

Banff New Media Institute Co-production Catalogue



2004 The Banff Centre

BNMI

WHO WE ARE AND WHAT WE DO

The Banff New Media Institute as a PRODUCER:

The Banff New Media Institute (BNMI) at The Banff Centre plays a unique role in the world of Canadian and International television, video, interactive/convergent media, and research. We focus on production, creative development, learning and the creation of new knowledge. It is BNMI's interest to unite the arts, media, research, science and technology through supporting innovative and high-risk projects.

The Banff New Media Institute provides the facilities, technical resources and expertise (through Creative Electronic Environment – CEE) to see projects through to fruition. As a Co-producer, The Banff New Media Institute provides a naturally inspiring location in a multidisciplinary arts environment which stimulates creative collaborations and connects artists with the media.

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WELCOME TO THE BANFF NEW MEDIA INSTITUTE

The Banff New Media Institute Co-production program is a production-based residency program with a number of different components ranging from creative think-tank sessions, visualization and collaboration research laboratories, post production facilities, hands on convergent media production time, mentorship and networking opportunities. This catalogue is a reflection of the projects we've supported since the program began in 1993.

The Co-production program at the Banff New Media Institute actively solicits and accepts applications for projects that engage the performing arts, music, interactive media, visual and media arts, architecture, science, research and development, and emerging technologies. We directly assist professional development through the creation of new works and knowledge. Our commitment to inventive creative development provides opportunities not found elsewhere. As a research environment, the Banff New Media Institute offers high-end facilities that promote research in the areas of visualization, collaboration, and mobile experiences. This unique and intensive Co-production program offers a decade of experience, international network, supportive administrative structures, and access to our technical and human resources specialized in the areas of television, video, audio, interactive media and new media production, research and development. We encourage artists, researchers and technology developers to invest considerable time into a project and work on it in part or in whole production with BNMI. Projects in Co-production receive critical input, executive production advice, opportunity for public presentation, and integration with the exciting cross-disciplinary environment of The Banff Centre.

Sara Diamond

Sara Diamond, Artistic Director Media & Visual Arts, Executive Producer
Television and New Media, Director of Research

Luke Azevedo

Director of Operations, Technology, MVA & CEE

Susan Kennard

Executive Producer, BNMI

Diana Pabon-Agudelo

Production Coordinator

Cameron Fisher

Production Assistant

Jennifer Dysart

BNMI Coordinator

Debra Prince

BNMI Special Events & Work Study Coordinator

CURRENT AND COMPLETED CO-PRODUCTIONS

ABEL

Funded by CANARIE Inc, ABEL (the Advance Broadband Enabled Learning Project) is designed to create a model of related professional learning programs that fully uses the potential of broadband technology. Through Videoconferencing, on-line discussions with experts in the use of broadband technologies in the classroom, and other training techniques, the ABEL project will use CANARIE's CA*net 4 research network to develop a model for an innovative, collaborative means of on-line professional development for teachers.

Co-producer: York University, 2002-2003

Format: Broadband, Research

The Aboriginal Music Experience

The creation of The Aboriginal Music Experience ... A Radio and Internet Documentary Series brings together many Indigenous songs, views, and thoughts, directly from the Artists themselves that can be shared with the world. Aboriginal music from many genres, styles and traditions are presented throughout the 3-one hour audio documentary segments.

SEGMENT 1: REZ BLUEZ

Native musical influence in the Blues...is there a connection? Is there a valid theory here? Interviews are conducted with various Aboriginal musicians and artists on their thoughts on this theory.

SEGMENT 2: TRADITIONAL SOUNDS, TRADITIONAL VOICES ... THE MUSIC OF INDIGENOUS PEOPLE

A world overview of indigenous music being created around the world is the focus of this audio documentary. Creators of traditional indigenous music from the following countries are interviewed: The Americas; Australia; New Zealand; Netherlands.

SEGMENT 3: CONTEMPORARY ABORIGINAL MUSIC

Interviews with a wide range of contemporary Aboriginal musicians who play various genres of music including: country, rock, hip-hop, etc. Why they choose the genres they do. Are there any barriers to recording? What needs to be done for

Aboriginal music? What is the future for Contemporary Aboriginal music? A portion of this segment features contemporary Indigenous Music from around the world ... Australian Aborigine music, Maori music from New Zealand, the Inuit from Greenland, and also from the Sami people of Sweden and Norway.

Co-producers: Elaine Bomberry and David Deleary (Ohsweken, Canada), 2002

Format: Audio

iAfrocubanismo!

In this television documentary, the influence of Afrocuban culture on contemporary music is explored using the workshops and festival activities during The Banff Centre 1995 Afrocubanismo Festival. This video details the impact of Africa on Cuban culture and the rich mix of musical and dance expressions that epitomize the Afrocuban blend.

Co-producers: LaGauchet (Montreal, Canada) and Selwyn Enterprises (Edmonton, Canada), 1995

Format: Video, Length: 48 minutes

Amarok's Song: The Journey to Nunavut

This is the story of a family of Caribou Inuit, Canada's last nomads, and their wrenching journey from an independent existence on the tundra to a life under great pressure on the margins of white society. The voices are those of the family members – three distinct generations – who have had an active part in making the film. This is their account of the dramatic transformation of life in the Arctic, leading up to the creation of the Inuit homeland, Nunavut.

Co-Producer: Inuit Broadcasting Corporation, (Iqaluit, Canada), 1998

Format: Video, Length: 76 minutes

Ambient Video

The widespread dissemination of large-scale high-resolution display devices in our homes and offices will remediate the video experience. This technology will lead to new conditions of reception,

which in turn will become the catalyst for new forms of video production. The project is a speculation on the future of entertainment. A core component is the consideration of immersion as a variable parameter embedded within the dynamics of changing conditions of reception. During the summer of 2002, at The Banff Centre, a proof-of-concept video demonstration was completed. The video explores liminality of image and liminality of narrative.

Co-producer: Jim Bizzocchi (Vancouver, Canada), 2002
Format: Pre-production

The Amnesia Project: Monsters and Marvels

A full-length multimedia theatre work that explores the violence of our present global situation, as we endure the marvelous (wonder), and the monstrous (horror). With an architectural use of projected image and sound to reflect themes of displacement, relationship and memory, the story follows the daytime lives of eight people connected by one individual, Margaret. In three acts, she is transformed from a young, gutsy sophisticated reporter to become a wanderer, afflicted by Alzheimer's disease, between states of amnesiac aphasia and sudden lucidity. Each person in the city inhabits each other's dreams and nightmares as fantastical beings drawn from the mythology of East and West, including werewolf, ghost, mermaid, fairy, and giant.

Co-producer: Amy Guggenheim, (Brooklyn, USA), 2004
Format: Interactive Performance

Archaeology of a Mother Tongue

This installation combines virtual reality with an interactive multimedia theatre piece. The story is about an archaeologist who returns to a dystopian world, only to discover that her childhood memories are buried there. The audience is driven by one person wearing a data glove through a series of computer-animated rooms based on etchings of Piranesi and the human skeleton.

Co-producers: Toni Dove and Michael Mackenzie (New York City, USA), 1995
Format: VR Installation

The Audience Project

The Audience Project creates a virtual audience to observe and applaud its actual audience. The installation uses real-time, computer-generated humans and sensors to produce an illusion that reverses the traditional relationship between viewer and subject. For the first time, apparently living intelligent images will be viewing the spectators. Using new techniques developed over years of research and experience in real-time 3D computer graphics, interactive autonomous character design, and Artificial Intelligence, the virtual characters inhabiting The Audience Project will achieve an unparalleled illusion of life. Viewers will actually feel as if they are being observed by a group of real human beings.

Co-producer: Adam Frank (New York City, USA), 2000
Format: Installation

Baby, It's You

Baby, It's You, a one-hour documentary produced and directed by Anne Makepeace, chronicles a year in the life of the filmmaker, her husband, and their baby-boomer siblings as they strive to create new families of their own. While Makepeace and her husband navigate the Kafkaesque world of fertility procedures in hopes of conceiving their first child, one brother searches for multiple wives in hopes of becoming a polygamist, and a sister and her gay lover adjust to parenting their newborn baby girl. A hit at the 1998 Sundance Film Festival.

Co-producer: Anne Makepeace (Santa Barbara, USA), 1997
Format: Video, Length: 57 minutes

Banana Splitz

Banana Splitz is a turn of the millennium work that weaves segments of the artist's 30-year "banana art and research" practice, with the tragic/comic 100-year rise of the banana in western diet, pop culture, politics and economics. Banana history parallels that of many multinational corporations, thus serving as a metaphor for all. In the format of a TV game/quiz show, with the artist as host, the work is a multimedia performance that satirizes both the game show and the competitive, profit-motivated, values of

the dominant/materialistic culture. Banana Splitz gives audiences an opportunity to enjoy an alternate value system through participation in a creative art event.

Co-producer: Anna Banana (Roberts Creek, Canada), 2001
Format: Performance

Bar Code Hotel

This is an interactive environment accessible to a number of participants simultaneously. Guests find themselves on an observation deck, surrounded by bar codes within reach of one of the five wands – lightweight laser pens which transmit information instantaneously into the computer system. This humorous work plays off popular icons and slapstick-programmed behaviours to build a shared world of language games.

Co-producer: Perry Hoberman (New York City, USA), 1995
Format: VR Installation

Beating the Bounds

This VRML-based web site explores the relationship of the body to disease. In Marcia Lyons' environment, players piece together body pieces and behaviours in a celebration of living.

Co-producer: Marcia Lyons (Rome, Italy), 1996
Format: Web Site

Bed Box Theatre

Oneiric imagery, like birds, toys, furniture and domestic architecture, surface in a project exploring the complex social situation of adoption. The female cuckoo bird is a major symbol of adoptive kinship, because it has long been labeled a parasitic creature for laying her eggs in other birds' nests for them to raise as their own. Through small interactive animations, the piece explores themes like genealogical bewilderment, the performative identity of the adoptee, and the politics of interactivity drawing on the mythology of illegitimacy and adoption as seen through art, folklore, and literature.

Co-producer: Julie Lapalme (Halifax, Canada), 1998
Format: Web Site

The Bench

A park bench is the setting for a week in the lives of Angela and Darin. We watch their story unfold in seven days, each day 30 seconds in length. Screened at the 1997 Local Heroes Festival.

Co-producer: Gregory Mackenzie (Calgary, Canada), 1996
Format: Video, Length: 4.5 minutes

Big Diva

This is a millennial dance in which man redefines his desire. The characters cross the boundaries of gender definition by playing out female archetypes.

Co-producers: Cornelius Fischer-Credo (Vancouver, Canada) and Garine Torossian (Toronto, Canada), 1996
Format: Video, Length: 50 minutes

Black on White

A comedic drama about a white racist male who turns black when an atavistic gene reacts to excessive levels of u.v. light streaming through the depleted ozone layer. Within two years the remaining population of Canada follows suit and the video explores the adaptations the public consciousness undergoes as it accommodates the new reality.

Co-producer: Peter Karuna (Toronto, Canada), 1994
Format: Video, Length: 27 minutes

Building Heaven, Remembering Earth: Confessions of a Fallen Architect

An architectural journey composed of a series of video letters of an incomplete alphabet discovered by a contemplation of Bruegel's Tower of Babel. From the Pantheon in Rome to Schinkel's Berlin to Barcelona to Chicago to the mind reading birds of the Hagia Sophia to Istanbul to the immaculate whores of Amsterdam to the other worldly Linharaj Temple in Bhubaneswar, South India to a cloud between Heaven and Earth to the erotic sun temple at Konark to the City of Light known in ancient days as Kashi now as Varanasi to Palladio's "Rotunda" to Renzo Piano's "New Metropolis" to Ludwig Mies van der Rohe's aesthetic to the significance (partial) of the Shivalingum to the structure of a zygote to the shape of water to

how, yes, Albert Speer finally died. A philosophical, poetic reading of some of the world's most evocative architectural sites and a journey to the actualization of the myth of the centre (no less).

Co-producer: Oliver Hockenhull/ Luminous Eye Productions (Vancouver, Canada), 1998

Format: 4 Channel Video and 3D Projection, Installation for Gallery Presentation / 104 minutes Beta-SP Video (for Broadcasts and Festivals)/ Parallel VRML and Web Sites

Brandon

Based on the story of Brandon Teena/Teena Brandon of Falls City, Nebraska, who was sexually assaulted and murdered by two local men who learned that he was anatomically female but living as a man. Brandon's narrative uploads a country folk gender offender onto the cross-race and gender play cyberzone. The parallel story is the rape of Lambda Moo and the subsequent cyber trial. This project is devised as intervention into web storytelling and news worlds.

Co-producer: Shu Lea Cheang (New York City, USA), 1998
Format: Web Site

Bystander – Blast Theory

Blast Theory is a performance and interactive media group from the UK, renowned for their edgy works such as Desert Rain and Kidnap, which examine mediation, war, violence, and law. In Desert Rain, the audience undertakes a quest to find individuals who were involved in some way in the Gulf War, eventually collaborating to rescue them and then learning about the ways that war changed these lives. In Kidnap, two volunteers were kidnapped by the artists and their experiences streamed live over the Internet. The Banff Centre provided space and resources for research and development of Blast Theory's next major project Bystander.

Co-producer: Blast Theory (London, UK), 2002
Format: Pre-production

Camara

Camara is an experimental documentary inspired by the work of Deraldo Ferreira and his "Grupo de Capoeira Camara" in Cambridge, MA. Capoeira Angola is expressive movement which combines martial arts, gymnastics, dance, spirituality, history, song, and improvisation. Capoeira Angola evolved as a means of survival and freedom for the African citizens who were held as slaves working on sugar and tobacco plantations in Brazil in the 16th century.

Co-producer: Gretchen Schiller (Montpellier, France), 1996
Format: Video, Length: 22 minutes

CarnyLand

CarnyLand is a one hour documentary about the nomadic world of the contemporary carnival, (the travelling midway), as seen through the eyes of fellow nomads. The carnival is a place of wild contradictions and fast-paced dramas. CarnyLand will take the viewer backstage and introduce us to the carnies who keep this temporary festival of bright lights and sweeping rides on the road, day in day out, year after year.

Co-producers: Elia Kirby, Elisha Burrows, and Step Caruthers, (Vancouver, Canada) 2003
Format: Video documentary

Carousel Project: Little Wars

Little Wars: the Carousel Project is based on the history of carousels ('little war' in Italy). War games such as jousting tournaments later developed into carousels, which currently exist for us as rides perhaps in the future as virtual reality. In addition to horses, menagerie animals represented desirable characteristics needed in battle. All photographs were taken of actual rides. This multi-media installation includes the use of digital photography, animation, sculpture, light, movement, and original music by composer Dr. Irwin Swack. DVD authoring done at The Banff Centre.

Co-producer: Debra Swack (New York City, USA), 2002
Format: DVD

Casting a Shadow

Casting A Shadow is an international project with institutional and artistic components in the US, Canada, and Japan. This project is a dance experience which uses computer technology to place the award-winning (NEA Grant) Ririe-Woodbury Dance Co. (Salt Lake City) and the new media ensemble led by Phyllis Douglass: Bridge Dance Theatre (Los Angeles) in a realistic reconstruction of Native America (Anasazi) cave and cliff dwellings in the panorama of the American Southwest. The composer is Eric Lyon, a research fellow at the International Academy of Multimedia Arts & Sciences (Japan). The aerial painter Spelman Evans Downer (New York City) is the other principal artist in this new media production.

Co-producer: Nathaniel Bobbitt (Oregon, USA), 1998
Format: Dance Installation and Web Site

Christmas at Wapos Bay

This animated children's short explores Christmas in the North. It won the Aboriginal Peoples Television Network Award at the Banff Television Festival in 2002.

