

Poolside | Shift

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Poolside

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Shift
Blur

In a performance called *Onion Soup*, Lori Weidenhammer begins by telling the audience what she proposes to do. “For the first part,” she says, “I will cook, sing and cry. It’s very low-tech. I’m going to make onion soup because you see the keyword for the new millennium is multi-tasking. We must all learn to do more than one thing at the same time; sing and make onion soup, recite poetry and wash windows, listen to a novel on tape and put out forest fires. In this way we all will be so much more happy and efficient in the new millennium.”

Weidenhammer’s multi-tasking, however much tongue she holds in her cheek, is a useful attitude for anyone to embrace if they’re intent

on making art in today's demanding climate. It is a species of shift-thinking, a disposition of mind that encourages us to hold various options and, simultaneously, do various things. All of the artists who participated in the events that made up the 2002 program at Video Pool were "shifters" of one sort or another, individuals who were concerned to make moves that transported them from one condition to another, from one mode of perception to another, and even from one art form to another.

More often than not, the viewer's perception of the shift was an irresistible blur, in which the nature of what we were seeing or listening to, wasn't always evident. Lori Weidenhammer used real time and film time to weave a delightful line between performance art and conventional theatre; Mike Hansen blurred the distinction between musical direction and magical chance; the tapes chosen by Anne Golden from the most recent crop of women's video in Quebec mixed image past and image present in compelling ways; and the collaboration between Marilyn Lerner and Ken Gregory resulted in a performance in which the structure of sound was dramatically and majestically morphed. Similarly, Michael Dumontier's performance on a hand-made instrument of jerry-rigged beauty was intense and mesmerizing, a sortie into the delicacies of sound brute.

Jocelyn Robert's *L'invention des animaux* perfectly occupied this state of fertile in-betweenness. His intention "to play on the fine line we trace for ourselves between our categories" was made visible in his

chameleon airplane, at one moment a natural thing and, at the next, a technological one. The world he presented to us was in a constant state of becoming, in which one thing dissolved into another before either was fully formed.

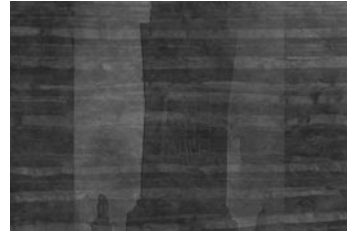
In a poem dedicated to Victor Coleman called “The gate in his head”, Michael Ondaatje writes about this condition of gorgeous mutability. He describes the working of Coleman’s shy mind as “coloured strata of the brain/ not clarity but the sense of shift”, and goes on to create an imagescape of alternating clarity and disappearance. Then he records a letter from Coleman containing a blurred photograph of a gull: “Caught vision. The stunning white bird / an unclear stir”. What emerges from this visual startle, and what he next holds up for our amazement, captured in a few brief lines, is an entire aesthetic. “And that is all this writing should be then”, Ondaatje offers using his preferred medium and in my mind, I make a series of easy transpositions from writing to performance, to film, to sound installation. That is all any of this art should be:

The beautiful formed things caught at the wrong moment
so they are shapeless, awkward
moving to the clear.

I want to add a final note on the shape of the content you’ll find in this issue because it is yet another variation on moving to the clear. For

over 25 years I have worked as a cultural journalist and during that time have attempted to find some comfort with the interview form as a way of understanding the various practices that make up contemporary art. I realize now why the interview has been so attractive to me. It proceeds from a tacit admission of confusion and moves to discovering a way not to be confused. There is, of course, the rhetorical question (which is actually a declaration masquerading as an interrogation) but that's not what I'm after.

And interrogation may be too strong a word. What I really mean is a linguistic form that is open and open-ended (that ends the way the young girls encourage us to talk in Elizabeth Vander Zaag's interactive dialogue). The question itself is an aspect of conversation that traces a movement, and sometimes an awkward one, from the blur of not-knowing to the clarity of responsive consideration. It is my best hope that this issue of *Poolside* raises — and then fails in some cases to answer — any number of those questions.



Portalogy Women's Video in Quebec | with Anne Golden

POOLSIDE How do you shape a program of video?

ANNE GOLDEN It's always different but in this case I had an idea prior to actually choosing the work. I concentrated on something which I think Quebec video does really well — I'm less aware if it is done across Canada — and that is the marriage between tapes that deal with social issues and those that deal with art or are experimental. It allowed me a pretty vast way of considering recent work and so I was able to look at a lot of different ideas in the first programme — ecology, identity and language issues.

Video artist and independent curator ANNE GOLDEN is also a Co-director of GIV (Groupe Intervention Video), an artist-run video distribution, exhibition and production centre in Montreal. She curated a two-part programme of 13 films by women which was shown at Video Pool on September 14 and 16, 2002.

CLOCK WISE FROM TOP LEFT
00 PRIERE, Venelina Ghiaurov, VERTIGE, Isabelle Hayeur,
QUELQUE O.V.N.I., Josette Belanger, SLEEPING CAR, Monique Mounblow,
JE NE BOUGE PLUS ICI, Claudette Lemay



VERTIGE, Isabelle Hayeur

PS Are those two issues — the personal and the political — inextricably bound in Quebec video?

AG Yes, inextricably. *Vertige* by Isabelle Hayeur, is a very minimal, incredibly formal video that is really about ecology. I can't say for sure but I sense she was working from a more formal aspect when she was making it, but afterwards both tendencies became bound together so that when I told her it reminded me of Michael Snow's *La Region Centrale*, she said, 'Oh, right.'

PS So what do you sense was the motivation in Venelina Ghiaurov's *00 Prière*?

AG I think it was very much a memory piece, a portrait video about someone coming to terms with an aspect of her identity and culture. Then because of circumstances it became something more than what she set out to do. That happens with a lot of work; once it gets out in the world, it becomes another thing entirely.

PS Did you systematically go through the recent work of women video-makers in the province? This is fairly recent work?

AG Most of it is from 1999 – 2000. I actually finished the programme in 2000 but wasn't able to do the tour until this year. Because I work

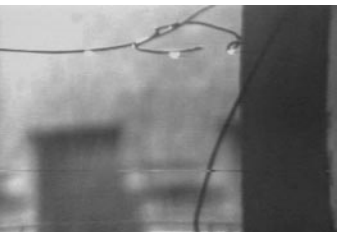
in distribution and because I do quite a bit of curating, I keep a running list of tapes going that I've really enjoyed. In most cases I had seen the work programmed in other festivals or events or at other artist-run centres. There were also occasions when I knew that an artist was working on something and I asked to see it specifically. I don't really know how many works I looked at before deciding on these programmes but I think it was over a hundred. Video is very healthy in Quebec. The number of artist-run centres is unbelievable, we're absolutely spoiled rotten. Then women who work in video pretty well finish a new piece every year or two, and young artists who are coming up are using the new editing systems that are available on home computers. So there are even more tapes. I find that a lot of artists are self-distributed now, so it's a process of finding out what's being done outside of distribution and production centres. There is a lot of stuff to mine and I get the impression that there's lots of work that I haven't seen.

PS Do you have a sense of how video has evolved in Quebec? Can you give an overview of the evolution?

AG The combination of art tape and social activist tape has always been present in Quebec and still is. I'm sure it's evident across the country, it's just that I'm less familiar with what's going on elsewhere. There's any number of ways you can answer the question 'What is



00 PRIERE, Venelina Ghiurov



QUELQUES O.V.N.I., Josette Belanger

video in Quebec?’ It’s not just language, it’s not just poetry, or obsession with landscape. It’s just so much more than that. But I do see that things begun in the ’70s still exist and I also see artists who don’t have much notion of video history striking out in all kinds of directions. I especially think that women’s work makes a lot of references to the past.

PS Your selection does honour the sense of the personal history of tape-making.

AG I hoped that came across. In the second programme, which is more about notions of the body, the space the body takes up and the notion of performance, the anchor tape for me is Josette Belanger’s *Quelques O.V.N.I.*, in which she uses her own personal archives from the ’70s and ’80s. Putting that tape in the programme was a way of reminding people that at one time video looked like that — it was black and white, it wasn’t perfect, there were glitches and all kinds of things were going on. I included it for more than that reason but it was a good way of referencing an important time.

PS I assume that video will never escape, nor should it, the ability to be a functioning tool of self-expression. Do you sense that the medium is inescapably personal?

AG Inescapably? I’m not sure. I think it’s a very personal medium and

I think the reason is that the distance between the camera and the maker is so much smaller than it is with film, where you often need someone to operate the camera. I do think that the personal is inherently a part of what video artists do because you're just closer to your medium and you can infuse it in ways that you can't if you're working with 40 people. Women also seem to have a tendency to turn the camera on themselves and to use it as a confessional, as a diary or as a journal entry.

PS I was particularly taken by *Portals*, your title for the programme. I think of portals as small windows on a journey through which we catch glimpses of the world around us. Why was that the central metaphor for your selection?

AG I always feel when I'm watching a video or a film, or anything I find compelling, that I'm just being given a glimpse of some part of the artist's process and I often have to go back and look again. One of my favourite activities is to be locked in a room to watch lots of work but that's just me. I realize not everybody is like that. But the notion of portals is that you look through something into another world, into another person's vision, or sometimes into their very personal landscape.

PS Tell me about Monique Moublow's *Sleeping Car*. It's a video that seems to occupy a space between film and video, between truth and fiction and between invention and appropriation. I'm interested in



SLEEPING CAR, Monique Moublow



SLEEPING CAR, Monique Moumblow

this notion of the shift, in the point where something becomes something else.

AG I find it pretty wacky because I've seen *Sleeping Car* about eighteen times now, and for me the shift comes at different times. I think to myself the voice-over is mirrored by the subtitles, or no it's not. I know Monique and I know her sense of humour. It is very filmic, some of it was shot on Super 8, some on video and it was edited in video. But it's a very canny piece. I think there's a split one moment where we hear Ingrid Thulin talking and there are no subtitles, or rather, I think the subtitles continue and there is no voice-over and that's really the "A-ha" moment when people go 'Okay, what's really going on here?' The notion of shooting in a train is intriguing because at one point it just seems like very old film footage which she has appropriated. But it's not; it's all current.

PS It's so convincing that I could have sworn I'd seen the film before, as if it were a part of my cinema memory.

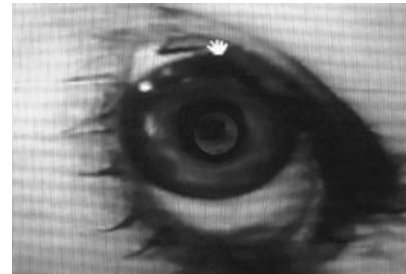
AG I think that she studied film very hard and looked into that tradition as she was making her tape. It's so well constructed and it's also one of those pieces that lasts exactly as long as it should.



X (PROLOGUE), laura jeanette lesave



X (PROLOGUE), laura jeanette lesave



X (PROLOGUE), laura jeanette lesave

PS Both *Sleeping Car* and *_X_ (prologue)* reference film in one way or another. Is one of the dialogues Quebec video is involved in a conversation with film?

AG I think Quebec artists do it less than artists in the rest of Canada. Perhaps it's cultural. That's a huge can of worms to open, but I say that based on conversations I've had with artists who say that it just doesn't occur to them to borrow from or comment on film work. It does happen but I find it happens less now than it did 5 years ago. I think people are moving beyond that. It may be maturity. A lot of referencing is from



JE NE BOUGE PLUS ICI, Claudette Lemay

American films and it may be that in Quebec there's no interest in referencing films that would be considered mainstream, or Hollywood films. I have seen work that has used footage from famous French films, or even Quebecois films, but it's quite rare actually. Among artists that I know, it just doesn't happen.

