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Introduction

Intermedia is timeless. Intermedia is questioning and controversy. Intermedia is blurring the boundaries of the media with which we are most familiar and intimate.

This fall, Dayna McLeod's COMS 274 class were invited to explore intermedial artists and their work as featured in exhibits throughout Montreal. This zine explores the intermedia installations and performance pieces from this year's *Festival du Nouveau Cinéma*, *La Musée des Beaux-Arts de Montréal*, *La Musée d'Art Contemporain de Montréal*, *Société des Arts Technologiques*, *Les Jardins de Lumière*, and other independent exhibits in and around Montreal. These articles investigate artists and their work through text and illustration. They discuss the practice of intermedia and its techniques, conceptual concerns, and social implications.

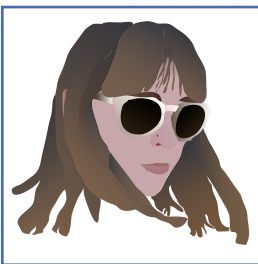
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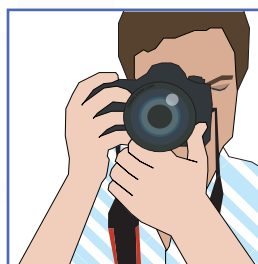
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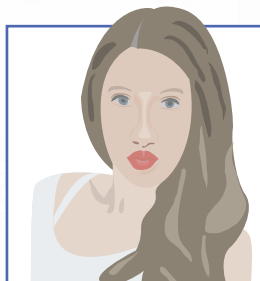


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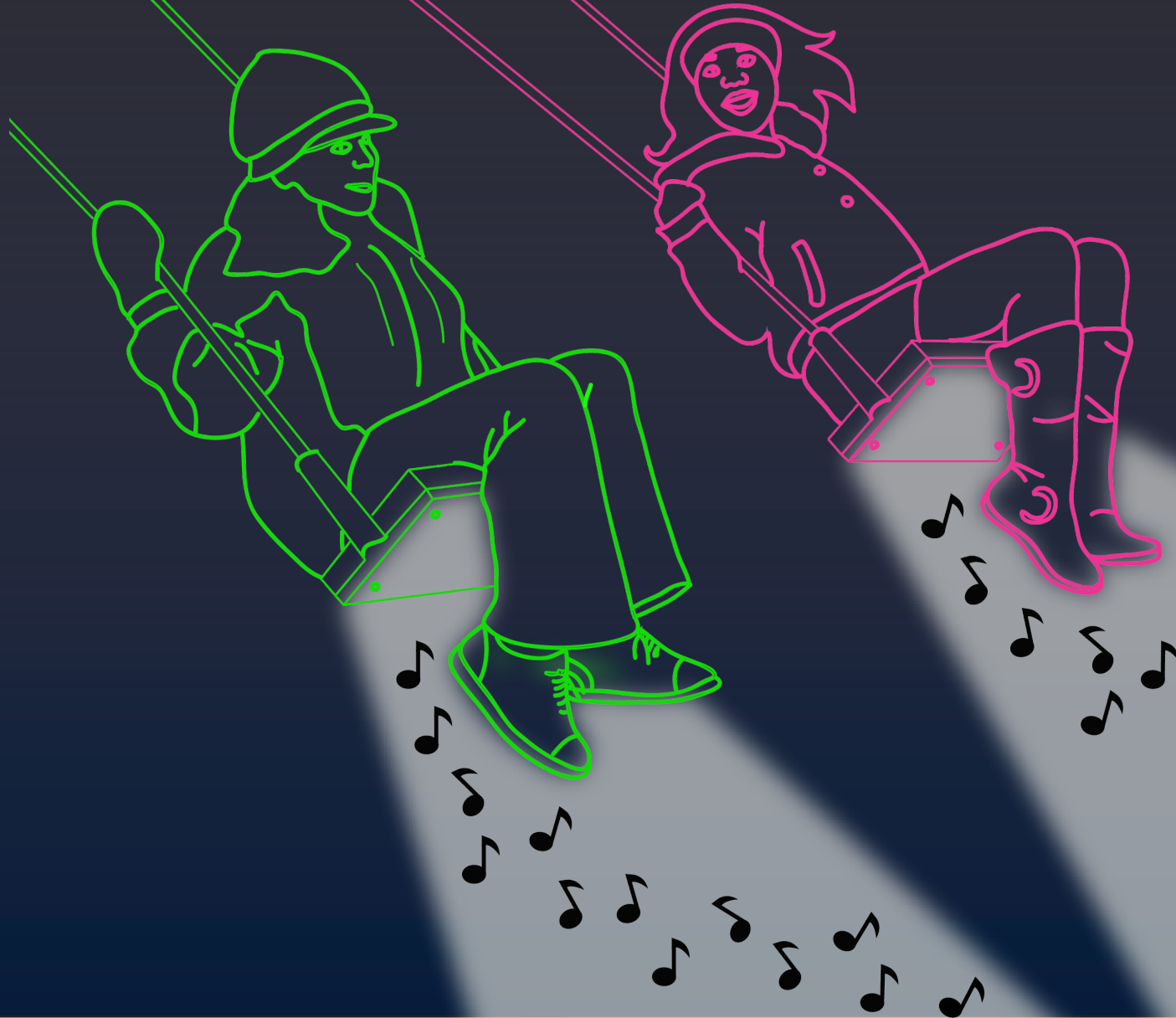
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QUARTIER DES SPECTACLES

21

Balançoires

By: Carly Mitchell and Helena Tsitouras



Montreal is well known for their artistic scene. Across the city you will find public art being displayed. Amongst the many pieces of artwork is the 21 Balançoires created by Université du Québec à Montréal's animal behaviourist Luc-Alain Giraldeau, who teamed up with sound artist Radwan Ghazi Moumen, in collaboration with Daily tous les jours.¹

Located in Places-Des-Arts downtown Montreal, swing sets are placed along the quartier des spectacles. By swinging on the swing sets the movement generates the sound of a musical instrument. This artwork explores the world of intermediacy through its combination of different mediums resulting in an installation that is a happening.

The 21 balançoires combines different mediums to form an interactive experience for the public. As the swings emit the music, lighting shines below the seats in the night skies trailing back and forth with each movement. The blend of different musical instruments, LED lighting system, and the structure of the swings create an intermedial work of art. According to Dick Higgins, *Intermedia* is to define different works which fall conceptually between media that are already known.² What is commonly recognized as a playground activity for children has now been transformed into a musical experience for all ages. The swing set has then become a musical

instrument that can be used and played by anyone. The electronical sounds coming from the swing set remediates musical instruments. Each swing being its own instrumental sound, one swing can be a piano, another can be a guitar or even a harp.

Through different movements of the swings different tempos are constructed, assembling an original symphony each time. Swing faster or slower and different notes are played. Swing along with others to create a unique melody of the combined instruments. Each experience will differ from another, as the exact same melody cannot be replicated twice. If the swings are not in use or in motion the cue will not occur resulting in no sound. These factors constitute this installation to be considered a happening. "Happenings involved more than the detached observation of the viewer; the artist engaged with Happenings required the viewer to actively participate in each piece."³ The installation relies on the interaction with the audience. Without the audience this piece would not accomplish its intermedial effect.

The location of this installation, 21 Balançoires, impacts the overall experience. By adding the swing set to places-des-arts downtown Montreal, it allows the public to pull out of their everyday lives, and allows them an opportunity to play music and interact

with one another. If the swings were placed in another location, such as a museum, people would react differently. Part of the concept for these swings and its location is to bring people together in such a fast paced urban environment and show them that the more people work and play together, the more music is made. The installation blends artistic talents and urban design. Everyone walking by these swings has a chance to be a creative force.⁴

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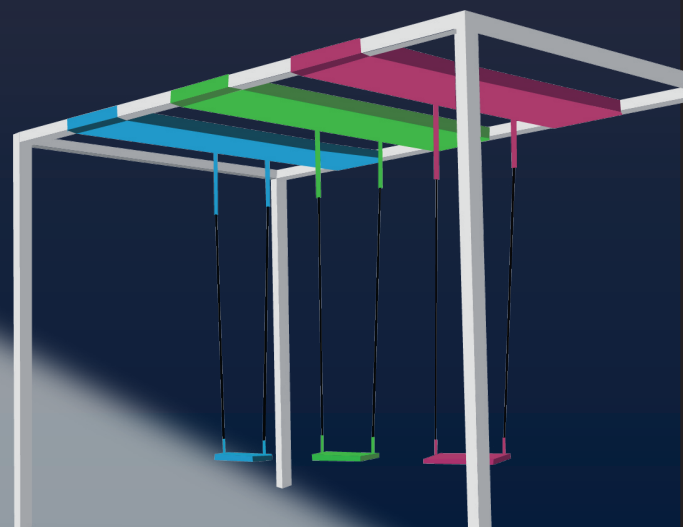
3 DiTolla, Tracy. "Happenings Movement, Artists and Major Works." *The Art Story*. The Art Story Contributors, n.d. Web. Nov. 2015.

4 Fadden, Robyn. "21 Swings Brings Music to the Quartier Des Spectacles - Tourisme Montréal Blog." *Tourisme Montreal Blog*. Montreal Buzz, 03 May 2013. Web. Nov. 2015.

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Rediscovering Our Space



Montreal is a city containing a large amount of public space, in which we all can access. Common Space is a series of eight installations that make use of all this public space, space primarily in the Quartier des Spectacles district neighboring the center of the city, free for crowds to wander through. Common Space uses its location to integrate a treasure hunt; taking away the gallery, it creates a different take on the art exhibition. The visitor is taken on a journey from the start. Following a map, the visitor has to find these installations with nothing but a large dot on a vague map, but that is where it becomes interactive. Looking for these installations lets you explore the common space in the metropolis, making the hunt a part of the exhibition, and not just the locations in which the pieces are hiding.

Common Space is an intermedia event, it is “not intended to conform to [a] pure medium”. (Higgins, 49) The viewer isn’t just viewing, he is taking part in the piece. The viewer become part of the piece because without him or her, the piece doesn’t exist. The viewer isn’t just a viewer but a participant and in that sense, he becomes part of the piece since he or she transforms it and makes it alive. “We have departed from a world of forms and objects and entered a world of relations and events.” (Kanarinka, 25) We aren’t just appreciating art,

we become the artwork. Moreover, because the installations are in public spaces, it makes the audience become aware of space and installation.

The viewer is exploring and visiting a multitude of different types of installations, ranging from interactive video projections to an interactive tour of the area using your smartphone as a guide as it reveals codes for you to proceed; overall, a one of a kind experience. Getting lost trying to find the work lets you discover what else is hiding in the space, including works from artists outside of the exhibition. Through “transparent immediacy”, [Common Space] attempts to erase or conceal [...] the medium [making it] invisible,” (Bolter, 62) thus the process of viewing becomes interactive.

The viewer can use a map as a guideline but ultimately it is to the participant to decide the order in which he or she wants to interact with the work and if he or she wants to interact with it at all. In that context, “[t]he map is software in [a] sense. It is intimately associated with the performances that make use of it, something like a cooking recipe.” (Kanarinka, 25) Like a cooking recipes, we usually change or put our own twist on a map. We decide what is convenient or useful to us, and what is not.

Bolter, J. D. “Remediation and the Desire for Immediacy.” *Convergence: The International Journal of Research into New Media Technologies* 6.1 (2000): 62-71. *Communication Abstracts*. Web. 6 Nov. 2015.

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Kanarinka, Featured Article. “Art-Machines, Body-Ovens and Map-Recipes: Entries for a Psychogeographic Dictionary.” *Cartographic Perspectives* 53 (2006): 24-40. *Academic Search Complete [EBSCO]*. Web. 27 Oct. 2015.

Written by
Ariane Gagne
Gabriel Corbisiero

JARDINS DE LUMIÈRE



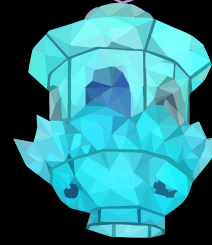
GARDENS OF LIGHT

**KATHERINE D'ADAMO
KAYLA FERLA**

The Gardens of Light is presented from September 4th to November 1st in Montreal's botanical gardens. The Chinese New Year as well as Japanese culture is at the heart of inspiration for this event, creating a vibrantly colorful setting. Among many, the lanterns include traditional Chinese dragons, pandas, seahorses, fish and vases. The viewer walks on a guided path through the botanical gardens, experiencing not only the beauty of the lanterns themselves, but also the Asian culture

presented in the environment around them.

This event can be seen as intermedia because it challenges the traditional purpose of a garden by immersing the viewer in its architectural artwork. DuChamp "did not conform to the pure medium" with his urinal piece as he renamed it "Fountain." As with many ready-made objects, DuChamp re-contextualized what we know about the object. That is to say – without the placement of the urinal in a museum,



the piece would not have the same meaning. In this case, the garden is re-contextualized because it becomes part of the artwork itself. Without the garden, The Gardens of Light would just be a collective of illuminated lanterns. The fact that these lanterns are placed in Montreal's botanical gardens makes the participant view the lanterns in a different perspective than if it were – say – in a museum.

Electricity is the most obvious indication of progress in the Gardens of Light. In comparison to machines at the start of the 19th century, “electricity appeared clean, mysterious, even supernatural.” In relation to art, the fact that solely the lanterns illuminate the entire garden signifies progress especially in relation to ancient Asian culture, which the garden symbolizes.

Intermedia artist Elaine Summers, renown for her work of light and movement in gardens, describes intermedia as “a way we make rainbows.” By this, Summers means that it is something that is made up as an ‘in between.’ She says it is “when you enter the image and get wrapped up in it” thus becoming part of the image. Likewise, the viewer in the Gardens of Light plays an integral role in the artwork because it is dependent on the viewer's participation. The viewer becomes so immersed in this setting that the lines of a traditional garden are blurred with the combination of the illuminated architecture as well as the participant's experience. The viewer does not feel as though they are really in a garden.

It then becomes a question of: “If a tree falls in a forest and no one is around to hear it, does it make a sound?” The same question can be raised in this case: if there is no viewer to walk through the garden to experience the lanterns, is it just a garden?



¹Higgins, Dick. “Intermedia.” *Leonardo* 34.1 (2001): 49-53. Academic Search Complete. Web. 2 Nov. 2015.

²⁻³Slack, Jennifer Daryl, and J. MacGregor Wise. *Culture & Technology: A Primer*. 2nd Edition. New York: Peter Lang, 2015. 13-31. Print.

⁴⁻⁵Marx, Kristine. “Gardens of Light and Movement.” *PAJ: A Journal of Performance & Art* 30.90 (2008): 25-40. EBSCO Host. MIT Press. Web. 2 Nov. 2015.

The Gardens of Light

In the wake of the New Year, UNESCO has declared 2015 the International Year of Light, and The Chinese Garden pays homage to this special occasion with an exposition that recreates the scenery from the heart of a Zhuang village in Guangxi. This array of installations is to celebrate the New Year and offer an original perspective on the myths surrounding Chinese New Year. The In the wake of the New Year, UNESCO has declared 2015 the International Year of Light, and The Chinese Garden pays homage to this special occasion with an exposition that recreates the scenery from the heart of a Zhuang village in Guangxi. This array of installations is to celebrate the New Year and offer an original perspective on the myths surrounding Chinese New Year. The Gardens of Light is an exposition of lanterns and colourful oriental-themed installations on the premises of the Montreal Botanical Gardens. Although it may first appear to be a simple array of festive decorations, this exposition relates to the notion of intermedia art in the sense that it is a combination of various artistic processes, such as architecture, light and sound design and composition all grouped into an area that is meant to represent a garden. It also demonstrates an example of progress on a technological scale, for the Gardens of Light originated in Shanghai during an era where electricity was far from making its debut and today consists of thousands of LED powered lights that illuminate the area. Electricity transformed street lights, shop-window displays [...] and thereby the nature of city life, both public and private¹but also from an artistic perspective; in the past, these same lanterns would be powered by gas or an open flame, but with the invention of electricity arose new technological advance-

ments that would allow light in art, from Turner and Matisse to holograms and laser beams on cityscapes². With this in mind, one could affirm that LED lights thus remediated other more naturalistic light sources and the electronic version is offered as an improvement, although the new is still justified in the terms of the old and seeks to remain faithful to the older medium's character³, as the point of LED lights was to recreate the same impressive luminescent qualities that an open flame produced but in a more sustainable and practical way. Moreover, by combining the notion of technological process with the idea that these lanterns are a form of remediation as well as the combination of artistic architectural structures with elaborate light design, one could affirm that the Gardens of Light exposition in the Montreal Botanical Gardens does in fact relate to intermedia. It is therefore a demonstration of artistic advancement that owes its impressive aesthetic to the innovative LED lamps that allow for energy-efficient lighting all while providing excellent lighting to the carefully hand-crafted lanterns that come in various shapes and sizes. Gardens of Light is an exposition of lanterns and colourful oriental-themed installations on the premises of the Montreal Botanical Gardens. Although it may first appear to be a simple array of festive decorations, this exposition relates to the notion of intermedia art in the sense that it is a combination of various artistic processes, such as architecture, light and sound design and composition all grouped into an area that is meant to represent a garden. It also demonstrates an example of progress on a technological scale, for the Gardens of Light originated in Shanghai during an era where electricity was far from making its debut and today consists of thousands of LED powered

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¹ Wise, J. Macgregor, and Jennifer Daryl Slack. "Chapter 2: Progress." *Culture and Technology A Primer Second Edition*. 2nd ed. New York, NY: Lang, Peter New York, 2014. 20. Print.