Co-producer: Anand Ramayya (Nunavut, Canada), 2002
Format: Audio

Clickstreams

This Canadian/Dutch co-production offers viewers insights into the qualitative aspects of the mutual influences between technology and culture, with emphasis on international cyberspace gurus and techno-savvy artists from Amsterdam to Australia. It features cyber theorist Derrick de Kerckhove of The McLuan Institute. This series aired January, 1998 on the SPACE Channel.

Co-producer: Diana Platts (Toronto, Canada), 1997
Format: Video, Length: 30 minutes each (12 part series)

CodeZebra

CodeZebra is a visual chat and threaded discussion software that enables participants to see and organize conversation themes and histories, meet other participants and track emotional and social dynamics of on-line conversation. In iconic and

ironic form, the software attempts to express the qualities of the conversation and the "feelings" of participants in that discourse. It provides simple animal entity games that participants and moderators may use to enhance communication and change dynamics. Each participant will be able to create their own pattern variant in a conversation, which they can print as distinctive fabric, thus wearing their heart on their sleeve. CodeZebra includes an emerging domain thesaurus and pathways for topic identification and suggestion. Originally built to facilitate debates between artists and scientists, CodeZebra is based on a visual aesthetic that draws from zoomorphic imagery and reaction/diffusion forms. Animal patterns fade up from 1960s optimistic pop art abstractions when behavioral thresholds are reached. These latter infer suggested behaviors, while the former, more fixed characteristics. The larger conversation space is in a process of constant state change, where the behavior of the participants within the ecology can shift the emotional or affective energy towards a state of equilibrium, violence or cooperation.

CodeZebra includes a series of performance events. There are habituation cages, where locked up artists and scientists debate, discuss and invent over a twenty-four hour period, streaming out to the world, dialoguing with moderators and using CodeZebra to chat. There are dance and text performances, where the characters in CodeZebra come alive through text and movement, playing with audiences in house and on-line. There are themed club events where DJ's play and audiences chat. CodeZebra works well as a conference application, helping to structure dialogue or side by side with live, canned and streamed video content. Responsive fabrics, costumes and fashion are designed from the emerging patterns and identities and participants can print their patterns, order designs and attend fashion/chat events.

Co-producer: Sara Diamond (Banff, Canada), 2001-2004
Format: Web Site, Responsive Fabric and Wearable Technology

Computer Voices/Speaking Machines

This installation for the Walter Phillips Gallery is a complex investigation of community, space, and meaning and how meaning is constructed. The exhibition proposes the voice as a technology of emotional expression and memory, whether through utterance, text, breath or whispers.

Co-producers: Jocelyn Robert, Emile Morin (Quebec, Canada) and David Rokeby (Toronto, Canada), 2001
Format: Installation

Compwriting: A Theory for Virtual Typewriters

An interactive web site for de-automatized text and thought, Compwriting provides for a fundamental area of human evolution: the ability to write. Compwriting tools are linguistic algorithms that re-order letters, words, even languages, producing neo-meaning, in a process that involves de-scripting and re-scripting methodologies. The objective is to develop an interactive web site and populate it with virtual writing machines, the so-called virtual typewriters, that can provide for mathematical operations with textual language. The purported strategy is to generate, create or recreate words, phrases and texts introducing neo-meaning and thus stimulate new thinking.

Co-producer: Artur Matuck (Brazil), 1998
Format: Web Site

Construction Project

Construction Project is a three-phase project beginning with a web site that leads to a CD-ROM and culminates in a multimedia installation. For the first phase, Lingua Franca, Web site visitors must navigate their way through a house under construction. The visitor responds to a series of questions referring to personal experience, reminiscences, memories of homes, houses, rooms they have lived in, grew up in or spaces/houses/rooms imagined and from dreams. Random rollovers on inset maps produce both image and sound details. Narratives emerge only to be interrupted as the physical characteristics of the walls,

doorways, windows and closets, shift. The basic structure is unfixed and ever evolving.

Co-producer: Susan Barnett (California, USA), 2001
Format: Web Site

Conversations with Angels

Conversations with Angels is a VRML 2.0 and Java-based multi-user web project which consists of 3D worlds where several users are able to navigate via their own work stations. The worlds are interactive: the user is able to trigger sound effects, animations, and video clips by clicking the mouse and chatting with the chat programs that represent the avatars inhabiting the world. These chat programs and 3D worlds make reference to real experiences, environments shared by real people – deliberately seeking politically codified yet imaginary symbolism, representing cultural minorities, sex-obsessed maniacs, mass murderers, redneck fundamentalists, etc. Multi-user capability enables interaction between several simultaneous users via their own avatar representation and chat windows or audio channels.

Co-producers: Andy Best and Merja Puustinen (Finland), 1998
Format: Web Site

A Cowboy's Fairytale

This half hour film provides visibility and voice to the issue of discrimination of gay youth by their age group peers. Greater awareness will create a dialogue amongst all youth to discuss not only this issue, but address the tolerance of diversity within their schools, (rural and urban), and their communities as a whole. Greater awareness will lead to lower rates of discrimination and fewer victims. As experienced by the main character, Prince, the film also touches on issues of alienation, sexual identity and the estrangement from one's own family.

Co-producer: Aaron Langvand (Edmonton, Canada), 2002
Format: Video, Length: 30 minutes

Cruel Courage

This one-hour documentary opens in New York City on September 11th, 2001. After witnessing the destruction of ground zero, a Canadian filmmaker, Gray Miles, realizes that life in the West has irrevocably changed. A week later he is in Colombia, a country that has been living in 'terror' for 39 years. What happens to a place in which terrorism and fear are woven tightly into the fabric of daily life? Joined by advisor, step-brother and co-producer Nathan Hendrie, Miles embarks on a search for answers from the Colombian people. As the film progresses it becomes clear there are two basic responses: accept terror, or work to end it. Although in Colombia the cycle of violence ultimately continues, this film is a story of hope and adaptation because of the resilience of the main characters. But hope itself is cruel. As Gabriel Garcia Marquez has written, the adaptability of Colombians may be the cruelest kind of courage, because it enables Colombians to carry on no matter how terrible the circumstances.

Co-producer: Gray Miles, (Harrington, USA), 2004
Format: Video, Length: 52 minutes

The Cucumber Incident

The Cucumber Incident is a feature length documentary that chronicles a family's struggle for justice after they learn that one of their youngest, a 5-year-old girl, is being sexually molested by her stepfather. Increasingly frustrated by the inaction of Children's Services, the child's maternal grandmother, Mary Franks, feels forced to intervene. She decides that the best way to stop the abuse is to make sure he leaves town. Mary is joined by her sister-in-law and daughters in an odd and impassioned act of retribution against the molester, an act that ironically results in charges of rape and kidnapping against the women of this matriarchal posse. Unintended consequences abound as the family is cast into a dizzying maze of media sensationalism and legal machination. And what is revealed, in poignant and often painful detail, is a graphic illustration of the schism in our culture between, on the one

hand, codified law that doesn't seem to safeguard the innocent and, on the other, instinctual desires to protect children by any means necessary. The Cucumber Incident follows the three women's moving journey, which begins when they cross the line of the law and continues over the next three years as they deal with the shocking aftermath of their crime.

Co-producer: Bonita Makuch and Melodie Calvert (Fire Ant Films, Los Angeles, USA), 2001
Format: Video, Length: 76 minutes

Cyber Kawachi

Cyber Kawachi gives rhythm to sounds and images in dynamic sequences, expressing the hidden power of the Kawachi suburbs with airplanes flying over; darkened by the smoke of old factories and highways and distorted by serial high-tech slums.

Co-producer: Emmanuelle Loubet (Osaka, Japan), 1997
Format: CD-ROM

CyberPowWow 2K

CyberPowWow 2K, is the next evolution of the project CyberPowWow. Ten artists and writers were invited to create new artwork and texts that will be added to the CyberPowWow Palace and/or Web site. In a proactive effort to de-ghettoize themselves, for the first time, the group has invited non-Native artists to participate. They have asked these artists to explore that place, both real and dreamed, where Native meets non-Native. Ten participating artists and writers were brought together to work both individually and collectively on their digital pieces and "install" them in the virtual gallery. They are:

- Trevor Van Weeren, digital artist from Darwin, Australia.
- Rea, Australian Aboriginal digital artist living in Sydney.
- Jason Lewis, Cherokee poet and software programmer living in San Francisco.
- Ahasiw Maskegon-Iskwew, Cree media-integrated performance and New Media artist living in Winnipeg.

- Sheila Urbanoski, video, installation and New Media artist, currently based in London.
- Travis Neel, Kwakiutl carver, Web designer and IT consultant living in Vancouver.
- Marilyn Burgess, Canadian filmmaker, writer and curator, living in Quebec.
- Michelle Nahanee, Squamish artist working in print communications, Web design and digital video, living in Vancouver.
- Skawennati Tricia Fragnito, Mohawk/Italian artist and curator, living in San Francisco
- Archer Pechawis, Plains Cree performance and New Media artist, based in Vancouver.

The CyberPowWow palace and web site, make up the “cyber” component of the project. The Palace is a graphical chat program that allows visitors to view images (such as digital or digitized artwork), read text, and “talk” with other visitors, represented by “avatars,” in real time. It is open 24 hours a day, 365 days a year to anyone with Internet access.

Co-producers: Skawennati Tricia Fragnito (San Francisco, USA), Archer Pechawis (Vancouver, Canada), 2001
Format: Palace/Web Site

Dance and the Camera

This compelling documentary chronicles the challenging collaborations between five choreographers, directors and composers exploring dance for the television medium at a Banff Centre workshop. The workshop was led by Bob Lockyer of the BBC.

Co-producer: Woodrow MacPhail (Banff, Canada), 1993
Format: Video, Length: 28 minutes

Dancing with the Virtual Dervish

Part I, by Marcos Novak, explores the mediation of inner and outer vision via technology using algorithmics, “liquid architecture” and navigable music to construct an open-ended series of interconnected worlds. Part II combines the choreography of Yacov Sharir with the hypertext exploration of theatre designer Diane Gromala,

creating a new media environment with x-rays, text, body parts and dance.

Co-producers: Marcos Novak, Diane Gromala and Yacov Sharir (USA), 1995
Format: VR Installation

DarNet Projects

The Banff New Media Institute has a co-production relationship with DarNet, the University of California research group. This has allowed us to provide support for prototyping and development work on the No Time project by Victoria Vesna, Agent Research by Robert Nideffer and the Inversion project by Bill Seaman and Regina Van Berkel, an exploration of dance and technology.

Co-producers: Victoria Vesna, Robert Nideffer, Bill Seaman (California, USA), 2001
Format: Dance Installation and Web Site

Dear Carry

Dear Carry is a video essay about travel, cameras, and the passage of time. Based on the travel films of Caroline Wagner, a New York jewellery designer and amateur filmmaker who travelled around the world on ocean liners and freighters from the 1920s and the '80s, Dear Carry is written as a letter which interweaves Carry's travel films and letters with the filmmaker's own from a trip to Zimbabwe in 1995.

Co-producer: Joel Katz (Brooklyn, USA), 1997
Format: Video, Length: 45 minutes

Developing: Some Snap Shots and Home Movies

This CD-ROM explores concepts of community and neighbourhood in local environments and cyberspace.

Co-producer: Nancy Buchanen (USA), 1995
Format: CD-ROM

The Digital Schoolroom

As the Information Age shifts into overdrive, the computer is revolutionizing the way people learn. Do computers humanize or dehumanize education, and can they be used more efficiently in schools to teach students of all ages? This eight-part series and Web site explores the current and future challenges of bringing the educational systems of today into the digital era. Insights, opinions and concerns are voiced by teachers, technologists, bureaucrats, researchers and students that initiates an open debate to determine the value of computers as effective and powerful learning tools in the classroom.

Co-producers: ACCESS, 1999
Format: Video, 8-part TV series and Web Site

Dinner at Jane's

Dinner at Jane's, an installation and performance on women's culture and public life, began in May 1993 with the overnight placement of 100 half-ton rock monuments on the sidewalk of downtown Chicago. Each rock bore a bronze plaque acknowledging the important contributions of a Chicago woman. On September 30, 1993, the Full Circle project ended with a simple but significant performance; 14 impressive international women activists, including Gloria Steinem, Susan Faludi and Anita Hill, were invited to dinner. The dinner was the opportunity to participate in a work of art by actively envisioning the future within the context of Hull House, a place rich with historical significance for women in a changing society. Documentation of this memorable dinner and the behind-the-scenes coverage of their arrival and individual interviews form the subject of this documentary.

Co-producers: Suzanne Lacy and Michelle Baughan (Oakland, USA), 1999
Format: Video, Length: 50 minutes

Dirty Laundry

Using the metaphor of the train, this video explores the stereotypes and fantasies of Chinese-Canadian men and women. It traces the history of Chinese immigration and families from the early 20th century using a fictional format.

Co-producer: Richard Fung (Toronto, Canada), 1996
Format: Video, Length: 48 minutes

Disembodied Voices

With the introduction of new technologies into urban environment, the lines between the sane and the insane are becoming blurred, adding to the chaos, confusion, and intricacy of life in the city. Technology is changing the concept of personal space. Disembodied Voices is an interactive web piece that investigates notions of personal and public space, specifically where the two coincide. Using cell-phones as a trigger or icon for dialogue, this website creates a series of interrupted conversations that confront the engaged viewer simultaneously.

Co-producer: Jody Zellen, (Santa Monica, California), 2003
Format: Interactive Website

DIVE

Follows a woman, portrayed by dancer Paula Josa-Jones, as she returns to the ruins of the building where she was once institutionalized. She “dives” into her memories and re-enacts the archetypal characters battling within. Josa-Jones appears as multiple characters that are yet one: a hopeful young woman, a middle-aged gossip and a runaway older woman hovering in the trees. As a magician-like card player, she conjures her own journey. Sebring layered the imagery, which flows into a stream-of-consciousness narrative. While at the Banff Centre, Ellen Sebring composed, arranged and mixed the soundtrack to this eloquently layered video piece.

Co-producer: Ellen Sebring, (Cambridge, USA), 2004
Format: Video, Length: 15 minutes

Doma/domain

This experimental documentary returns the filmmaker to her family's country of origin, looking at post-revolutionary Eastern Europe.

Co-producer: Lisa Trofimova (Lethbridge, Canada), 1995
Format: Video, Length: 48 minutes

D'or et D'Asphalte

A luscious and layered look at the life of three French circuses. This work is both a single channel video and an installation piece full of drama and colour.

Co-producer: Sylvie Marchand (Poitiers, France), 1995
Format: Video, Length: 52 minutes

DownsideUp

DownsideUp is a one-hour documentary about how a visionary art initiative is revitalizing the economy of North Adams, one of the smallest and poorest cities in Massachusetts. This once grand city is trying to use art to break out of a long period of economic decline caused by the closure of numerous large mills. With the opening of the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams in May 1999, this blue-collar city will become a living laboratory for a very unusual approach to economic renewal.

Co-producer: Nancy Kelly (California, USA), 2000
Format: Video, Length: 60 minutes

Drawing oN Air (dn/a)

Drawing oN Air (dn/a) links trends in art and exhibitions toward open, participatory systems to the evolving architecture of the Internet. Based in a web site, dn/a produces spatially dispersed "thematic webs" connecting creative practice to works of criticism, science, and popular culture.