PS Is the investigation of sexuality and sensuality a part of Quebec video-making?

AG Yes but again it's not as foregrounded as in English Canada. I think it's often conveyed through the use of language and textures.

PS So the sensuality is implicit and contained within language and tone rather than in explicit acts?

AG Absolutely. The pioneering gay artist in Quebec is Marc Paradis but he hasn't made work in 6 or 7 years. His stuff was right out there in the beginning. But there are artists who make bold statements of sexuality, it's just less evident than it is in English Canada.

PS I was intrigued by Claudette Lemay's *Je Ne Bouge Plus Ici*, in which she is resolved that she will not move, that she will remain where she is until she becomes someone else. Again, the idea of shift and metamorphosis seems central to that piece.

AG And her use of the quote from *Alice in Wonderland* is her way, as she's told me, of looking at the question of how much space one takes up: is it enough, or is it always too much, can one make oneself very small or very big? I really love that piece because it just slams its subject matter home but it's very beautiful as well.

PS I was interested that your introduction in the accompanying publication talks about the importance of touring programmes. I gather your commitment to touring video remains a strong one?

AG Touring generally — and in this specific case — is important for a lot of reasons. GIV is 27 odd years old now, Video Pool is the centre in the prairies that works with video and we've always had a really good collaborative relationship. So when Video Pool said yes to the tour I was extremely happy, not just because I adore Winnipeg but because I knew that the work would be shown in a place that had a lot of history as well. That's important. What I thought was great too is that Josette Belanger made the original French version of her tape and then went right ahead and did the English subtitled version. If they're at all bilingual, most people do that in Quebec so that there is a chance to show it elsewhere. It was great to have work that the artist saw through the translation process, which is also fraught with peril, and to bring work that had so few limitations.



Excerpt Ability Reva Stone Installs Laiwan

I was contracted to Laiwan by Video Pool. They don't really have a programming director, so they needed someone to handle the exhibition. I found the venue, which was Main Access, I helped her install the work, I arranged all the publicity, and I took the piece down and shipped it back to her. It was the first time I had been involved so much with someone else's work. I can tell you that there isn't nearly as much stress as there is when you install your own work. I could see it was going to be done on time and everything was working fine. I didn't know Laiwan's work very well before *Machinate* arrived here. but I was actually on the Programming Committee, so I was part of the selection process.

LAIWAN is a Vancouver-based interdisciplinary artist whose Excerpts from Machinate was exhibited at the Main Access Gallery from September 4 – October 12, 2002.

REVA STONE is a Winnipeg-based electronic-media artist whose 5 year survey exhibition opens at the Winnipeg Art Gallery in January, 2004

There were three components to the piece as we installed it: the main component was called *Kiss* and from my perspective it worked best in the space. They were all excerpts from a project that she did for her MFA programme at Simon Fraser University. There's a lot of writing on the piece and there is also a website that goes along with it; she did a sound piece called *Ventriloquy*; there's a film loop; there's a card with blood cells on it; and apparently there's a fourth piece, a video loop called *Body*. She puts into the space what she feels there's room for, so the installation becomes excerpts from *Machinate*. My impression is that all the components in some way have to do with ways in which technology impacts upon the body. So what does this piece, *Kiss*, have to do with a Buddhist chant? In speaking with her, going to her talk, and thinking about it, I see what the connection is she's attempting to make. One of the things that she talked about was viewing *Kiss* as an analog piece — something that was touchable, you could actually see the images, you knew the process — whereas the other was a digital piece. She'd found this little machine that actually had the chant in it and then she put it on a tripod to give it an animated look. And it chanted over and over and over. I think the chant came with the package when she bought the unit. It was interesting to me because it was a digital spiritual experience. I don't know if that was an element in what she was thinking about but that's how it struck me.

The connection I began to see was that the loop of the digital chant and the film loop were related and that relationship had to do



with representation. Again, the blood cell piece was a representation of the body and in this case an intimate, deep representation of a body. She talked about our contemporary culture where, more and more, we're losing our bodies and because of that we have a parallel fascination with looking deeper and deeper inside them to prove that we exist. That was her take on it. I think she really worked hard to disrupt the representation. For example, in *Kiss* there were these two figures that were projected from opposite sides of the room onto a single screen to appear as a continuous image. But you became aware that it wasn't really an image, so you were brought up short right away. There was also this little space between the projections and I really found that space interesting. Because if they leaned too far forward to kiss one another, they would disappear, so the object was always tenuous. The representation was tenuous.

There were 7 people who had never actually kissed. They became kind of generic as you looked at it. I think she was playing with notions of intimacy. Your first impression when you walked in was that this was an intimate space between the two people on the screen, and then you realized it wasn't because of the time factors and the separation of the recording of the images. From the first minute on you realize how it was set up, so you were always aware that





it was totally constructed. Whereas with *The Paradise Institute* that I just saw in Toronto, at first I realized it was constructed but then they were really whispering in my ear and I was jumping. I was startled. It really took you into another place. Even the constructed elements become convincing, like the seats and the sense that you're in a balcony. After awhile, you *are* in that balcony. But with *Machinate*, you come from inside your own place, you recognize it as an intimate space, and then you get stopped short. I think she undercut a lot. When you first look at her work, you think it's a one-liner but, the more you look, the more you realize there are many layers to it. She talked about digital being a kind of closed architecture and I agree with what she's saying. In an interactive work there is no pattern other than what's being put into it; there is no role for the intuitive, or for any of those kinds of elements.

Laiwan has been practising in Vancouver for quite a long time but originally she emigrated from Africa to Canada when she was in high school. In talking to her I realized that the experience of emigrating has informed a lot of her work: coming to a completely different culture, what her expectations were in this culture from afar, and how it took her two or three years to even feel comfortable here and to sort through the stereotypes to see what was the reality of living here. As a Chinese she was “Other” in Africa, too. She said that she was basically invisible in Rhodesia because if issues of colour came up, the debate was between black or white. There was no Asian, so she was often invisible. They weren’t allowed to buy homes until after the whites started leaving. When it looked like there was going to be independence, and how one of the Chinese storekeepers on the street where she lived actually won a house in a poker game and how the white neighbours weren’t going to let him inhabit it.

The idea that one can create an entire world behind a screen and perhaps enter into that world in a different way is really prevalent I know a lot of artists who are working to break down that screen, to think about how the flow goes back and forth between a digital creation and a real-time world. In the literature a lot of claims are made that you are really inhabiting that virtual world with a different part of your brain. I don’t. I’m always really aware that I’m in this body and this world looking into that world. I feel a separation.



POOLSIDE What is the relationship between the sound installation and the more traditional wall-based work you do, like the sculptures which were included in the *Home Show* at the Winnipeg Art Gallery?

MIKE HANSEN I think it's the formalism. I think all of my work has an object-quality about it; the mattresses at the WAG have a real object vibe and my earlier encaustic paintings had the same thing. It also fits in with the glassed-in objects that I have done — it's all an extension. It just allows a more hands-on approach.

MIKE HANSEN is a Toronto-based artist. Itch, his installation and interactive performance, was part of the 5th annual send & receive festival of sound sponsored by various artist-run centres in Winnipeg. Itch was on exhibition at the Plug In Annex from October 18 – 26, 2002.

PS What are the origins of *Itch*?

MH It's a statement against DJ culture and its takeover of the musical world. Musicians no longer count and a whole hierarchy has evolved around DJ culture in that they have become idols. In this view the DJ plays the most important role because without him, dance music wouldn't succeed. In my life, dance music doesn't need to succeed. *Itch* also allows people to play a democratic role within music-making, to gather a sense of power by being able to create their own sounds.



PS So rather than a single controlling DJ, you have a number of people doing what they want?

MH I like them to have some kind of relationship because I try to base this on the idea of collective improvisation, so what's really important here is to listen to the other players. Once you do that, it's surprising how the cacaphony changes and becomes more melodic. Never musical, but melodic.

PS The structure of the piece does look very formal. Were you surprised by the sculptural quality of it when it was initially installed?



MH I was. It took on a real museum look. I had been collecting old high school record players. My first installation was in 1992 when I put 9 of them on the wall. They made up a formalist rectangle and I painted them so that they flowed together in what turned out to be a very minimalist piece. It allowed the viewer to make the art by being the conductor. But I do like the formality of this piece. It looks really sexy.



PS Did you always imagine that it would have this kind of an arc?

MH No, I expected it to be a straight line but because of sight lines I realized you couldn't see certain things, so once we put it in the arc it took on the character, not so much of a piece of sculpture, as a piece of architecture. I began to think of it as my Parthenon. Then it took on the idea, which is something that I must have wanted subconsciously, of the chamber ensemble.

It's got that real orchestral look about it.

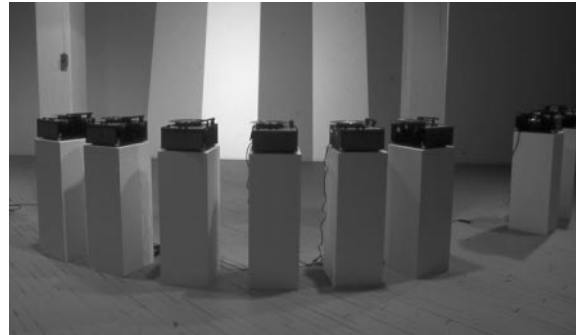
PS But you don't function like a conventional conductor? You don't have the degree of control that a maestro would have?

MH That's the beauty of the piece from my perspective. I'm more of a

facilitator than a control. Because art is about control in a lot of ways and I'm giving that up. Some people may be critical of that but I don't see it as a weakness as much as an entry into art democracy, something which doesn't truly exist within the art world.

PS So is this not only anti-DJ culture but also anti-art as well?

MH Not anti-art but anti-museum. In my artist's statement I basically say that the installation changes the museum from dogma to disco. Museums are based on the idea that everything is pristine. You walk into the gallery and your job is to look, not to touch and not to make noise. It's almost like watching golf. You don't do anything, you don't say anything, you observe. So this is about disturbing that whole pristine idea. I want people to be part of the art. I've been to a lot of installations where you walk by and you trigger something, and it's all surprise-based. I want it to be obvious, I want people to walk in and go, 'This is for me,' and not something that is meant to shock, or surprise or scare you. It's an actual invitation to walk in and touch.



**I began to think
of *Itch* as my
Parthenon, more
architecture
than sculpture.**

PS Is it easier to effect what you want with sound than with traditional objects?

MH I did it with conventional objects. About six years ago I had a show called *Please Touch* which were closed object boxes and the thing was for you to open them. Nobody would touch them. They're sitting there looking all nice and pristine on their little shelf and since no one touched them, nobody got what was going on because everything remained under the surface and inside. For me touching is second nature, so at the Surrealist Exhibition in Toronto I walked in and spun the wheel on the Duchamp bike and the security people were all over me, like Secret Service guys on some guy going for the President. I'd read Duchamp and he's about touching but they didn't appreciate that aspect of what I was doing.

PS What are the records and do they change each time the piece is installed?

