

FELIX
WOODS

January 18 – 29, 2011

Gerry Thorne Exhibition Gallery
Roundhouse Arts Centre

OPENING:

January 18, 5pm

Urban Crawl is dedicated to artistic work that produces spaces and moments for physical and social dialogue. The artistic vision of the company is guided by the rationale that a critical artistic practice facilitates sites for popular politics and aesthetic exploration. We are committed to art that is both socially and politically engaged, and our work is steered by local (often civic) issues. Whether theatre, sound, visual arts, or the written word, we feel that art can be put to work to create an important critical public sphere – the likes of which is far too rare these days. Urban Crawl engages in collaborative models of working, and is particularly interested in dialogue and exchange between artists and the community at large. In developing and presenting innovative practices, we are committed to experimental, interdisciplinary border crossings that disrupt any easy separation between art and politics.

PRESENTED WITH:

PuSh International Performing Arts Festival

SPECIAL THANKS TO:

Norman Armour, Sabine Bitter, City of Vancouver, Deborah Heard, Elia Kirby, Marie Lopes, Ryan Mathieson, Jason Mclean, Geraldine Pratt, Marnie Rice, Roundhouse, Simon Fraser University School for Contemporary Arts, Working Format and Innes Yates.

PRINCIPAL ARTISTS:

Vincent Andrisani
Jordan Bent
Aja Rose Bond
Nathan Clarkson
Natalie Doonan
Milena Droumeva
Jamie Hilder
Eli Horn
M. Simon Levin
Jason Levis
Gabriel Saloman
David Murphy
Ruth Scheuing
Jennifer Schine
Matt Smith
Katherine Somody
Jay White

SFU/UBC ARTISTS:

Jonathan Amodeo
Joanne Chan
Asha Congdon
Savannah Kuchera
Jainy Lastoria
Cindy Leibel
Ze Liu
Laura McKillop
Solana Rompré
Yi Xin Tong
Abigail Torrijos
Menelaine Valencia
Shelly Wang
Risa Yamaguchi
Caitlin Sinclair

Counter Mapping

curated by Caleb Johnston

From the Mercator projection to Global Positioning Systems, maps have long remained the language of power. In *Counter Mapping*, we push back against this history. This exhibition began with a question: if maps are the instruments of power, how might we produce and circulate a poetic, even, radical cartography? I was keen to keep this theme wide open. I am less interested in offering a definitive model (even if one were possible) of what a counter mapping might look like, as I am in artists' individual interpretations. I am motivated by the desire to appropriate mapping technologies and disrupt the authority of the gridiron to flatten and deaden the complex social worlds of Vancouver. The resulting collection is as varied as it is innovative. Working across disciplines, artists deploy a range of tactics in their rewriting of the urban landscape. In *Counter Mapping*, we move from tracking individual lines of inquiry through GPS to impersonating tour guides in offering alternative histories of the city. We work from animating walking as a creative process and means of urban navigation to restaging the archive to publicize the private. From acoustic ecology to staged spatial disruptions, assembled works tender sensory narratives that

constitute this unwieldy entity that we collectively know as Vancouver.

In this exhibition, we rewrite the urban and take seriously how the city is performed, reproduced and contested. Engaging the city, we transgress any easy boundary separating art, politics, territory, and everyday practices. It is from this well that *Counter Mapping* springs. We redraw maps to disrupt the notion that the city can ever be understood as a totality. Our work mirrors the insight of theorist Fredric Jameson who calls for 'cognitive mapping', by which he means the need to grow new sensory organs to trace the existential journey of the traveler in an increasingly un-mappable world.¹ We trace maps to get lost in the city, to descend into and experiment with new ways of moving through the urban landscape, and to reinsert the human body within the clean lines of Euclidean geometry. In doing so, we enter into the struggle to define the urban in a time and place where access to the city narrows, be that through the hardening of surveillance systems, the proliferation of private consumption, or the greater enclosure of public territory.

We invite you into our counter mapping.