² Baldwin, Ken. "Activities For The International Year Of Light In Australia." *Teaching Science: The Journal Of The Australian Science Teachers Association* 61.2 (2015): 6-7. Academic Search Elite. Web. 4 Nov. 2015.

³ Bolter, Jay, and Richard Grusin. "Remediation: Understanding New Media." *Choice Reviews Online* 36.09 (1999): 2-20-1-51. Web. 9 Nov. 2015. <<https://reserves.concordia.ca/ares/ares.dll?Action=10&Type=10&Value=13564>>.



SOCIÉTÉ DES ARTS TECHNOLOGIQUES



VERSUS

NONOTAK

French duo Noemi Schipfer and Takami Nakamoto, also known as Nonotak, exhibited their newest work: *Versus* for Montreal's very own Satosphere located in the Society for Arts and Technology. The Satosphere is a unique dome made from 360-degree canvas, permitting the most immersive unique sensory experience. Nonotak combines the talents of Schipfer, who concentrates on illustration and Nakamoto whose area of expertise is sound as well as the design regarding the architecture of their exhibits. Their intermedial works integrate light and sound in an illusory performance testing the limits between distortion and reality. These exhibits shed light on the importance of a unique sensory experience. Nonotak's work has been highlighted in many festivals across the world, paying special attention to the creative abilities within today's modern technology.

Nonotak uses the dome like structure to its advantage for *Versus* to play with geometric shapes including patterned circles, lines and squares in black and white, omitting any colour in their piece. The movement and transformation of these projected images in the 360 space plays on the sensory illusions from both the

illustrations themselves and the sounds that complement the visual experience. One way that *Versus* demonstrates an intermedial element is its relation to the idea of the "happening" as introduced by Kaprow. As Dick Higgins states: "Intermedia covers those art forms that are conceptual hybrids between two or more traditional media, such as concrete poetry (visual art and poetry), happenings (visual art, music and theatre), and sound poetry (music and literature)" (Higgins 271). Nonotak is able to blend the mediums of sound, visual art and architecture to create a dreamlike experience. Much like a happening the experience from the audience makes the performance itself unique, the experience cannot be replicated. Although the illustrations and sounds have been carefully timed and placed, the way the audience reacts to the structured art illusions in the dome incorporates the individual into the performance. By incorporating sound and video, Nonotak's *Versus* illustrates a form of a happening: "an uncharted land that lies between collage, music and the theater" (Higgins 50).

The piece emphasizes the experiential element by providing comfortable pillows and beanbag chairs around the dome

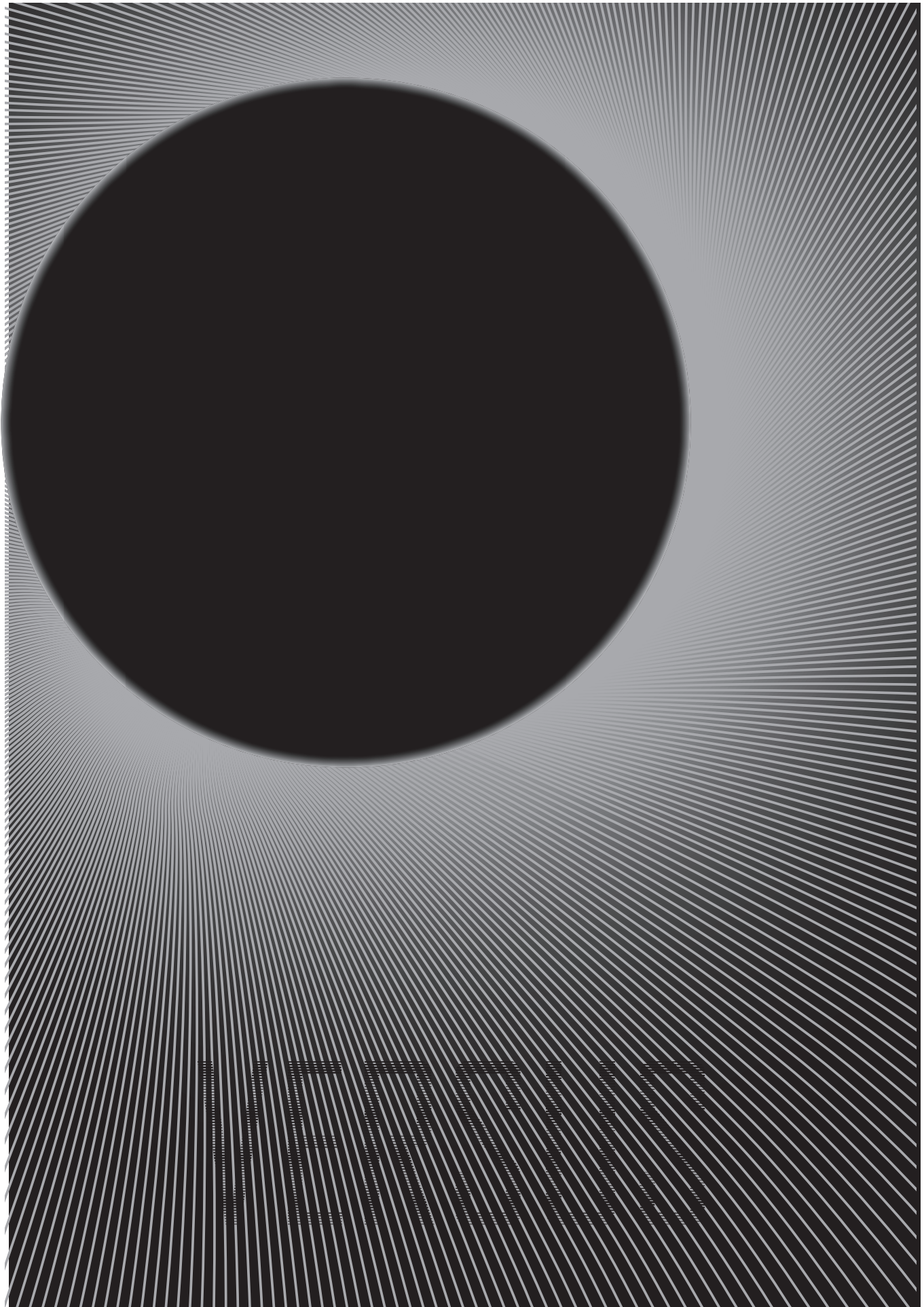
enabling comfort for the viewer to immerse themselves completely in the show. The audience is invited to select their seat and is even permitted to bring in food or drinks from the bar located in the venue. Once again, the audience's comfort is taken into high consideration in order to ensure the full sensory experience. *Versus* demonstrates immediacy, it: "dictates that the medium itself should disappear and leave us in the presence of the thing represented" (Bolter and Grusin 6). The show was designed to disorient the viewer's sense of time and space, making the medium disappear, the viewer feeling as if they are actually in this abstract space full of black holes and fluorescent rings, completely unaware of the projector or even the actual dome itself.

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By Leah-Beth Gold and Rachel Chaussegros de Lery



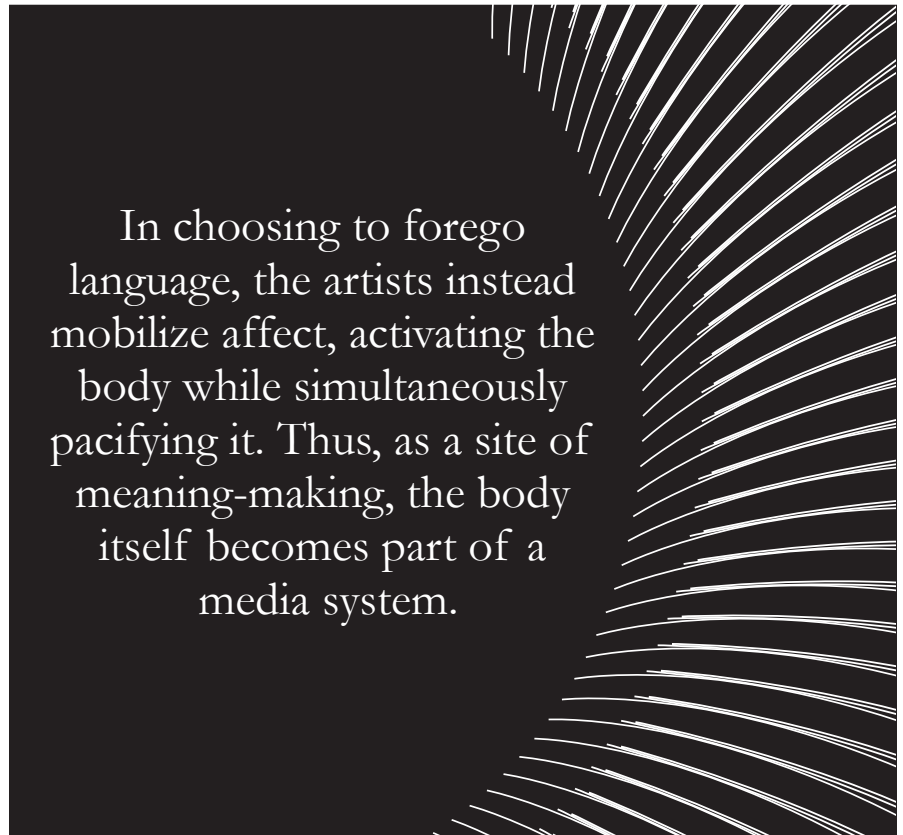


THE AUDIO-VISUAL

Versus “an immersive audiovisual experience that questions the relationship between image and sound”¹ created by art duo Nonotak, Noemie Schipfer and architect musician Takami Nakamoto. Nonotak explores how architecture, both virtual and physical, can be constructed through use of sounds and visuals. They create an environment that constantly redefines space by breaking down the distance between projection, audience and screen, thus distorting our perception of where the 360° screen ends and kaleidoscopic infinity begins². The work exemplifies a new type of architecture. The art piece transcends the static, physical limits of *Société des Arts Technologiques*’s large dome by use of jarred and repetitive lines that suggest virtual infinity (or rather, the virtual as infinity).

Intermedia practices such as *Versus* challenge notions of progress by reforming the medium and highlighting the fact that we are all connected to by an interplay of complex systems. The piece brings to attention that technology is not a discrete item, but rather a part of an assemblage of articulations in which we are connected to.³

In *Audio-Vision: Sound on Screen*, Michel Chion notes that when first in contact with an audio-visual message, the eye is more spatially adept while the ear is more temporarily adept⁴. *Versus* works to challenge these qualities of sight and sound. The installation makes use of 32 channels to create sound spatialization; moreover, visuals in which lines are either repeated or subtracted in succession to create temporalized space. In this way, as an intermedial practice, it *blends* the qualities of audio and visual media. Written in 1965, Dick Higgins’ seminal essay *Intermedia* articulates that “intermedia is media that lies conceptually between media”⁵. Intermedia is distinct from “mixed media” because it does not combine mediums; instead, it blends them. Intermedia, then, diverges from “pure” mediums such



In choosing to forego language, the artists instead mobilize affect, activating the body while simultaneously pacifying it. Thus, as a site of meaning-making, the body itself becomes part of a media system.

as Renaissance paintings, tending towards formats where borders are weak or indiscernible.

We may also understand physical and virtual architecture in another sense wherein cyber-human interaction is never fully restricted to digital technologies. Hence, it is possible to view the architecture in *Versus* as something laid upon the corporeal body. Paratext of the installation suggests a passive relationship with media where one becomes “immersed” and “hypnotised”⁶ by its pulsating noises and sights. In choosing to forego language, the artists instead mobilize affect, activating the body while simultaneously pacifying it. Thus, as a site of meaning-making, the body itself becomes part of a media system.

We may construe *Versus*, then, as an intermedial practice for two reasons: first, because it intermixes the characteristics of the aural and the visual, and second, because it erases the borders between sight, sound, and architecture. The architecture of the art piece is contingent on the interplay and integration of bodies, sights, and sounds.

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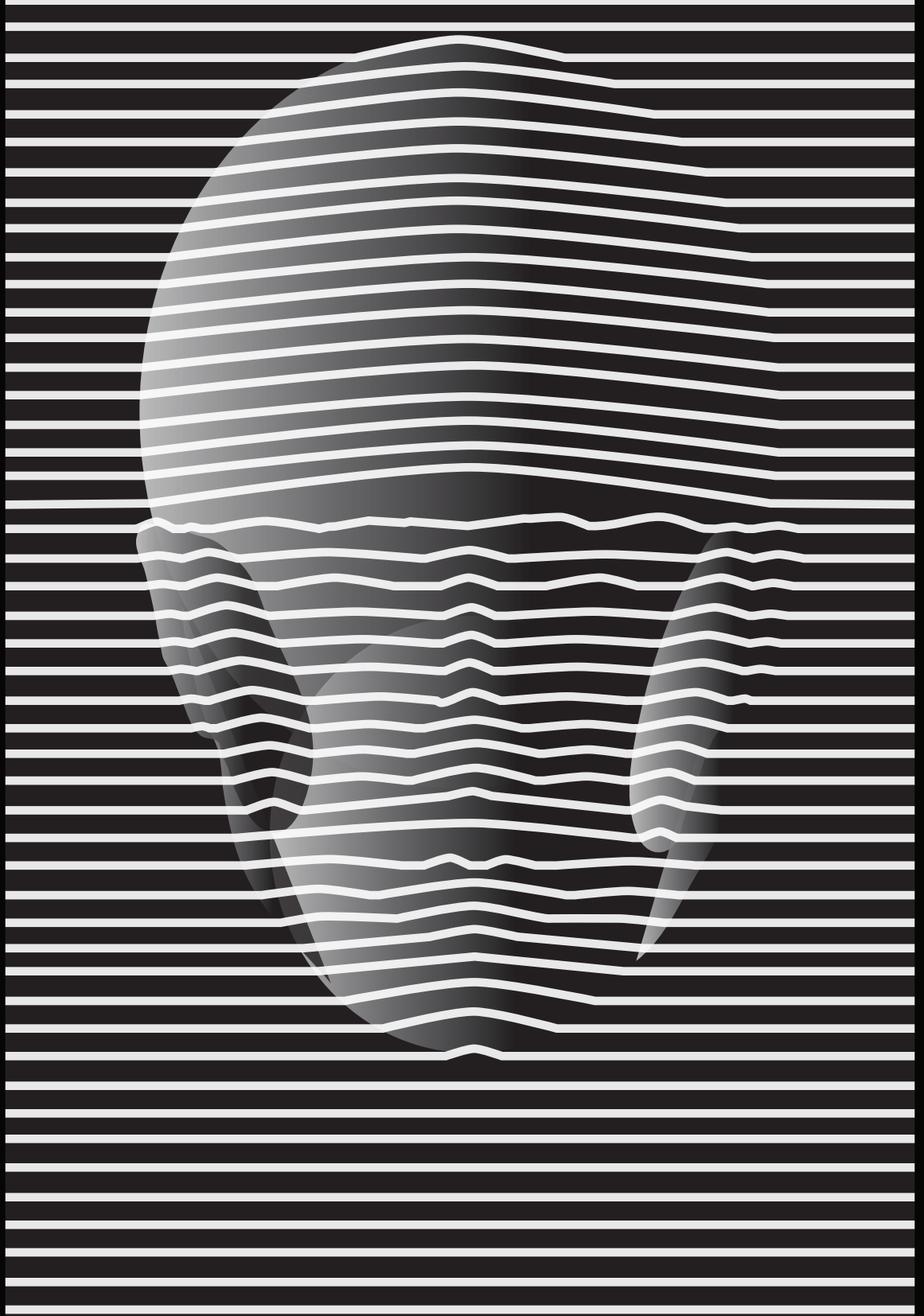
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⁶ Palop, Benoit. “Artists-in-Residence: Nonotak Studio Take Montreal’s Satsphere Dome.” The Creators Project. Web. 8 Nov. 2015.

Photo and article by:
Tram Nghiem
Ruiqi Yuan

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Digital Architecture

VERSUS, created by French-Japanese duo Nonotak, is an immersive virtual reality experience that combines image, sound, and architecture into a 360 degree space. The artists take advantage the Société des Arts Technologiques (SAT) dome-like room in order to bring together these elements and challenge the spectator's perception by making us question the ways in which we define space and its limitations. It is constructed as a projection of black and white line-based geometrical forms that are in a state of constant motion against a black backdrop in a pitch-dark room. VERSUS uses a knowledge of perception and of the human psyche in order to overpower sonic, visual, and bodily senses, making the viewer able to visually transcend any preconceptions of the dimensions within.

The installation fits within the realm of intermedial art because “it falls conceptually within media that are already known;” (1) that is, between light image, sound, and space as non-homogeneous entities. It is neither one nor the other—intermedial works are a part of a process in which a lack of definitive boundaries plays into a manipulation of our visual awareness. In Nonotak's work, visual motion and pulsating sound are seamlessly combined to the point where they come to seem almost indivisible both rhythmically and optically.

Sounds help us map the spaces that surround us by giving us a sense of the environment's properties of depth and

volume. The artists in VERSUS play with sound and light together in a way that manipulates the viewer's sense of space—as the lines slow down, the music changes its rhythm to fit; when they speed up, the music follows. The fact that there are no sonic or visual disruptions adds to a completely self-involving experience, as there is never a discrepancy between what is being seen and what is being heard. The electroacoustic composition that coexists with sound spatialization allows the viewers to fully immerse themselves into the digital environment created by the projections and graphics, making the experience mesmeric and almost hypnotizing by intensifying the movement of space.