MH I visited all the used record stores in town but I only used a couple of the records that I bought for this project. But the records are all over the place; I have Chinese Opera, Ukrainian dance music, there's solo bass music, there's saxophone and drums, there's duet sax, there's middle-of-the-road music. It wasn't important to include specific musicians and I stay away from vocalized pop music because I don't





want people to recognize anything, I think anonymity is the main goal of challenging DJ culture, because it's about knowledge and knowing your records, about how to make that perfect mix, and how to keep people on the dance floor so they'll buy beer. This is about the exact opposite. There's a dozen record players, four colours and three different musical types for each colour. So, let's say the yellow might have solo bass and Ukrainian dance music. The Ukrainian dance music is here because it's Winnipeg. I have tons and tons of weird, really junky records, which I go through to pick out groups of three. When I think I can do something fun with what I've chosen, then I put on the colour stickers.

PS You've had your own jazz radio show in Toronto for 18 years. Is your interest in sound overtaking your interest in more traditional forms of art-making?

MH They've always been equally important. When I was in high school I was doing the same thing that I was doing with *Itch*. I'd sit in my bedroom with a bunch of friends and smoke what at that time they called joints and not blunts, and we would drink beer and we'd have the cassette deck running and one microphone would be over the TV with Johnny Carson and the other one would be in a speaker on the stereo, and we'd be spinning records back and forth. This was in 1972

**The installation
changes the
museum from
dogma to disco.**

Museums are based on the idea that everything is pristine. It's almost like watching golf.

before anybody ever thought this was a conventional way of music-making. We were building all these really weird sound collages.

PS When did you first begin to think of yourself as an artist who used sound as the principal mechanism for getting across a message?

MH In the '80s when I first started doing my late-night radio programme. I would open it up with a giant sound collage that I had worked on all week — building loops and all this sort of thing for the radio show. It was called “The Hit Parade from Hell.” I really wanted to challenge how people heard music. I guess my first formal piece in an art gallery was in 1992 and it was called *Oral Manifestations*, which was the one with the boxes on the walls. It was part of a group show at my gallery at the time called “The Fetish Show” and music was always my fetish.

PS When you attack the knowledge base of DJ culture, aren't you susceptible to the same charge because of your now encyclopedic knowledge of jazz? So do you play a counter-role inside your own head?

MH It's about challenging the way you think. I'm also an avid improviser and improvising is based on taking whatever instrument you have and pushing it to its ultimate limits — and then some — so it's constantly moving in a direction that people don't expect. That plays a big

role in how I see my art. I think I've always been an improviser in just the way I live my life, and I think that has played a significant role in how I produce objects and make art, how I listen to and incorporate sound, and how I want to see and hear sound. I have about 5000 improvised jazz CDs; it's almost the only music I have.

PS What performance role do you actually play in *Itch*?

MH There's two sides to *Itch*. The installation which is very similar to the performance where the play is controlled by a computer which randomly picks colours that match the labels on the records. Projected on the wall it looks like a huge painting. So you look at the wall and when red comes up and you're at a red record, you play, and when it disappears, you stop. It's interesting to watch the way people play it because the world of records is no longer about entertainment, it's about music-making. So people want to scratch. But what they don't realize is that you put the needle in one spot and you move the record. No, they take the needle and move it across the record, which is really wonderful because the sound is so chaotic, but



it's also so anti how we're supposed to look at records. The needles aren't totally indestructible but I've used these same record players in about 10 performance pieces where people have just gone snakey-nuts, and this is the first time I've had to change the needles. I got the machines from the West Avalon School Board in Newfoundland. And the installation works on the idea that it's one large, collective improvisation that lasts from the time the gallery opens with the show to the time it closes the show down. What makes up the piece is the 21 days of the installation from the silences to the noise.

PS And the second side to *Itch*?

MH A performance piece which in some ways is a traditional performance where I do the conducting. What happens then is that the projection comes off and I stand in front of the group. I've done it in various ways: here in Winnipeg I have huge coloured cards which I shuffle and then pull at random and then listen to what's going on and control the improvisation at that point. I put the cards up and down and control how people play their colours. I think of my shaping of the piece as just offering the opportunity, building the pedestal, thinking about putting the object. It's the way Sol Lewitt always looked upon art, that it was the thought behind it that's the important aspect, but we're in a world where you have to produce an object to validate the thought.

PS Why the name *Itch*?

MH I'm playing around with the idea of scatching. Twenty years ago this piece wouldn't have been possible because we looked upon records as items of gold that you didn't want to scratch and to do that was to wreck the integrity of the product. Whereas in my piece the scratches, ticks and pops build the integrity of the product because that's how we grew up. Anybody who had a record player lived for their favourite song but their favourite song had a skip it it.

PS Sound has always been really important to you hasn't it?

MH My dad was a drummer and the year I was born he bought his best drum kit, which I now have. I've stolen it from him. In my house the radio was always on. I don't think there was ever a moment where there was silence. I think I always lived in a Spielberg movie in a sense, like *Close Encounters* where there's always that noise. So it has become a real part of my life and I've always seemed to appreciate the noise around me, where it wasn't noise but something to examine and listen to.

Twenty years ago *Itch* wouldn't have been possible because we looked upon records as items of gold that you didn't want to scratch.



Parts List | Michael Dumontier with photos by William Eakin

Yamaha instrument case (saxophone or trumpet, unconfirmed)

3 toy keyboards (2 transistor) w/speakers

record player tone-arm

2 record player motors (idler-wheel drive)