1 Jameson, Fredric. 1984. "Postmodernism, or the cultural logic of late capitalism". *New Left Review* 146: 53-92.

Soundscape Vancouver

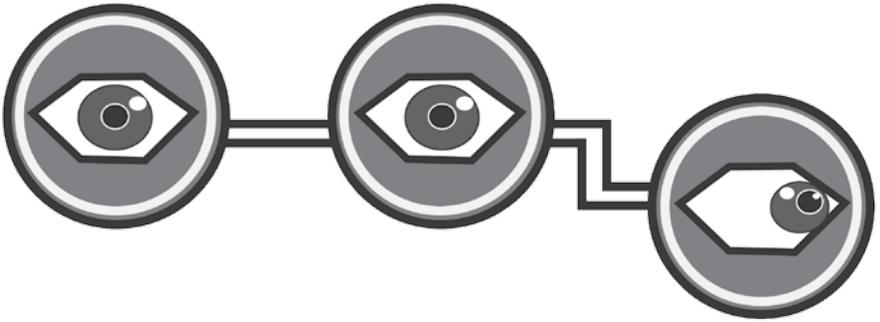
Vincent Andrisani, Nathan Clarkson,
Milena Droumeva, Jason Levis,
David Murphy and Jennifer Schine



A sonic journey mapped through the cultural and physical spaces over a day in our lives. This is a day of listening and reflecting on what is important and unique about living in Vancouver. The internal and personal spaces as well as the shared public places are combined to form an acoustic narrative that is both individual and collective. Separate journeys converge time and space to create the sound of the city.

Scratch Map

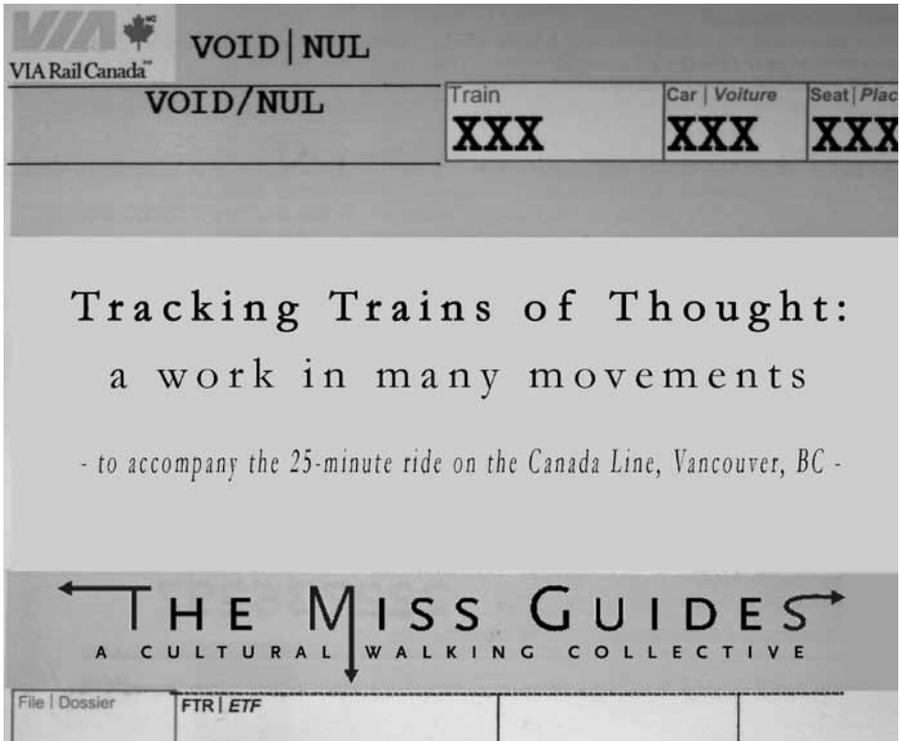
Jordan Bent and Eli Horn



This work reinterprets contemporary mapping practices. Drawing inspiration from the narrative of oral maps, the project takes a story-telling approach to cartography that allows for the representation of human experiences rather than statistical data. *Scratch Map* uses street art to place fleeting observations of the city back into the urban landscape as fixed markers. These markers create a situated narrative of Vancouver that retains the navigational quality of conventional maps.