VERSUS toys with Henri Lefebvre's concept of “representational space” as a “direct, lived bodily experience of space, which includes how we move in space...and experience space. It is what space ‘feels’ like” (2) through the manipulation and reshaping of space. Additionally, it speaks substantially to the

idea of immediacy as defined by Bolter and Grusin, who say that “the logic of immediacy dictates that the medium itself should disappear and leave us in the face of the thing represented” (3). That is, the viewers are no longer aware of the medium they are in front of because they are so immersed in the interaction with the space which they are temporarily occupying. VERSUS inarguably facilitates this loss of consciousness and awareness—the fact that spectators are lying comfortably on cushions puts them in a position of openness and vulnerability, and it is this seamless combination of visual, sonic, and bodily ease that contributes to an intake in all the variations of the perceived space. As such, we are able to perceive a tangible change in representations of space through motion, making us as humans feel tiny as the space grows around us, and giant as it compresses towards us. VERSUS thus becomes more than a virtual space; it becomes a physical space that is felt in every pore of the spectator's body.



By **Natalia Ramirez** & **Sofia Munera**

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL



Patrick Bernatchez: Fashion Plaza Nights

By Noah Baum and
Serena Desaulniers

Dick Higgins once wrote of Marcel Duchamp's infamous piece *Fountain*: "The ready-made [...] in a sense an intermedium since it was not intended to conform to the pure medium [...]"¹ If that logic inscrutably sets apart

works that are considered to be intermedia and works that are not, then Patrick Bernatchez's 2007 piece *Fashion Plaza Nights* certainly falls under the category of the former. In the piece, the artist focuses on the theme of the passage of time and, in doing so, combines distinct media such as music, sculpture, and photography. Bernatchez began the work in 2007 and carried the project out until 2013, revisiting it every month of each year.² What this entailed was taking pictures of a par-

ticular building from multiple angles.³ Based on his photography and additional findings, he composed a suite of music meant to symbolize each month of the year.⁴ Further distinguishing the work as intermedia, the music is set to play from two speaker towers — which are embedded in a device that gradually wraps them in fabric until the sound can no longer be heard.⁵ After this, the suite begins again, as does the wrapping process.⁶ Through *Fashion Plaza Nights*, Bernatchez challenges established societal notions of progress by interpreting it as a cycle, rather than an objectively linear path.

Michael Rush has said that “[...] the most dynamic work occurs when the technology catches up with the visions of the artist, or conversely, artists catch up with the technology.”⁷ On a related note, progress is almost universally associated with technology and forward movement. Jennifer Slack and J. MacGregor Wise state that “[...] people often conflate or collapse the sense of progress as something merely new [...] with progress as material or moral betterment.”⁸ His idea of progress manifests itself as an endlessly repeating cycle, rather than a checkpoint-flecked, two-dimensional line, as demonstrated when Slack and Wise state “Progress [...] is not just movement forward but *movement towards something*: a goal or endpoint.”⁹ Through the cyclical

nature of *Fashion Plaza Nights*, Bernatchez directly works against this idea, or rather, reinterprets it; he depicts time (and therefore, progress) as inevitably returning to its point of origin, and then branching out again. The cycle of progress that Bernatchez invokes can be seen as radical and oppositional to traditional societal values; as Slack and Wise point out, in an example provided by David Noble, “[...] it is very nearly a heretical act just to question the equation of technological development with progress.”¹⁰ It should be noted that Bernatchez is not outright *rejecting* traditional notions of progress; he is simply encouraging his audience to challenge their own preconceived ideas.

Bernatchez’s *Fashion Plaza Nights* raises a number of questions about the idea of progress and allows the audience to form their own interpretations and conclusions. *Fashion Plaza Nights* does not succumb to any previously known form of media, and thus renders itself a form of intermedia. It is justified, then, to be reminded of Bernatchez’s interpretation of what “progress” is, and that *Fashion Plaza Nights* is another step in his cycle. Through a combination of preestablished intermedial practices and a reinterpreted notion of progress, Bernatchez challenges what it means to move forward.

Notes

¹Higgins, Dick and Hannah Higgins, Intermedia. (Leonardo, 2001) 49.

²Bernard Lamarche, Fashion Plaza Nights. Musée national des beaux-arts du Québec. 4 June 2014. 4 November 2015.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Ibid.

⁷Rush, Michael. *New Media in Late 20th-Century Art*. (New York: Thames and Hudson, 1999). 192

⁸Slack, Jennifer Daryl and J. MacGregor Wise. *Culture and Technology: A Primer*. (New York: Peter Lang, 2015). 14

⁹Ibid.

¹⁰Slack, Jennifer Daryl and J. MacGregor Wise. *Culture and Technology: A Primer*. (New York: Peter Lang, 2015).

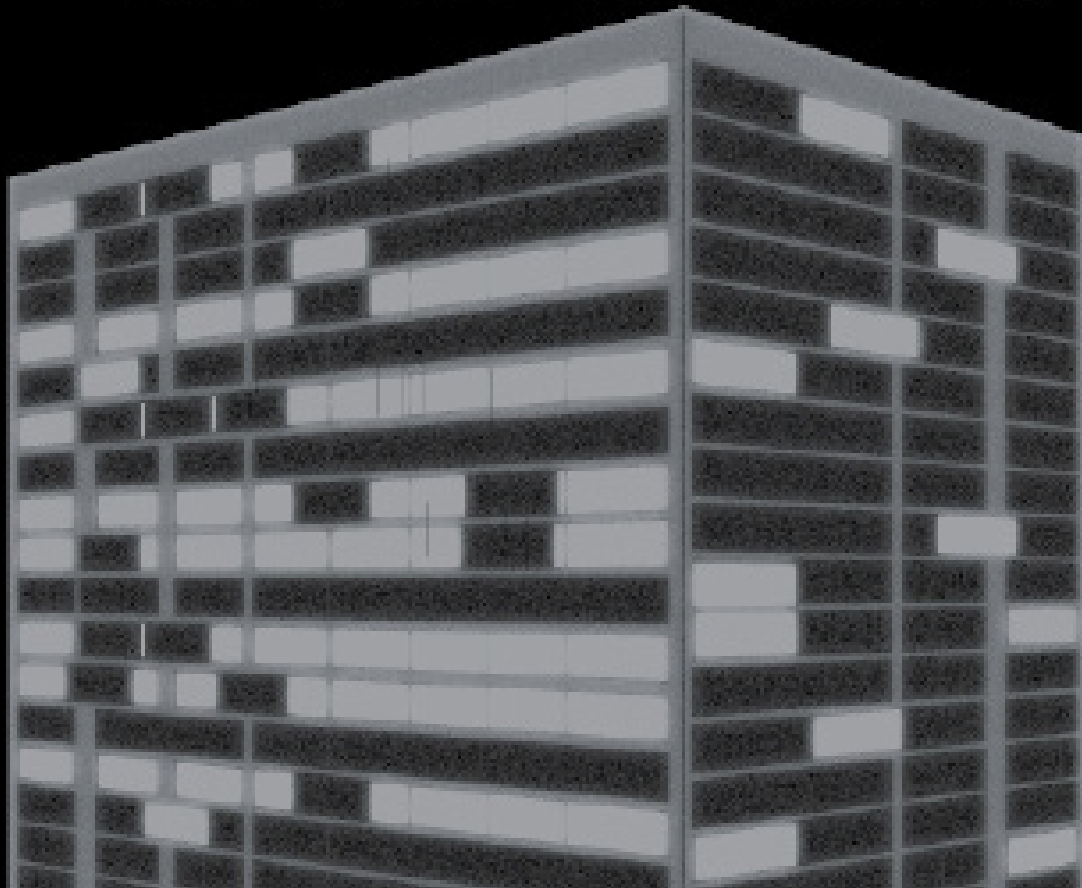
Intermedia is the divergence of mediums to create new genres of art. The exhibition “les temps inachevés” by Patrick Bernatchez is a great example of intermedia project, with its themes on life, death and time. This could be seen through the intersection of sound and fabric, photography and music, or even all of them put together. The conceptual project involves an assemblage of ideas that explore the evolution of cycles through art pieces such as “Chrysalides”, and “Fashion Plaza Nights” “Lost in time”. With each piece, there is an articulation of space that creates a dialogue between the art and its audience.

The project “Fashion Plaza nights” is a piece that blends sounds & photography. It takes a music sheet as a template and establishes a visual foundation of the artist’s studio space. The articulation of music and photography is arbitrary. There is no correlation that places them in the same category but as an audience, we make an interpretation from our own knowledge and experiences. This describes the process of intertwining both mediums without experiencing them in isolation, creating a dialogue within the space.

Simultaneously, the project “Chrysalides” takes us through the cyclical journey of life and death. Its shown through a series of fabric threads pivoting over each other and with the music, it creates a lapse in time. The artist uses fabric to create a sculpture that documents the ongoing transformation of space over time. Alongside the sculpture, Bernatchez surrounds the area with a series of drawings, some drawn in paper and others etched in mirrors, to portray the correlation between metamorphosis, growth and decay . With this piece, Bernatchez makes the audience feel uneasy, creating a reflection on our perception of life and showing us the beauty of repetition, decomposition and rebirth



LES TEMPS



By Kirubel
Mehari
&
Ana
Castillo



Furthermore, If the exhibition is the technology in itself, we can place the ideas inferred by the artist as articulations. They stimulate a process of communication towards the audience. The piece “Lost in Time” is an exhibition that contains over 20 different pieces of work. One of the key components is the Bw watch which has a special configuration to it. It’s an arrow that moves over the course of a millennial and with that idea, it makes us reimagine our temporal space towards the artworks. The interrelation between the films and the artworks give us a different method of information distribution. It requires that we engage ourselves into both pieces as a way to understand the project as a whole. To conclude, the project “Les temps inachevés” incorporates the chal-

lenges of transforming sound, photography, drawings and film into an art form that goes beyond the pure medium. It takes the audience through an experience of perpetual renewal through art. The assemblage of ideas demonstrated by Patrick Bernatchez talks about creating a conversation that involves themes such as life and death. It teaches us to view art between its intersections and then explore the possibilities of shaping new mediums as a result.

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MUSÉE DES BEAUX-ARTS MONTRÉAL

THE LIVING MUSEUM

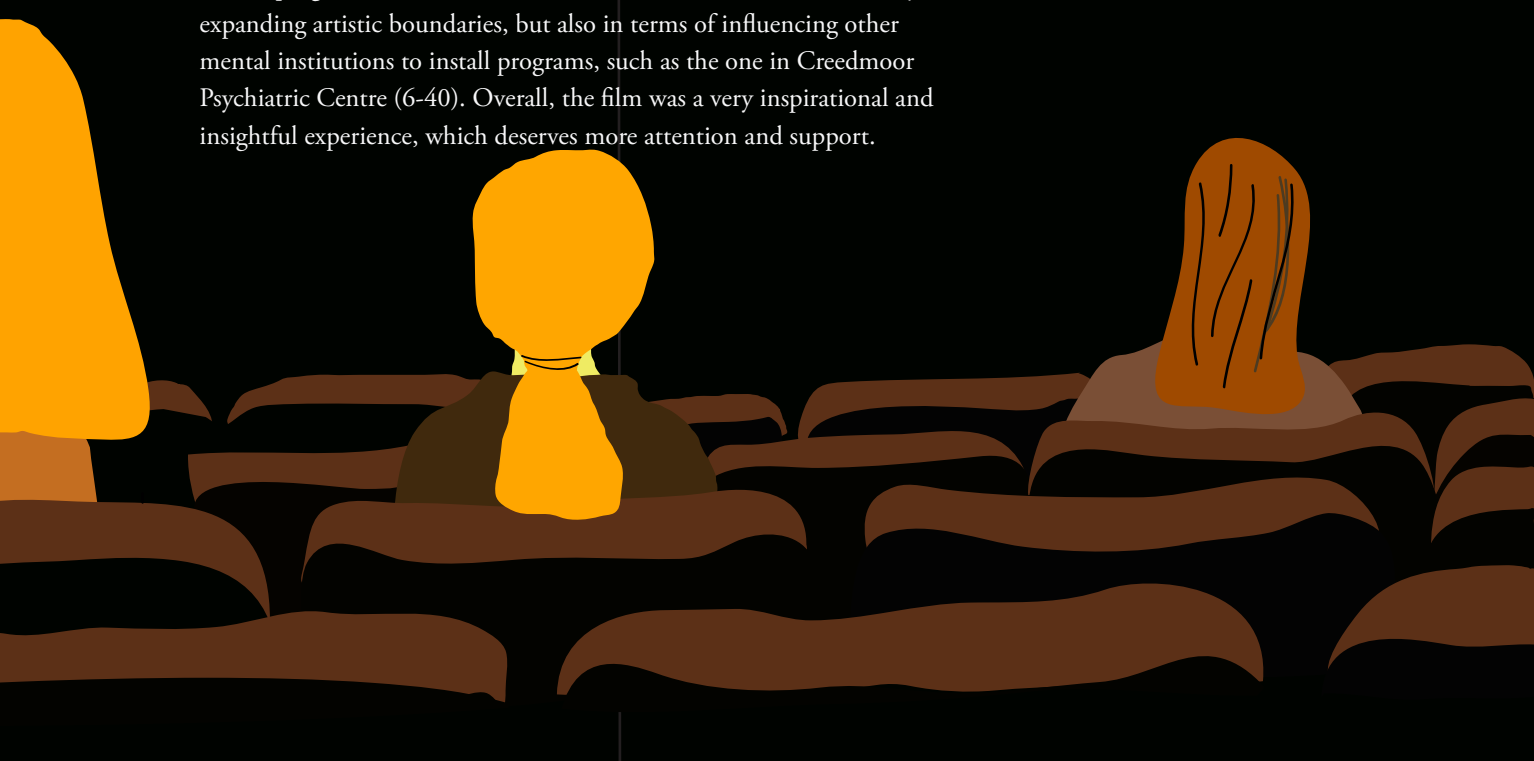
The, “Le Musée des beaux-arts de Montréal”, hosts a diverse variety of art related events and exhibitions all throughout the year. One event in particular, was the “Au Contraire Film Festival”, which specializes in delving into mental health issues from an array of perspectives. One particular film of significance that was displayed at the Au Contraire Festival was, “The Living Museum”. The insightful film detailed the everyday creative processes of the mentally ill patients of the Creedmoor Psychiatric Center, whom of which participate in the active art program. Throughout the film, there was a notably secure presence of inter-medial based artwork, of which some of the artists actively worked on. Artists such as John Tursi and Issa Ibrahim used inter-medial methods to uniquely express their creativity in many of their artworks, further progressing the boundaries of acceptable art. However, none of this would have been possible if it weren’t for the philanthropic actions of Dr. Janos Marton.



The film, *The Living Museum*, identifies from multiple perspectives the struggles of living not only with mental illness, but being confined to an asylum. Fortunately, Bolek Greczynski founded the arts program, which the film documents. Later on however, Janos Marton, a good friend and supporter of Bolek, who was present at the festival, took over his position after his death. The documentary focuses on Janos and six patients/artists at the museum, each of which who has their own history of struggle and barriers to success. Despite their disabilities however, Dr. Janos Marton believed that rather than making them incapable, it actually assisted their creativity.

Out of the six artists followed throughout the documentary, two of them utilized intermedia techniques. For example, John Tursi, a schizophrenic patient, created works such as picasso inspired sculptures and a family of mythological horse using incongruous objects. The use of these ready made objects in his art allowed him to express himself in his own unique way. These works were reminiscent of Dick Higgins (49-54), who helped define art pieces such as this as intermedia. Another artist, by the name of Issa Ibrahim blended the medium of painting and video media, in the form of television sets, to creatively display metaphorical messages. Issa's method of painting on operating televisions was similar to that of the work of Nam June Paik's, "TV Cello", when Charlotte Moorman drew her bow across the cello, which complimented the form of video media (180-212).

This year's, "Au Contraire Film Festival", touched on many issues and perspectives throughout the mentally ill community. Rather than being seen as disadvantaged, due to their disabilities, the patient's/artists were evidently inspired by them, to create many intermedial, avant-garde works. The film, "The Living Museum", challenged the idea of progress, as mentioned in Slack and Wise, in terms of not only expanding artistic boundaries, but also in terms of influencing other mental institutions to install programs, such as the one in Creedmoor Psychiatric Centre (6-40). Overall, the film was a very inspirational and insightful experience, which deserves more attention and support.



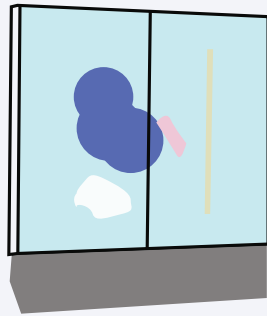
Motion Pictures: Dynamic Portraits

Twenty-five years ago, the Centre Georges Pompidou in Paris exhibited a series of photographic and video installations titled *Passages de L'image*. This exhibit was intended to demonstrate how evolving technology has the capacity to warp our preconceived notions of image and of temporality.¹ Owen Kydd draws upon these same fundamental concepts with his exhibit, *Durational Photographs*, currently on display at the Musée des Beaux-Arts Montréal.

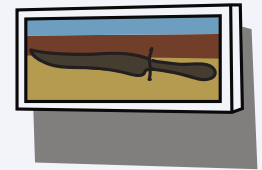
Kydd's installations display images of objects that change subtly over time. Owen Kydd challenges the idea that an image (read photograph) must capture but a fleeting moment - in most cases a fraction of a second - in a subject's passage through time. By disrupting the societal expectations of both the static image and dynamic video, Kydd blurs the line between still photography and active videography in a subtle and unsettling way. Owen Kydd captures static scenes in high resolution video, and introduces an element of motion into each portrait. In *Blue Wall Three Prints*

(2013), sticky notes and tape blow gently in a breeze. In *20 Degree Views, August* (2014), a plank of wood occupies the bottom portion of the frame in sharp focus, while clouds move slowly through the sky above. Most significantly, *Canvas, Leaves, Torso, Lantern* (2011), depicts a collection of objects on or above a small shelf. A lantern hangs from above the frame, rotating slowly. The colours and dynamic range in this piece are characteristic of a stylized photo portrait, rendering the understated motion of the lamp fundamentally disturbing. We have become accustomed to interpret still photography and video as two independent media. Owen Kydd tests the attention span

"...[T]he still life (nature morte) has paradoxically been made alive again."
- Joan Fontcuberta, conceptual artist, guest curator
Musée des Beaux-Arts Montréal Durational Photographs.



