documentarists or groups who wanted to use the facility.

Originally, our objective was to create an artists’ residency at the G8 (with additional content from the G20 in Toronto) that would focus media and government attention upon contemporary media arts and on the political issues that are of interest to contemporary media artists. We invited four artists from across the country to join us and to stay on the site of the summit in tents and in a rented cottage. We parked the Media Lab (a 14-foot RV type trailer) in the woods near the Deerhurst site and then plugged in all of our “wirecasting” gear. We used two Rogers satellite hubs (a rocket and a stick) and mixed the images

using Wirecast Producer. We streamed on a free site called YouStream. The invited artists were assisted in their effort to: document their activities, create new in situ performances, set up nomadic exhibitions and simply to make their presences felt at the summit. The project also focused on streaming video live from the site of the summit.

The artists who agreed to participate in this residency and online exhibition project are: Kika Thorne, an activist video artist from Vancouver, who now also creates abstract sculptures. She developed sites for a stretched fabric piece called *Singularity* at both the G8 and G20 sites but was only able to complete one installation at the Speaker’s Field in Huntsville. Dick Avern is well known across the country for his political performances and for his work with isolated communities (especially the military community). For this residency Dick was able to “be” the story and performed his *Ambivalence Blvd.* piece for media outlets from around the world. The photographs he took at the residency will constitute a new body of work after the G8 is over. Jonathan Culp is a Toronto film and video artist who travels the country as the notorious Satan McNuggitt. His new style of documentary is humorous and fearless, absolutely truthful and yet silly. It is a subjective voice creating art from

the tools of documentary film making and from found film. Brandon Jourdan is the artist choice of our partner gallery for this project in New York city. According to Not an Alternative Arts Collective co-curator, Jason Jones, Brandon is an “activist video artist” who follows these summits around the world gathering information for his art and trying to facilitate a dialogue between small alternative communities (aka, the powerless) and our global government (aka, the superpowers).

A group of media artists and film makers in North Bay decided to try this odd nomadic residency and they also decided that it would be a good idea to broadcast an online exhibition of the event to galleries across the country. This exhibition idea became, AGITPROPro. That ten-day online exhibition was presented by: Ed Video (Guelph), EMMEDIA (Calgary), Thames Art Gallery (Chatham), WKP Kennedy Gallery (North Bay), Xspace Gallery (Toronto), Paved Art and New Media (Saskatoon), Niagara Artists Company (St. Catharines), Common Ground Gallery (Windsor), The Factory (Hamilton) and The Change You Want to See Gallery (New York).

Our group is called The Near North Mobile Media Lab Collective and we’ve been together since 2005. Our first event was funded through the Canada Council and the WKP Kennedy Gallery in North Bay. Phantom Power was a three-day festival of electronic arts that included marathon performances, disco jam sessions, vinyl and turntablist workshops and a two-day screening of videos from all over the world. The Media Lab followed that successful event with a string of media arts production and dissemination events. The Lab has contributed to the *Ice Follies*, site-specific exhibition on a frozen lake as presenter and by documenting the event. The collective was involved in two major arts programming partnership projects in North Bay (*Camera Frontera*, 2006 and

2007 and the Festival of Alternative Arts in Sudbury, 2008). *Cut and Run* was a series of workshops that resulted in the creation of *Ephemeroptera*, a community-made feature-length mockumentary about Shad Flies that was completed in 2008. And *Reel Northern*, produced in 2009, is the first-ever anthology of contemporary film and video from northern Ontario. The Lab has also helped to create a cable television program about artists in the region, has completed mobile workshops in Temagami, Sudbury, and South River and works with many community groups and media artists to help them complete their productions.

The Near North Mobile Media Lab Collective’s ongoing activities include: workshops in all areas of media arts, screenings and visiting artist talks, participation and organization of the North Bay Film Festival (as a partner with the North Bay Film Club), media arts exhibitions in both the White Water Gallery and the WKP Kennedy Gallery, and the creation of media arts event across our region (in February of 2009 the Lab produced the From the Heart Film Festival with the North Bay Symphony).

DERMOT WILSON, *born in Dublin, Eire and living in northern Ontario with his wife and two children, works in various media including digital video, time-based installation, digital imaging, computer animation and performance to create works that analyze the process of art-making. Before joining the ranks of installation collaboration, machyderm inc. in 1991, he lived in Victoria, B.C. and Stratford, Ontario. Also a writer and curator, Wilson’s fiction has appeared in many Canadian literary and art magazines. He has curated international and national group and solo exhibitions for the past ten years.*

PHOTO CREDITS: Ambivalence Boulevard by Dick Avern. Photographer: Lieann Koivukoski. Singularity by Kika Thorne. Photo courtesy of the artist.