2 sewing-machine rheostat pedals

salvaged motor (unknown origin) 2/1.66RPM

screw driver

tines from Playskool bird chime toy

2 plastic rulers

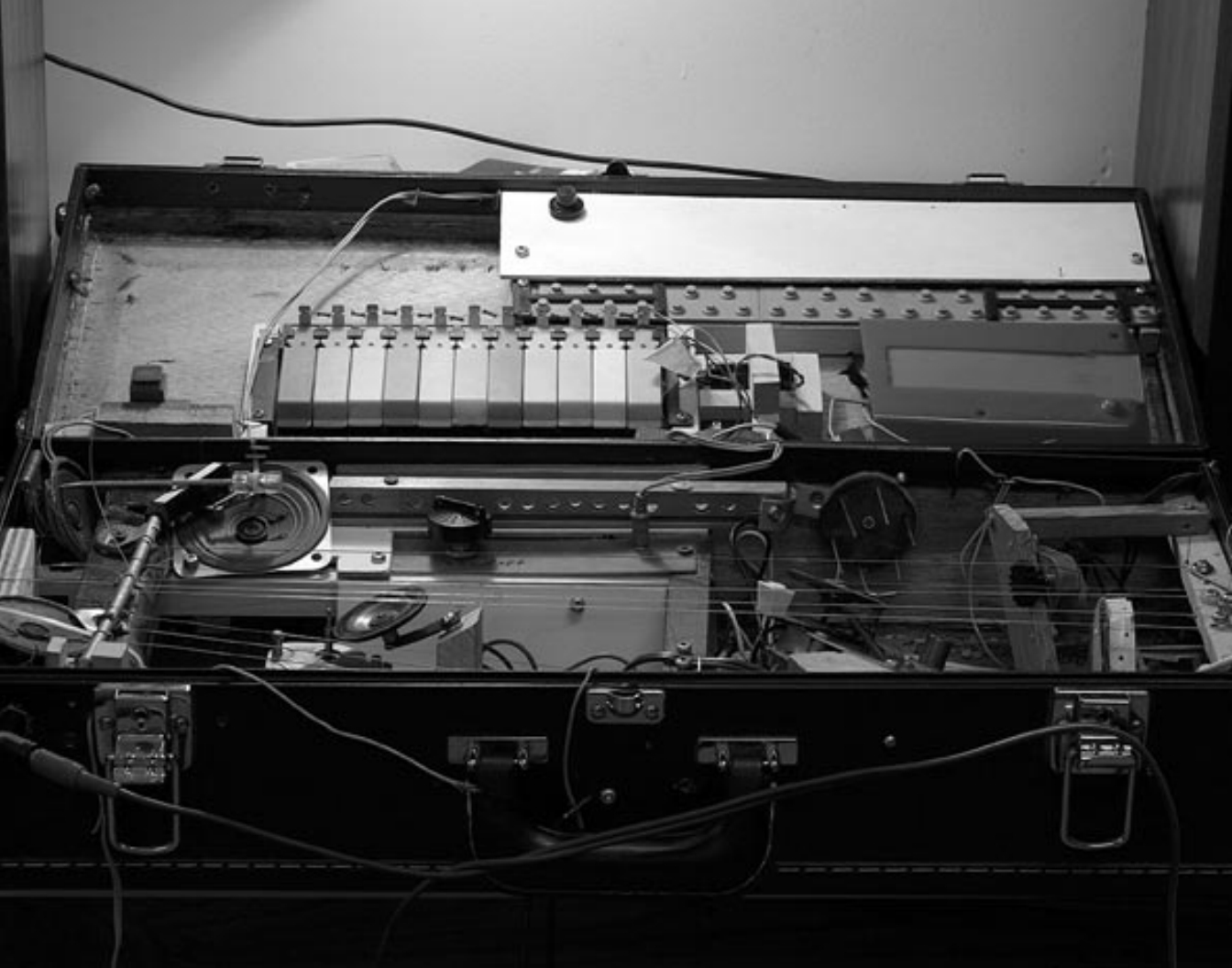
desktop pencil sharpener

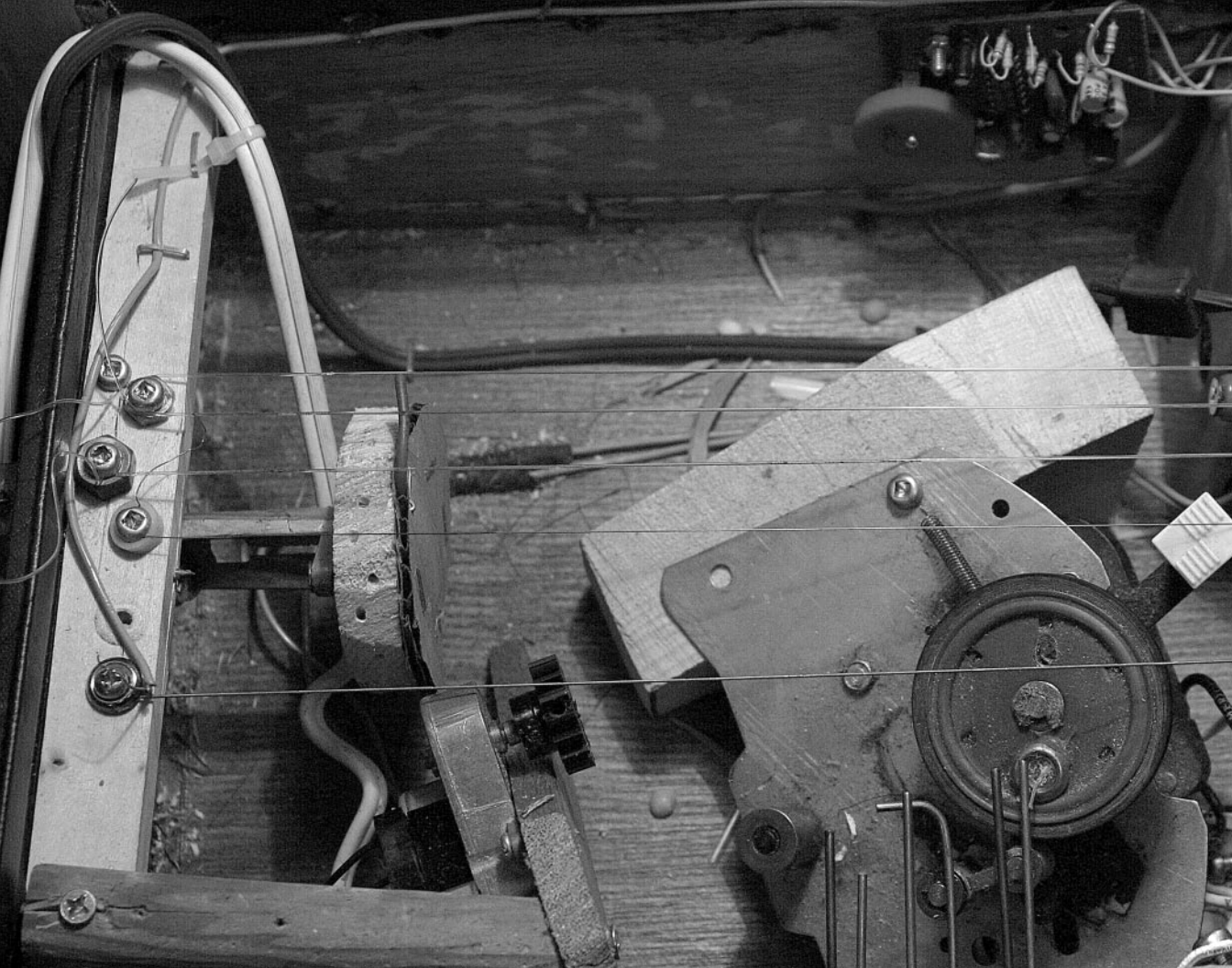
2 micro-switches

½ inch phone jack

5 guitar strings (various gauges)

fishing-line (20lb and 40lb test)





elbow brackets

piano hinge

cabinet hinge

rosin

batteries (8 AA, 1 9vlt)

wood

cardboard

plastic cable ties

wire

screws

washers

nuts/bolts

nails

alligator clip

hot glue

electrical tape

staples

felt

MICHAEL DUMONTIER *is a
Winnipeg-based multi-media
artist and former member of
the Royal Art Lodge.*

WILLIAM EAKIN *is a
Winnipeg-based photo artist,
whose most recent publica-
tion, Ordinary Art, was
published by SNAC.*





Nicetalky | with Elizabeth Vander Zaag

ELIZABETH VANDER ZAAG
is a Vancouver-based new
media artist. Her interactive
video installation called *Talk
Nice*, which has been shown
all around the world, was
installed at the Imax Theatre
in Portage Place during the
send & receive festival.

POOLSIDE What were the origins of *Talk Nice*?

ELIZABETH VANDER ZAAG In 1995 – 96 I was creating a parenting video, working a lot with interactive media and I thought wouldn't it be great if you could help people hear their tone of voice.

PS Your sense is that people don't actually hear what they sound like?

EZ After I did it I wasn't necessarily a better parent. I was just more aware when I was yelling at my daughter. My work isn't intellectual; it

comes out of my own experience and it has to be something that I feel. So I created this very funny scenario where you get this “tween” — an eleven or twelve year old - to do the dishes and everybody who did it — this is in the mid-nineties remember when people didn’t realize all this stuff could be made — thought that the actress was in another room because the responses were so accurate. It’s generic and so the scriptwriting was about generic conversations that you have.



PS Tell me how you initially set about to do it. Did you decide you would have to construct a script that would properly fit into the mouths of the two young actresses you’d hired?

EZ At the time that I was developing this idea, software technology was where it was at and not content. I would just spin the content out real quick with a very low budget. That wasn’t hard for me to make but the software is really quite complex and a lot of investment has gone into it. “Speak and Yell” is the name of the software and in real time it analyzes certain prosodic elements of your voice. First of all, to have that happen in real time is quite amazing and at the same time your computer has to process which video clip to call up as a result of the evaluation being done by the software.

PS How many video clips were there that could be called up?

EZ Probably 50 to one hundred. I don't exactly know.

PS So if the responding voice indicated anger or frustration then the computer would register that tone and call up the appropriate response from the available video clips?

EZ Yes. The one with the volume control and the kids doing the dishes was pretty simple. It had five stacks with 15 responses in each one. *Talk Nice* is different because it creates more of a story. First of all, there's a Waiting Loop in which you just chit-chat as if you were in the gallery but not sitting in the chair. Then there's a Coaching Section which has a fair number of clips in which you're coached on how to talk nice. That's where they do the "I'm a Canadian, eh" bit. From this section you can go in different directions, so if your voice doesn't go up enough then you end up in the computer game room where you can get blown up. But if it does go up enough then you get to go to the Bubble Tea Room where the girls are discussing their party.

PS So are you operating like a playwright or a linguist?

EZ Neither, because we had to create a large data base in which people said things in certain ways, we had to evaluate whether this was up or that was up, and then we had to take the slope of that. Pitched slope over time is what's going on in *Talk Nice*, which is quite a bit different

What's amazing is that the software analyzes certain prosodic elements in your voice in real time.

from the earlier piece because you have to do backward analysis to see what kind of a slope change there was. So it's considerably more complex than just doing amplitude. The critical part has been developing the Speak and Yell software. There are other off-the-shelf programs that will check pitch but not over time. So this idea of pitch-over-time is unique to our software, and that takes much more work. Then when I did the content I got funding from the Creative Canadian Innovation Initiative and through the Banff Centre, so it was well funded. It wasn't just a little project. I was able to hire a coder — a software sound programmer. They're in high demand and they don't work for cheap. The guy I've been working with all along is an artist named Leonard Paul. Because we're in the next stage of this now, I got funding from the Daniel Langlois Foundation to go online. The big challenge is to get the code to work outside of the Windows environment in all the libraries that it's working with.

PS What's its utility? Apart from its aesthetic and interactive appeal, does it actually have a social function?

EZ I'm hoping. I have given up waiting for the rest of the world to say this is what we need, so I'm just making stuff with it now. But it makes sense to me because there's no emotional expression in the interface with the computer. It's all through the hand; people do capital letters when they're upset, or when they want to speak loudly. It's so primi-



I'm not into more information at this point in our overloaded times. I want there to be less, and more primal, information.

tive. So I just thought what if we could bring voice to it? And they're starting to ship computers with microphones and games with little headsets. But you see everybody's hung up on word recognition, which is an area that doesn't interest me. I'm not into more information at this point in our overloaded times. I want there to be less, and more primal, information. Apparently, 80% of communication is not the words; there's face and gestures and then there's tone.

PS Could the reaction of the two young girls get more complicated?

EZ Oh sure. If I could do more evaluation and measure different aspects of voice — like word rate and pausing and gender, which can be done from the physical attributes of your voice. I just don't have funds for that. So I'm stopping now with the development of the software; as far as I'm concerned it works pretty darned good. Now I'm trying to make it work online because that offers a whole lot of new opportunities.

PS I'm reminded of the idea of the feminine ending in speech patterns in which a declaration sentence ends with an uncertainty. Are you gendering language? I suppose what I'm asking is whether you operate from the assumption that there is a gender to language or is your project about discovering whether or not language is gendered?

EZ I feel that there is definitely a difference, especially in the younger group. As you get older it blurs more. In our middle years it's not so different, but in our younger years it is quite different. I think it impacts younger women going into fields that are dominated by men. Initially, one of the barriers for their success is the way they communicate. I did a lot of training in technology and women would say "thingamiggy", or they would use a general word, and if you sit around and listen to a bunch of men talk about technology, they've all got anachronisms and proper nouns for everything, and they're kind of bullshitting each other with it. Whereas women know how the process works but they don't have the same languaging. I taught video first and then I taught multi-media and that was one of the things that I found was creating a barrier for women. Technology is a coded language and that's one of the reasons women have not risen to the top in the way men have. I can't say that these communication patterns would be the same in a church say, or in a different social setting, but my focus was on the technology side of it, where I realized that there are different styles in the technology. The language has been evolved by men and it has excluded women in the style of talking and maybe even women's style of thinking.

PS There are probably more assumptions made about these ideas than there is hard data to go on?





EZ But I've done research with teenage girls where they'll compete with each other to *not* be the best. I once watched some girls cutting up honey dew melons and they all kept saying how they couldn't do it. Girls have this thing where one can't be that much better than the other because they're group-oriented. One of the other things that girls do is they overlap a lot, so that not one person is talking by herself. That shows agreement as well but I can't do overlapping.

PS How do you describe your practice? What is a piece like *Talk Nice*?

EZ I call it new media art. The difference is in the narrative pattern that you can do through interactive work and through traditional video. But I just work with what my work is. I think it's your job to figure out what it is, and whether it's art.

PS You've watched people work with it a lot and I wonder if you've drawn any conclusions from what you've seen?

EZ I'm always amazed by how much people want to perform. I'm really struck by that because for so long the art audience has been rendered mute. We're supposed to just gaze in awe. But this theatrical sense was really evident, especially when a bunch of people would come in and then they'd perform for each other as much as they'd

interact with the girls. I never expected that and I've seen it in so many places. The kind of humour that people bring to it just astonishes me. People are generally funny when they're just having fun with each other but we never expect to have fun in an installation. It made me realize that this interactive medium is allowing the audience to be creative — you're just basically creating a shell which brings out the humour in people.

PS Is this the equivalent of the interactive engagement when people play video games which test the manual and visual skills of the participants? Does your work make demands on a different part of our being?

EZ I think it's about a different level of awareness. It is an artificial world but I'd say that the contrivance of some of the games I've played is much more pronounced. In *Talk Nice* you're actually forced to be in your world and your life, even though it's a teenager's life. As an artist, I'm more interested in that realism than in creating science fiction.

PS So it represents a shift back towards the human through a technology that hasn't had much of a reputation for engaging our humanity?

EZ Yes and that's partly because I'm a woman working in technology.

As an artist, I'm more interested in the realism of people's lives than in creating science fiction.



Two-Hander | with Marilyn Lerner and Ken Gregory

POOLSIDE Have you two worked together before you collaborated on *We Had Gills*?

KEN GREGORY Not in this type of collaboration, but I have worked with Marilyn in recording some music for independent film and video. We've known one another for a long time and have been workers behind-the-scene.

MARILYN LERNER We worked with Shawna (Dempsey) and Lorri (Millan) on a couple of the things and I knew what Ken did. I was

MARILYN LERNER is a Toronto-based composer/ improviser. She recently completed a CD with Sonny Greenwich and will soon release a solo improvised recording called Face Future Face.

KEN GREGORY's most recent exhibition at aceartinc. was called Climate Control or How to Predict the Weather with a Pig Spleen. Plug In ICA will also organize a survey exhibition of his work for the fall of 2004.

Lerner and Gregory's collaborative performance, We Had Gills, took place on October 22, 2002 at the Winnipeg Art Gallery as part of the send & receive festival of sound.

beginning to get into a more experimental use of the piano and I knew it was something that I wanted to do. Ken isn't only a great artist but he really knows the technical end of things so he seemed like such a good match. So we talked a bit and then talked a bit more and finally decided to get practical about making it happen.

KG I can say in retrospect that we have a similar working method. I think we both had a little dream that we hadn't been able to realize and mine was I wanted to get my hands inside the piano and I didn't think I'd be able to approach anybody who owned one and have them let me do that. Through the collaboration I was able to have that license.