“The demand to conform to the 24/7 world, within which time is fast, continuous, and without downtime, and in which all time is clock time, is conceived of as a technology-driven world.**”**



of his audience in *Durational Photographs*, challenging the viewer to notice the passage of time in his moving portraits.

Our generation has become accustomed to dynamic, quick paced videographic media overflowing with visual diversion. Kydd's installations contrast this rapidity of media and invite us to participate in careful observation. His works reward us with a slight motion - an acknowledgement that the portrait is more than a single snapshot in time. By recording an instant in time and representing it as timeless through digital manipulation into a continuous loop, Owen

surroundings in our daily lives.

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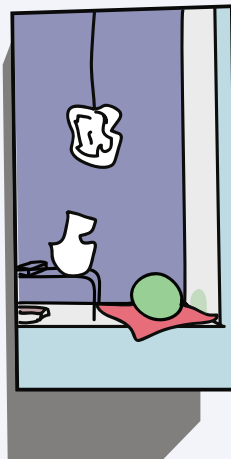
- ¹ Hassan, Robert, and Ronald E. Purser. 24/7: Time and Temporality in the Network Society. Stanford, CA: Stanford Business, 2007. Print.
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- ⁴ Wall text, *Durational Photographs*, Montreal, Musée des Beaux-Arts, 5 November 2015

Photographs and videos have also been used in "photo elicitation" to probe people's understanding and representation of their own behaviours, consumption activities, and responses.

// 3

Kydd's installations inspire viewers to slow down. His goal is to provoke viewers to notice minute details, those subtle and unsettling changes that occur in his installations, and inspire us to examine this ideology in the real world.

Owen Kydd's installations of intertwining both photography and video evoke the idea of introspection and meticulous observation. This greatly contrasts the quick-paced information overload that is dominant in our culture. Owen Kydd's works inspire us to take a breather, and become more aware and mindful of our



FESTIVAL DU NOUVEAU CINÉMA

Forgotten Footage

Malaika Astorga

Dario Rivera



"Spiritismes"

Created by Guy Maddin, Evan Johnson and Galen Johnson. Is a creative project that consists of "dead and lost" footage loops from a film called "The Forbidden Room". It is a beautiful, abstract and ectoplasmic project. The atmospheric visual projections feature actors, who move, stretch and seemingly torture and pleasure themselves in a silent void. Maddin, Johnson and Johnson remediate "The Forbidden Room" to create a new and creative video project.

'Spiritismes' is a completely visual project; it has no music, no commentary and no sound effects. The project has a voice of its own. It is meant to talk to the viewer through the footage loops that are projected. Higgins mentions a term called 'visual poetry'. He explains "the term is sometimes used to cover visual works in which some poem appears, often as a photography, or in which the photographed visual material is presented as a sequence with a grammar of its own, as if each visual element were a word of a sentence." (Higgins 52) Every footage loop in Spiritismes is a word or sentence in their creative project. But this depends all on the viewer and how they will interpret the footage.

The Forbidden Room is a film about a submarine crew whose stories get intertwined and wind up growing a progressive view on life and love. This film has a specific voice and meaning to it. Maddin, Johnson and Johnson use footage from this film to create the abstract project, which is Spiritismes. Taking apart

the footage and altering it changes the meaning of every piece of footage. Each piece of footage has a place and a reason in "The Forbidden Room" but when it is taken apart and used differently it gives the footage the possibility to have a new meaning. An opportunity to become something different, something new. "As Consumers and creators of digital media adopt, modify, manipulate, and reform in consensual ways their understanding of reality, they engage in Remediation." (Moon 98)

Video remediates film. Maddin, Johnson and Johnson video footage loops remediates their previous film. They use all their extra footage that, as they express "are lost, dead and forgotten about" and resurrect the footage to create their video project. McLuhan expresses that remediation is more than just repurposing. He expresses that remediation is "a more complex kind of borrowing in which one medium is itself incorporated or represented in another medium." (Bolter and Grusin 45.) Pieces of the film are digitally altered and looped but are still incorporated in the project.

Maddin is a multidisciplinary artist as well as screenwriter, filmmaker and producer. His works tend to fall into each other's and are used together. In fact the film and art exhibit are a part of a bigger interactive project called "Seances" that started in 2012 by the NFB, Maddin and Johnson. The project was seen as an installation, a film shoot and interactive experience. Higgins defines intermedia as "works which fall conceptually between media that are already known" (Higgins 52). The intermedia artists Guy Maddin, Evan Johnson and Galen Johnson have created a couple different works since 2012 that are part of their bigger intermedia project 'Seances'. Spiritismes is a part of a bigger intermedia project and with the use of the concept of remediation it is a intermedia project on its own.

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DREAM ENCLOSURE

“An enclosed dream of dream, trance of an innocent past to a dance of shamans.” This is how Sandy Ding - director, writer and producer of *Dream Enclosure* – chose to define his intermedial piece that was presented on October 16th in the Concordia Webster Library during the 43rd Festival du Nouveau Cinéma in Montreal. Over the course of this 19-minute fantasy and mystery short, the only female actor appears to be trying to escape her surrounding environment. This piece highlights the notion of transparent immediacy due to the enclosed dream-like concept. At its core, transparent immediacy is a notion that refers to when the specific viewing of the piece in question becomes interactive and the medium itself seem to ‘disappear.’ This is “compared with the notion ‘remediation’, which (put

simply) concerns a transformation of an artwork from one media into another.”¹ It essentially removes the maker or designer and thus, the audience is no longer aware that they are facing a medium. The concept seems to be quite simple, “[...] it must not intrude into the user’s consciousness [...]. Instead, the user should look through the interface, rather than at the interface.”² In order to further explain the viewer’s presence, “we might need [‘aura’] to describe the sense of ‘being there’ – of being in a meaningful physical environment with its own significance.”³ *Dream Enclosure* by Sandy Ding is intermedia as its connection to transparent immediacy is seen in the immersion into this surreal reality of a dreamland. The use of their film editing techniques brings engagement and immersion, and relates

to our sub-consciousness.

Dream Enclosure is a film displayed in grayscale, consisting of flickering images and echoing sounds. The images portray the dream of a woman trying to escape and run away, although she may not even be trapped. Throughout the film, there were continuous overlapping images on these escape scenes of non-relatable items such as a lizard, a forest or a stream. The whole idea of this piece was to capture the ‘unknown.’ It was edited and created to immerse the viewers into the surreal of a dreamland. The audience may even feel so engaged that it affects their subconscious mind. A viewer even stated that she almost fell asleep due to the continuous strobing images and interesting sounds.



Defence mechanisms such as pride, beliefs and anger that humans use are to protect ourselves from deeply feeling the impact of the world consisting of relationships, love, anxiety or pain. Often, these are presented in dreams through our subconscious as traps or restraints. When an individual begins a nightmare, they associate feelings of enclosure in some form. On the same level, positive feelings of enclosure or being embraced suggests feelings of integration into a positive group of friends or experiences.

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¹ Bäckström, 2015, 50.

² Bolter, 2005, 18.

³ Bolter & MacIntyre, 2003, 15.

BY EMILIE KRAL
& NICOLE LEGAULT

Movement, Performance, *Positions*: Step into David K. Ross' World of Movement

Movement, performance, *Positions*.

In his rather minimalistic Festival du Nouveau Cinema exhibition *Positions*- at Dazibao, David K. Ross allows his audience to interact with and question a series of pieces that challenge what position truly means in our world. Each piece of the series has its own space, allowing the blank walls to act as a canvas.

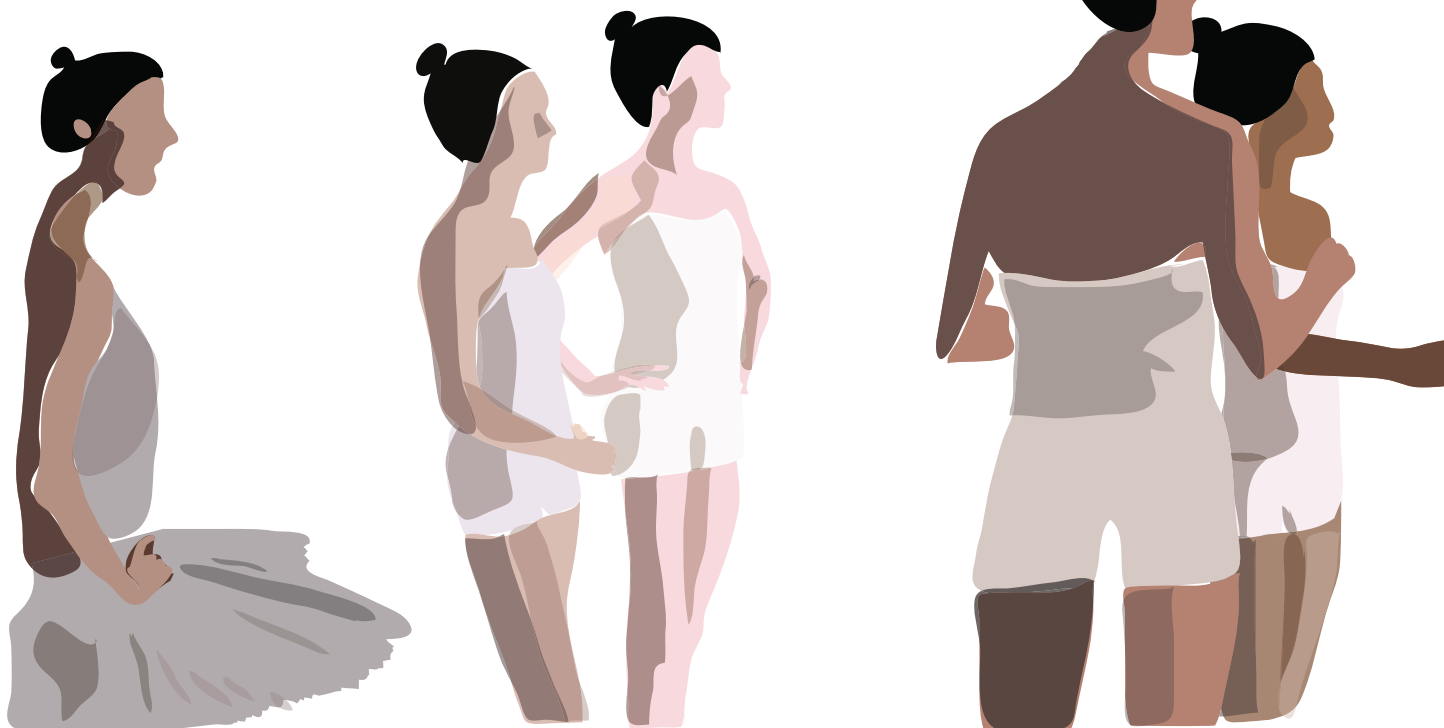
The first piece, *Theodolitique* (2015), is a cinematic approach to document the work lives and spaces of cartographic surveyors in-training. Next, through a thick curtain, a dark room with a projection of dancers waiting for their cues backstage plays. Filmed from two perspectives in real time, *Parados* (2015) is an interactive experience in which what the audience hears depends on where they are in the room, resulting in the effect that the viewer is in reality there with the dancers. In the next room hangs *Horologia* (1996), a series of graphite drawings of an object spinning, each drawing a

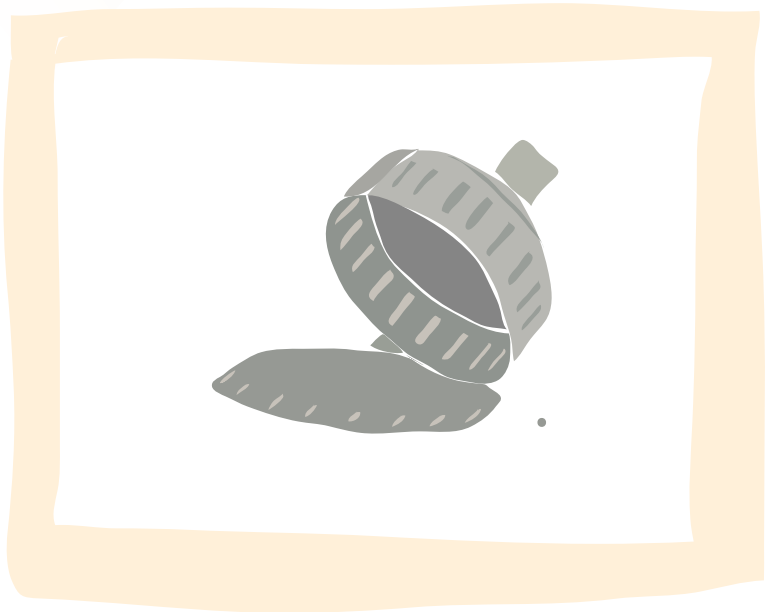
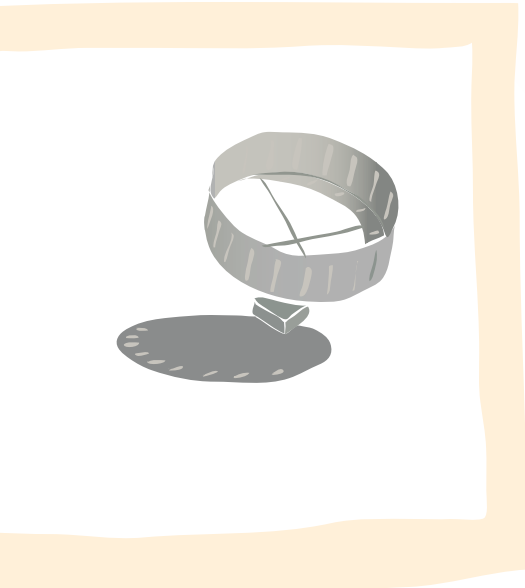
depiction of the object on a different axis. Throughout *Positions*, Ross breaks the integrity of movement and performance by manipulating audio and visual elements in interactive ways in order to alter perception of physical space and create a transparent immediacy. Ross protrudes the barriers between audio, visual, time, and space to establish a connection between the viewer's position and the artwork.

In *Parados*, he explores the meaning of performance by filming the performers and backstage staff of Chicago's Hubbard Street Dance Company watching the performance and waiting for their cues backstage. Instead of filming the intended performance of the evening, he broke its integrity and documented what was literally happening behind the performance in real time. This process of breaking the integrity of the performance is intermedial because it falls "conceptually between media that are already known."¹ As you

move around the space, it's like you're actually moving around the backstage of the performance. This technique is the process of using representational space, which is "the direct, lived bodily experience of space, which includes [...] the meanings we make of the signs and images in the space."² By utilising this form of representational space, the audience is directly involved with the same experience as the dancers in the film.

The audience must interact in order to truly experience being in the moment with the cast and crew members, a rare experience and discourse with the background of a highly accredited performance that "allows for an ingress to a work which otherwise seems opaque and impenetrable."¹ The audience is able to erase a taboo within professional dance performance: the seemingly unreachable escapade of being behind the scenes.





Combined, these effects of manipulating time and space create a transparent immediacy for the viewer, “one that erases itself, so that the user is no longer aware of confronting a medium, but instead stands in an immediate relationship to the contents of that medium.”³

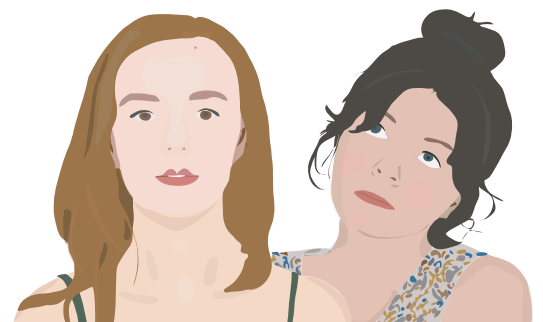
By utilising audio, film, and audience engagement, Positions provides a creative outlet for intermedia in the Festival du Nouveau Cinema in Montreal this fall. Throughout the exhibit’s intermedial exploration of physical presence, Positions effectively captivates an audience, prompting them to explore their whereabouts in new ways. Ross encourages us to reflect on the meaning of our interactions with performance pieces, inviting us into the experience like never before.

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By: Charlotte Suhr and Natasha Whyte

Lily and The Magic Pearl

by Laura Mai Piche and Salma Zin Alabdin

Lily and the Magic Pearl is an animated movie directed by Anri Koulev that was screened at the Festival du nouveau cinéma in Montreal on the 7th of October until the 18th. It talks about a young girl called Lily in a telephone booth listening attentively to a fairy tale story where it's actually taking shape. This brings her into the depths of the ocean as the main character. She first meets Gillion, an ugly and mean monkfish, and together, they are looking for a magic pearl. In this adventure, she faces many dangers as she is crossing on her way different fishes: the Jellyfish, the Turbot and the Octopus seem nice but all they really want is to eat her. Gillion is in reality a good character and ends up having a strong friendship with Lilly, the symbol of this "magic pearl". The story starts as a live action movie with Lily on the beach but the moment she got transported into the ocean, the movie becomes suddenly in a 2D animation, showing a clear distinction between the real world and the imaginary world. Inside the telephone booth, Lily was so captivated by her imaginary thoughts that she forgot she was in the real world.