**Tracking Trains of Thought:
a work in many movements**

Natalie Doonan and Katherine Somody
(The Miss Guides)



The Miss Guides (TMG) believe that the recent interest in re-mapping is motivated by fresh epistemological frameworks established through new media like smartphones and social networking sites. In their latest work, TMG explore the impact of rapidly developing technologies on our embodied experience of knowledge, time and space. Source imagery and audio related to the Train has been culled from two distinct archival systems: the Vancouver Archives online, a highly structured and official organization of history; and user-generated platforms like Youtube and Flickr. The resulting audiovisual collage, *Tracking Trains of Thought* can be accessed:

VIRTUALLY:

from an interactive map of Vancouver at www.themissguides.com

REMOTELY:

downloaded as a podcast to your smartphone from www.themissguides.com/Train. To be experienced while riding the Canada Line.

REMIXED LIVE:

through a temporary installation at the Roundhouse, where you are invited to remix audio and visual tracks into your own personal and ephemeral narrative of the train.

Paths and Places / Downtown Ambassador

Jamie Hilder



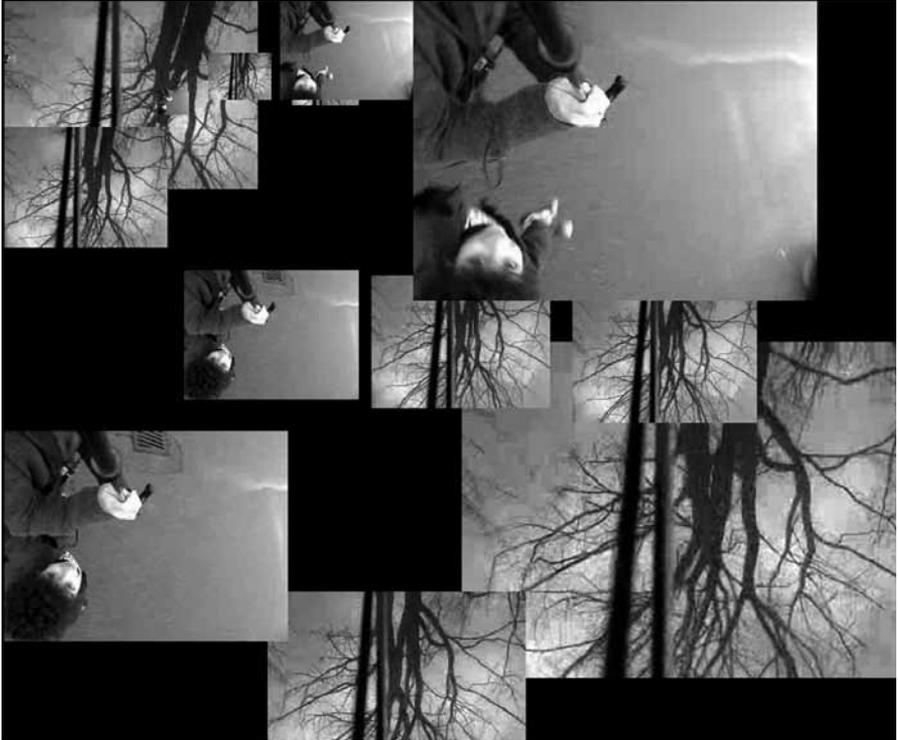
Paths and Places Jamie Hilder's large wall drawing depicts his movements through the urban environment over the course of a year. It is a document of the performance of daily life and highlights its banality. Loosely modeled after the map included in *Internationale Situationniste No.1* (published in 1958), Hilder's drawing marks paths traveled based on frequency and habitual movement. The spectacle of urban/suburban daily life is reenacted and mapped by Hilder as a caricature of the concept of poetic movement and the psychogeographical experiments of the situationists.