Co-producer: Laura Trippi (New York City, USA), 1996
Format: Web Site

Dream Kitchen

You are navigating what appears to be real time kitchen simulation program as used by architects to display interior materials and finish to clients. Beneath the surface of this banal domestic world runs a parallel interior zone populated with inspired objects. This subterranean zone could be interpreted in many ways: a catalogue of dread, a cabinet of memories, an archive of fantasies. Occasionally, you stumble through a "leaky border" into this underworld where objects play out their base desires upon one another. Each visit to the

underworld causes the sparkling kitchen to degrade, ultimately becoming an obscene domestic science experiment.

Co-producers: Josephine Starrs and Leon Cmielewski (Australia), 1998
Format: CD ROM

Dreams of the Night Cleaners

A visually spectacular docufiction that uses storytelling, humour and magic animations to tell the story of two South Asian women who share secrets, histories and fears.

Co-producer: Leila Sujir (Calgary, Canada), 1996
Format: Video, Length: 48 minutes

Ecolab

Project Ecolab is an experimental educational web site for children age 8-12, which creates an environmental simulation where children can learn about ecology by creating their own plant and animal life and placing their creations in a simulated world. As children add creatures to the ecosystem, the database will change to simulate the interaction between these creatures. Random or cyclical factors such as weather, climatic change and continental drift will also be included to keep the simulation fluid and ever changing. As the creatures thrive or decline, the computer will point out the basic ecological principles at work and allow the children to guide the evolution of their creatures to respond to changes in the environment and ecosystem.

Co-producer: Steven Comeau (Halifax, Canada), Colleidescope, 2001

Format: Interactive Web Site

Each and Every One of Us

In this hilarious series, the artists take a tongue-in-cheek look at how you don't have to be an artist to make contemporary installation art.

Co-producers: Don Goodes and Ann Marie Leger (Montreal, Canada), 1996

Format: Video, Length: 34minutes each (2 TV pilots)

Ed Pien: Graphic Works

As a visual artist making drawings and drawing installations, Ed Pien is continually interested in expanding the definition of drawing by exploring the use of space, different materials and technology. To this point, his installations have set up an interactive relationship with the viewer. Recently his work has begun to incorporate sound and video into the installations as narrative has become increasingly integral to his work. This new project explores the animation of his drawings, both in terms of 2D and 3D graphics. The intention of this project is to use animation as a catalyst to facilitate a different visioning of what he has done with drawing and installation. Animation will allow Ed to further explore these space/time shifts, both within its own parameters as well as functioning as an informing element to his drawing installations.

Co-producer: Ed Pien (Toronto, Canada), 2001
Format: Animation

The Eighth King of Roswell

A documentary filmed in Roswell, New Mexico, on the occasion of the 50th anniversary of the most famous extraterrestrial "incident." Along with footage of the activities of the week, noted Ufologists are interviewed. These experts' opinions are debunked by an eccentric, former abductee who appears to have all the answers to alien life in the last frontier.

Co-Producer: John Will (Calgary, Canada), 1997
Format: Video, Length: 28 minutes

Einstein's Brain

This work examines the idea of the world as a construct sustained through the neurological processes contained within the brain. What is suggested is that the world is not some reality outside ourselves, but is the result of an interior process that makes and sustains our body image and its relationship to a world, and that the investigation of virtual reality and its accompanying social space is an exploration of the construction of consciousness.

Co-producers: Alan Dunning and Paul Woodrow (Calgary, Canada), 1998

Format: Navigable VR Landscape, Multimedia Installation

Electric Living

ELECTRICANADA is one module in the larger Electric Living in Canada DVD-ROM project. This ELECTRICANADA web site lets you overhear parts of our conversational interviews with artists across Canada discussing working in and from Canada. The Canadian new media artist today is uniquely placed in a microcosm of the future in which multiplicity and fragmentation are the source of play. Identity, always a playground for Canadian bureaucratic study, is fully addressed by Canadian artists who insist that there is no such thing – only personal identity, regional influence, relationship to place and the identity of the work itself. Communication, another Canadian theme, shows itself through the network of artist-run centres across the country, and through the influence of places such as The Banff Centre. Artists know one another as colleagues, despite the vast distances.

Co-Producers: Carol Sill and James K-M (Vancouver, Canada), 1999

Format: Web Site

Elevator Down

Elevator Down, originally titled, The Country Elevator Story, is an educational documentation of the era of the country grain elevator, it's raison d'être and its eventual eradication. The objective of the project is the formation of an archival collection for educational and historical reference. This collection takes the form of photographs, writings, audio-visual components, music, a Web site, a CD-ROM and artifacts. This project is unique because it is a comprehensive compilation of Western Canadian history material utilizing a multitude of media and presentation methods. The outcome provides the public with an accurate, artistic and poignant examination of an important part of our heritage.

Co-producer: Kristen Wagner and Tim Van Horn (Calgary, Canada), 2001

Format: Installation, Web Site and Video, Length: 8 minutes

E's For Artists: A Handbook for Electronic Artists

The perspective of this book is that knowledge of the aesthetic, conceptual, technical and practical aspects of electronic media will provide an artist with the ability to create visual and audible experiences, which will be meaningful, and aesthetically satisfying to an audience. This is a book for the artists and designers of tomorrow, for those who want to use electronic media to create arts forms, which reflect contemporary culture expressively, creatively and with competence. This book is intended for artists of any discipline or maturity who are interested in using electronic media for the creation of fine and commercial art products.

Co-producer: Don Ritter (New York City, USA), 2001/2003

Format: Book

Ethyl Mermaid

Ethyl Mermaid is a quirky dramatic comedy aimed at entertaining both children and adults. This adventure story about a little girl who mistakenly believes that her mother wants to grow up to be a mermaid is based on a short story written by Calgary's multiple award-winning author, Roberta Rees. Through the adventurous and questioning eyes of a ten-year-old girl, this short film explores and exposes the interconnection between Christianity, spirituality, and magic. Grappling with complex philosophical questions about language, representation, and belief systems, the young protagonist cannot fathom the contradictions couched in the spiritual practices of her town ship. She casts a critical eye over rural Alberta in the 1950's and searches for a place within for her mother, herself, and her sisters

Co-producer: Michele Wozny (Calgary, Canada), 2001
Format: Video

F for Fontcuberta

Working with Fontcuberta on the creation of a new piece of art: the documentary itself, they will review all the projects in which the Catalan artist has tested his skills in the last years, without

unveiling the fictional implant on which they are based.

Their goal is to create an imposture, a play between falsehood and reality where the identity of Fontcuberta is reconstructed to embellish his artistic journey. The revelation of the documentary – as if it was a journalistic inquiry – will be that all Fontcuberta's works are in reality denouncements through which he tries to achieve the triumph of truth against a cultural system that conceals everything that could undermine its foundations.

Co-producers: Daniele Villa, Luciano Barcaroli, Carlo Hintermann, and Gerardo Panichi, (Rome, Italy), 2004
Format: Video, Length: 52 minutes

Face a Face

Catherine Ikam is France's leading virtual reality artist. Her compelling virtual portraits are based on lifelike synthetic characters that follow the audience through the room, create sound scapes from their positions and engage them in an erotic and romantic gaze.

Co-producer: Catherine Ikam (France), 2001
Format: Virtual Reality and Sculpture

Faster Than A Speeding Bullet

As Nobel Prize winning physicist Richard Feynman once remarked, "the speed at which science has been developing for the last 200 years has been ever increasing, and we reach a culmination of speed now." The impulse for this project grows out of a desire to generate new forms of live performance. *Faster Than A Speeding Bullet* is envisioned as a series of modular, site-specific installations, each station referencing a chosen natural habitat. The work proposes a reinvestigation of approaches for creating live-art-work, emerging from a conceptual dialogue between artists and scientists to create kinetic, multi-platform performance installations that engage the audience in an immersive alternate reality.

During the 14-day workshop/laboratory at The Banff Centre, the team began a dialogue between ecological models and art practices. By taking a critical look at contemporary technoculture and the

varied meanings of interaction the co-producers developed experiments around interactive systems. This project incorporates the virtual or simulated systems with live performance to redefine a meaningful interface for performance. As a result of this process, the group generated exercises, case studies, computer models, image collages and text, creating the framework from which the piece will be realized. During a three week Co-production at the Banff Centre in October 2003, *Faster Than A Speeding Bullet* created one of its thematic 'action-stations' based on the desert.

Co-producer: Grisha Coleman (Los Angeles, USA), 2002/2003.

Format: Pre-production and production – Interactive Performance

Fast Trip, Long Drop

An AIDS activist explores his personal history leading up to and following an HIV diagnosis. This parallels his exploration of Jewish family life and cultural identity. Awards include Best Narrative at the 1994 Atlanta Film and Video Festival.

Co-producer: Gregg Bordowitz (New York City, USA), 1993

Format: Video, Length: 54 minutes

Fit to be Tied

A fast-paced visual montage of interviews and rare historical footage which offers moving stories from women's domestic lives of the 1930s. The video was part of the *Healing the Spirit* Series on WTN.

Co-producer: Sara Diamond (Banff, Canada), 1995
Format: Video, Length: 24 minutes

The Former Mrs. Butterfly (A Dialogue on Voice)

"The voice is a manifestation of a state of being. It is the muscle of the soul." – Richard Armstrong
This hour long documentary explores the pioneering vocal work of Richard Armstrong. His work, which has spanned continents and decades, explores the link between the human voice and the psyche. Instead of merely interviewing Mr. Armstrong and talking about the connection

between "voice" and "self", we see his work in motion, in action. The documentary focuses on the work done by Mr. Armstrong and the other actor/vocalists in preparation for the filming of a short dramatic film entitled *Opening Night*. Both the documentary and the fictional film explore the central question of "what does it mean to express oneself authentically through the voice?" Themes (i.e. vocal bridges; extended range, performance anxiety) raised via dramatic narrative in the fictional film are addressed in the documentary via rehearsals, vocal demonstrations, discussions and stories. Shot on digital video at The Banff Centre.

Co-producer: Julie Trimmingham (Montreal, Canada), 2002
Format: Video, Length: 36 minutes

Freud's Couch

An interactive video installation that explores role-playing and psychoanalysis.

Co-producer: Lunda Jones (Australia), 1994
Format: Video Installation

Frontierlandia

An encounter between two cultures, Mexican and American, that meet and change each other forever. This video employs irony, juxtaposition and hybrid languages.

Co-producers: ITVS, Ruben Ortiz-Torres (Mexico) and Jesse Lerner (Los Angeles, USA), 1995
Format: Video, Length: 48 minutes

Geographiti

While some consider graffiti to be an art form, others see it as vandalism. This project proposes the idea of geographiti as a resolution to this dilemma. The geographiti project proposes a creative application for GPS (Global Positioning System) that, in essence, will allow the artist – and tomorrow's networked mobile users – to post digital graffiti (geographiti), to a virtual scale map of the earth. Currently data on the Internet is accessed through location independent and usually content-related references (URLs). With geographiti the physical location of data

would still be independent of physical space on the planet, yet it would correspond to distinct waypoints in the geosphere, described by longitude and latitude. With a wireless connection to the GPSTer database server, our project uses waypoint coordinates to create an invisible layer of graffiti over the earth. Geographiti is a mobile location service for sending and receiving files over wireless networks (SMS, SPRS, or WiFi) that enables users to leave virtual messages in real space by encoding the files with geographic positioning.

Co-producer: Marc Tuters (Montreal, Canada), 2002/2003
Format: Wireless Interactive Media

Ghost of Industry

This web site is part of a series of productions, which seek to experiment with different modes of representing the relationships between physical culture, time, and interpretation. The interactive web site builds on themes established in the film, drawing the visitor into a self-paced encounter with the artifacts of Bitumount, Alberta. Utilizing Flash and streamed media, the visitor is able to 'activate' still images releasing vignettes of sound, text, and moving images. The visitor is invited into the past as an active participant, allowing the visitor to 'experience' the past behind the physical remains of the present.

Co-producer: Kurtis Lesick and Jason Lee (Calgary, Canada), 2001
Format: Web Site

Global Telelanguage Resources – The GTR Language Workbench

Global Telelanguage Resources (GTR) is an ongoing experimental art project directed by two artists/writers (David Ayre and Andrew Klobucar) who work exclusively in digital media. The primary objective of each GTR work is to explore creatively different theoretical and aesthetic directions in digital technology as both a field of writing and mode of literary production/distribution. Parallel with most western processes of modernization, technologies of writing or signification remain highly dependent, both politically and

culturally, on how particular societies process, produce and distribute knowledge. It is within this context that each GTR project prioritizes the creation of new forms of representation, for example, new instruments of language, over any simulated product or art piece. Through the actual construction and application of different methodologies of writing, GTR hopes to draw its audience's collective attention to the vital significance of technological formats in the everyday creation of cultural meaning. To understand more fully how concepts of modern culture and social reasoning continue to evolve, one must consider the forms of representation and organization that inevitably allow these concepts to cohere. At the centre of GTR's work, accordingly, is the construction of different media platforms able to simulate the various ways writing organizes itself technologically as a mode of representation and thus as a social discipline able to authorize and regulate cultural skills, attitudes and even moral values. Tentatively named the "GTR Workbench," this new work might best be understood as the first genuine digital studio for language. As the name might imply, the "workbench" is essentially a digital writing tool able to perform transformative, generative and analyzing functions on natural language texts. Technically, this project means to explore how creative writing (and language use in general) might take advantage of digital processing applications to create new and innovative forms of literary art, electronic or otherwise.

Co-producers: Andrew Klobucar and David Ayre, (Vancouver, Canada), 2004
Format: Software, Research and Development

The Goddess Within

The Goddess Within is a television documentary following the work of two renowned artists, Hunter Reynolds and Maxine Henryson. The two New York based artists collaborate on both performance and photography for their project titled IDEA: The Goddess Within. Their unique guerrilla style performances have been staged in both Europe and the US. These performances challenge us to consider both our notions of gender representation

and aspects of spirituality. While Hunter Reynolds is performing as his alter ego, Patina DuPrey in the dervish dance, Maxine Henryson is shooting stills of the performance and public response. Over their ten-year collaboration Reynolds and Henryson have been met with responses stretching from exhalation to pure homophobic hatred. This documentary helps to further expose questions of a political, personal, cultural and gendered nature.

Co-producer: Robert Sauvey and Shawn Watson (Winnipeg, Canada), 2001
Format: Video, Length: 51 minutes

Golden Rush

A documentary of quirky rural life, that explores the challenges of a small town beholden to a corporate entity for its economic survival. Some towns thrive, some fade slowly into the landscape, many become ghost towns. Set against the mythical background of the Kootenay Valley, this documentary explores the transitions taking place in Golden BC, a working mill town of 5500, nestled between rocky mountain ranges at the headwaters of the Colombia River. Even small town Golden cannot elude the tendrils of Globalization – a stranger has come to town. An international engineering conglomerate has set up shop just past the town's doorsteps. For the residents of Golden the outside world can feel far away, but it just gets closer and closer to the town.

Co-producer: Chris Lockhart and Peter Chrzanowski (Vancouver, Canada), 2001/2004
Format: Video

Gravity and Grace

A drama exploring parallel lives and UFO cult, Krauss unravels with charm and complexity the forces that drive us to excessive belief and millennialism.

Co-producer: Chris Kraus (Los Angeles, USA), 1995
Format: Video, Length: 70 minutes

Gugging, The Artists' House

The Artists' House at Gugging is part of a psychiatric complex near Vienna, Austria which is inhabited strictly by artists, providing them with the opportunity to follow their artistic pursuits while enjoying the benefits of community life and psychiatric care. Since their first exhibition in 1970, the Gugging artists have become famous throughout the world for their extraordinary work. This video introduces us to the everyday life of artists at the house, its purpose and its unique concept.