How is the work described intermedial?

According to Higgins, "intermedia is the fusion of different artistic means and techniques 'conceptually and physically'". It's a variation to the art work. It can also be described as areas between drawing and animation or between music and theatre.

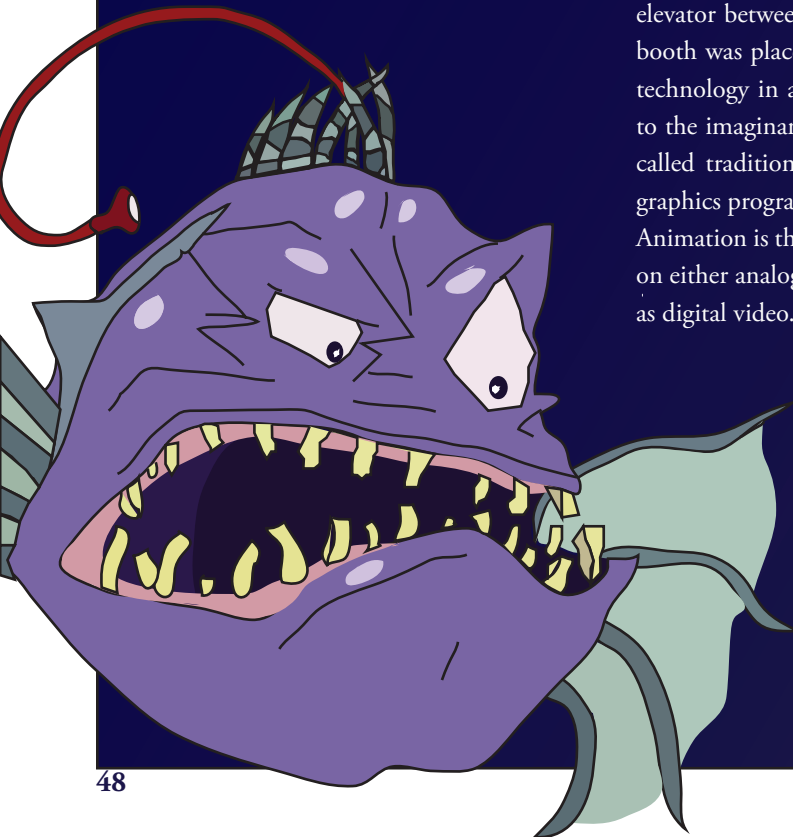
The telephone booth transporting Lily to the unreal world has the role of an elevator between the beach and the bottom of the ocean. Also, the telephone booth was placed on a beach, where it doesn't usually belong since it's an old technology in a contemporary world. The technique used for Lily's transport to the imaginary world is computer animation: "the process of replicating so-called traditional drawing and painting tools and terminology in computer graphics programs."

Animation is the process of creating the illusion of motion and can be recorded on either analogue media such as motion picture film or on digital media such as digital video. Koulev merged drawing with the animation technique.

The drawings themselves were a merge of the characters and objects from real life:

-Gillion the monkfish has a lamp tube over his head that lights up only when he's feeling happy.

-Each time a fish dies, it turns into a musical instrument that will eventually be played in the musical scenes.



The characters also behave like humans: They can talk, sing, dance, play music and some of them also have a human face like the jellyfish mother who has big eyes, eyelashes and red pouty lips. Other intermedial details are the monkfish drinking his juice out of a straw, the swordfish is wearing clothes with buttons and baby fishes are playing soccer. The combination between animation and objects from real life is an intermedium since it was not intended to conform to the pure medium, it's a location in the field between the general area of art of media and those of life media.

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Twitter and the Faux Digital Paradise



Rebecca Rogers
Riley Simons

103



Entering a completely black room with one monitor in the center, Thierry Fournier's piece *Ecotone* is displayed as a stylized computer-generated roaming landscape. This artificial paradise is comprised of robotically vocalized Twitter messages, which are translated into sound waves that emulate a roaming mountainous utopia. Created using multiple forms of media that do not retain their original integrity once combined, this assemblage is an intermedial art piece. This is because intermedia is defined by Dick Higgins as "works which fall conceptually between media that are

already known... [a] visual element [...] fused conceptually with [...] words"¹. As a result, *Ecotone* by Thierry Fournier speaks to the intermedial concept of non-mechanistic perspectives.

Ecotone discusses concerns of "permanent visibility and the trail of our existence exposed on the web"². This is comparable to the computer-based art of Miguel Chevalier in the 1990's who used computer-imaging techniques to create maps of a digital universe³. The permanence of a map that is only a reflection of human truth is dangerous as the complexity of culture cannot be simplified into 140 characters or less. Culture is a constantly changing network of relationships that evolves

in the time it takes to think up an idea, to actually tweeting it out. That is why no human thought can be perfectly expressed through Twitter, despite technology's ability to arise within culture and be effective within it⁴. However, even with this knowledge, technology still preserves these tweets as digital footprints of human existence, taken at face value.

While at first glance *Ecotone* seems homogeneous, the process of robotically transforming human feelings into a digital landscape makes the piece an assemblage. This is due to the piece being an indistinguishable cluster comprised of multiple different tweets that range from emotional statements of love, to trivial thoughts. The roving digital mountains within the piece mirror the ever-changing

relationships within culture that cannot be pinned down. This forms the false utopia that is Ecotone. The piece is a comment on the hypocrisy of an evolving culture that is expressed through technology, but unable to properly represent it because of the permanence of the web.

That is why context is so important when analyzing the complex networks and relationships that make up technology, specifically in regards Ecotone. The people who tweet about passionate love or materialistic success are all grouped together into the same digital universe within Fournier's piece. However, knowledge of the process that occurred to make his art is key to analyzing it from a non-mechanistic perspective. This is because, through erasing the individual identities of those within complex human relationships, Ecotone is

able to comment on the connection between individuals within a complex cultural network, and technology's role in representing them and being effective within them.

The simplicity of a roaming computer-based paradise when critiquing Twitter's place amongst a complex culture makes Ecotone by Thierry Fournier a strong intermedia piece that speaks to the concept of non-mechanistic perspectives.



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Every year, the Festival du Nouveau Cinéma proves itself to be home to various independent films and events. It introduces its viewers to evolving disciplines in media. In the context of this year's festival, we will focus on a single screening event, which consisted of six experimental films shown in a period of 83 minutes at the Concordia J.A de Sève room. They lasted about three to ten minutes and the transition between each film was signaled by a change of size and format in the black screen. The overall event was an immersive screening that plunged the viewers collectively into different worlds.

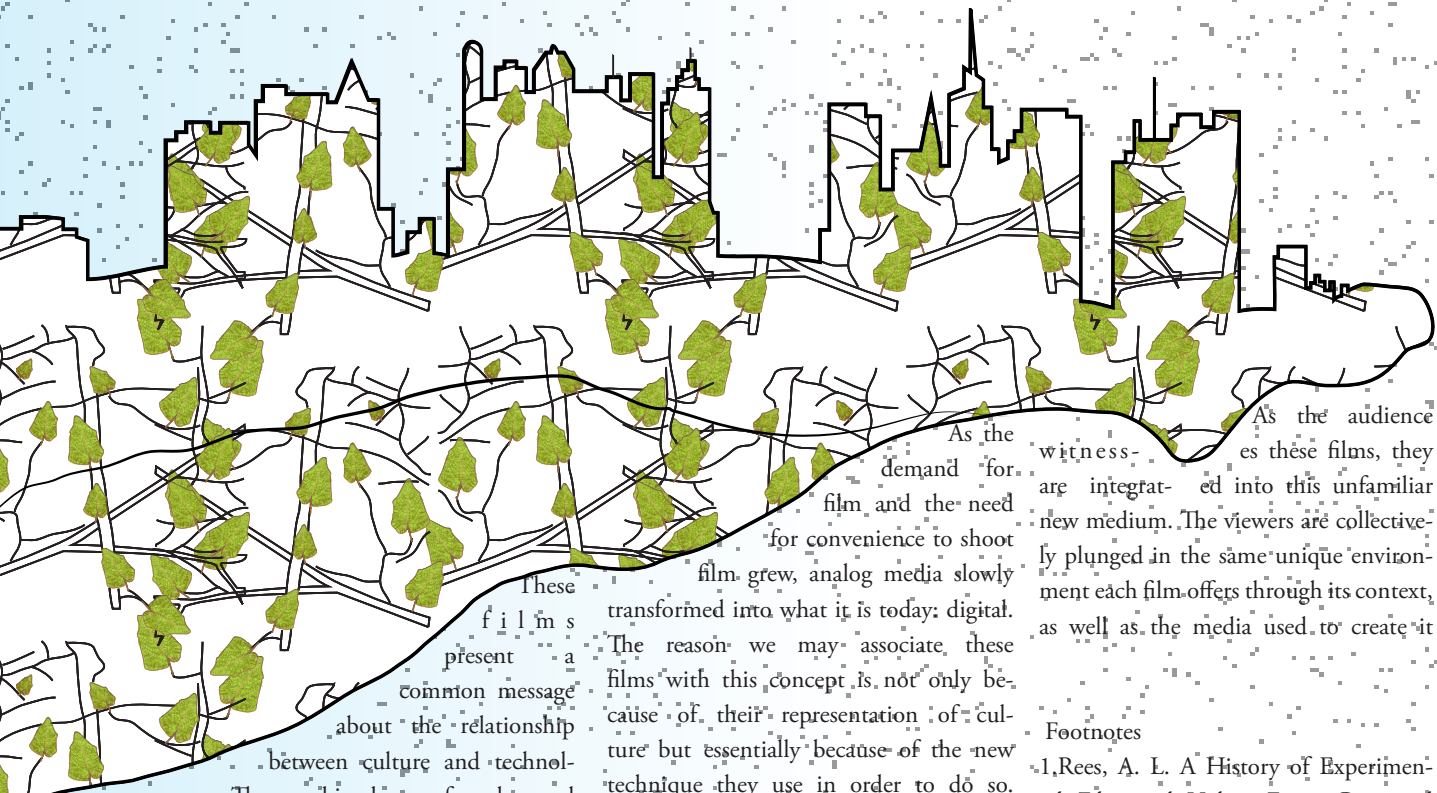
According to A.L. Rees, a scholar of avant-garde and experimental films, "The avant-garde rejects and critiques both the mainstream 'entertainment' cinema and the audience responses which flow with it." Experimental films, usually lack verbal communication and have no significant structure, giving more importance to the visual aspect. These films focus on the visual technique whilst questioning mainstream conventions. Analog and digital media were used in this screening in ways that were almost impossible to isolate.

In some films, footage from a 35mm and a digital camera were combined, and in others, footage from a digital camera was edited to look like it was taken with a 35mm camera; these two media were fixed together through animation. In one particular film, still photographs were shown in a continuous sequence that looked like a video. Thus, these films reject convention by fusing analog and digital media to create something unique.



THE EXPERIMENTAL FILM

by Chelsy Monie & Alexandra Mavros



These films present a common message about the relationship between culture and technology. The combined use of analog and digital media in this screening calls upon the idea of human influence on technology and the environment, which brings us to the conceptual notion of cultural determinism, a theory where "culture is understood to be the cause and technology to be the effect."² Thus, analog media did not metamorphose into digital media on its own. Instead, our everyday practices and interactions with the world simulated this transformation.

As the demand for film and the need for convenience to shoot film grew, analog media slowly transformed into what it is today: digital. The reason we may associate these films with this concept is not only because of their representation of culture but essentially because of the new technique they use in order to do so. Finally, each film is within itself an advocate of intermedia. This event speaks to intermedia practices by combining two kinds of media in order to create a unique experience for the viewer. This term, according to Dick Higgins, is used "to define works which fall conceptually between media that are already known"³. These works break boundaries, initiate new conversations and bring new elements to culture.

As the audience witnesses these films, they are integrated into this unfamiliar new medium. The viewers are collectively plunged in the same unique environment each film offers through its context, as well as the media used to create it

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Food Sessions

By: Tara Blunte & Aleesha Patel

When we sit down for a meal with a group of friends or acquaintances, there is usually a purpose. Eating has become such a social commodity that we have lost touch with the primal experience of it. The mission of *In the Mouth* is to explore what we experience as individuals when we engage in eating. The exhibition, created by Nicolas Fonseca, is a series of events which explore the experiences of the individual based on a fictional character named Chef Nuno.

Chef Nuno, a character who has lost his sense of taste, was created by Fonseca to bring a narrative to his concepts. The latest event in the series, titled *Food Sessions*, took place during *The Festival du Nouveau Cinéma* in Montreal.

Food Sessions, a collaboration between *In The Mouth* and *Daily Tous Les Jours*, is an interactive performance piece where attendants dine together. Similar to a silent disco, each attendant wears a headset which feeds music and instructions into the individual's ear. Every person is hearing the same set of instructions. This method makes the experience feel personal and reduces any outside noise which might be distracting. The instructions are more like queues, being loose and optional. Attendants are asked to taste the food deeply and search their hearts for what meanings they make. A sense of whimsy and innocence is added by a colourful setting complete with crayola markers and

hand-drawn place settings. Fonseca says of his project "Every step of the way is about mixing peoples stories...and weaving group narratives, individual narratives with the project". Some experiences and memories are shared silently with other attendants by drawing with brightly coloured markers. Some are shared on a large screen placed at the end of the table, on which guests are invited to anonymously text in their thoughts. Others are kept with the individual.

Food Sessions begs the question of whether food is a medium. Usually when food is used as a medium, it is to sell a product. Food which is created to be aesthetically pleasing often allows the value of its taste to come second, such as beautifully made cakes or confections. On the extreme, there is a corporate industry which produces food pieces solely to be looked upon and never eaten. Food has been used as a visual medium and within visual mediums, such as painting or film, throughout history¹. Advertisements made



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Delivered

by corporation usually focus on progress and technology, and the food industry is no different². The beautification of food is indeed a technology and even a convenience. This offers benefits as the experience of eating is certainly linked to sight and this relationship need not be condemned. However, the “pornographication” of food is a concern to some scholars as it not only leads

to a disassociation with taste but a lack of respect, appreciation and understanding of food³. In the Mouth seeks uses food as a medium to incite our primitive relationships with food which we often lose to the idea of progress.

Yet if the message is in our own personal tastes and meanings, perhaps the medium is in fact the diner. This also begs the question, who is performing? In the Mouth is reminiscent of the happenings of the 1960s. There is no audience, only participants who make the performance themselves. Given queues, each guest brings their own personal

history and personality to the table and presents them to the others. Each session is unique. Without active participation from each attendant, there would be no performance.

Fonseca brings a concept and an opportunity to the participants, but exactly which medium is being used to convey the message is intricate. Food, performance, the mobile phone, and the human senses are all utilized in this piece but which is most important is not discernible or important, making Food Sessions a truly inter-medial piece. :)



The Doghouse

Virtual reality technologies offer new opportunities for creative development in visual media. Oculus Rift headsets immerse the user's field of vision in a responsive virtual environment where they can look around and explore their surroundings. Utilizing this technology, *The Doghouse* is a first-person virtual reality film created by Danish filmmakers Johan Knattrup Jensen and Mads Damsbo. It was screened at Festival du Nouveau Cinéma in Montreal at UQAM's state of the art Hexagram facility for new media. *The Doghouse* pays tribute to the Dogme95 movement of Danish cinema, which values minimalist production and a focus on narrative rather than extraneous film elements. Due to the immersive nature of this virtual reality film, the relationship between spectator and work is challenged. Spectators are forced to engage with the medium on a higher level

as participants¹.

The Doghouse is designed to be viewed by five participants who simultaneously engage with the film from the separate and unique perspectives of their character. Due to each participant experiencing a unique perspective, they leave with differing impressions of the film's events. The subjective nature of human interactions is brought to attention through an experience that is both shared and separate. *The Doghouse* is much more than a film about an awkward family dinner; it is an experiment in perception and the potential of virtual reality as an intermedial practice.

The theater for this film is a family dinner table, complete with plates and cutlery. At each seat is an Oculus Rift virtual reality headset and a pair of headphones.

These headsets offer 180 degrees of freedom to look around and examine the virtual surroundings. The hypermediacy of virtual reality is only apparent from the outside the experience. Computers, headsets, and headphones work to create an invisible media for the user. The immediacy of virtual reality allows participants fully immerse themselves while losing awareness that they are engaging with a medium². The emotional effect of *The Doghouse* is heightened by this illusion. Participants are trapped in the perspective of their character, and can only escape by closing their eyes. It is not possible to casually engage with this type of media as it is with a regular motion picture. Participants invest their field of vision and sense of hearing entirely to the experience. This causes the film to become a type of lived experience rather than a casually observed event.