Downtown Ambassador This is a web-based project derived from the performance, text,

and video work of a public art project that Hilder initiated in Vancouver. For four days during the summer of 2009, Hilder patrolled tourist areas of Vancouver dressed in a uniform that resembled the distinctive garb of the Downtown Ambassadors, a 'hospitality force' established by the Downtown Vancouver Business Improvement Association. But rather than providing helpful hints to visitors, or moving homeless people along, Hilder provided alternative histories to Vancouver's popular tourist sites, as well as their relationship to the present political and economic climate of Vancouver. This intervention into Vancouver's official identity vividly brings forward the contested histories of the city.

In Between

M. Simon Levin



During the Cultural Olympiad and the 2010 Winter Games there was an abundance of activity designed for our human-centred vision. With this also came the collective gaze of media attention and heightened security measures. As systems of observation often reveal as much about the observer as they do about the observed, we asked ourselves: what are we not looking at? The UmbrellaCam was designed as a device to divert our attention away from the spectacle, bringing together two views that co-exist within our perambulating movements but are rarely considered. During the Cultural Olympiad, participants signed out UmbrellaCams to venture out into public, and contributed their

captured images into a custom programmed 'sousveillance' network that aggregated views from all over Granville Island. Equipped with a camera that either shoots straight up or straight down, the UmbrellaCam presents a sheltered and weathered view of our daily motion - visually bracketing our embodied position, denying us access to what lies before or behind us. What might the relative sameness of each of these views reveal? What subtle changes are noted as we traverse space? And at a time of an oversaturated cultural spectacle, how might this rhythmic absence give us pause and time to reflect?

5 Moons Before the Riot

Gabriel Saloman and Aja Rose Bond



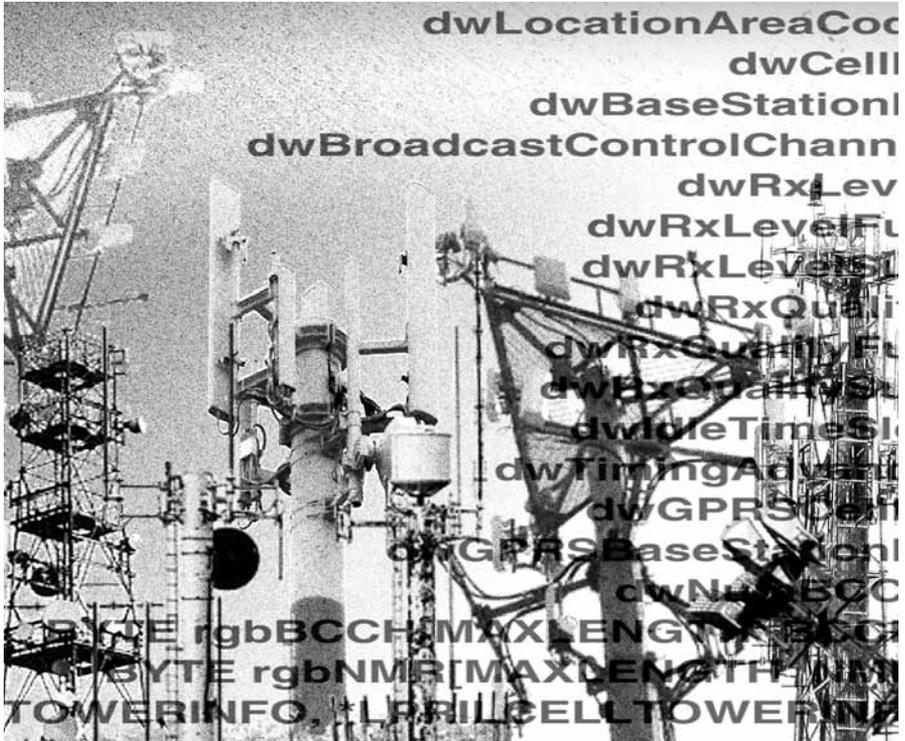
Two maps reflect one another as alternating subjective detournements of the imposition of concrete, structure and control. A soft-sculpture collage of textiles and adornments suggests the topography of Vancouver's landscape – coloring the land that lies beneath and the energetic operations that take place along its surface. This topography is juxtaposed with a flat wall map showing streets and landmarks of the cityscape. This map is broken; conformed to a sacred geometric pattern that prioritizes the ley line structure of social relationships rather than the objective patterns of architecture.