Co-producer: Anne-Marie Rocher (Montreal, Canada), 1996
Format: Video, Length: 48 minutes

Halving the Bones

A tragic comedy written through the family archive, as the filmmaker must come to terms with her inheritance of half of her grandmother's bones, a heritage that links her to Japan, Hawaii, and the United States. The problem remains: how to divide her grandmother's bones. Featured at the Sundance Film Festival in 1996.

Co-producer: Ruth Ozeki Lounsbury (Vancouver, Canada/New York, USA), 1995
Format: Video, Length: 48 minutes

Haman/Navas/Taler

This project has developed from the collaboration between cellist Walter Haman and dancer/choreographer Jose Navas. In 1999 they met at The Banff Centre and collaborated on a piece called Haman Navas. Haman Navas Taler is an experimental documentary/dance film that includes the collaborative process as part of "the dance" as Walter and Jose return to Banff to collaborate on a new piece. What's fascinating about this project is the intimacy of the performance and the partnership that develops between the two artists. Director Laura Taler acts as a third collaborator, creating a video that captures their electric partnership.

Co-producer: Laura Taler (Toronto, Canada), 2001
Format: Video, Length: 60 minutes

Hart Island

A documentary about the potter's field in New York City where three quarters of a million people have been buried since the American Civil War. Daily burials are performed by Riker's Island prisoners. Except for immediate family no one else is allowed to visit. Hart Island remains a beautiful, isolated, undeveloped landscape. Hidden within its history are remnants of British Colonialism. Intimate interviews in DVC with families and academics and professional experts will contrast with this remote 19th century landscape shot in super 16.

Co-producer: Melinda Hunt (New York City, USA), 2002
Format: Video, Length: 45 minutes

Herr

A bitingly funny dissection of gender conformity. Performed by four women dressed as men, the choreography is inspired by everyday male gestures and elaborated into an intricate spectacle of masculinity lurching out-of-control. These stereotypical and banal gestures are made breathtaking through synchronization, repetition, and split-second timing. The dance transcends mere satire to become finally troubling and disturbing: the logic of the four is too brutal, their club's initiation rites too lethal.

Co-producers: John Greyson (Toronto, Canada) and Joe Laughlin (Vancouver, Canada), 1998
Format: Video, Length: 5 minutes

Hogan's Alley

Three women join together to remember Hogan's Alley, the Vancouver district where black residents worked, lived, and entertained themselves before it was destroyed in the 1960s.

Co-producers: Cornelia Wyndgaarden and Andrea Fatona (Vancouver, Canada), 1994
Format: Video, Length: 33 minutes

Hot Wired Live Art

HWLA (Hot Wired Live Art) is a worklab model seeking to devise networked, social, and performance environments through the process of collective experimentation. The team of 11 inter-

national artists developed at The Banff Centre from August 18 to September 2, 2001. The focus of this session called Airwaves was to combine technical expertise (in electronics, streaming media, sensors, wireless technology, live video and audio processing) with lo-tech materials and activities such as synchronized swimming and tai chi. The goal was to connect these materials and artists together to create social, collaborative and live performance scenarios that use technology, but are not about the technology itself. By setting up this creative think-tank we researched social and artistic applications of these technologies as well as generating a discourse around these issues.

Co-producer: Michelle Teran (Toronto, Canada), 2001
Format: Pre-production

House of Pride/Xstatic Dance

Digital technology is offering new ways to present choreography for both stage and screen, challenging how the oldest art form can be captured and transformed by the most contemporary digital technology. Choreographer Martha Carter AKA Marta Marta and video artist Jonathan Inksetter and the House of Pride dancers have been exploring this new frontier to create a multi-level, interactive dance video piece. The video projections become a moving décor and thematic lighting source, projecting fantastic landscapes in cinematic proportions.

Co-producer: Martha Carter (Montreal, Canada), 2001
Format: Dance Performance

How to Help Animals Escape from Degraded Habitats

The How to Help Animals Escape from Degraded Habitats interactive voice-mail system is a telephone answering program designed to explain how to retrieve and transfer an imperilled animal from a degraded habitat to a safe haven in a deer park, zoo, insectarium, aquatic, or the like. It also provides hard-to-come-by information about how to write your last will and testament and set up your life insurance in order to help animals in perpetuity. You can order kits with all the wherewithal you'll need to carry out your retrieval and transfer

without attracting the watchful eye of customs official or custodial care authorities.

Co-producer: Bill Burns (Montreal, Canada), 1998
Format: Voice-mail System and Web Site

Human Centered Interface Project

HCIP is an ongoing theme of the Banff New Media Institute's research program. We explore emotional computing, finding ways of using visualization, navigation tools, data visualization, collaboration and creative interface design to enable human use of technology. This was a three-year research project that supported numerous specific co-productions.

Co-producer: Alberta Science Research Authority 1999-2002
Format: Research

IceBorg

IceBorg is a multimedia pop-cultural project developed by MEET Factory together with other partners from around the world. IceBorg was part of the program for Helsinki 2000 European City of Culture. IceBorg is an on-line 3D virtual world and community accessible to ordinary Internet users. Users are required to register as members for added benefits and full participation in the community. Media is streamed into the virtual world from live venues or pre-recorded material. Live guides will "inhabit" the on-line world, helping newbie users and also acting as provocateurs. Regular events and competitions were arranged for members, and the desire is that a fully developed community will grow out of the seeds planted at the launch.

Co-Producers: MEET Factory - Andy Best and Merja Puustinen (Helsinki, Finland), 1999
Format: Web Site

Imaginal Expression

Imaginal Expression is an investigational piece on how technological developments tend to reduce the human body to a digital archive. This interactive installation that implicates the body in a complex

interplay between representations of embodiment and assumptions underlying virtuality. A flexible wireless interface worn by the viewer in the installation space is a kind of "surrogate skin." Each wearable interface will be associated with one molecular image. As the viewer touches this skin-like responsive surface, a corresponding action will occur in the corresponding molecular image. The functioning of this installation/web piece is wholly dependent on the bodily presence of the viewer, and incorporated into a live experience which resonates surround biotechnology and virtuality.

Co-producer: Reva Stone (Winnipeg, Canada), 2001
Format: Interactive Installation / Web Site

Incident at Tango Creek

A surreal story of a man, a woman and a death. Incident at Tango Creek happens in a timeless place that exists in memory, outside of history; time is suspended, reverses itself and flows around the protagonists as they follow their dark, awkwardly articulated desires. The raucous saloon dancer and her mysterious admirer from out of town are compelled to repeat an old story, dimly grasped, as they are haunted by different memories of the same event. Each struggles with their role in that crucial moment, but they inexorably retrace the steps that were formed by their own personal histories and find themselves returning to the scene of the crime.

Co-producers: Mark Morgenstern and Janet Oxley (Montreal, Canada), 1998
Format: Video, Length: 15 minutes

An Index of Possible Saviours

This project utilizes the techniques for animation on the Web to add a motive element to concrete poems and to explore new conceptions of digital typography. The title is an allusion to bp Nichols long poem The Martyrology.

Co-Producer: Tim McLaughlin (Vancouver, Canada), 1997
Format: Web Site

Indigestion

An interactive murder mystery that takes place around a table. You choose the gender, economic bracket, and diet of the protagonists, and see how the story unfolds. Script written by Canadian novelist Douglas Cooper and exhibited throughout the world.

Co-producer: Diller + Scofidio (New York City, USA), 1995
Format: Gallery Installation

Inherent Rights, Vision Rights

Integrating three dimensional sound and visuals, this project pioneers new techniques for the exhibition of VR pieces by blending computer-generated 3D sound with figures derived from Lawrence Paul's paintings. In this work, a spirit lodge is inhabited by these figures. Two eyepieces, a joystick and buttons are all that are needed to navigate through the landscape. This is the first VR piece exhibited by the National Gallery of Canada.

Co-producer: Lawrence Paul Yuxweluptun (Canada), 1995
Format: VR Installation

Inside the Wall

Inside the Wall is a day in the life of a homeless camp of young men. They are led by Will, a talented artist haunted by the loss of his small son. As he struggles to help his friends find food, work, and shelter, he also fights his own inner demons in his quest to get off the streets. This time, it looks like he will make it.

Co-producer: Megan Bishop-Scott (Calgary, Canada), 1999

Format: Video, Length: 24 minutes

The Institute: Or, What We Do for Love Version I

The Institute: Or, What We Do for Love Version I is a poly-serial Web site in which fictional and documentary modes interrogate each other in mapping the travails of a large cultural organization. Simply stated, The Institute is a government entity using shells of closed hospitals as sites for a nation-wide retirement home for artists of all disciplines. Cultural bureaucrats from agencies

across Canada threatened with 'downsizing' have the option of being retrained for a variety of responsibilities involved in running The Institute. The result is a 'ship-of-fools' situation in which matters of both importance and absurdity can take place, offering a lens on the way things work out in the country at large.

Co-Producers: Vera Frenkel (Toronto, Canada), Canada Council and Stentor, 1999

Format: Web Site

Into the European Mirror

A video essay that traces the influences of Moorish culture on Spain and considers the impact of the expulsion of the Moors from that country.

Co-producer: Julian Samuel (Montreal, Canada), 1993
Format: Video, Length: 56 minutes

Inversion

Inversion is a collaboration between the media artist Bill Seaman and the Dutch dancer/choreographer Regina Van Berkel. The work is hybrid in nature and is used for live dance/performance and as a media installation. The installation/set is comprised of a video of hyper-close-up imagery explored conceptually in relation to nanotechnology; a series of auto-generating computer-based projections exploring machine-genetics (developed with UCLA student researchers and programmer Gideon May) including a screen projection of close computer-driven scans of machines, a physical set/installation including architectural dresses, suspended/mobile sculptural/furniture constructions, suspended tents functioning as the recombinant components of DNA, and other luminous stage components. An elaborate musical score by Seaman exploring particle synthesis as juxtaposed to more traditional instruments, will run continuously. The dance/installation Inversion functions in an ongoing time-based manner. The audience moves in and around the dance/installation and experiences differing foci based on their viewing/listening interest. Because of the auto-generating nature of aspects of the work, it is not entirely fixed in a time-based sense — it has emergent properties, which arise in

conjunction with related time-based media and dance.

Co-producer: Bill Seaman and Regina Van Berkel (California, USA), 2001

Format: Installation

Invertigo

In the gallery, a solitary swing spans "real" and virtual space, acting as a feedback mechanism between the two. Swinging in the gallery, images shift between distance and intimacy, flickering in a buildup of tension and collapse. Each swing arc marks time and the rhythm of movement while conjuring up cinematic fragments — sensations of bodily feedback.

Co-producers: Beth Stryker, Sawad Brooks, Christa Erikson (New York City, USA), 1997
Format: Gallery Installation

Iron Horses of Delson

Iron Horses of Delson is an original composition for piano by Eldon Rathburn. In it, Mr. Rathburn imagines the many steam locomotives housed at the Canadian Railway Historical Museum at Delson, Quebec, "breaking out of their prison and scurrying all over the country, only to return to reality." In a four-minute musical video, this story is brought to life with live performances by Stephane Lenelin, and dancer Krysten Blair. Performances interspersed by black and white photographs celebrate the train's journey to freedom through the Canadian landscape and our imaginations.

Co-producer: Lorna Sutherland (Edmonton, Canada), 1999

Format: Video, Length: 4 minutes

Isi-pikiskwewin Ayapihkesisak (Speaking the Language of Spiders)

A powerful and deeply thoughtful work, this collaborative production explores both idealized and demonized images of First Nations people by examining the influence of First Nations history, spirituality and language on marginalized, urban First Nations youth. Based on the nine domains in the Saulteaux cosmological cycle, this Web site pushes all the possibilities of digital technologies including computer graphics, animation, and

manipulated photographs, weaving together a complex meta-text that locates spirituality and traditional knowledge even within a landscape of prostitution, drugs, danger and violence.

Co-producer: Ahasiw Maskegon-Iskwew in collaboration with Lynn Acoose, Elvina Piapot, Cheryl L'Hirondelle, Joseph Naytowhow, Richard Agecutay, Sheila Urbanoski, Russell Wallace, Sylvain Carrette, Greg Daniels, Chris Kubik, Mark Schmidt, and Anthony Dieter, (Canada), 1997
Format: Web Site

Johannes Zits: New Works

This project focuses on the juncture between painting and computer manipulation. It involves the integration, both technically and conceptually, between the medium of paint and the digital medium. In keeping with the process of integration, and as a development out of earlier projects, this new work blurs the boundaries between public and private space. This work attempts to raise questions and challenge assumptions about a part of society, gay culture, which is suppressed in mainstream consciousness. The final product is a series of large-scale C-prints.

Co-producer: Johannes Zits (Toronto, Canada), 2001
Format: Prints/Billboards

Kondition Pluriel: recombinant the techn(o)rganic body (working title)

Kondition Pluriel is a performance and interactive media group, based in Montréal, Canada. Their site-specific performances integrate immersive media environments, which creatively unite elements of performance, dance and installation. The group seeks to develop a language that stands outside of established disciplines, thereby questioning conventions.

The next major project of Kondition Pluriel, "recombinant, the techn(o)rganic body," will be a new media performance based on a responsive environment where dance, performance, digital interactive technology, video and sound will be combined on equal footing. This transdisciplinary collaboration involves a team of eight specialists

and a sophisticated technological apparatus. In recombinant, the dancers/ performers wear wireless movement sensors and microphones that are linked to a network. Connected and complementary, the movement of the performer, the sound and the video are interdependent. The result of this project will be a sixty minute performance for approximately one hundred spectators.

The première of recombinant, the techn(o)rganic body will take place December 2004 at the Centre for Art and Media (ZKM), Germany.

Co-producers: kondition pluriel, (Montreal, Canada) 2004
Format: choreographic installation

KURORT

The health spa phenomenon known as 'Kurort' traditionally offers visitors the possibility for mental and physical relaxation and recuperation in a sensual healing environment. This interactive technology augmented version of 'Kurort' is a collection of interconnected spaces that the visitor can browse and explore; each space is designed for a unique interactive experience. KURORT has a 'mind of its own'; a synthetic identity called Lizzie that resides in the complex digital system. Lizzie can sense the presence of each visitor and is designed to analyze the information she receives to communicate (more than simply react) in a unique way with each visitor through alternation of the environment (e.g. light and temperature), sound, projected image and dynamic tactile objects. While drawing heavily on ideas from the traditional performing arts, KURORT creates a traditional performance situation, while manifesting a new form of 'virtual' theatre based on generating individualized unique performances for each visitor.

Co-Producer: Angelika Oei, R.A. Verouden, V2_Lab in Rotterdam and produced by the Produktiehuis Rotterdam Schouwburg, (Rotterdam, Netherlands), 2003

Ladies of the Inlet

This piece follows West Coast Aboriginal women returning to their places of birth through a cruise that is both poignant and deeply amusing.

Co-producer: Anne Frazier-Henry (Gibson, Canada), 1996
Format: Video, Length: 24 minutes

Ladies' Shorts: Presenting Contemporary Culture

These short television pieces feature international and Canadian women artists from a wide range of disciplines. Musicians, composers, writers, directors, television producers, visual artists speak about their lives, inspirations and projects. There is a special focus stream within the series on Aboriginal women. All of the participants were interviewed while at The Banff Centre.

Co-producer: Creators Series, Women's Television Network, 1994-5

Format: Video Shorts

The Lady Next Door/La Voisine

What happens when your universe and your University is television? A performance by Dulcinea Langfelder brought to the screen: a portrait of a lonely woman who finds solace in television.

Co-Producer: Diane Poitras (Montreal, Canada), 1995
Format: Video, Length: 50 minutes

La Memoire de L'eau

A man murders his dying lover by drowning him in a bucket of water. We drift through the man's mind in the hours following the murder as he falls through deeper and deeper layers of memory. La Memoire de L'eau is a tale of fear, love and grief set in a world of uncertain boundaries. English and French versions.