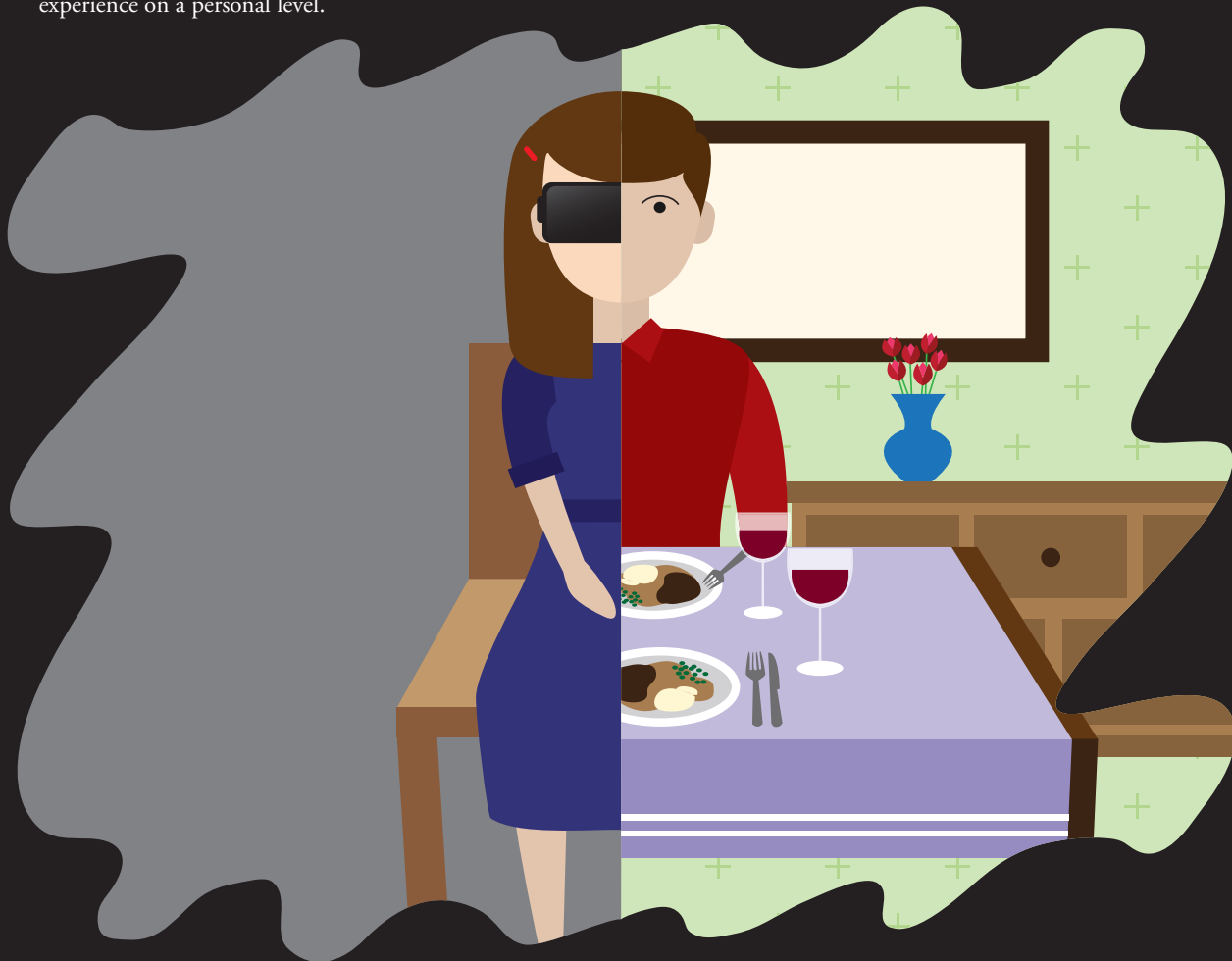
Evan Colpitts
Audree-Anne Prieur

New technologies have always been a driving force of intermedial practices. As stated by Michael Rush, "...the most dynamic work occurs when the technology catches up with the visions of the artists."^c The Doghouse challenges conventions and creates an environment where participants are immersed in the cinematic experience on a personal level.

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SKAMMERROGEN

By Jeneva Gatién & Anna Iarovaia



As part of the festival *Nouveau Film du Cinema*, many intermedia works were showcased this year in the city of Montreal. The Doghouse is an exhibit originating from Norway, which challenges today's visual experience by combining one's auditory and visual senses. This virtual reality is composed of a dining room setting where there are five seats to choose from, representing each of the story's characters. Once selecting a seat, each person is then immersed into their new reality through the oculus rift and embarks on their very own unique experience that collectively tells a story through a twenty-minute experimental short film.

The Doghouse can be considered as a Happening where the full participation of all five members is crucial to the development of the story. Each character has a different point of view and narrative, and in order for the full story to be explored, each participant must experience it on their own. This is a form of happening where the engagement is vital to the installation. As Jason Shaw wrote, "the trajectories of interactive art exemplify a complex set of negotiations between body and space and negotiations between the actual domain of the real body of the viewer and the real space [they] inhabit¹." This form of immersive intermedia is the beginning of this generation's exploration into new technologies.

This happening is a communication between an individual and the advanced technologies used to create the engagement. In addition, technology has the capability to communicate in the same form and capacity as our complex communities are². The Doghouse is a multi-disciplinary artwork that is a subject of how new media has been incorporated within the roots of happenings and the layers of elements that have been provided to enrich the experience. Moreover, the film itself would not be nearly as engaging nor as intriguing without this interactive aspect. Motion is often what makes a work more alive since it allows the user to be more interested in what is being mediated³. This Danish short film compels you into the virtual realities and stories that can be told through interactive works and advanced technology. It is not only a concept of the progression of new media but also what narratives can be told through interactive participation.

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INTO THE RIFT

By Jeremiah Ho and Justin Mah

“The Doghouse”, created by Mads Damsbo and Johan Knattrup Jensen, is an intermedial project that invites people to participate in a world of interaction through the Oculus Rift, a digital device that makes us experience virtual reality. This event was held at UQAM’s Hexagram in the context of the Festival du Nouveau Cinema. Visitors are invited to sit in chairs, five people at a time, and put the devices on. The setting is in a dimly lit room where a table stands in the center. The devices are set on the chairs and a pair of headphones accompanies them as well. As the participant puts on the Oculus Rift and the headphones, they are directly immersed in another dimension where they can be a part of the movie they

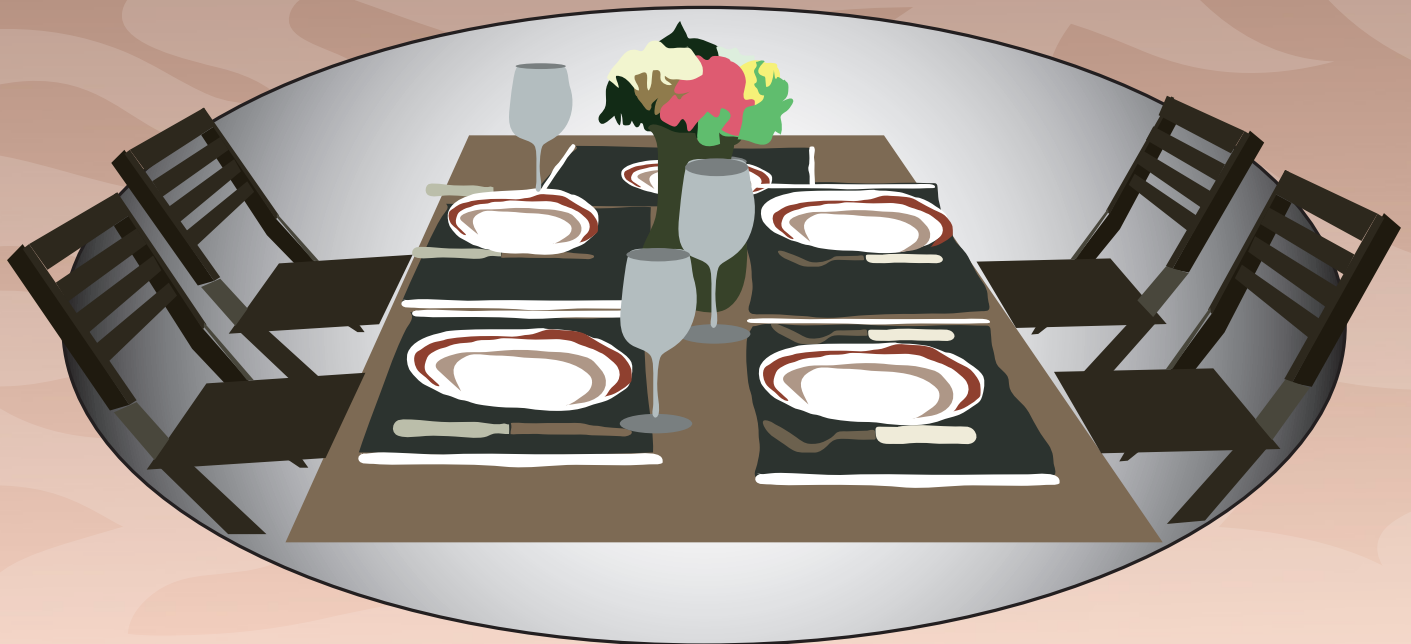
are watching. The film was about a family dinner, where everyone would talk to each other about everything and nothing.

The premise of “Doghouse” and the technology of the Oculus Rift headset enable a virtual reality experience that resembles a modern day happening, Kaprow’s definition of a happening is based on four elements: interaction between the audience and participants, no narrative, chance, and impermanence. Yet it also suggests “presentness”, while implying “a kind of passivity” as something “happening to me”¹.

While “Doghouse” is a virtual reality film consisting of a narrative, the viewer is an active participant. Thanks to the filmmak-

er’s techniques and the headset’s technology, the exhibit becomes personal as the user moves from viewing the story to inhabiting one of the five characters. As Bolter and Grusin explain, “the logic of immediacy dictates that the medium itself should disappear and leave us in the presence of the thing represented”². The participant now plays a role in shaping the narrative through their integration into the film.

Despite the narrative limitations, “Doghouse’s” setting still permits for freedom within the event. Hertz explains that “the capacity of the immersed subject to make choices in interactive domains such as VR does imply a radical demarcation from media that do not support such choices,





such as cinema or written narratives”³. These choices are twofold in “Doghouse”; the participant’s gaze is not constantly directed by the camera, but by their own head movements, and the physical setting of the dinner table provides a real life accompaniment to the film.

In fact, participants in immersive virtual experiences tend to experience place illusion, which can induce them “to spontaneously engage in conversation and show body language and physiological reactions as they would in a real social scenario”⁴.

As a group activity around the physical dinner table, “Doghouse” goes beyond the basic virtual environment. While viewing the film, participants are free to interact with their body as they wish, from using the utensils when eating, to following the gestures of their character. At the conclusion of the film, participants have engaged in a happening. They have gone through an exhibit involving interaction as active participants, where the combination of virtual reality and physical setting provides multiple options in the creation of a unique experience.

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THE DOGHOUSE

This year at the Festival Du Nouveau Cinéma, there were many fascinating pieces. However, "The Doghouse" was a work that caught our utmost attention. Created by Mads Damsbo and Johan Knattrup Jensen, "The Doghouse" is a first-person, interactive film, designed for five people. Each guest sits down at a table and puts on their headphones and Oculus Rift glasses. They are instantly placed in a virtual reality, at a dinner table with their "family members". This sensational piece is undoubtedly intermedial which can be shown through its aspects of transparent immediacy, remediation, and how it progresses media.

Intermedia is work that falls between media. For the piece to be complete, one medium cannot function without the other. "The Doghouse", creates a three dimensional environment by using many different mediums that were combined. Damsbo and Jensen combined film, sculpture, music, and movement. Without the physically interactive model of the set up joint with the video, it wouldn't be the same experience for the viewer. The project is based on how each guest can be interactive with the story.

Based on which character is speaking in the film, the viewpoint where the participant should be looking is evident. However, by being an interactive piece, one is able to change this view point by moving their head from side to side. Each guest can choose what they look at. Even though it will always be the same story, each guests experience of the film is unique. Since it's based on their movement, it cannot be replicated. Without the combination of this movement with the film and sculpture, "The Doghouse" would not be the same. Since the project can only work because of the combination, it is intermedia.

An intermedial term that can perfectly define this project is its aspects of transparent immediacy. In "The Doghouse", once we put the glasses on,

we are no longer aware of the medium. "What we feel as though we are really a part of is the virtual world. All the media seems to reappear. Immersive environments, like which project, are key to transparent immediacy."

To build this piece, Damsbo and Jensen seemed to remediate the virtual 3-D reality of video from film. The artists created a project that reforms the conventional medium of film. "They used film in a unique new fashion to



is new about new media comes the particular ways in which they on older media and the ways in older media refashion themselves over the challenges of new media.”²



ng so, they contribute to the notion of s. Using Oculus technology to create nal story in a virtual universe is fairly progress is to move forward [...] move- toward something: a goal or endpoint.”³

This is a step forward in the world of film and video. It adds a third dimension to this media that hasn't been done much before.

As a guest of this piece, feeling as though you are in someone else's body is exhilarating. The piece blurs the lines between fiction and reality by literally placing the participant into the character's body. The guest really feels the tension amongst the family members within the story. Mads Damsbo and Johan Knattrup did an excellent job at making an overall thrilling intermedial experience.

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By:

Alicia MacGibbon

&

Samantha Martin

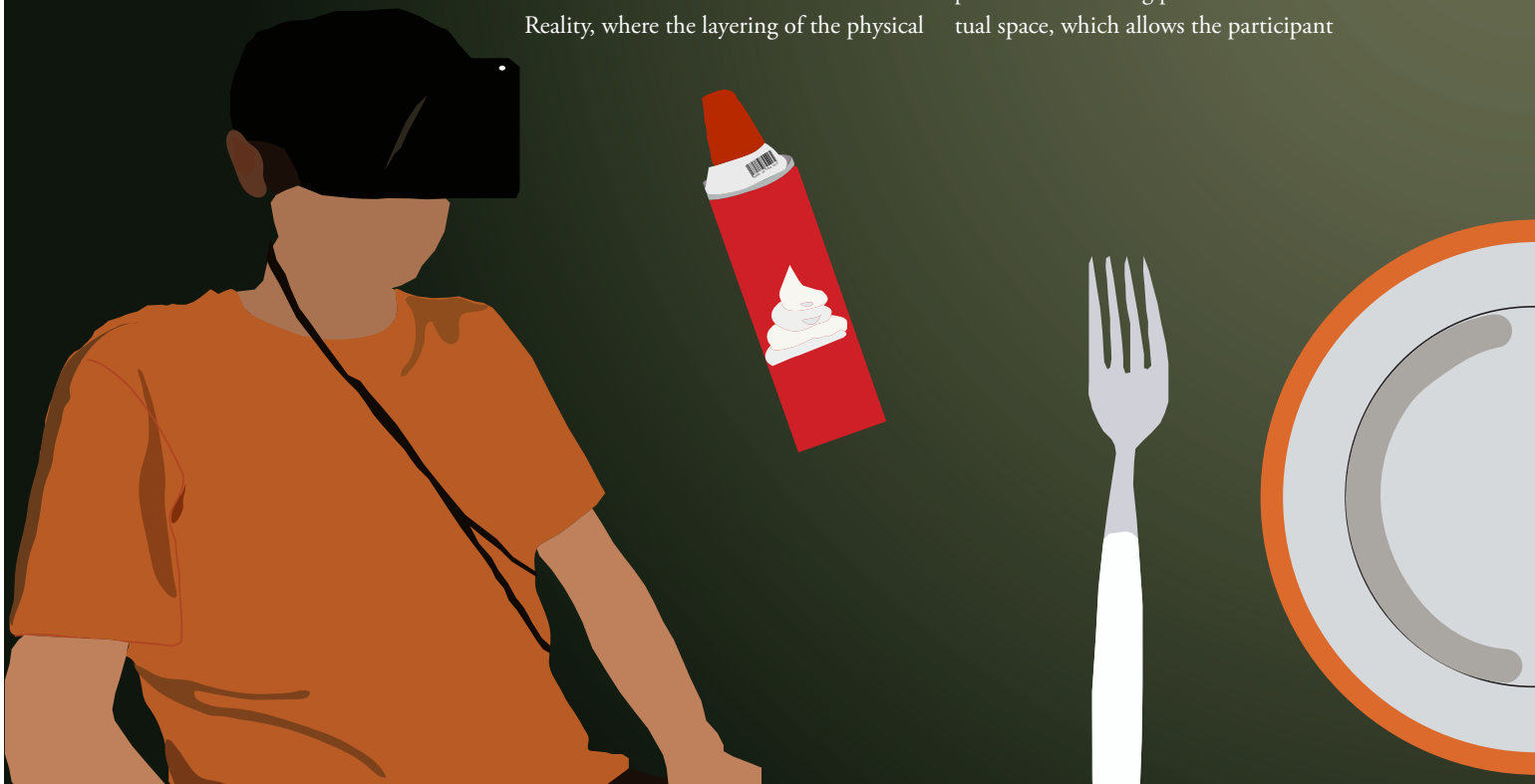


Feasting in Fiction

By Michael Rappaport and Justin Mulfati

At this year's Festival Du Nouveau Cinema, a room was filled by a dinner table set for five people, complete with place settings, a hanging lamp, and an Oculus Rift and headphones sitting on each chair. This was the staging for *The Doghouse*, a Danish semi-interactive film exhibit where each of the five participants experiences a first-person view of one of five family members having dinner. By using Oculus Rift technology, the participant is able to look around the filmed environment in a 180-degree field, with different narrative events experienced based on the participant's chosen role, decided by the chair at which they choose to sit. Though engaging in its own right, this exhibit exemplifies the goals and practices of intermedia, that being the interlocking of elements that lose artistic meaning upon separation. This is primarily accomplished by presenting the audience with a blending of virtual and real into a form of Mixed Reality. The aesthetic elements mentioned at the exhibit were exact replicas of those within the family home in the film, which in turn blurs the lines between the real and the simulated. This mirroring effect creates the aforementioned Mixed Reality, where the layering of the physical

and the virtual create an interwoven reality in between the two, in which the participant can engage on a level that would be unachievable otherwise¹. On top of this mirroring, the use of a first-person perspective within the film, along with the head-tracking ability of the Oculus Rift, allows the participants to immerse themselves directly within the depicted universe of the film². This adds to its Mixed Reality, allowing participants to explore this new reality partially on their own terms. Moreover, each of the five possible versions of the film are, by their very nature, differing experiences that provide a unique look at the same 17 minutes in the life of the depicted family. As such, it is impossible to experience the whole story from one viewing, instead requiring the participants to discuss plot deviations and additions between one another to gain insight into the complete narrative. These melding interactions between the simulated and the real all contribute to feeling the phenomena of being present in the virtual space, which allows the participant



to not only buy into the projected reality, but to mentally make the difference between these spaces practically negligible³. In other words, the installation performs the task of remediating reality itself, allowing its participants to mentally fall between the presented media and their personal experience⁴. This presence felt by the participant becomes a lingering effect of the installation; with the effect being good enough that the participant feels as if a section of his or her own reality has been displaced upon exiting the space. By using this concept of Mixed Reality as a conceptual anchor, along with using current technological advancements to increase participant presence, The Doghouse exemplifies the conceptual fusion posited by intermedial works, creating an engaging work that is far more than the sum of its parts.