In the Fall and Winter of 2009/2010 a group called WOEVAN (Witches of East Van) performed a sequence of public rituals in an effort to create a protective shield around various communities, families and friends, all of whom would be negatively affected by the events before and during the Winter Olympics. With the intention of creating hidden “energetic reservoirs”, WOEVAN mapped a pentagram upon the city, meeting for five months on the full moon to perform private/public actions at what they determined to be critical sites of relationship and activity. This work is an interpretation of these actions.



These lines were captured as tracks with a hand-held GPS. They represent simple daily activities, driving to work, shopping, visiting friends, walking around the neighborhood, or riding a bike around the park. The emerging patterns anchor my memory and trace narratives with simple lines. GPS tracks represent real lived patterns, and at the same time, they are evocative abstract shapes and scientific records of daily life. Although invisible in the work, my body is agent of these drawings. These tracks allow me to move in time and space to create links between the activities that shape my everyday experiences. I am especially interested in satellites and Geographical

Positioning Systems, specifically their histories as military surveillance technologies. My work has long engaged in blurring the lines between global perspective and domestic spaces, between nature and technology, here and there.



The amount and intensity of Wi-Fi and bluetooth signals in a given environment is visualized in the form of variable shapes intersecting each other in a virtual representation of space. As people and their personal electronic devices enter the space, the installation reacts as the overall composition of the electromagnetic fields change due to the presence of these devices. Activating and de-activating wifi and bluetooth by people present in the space, and by variance in overall wireless activity, has an immediate effect on the visual representation. This is a system that literally illustrates the invisible electromagnetic fields that we create around ourselves, in both an individual and

collective sense. It is also a way to capture the manifestation of our immediate, personal communication, and by extension contemporary cultural life that is facilitated by this invisible but vast and pervasive electromagnetic smog which now encircles the globe.

Vancouver

Jay White



It's not important for you to know why I created the piece, or what significance I see in it. In fact, I think it detracts from the work if you start to consider my words, instead of the work itself. I hope that you will interpret it through the filter of your own experiences and find your own meaning in it.



*Joanne Chan
Asha Congdon*

The Breakfast Series

This work explores how and where the consumption of food enters into and shapes our sense of self. Over the course of a week, we traveled to different restaurants throughout Vancouver. These images construct a culinary map, as the location, ingredients, and price of meals are recorded to reveal a socio-economic landscape.



Jainy Lastoria

Postcards

In this work, I explore the postcards' function as a branding strategy that constructs a sanitized and mythological topography of Vancouver. Postcard images are set to demonstrate the city's homogenous architectural skyline. The uncanny resemblance between recursive postcard racks and buildings is oddly fitting. The blown up spectacle of the deserted city appears as an eerie airbrushed real estate advertisement, an empty landscape of structures with an uncomfortable indifference.



*Cindy Leibel
Jonathan Amodeo*

Pandemic

Our work maps power relations between governmental healthcare agencies, popular media, and the public's capacity for fear. Using the 2009 H1N1 'pandemic' as a model, we adopt a similar approach to Vancouver's current bedbug 'epidemic' in order to examine the circulation of stereotypes and misinformation. Disguised as a government pamphlet, this piece compels the viewer to make decisions, and asks the public to question the validity and neutrality of government-endorsed information.