PS Why the title for the piece? I think of it as having associations with a sort of aqueous, underwater consciousness.

KG That came up in a conversation we were having about sound ecology. I had speculated that humans probably had gills when there was more water on the planet and that mutation over the years has caused the gills to go away. We were also concerned that in a hundred years our hearing won't be as good as it is, or it will slowly diminish as the noise environment rises and rises and rises and no one does anything about it. So we're actually interested in triggering people to listen at a deeper level and better understand their environment.

ML I do think that people had better hearing when we didn't have all this noise bombarding us. Whenever I hear those Mozart pianos I think they're so subtle and so quiet. All the instruments are so quiet that I bet as a species we used to be much better at listening. I'm very interested in sound. I remember when my daughter was born, her Dad and I were very conscious that if a plane passed overhead we would make her aware of the tone of that airplane so that when she grew up she would have an aural as well as a visual sense. I think in this culture our education is much more visually oriented. If you do that with sound it becomes a playful thing. Because it exists all the time; if someone zips up a zipper, that's sound. So some of what we were playing with here — especially the bridging of the acoustic piano with some of the more environmental sounds — are there to wake people up and to alert them to the range of sounds. Feedback is an example: people cringe when they hear it, but it's also a tone.

KG I've noticed the direction that electronic and electro-acoustic music is taking. People who are using oscillators and feedback devices are looking for harmonic resonance where you wouldn't normally hear it. What I'm doing with the piano is not unlike what an electronic guitar player would be doing with an electric guitar and amplifier in terms of getting overtones ringing. The controlled feedback is just the sound continually moving from the guitar to the amplifier and back to the guitar again. When you're working with that, you're considering it in

terms of finding something that is usually not heard and expanding it. Most performers who work that way are very conscious of what they're doing; it's not an out-of-control mistake. It's very deliberate. I think that in our society because of the noise, people are more willing to accept it than they were 30 years ago when Lenny Breau was doing it while he was playing raga-type melodies on a fretless guitar. It was more associated with garage rock and being out-of-control.

PS How did the piece actually take shape?

ML We decided we wanted to construct some pieces rather than just improvise free-form. The goal was to create some settings, some scapes with beginnings, middles and endings; to create some places where we each had a chance to display some of what we do. In an on-going project, which I think this is, we'll try to refine that a bit. So we listened to a bunch of sounds and we basically just improvised. We would throw some sounds together and I'd respond, or vice versa. We decided it would be good to have some place where the piano was just playing and Ken was playing with the feedback and that could be one whole piece. Then we tried to put together some different sounds and see how that worked. It was really like creating structures. We had notes and we'd sit down and say and now this happens and then this happens, which is definitely a viable way of putting out an improvised piece. It was more a graphic, directional thing than a score.

PS So the piece will always be different in performance. You can never perform the same piece exactly?

KG We look for things that we want to have happen but sometimes during rehearsal everything sounds great and then the next time we play it with the same instrumentation, so to speak, it might not sound as good. It's a funny process because what's happening in the here-and-now is where you are with a spontaneous composition and to try and do that again is like trying to repeat the past.

ML The key and the art of it is to come up with structures that work two ways; they give you some doors and windows and make you feel safe because you have some sort of focus, and they also have to be structures that don't restrain you and that aren't impossible to reproduce. So there are ways you can be creative with it each time as long as you know there's a home base that you're coming to. What happens quite often is that we spontaneously try something and it's brilliant because we're in the moment and then we try and figure out what that was. You have to figure out what was the was-ness of it is, and that's not unrepeatable, so you're not setting yourself up for failure. That's the exciting goal of this kind of thing.

PS So the in-the-moment side of it is fundamentally important to the success of the collaboration?

KG I get into the sound and I focus really intensely on what's going on within the sound; what happened and what I think might happen; and the juxtaposition of some of those things that are going on. It's like trying to concentrate on the inside rather than on what's happening on the bigger scene. We lose track of time; it's like a meditation.

ML It's a bit of a line between internalizing the structure enough that it can just happen, listening as it's happening, and also then just being in the moment. I think that's one of the challenges for me. The kind of music that has a beginning, a middle and an ending as in songs, or certain repertoire, is music that can have a meditative quality and you've just got to let it go and have faith that the audience is there with you and that it's an experience. Which I can accept much more in others than in my own performance. I have to just let go and have faith that it's going to have shape and form and all those things I've spent my entire life trying to refine. Different kinds of music demand different things and there is an aspect to this that says let the music unfold over time and don't think it's going too long, or that kind of thing. I always have in mind a sand-painting analogy: you keep training and training so that when you sit down to make this painting in the sand it's really nice and then the wind comes and blows it away. I kind of like that.

PS Ken do you come at it from a different perspective?

KG Well I spent 20 years playing guitar in bands. I wouldn't say I come at it from the same perspective as Marilyn. I sort of threw all that away when I started learning how to do the instruments that I was interested in building. It's not that unnatural for someone who has a lot of training to throw it all away and create a challenge. But all that stuff still lives in my memory, so it comes back into play when I'm actually doing what I'm doing now. For me de-constructing the guitar was a way to get away from standard guitar playing and that's only one small part of my process. It's now 10 or 12 years since I stopped playing guitar, so it's not likely that I'll go back to it. But I still sometimes think about what I'm doing in relation to how I would be playing it on guitar.

ML I think what's so great about playing with Ken is that he is a musician. A lot of people who are audio artists are not musicians. I find what attracts me is doing something with someone who has a musical aesthetic. He spent a lot of time playing and it's evident because the structure is something that's in there. I have the refugee theory of improvisers and that is you meet these people who at one point all say the word dissatisfied or restless. I meet people who are incredible classical musicians and a number of them say to me, 'I was so sick of reading music', or jazz musicians and people who are not cut out to stay in a space. There are a certain number of people who find each other in the restlessness of what they do. Deconstruction is a symptom of that for me. Why bother doing it otherwise?

PS You two have to trust one another a fair amount to do this kind of a project?

KG We have serious goals in what we're doing together but we're also serious about what we're doing with respect to our careers. You don't even have to think about it. You go to the other person's gig and you listen to what they do. Half of what we were doing when we were working in Vancouver was just hanging out.

ML There are a lot of great musicians who can't work together because the chemistry is not there. We just sort of checked each other out over the years.

PS There were times when I thought the sound rose to a pitch that was almost devastatingly majestic. It was very moving and transporting in a visceral way. But I want to get a sense of how you feel inside the performance. Would you be aware that you had built that kind of rhythmic intensity and structure?

ML Not the same way you would have been as a listener. One of the most fascinating things about "being in it" and trying to listen to it is that it's very hard to do both. You're in the moment and you try to get better at having a sense of what that feels like. I mean it's enveloping

but because I'm also making decisions in the physical act of doing things I don't have the same awareness as someone who can just sit back and experience it.

KG I agree. Part of doing things in the public sphere is that you are saying here's where we are with what we're doing. The tape recording which we'll eventually get to listen to will twig us into where we were. I know that I'm really self-critical and listening to it in that format maybe I'll be able to find what other people have been thinking about it.



The video *L'invention des animaux* depicts an airplane moving against a brilliant blue sky. The stark figure-ground relationship is transgressed by the continuous morphing of the plane and its meandering displacement over the frame of azure. The plane writhes and bends, dips and ripples, blurs and flutters. It is stretched and squashed as it struggles against the air to a soundtrack of phased whistles. The random squawks and bird-like sounds lend a bucolic park-like atmosphere to the image. We seem to be in the presence of a darting, squirrelish creature betraying its aerodynamics in wandering zigzags across the heavens.

JOCELYN ROBERT *has worked with installation, sound art, performance, text and video for over 15 years. He is the founder of Avatar, the artist-run audio centre in Quebec. His video installation, L'invention des animaux, was on exhibition at aceartinc. from October 19 – November 9, 2002.*

RODNEY LATOURELLE *is a Winnipeg-based artist, writer and designer. He will show Pharmakon, a new installation in collaboration with composer Michael Stecky at Plug In ICA early next year.*

This piece substitutes with wonky exaggeration the cold frisson of machine/nature amalgams that proliferate in our techsploited times. Attributing furtive and hallucinatory shifts to the brute sophistication of a jumbo jet taps into the modern uncanny. Expert systems have infiltrated the fabric of everyday life, from satellites to gene-splicing, and the ubiquity of design and engineering is dread-inspiring.

However, Jocelyn Robert's video reverses our cyborg/Stepford-fear into the poetic techo-play of an everyday image.

Robert's method engages MAX software to apply a "chaotic system" to a short video clip. In this piece, the mathematical system that replays the clip uses a "Lorenz Attractor". This set of equations was developed by Edward Lorenz while studying the non-repeatability of weather pat-

terns. The weather forecaster's basic problem is that even very tiny changes in initial patterns (the beating of a butterfly's wings) eventually reduces to rubble the best weather forecast. The "Lorenz Attractor" is an attempt to address this interactivity and in the video it endlessly mutates the once-solid jet into an unpredictable series of dynamic shapes. The jet begins to exhibit shapes more common to







fast-moving clouds, or fish, with parts sometimes blurred or obscured.

It is the unpredictable and convincing nature of endless mutations that makes this under/overstated video more and more interesting as it unfolds. The exaggerated metamorphosis of the hi-tech, beautiful, fragile yet ubiquitous airliner is aided by its familiarity, by its common site overhead. There is no doubt that the image of the jet in popular culture has been transformed by the events of 9/11. Nonetheless, the video's endless progression of boundary dissolution haunts us without this hyperreal reference. Like a scene from a Burroughs novel where, in some prismatic dimension, machines mutate into creatures, *L'invention des animaux* slips beneath the surface and stays there, fascinating.





*Inherited Memories, touching the tones of the brain dress.
I'm sleeping with my head to one side, going back and forth.
There is a default image of a waving wheat field that comes up whenever
another image has finished.*

[DEFAULT]

1 [1 LIGHTNING STORM wakes me up]

2 [1 FIELD PICK-UP]

[Physicalize a restless, twitching sleep. Phone rings and I wake up]
Hello? Hello?

Lori Weidenhammer is a performance-based artist who lives in Vancouver. She performed Brain Dress on June 20, 2002 in the Video Pool Studio in Winnipeg.

Brain Dress is a performance with an interactive costume. As I talk about the relationship between my grandmother and me, I play the dress like a musical instrument. I touch a combination of sensors and the video (with sound) comes up on a projection screen behind me. The images are a combination of family archival photos and archives that I've appropriated from the Saskatchewan Provincial Archives that refer to events in my family history.

[let the clip play, then go back to default]

I can't sleep. [Pause] It's because there are too many commercials on TV advertising the ultimate deal on long distance telephone calls. [Beat]. Every other commercial is about how little it costs to talk to the people you love. They prey on your guilt: *when was the last time you talked to her?* They prey on your fear: *it may be the last time....* And they offer you hope: *reach out and touch* [touch dress] *someone.*

3 [1 GRAN PICK-UP]

My grandmother lived in a small town called Luseland, Saskatchewan. I talked to her on the phone about every three weeks. There was a pattern that formed over the years. The conversation was almost always a variation on the following:

“Hi grandma, it's me, Lori.”

She'd say hello, and ask me where I was calling from.

“I'm calling from Vancouver.”

She'd ask me what the weather was like.

“It's raining. Always rains here.

Has it rained there? No, No rain. It never rains there.”

At this point she'd tell me what kind of harvest it looked like they were going to have and she'd ask me if I'd gone to church that week.