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TO BE AN/OTHER

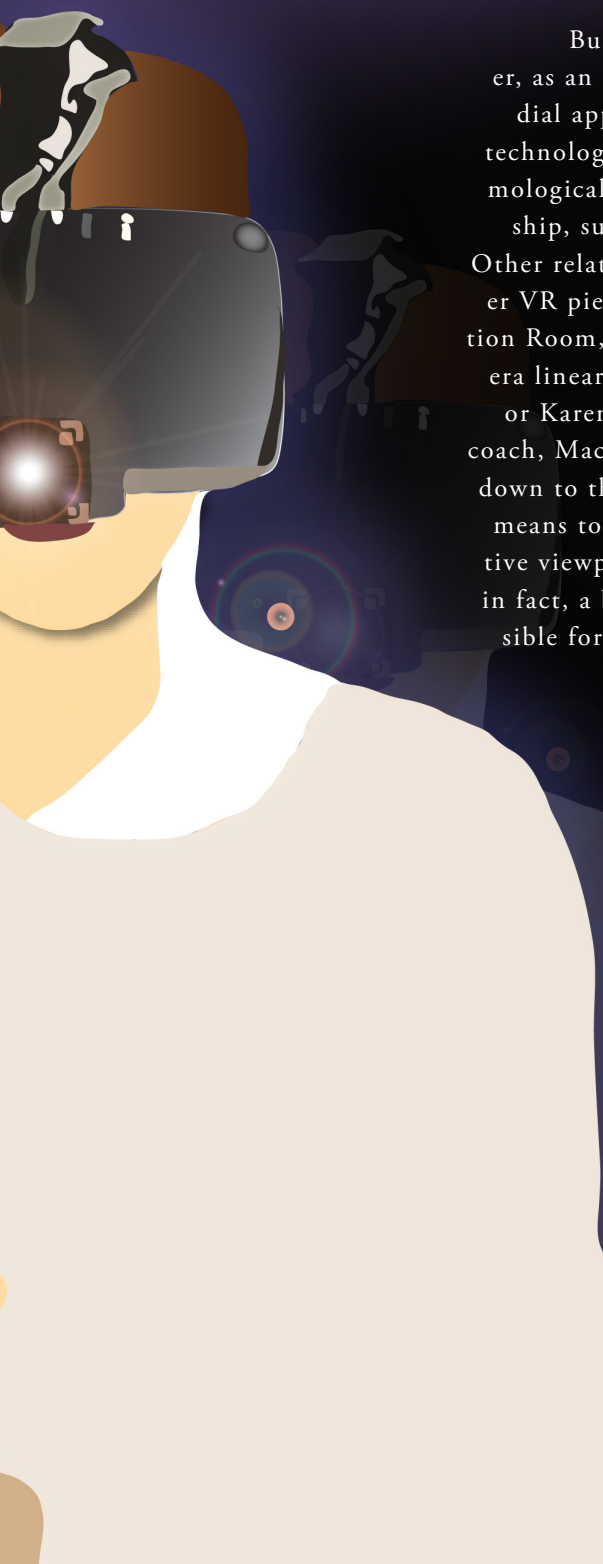
BY NADIA OBAS-BOLDUC & GABRIEL FIZER

Imagine you're in a dark room looking at a mirror, undergoing a small crisis of identity. You reach out to touch your reflection and confirm your own existence, only to find that it is not your own arm you see extending before you, and instead of cold glass, you feel the warm palm of another's hand.

This is roughly the experience of BeAnotherLab's *Machine to be Another*, part of FNC2k15's Interactive and Immersive exhibits at Hexagram-UQAM Experimentation Room, in which two participants on either side of a curtain swap perspectives through the Virtual Reality experience of Oculus Rift goggles rigged with cameras on the front, a mixing live subjective video feed and VR. BeAnotherLab's researchers help participants attune themselves to their new bodies through coordinated hand movements. The curtain is pulled back and the spectators come face to face with themselves.

Immersive VR has gotten a bad rap as a clunky, linear three-dimensional technology with fairly straightforward, one-dimensional applications, notably in medicine and pornography. The concept of VR radically predates the technological and computational capabilities required to create a convincing reality, and thus the true potentiality of VR has yet to be seen.

Moreover, some view VR as philosophically problematic, seeing as the verdict is not yet in whether or not a human consciousness is just a brain in a vat, and it might just seal the deal to submit our senses to technology through bio-enhancement/bio-manipulation tools, but that's likely a matter of opinion¹.



But *Machine to Be Another*, as an Intermedial and Biomedial application of Oculus Rift technology, explores these epistemological questions of spectatorship, subjectivity, and the Self/Other relation². Compared to other VR pieces in the Experimentation Room, such as the multi-camera linear narrative of *Doghouse*, or *Karen*, the virtual shrink/life coach, *Machine to be Another* gets down to the brass tacks of what it means to adopt another's subjective viewpoint through VR; am I, in fact, a brain in a vat? Is it possible for the Self to fall into the Other's vat? Does this dissolve the supposed isolation inherent to being a brain in a vat? Who here is the object and who is the subject of spectatorship, or are they unified? Or, to draw on Eugene Thacker's musings on Biomedica, "[how does] a medium associated with immateriality and disembodiment [...] affect our views of having bodies and being bodies?"³

The crux of the piece might be the moment when actual mirrors are wheeled out in front of the spectators/participants. This is the point of confrontation where the borders between spectatorship and participation become completely confused, the immediacy of the experience becomes tenuous (after all, how are we to look at another person in a mirror without some form of mediation?) and the crisis of identity comes to a head, and it dawns on you: so this is what it looks like to see the world through the eyes of the Other.

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The Machine to Be Another

By Patricia Petit Liang and Ryan O'Connor

On Tuesday October 13th, Patricia and Ryan switched bodies. While wearing the Oculus Rift, a virtual reality headset, the two were literally able to experience the world through each other's eyes! This was part of an artistic experiment called *The Machine to Be Another*, where multiple cameras are rigged, allowing couples to see things from their partner's perspective. This immersive intermedia project was made possible using the Oculus Rift by mixing transparent immediacy with remediation while contributing to technological progress.

The Machine to Be Another not only challenges society's capacity to feel empathy, but is a technological marvel. Body-switching is accomplished by mixing live video and audio recordings from the Oculus Rift¹. This combination of two mediums creates a new experience where they are indistinguishable from each other². As the art experiment continues, the subjects are free to move around as they please, making every instance of the performance ephemeral and unique. All hierarchies and boundaries separating the participants are destroyed, as they are both left vulnerable while using this new technology.

The abilities to see and to hear one's surroundings are completely restricted by the Oculus Rift, creating a powerful sense of transparent immediacy³. Throughout the course of the experiment, the intimacy be-

tween both participants is heightened as they admire and become familiar with their new bodies. The novelty of switching bodies is enough to make the couples forget that they are participating in a performance. The only element challenging the experiment's sense of immediacy is a periodic message (sent through the headset) reminding participants to remain calm over the course of the piece.

The viewers become the art in this experiment as their appearances are incorporated into the performance through the process of remediation⁴. As couples gain the ability to see through each other's eyes with the Oculus Rift, they become painfully aware of their own movements. This pressures participants to behave differently. Patricia became more reserved throughout the course of the experiment and was completely self-conscious of her own figure. Ryan was determined to entertain Patricia and began dancing for her, proudly demonstrating his physical abilities. The performance incites participants to perform as ideal versions of themselves, repurposing the human form and improving it while transforming it into the art.

The Machine to Be Another is a tender display of our society's current technological capabilities. One can barely consider all of the ways that couples can use virtual reality in the future. Perhaps the Oculus Rift will soon be used to help facilitate

long-distance relationships, contributing to technological progress by making life more convenient for star-crossed lovers⁵. Virtual reality headsets can even be used to help improve the relationships of couples who live in the same city. The entire performance challenges participants to question how their partner experiences the world around them outside of the experiment. The human experience varies greatly from person to person because of race, class and gender, but thanks to the Oculus Rift, we can finally see eye to eye!

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The Doghouse

By: Kelsey Stephens & Alicia Waid



The Doghouse, created by Mads Dambo and Jonah Knattrup Jensen, featured in the 2015 edition of the nouveau film du cinema festival, and located at UQAM's Salle d'expérimentation Hexagram, is a reality film that allows five people to sit down at a dining room table in a small closed off corner. The table is set up with cutlery and each user can choose a spot at the table. On each plate is a

pair of goggles and headset that enables the user to take on a different character inside a virtual world.

This reality film is an example of an intermedial project because of its use of visual, auditory and somatosensory senses. The user is engaged in several works, for example, the actual table itself (which acts as an interactive piece), the visual piece (the film and computer graphics), as well as the sounds that are coming from the earphones (the audio). As a whole, there is more than

one component of media tied together to make The Doghouse an effective virtual experience that immerses you in the project and makes you feel like you are a character in the film.

The doghouse combines film and computer graphics to create a transparent immediacy between the project and the participant. The virtual reality aspect that is made possible through oculus rift's goggles puts you right in the shoes of the character, allowing your mind state to react, sometimes, physically and emotionally to the events that occur because you are transported to this new reality where you are the character. This

relates back to the doghouse because each of the five characters had their own stories that went along with the main story, that really only the participant who put the particular set of goggles on knew about. Because of this virtual reality that is set up, the “viewers of the transparent immediacy hold an immediate relationship to the content of what they are viewing. They are given a first-person perspective, as

though they are the silent centre of that world.”¹

The Doghouse challenges the notion of progress by using techniques inspired from Dogma 95: People who worked using the concept of Dogma introduced a new way of making the film, and a new way of running the set; Characters would move through the set and explore their spaces.² The idea of literally putting a pair of goggles and headsets on to enter another reality, a virtual reality has us wondering what

progress society is making. The idea of moral vs. material betterment³ comes in: The screen is not good for our eyes, the sound is not good for our ears, and yet we would consider this a form of technological progress and something to celebrate as it is evolving technology. Dogma 95 is definitely trying to work towards something: A virtual utopia perhaps? What is clear is that society does not need The Doghouse in order to better them. It is a want; not a need.

In the end, The Doghouse was a very interesting project that brought up many questions and discussions. To see technology evolving at such a fast rate is both fascinating and yet concerning. What does the future hold for the next generations to come? A world filled with people walking around with huge goggles on their heads?



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² Geuens, Jean-Pierre. “Dogma 95: A Manifesto for Our times.” *Quarterly Review of Film and Video* 18.2 (2001): 191-202. Taylor & Francis. Web. 26 Oct. 2015.

³ Slack, Jennifer Daryl., and J. Macgregor Wise. “Progress.” *Culture and Technology: A Primer*. 2nd ed. New York: Peter Lang, 2015. 13-31. Print.



ETC

UNTIED TALES

(THE VANISHED POWER OF THE USUAL REIGN)

From the 27th to the 31st of October, UNTIED TALES (The Vanished Power of the Usual Reign), took place at the La Chapelle theater in Montreal. This dance performance was choreographed by Clara Furey and Peter Jasko with music composed by Thomas Furey. Their art piece is a genuine intermedial and transcendental experience. We will see why along this article by evoking the concept of fluxus.



UNTIED TALES is an intermedial experience and a transcendent performance, through which one could rediscover dance, and feel every musical and physical aspect. Clara, Peter and Thomas really transformed two arts forms to put them as one. This show created a new artistic vision thanks to an incredible presence on stage and captivating music.

The two dancers created their own version of contemporary dancing because their movements did not portray themselves like traditional dance. Thanks to this new art form, Clara and Peter both expressed themselves through their dance and created a world to tell their story. The dance performance was unpredictable. The audience expected to see a contemporary dance show, but quickly understood that it was way more than that. The music made for the show was the essence of the intermedial side of this performance.

The choreography was very intense. The audience was taken for a short but powerful trip in the world created by the dancers. At times, the music was intense to the point where the entire theater would vibrate. It caused the audience to be aware of the environment the characters were in. As Marshall McLuhan said « Whatever predominates media will influence human beings by affecting the way they perceive the world. » (1) As a matter of fact, music and dance put together as one, transmitting a message, creates a new way to « perceive the world ». The performance would not have made as much sense without the music created.

It drove our emotions, as well as the dancers. The choreography wouldn't make sense without the music, neither would the music make sense without the choreography. Therefore, the show is homogeneous. Like Jennifer Daryl Slack and J. Macgregor Wise said « If we continue to ask questions of which affects the other more (technology or people) we end up in a sort of philosophical tennis match (they influence us but we influence them) that gets us nowhere». (2)

Pina Baush once said "To understand what I am saying, you have to believe that dance is something other than technique. We forget where the movements come from. They are born from life. When you create a new work, the point of departure must be contemporary life -- not existing forms of dance." (3) This relates to Clara and Peter because they don't only show their physical technique, but they drive you in their world and in their creation. They not only show you what they are able to do with their bodies, but they spread their environment to the audience. The various audiences that have seen this show could have been from anywhere in the world, spoken any language and still have been able to understand and feel the tension on stage.



by Louise Choueka and
Zoe Realfé Dagenais

Footnotes

- 1) Marshall McLuhan, *Understanding Media, The extensions of man*. Canada, 1964. Print
- 2) Jennifer Daryl Slack and J. Macgregor Wise, *Culture and Technology, a primer* ; Chapter 10 « Agency », New York, 2014. Print
- 3) Pina Baush (1940-2009), Goodreads; <http://www.goodreads.com/quotes/478344-to-understand-what-i-am-saying-you-have-to-believe>



JACUZZI CLUB SHOW SERIES

By Rachel Berriman
& Juliette Dam-Bonneau

The Jacuzzi Club, located at 538 rue Rose de Lima, in St-Henri, held its inaugural show on October 17. This was a first in a series of shows, installations, and happenings scheduled for the DIY space. Upon entry you are greeted by a woman sitting in a closet, overseeing the donation booth, where pay-what-you-can is encouraged. After being stamped on the wrist, the main attraction is held in the living room, where the line up of performances are to take place. The audience is seated on the floor, smiling and captivated by integration of live music and projection. In the other room, a small TV is set up in the corner for video installations, that night showing the work of Madeleine Gendreau, with clips of a contemporary dancer superimposed on kaleidoscopic images. The avant-garde noises from the main room fill up the venue. Zachary Goldberg, an electro-acoustics student at Concordia University and the series' organizer, is jamming with an electric guitar, accompanied the improvisa-

tions of a trumpet player. The two are standing in front of a large projection screen, draped by the changing images. This was the work of Sea Beau, another electro-acoustics student, and an experimental sound-play composer who specializes in performative urban timbres. She created a piece that allowed for her projections to change based on variations in the music. The projections were sensitive to certain peaks in the notes, speed and volume, and the visual projections changed and intensified in accordance.

The first show featured a total of four experimental musicians, ranging from drone piano dreaminess, to weird freaky avant-garde noise. These were all played live and accompanied by the works of six visual projection artists. The projections ranged from simple computer graphic colour play, to home videos, to light reflecting off water. The Jacuzzi Club Series consists of intermedial live performances and pieces. On the first night, there was a number of works that incorporated live, improvised music

performance with visual art projections. These performances can be deemed intermedial as "intermedia covers those art forms that are conceptual hybrids between two or more traditional media" (Higgins 52). As opposed to mixed media, intermedia makes it "less easy to integrate sound and the visual while erasing both sound and the visual, and thus we are left with two meta-media that combine to create new media" (Shapley 1). The projections are fused conceptually as visual art, and are fused with music and performance, much like "TV Cello" (1971) by Nam June Paik, which incorporates a live musician stroking a one-stringed cello of stacked televisions displaying interactive videos. Moreover, mediation is a key concept in intermedial works, and there is "an immediacy of the creative expression of improvisation" (Biasutti 2). There is no proof of any maker in the audio of the performances as they were all live, as some even improvised. They were all unique and one-off, as will be the Jacuzzi Club shows to come.

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- Shapley, Greg. "After The Artefact: Post-Digital Photography In Our Post-Media Era." *Journal Of Visual Art Practice* 10.1 (2011): 5-20. Academic Search Complete. Web. 6 Nov. 2015.



FASHIONING A HAPPENING

On October 14th to 16th, Ogilvy's hosted the Ogilvy's Fashion Preview Show, where diverse Montreal designers showcased their latest collections. The show, which comprised of four different runway shows over three nights, had designers such as V-Franz, Brit Wachter, Les Incompetents, Les Enfants Sauvages, and many more.

Designer Brit Wachter's show was considered to be inter-medial since she combined aspects of music, fashion, cues, and improvisation to create a happening. She took aspects of fashion shows and used them to create her own art form.