Ze Liu

This is Real

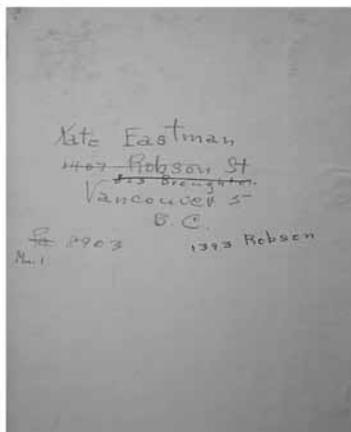
My photographs superimpose ephemeral terrains to map the temporal and spatial junction between reality and fantasy. I am interested in the moment when material landscapes combine to create an illogical reality that blurs the separation between fact and fiction, the seen and unseen. My work animates the possibilities that exist at this liminal intersection.



Laura McKillop

Untitled (Delta Fraser Property)

A rezoned Ecological Conservation Area in Burns Bog is ambiguously readable as a post-apocalyptic wasteland, an expansive mudflat, or woodland. In this work, nature and city exist in an uneasy relationship, creating a subtle confusion that obscures what is happening in this idle, hybrid environment. I explore the overlap between human and natural agency in the (re)imagining of this landscape.



*Solana Rompré
Caitlin Sinclair*

Greenbrier

This work uses a creative process to rediscover the city inhabited by poet Kate Eastman. We gleaned archival materials to trace Eastman's life, and visited and took photographs of the places she lived in Vancouver during the 1930s. The resulting piece restages cultural memory to animate the hidden narratives that surround us in the city. This situationist approach aims to expose the overlook aspects of spatiality and disrupt the banality of everyday life.



Yi Xin Tong

Garden

In this installation consisting of video, sound and photography, a public sound intervention was installed in Stanley Park in November 2010. An amplifier broadcasting the sound of the sea was hidden beside the sea-wall. This spatial disruption was intended to cause disorientation, confusion, and curiosity for the passersby. The video recordings and ambient sound are brought back into the gallery, which are set alongside a 'triple rainbow' to converge the ideas of illusion and artificiality.



*Menelaine Valencia
Abigail Torrijos*

L'art du Déplacement

This photo-pastiche investigates the rigidity of urban architectural forms, and the way in which these restrict and dictate our movements in the city. Drawing on the practice of parkour, *L'art du Déplacement* challenges us to explore unconventional ways to move through and re-appropriate public space. This piece visually rearranges urban structures to imagine a city of fluid movement.



*Shelly Wang
(Xiaobo)*

The TARDIS

This work plays with the functionality of tunnels and bridges. I am interested in the utility of these structures as transportation pathways in the city that span distance and perspective. Photographs are layered in order to communicate depth and sense of space.



*Risa Yamaguchi
Savannah Kuchera*

G/T-shirts series (Vancouver)

This work blurs the lines between graffiti and public art, and engages with the processes that enter into its mass production. We traveled throughout Vancouver taking photographs of street art, and subsequently created seven T-shirts animating different locations in the city. We examine the relationship between art and public space, and the commodification of counter culture.

PRINCIPAL ARTISTS

Vincent Andrisani is a graduate student in the School of Communication at Simon Fraser University, and is the current recordist for the Vancouver Soundscape Project. He intends to draw upon this growing archive to inform his own research, which is a cross-cultural comparative study of soundmaking and listening in the cities of Vancouver and Havana, Cuba.

Jordan Bent, being self taught by nature, has worked within the arts community of the West Coast establishing a career as a painter/illustrator/muralist with expanding advancements into interdisciplinary practice. He has worked with companies and independent artists on a wide range of projects from publication, experimental performance to installation. His collaborators include: Ayden Gallery, Rumble Productions, Mascall Dance, Pivot Legal Society, MACHINENOISY, Tomorrow Collective, Arson Clothing, Public Dreams, DustyFlowerpot Collective, Songlines, BC Coastal Health, Reelyouth, and Power of Hope. jbent@jordanbent.com

Aja Rose Bond is an interdisciplinary artist who explores the interplay of the public and private through collaborations, collective organizing, solo-projects, and a variety of mediums including sound, performance, installation, textile sculpture, drawing, painting, collage and social practices. Along with Gabriel Saloman, she currently programs The STAG, a project space, gallery and residency based in their home in Strathcona.