Micheal Welchman sculpts the **WITCH**

BY LIA ROGERS

Micheal Welchman's *WITCH* is all about the body and of the body. The video is a sculptural work, seeming to exist in space the same way a real object does. The screen is normally flat but Welchman uses movement, lighting and framing to create a corporeal experience. *WITCH* is a visual experience, but it is also a story. It is a live-action take on the fairy tale; a story about a witch who attacks children. Her favorite food is the lungs of misbehaving kids and she steals their organs for dinner when they are trapped in detention. Two of the children she kills become ghosts that haunt her. As she struggles to free herself of the haunting, things go even worse for her. This is a video that on the surface seems geared for children, but it is darker than the outline implies and not necessarily suitable for kids. Welchman creates a narrative that has a surprising moral. The witch is not the evil character in the story, she is human and her own cravings are her undoing.

This story might strictly be interpreted as a parable, which generally features only human characters, because the children, the witch and the man in the park seem human, or partially human. But Welchman

uses the objects like characters, they create tension and advance the story. So it could be classified as a fable, which by definition uses animals, plants, objects and forces of nature as characters. In *WITCH*, the narration is also a character. Even though rationally, the audience understands that the audio is probably digital, the reel-to-reel tape player on the screen and the audio distortions remind us that we should be perceiving this as a physical thing. The audio isn't bits that you can't touch; it is magnetic tape, fragile and malleable. The tape starts and the narrator begins to speak. But this won't be a simple recounting; the audience feels the presence of the narrator, imagining a body in a room recording the voice-over. The evidence is there, in the tape, in the distortions and in the materiality of the sound.

From the very first shot, this video is sculptural. The objects are carefully chosen for their looks and could stand as *objet d'art* on their own. An example of the extraordinary objects inhabiting this piece is the reel-to-reel tape recorder that opens the video. It is a dramatic piece of anachronistic machinery. The audience





can hear the materiality in the sound as the recording is being played by a fallible device on a temporary medium. In these days of digital the tape and the recorder belong in a museum, but here they are.

This video is full of wonderful and interesting objects, but none so much as the lungs of the children. The two sets are shown each hanging in a contraption above an antique desk as if they were sitting in detention, not the child but just the lungs inside. The lungs and the desks are so well crafted and of such quality that they could be exhibited on their own as mixed media sculptural objects. The background is empty, the desk and lungs are surrounded by white, like in a gallery. The shock comes when the lungs begin to breathe. This reference to, and denial of, the body is a thread going through this work. As a viewer you can feel the sheer physicality of almost every shot. Here we have something so essential for life, lungs, and they are removed from their context, the body. They are placed in a contraption that allows them to breathe as if they were still inside the misbehaving children in detention. The audience doesn't see their bodies, just their lungs, as the witch sees them only as dinner. The body

is simultaneously referenced directly and indirectly.

The ghosts allude to the dichotomy of the body existing in this video. The ghosts lack a body and should not be able to touch and manipulate objects, but they are able to light matches and make stabbing motions with knives. This simultaneous presence and absence of the body creates tension. Welchman rejects the natural body and natural movement. The ghost children make animatronic-like movements that are repeated over and over again as if they were controlled with strings and pulleys. The man in the park moves carefully and deliberately to accommodate his long branch arms. He is graceful. Even the witch's body is modified with mud on her face. At every turn the body is denied and distorted. At the same time, as the video negates the body, it also speaks of supporting the body. The list of food for the witch, the references to bread and milk, these things all nourish even if it is for a distorted body.

Identity is linked to the body and Welchman removes identity from his characters. The only face that is ever shown is that of the witch and it is modified.

All other identities are erased from the characters. The ghost children have their faces removed and the man in the park wears a mask. This could be a reference to the simple personalities in fairy tales, but the flattened characters also contrast with the three-dimensionality of the work. The costumes are monochromatic and unadorned, they are: simple sheaths for the ghost children, a navy dress for the witch and a green coat for the man in the park. These costumes strip the characters of personality and add to the sculptural feeling. The framing of the shots are static and left for a few moments, which has the effect of flattening the camera action making the action of the actors the focus. The shots are fairly long and add to the three-dimensional aspect. The soundtrack is spare and melodic, consisting of just a piano, itself a large sculptural instrument.

The lighting contributes to the sculptural feel. The backgrounds and locations fade away, either in darkness or in light, leaving the characters in stark relief, as if they've been put in on display. The lighting is dramatic with items and people spot lit as in a gallery. There is a contrast between the witch as she appears in the bright light of day whereas the children and the man in the park are shown at night. Welchman gives the objects like the lungs and tape recorder no temporal or locative reference. They exist separate in space and time from the narrative and the action but they are an essential part of the story.

The one thing that seems out of place is the text. At first viewing, it seems flat and placed on as an afterthought. For such a physical and visual work, the text in contrast is very abstract and brings the viewer back to thoughts and ideas instead of the physical. Further consideration shows that this text is actually again referencing materiality, but this time, not of a physical thing, but rather the materiality of video itself. There is no other medium where text can float and move and contract as

in video. The text itself is a bit playful, shifting, fading and chasing. Sometimes it even seems to stay on the screen too long, as if it has its own identity and intentions. Unlike most of the characters in the video, the text seems to have a mind of its own. Welchman further references fairy tales and children's picture books with the placement of the text on the dark parts of the frame. His dramatic lighting leaves a blank section of the screen where the text can exist, separate but a part of the full frame. This is similar to the placement of text in illustrated books.