Co-producer: Rodrigue Jean (Canada), 1996
Format: Video, Length: 12 minutes

La Salle des Noeuds

La Salle des Noeuds is an audio-video installation that links different people and parts of the globe, on different levels. It has made links between

Moncton, Quebec and Abidjan, Ivory Coast. Pictures and sounds are exchanged through the Internet and become the material for an installation. Pictures are shown on a screen and sounds will be heard through 120 loudspeakers hung from the ceiling. These loudspeakers get their sound through 120 electrical relays that are linked to them. These relays make clicking sounds each time they open and close, making some insect-like noise in the room. The overall atmosphere is rather contemplative. This version will include three new steps: a performance, data from a GPS, and a digital compass to integrate different movements.

Co-producer: Jocelyn Robert (Montreal, Canada), and Emile Morin with the support of the Canada Millennium Partnership Program, 2001

Format: Installation/Performance

Les Acadiens de l'Île, chronique d'une renaissance

Taking as its principal subject the Acadian community of Prince Edward Island, this documentary examines the challenges for survival facing all francophone minorities outside Quebec. Despite having been virtually wiped off the island, the Acadian community of PEI still survives today. In fact, it has launched a daring attempt to "refranciser" members lost to assimilation in recent decades as a result of the absence of French language schools. This initiative draws its inspiration from the fact that PEI Acadians tend to identify themselves as Acadians even if they have lost their knowledge of French.

Co-producer: Anne-Marie Rocher, (Toronto, Canada), 2004

Format: Video, Length: 52 minutes

Les Carnets de Guy Rocher

This documentary is a portrait of sociologist Guy Rocher, directed by his daughter. Her personal memories, and the reflections of Anne Marie's father inspire the documentary. In doing so she creates a dialogue between father and daughter and draws a portrait of the father as well as the man. The film also includes conversations with

people close to him and visits to significant places in his life. Guy Rocher is a prominent intellectual, whose work has had a significant influence on contemporary Quebec. Guy Rocher has been involved in strategic and controversial Quebec issues on a number of occasions throughout his career.

Co-producer: Anne Marie Rocher (Montreal, Canada), 2001

Format: Video, Length: 90 minutes

Les Persaïdes (working title)

Les Persaïdes is an interactive document using sounds, movies, texts and animation. It presents itself as a "journey" through the spaces created by the archetypal figures that constitute one person. Each archetype has its own skills and is defined by a singular space, audio landscape, navigation and use of language. The navigation exposes the nature and the function each archetype has within the psyche of this person-entity.

Co-producer: Frederick Belzile (Montreal, Canada), 1999
Format: CD-ROM

Let It Come Down

Let It Come Down is an unorthodox, definitive film portrait of reclusive writer and composer Paul Bowles. Based around an exhaustive and candid interview – the first of his life – the film reveals Bowles through his own words, his work and the words of his friends. The film incorporates breathtaking 16mm colour footage of the Moroccan landscape which, as he has lived in that country for 60 years, has become a metaphor for Bowles' interior world. There are interviews with his late friends William Burroughs, Alan Ginsberg and David Herbert, as well as analysis – some of it harsh – from Moroccan writers Mohammed Chourkri and Mohammed Mrabet. Cherifa, the lover of his wife Jane, who was rumoured to have poisoned her to death, makes her first appearance on film.

Co-producer: Jennifer Baichwal (Toronto, Canada), 1998
Format: Video, Length: 71 minutes

Little Breeze

Little Breeze is an artwork that integrates physical computing with video and audio. It was created for the exhibition Looking for Camp X (April – June 2002) at The Robert McLaughlin Gallery, Oshawa. The show's subject was the enigmatic Camp X, a top-secret training camp for British and American spies located near Oshawa during WW.II. The installation metaphorically reflects the ephemeral nature of female secret agents whose stories of resistance, assumed identities, subterfuge, and in some cases tragic deaths have rarely been examined. The project has been shaped from several historical accounts of women agents – narratives that function on a symbolic level, rather than as historical documents.

Little Breeze consists of two interrelated structures: a large video projection screen and a freestanding shelving unit holding a dozen small leather suitcases. When picked up, each suitcase emits a unique soundtrack (produced by a microprocessor and a speaker inside each suitcase). The audio consists of music, brief accounts of women agents and sound clips taken from films. The viewer must keep walking in order to hear the sound clips otherwise the sound will stop. The more suitcases a viewer uses, the more information they will gather on the women.

The suitcases are remotely linked to the video projection using responsive computer software (MAX and softVNS). The video consists of a series of video clips emerging from a field of video noise embedded with ASCII portraits of women agents. The opening of a suitcase triggers a change in the video projection. When the suitcase is closed the film clips disappear and the projection reverts to video noise once again. Each suitcase is linked to a different film clip.

Co-producer: Nina Levitt (Toronto, Canada), 2002
Format: Installation

The Living Book of the Senses

The Living Book of the Senses is an artistic and technological experiment that addresses the boundary condition of me/not me in the embodied sensorial realm. It is a work in mixed

reality, which explores the proprioceptive sense (of where we are in our bodies). The Living Book of the Senses extends the traditional book into tangible, sensing media that responds to the tactile and bodily state of its user(s) in order to re-map our senses in a transmuted space. It is comprised of an Augmented Reality (AR) system, two biofeedback devices, and a book made of meat. Users wear a head-tracking system that enables them to see physical reality enhanced with a virtual reality overlay. Users can directly touch and physically interact with this tactile book. At the same time, less directly, the user can also interact with the meat book and AR system through the biofeedback device. By controlling their autonomic states through a biofeedback device, users change the typographic and pictorial context of the book (AR overlay) and can make the book itself physically “quiver”. The book itself can “respond” to the physical states of the users via biofeedback, piezo sensors, and actuators. Thus, the Living Book becomes a provocative new sensory experience, where participants’ bodily states can transform the relationship among physical book, symbolic representation, and sensory experience.

Co-producers: Lily Shirvane and Diane Gromala (USA), 2003
Format: Pre-production

Logodi Street

A layered subjective documentary shot in Hungary, through a walking visit to the street where Czegléd was born. The video includes testimonies and compelling architecture.

Co-producer: Nina Czegléd (Budapest, Hungary), 1995
Format: Video, Length: 22 minutes

The Lost Gods

The Lost Gods is an extraordinary one-hour television show combining documentary film and classical style ballet by Brian Macdonald, O.C. using principle devices from the Royal Winnipeg Ballet, The Oxford Quartet and music by Murray Schaffer and Franz Schubert. It is a physical exploration of the changes in family units.

Co-producer: Norficks Productions, Ltd. (Toronto, Canada), 1997

Format: Video, Length: 51 minutes

Lost Reels of Pancho Villa

The Lost Reels of Pancho Villa is a documentary about the filmmaker's search for the lost film The Life of General Villa. His research takes him to early cinema and history about the Mexican revolution. The filmmaker imagines the possibility of making a cinematographic mosaic on the Mexican revolution drawing from every film archive in the world. Yet, the filmmaker realizes the real difficulties in this approach and puts his feet back on the ground. The Life of General Pancho Villa will reveal itself but mutilated. The filmmaker will find that at some point the images of the film were reused with purposes opposed from which they originated. The image of Pancho Villa was inflated until it burst and disappeared, as the sign of the times demanded. But, reminding us of an epic poem, the image of Pancho Villa in early films began to rise again.

Co-producer: Gregorio Rocha Val Verde (Mexico) and FONCA, 2001/02/03

Format: Video, Length: 52 min

Ludus Vitae

Ludus Vitae is an educational simulation game in Web/CD ROM format. Ludus Vitae features activity-based settings posing challenges and dilemmas for the user. The game is the basis for articulating a distinctive and innovative orientation to the question of, what is educational interactivity? The focus is to engage secondary school students with prescribed curricular knowledge across core arts, science, and technology subject fields.

Co-producers: Suzanne de Castell and Jennifer Jenson (Vancouver, Canada), 2001

Format: Web Site/CD

The Lullaby Lady

A half-hour television program which profiles Pat Carfra, a West Coast Canadian homemaker. Upon realizing that the lullaby was an endangered family tradition, Carfra, a former public health nurse, traveled across Canada and the US with

her one-woman crusade to save the lullaby. Weaving together her engaging performance style with stories from mothers, fathers and grandparents, we rediscover the magic and soothing power that lullabies hold.

Co-producers: Connie Edwards and Doug Cole (Edmonton, Canada), 1998

Format: Video, Length: 24 minutes

The Making of MEN

The Making of MEN follows the filming of MJW Dance Productions MEN, an original dance film for television, conceived and filmed in the Canadian Rockies. The cast of seven men, all in their 60-70s live in and around Canmore. They come from a variety of backgrounds – judge, miner, rancher – and have never performed before. Go behind-the-scenes and watch how the filmmakers worked with these men, providing a memorable and touching film. Produced in association with CBC Newsworld.

Co-producers: Drew Martin and Lindsay Spear (The Idea Factory, Edmonton, Canada), 1998

Format: Video, Length: 20 minutes

Mauve Desert

An interactive narrative centered around the story of Melanie, a fifteen-year-old girl philosopher who drives deep into the desert each night in her mother's Meteor. Recognizing Melanie's desires, women from other landscapes, languages and generations become obsessed with her story. Their obsessions drive them to retell her story in their own respective languages and revisit themselves in the process.

Co-producer: Adriene Jerik (USA), 1996

Format: CD-ROM

Maxwell's Demon

Independent-minded femme fatale Helvetica Bold is having a child – her way. But when the sperm bank operator Rosetta Stone mysteriously commits suicide, Helvetica Bold turns to gumshoe Dick Valard. His investigation leads him to the hapless astronomer Maxwell, a participant in strange dream experiments in Rosetta Stone's lab

and also Helvetica Bold's unwitting sperm donor. As Valard probes deeper, he begins to unravel an intricate web that entangles an array of eccentric characters until Maxwell's demon finally catches up with him.

Co-producer: David Clark (Calgary, Canada), 1998
Format: Video, Length: 78 minutes

MEN

Working with a cast of seven men from Canmore, Alberta, ages 60-70, and ranging from a high-flying judge to a Polish miner and ex-prisoner of war, MEN looks at the fragile nature of old men. It contrasts nature's infinite time with the shortness of human life; the lushness of the green landscape against the paleness of the old men, and sets the physical deterioration of the men's bodies against their obvious strength of character.

Co-producers: MJW Dance Company and the BBC (London, UK), 1997

Format: Video, Length: 24 minutes

Miasma

Miasma is an impressionist and poetic treatment of theatrical imagery of women. In Miasma, a video production, MacKay composes under the female gaze. It is a lyrical treatment of female imagery in collaboration with Alberta writer performer Myra Davies. Miasma uses visual footage of a stage spectacle created by Davies on the subject of exploration of female fantasies. The footage is from live performances of Miasma in 2000, from Banff and Winnipeg. The soundtrack is done by Berlin electronica composer and broadcaster, Gundrun Gut.

Co-producers: Myra Davies, Allan Harding MacKay (Banff, Canada), 2001

Format: Video, Length: 32 minutes

Moments of Despondency

Based on experience with depression, this series of vignettes takes a comic but poignant look at life's seemingly endless stream of small disappointments.

Co-producer: Donna Brunsdale (Calgary, Canada), 1996
Format: Video, Length: 8 minutes

My Fifth Amendment Privilege: Amidst the White Noise

Bay Area-based Chris Robbins produces electronic art addressing the culpability of the media in the construction of cultural identity, but with a twist. Robbins' newest work, My Fifth Amendment Privilege: Amidst the White Noise, is an experimental docudrama critiquing the characteristic of race as it circulates through the media. Linking the broadcast of Roots to the equally popular televised pursuit of O.J. Simpson, a trajectory is traced invisible in its ironic whiteness.

Co-producer: Christiane Robbins (San Francisco, USA), 1998

Format: Video, Length: 27 minutes, and Web Site

A Nation is Coming

A Nation is Coming is an innovative dance performance video that evokes parallels between the changes to the land and people of North America at the end of the last century and those facing us as we approach the millennium. The video draws upon prophecy to reflect on the radical advances in technology and diseases that have affected Indian people then and now. A Nation is Coming won prizes in two categories at the 1997 Alberta Motion Picture Industry Awards: Best Experimental and Best Editing (non-dramatic).

Co-Producer: Kent Monkman and Michael Greyeyes (Toronto, Canada), 1996

Format: Video, Length: 24 minutes

n-Cha(n)t

n-Cha(n)t is a networked community of language-capable agents skilled at metaphoric association. The community is arrayed across the physical space of the installation and extend beyond the boundaries of the space onto the Internet. The agents communicate in the manner of punsters and improvising poets, constantly transforming and associating. Messages between agents are not intended to transfer information but rather, act as stimulation for each other's synthetic imaginations. The agents create a synthetic chatter that can fall into synchronized chanting, coherent dialogue, crowded room conversation, grammar-free word collage, and silence. They talk amongst

themselves, but can also communicate with visitors in the space, and people and other similar agents on the Internet. Visitors will be able to disrupt the communications of the network through the presence of their bodies in the space and by talking to an agent. Each agent's knowledge base contains a large body of knowledge common to all the agents. In addition, each agent has a private body of knowledge. The work manifests both the individual states of mind of the agents, and their behavior as a community. The audience is able to explore the work on both of these levels, entering into the subjective space of an agent when entering one of the seven computer stations, and affecting and observing the community behavior when moving among the stations.

Co-producer: David Rokeby (Toronto, Canada) with the support of the Canada Millennium Partnership Program, 2001

Format: Installation

No, But What Do You Really Do?

No, But What Do You Really Do? Examines the world of waitressing through the eyes of five industrial veterans. Although classified as unskilled labour, their job goes beyond serving and regularly includes counseling, entertaining, babysitting, and caring for the public. By looking at situations as diverse as prairie truck stops to fashionable bistros this documentary reveals the social, economic and political issues for women who serve. Waitresses are society's barometer – following the life of a community, listening to their stories and watching Canadians eat.

Co-producer: Jennifer Babcock and Carol Lavalee (Edmonton, Canada), 1996

Format: Video

Noodle [Stain.org]

Music software by Joshua Portway that facilitates collaboration amongst networked players.

Co-producers: Joshua Portway, Stain.org, and Realworld, 2000-2001

Format: On-line Software

No Time

Thinking of networks, online communities and our relationship to time and technology, the No Time (Building a Community of People with No Time) project was based on a concept that would actively engage the audience in a different time mode depending on whether they occupied the physical or information spaces. There is no separation between the virtual and the physical, but these spaces create a very different experience of time. There is no time; there is only constant change. The constructed time we live in is not working very well for us at this point, as is seen by the number of stressed out individuals that do not exclude you and me. We have moved away too far from any biological/analog measurements of change to nanoseconds, and are overwhelmed with information, processed much faster than we ever are built to absorb. As our bodies are reduced to large data-sets, we are entering into an entirely different age and need to start rebelling against the industrial/product(ive) time. Whether digital technologies can help us solve some of those mysteries is an open question.

Co-producer: Victoria Vesna (California, USA), 2001
Format: Web Project/Physical Installation

Oculus Project

An interactive project that uses sensors to read body function, putting out a voltage signal converted to midi and triggering images on dbase. Also receives GPS streams from remote site. These make up database and drawing materials.

Co-producer: Lynn Lukkas (Minnesota, USA), 2001
Format: Installation

Objects of Ritual

Dealing with the virtuality of society, what people think is real and where boundaries between real and virtual are perceived, this VR piece takes a viewpoint of human society as a large scale virtual simulation with billions of information processing elements (humans) each participating in its construction and maintenance.

