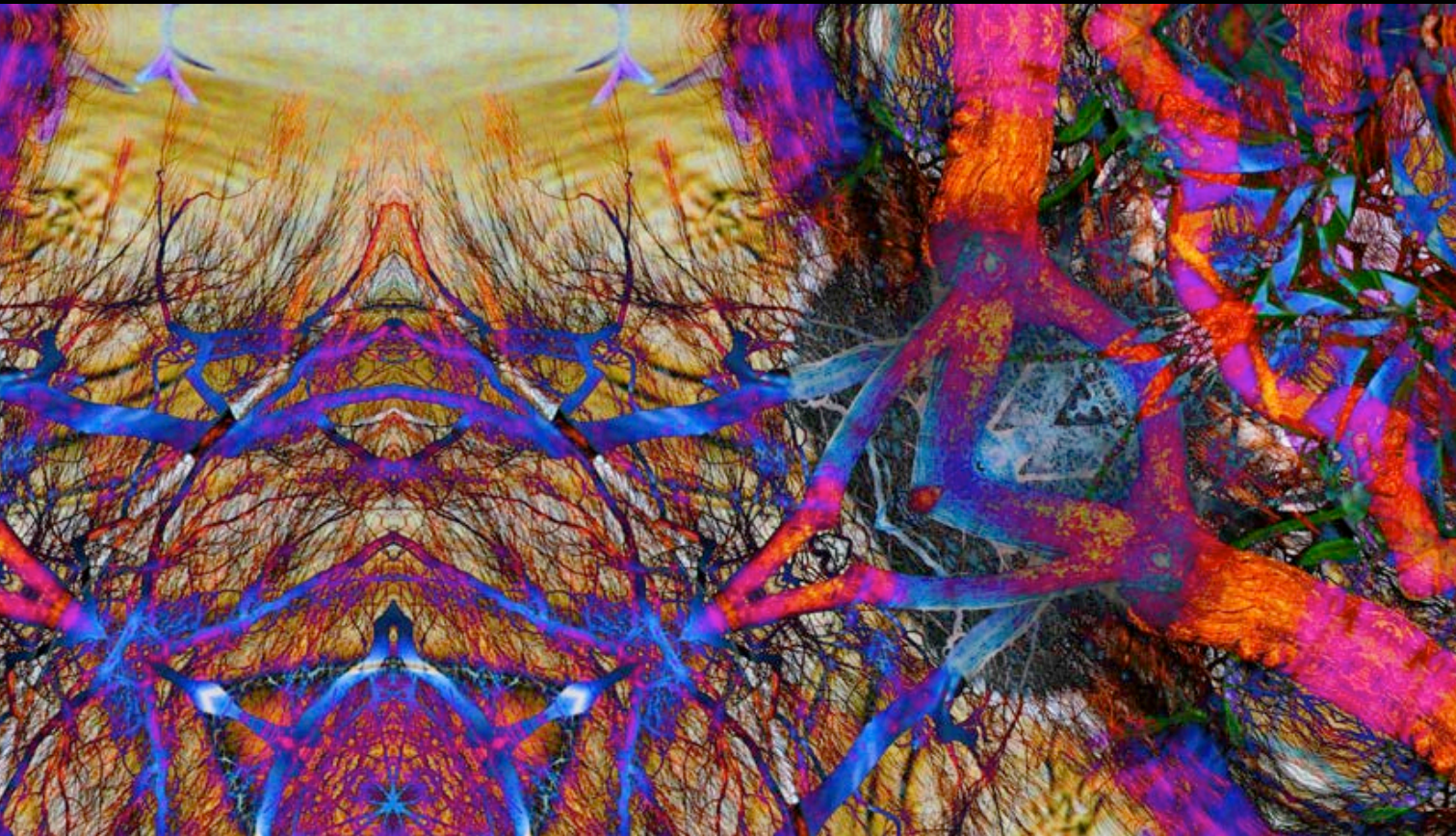


# OSCILLATIONS

AUGUST 16, 2015  
Charleson Park  
999 Charleson Road  
8:00 – 11:00 p.m.