“No, not this week.”

She'd always ask me whether or not I had a job and if I had enough to eat.





Then she would say: *“I wish I could do more for you. I pray for you every night.”*

“Thanks, grandma, bye for now”

“Ok,” she’d say, *“over and out.”*

4 [1 OVER AND OUT]

[dozing off again]

5 [1 DROPPING FLOWERS]

[build momentum]

I picked up the phone and the sounds were not conversational,

but windows cracking,

wind smashing houses,

a fence crushed by a truck,

a car rolling in the ditch,

a cat in a storm,

a scratch,

a pinch. [pause]

I slammed down the phone and rolled down the hill. I had picked up the wrong receiver-memory’s telephone, the courtesy, the guest, the emergency only.

[sigh]

I’m afraid of the phone. I have nightmares about the telephone all the time, and I wonder who makes the calls I receive in my sleep?

[Go back to drowsing]

6 [2 STORM]

I have nightmares about the telephone, and I wonder who makes the calls I receive in my sleep.

7 [HORSES]

My grandmother's father, great grandpa Dean was a cowboy. By driving a team of horses around and around in circles he dug some of the deepest water wells in the nearby countryside. He lost his first wife in a storm. A tornado blew up on his Nebraska homestead and she didn't make it down the steps of the basement on time. [pause] That's why our cellar in Saskatchewan was so deep. After his first wife died, to great grandpa Dean it seemed a storm cellar could never be too deep.

That's what I inherited from him. If you're going to dig a hole, make it a deep one. After all, he was born in a hole, a dug-out in the side of a hill in the badlands of Nebraska.

8 [1 DIGGING]

9 [1 BRAIN]

They say we see angels and succubi when the gyri and sulci, the undulations of our brain, have been stimulated. *Surgeons are mapping the four corners of our minds: in lavender, lilac trees, and memories worried deep.* In the early 1800s, anatomists thought that each area of the brain controlled specific personality characteristics such as patience, charity, vanity, wit, and wonder." When you touch me [here], the sky is lavender.

10 [1 PUFFY CLOUDS] [sensual soft touch]

There are some memories you aren't sure belong to you, but have been inherited from someone else in your family: a piece of ephemeral property that has been in the family's psyche for generations.

How did people use to communicate before the telephone? [enjoy]
By dreams? *A sudden flush of prickly heat. A cold call to the bone. A call to the corners of the mind along identified skull lines, bypassing the face with a cerebral dress, a brain gown. Memories gather like pools of rain in the folds of my skirt. But whose memories are they? Sometimes I can't tell where my parents' memories end and mine begin.*

11 [1 HONEYMOON]

12 [2 HORSES]

What was grandma's life like before the telephone? Out in the open field driving a team of 8 horses, with only the sun to speak to.

Before the telephone, farmers used to put symbols made of metal discs on train cars to announce what kind of weather was coming. A full moon meant sunny skies, a crescent moon meant showers, and a star meant prolonged rainy periods. Farmers in the fields would see the full moon train go by and prepare for the warm weather to come.

13 [2 TRAIN]

[sun on my face]

I have a phobia about talking on the phone. This is called telephobia. Some of you may suffer from this disorder and not even realize it yet. I'm here to confirm your worst fears.

14 [1 AUNTIE MAME]

If there are any beepers or cellular phones in the audience, at this point we would like you to turn them off as they may disturb the performer who is already disturbed enough, thank you. The telephone is unreli-

able, relays only part of the message. I don't trust the telephone. Every time it rings, I regard it with the deepest suspicion.

15 [1 FIELD FROWN] [nervous operator]

Telephone Etiquette Lesson 1 | Clarity

Speak directly into the transmitter and avoid muffled speech. Even if you have to walk six miles in high heels, use a phone in quiet surroundings. Do not shout in any circumstance. A controlled tone carries better than a loud voice. A loud voice causes the listener to hold the phone away from her ear. Remember that putting the receiver next to such a delicate organ is really an act of faith.

16 [2 FLOWERS]

A few years ago, while visiting my parents, I received a frantic phone call from my grandmother's friend Sylvia. Sylvia said, "I phoned your grandma, and the operator said your grandma's number is no longer in service — It's been disconnected." I tried the number and had the same response.

I phoned my dad at work and he said we'd had to get her an unlisted number because *they'd* been harassing her again. [pause] I phoned Sylvia back and she was relieved everything was all right. "I only live a block away," she said. "I could have walked over to see her, but I was worried something was wrong." Something was wrong...*Where can I reach you? What do you mean, have they been bothering you again?*



Telephone Etiquette Lesson 2 | Common Telephone Faux Pas

If you must leave the phone while it is engaged, do not lay the instrument clumsily down on a hard surface. The resulting clatter is magnified and can be painful to the listener. Practise putting down the phone, gracefully. Do not drop the receiver, or pull the phone cord out of the wall. Do not cough directly into the receiver. Do not chew food or gum, or consume beverages while on the telephone. Above all, do not flush the toilet.

17 [1 CRANK LAUGH]

Sing: *Hello, Hello. It's been a long time since you called me.*

Hello grandma, it's me, Lori. I'm back in Vancouver, yes, It's ... raining. Has it rained there? No, I didn't go to church this week. Yes, I'm working, and I have enough to eat. Thank you. Good-bye.

Telephone Etiquette Lesson 3 | Caller Identification

When you are the caller, remember it is your responsibility to identify yourself. Do not take it for granted that your voice will be identified. The telephone distorts the pitch and timbre of voice, so that it is not always possible to recognize the caller.

Without fail, the caller should always ask if it is a convenient time to call, especially around meal times. This way, the receiver may excuse herself by saying "Oh Melba, I'm so glad you phoned. We should talk more often. However, I must get back to my tuna casserole."

18 [1 CBC] — Let both play

Grandma worked for over 50 years in the Weidenhammer General Store in Cactus Lake, Sask. She and her son, my father, communicated via citizen's band radio while he was out delivering fuel. Even after she retired, she always used CB language on the telephone, instead of saying good-bye she said "over and out."

19 [2 over and out]

Telephone Etiquette Lesson 4 | Answering the telephone

To an extent, every personal phone call is an invasion of your privacy. Be the master of your telephone, not its slave. If you are in a conversation with a visitor when the phone rings, ask to be excused before you go to the phone calmly and gracefully to answer it.

The correct way to answer the telephone is with a cheerful attitude, "Hello! No one will want to talk to someone who sounds moody or aggressive. However, there is a limit to how cheerful you should be, especially if you are at work. It is inappropriate to be overfamiliar with a caller.

[Breathe]

One of the hazards of being a performer is obscene phone calls. Sooner or later you'll need to get an unlisted number. *I'm afraid of what I might catch over the phone, what might pierce or permeate my eardrum. We had to change her phone number... unlisted, like mine.*

Surgeons are mapping the four corners of our minds: in lavender, lilac trees and memories worried deep.



Telephone Etiquette Lesson 5 | Salesman, solicitors, and survey makers:

Calls from salesman, particularly those who launch into a lengthy preamble can be infuriating. There is no need to let a salesman waste his time. The thing to say is: "I'm sorry, but I'm not interested."

"Hello, may I please speak to May Weidenhammer?"

"May Weidenhammer, this is Pat Helmon from Consumers Limited. I'm happy to tell you have won a prize. You have won 10,000 dollars, in American currency!"

"May, what are you going to do with all that money? Well, I'm sure your children could use that money, May. May, I just need to get some statistics from you, your address, social insurance number, and your credit card number. You don't have a credit card number. Because you don't have a credit card, we have to charge you a processing fee for your winnings, so could you please send us a personalized cheque? Thanks, May, \$500.00 will do it. Just send us that cheque, put up your feet, and think about what you're going to do with all that money."

When I was five years old, I used to think that there was a place where the rainbow ended and touched the earth, where they said the pot o' gold was. Since my father traveled around the countryside so much delivering fuel, I was sure he had been to the end of the rainbow, in some farmer's field, probably had even washed his hands in it.

22 [2 RAINBOW WASH]

“Hi May, it’s Pat from Consumers — Yes! we got your cheque, thank you. Now the last time I talked to you I neglected to mention we just need another small cheque to cover the customs fees. Well the government takes one grand for every ten grand we give away, so if you could just send us a cheque for \$1,000 Canadian, May, you’ll get your winnings in a week or two.

Later on, grandma’s calls to me were shorter, almost abrupt. My sister noticed this too. She phoned my sister twice in one night, ending the first call very abruptly. She was suddenly afraid of Hallowe’en. Someone might play a trick. She was beginning to lose her eyesight.

Hi May, it’s Pat. Helman. How’s the weather up there? Have they got the crops in yet? Well we just never received your last cheque. I guess it did get lost in the mail. Can you send us another one? Thank you, May. Well, I always enjoy talking to you too.

\$4,000 later, the local bank alerts my parents. One of the tellers is suspicious about this company. There’s been a rash of these phony businesses taking money from isolated senior citizens all over Canada. We tell grandma these are con artists, but she doesn’t understand, doesn’t want to understand, is too trusting and lonely.

24 [3 CRANK] — [or GRAN PICK UP]

Hello Grandma, it's me, Lori. I'm in England. Yes, it's raining. Has it rained there? Have they got the crops in yet? Are the chickpeas ripe? What about your strawberries? No, my friends in England don't go to church any more either. Yes, I'm working. I have enough to eat. Thank you. Good-bye.

25 [MAME]

In Japan, people hire actors to impersonate themselves in order to visit their grandparents when they don't have time. Who can I hire to be my voice on the phone? Only a prettier voice, more breezy and feminine, confident, completely at ease with disembodiment.

"Hello? It's a beautiful sunny day. I'm fine. Yes, of course I went to church this Sunday, and you really would have liked this minister. Oh, I pray for you too, grandma. Oh, and guess what? I got a real job in a bank!"

27 [1 FACE MERGE] LOOPED

"The age of communication is the age of anxiety." We have more means to communicate, but do we really have more to say? We didn't have much in common. We had too much in common. Listening to her was like listening to a version of myself I couldn't hear.

*My telephone is a broken shell,
My home is in the buried line.*

*A string and two cans
vibrations
wires under the ground
How does sound carry
or, how does one carry sound?*

I go on a trip to the lake where I am happy and calm.

28 [2 HONEYMOON]

My state of bliss is interrupted when my worst memories assert themselves in my mind. All the times I embarrassed myself, or failed to achieve something important, swim to the surface of my psyche. Memory's telephone inevitably finds a clear line.