Co-producer: Will Bauer and Steve Gibson (USA), 1995
Format: VR Installation

Observer/Observed and Other Works of Video Semiology

The main aim of this piece is to study the structural relationships of video and language using English. Based on the feedback system of video, the system is assigned into the relation of the observer and the observed using the words "I" and "You." The concern is the structure of "seeing" involved for both the observer and the observed as in a sentence of "I see you" which is posited by the closed-circuit system of video.

Co-producers: Takahiko Iimura and Kazuyo Yasuda (Tokyo, Japan), 1998

Format: CD-ROM and DVD, Length: 22 minutes

Opening Night

This is a film within a film – a short fiction within a longer documentary entitled *The Former Mrs. Butterfly*. The documentary and the short film are woven together, refer to each other, and both deal with – in their native languages of teaching and fiction, respectively – issues of voice. The idea of voice is explored in performance, emotional, and metaphysical terms. The idea of expressing oneself wholly and honestly through voice is at the heart of the film and at the heart of the work undertaken by Richard Armstrong and Fides Kruker, who appear in both the documentary and fictional aspects of the film. The short fictional film – *Opening Night* – explores what happens inside a singer's mind the moment before she opens her mouth to sing in an opening night performance. The notion of risk, of taking the leap of faith required of any artist during performance, is a central question in the film.

Co-producer: Julie Trimmingham (Calgary, Canada), The Banff Centre Theatre Arts and Music and Sound, 2001

Format: Video, Length: 67 minutes

Other Business

Other Business is a short video that explores sexual identity and gender themes within the context of female contact sport video. This short stems from several bodies of interdisciplinary work to comment on couplings of women and violence, as well as empowerment and behavioral

stereotypes. This all-female cast investigates different relationship dynamics between themselves and their place within a larger social and popular culture context. These women are predators and prey, righteous idealists and hypocrites, mainstream male fantasies and fetishized perversions. The intent of the documentary is on one level, to dismantle the illusion of film, and explore the operation from behind the scenes. The second intent is to examine the layers of gazes existing throughout the intimate preparation and filming process. The documentary contextualizes the actual piece through the collaboration of the players.

Co-producers: Christine Kirouac and Michael Stecky (Winnipeg, Canada), 2002

Format: Video, Length: 12 minutes

Paixao Nacional

In a startling and beautiful video, a twenty-year-old Brazilian man hiding in a cargo of an airplane bound for Europe remembers glimpses of his life as he freezes to death. Awards include Best Experimental Video, Atlanta Film and Video Festival, 1994.

Co-producer: Karim Ainouz (Brazil), 1994

Format: Video, Length: 9 minutes

Palmo a Palmo

A video installation exploring measurement and the body.

Co-producer: Antonio Abad (Spain), 1994

Format: Video Installation

Paulina!

For 40 years Paulina has worked as a maid in wealthy homes in Mexico City. In the 1950s, when she was a child in rural Veracruz, her parents traded her away for land rights. The villagers ostracized her and the town boss raped her. At 15, she took control of her destiny, escaped to Mexico City and began a new life. This film follows Paulina as she returns to her village to confront her past. Documentary scenes are shot in video and narrative scenes are shot in 16mm film to provide clear visual distinction between the two

styles. Winner of the 1998 Golden Gate Award for Best Bay Area Documentary.

Co-producers: Jennifer Maytorena Taylor and Vicki Funari (San Francisco, USA), 1997

Format: Video, Length: 98 minutes

Performance Space Meets Cyberspace: Devising a technical production model for live performance arts on broadband

Sonic Design Interactive's creative director, Michael Bussiere directs, narrates, and hosts a series of performance experiments on CANARIE's CA*net4 network, connecting stages and studios at the University of Victoria, Carleton University, and the National Research Council, with the Banff Centre. We turn to the theatrical works of avant-garde composer John Cage, whose music offers a fitting content source for the exploration of near-instantaneous distributed expression. This content is featured on Marsville.tv: a prototype broadband research/performance channel programmed to inform next-generation, i-TV content and production. It blends video conferencing, live programming and the original television stage to propose a new form of spatially distributed, performing art.

Co-producer: Michael Bussiere, (Ottawa, Canada), 2003-2004

Format: Video Conferencing, Live Performance

Permission for Pleasure

Permission for Pleasure explores the strong but contradictory feelings and messages about people drinking. The project does this by creating a permissive environment to hear from people who drink, and drink a lot. Once they tell their stories in the documentary, the project creates channels for the audience to share, respond to and react to their experiences. Through a documentary and related Internet site, the project creates a public space for characters, audience and experts in the field to conduct a dialogue on the role of drinking in their lives.

Co-producers: Julia Walden, CBC Rough Cuts (Toronto, Canada), 1999

Format: Video and Web Site

The pINCO Triangle

The pINCO Triangle is a musical documentary about the absurd experience of growing up gay in the archetypal Northern Ontario mining town of Sudbury. Inspired by an actual company-published family magazine, The pINCO Triangle sets out to read between the lines of official histories for signs of underground lesbian and gay lives. The project employs a variety of devices including the filmmakers' childhood experiences re-enacted using Barbie dolls on a diorama landscape, a science fair experiment, interviews, stock footage and a mining safety fashion show shot at the base of Sudbury's bizarre mining monument, the Big Nickel. The musical finale features performances by singer Lorraine Segato and by drag performer Bitch Diva.

Co-producers: Patrick Crowe and Ruthe Whiston (Toronto, Canada), 1998

Format: Video, Length: 40 minutes

Pink

A pilot segment for a now ongoing series about a fun and educational program. Subjects touched on by a zany pink-clad female clown include everything from carpentry to making mistakes.

Co-producers: Anne Carlson, Mary-Ellen Strom and Barbara Tsumagar (New York City, USA), 1994-5

Format: Video, Length: 17 minutes

Placeholder

A research project which explores a new paradigm for narrative action in virtual environments, this VR piece was produced in conjunction with Interval Research in Palo Alto, California where the artists both work. The geography of the project takes inspiration from three actual locations in Banff National Park, Alberta at Middle Springs, a waterfall in Johnston Canyon, and a formation of hoodoos overlooking the Bow River.

Co-producers: Brenda Laurel and Rachel Strickland (USA), 1995

Format: VR installation

Plasma – Medula Intimata

Plasma is a wireless responsive wearable video technology project. They will create jewellery that exploits emotio-metric feedback to drive real-time generation of video content, to be displayed within a bracelet. The content shown through this video bracelet will be an emotional wound, allowing the viewer to see through the surface of the skin, to the inner emotional, spiritual and physical body of the wearer.

Co-producers: Tom Donaldson (UK) and Tina Gonsalves (Australia), 2004

Format: Responsive Wearable Video Technology

Playing with Science Toys

Peer-to-peer technologies, collaborative toys/games, and process-based experiences are developed in order to engage in the exploration of the culture of science and the science of culture. The final project will stream presentations of science experts to portals around Alberta from live events at The Banff Centre, provide interviews with science and cultural leaders to be used for real time streaming and archives, give youth and teachers traditional and experimental learning tools, work with youth and interns in design process, test “toys” and give feedback, continue research into archiving and streaming of rich media, continue research into development and creation of collaborative research and learning tools, and continue research into youth and the use of the internet. There will be an archive of video assets and tools available for integration into school curriculum.

Co-producer: Alberta Science Research Investment Program (Alberta, Canada), 2003–2004

Format: Interactive Games, Web Site, and Video

The Plywood Girls

The Plywood Girls is a documentary about women who worked at the Port Alberni plywood mill from its establishment in 1942 until its closure in 1991. Women are interviewed about their experiences as women and as workers in one branch of the male-dominated forest industry. Former union representatives and mill managers discuss their perceptions of the “plywood girls” from

World War II and after. In addition to interviews, the film contains vintage photography, aerial shots of the mill and footage of its demolition in 1997.

Co-producers Don Gill and Susanne Klausen (Victoria, Canada), 1999

Format: Video, Length: 50 minutes

The Price of the Pines

In 1994, Money magazine called Prescott, Arizona the best place in America to retire, and subsequently the population doubled. This video diary uses the population growth in the artist’s hometown as a way of looking at the global human population explosion.

Co-producer: Kathy Fredericks (Prescott, USA), 1997

Format: Video, Length: 78 minutes

Precious

“The links between money, meaning and happiness are amplified in a world where work has become the organizing centre of life. The things we used to count on as moorings: extended family, neighbourhoods, religion, participation in community affairs – no longer carry the same sway in helping us to decide what matters. Relocation for work is commonplace, particularly in industries such as oil where workforces ebb and flow in relation to world markets and the discovery and depletion of resources. Money rushes into those gaps with a clear and simple standard. In today’s culture of success, we – consciously or not – plug ourselves into this equation: ‘money plus success equals happiness’. The problem is that we confuse what money does well with what it does not do at all. This will be a reappraisal of what wealth means, how success is defined and how this is symbolized and communicated. We wish to challenge and subvert marketing expert’s definitions of quality of life in relation to how league tables of the quality of life and city marketing is formulated.” – Mike Stubbs and Gina Czarnecki

Co-producers: Mike Stubbs and Gina Czarnecki, (Melbourne, Australia), 2004

Format: Process-based work and research leading to an interactive installation

RACOL

The Banff New Media Institute (BNMI) at The Banff Centre has been developing learning games for supporting the Alberta School Board’s Math and Science curriculum. The first stage of this project is related with the development and production of computer games that will help Grade 11 and 12 students in northern Alberta learn physics.

RACOL (Rural Advanced Community of Learners Project) is one of our collaborative research co-productions at BNMI. In collaboration with the University of Alberta, the University of Calgary, Sonic Design Incorporated, the Northern Alberta Institute of Technology (NAIT) and the Netera Alliance, we are working to set up an innovative learning environment for rural and remote students. The model is supported by an integrated set of interactive tools, such as Internet games, distributed on a broadband network.

In addition to the set of computer games, BNMI has also produced a series of interviews and discussions with First Nation’s artists, which has unlocked real time networked collaboration. As part of RACOL, Banff is providing a series of clips to support the Alberta Aboriginal Studies Curriculum. These videos support a culture of tolerance, experimentation and inquiry. They make use of the Internet as a research environment, pointing young people to the web to find the answers to cultural questions and the games help the students to solve scientific problems.

Participants in the BNMI’s Work Study program are building games in order to engage students in problem-solving strategies based on the Alberta Physics 20 and Physics 30 curriculum. These games have reached the prototype stage.

In Mirror-X the player takes on the role of Maya, a school girl and electronics inventor who is trying to save her community from mass redevelopment. With only her custom built laser watch and stealth tactics she uses the principles of reflection, refraction, laser points, and diffusion to defeat her enemies.

Galaxy Pirates follows the adventure of an unlikely duo as they battle across a fairytale like landscape. They are defending their planet against the clones of a cosmic invader. The game explores kinematics, energy and potential energy, dynamics, accelerations, velocity, distances and vectors.

Infinite Prime allows players to experience life in space, as a space courier in the year 2034. The player begins learning the basics of space flight and related physics to acquire their flying license. The game uses the solar system to illustrate concepts such as the gravitational constant and introductory graphing. The Questions & Answer section of this game deals with a broad range of physics content. Currently, it focuses on an introduction to unit conversion and kinematics. Students are rewarded for correct responses with upgrades to their ship, and clues to uncover a government space conspiracy.

BNMI is creating a series of resources and related media and interactive experiences that will bring this tremendous educational experience to youth in Alberta in a form that will inspire them to learn and explore.

Co-producers: RACOL / CANARIE (University of Alberta, Canada), 2003/2004

Format: Curriculum Design, Interactive Games, Website, and Video

Romeo and Juliet

Romeo and Juliet is based on a script written by Claudia Hart, derived from classical sources, interpreted in contemporary language and in terms of contemporary notions of power and social relations. All of the roles in the narrative are performed by Claudia Hart. For each role, she wears heavy theatrical make-up, in saturated primary colours. The narrator, also played by Hart, takes the form of a film noir angel, wearing black, constantly smoking, speaking in a Brooklyn accent, wearing fluffy feathered wings, and commenting on the action in a pseudo-Freudian, Woody Allen style meta-narrative.

Co-producer: Claudia Hart (New York City, USA), 1998

Format: Video, Length: 19 minutes

Roughside of the Mountain

A documentary portrayal of Clarence Fitch, an African-American father, husband, Vietnam veteran, peace activist and drug addict who died of AIDS.

Co-producer: Tami Gold, (New York City, USA), 1995

Format: Video, Length: 48 minutes

Scars

This project concentrates on boundaries, beginning with skin, the membrane which defines and separates the body from the outside world, and broadening to incorporate more complex surfaces where abstract concepts such as purity and corruption abrade. The work documents individual "real world" stories, while also crafting a fiction history for the processes, which establish and define human identity, using free combination of and imaginative additions to these experiences.

Co-producer: Bruce Sheridan (New Zealand), 1997

Format: Video, Book of Text and Photographs and Interactive CD-ROM

Scrap Arts

The Scrap Arts Music experience is rhythm, is installation, is music, and is movement. Scrap Arts Music is a living, breathing, moving musical sculpture. Performed by Scrap Arts Music, featuring percussionists Gregory Kozak, Scott Bishop, Rahim Gaidhar, Sarka Kocicka, and Malcolm Shoolbraid. Scrap Arts Music is managed by Justine Murdy. The film interpretation of the Scrap Arts Music composition, PLASMATRON, will be visually structured to reflect the architecture of the original composition. It will take the viewer inside the PLASMATRON experience: by being small when the music rests, by being big when the music roars. It will be symmetrical when the players move in sync; it will be obtuse as eclectic instruments break out of rhythms into chaos. It looks closely at the textures and shapes of the small gongs and bells in quiet transition; it witnesses the whole group in controlled frenzy on big drum movements.

Co-producer: Simon Dekker (Calgary, Canada), 2001

Format: Video, Length: 4 minutes

Sea-Changes: A Meta-Biography

Sea-Changes is a collaborative biography project for practicing visual artists in their late 50s and up. The collaborating artists contributed autobiographical materials to a common database. Each artist then constructed an autobiography, or meta-biography from these materials, using anything in the database but excluding the artist's own contributions. The artists are free to develop their own approaches to creating their biographies, inventing, adding, and subtracting images, texts, and documents. One of the implications of the project is that there will be inevitable overlappings: various artists will be using the same materials from the database. Each individual meta-biography then, will be one aspect of the larger meta-biography of all the participating artists.

Co-producer: Myron Turner (Winnipeg, Canada), 1997

Format: Web Site

The Secret

An on-line game of secret trading and intrigue. Developed by Douglas Cooper, Sara Diamond, and Joshua Portway.

Co-producer: Dysmedia, 1998–2001

Format: On-line Game

The Secret Project

The Secret Project is a 60-minute dance-theatre production with five performers. The thematic organization of the piece around the notion of the "secret" arose out of work with interactive technologies. In such work, odd corporeal confusions arise between whether one moves in space or utters text. We are interested in what these technologies conjure as secret, and how our other (Irish/French) secrets might bleed into such a performative tool. Such secrets are corporeal, cultural, wrought from pleasures and repressions. This shifting sense of the secret continues to orient our thinking on the making of this work – where the utterance of text can control movement, and movement can control the utterance of text.

Co-producers: Jools Gilson-Ellis and Richard Povall, 1998

Format: Dance/Theatre Production

See Banff!

An interactive Stereoscopic Kinetoscope installation, this project bears a strong resemblance to a turn-of-the-century kinetoscope: a self-contained unit about the size of a podium with a single-user viewer on top and a crank on the side, as well as a selector for choosing one of the silent views.