The last line of the video, "Witches are silly" is the only false note on this piece. It is not clear what the audience is supposed to take away from the comment. It takes the audience out of the experience and negates any emotional attachment or investment the audience has made. The witch is not silly, she is fallible and subject to wants and needs. This witch does not seem evil. In fact, she does not go after innocent and sweet children; she goes after misbehaving children, catching them in detention. So if this is an Aesopian tale, the moral would be linked to not misbehaving. But Welchman has created a more complex work than that. The witch is a sympathetic character; she loves, which means she is not evil because evil can't love. She is sad when she loses the man in the park, but she was her own undoing. This is not silly, this is human and real. The moral of the story could be "Be careful what you seek for fear of destroying that which you love".

LIA ROGERS is a practicing interdisciplinary artist. She started out as a production potter, making pottery to put herself through a BFA in sculpture at the University of Calgary. At the University she discovered Media Art and computers. She went on to get a BSc. degree in Computer Science. She has spent time working at the Banff Centre and for the Integrated Arts Media Lab at the University of Calgary. She is the Calgary Dorkbot overlord.



Emmedia

PRODUCTION ACCESS PROGRAMS

EMMEDIA would like to welcome the following recipients of our 2010 Scholarship and Bars 'n' Tone programs.

We look forward to great work from our 2010 participants and welcome you to attend the final screening free of charge on Thursday, September 16th, 2010 at the Plaza Theatre. Check www.emmedia.ca for more details.

SCHOLARSHIP PROGRAM

This program is open to emerging artists/producers undertaking their first productions in audio, video, or new media. The Scholarship recipients receive extensive training in all of EMMEDIA's production and post-production equipment, as well as creative and artistic development, enabling them to create engaging and sophisticated first productions.

the Calgary Allied Arts Foundation's *Start* residency.



**MARBELLA ANNE
CARLOS**

Marbella Anne Carlos is a media and installation artist currently based in Calgary, Alberta, and is a recent graduate from the University of Calgary. The understanding and breaking down of habits and pattern forms the basis of her current studio research. Her practice is undeniably performative, engaging of its audience and uses the manipulation of her own body to create a sensational experience. She has exhibited her video work in venues such as The New Gallery and The Nickle Arts Museum in Calgary, Gallery Lambton in Sarnia, Ontario, and has participated in



JOSH FRASER

A multidisciplinary artist born and raised in Calgary, Fraser utilizes a broad array of methods towards his overarching goal: the codification of raw, visceral emotion. Stemming from an initial interest (and specialization) in painting, Fraser's practice has grown to include installation, sculpture, new media, performance, dance, sound, and theatre design.



YVONNE KUSTEC

Yvonne Kustec is a 4th year sculpture major

at the Alberta College of Art + Design. She is fascinated with the body as an entity that constantly challenges both our internal and external relationship with ourselves, through our understanding of place, time, and space. Yvonne works meticulously with handmade felt to imitate parts of the body, transforming wool into manipulated representations of skin, fat and/or flesh. She enjoys poking fun at herself and people in general by creating human monsters made of felt, doll and mannequin parts.

BARS 'N' TONE PROGRAM

This program is intended to support artists who have previously produced work and wish to continue their creative and technical development. The focus on Bars 'n' Tone Program is on refining and enhancing existing skills.



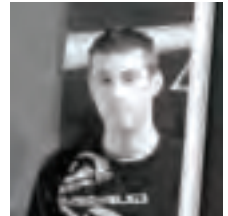
ANDREA MANN

Andrea Mann is a Calgary-based visual artist working in film, video and animation. From a background in painting, printmaking, installation, photography and writing, she has organically followed her conceptual interests toward her current and lasting fascination with time-based media. With an insatiable appetite for knowledge and a particular interest in psychology and cultural anthropology, the themes she is driven to explore often also wander into other topics of observation, contemplation and reverie. She sees her art practice not just as a creative and intellectual pursuit, but also as an ongoing rebellion against alienation and apathy, two powerful conditions of our time.



ALEX MOON

Alex Moon was born and raised in Calgary, Alberta and received his education from the Alberta College of Art + Design in 2008. Although trained as a printmaker he creates highly detailed narratives through video, performance and installation with largely salvaged materials. He has shown nationally and participated in a number of exhibitions including *Uni-Farm: Boardroom Forefathers* at the Alberta Printmakers Society, and *Ok. Quoi?!* in Sackville, New Brunswick. On a part time basis he assists the Illingworth Kerr Gallery and on commission provides a wide range of custom technical support to his fellow artists.



MURRAY SMITH

Murray Smith is a critical thinker by nature, an avid cinephile by nurture, and an enthusiastic filmmaker by consequence. He's largely a film formalist, and has a shared passion for photography, writing and (especially) editing—not to mention film theory in general. Some key topics/influences include: philosophy, contrast, ambiguity, film noir, surrealism, Linklater, Tati, and Kubrick. He's currently in his final year of a Bachelor of Arts degree in Film Studies at the University of Calgary, and volunteers whenever he can in the local film community.



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