Brit Wachter's show wasn't a rehearsed performance, and although the models walking the runway followed specific directions, the overall presentation was improvised utilizing music, fashion, and symbol-

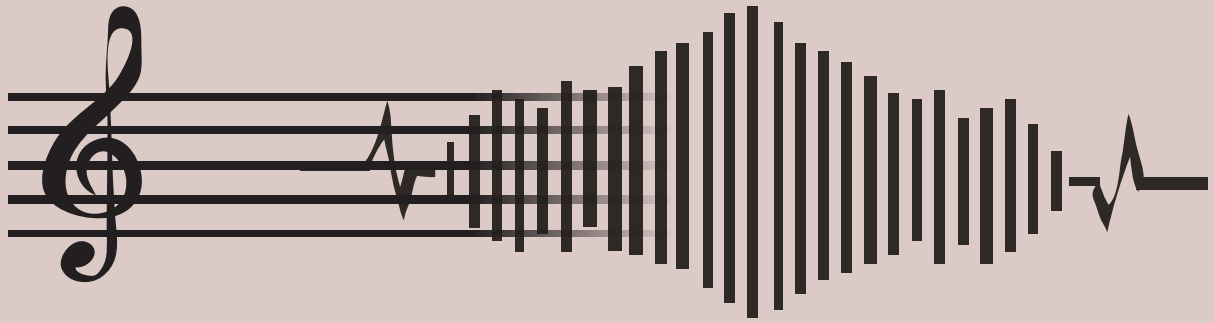
ism. Dick Higgins describes a happening as "unchartered land that lies between collage, music and theater. Not governed by rules, [it] determines it's own medium and form according to its needs."¹ The musical performance was not a set piece; it was an experimentation of sound and space. The pianist, who was using an amplifier, was positioned in the middle of the circular runway. He would play one chord and change the amplitude depending on how loud and long he wanted it to be. The same technique was used by designer Brit Wachter herself, with her electric guitar. Although the music was chaotic and offbeat, the models still kept their cues by walking in unison.

Both artists adjusted the amplitudes of their sounds in order

¹ Higgins, Dick. "Intermedia." LEONARDO 34 (2001): 49-54. Print.

for the two instruments to be heard equally, and for each of the given cues to be respected. The musical cues involved in the show are an extremely indispensable part of a happening. Every happening is unique and cannot be recreated because it is experiential. In the fashion show, the designer and pianist put on a piece that could never possibly be copied because of its spontaneity.

An audience member could easily lose focus, and become so enthralled and captivated by the musicians that they dismissed the clothes being displayed by the models. One could start compartmentalizing the mediums presented. When happenings first started some people "noticed only the superficial qualities. [Others had] the tendency to view everything in terms of traditional categories, making



no allowance for significant change.”² At some point during the show, the musical performance became so intense that the models all came to a stop on the runway, and both musicians touched heads and stared into each other eyes for a few seconds. This specific moment can be thought and referred to as a theatrical scene, which completely changes the concept of a conventional fashion show.

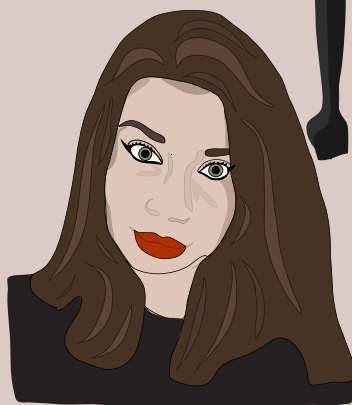
Wacher takes aspects from the traditional fashion show by

2 Sandford, Mariellen. *Happenings and Other Acts*. Taylor & Francis, 1994. 31 October 2015 <<http://www.myilibrary.com?ID=10188>>

remediating the “fashion show” itself; “Each Medium promises to reform its predecessors by offering a more immediate or authentic experience.”³ By sampling ideas and concepts from classical runways, Wacher was then able to incorporate her own spin; she interprets a clear comparison between the old way of doing things, and reinventing something new.

By Claudia Barbiero and
Lamia Milonas

3 Bolter, Jay, and Richard Grusin. “Introduction; Chapter 1.” *Remediation: Understanding New Media* (n.d.): 21-51. Print.



Mashrou Leila

مشروع ليلى

Among all the events occurring in the lively city of Montreal, there was one that really caught our eye. Personally, we had known of these artists, but we had never imagined that their music and influence would spread to the Western world. "Mashrou Leila," also known as "Leila's Project," is a Lebanese indie rock band formed in the American University of Beirut, Lebanon. Their lyrics are often sought as controversial in the Middle East, as they write satirical music that challenges political, cultural, and moral values presented in several areas in the Middle East. Their significance is due to the lack of Arab musicians who have relentlessly spoken their mind, without the fear of any conse-

quence or hatred. Their lyrics are not mere discussions of political issues though; they also reach out to the thousands of LGBT communities in the Arab world, something VERY unfamiliar and uncommon in Arabic music. However, they are not mere indie rock artists with great lyrics; their performances and live concerts are also breathtaking, as they manage to combine different artistic aspects to produce a great atmosphere.

On October 24th 2015, Mashrou Leila managed to perform their show at Montreal's very own "Le National." The concert brought together people from all over the world. Syrians, Egyptians, Lebanese, Greek, Americans, and Canadians; people who lacked the ability to speak Arabic had translated their music and come to their concert only due to their incredible performance art combined with their moving music.

Made by:
Ahmad Sayadi
&
Mohammad Nasim





While including the traditional features of a typical rock concert, they managed to completely change the atmosphere and transform the setting to adapt to whichever song they wished to play. In addition, a very immense aspect of their performance was the background presentation shown to the audience. The band put together different videos from all over the world, ones that relate to Arab culture, as well as Western culture. While watching the different videos, you can clearly differentiate the various reactions people express while watching these clips.

These videos reached out to all the small groups in the audience, making everyone's reaction completely different. Personally, a rush of excitement struck me upon seeing a clip of Emirati dancing, as I instantly recalled my childhood growing up in the United Arab Emirates.

The mere fact that every person communicated a different feeling makes this aspect of their performance a "Happening." Also, some of the videos were just displays of everyday tasks in the Arab world. This aspect of the Happening greatly relates to Bonnie Marranca's take on the subject. "These devices stress the pictorial and sculptural qualities of everyday tasks and objects, in an attempt to expand the audience's capacity to perceive." According to Dick Higgins' definitions, Mashrou Leila is intermedial because it had become a media due to familiarity. To the average audience, their performance is only a rock concert; however, their concerts are works that fall between media that is already known, therefore, intermedial.

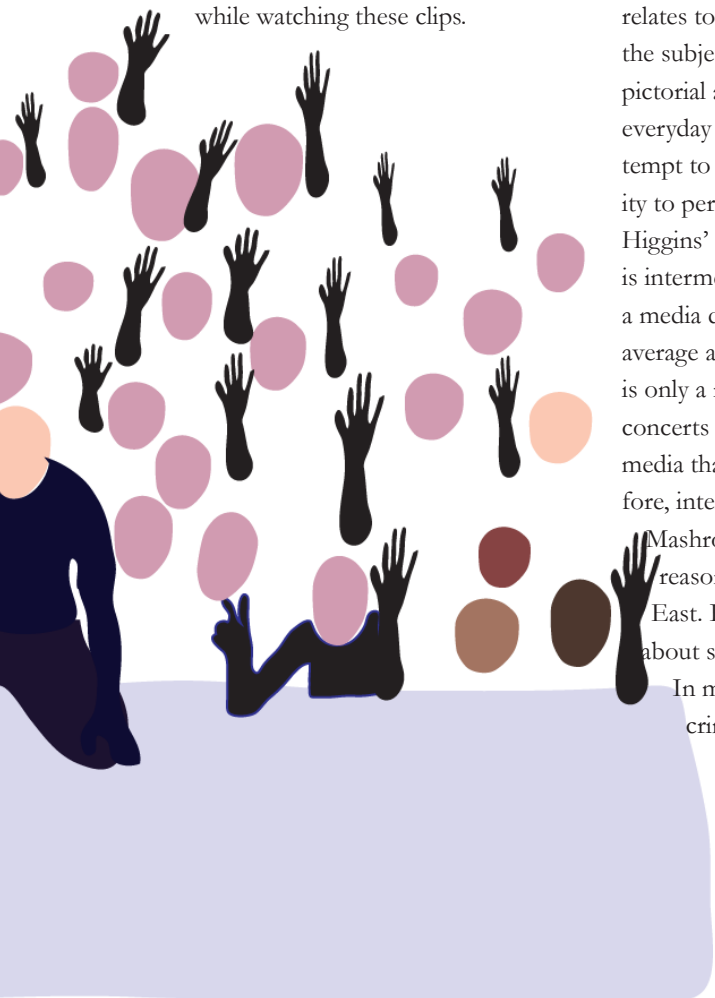
Mashrou Leila has been a huge reason for progress in the Middle East. In the Arab world, talking about sexuality is unheard of.

In many countries, gay sex is criminalized and extremely

frowned down upon. However, Mashrou Leila's spread of awareness and cultural influence has reached the extent of impacting an entire country. Single-handedly, Mashrou Leila's music caused the subject of sexuality to become so important, even well renowned politicians had no choice but to speak about it. In 2013, Lebanon became the first Arab country to officially remove the label of homosexuality being a disease. In the Gulf countries, such as the United Arab Emirates and Qatar, the idea of progress is the constant growth of infrastructure and technology. Mashrou Leila challenges these notions by independently making societal and cultural differences. In their eyes, that is what progress and development is, and it is all represented in their work of art.

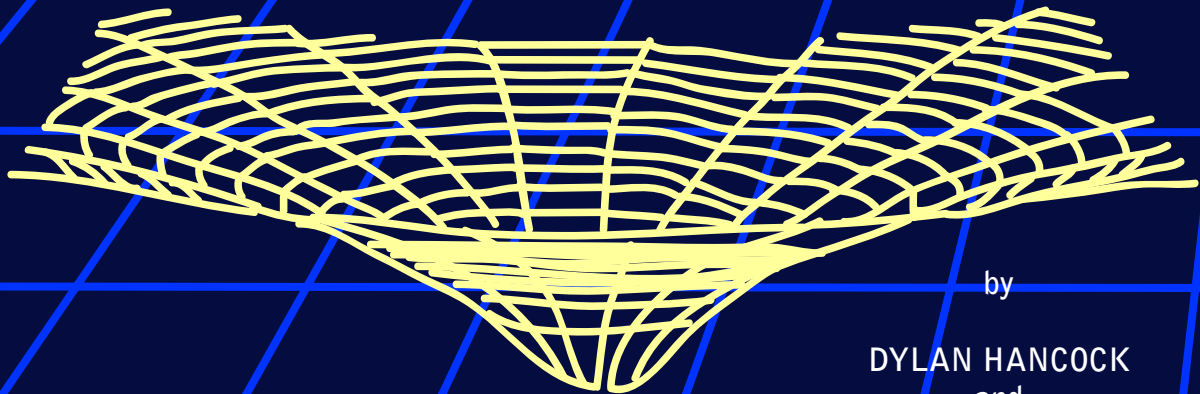
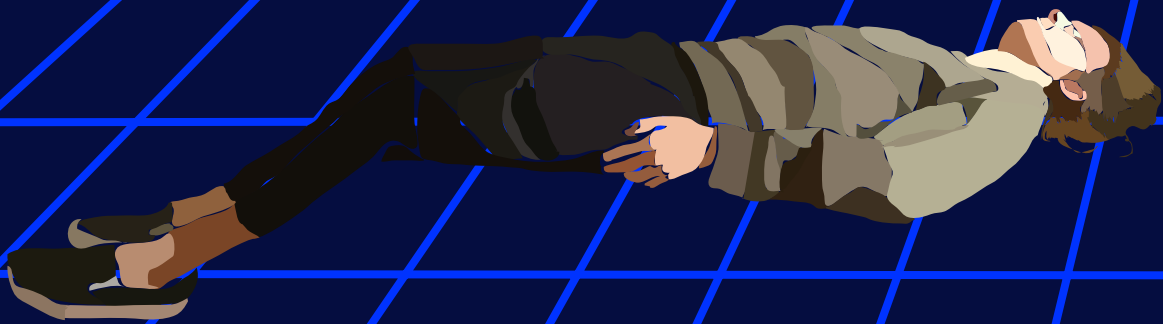
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TIME AND TIME AGAIN

Exploring Time with Vertiges



by

DYLAN HANCOCK
and
HARRISON PALMER

Philosophers, scientists, theorists and other thinkers alike have long pondered upon the notion of “space and time.” It is well known that the typical planetarium experience is an exploration of space, rather than time. However a special presentation occurring in Espace Pour La Vie’s Chaos Theatre takes this expectation and flips it on its head. Vertiges, conceptualized by Alexandre Burton and Jimmy Lakatos, is a unique twenty-three minute long visual experience that invites its audience to become completely immersed in its philosophical exploration of human understanding of time. Using vector graphics, cinematic footage and text quotes, Vertiges guides the viewer through a unique and undefinable visual journey, while assisting the experience with enchantingly vibrant sound design.

From September 1 to December 31, the Chaos Theatre is occupied by presentations of Vertiges that occur periodically throughout each day. The floor of the theatre is not lined with the expected theatre-seating

arrangements that are common to the planetarium experience, but is instead filled with bean bag chairs coming in a variety of sizes. Once the audience is comfortably seated, the audio and visuals begin, completely submersing the viewer within the world Vertiges creates. When exploring the logic of transparent immediacy, writers Jay David Bolter and Richard Grusin state that “Virtual reality is immersive, which means that it is a medium whose purpose is to disappear.”¹ While not deemed as a virtual reality experience, Vertiges definitely follows this understanding of transparent immediacy. When facing the ceiling in one of the aforementioned bean bag chairs, the viewers’ frame of vision is completely encompassed by the domed theatre, allowing the visuals to become the viewers’ world. With that in mind, the fact that Vertiges is not a typical VR experience further indicates how Vertiges functions as an intermedial work.

Dick Higgins states that “Intermedia covers those art forms that are conceptual hybrids between two or more traditional

media...”² Regarding Vertiges, the audience becomes part of a conceptual hybrid that incorporates vector graphics, cinematic footage and text quotes, all the while operating upon narrative structures similar to that of cinema, video essays, music videos and the typical planetarium experience. As an intermedial work, Vertiges is all of these media forms while also being none of them. This is a powerful approach for Vertiges to take in regards to its subject matter and narrative. Vertiges breaks down our understanding of time into simple building blocks by exploring the history of time and the tools humans use to understand it. It then goes on to tackle larger ideas like Einstein’s theory of relativity, and then manages to allocate all of its subject matter into a statement regarding how these understandings affect humans in their daily lives. It’s personal, while also completely alien.

Finding meaning within a text is an act of participation by the audience, and meaning is not inherent to any work. Vertiges definitely operates upon this understanding of meaning. At multiple points throughout the experience, the viewer is surrounded by nothing but vector graphics in motion, unaccompanied by the voiceover that exists throughout. These moments are poignant examples of points where the interpretation of the work is wholly the viewers’. However the graphics make the viewer feel, is what the graphics wish to accomplish.

The invitation to interpret is littered throughout the experience, and Vertiges finds itself


becoming an immersive and transparent intermedial work. For those who previously thought that they understood the limits of a planetarium experience, Vertiges is definitely worth observing.

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3. Hall, Stuart. *Encoding and Decoding in the Television Discourse*. Birmingham: Centre for Cultural Studies, U of Birmingham, 1973. 50-64. Print.

La Ronde
FRIGHT FEST





For the past thirteen years, La Ronde has celebrated Halloween in an intermedial fashion. For an entire month beginning in October, zombies, monsters and hybrids alike are released in the park to interact with their unsuspecting audience members.

Reminiscent of a modern day “Happening”, La Ronde’s Fright Fest invites guests to actively participate in the event by interacting with the scenery, the rides, and the various ghouls running amok inside the park. Like Allan Kaprow’s Happenings, La Ronde’s Fright Fest has no structured beginning, middle or end. It is also a unique experience that cannot be exactly replicated because the viewer’s reaction is part of the art piece.

Intermedia, which literally means “between media” is a process in which various

forms of media are used in a single work. In *Intermedial Woolf: text, image, and in-between*, Liedeke Plate states “In the space of intermedia, to use Dick Higgin’s term, the different media join, fuse, clash and attempt to disentangle themselves from one another¹”. La Ronde’s fright fest uses many mediums including but not limited to; live performance, print media, installations, and various interactive works.

The notion of intermedia as a new experience or new medium is echoed in *Travels in Intermediacy*. Jens Schroter refers to it as “Synthetic Intermediality”, and argues that intermedia is a “Process of a [...] fusion of several media into a new medium – the intermedium – that supposedly is more than the sum of its parts²”.

To argue that a commercial event like Fright Fest is an

intermedial event may seem unbecoming, however, if it is established that Kaprow’s Happenings as an intermedial work, why can’t one say the same for Fright Fest?

In the article *Origins of Happening* by Dick Higgins, one of the foremost fluxus & intermedial artists of his time, he refers to Allan Kaprow’s description of his work as “events which, put simply, happen; an art form similar to theatre in that it takes place in a specific time and a specific location. Its structure and its content are a logical extension of the [performance] environment³”.

La Ronde’s Fright Fest did just that, by producing a live event while seamlessly interweaving performance art, print media, music, sound effects, props, scenery, interactive installations, and more.

Footnotes

¹ Plate, Liedeke (2004) *Intermedial Woolf: Text, image, and in-between, Word & Image*, 20:4, 299-307. DOI: 10.1080/02666286.2004.10444025. Accessed November 10th 2015

² Herzogenrath, Bernd. *Travels in Intermedia[lity]*. University Press of New England, 2012. Accessed November 11th 2015

³ Higgins, Dick. *The Origin of Happening*. *American Speech*. Fall/Winter/76, Vol. 51 Issue 3/4 p268. 4p. Accessed November 10th 2015