Co-producer: Michael Naimark (USA), 1995

Format: Kinetoscope Installation

Seed of Sarah

Seed of Sarah is a half-hour impressionistic non-fiction film based upon Judith Magyar Isaacson's highly acclaimed Holocaust memoir of the same name. In her book, Judith Isaacson writes hauntingly from the perspective of a young girl growing up in Hungary in the late 1930s and 40s. The film is loosely based on a musical treatment of the book, a chamber opera by American composer Mark Polishook. In his adaptation of the memoir, Polishook captures the direct and urgent tone of Isaacson's literary voice by highlighting an important aspect of her story: her palpable fear of rape during the Holocaust.

Co-producers: Andrea Weiss and Greta Schiller (UK), 1998

Format: Video, Length: 27 minutes

Self and the Community of Imagination: The Networking Metaphor

A collaboration between three artists, this project explores computer networking as a metaphor for communication and conversely, communication as a metaphor for networking. Each of the participants will develop individual projects that have a certain degree of self-sufficiency. At the same time, these projects have an interdependency, just as each node in a communications network. The gallery installation will be a self-contained network which is at the same time connected to the outside through the Internet speaking metaphorically to the interconnectedness of networks, which move outward from local to external environments.

Co-producers: Myron Turner, Susan Turner and Dale Amundson

Format: Gallery Installation and Web Site

Self-Government PSAs

Through the voices of Aboriginal directors, writers and artists, this accessible PSA series uses storytelling, humour and powerful visual and sound images to offer Canadian and International audiences insights into issues of profound value.

Co-producers: Aboriginal Film and Video Art Alliance, 1994

Format: 6 PSAs, Length: 30 seconds each

Sensing the City

This is a study of 'ambulant research methodology'. While in Banff, Simon Pope studied art practices that utilize ambulant methodologies, such as walking. This study also emphasizes the ways in which actions, like walking, allow new knowledge about our environment to be articulated and disseminated. This research may also inform the research for 'Ambulant Science: a minor science of the city', an exhibition commissioned for its European City of Culture bid by Cardiff, Wales.

Co-producer: Simon Pope, 2003

Format: Research

Shelter

Shelter is a one-hour documentary developed for both television broadcast and subsequent internet web-based application examining and celebrating the human spirit found in the self-invention of the idea that is "home." The project examines the idea of what home means to six Canadians who are as diverse and unique as Canada. It explores our ideas about how we express ourselves where we live and looks at six individuals for their differences and similarities. It explores the idea that everyone has some-place special, whether the place is an object or an idea.

Co-producers: Kristina McLaughlin, Kevin McMahon, Michael McMahon, CBC Rough Cuts (Toronto, Canada), 1999

Format: Video, and Web Site

Shifting Ground

Shifting Ground is a dance installation traversing physical territories and orchestrating gesture, cultural and geographic imagery. Dancers of separate geographic countries share their culturally inhabited dance and movement knowledge. The web site (translated in Agni, Chinese, English, Finnish, and French), serves three purposes: to introduce and reveal the research and production of the dance video installation, to establish a floating homeland or sense of community for the participants involved and finally, to link specific cultural sites which will be integrated in the presentation of the installation environment.

Co-producer: Gretchen Schiller (Montpellier, France), 1998

Format: Dance Installation and Web Site

Silent Tears

Silent Tears is the true account of one Cree family's efforts to overcome the harsh realities which arise during a difficult winter out on the trapline. The story is narrated through the eyes of nine-year-old Anne as she is immersed in a scenario of suffering and healing. As Anne tries to help her family survive through a tough winter with a sick father; she discovers an appreciation for the mystical forces which arise from the natural world and is transformed by this dangerous point in her personal history.

Co-producer: Shirley Cheechoo (West Bay, Canada), 1997

Format: Video, Length: 28 minutes

Singing Our Stories

A rich, multi-textured film – part musical performance, part dramatized storytelling, and part personal journey with historical archive. Singing Our Stories is an exhilarating visual and musical odyssey through contemporary Native North American heritage as seen through the eyes of the First Nations women who bring their unique but complementary strengths to this creative collaboration. As well as English, a strong Aboriginal language component is effectively incorporated into the production. Many of the women speak, as well as sing, in

their distinct traditional languages. Subtitles in a combination of Cree and English support this important perspective of the film.

Co-producers: Annie Frazier-Henry (Gibson, Canada) and Omni Productions (Vancouver, Canada), 1998

Format: Video, Length: 49 minutes

Six String Nation

Six String Nation is a multi-voiced story of the musical soul of Canada told through the strings of a single and singular guitar. While simple and elegant in concept it is complex and multifaceted in execution. The guitar will be comprised of pieces of wood, bone, steel, shell and stone from every province and territory of Canada. Each of these pieces has its own story to tell, which is revealed as the project moves along. The gathering of the materials and the construction of the instrument are documented on video. Upon completion, the guitar is passed from musician to musician – from Newfoundland to British Columbia – in the creation of 13 episodes of television (one for each province and territory). This project will also engage radio, web interactivity, and portable kiosks that will span the country. Six String Nation is a celebration of Canada's rich and expansive diversity.

Co-producer: Jowi Taylor, (Toronto, Ontario), 2003/2004
Format: Television, Radio, Interactive Web-Site, DVD, and Kiosk

Skies

The installation Skies provides viewers with the experience of cooperation – between themselves and with nature. Viewers encounter cricket sounds and a 5 x 7m video image of a night sky projected onto a floor. When viewers walk directly onto the image, black paths appear under their feet and the night sky transforms into a day sky. As viewers explore the imagery further, additional paths and imagery appear. When multiple viewers walk simultaneously onto the imagery and discover more of the hidden paths, water and land imagery are presented. The installation is designed to provide increasingly beautiful imagery as more paths are discovered. In order to experience all imagery and

sound within the installation, the viewers, possibly strangers, must cooperate with each other.

Co-producer: Don Ritter (New York City, USA), 1998

Format: Interactive Video and Sound Installation, 10x10m

Skunk Cabbage

A wry look at the complex relationship between information and knowledge as seen through Konefsky's own diaristic consideration of family stories, family secrets and family history.

Co-producer: Bryan Konefsky (USA), 1998

Format: Video, Length: 22 minutes

Smell Bytes

Smell Bytes addresses a body of complex issues ranging from hacking/sniffing as both a method and a metaphor, dataveillance and the invasion of the body and privacy, to the relationships between sensuality and the imagination, art and science, biotech fantasies and economies. In Jenny Marketou's project, the artist quite literally vanishes from the work, while her creation, Chris.053, an intelligent agent created as a bot software takes on a life of his own. Chris.053 is programmed to be driven by its insatiable olfactory desire. There is an agent program that enhances and links characters on the site with others on the net based on their smells and relationship to smell. The project will allow the viewer to log on the computer and like bot, Chris.053, lurk through the preselected IP and CU SEE ME chat rooms.

Co-producer: Jenny Marketou (New York City, USA), 2001

Format: Web Site

Soft Accidents

Soft Accidents is a hypertextual sound-driven poetry series that resonates between quantum physics and indigenous knowledge systems from Australia. Three structural forms, the double helix, the spiral and the labyrinth intertwine ontologies between space/time knowledge systems, histories of ideas, and human consciousness. Francesca Da Rimini is working with Bohm's visualization of elementary particles collapsing inward from the whole of space and then expanding outwards.

Theory will be interpreted in light of the Aboriginal Dreamtime, and traced in sound, animation and non-linear stories. Da Rimini is collaborating with musician Michael Grimm, and quantum physicist David Peat and will work with Linda Cooper, developer of National Indigenous Knowledge Education Program. She is also collaborating with the University of Nottingham's computer science department UK.

Co-producer: Francesca Da Rimini (Adelaide, Australia), 2000

Format: Installation

Soft Accidents | 7 Beauties and the Warroom

This is an art project developing narrative cycles of destruction and renewal of matter on micro and macro-levels. The project is informed by research in quantum physics, military technologies and local (South Australia - the Uranium State) Indigenous and environmental concerns about protection of country and culture. This collaborative project will manifest as a search engine harvester and poetry generator, and series of digital video animations and downloadable soundscapes.

Co-producer: Francesca Da Rimini (Adelaide, Australia), 2003

Format: Video shorts

Somalia Yellow Vignettes

During his travels as a war artist in Somalia with the Canadian Forces, Allan MacKay's time was spent primarily in the operating environment of the Canadian Airborne Regiment. The timing of his assignment coincided with the events that led to the Somalia Inquiry, the torture death of a Somali teenager, and the attempted suicide of Master Cp. Clayton Matchee. MacKay's startling and intense video serves as a backdrop to this dance piece staged by Calgary's acclaimed alternative theatre group One Yellow Rabbit. Somalia Yellow Vignettes won a 1998 Rosie Award for Best Experimental Video from the Alberta Motion Picture Industry Association and a 1999 Silver

Apple Award from the National Educational Media Network in Oakland California.

Co-producers: One Yellow Rabbit (Calgary, Canada) and Allan Harding MacKay (Toronto, Canada), 1997

Format: Video, Length: 29 minutes

Spectropia

As the second project in a trilogy of fictions on the unconscious of consumer economies, Spectropia is a feature film with an interactive component. Spectropia is a supernatural thriller about the infinite deferrals of desire. It opens in a future reminiscent of the late 18th century, but strangely inverted. The characters include Spectropia, a girl archeologist in the future, and cohorts the Duck, a garbage collecting computer animation based on Vaucanson's 18th century mechanical automaton, and the ghost of Marie Antoinette. Spectropia obsessively collects the past through an examination of discarded objects, which lead her to William, a young man who lived in 1930's New York. William has a problem, and together they travel into the past in an attempt to set things right.

Co-producer: Toni Dove (New York, USA), 2001

Format: New Media Installation and Video

SPIN, Zat Media

A client-side, Java based software that facilitates authoring on the www.

Co-producers: Zat, WM Leler & Co., 2001

Format: Software

The Split-Brain Human Computer User Interface

This project demonstrates the split-brain user interface prototype developed for the artwork: Anita und Clarence in der Holle: An Opera for Split-brains in Modular Parts. Based on documentary footage from the 1991 Senate hearings, this interface uses VR binoculars to deliver to the left eye and ear (the right hemisphere) the testimonial of Anita Hill making accusations of sexual harassment, while simultaneously delivering to the right eye and ear (the left hemisphere) the denials of those charges by then Supreme Court Judge

nominee Clarence Thomas. The "he said/ she said" testimony aggravates cognitive dissonance, forcing each hemisphere to choose sides in this political drama.

Co-producer: Greg Garvey (Montreal, Canada), 1999

Format: VR interface

SteamingMedia

steamingmedia.org is a collaboration between Tapio Makela and David Rokeby, of Transloc Inc. At the core of the work, two saunas and two pools are connected across both geographical distance and the social distance of culture. The saunas incorporate blurred, steam-like video, sound and data streams, and interactive media archiving to allow the participants to share and discuss their experience of the pool and sauna across space and time. The pools incorporate interactive systems in which swimming movements are transformed into soundscapes shared between remotely connected pools.

Co-producers: Tapio Makela (Helsinki, Finland) and David Rokeby (Toronto, Canada), 2002

Format: Interactive Installation

Stormy Weather: The Music of Harold Arlen

A 90-minute musical special, inspired by the songs of American popular composer, Harold Arlen (1905-1986), and featuring performances by some of the most original and imaginative recording artists in the world today. Contemporary musicians from every conceivable genre – jazz, pop, rock, blues, rap and classical – accentuate the timeless quality of Arlen's beautiful, enduring music. The project parallels Arlen's life story with the progression of American culture through the first half of the twentieth century, and include a archival footage of Arlen performing several of his own greatest songs as well as Arlen's own home movies of his wife and muse, Anya. Script development completed at The Banff Centre.

Co-producers: Larry Weinstein and David Mortin (Toronto, Canada), 2001

Format: Pre-production

The StoryBones Game

The StoryBones Game employs a Java based interface to translate a traditional Inuit game into an interactive Web environment. In the original game, players arrange a collection of animal bones to represent the characters of a story they were telling. In the on-line adaptation, players collage together silhouettes derived from original drawings by Myra Kukiiyaut, an Inuit elder. Commentary associated with the visual elements of the game encourages players to contemplate the social context of the artist's work as well as greater contemporary cultural issues.

Co-producer: Tom Leonhardt (Toronto, Canada), 1999

Format: Web Site

Strategies for Self Defense

Adopting the same persona as in her evocative video KADDISH, and with a limited number of strategic props, Turner sites herself as the place out of which she explores specific psychological defense mechanisms. This is an emotionally taut treatment using the body as the mode of expression and conceptualization. Its lighting is vibrant and intense. The audio tracks comprise poetry written by Turner, a created soundscape, and a discordantly beautiful violin melody.

Co-producer: Susan Turner (Winnipeg, Canada), 1997

Format: Video, Length: 8 minutes

Subtract the Sky

Subtract the Sky is a public artwork conceived as a collaborative, web-based authoring environment for the production of "maps." Subtract the Sky extends the context of public art by allowing individuals and communities to evolve an aesthetically, intellectually, and politically expressive, collaborative environment on-line. It is a site for making "cartographers" of communities and individuals by providing them with a map generation system and communication network which aims to re-map the lines of dominance that organize both the social-body and the bio-body. It is a collaborative system, which gives users a framework for building databases from their own experiences and for structuring and interpreting

that data themselves. The site allows users to manipulate images, sounds, and texts, conduct a variety of searches of the site's database, and add information to it. Subtract the Sky relies on the epistemological and aesthetic vectors of cartography, as metaphor and metonym, to produce an archive of alternative histories. Subtract the Sky is about producing alternative visions and suggesting alternative processes of territorializing and reterritorializing.

Co-producers: Sharon Daniel and Mark Bartlett (San Francisco, USA), 1999

Format: Web Site

Talk Nice

Talk Nice is an interactive installation using unique SAY technology to navigate video. The user interacts with the installation verbally and the SAY tool analyzes the user's voice and pulls up responses from stacks of video clips. This work explores specifically the query posed statement and how we position ourselves by tone of voice. Specific scenarios include a group of young women speaking and an interaction with a computer (male) technician in which the user tries to get a computer problem solved. Additionally a series of photographic images with accompanying audio samples were produced matching mountain ranges with frequency analysis samples of voice sound bytes.

Co-Producer: Elizabeth Vander Zaag (Vancouver, Canada) with the Canada Council and Stentor, 1999

Format: Installation

Te Durosh

Te Durosh is a one-hour documentary, which follows the lives of three Albanian women whose stories reflect the turmoil of their country's recent history. The first spent most of her life as a political prisoner in the network of labour camps erected by the ruthless dictatorship of Enver Hoxha. Another was a leader of the student movement, which played a central role in the popular unrest, which finally overthrew the regime in 1991. The third survived the Hoxha era by making subtle compromises, which are the

lifeblood of tyrannies, only to fall victim to the anarchy, which devastated the country in 1997.

Co-producers: Rob Rapley and Alessandra Zeka (New York City, USA), 1998

Format: Video, Length: 57 minutes

TELEBODY

TELEBODY is a large-scale piece for three music and video “performers.” Using digital music instruments, the players have real time control over not only an audio environment, but also images of two bodies. The theme of TELEBODY revolves around man-machine interface and the human body. Digital image capturing, 3D scanning, and effects processing of the human figure provide a metaphorical description of a potential digital human. The performers act as metaphorical bio-geneticists, perfectly controlling and manipulating images of the human body.

Co-producer: Steve Gibson (Victoria, Canada), 2000

Format: Performance

T-Garden Project

T-Garden is a responsive environment where visitors wear sound, and can dance with images and socially shape media, constructing musical and visual words “on the fly.” The performance aims to dissolve the traditional lines between performer and spectator by creating a computational and media architecture which allows the visitors to sculpt and subtly influence their overall environment. At the same time, the T-Garden coordinates with a research project investigating such questions as: how can we inhabit hybrid responsive spaces and what are the topological aspects of temporal experience?