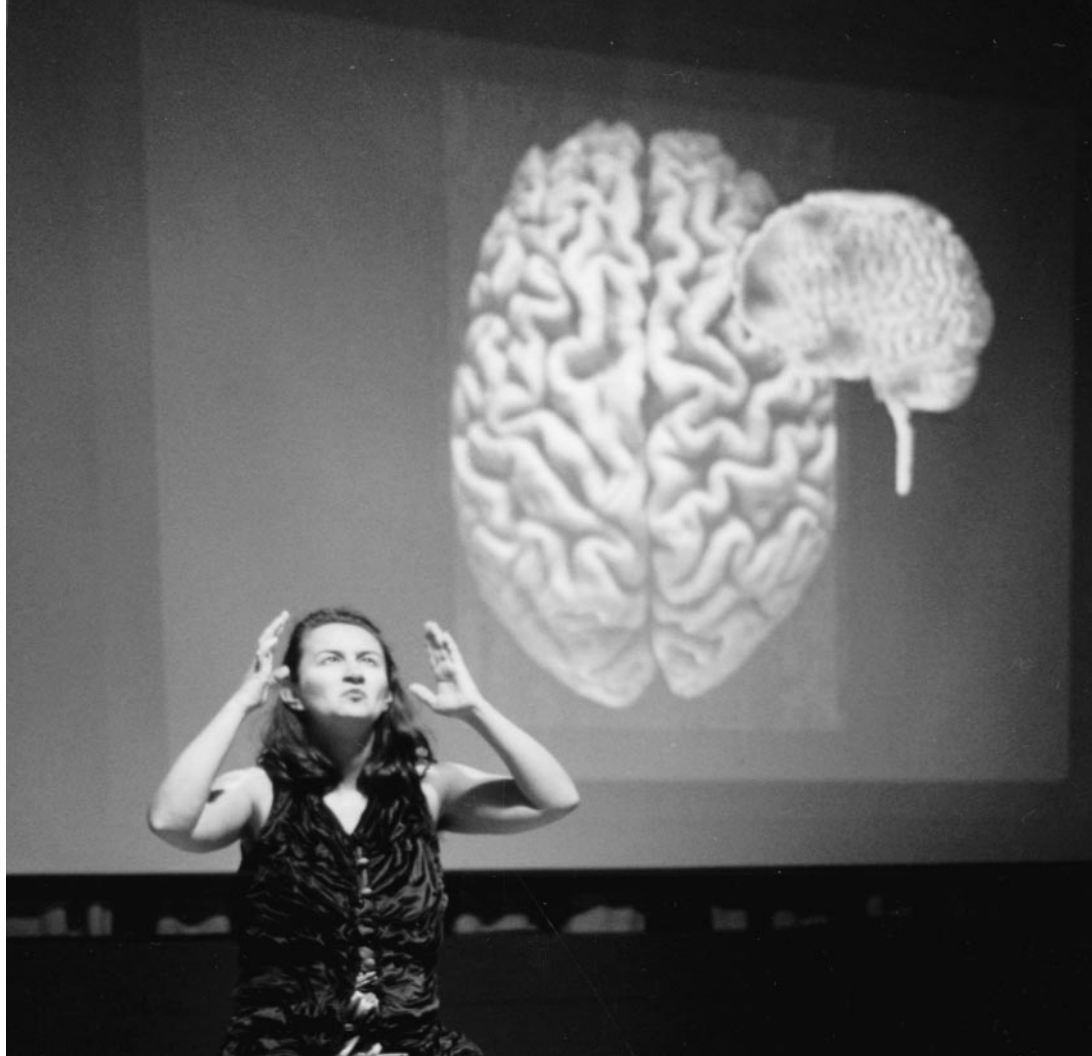
29 [STORM]

My grandfather Walter was in a car accident which caused a stroke. Grandma looked after him for several years when his movement and speech were halting and stilted. I remember him trying to tell her to find another husband because he was too much trouble, but she would never abandon him. [whispered emotional:] *Reach out and [*] someone else.*

30 [1 GERMANY DANCE]

31 [2 BRAIN]

"The French surgeon Pierre Broca showed that damage to a specific [over image] part of the left cerebral cortex caused loss of speech. This area of the brain is now called "Broca's speech area."



Before he lost his language grandpa used to teach me how to count candy in the general store. [image ends] Ein, Zwei, Drei, Vier, Funff, Sechs, Sieben, Ocht, Neun, Zehn.

**I used to think
there was a
place where the
rainbow ended
and touched the
earth, where
they said the
pot o' gold was.**

32 [1 HUNTER/SWEATERS]

Before the accident, my grandfather Walter liked to hunt. During W.W.II the neighborhood Mountie was supposed to confiscate his hunting rifles because he was German, and therefore an enemy. But the Mountie said: "Just bury them in the backyard, Walter, and dig them up when the war's over." While the men in the family were out hunting geese, grandma was at home, running the store, raising the children, knitting sweaters, and plucking feathers. Retirement was painful for her. My grandmother was unprepared to give up the busy social life of the store for the emptiness of her own home.

33 [GRAN PICK-UP]

The last time I spoke to her, grandma was in the hospital. She seemed surprised to hear me. She asked me in a small voice "Why am I here?" As if to say "Why are any of us here?" "I don't know grandma, I just don't know." She died quickly, mercifully, in her own home, leaving me behind her voice.

34 [CBC]

Lesson 7 | Telephone etiquette

The established rule is: the person who makes the call ends the call. If the caller is long-winded, the receiver may excuse herself with "I'm so glad you called. We should talk more often; however, I must get back to my guests".

I'm still suspicious of the telephone, but now every time it rings, I remind myself it could be good news.

Lesson 8 | Ending a call

A call should be ended with some kind of a definite "good-bye" so the other person is not left wondering whether or not the connection has been cut off.

Good-bye

35 [3 OVER AND OUT]

Goodbye, grandma.

Over and out.

[light fades] unplug dress to bow

Video Pool Awards

Wendy Geller Fund

In memory of Wendy Geller and in dedication to her commitment to the artistic community, the Geller family has generously established the Wendy Geller Fund. Administered through Video Pool twice annually, this fund is designed to assist Video Pool members who require extra funding in the completion of independent works. Two \$500 awards are granted each year. Applications are juried by three individuals: a Video Pool Board member, a Video Pool member, and a member of the art community at large.

DEADLINES October 1 and March 15

Media Production Fund

The Media Production Fund was established in 1995 to aid members in the production of video, audio or computer productions. It is available to any Video Pool member at any stage of development. This fund may be used for new productions or as a finishing fund. Recipients receive a \$1,500 grant of equipment at student, user or producer rates, depending upon membership, and \$400 of video/audio tape and/or disks. Applicants can be Board members of Video Pool but may not include themselves in Board matters pertaining to the fund. Commercial projects will be excluded. Students may apply but not for class projects. Video Pool expects: a completed production within eighteen months of notification of acceptance, credit on the video, audio or computer work (in credits or packaging, where applicable), distribution rights for 24 months, one copy of each production made through the fund in both the Video Pool archives and library indefinitely. Applications are juried by three individuals: a Video Pool Board member, a Video Pool member, and a member of the art community at large. Four awards are granted each year (two per deadline).

DEADLINES October 1 and March 15

First Video Fund

The First Video Fund was established in 1991 to aid members in the production of new video productions. The First Video Fund is designed to help artists who have not worked in the video medium and novice video producers. A person's second video will be eligible at the discretion of the jury. (This does not include student work.) Works in progress will be excluded. If accepted, recipients must become a user member of Video Pool. Recipients receive: \$1,500 in equipment at user rates, \$400 of video/audio tape and/or disks, \$150 honorarium, four free workshops, 50 hours of assistance from a Video Pool producer to work in a mentor capacity, and 5 hours of mentoring with an audio artist. Video Pool expects: a completed tape by June 30th of the following year, credit on the tape(s), distribution rights for 24 months, and one copy of each production made through the fund in both the Video Pool archives and library indefinitely. Programs will be juried by a Video Pool Board member, a Video Pool member, and a member of the art community at large. Six people will be selected for the First Video Fund program each year.

DEADLINE June 1

Artist in Residence

The Artist in Residence Program provides experimental opportunities to member artists of various disciplines, including performance, interdisciplinary, audio, video, and/or computer-based work. The residency functions as a laboratory, seeking to facilitate the artist's process of investigation and creation, which may or may not incorporate the completion of a work. Artists are selected based on the quality of their work and the proposed project's suitability to existing facilities and resources offered at Video Pool. Priority is given to artists seeking to explore new directions in their work, which will help to stretch their creative vision. The residency allows time for artists to experiment, reflect, and grow. Applicants may be Board members of Video Pool but may not include themselves in Board matters pertaining to the fund. Works in progress will be excluded. The Artist in Residence is awarded: \$4,000 in equipment credit at the user or producer rates; \$3,000 as artist fee; a \$2,000 grant to cover Video Pool technician fees; and \$1,400 of video/audio tapes and/or disks. Video Pool expects: an oral presentation (artist talk) or a short written report explaining the process of investigation the artist followed during the residency, and credit on any video, audio

or computer work (in credits or packaging, where applicable) produced during the residency. When the residency results in a finished project, the artist is required to deposit one copy of each production made in both the Video Pool archives and the library indefinitely. Video Pool will retain distribution rights for 24 months.

Programs will be juried by a Video Pool Board member, a Video Pool member, and a member of the art community at large. There is one Artist in Residence position available per year.

DEADLINE October 1

Audio Artist in Residence

In an effort to better serve the needs of the artistic audio production community of Manitoba, we are in the process of reformulating our Audio Artist in Residence Program. The deadline and guidelines for this fund will be announced early in 2003. Please check our website for details: www.videopool.org

DEADLINE tba

Information

For more information regarding these funds, please contact the Video Pool office or e-mail the Education Co-ordinator, vped@videopool.org

Applications

Application forms can be picked up at Video Pool.

Curatorial Projects

Video Pool welcomes enquiries and proposals for new projects on an ongoing basis. For more information please call or e-mail the Executive Director, Val Klassen, vpadmin@videopool.org

Video Pool Distribution New Acquisitions

For a listing of our complete catalogue, visit www.videopool.org

Video Pool is committed to the distribution of independent video, audio, and related media art forms produced in Canada, and specifically, the prairie region. For more information regarding any of the titles listed below, or distribution at Video Pool, please contact Alethea Lahofer, vporders@videopool.org



CONTRE BANDE, Sharon Alward



CARPET CLEANERS, Jaimz Barton

August, Alward, Sharon, 2001, 6:15, Video, CA

Christian Woman of Virtue, Alward, Sharon, 2000, 44:00, Video, CA

Contre Bande, Alward, Sharon, 2001, 17:00, Video, CA

Carpet Cleaners, Barton, Jaimz, 2002, 26:00, Video, CA

Ethereal, Batista, Brian, 2001, 11:00, Video, CA



ETHEREAL, Brian Batista



MEMORY/LOSS, Terry Billings

The Oompa Loompas's vs. the Munchkins, Batista, Brian, 2001, 13:00, Video, CA

Pass it On, Batista, Brian, 2001, 6:00, Video, CA

Fabulous, Batista, Brian, 2001, 6:00, Video, CA

memory/loss, Billings, Terry, 2001, 11:31, Video, CA

Whir, Bull.Miletic, 2002, 12:00, Video, Bull, Synne, No, Miletic, Dragon Yu



WHIR, Bull.Miletic



L.N.P.S. — A FORCE OF NATURE, Shawna Dempsey and Lorri Millan

Normal, C.A.M.A.S. Institute Directors, 2002, 4:00, Video, CA

Animus, Cantelo, Brenda, 2002, 15:00, Video, CA

Real Magic, Culliford, Doug, 2001, 11:45, Video, CA

Plamondon, Dajczer, Brigitte, 2002, 6:00, Video, CA

Lesbian National Parks and Services, A Force of Nature, Dempsey, Shawna and Millan, Lorri, 2002, 23:00, Video, CA