Nathan Clarkson is a music and communication student at Simon Fraser University focusing on acoustic documentation and sound spatialization. He has created two audio tours in conjunction with the Squamish Lil' Wat Culture Centre in Whistler – projects designed to demonstrate the relationships the nations share with the land. As well, he has been digitizing the entire World Soundscape Project collection, a library of environmental audio recordings made during the 1970s throughout Vancouver, Canada, and parts of Western Europe. He also enjoys electro-acoustic composition.

Natalie Doonan is a performance and multimedia artist. She has exhibited photo-based work, video, and animation in Canada, the US, China and Mexico. She is co-founder of The Miss Guides: a cultural walking collective. Her artistic and research interests include pedagogy, labour, repetition, public art and collaboration. nataliedoonan.blogspot.com

Milena Droumeva, before academic life took over in the form of doctoral research at Simon Fraser University, she had a long history in the sonic arts. Her own electroacoustic compositions include an artist-in-residence with Deep Wireless; and participation in several public installation projects: *one river* (running), *Talking Poles* (2010), as well as an augmented reality project with the Museum of Natural History in Ottawa (2004).

Jamie Hilder is a Vancouver-based artist and critic. He received his Ph.D. in English from the University of British Columbia in 2010 for a dissertation on the International

Concrete Poetry Movement. His most recent performance project, *Downtown Ambassador*, was commissioned by the Audain Gallery at Simon Fraser University as a permanent web installation. In June 2010, Hilder testified before the BC Human Rights Tribunal in a complaint against the Downtown Vancouver Business Improvement Association. The complaint was filed by PIVOT Legal Society on behalf of the United Native Nations and Vancouver Area Network of Drug Users in response to the Ambassadors' systemic discrimination against the city's street-homeless population. Jamie is currently an instructor at Simon Fraser University.

Eli Horn was born in 1986 on the Sunshine Coast of British Columbia. In 2008, he completed a three-year program in design and illustration from Capilano University in North Vancouver. Eli works as an independent graphic designer and is partner in the design cooperative Co-.hello@elihorn.net

M. Simon Levin lectures within the Department of Art History, Visual Art and Theory at the University of British Columbia, in Critical and Cultural Studies at Emily Carr University, and has published a curriculum on Contemporary Public Art. He creates site-based systems that explore the aesthetics of engagement using a variety of designed forms and tools that address our many publics. These spatial and pedagogical projects expand the social agency of art making, rethinking notions of space and place, authorship and audience. Working collaboratively and primarily within the public sphere, Levin's work ranges from billboard projects, alternative tours of cities, land care centres, and alternative mapping and telecommunication systems. He has exhibited, lectured and published locally, nationally and internationally.

Jason Levis is a photographer and multimedia technologist who works in both digital and analogue media with the goal of collaborating to create works that broaden understandings of the world. His interests lie at the intersection of technology and aesthetics.

David Murphy is a teacher, producer, and researcher working on the development and design of communication media. Part of his long-standing motivation to develop a Vancouver soundscape comes from the idea that the human construct of a city can be graphically represented geospatially but its sound can reveal its soul.

Gabriel Saloman works as an artist, writer, curator and musician. He has collaborated with Red 76, including such recent projects as *Fellow Travelers* for Manifesta 8 in Murcia, Spain, and *Surplus Seminar* at the Walker Art Center. Saloman performs experimental, conceptual and freely improvised music as half of Yellow Swans and solo as Sade Sade. Along with Aja Rose Bond, he currently programs The STAG, a project space, gallery and residency based in their home in Strathcona.

Jennifer Schine is a graduate student in the School of Communication at SFU. Her research investigates concepts of identity, memory, and movement within the field of acoustic communication and soundscape studies. She was the recipient of the inaugural R. Murray Schafer Soundscape Award (2010) for her work exploring the practice of the soundwalk as a potential tool for memory retrieval. Her current work involves the relationship between audio heritage and culturally-specific listening practices.