Co-producers: Sponge, Encart, Ars Electronica, C3 (International), 2001–2002

Format: Installation

The Time In Between

The Time In Between is a tri-lingual educational web site, focused at the intersection of an on-line documentary and art activism. Presenting personal stories from the people of Kosovo and Serbia about their memories of the postwar years. At the core of the project is the desire to facilitate

an intercultural dialogue between Kosovo, Serbia, and the U.S. 2.5 years after the NATO bombings:

Part 1 – Digital Archive: Tales of Nationalism, attempts to understand the Balkans; Part 2 – Media’s Representation Of War, presents anesthetized and abstracted representations; Part 3 – Collaborative Online Exhibition Art in Response to War is an on-line exhibition of artists from Serbia, Kosovo, and the U.S.; Part 4 – A Timeline, chronicles the lead up to the events in Kosovo in 1999. Kosovars and Serbs may submit their history of events leading to the NATO bombardments of 1999. It will become a collection of different histories.

Co-producer: Trebor Scholz (New York City, USA), 2003

Format: Web Site streaming video footage in Mpeg 4

Toothpaste

Toothpaste, a five-minute operatic short starring Kids in the Hall’s Mark McKinney and vocalist Barbara Hannigan will have a life on both TV and the Internet. Toothpaste, directed by Rhombus partner Larry Weinstein, is set in the bedroom and bathroom of a house in Toronto’s Rosedale neighborhood and involves a man and woman quarreling over a tube of toothpaste. Their dialogue is sung in opera style, with McKinney lip-synching to a recorded track. The sequence involves 360-degree shots of the two rooms, and allows web surfers to click on various background objects to trigger text info about the history of those objects, their symbolic meaning, or observations about opera itself. It’s like a viewer-generated pop-up video for opera. When launched, the Toothpaste web site will also include the requisite chat room and message board.

Co-producer: Marble Media (Toronto, Canada), 2001

Format: New Media

Topological Slide

A virtual reality artwork that enables users to traverse or “surf” a complex topological (or arithmetic) surface, with a vivid sense of immersion and kinesthetic response.

Co-producers: Michael Scroggins and Stewart Dickson (USA), 1995

Format: VR Installation

Touche

Touche is an interactive web installation which explores intimacy and the Internet. Internet technology is an extension of us—“our bodies and our systems of communication between individuals.” Touche follows our tactile relationship with the longings and distancings in human interaction and through Internet technology.

Co-producer: Catherine McGovern (Montreal, Canada), 1998

Format: Web Site

Trace

Trace is a memorial environmental sound installation that is site-specific to the network of hiking trails near the Burgess Shale fossil beds in Yoho National Park, British Columbia. The installation transforms the network of hiking trails into a physical interface to a database of sound recordings. Recordings are made as memorials to people who have died or as pieces that explore themes of death, loss and transformation more generally. The database is accessed when a visitor to the hiking trail dons a knapsack and hikes the trail. Memorials are played back in response to each hiker’s movement and position in the landscape, which is detected by a computer/gps unit in the hiker’s knapsack. Recordings are heard through tiny speaker/headphones and playback is at low volume so that memorials intermingle with ambient sounds of the natural environment.

Co-producer: Teri Rueb (New York City, USA), 1998

Format: Sound Installation, Demo Tape, Length: 8 minutes

Tracking Distance

C.F.S. Dana was officially closed on December 31, 1986. In its 25 years of operation, countless military families and personnel were connected with the radar station. The documentary examines a portion of the tangible legacies of the Cold War; to contrast personal histories to national agendas. The past is united into saying this is what’s left, this is what’s changed and these are some of the people who were affected. A dozen people were interviewed, each of them with a personal connection to the radar station.

Co-producer: Greg Marshall (Calgary, Canada), 1998

Format: Video, Length: 29 minutes

trajets

trajets is a video/dance installation that crosses dance, digital imagery, sound, architecture, and 4D network space. New working practices across choreography, video art, and architecture are inherent to trajets. The process for creating the piece can be understood as a developing choreography across physical, mechanical and digital techniques. It is to be shown in a range of conventional and non-conventional theatre spaces, including galleries. trajets unites a dynamic inhabitable space with a projection of abstracted 4D choreographies. The dynamic space is defined by the choreographed movement of three screens that receive projected moving images, sound and light in synchronized sequences. The presence of the visitors to the installation affects the movement of the screens and images; this transforms audience members into participants within trajets. A real-time representation of the trajectories of the images and of the screens is networked into a computer-based 4D space.

Co-producers: Gretchen Schiller (Montpelier, France) and Susan Koziel (Montreal, Canada), Canada Council and Stentor, 1999

Format: Installation

The Translators

This experimental narrative mixes melodrama and humour with conceptual ideas. As the title suggests, the operative metaphor is translation – a process implicit in every act of communication and understanding – which also refers to the viewers’ untangling of the narrative. The story concerns a couple, he a writer, she an academic, whose personal difficulties and ambitions are tested by chance, fate and misadventure. A cast of friends and strangers, not to mention their own son, help them to elaborate on issues of romantic love, cultural identity, spiritual disquiet, art, loss, and mortality.

Co-producer: John Zeppetelli (Montreal, Canada), 1998

Format: Video, Length: 38 minutes

TRIO

TRIO centers its action in the ballet studio at the place of ultimate and fundamental departure in a ballet dancer's life – the ballet barre. Three professionals, one woman and two men, are beginning their day, as they always have and always will for as long as they are called ballet dancers– in the esoteric inevitable ritual of subjugation of will, and mastery of instrument. As we admire the form, symmetry, line and sheer beauty of the basic balletic language– emotional undercurrents intrude on the seeming serenity. The dancers are adhering to the prescribed structure of plies, tendus, rond-de-jambes, yet we sense turbulence, desire, and competition. The barres, parallel, are used gymnastically by the men, sometimes as crutches by the woman. As the barre-work develops, we feel we are glimpsing into the complications of circumstances in their personal lives. There is subtext to the rote of their isolation, unaccountable avoidance, and their muted exchange. TRIO was nominated for 2002 Gemini Awards for Best Editing and Best Cinematography in a Variety, Comedy or Performing Arts Program, and Roger Vernon won for Best Cinematography. TRIO also won an Alberta Motion Pictures Industries Association award for Best Vignette in 2002.

Co-producer: Veronica Tennant and Michele Boniface (Toronto, Canada), 2001
Format: Video, Length: 10 minutes

Two Men Making Gun Noises

This is an installation project that works the ground of humour, mimicry and pathos as the artists' brothers produce a range of semi-automatic ballistics from their vocal chords.

Co-producer: Anne Walsh (Los Angeles, USA), 1996
Format: Video, Length: 30 minutes

U&I dOt cOm

U&I dOt cOm is an experimental narrative/documentary hybrid about Zoey, a teenager who negotiates her identity in cyberspace. A web contest sweeps her into a dreamscape of desire and deception, as hidden mechanisms of e-commerce, data-mining and consumer profiling

monitor her every move. When Zoey rebels, she is forever transformed in the new cyber-cultural domain.

Co-producer: Branda Miller, (New York City, USA), 1999
Format: Video, Length: 18 minutes

Uroboros (the serpent which eats its tail)

This project is towards the construction of a VRML site, with "3D eyes." Drawing on both VRML and contemporary VR LCD shutter displays (computer and video), this VRML site is viewable in both 2D and stereoscopic 3D, featuring viewer-interactive and site-to-site interactive modes which are typical in VRML 2.0. This site is essentially a virtual "space" populated by artifacts, objects, images and sound, all of which conspire to seduce the viewer into the experience of images without time or space.

Co-producer: Al Razutis (Saturna Island, Canada), 1998
Format: Web Site

Virtual Puppetry Laboratory

This research project with the London Institute's SMART Labs, Bell Labs and other collaborators, uses puppets, networks and actors to create interactive experiences of particular value to severely disabled children.

Co-producer: Lizbeth Goodman, SMART LABS, 2001
Format: Interactive Media

Virtual Reality on Five Dollars a Day

Using video cameras as inputs into a virtual environment that is projected onto a screen, this project uses two cameras to detect movement which is displayed as changing constellations of points within a three dimensional environment.

Co-producer: Ron Kuivila (USA), 1995
Format: VR installation

Visions

The Aboriginal poetry video, seen through the eyes of a child, invokes a powerful sequence of visual layers. Produced in collaboration with the Aboriginal Arts program.

Co-producer: Anne Frazier-Henry (Gibson, Canada), 1995
Format: Video, Length: 9 minutes

Voices of the Morning

A visual and sonic poem that explores the effects of Orthodox Islamic laws on one woman, chronicling a childhood behind the veil.

Co-producer: Meena Nanji (Los Angeles, USA), 1992
Format: Video, Length: 14 minutes

Voices Unheard

This hour-long investigative documentary explores adolescent violence, specifically sex offences, committed by teens living in Middle America. This is a segment of society rarely examined, voices of youth we frequently don't hear. The majority of these teens are caught in a cycle of violence. They are often victims of abuse, thus repeatedly acting out the same behavior that was perpetrated on them. The film presents the individuals and the institutions surrounding the issue to encourage early detection and treatment for adolescent sex offenders, thus providing a foundation for prevention, change and understanding.

Co-producer: Beth B. (New York City, USA), 1997
Format: Video, Length: 57 minutes

VR/RV (Virtual Reality as Recreation Vehicle)

An exploration of techno-cultural interfacing and mind-environments, based on the concepts of Gregory Bateson in From Mind and Nature: A Necessary Unity. The piece simulates driving an RV through a virtual theme park comprising four real world locations. The locations are placed on a large oval road: Philadelphia and the mountains of Banff are at opposite ends, the Kuwait Tower and Atomic Dome in Hiroshima are on the sides.

Co-producer: Peter d'Agostino (USA), 1994
Format: VR installation

Walter Phillips Contemporary Art Series

A six-part series about galleries, artists, and exhibitions. Includes contemporary visual art and new media. Each of the programs in the series is derived from lectures delivered by curators. They

are a sampling: an eclectic mix of commentary on contemporary art and the role and the meaning of the curator, the contemporary art exhibition, the changing functions, the changing expectations, the changing relationships to art and to the artists.

Co-producers: ACCESS TV, TLC
Format: TV

Waterfalls

Digital Whitewater is a digital video study of the whitewater at Bow Falls, Banff Canada, recorded during the summer of 2002. By minimizing conventional indicators of orientation, the artists invite viewers directly into the play of differences generated by the whitewater. Four strategies are used to render patterns amid chaotic flows:

1) a non-sync sound composition, 2) handheld camera work, 3) changing the speed and the direction of the tape, 4) inverting and modulating the color. The color inversion also turns sunlit flecks of whitewater into black 'digits', reminding viewers that what they are seeing is a digital artifact. Tape produced in accord with the fourth component of the Earthscore Notation by Paul Ryan. On site audio recording and audio composition by Annea Lockwood. Digital Whitewater is the third movement of a four-movement study of the Bow Falls.

Co-producer: Paul Ryan (New York City, USA), 2002
Format: Video, Length: 10 minutes

We and the Time

A video symphony focussing on the city of St. Petersburg. The tape references the city symphonies of the 1920s, specifically Dziga Vertov's classic, Man With a Moving Camera (1928), but inversely – coming as it does at the end of the century and the Soviet era – bending montage to expand its shape out of the ideological, incorporating ambiguity, daily life, satire and critical analysis within a musical structure.

Co-producer: Abigail Child (New York City, USA), 1997
Format: Video, Length: 78 minutes

WestGrid

The WestGrid Network is an extensive high performance computing research initiative into advanced visualization and collaborative research methods. It includes The Banff New Media Institute, research universities in British Columbia and Alberta, as well as NewMIC Vancouver. The Banff New Media Institute will focus on collaborative tools created with and for science research, visualization of science data, physical computing interfaces and pattern recognition in advanced visualization. We will explore ways of enhancing collaboration through advanced research tools and software.

Co-producer: WestGrid, 2003–2005

Format: Interactive and Networked Media, Laboratory Based Research

Words Fail

Words Fail is a starkly emotional, six-minute dance piece choreographed and danced by Peggy Baker, played by Shauna Rolston, with music composed by Juno Award-winner Chan Ka Nin.

Co-producers: Veronica Tennant (Toronto, Canada), Michele Boniface (Edmonton, Canada), 2000

Format: Video, Length: 7 minutes

The Writing Machine

An interactive text and sound-based work for the worldwide web what will also be exhibited as an installation. An array of sensors at The Banff Centre respond to local weather conditions and send real-time data into a computer that along with a variety of browser and server activities controls multiple parameters of weather senses' dynamic real time simulation. The primary content is provided by people writing personal histories as a kind of notation into a window of The Writing Machine. These stories are then entered into a stack of pages where the dynamic topology is modified according to erosion, percolation, sedimentation, fracture and page-cycling models that are driven by inputs from the sensors operating according to Boolean logic and other algorithmic processes. Individual notations retain their integrity as orthographic pages while individual stories are heterogeneously layered and combined in ways similar to the abstract processes found in relationships between the individual and communities as well as the concrete and formless aspects of everyday lived experience.

Co-producer: Patrick Clancy (Kansas, USA), 2002

Format: Installation and Web Site

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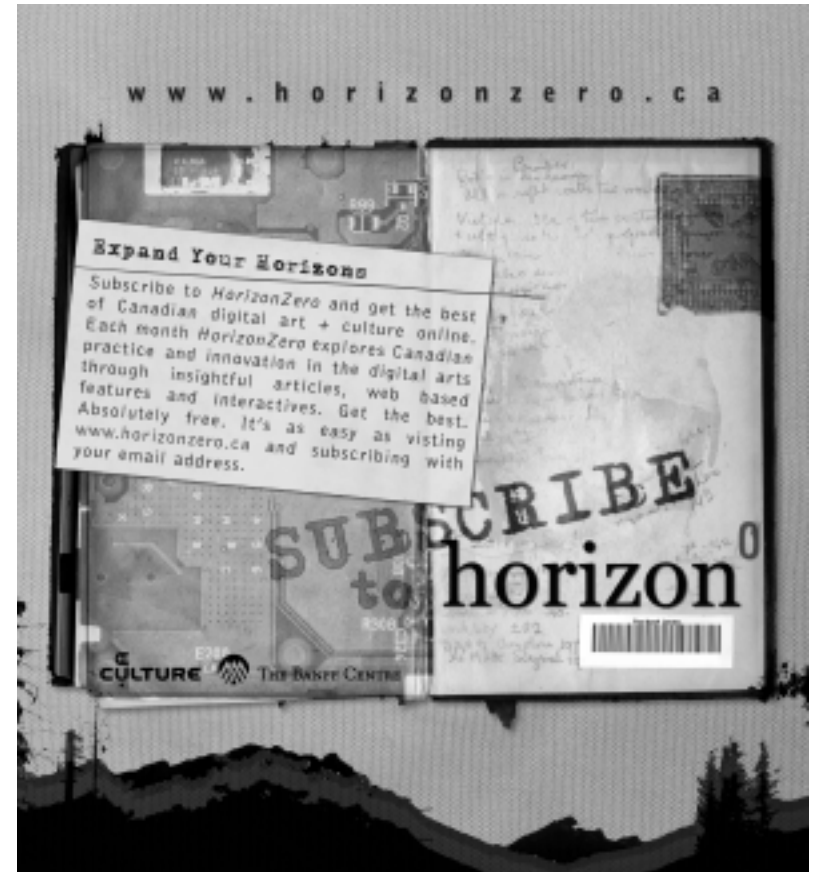
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