Crusading, Doren, Kenneth, 1998, 6:45, Video, CA

homage medulla - oblong ata, Doren, Kenneth, 2000, 3:26, Video, CA

Your High Imperial, Doren, Kenneth, 2001, 17:06, Video, CA

Suburban Discipline, Drummond, Jeremy, 2002, 6:00, Video, CA / USA



MY HEART THE LUNCHBOX, Jeremy Drummond

My Heart The Prophet, Drummond, Jeremy, 2001, 2:00, Video, CA / USA

My Heart The Lunchbox, Drummond, Jeremy, 2001, 2:30, Video, CA / USA

Sweet as Honey, Drummond, Jeremy, 2001, 3:00, Video, CA / USA

White Christmas, Drummond, Jeremy, 1998, 1:32, Video, CA / USA

Stallworks Act 1, Drummond, Jeremy, 1999, 1:06, Video, CA / USA

Stallworks Act 2, Drummond, Jeremy, 1999, 2:16, Video, CA / USA



HOMAGE MEDULLA-OBLON ATA, Kenneth Doren



SHIT BE GONE, Angie Dueck

Stallworks Act 3, Drummond, Jeremy, 1999, 2:24, Video, CA / USA

I Touch Myself, Drummond, Jeremy, 1999, 3:46, Video, CA / USA

Blueprint, Drummond, Jeremy, 2000, 4:06, Video, CA / USA

Spit, Drummond, Jeremy, 2000, 2:27, Video, CA / USA

Untitled, Drummond, Jeremy, 2001, 5:45, Video, CA / USA

Storage Room, The, Drummond, Jeremy, 2001, 2:50, Video, CA / USA

Shit Be Gone, Dueck, Angie, 2002, 4:40, Video, CA

Voice Mail Project, Duvall, Linda, 2002, 45:00, Audio CD, CA

Hunter's Guide to Bereavement, The, Eyres, Erica, 2002, 4:00, Video, CA

Stand by Yer Man, Eyres, Erica, 2002,
6:00, Video, CA

Willie Nelson is My Dad, Eyres, Erica,
2002, 3:00, Video, CA

Hank Williams Fan Club, The, Eyres,
Erica, 2002, 3:15, Video, CA

Surrender, Garrity, Sean, 1989, 23:00,
Video, CA

Process, The, Garrity, Sean, 1993, 23:00,
Video, CA

Open, George, Brenna, 2002, 2:30, Video,
CA

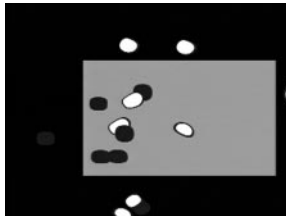
Allsorts, George, Brenna, 2003, 1:00,
Video, CA

In Between: The Sound of Music,
Various Artists, Producer: Gillman, Jeff,
2002, Audio CD, CA

Basting Stitch, Goel, Seema, 2001, 6:00,
Video, CA



THE HUNTER'S GUIDE TO BEREAVEMENT,
Erica Eyres



ALLSORTS, Brenna George

Times Square, Hamilton, Robert, 2002,
2:40, Video, CA

Museum Mile, Hamilton, Robert, 2002,
4:21, Video, CA

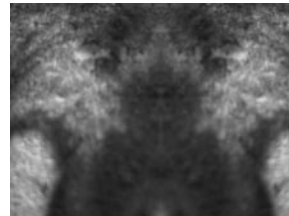
Amsterdam, Hamilton, Robert, 2002,
5:25, Video, CA

Velserbroek, Hamilton, Robert, 2002,
3:50, Video, CA

Miasma. Spectacles of Fantasy,
Harding Mackay, Allan, 2001, 17:35,
Video, CA



TIMES SQUARE, Robert Hamilton



ECHOS FROM WITHIN, Karin Hazé

Echos from Within, Hazé, Karin, 2002,
4:50 Video, CA

**The Enormousness of Cloud
Machines**, Heimbecker, Steve, 1998,
Audio CD, CA

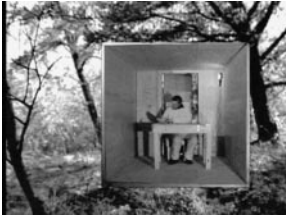
8,000 Dead in Gordon Head, Holden,
Clive, 2001, 13:02, Video, CA

Nanaimo Station, Holden, Clive, 2001,
3:23, Video, CA

Neighbours Walk Softly, Holden, Clive,
2001, 3:15, Video, CA



NEIGHBOURS WALK SOFTLY, Clive Holden



THE TABLE THAT I CAME TO, Cam Hutchison

Trains of Winnipeg, Holden, Clive, 2001,
Audio CD, CA

Loveletter to Saint Boniface (English
Version), Huberdeau, Mireille, 2002,
12:00, Video, CA

Loveletter to Saint Boniface (French
Version), Huberdeau, Mireille, 2002,
12:00, Video, CA

Table That I Came To, The, Hutchison,
Cam, 2002, 6:00, Video, CA



LOVELETTER TO SAINT BONIFACE,
Mireille Huberdeau



THE FALLING MAN, Zarah Laszlos

Room, Hutchison, Cam, 2002, 6:00,
Video, CA

Happiness, Inskip, Janice, 2000, 5:00,
Video, CA/USA

Can I Get You Something, Inskip,
Janice, 7:00, 2000, Video, CA/USA

Dandyions, Inskip, Janice, 2000, 8:00,
Video, CA/USA

Fetus Kazoo, Inskip, Janice, 1997/2000,
12:40, Video, CA/USA



MICRO NICE, Dure and Myles Langlois



SCRATCH, Sandra Kucas

Box, The, Inskip, Janice, 1996/2000,
6:40, Video, CA/USA

Caio/Caio, Irving, Michelle, 2001, 6:30,
Video, CA

Ah! Hum (enigmatically), Klassen, Val,
2002, 0:30, Video, CA

Wait, Kucas, Sandra, 2002, 13:55, Video,
CA

A Chance Meeting in the Cerebellum,
Kucas, Sandra, 2002, 4:14, Video, CA

Scratch, Kucas, Sandra, 2002, 1:00, Video,
CA

Micro Nice, Langlois, Drue and Myles,
2002, 30:00, Video, CA

Normalade, Langlois, Drue, 2001, Audio
CD, CA

Falling Man, The, Laszlo, Zarah, 2002,
3:30, Video, CA



PORCH, Jack Lauder

Blue Waterfall, Laszlo, Zara, 2002, 12:00, Video, CA

Flight, The, Laszlo, Zarah, 2001, 11:00, Video, CA

Porch, Lauder, Jack, 2002, 10:00, Video, CA

Memoir of a Fortune Cookie Factory, Lee, Leonard, 2001, 9:00, Video, CA

Fire on the Horizon, Director: Patches, Producer: Marion, Donna, 2002, 9:00, Video, CA



MEMOIR OF A FORTUNE COOKIE, Leonard Lee



STRIP MALL TEASE, Anne Marie Nakagawa

Doctor Meist, Melnyk, Doug, 1997, Audio CD, CA

Lucy, Melnyk, Doug, 1989, Audio CD, CA

Submerged Jazz Club, Morgan and Wand, 2000, 3:32, Video, CA

Strip Mall Tease, Nakagawa, Anne Marie, 2001, 8:32, Video, CA

Omukai: Window Seat, Nakagawa, Anne Marie, 2002, 5:11, Video, CA



DOCK-WATCH-BAY, Alex Poruchnyk



ROOM 704, Heidi Phillips

Kiss Off, The, Peterson, J., 2002, 2:00, Video, CA

Room 704, Phillips, Heidi, 2002, 5:00, Video, CA

Wounds, Phillips, Heidi, 2002, 5:00, Video, CA

Tarot for Activist Spinsters, Pike, Bev, 2002, 4:03, Video, CA

Dock-Watch-Bay, Poruchnyk, Alex, 2002, 8:00, Video, CA

Claygirl, Prince, Victoria, 2002, 5:00, Video, CA

Stretching, The, Prince, Victoria, 2002, 4:00, Video, CA

Song for Sagkeeng, Sagkeeng High School, 2002, 3:30, Video, CA

Butterfly Hum Memengwa, Sagkeeng High School, 2002, 3:37, Video, CA

Tears Down the Walls, Saunders, James, 2002, 17:35, Video, CA

Me and My Laundry, Sawatzky, Jacky, 2002, 7:49, Video, CA

A Throw of the Dice, Sawatzky, Jacky, 2002, 24:00, Video, CA

It Was Like This, Sawatzky, Jacky, 2002, 2:00, Video, CA

Rock Star, Shimonek, Nicole, 2002, 2:50, Video, CA

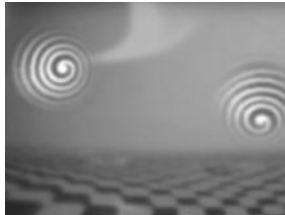
retail angel items, Shimonek, Nicole, 2002, 1:20, Video, CA

Big-Up, Sister Dorothy, 1996, 25:51, Video, CA

Barbie's Misadventure, Sister Dorothy, 2002, 3:00, Video, CA



ROCK STAR, Nicole Shimonek



BUBBLE CANOPYL, Michael Stecky

Live at the Fringe, Sister Dorothy, 2002, 1:34, Video, CA

Sister Dorothy Classic, Sister Dorothy, 1998, Audio CD, CA

Make it a Habit, Sister Dorothy, 2001, Audio CD, CA

Big-Up, Sister Dorothy, 1996, Audio CD, CA

Bubble Canopy, Stecky, Michael, 2002, 4:30, Video, CA



ALIEN HAND, Susan Turner



SICK DAY, Evan Tapper

Bus No.7, Tam, Ho, 2001, 3:00, Video, CA/ USA

My Memories of Me, Tam, Ho, 2001, 3:00, Video, CA/ USA

Miracles on 163rd, Tam, Ho, 2001, 25:00, Video, CA/ USA

The Loop, Tam, Ho, 2001, 18:00, Video, CA/ USA

Sick Day, Tapper, Evan, 2002, 7:15, Video, CA/ USA

Fluff Cycle, Trueman, Dawn, 2001, 5:19, Video, CA

Alien Hand, Turner, Susan, 2002, 10:00, Video, CA

Video Pool

History & Mandate

Founded in 1983, Video Pool has a membership of 250 individuals and non-profit organizations. We encourage the use of video, multimedia and electronic technologies as an artistic and educational practice for the advancement and enrichment of the community.

Video Pool provides independent video producers, non-profit organizations and community groups with access to professional video and media equipment and training opportunities at affordable costs. Offering an extensive support network to our membership, Video Pool provides: technical and aesthetic workshops by local, national and international artists; programming, exhibition and premieres of work by producers and international artists; and world-wide distribution services to regional productions. Our workshops and services are offered to people of all skill levels from beginner to professional.

Visit Video Pool's website for complete details on in-house facilities and mobile equipment available for rental.

Membership

Video Pool offers five kinds of memberships, including general, user, producer, organizational/institutional, as well as student memberships at a reduced rate.

General Membership

\$20 / year

NOTE there are no equipment rental privileges with a General Membership.

User Membership

\$50 / year

Producer Membership*

\$60 / year

NOTE Producer Memberships must be applied for in writing to Video Pool's Producers Group.

Student Membership

\$20 / year

Organizational/Institutional

\$60 / year

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Wendy Buelow, *Treasurer*
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Vincent Pearase
Coral Maloney
Michael Stecky
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ARTSPACE

A multi-disciplinary centre
in the heart of Winnipeg's
Exchange District

Artspace provides production, administration and public display areas for the benefit of artists, arts groups and citizens of Manitoba.

Artspace is an arts centre in Winnipeg's historic Exchange District, cooperatively managed by its member groups.



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