Ruth Scheuing is an artist, educator and writer working with textiles. Her work explores how textiles communicate

through patterns, language and mythology. Scheuing's art has been exhibited internationally, and her published writings include: *The Unraveling of History: Penelope and other stories*, a book of essays entitled *Material Matters: the art and culture of contemporary textiles*, and inclusion in *Art Textile of the World: Canada*. Her digital project, *Walking the Line*, made with GPS tracks, can be seen at digitalthreads.ca. This is a web project organized by the Textile Museum of Canada. Scheuing currently teaches in the Textile Arts Program at Capilano University. She is recipient of Vancouver's 2010 Mayor's Arts Award in Craft and Design. www.ruthscheuing.com

Matt Smith is an artist and technician working in Vancouver. While working at Ars Electronica Centre, he co-founded FirstFloor Electronix in 1995. Matt has since participated in a wide variety of artistic endeavors online and on-air under the monikers PC Omez and Flexneck. Most recently he has been working on projects involving the basic ingredients of contemporary techno-art: wifi, cellphones, GPS and robots.

Katherine Somody is part artist, part critic, part skeptic, part (cautious) romantic. Her interests lie in the city and the body, memory and dreams, labyrinths and moral tensions, violence and hope. She is co-founder of The Miss Guides. www.idxii.com/ksomody

Jay White paints, animates and collaborates. Lately, he has been making films but he likes painting better. His last short film, *Boar Attack*, won a bunch of awards and was short-listed for an Academy Award in 2009. His next animated short film, *The Perfect Detonator*, will be hitting festivals in 2011, and will travel as a multimedia installation to galleries across Canada. You can see his paintings at www.gogomax49.com and his daily art-life at draworbedrawn.blogspot.com.

SFU/UBC ARTISTS

Counter Mapping features a collaboration between cultural geography students from the University of British Columbia and visual artists from the Simon Fraser University School for Contemporary Arts.

Jonathan Amodeo is a student of human geography at the University of British Columbia.

Joanne Chan is currently a visual arts student at Simon Fraser University.

Asha Congdon is a student of social and cultural anthropology at the University of British Columbia. She is interested in the integration of arts-based practices in the social sciences.

Savannah Kuchera studies human geography at the University of British Columbia. When she isn't studying, she enjoys volunteering with the Variety Club of BC and dreaming of her next big adventure.

Jainy Lastoria hails from the suburbs of Vancouver. She attends Simon Fraser University, and wants to be a professional amateur if she grows up. Her work has been featured in local publications and the SFU Gallery. She has worked extensively with local artists.

Cindy Leibel is a visual arts student at Simon Fraser University. She also studies biology and education. Her work often uses intervention and interactivity to explore political and sociological norms and practices.

Ze Liu (Zoe) came to Canada from China in 2007, and has since studied contemporary arts at Simon Fraser University. This is her first exhibition.

Laura McKillop is a visual art student who primarily works in sculpture and installation. Her projects play with notions of productivity, functionality, and humanism to activate the paradoxical co-presence of hostility and care, infinite potential and utter impossibility.

Solana Rompré is an art and culture studies student whose interest in photography is inspired by her ever-evolving interdisciplinary practice, curatorial work, experiencing the art of others, and new experiences.

Caitlin Sinclair studies environment, resource management and sustainability at the University of British Columbia. This is her first time working with a visual artist.

Yi Xin Tong's recent works start from simple and poetic subjects, such as a literary phrase or a stone. His current interests include youth, utopia, obscurity, Zen and nature. He enjoys constructing visual, acoustic, and mental illusions and paradoxes.

Melaine Valencia is currently pursuing studies in dance and visual art at Simon Fraser University. Her recent work is interested in the relationship between movement and space.

Shelly Wang (Xiaobo) was born in northern China. She currently lives and studies at Simon Fraser University. She works across media, including painting, installation, video and sculpture.

Risa Yamaguchi was born in Japan. She is a student of visual art at Simon Fraser University.

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& Recreation Centre
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