*Photograph: Rob Scharein*

A PARTNERSHIP EVENT

LOCOMOTOART

VANCOUVER NEW MUSIC

21<sup>st</sup> INTERNATIONAL SYMPOSIUM ON ELETRONIC ART (ISEA) 2015



**Marshall McLuhan perceived the future cultural effects of technology on art and nature.**

**“I expect to see the coming decades transform the planet into an art form; the new man, linked in a cosmic harmony that transcends time and space, will sensuously caress, and mold and pattern every facet of the terrestrial artifact, as if it were a work of art, and man himself will become an organic art form . . . we have begun the journey . . . the story begins only when the book closes.”**

# OSCILLATIONS

*Oscillations* exists between the ghosts and spirits of place past and those of us who are in present time. At designated urban natural places, through the concept of the oscillation between the electronic and natural worlds, the essence of locale, or genius loci, forms layers of “disruptions,” which emerge differently and sometimes magically over time.

## Curators Statements

With this project we wish to invite affective responses while confronting the complex considerations of our predicament in the disruption between *nature* and *place*. We also wish to ignite imagination and stir emotions, while acknowledging the limitations of what is possible as art.

We believe that being able to embody contradictions is a very productive process and with *Oscillations* we hope to be able to engage everyone’s imagination without needing to endlessly validate either artistic values or “original” ideas, but to act creatively, welcoming affective responses in a real *opera aperta*, an *open work* in which each person creates both an interpretation and a performance.

The immediate and mediated reality of the place (visually and acoustically) exists in fact autonomously from any kind of imposed directionality. The *place* (Charleson Park) is, yes,

*enhanced* but not *decorated*, and the enhancement contributes to the creation of continuously shifting and variable (if not totally new) perceptions of and within the place. Is it possible to transform these different visual and sonic representations to space, and vice versa? Is there a point where they collapse into each other? Is disruption always a separation?

Finally, we wish to thank LocoMotoArt and all the artists involved in this large event, for their generosity, enthusiasm and creative energy. Last but not least a big thank goes to Laura Lee Coles, who instigated this project and worked intensely from the very beginning to bring *Oscillations* to fruition. We also thank Philippe Pasquier and ISEA-Vancouver for providing support and hosting this event.

- Giorgio Magnanensi

“Space and place” are components of the living world, which have biological connections that can be mapped, measured, calculated, and used via the experiential. Within this concept of space and place, we find that both resonate multiple qualities, meanings and mediated symbolism, which we often take for granted. Use of space embraces a multitude of competing trajectories, which are interrelated. Contributing to these intertwined boundaries, we find that physical space and place are deeply embedded with technology and thus, electronic space and place is as much a part of space and place as buildings, parks and plazas. As authors Amen and Thrift note, this has “crucial consequences” because “the technical is not seen as separate from the social or the natural.” I consider space and place to be intertwined, ever changing, steeped in complex fluctuating intricacies and temporal changes.

In response to the awareness of the oscillation between physical and electronic space and place, Giorgio Magnanensi and I curated twenty-two electronic artists. We seek to interrupt the everyday and transplant human activities through the ubiquitous and sensorial aspects of digital technologies. As the artists move towards unconventional use and repurposing of urban natural space, a means for local place making and exhibiting public art emerges that disrupts conventional and traditional boundaries of the space. With this approach, the works assembled here this evening emphasize the electronic and physical space and

place by oscillating between the two perceived realms. It is our intent that *Oscillations* pushes traditional boundaries of urban public art to be more socially interactive, immersive, and inclusive of place while appealing to intimacy and imagination; that is; community engaged.

I’d like to thank all of the artists, for sharing their talent and dedication to this project. I would especially like to thank Giorgio for his wisdom and guidance throughout and the Vancouver New Music Staff, Heather McDermid, Zoe Quinn and Charlotte Newman for their support and participation. We all thank Vancouver Park Board for their support of LocoMotoArt and this project through our partnership artist-in-studio residency. Special thanks to Philippe Pasquier, Malcolm Levy, Thecla Schiphorst and Kate Armstrong for including the *Oscillations* event as part of ISEA-Vancouver, as well as ISEA support staff. And not least, we thank the City of Vancouver Cultural Affairs for their award of the Community Arts Development grant, and all of our sponsors, and amazing volunteers who made this evening possible.

- Laura Lee Coles

# SCHEDULE

**7:45 - 8:00 pm**      Gather at Love Your Beans sculpture

Meet at **Love Your Bean Sculpture** by Cosimo Cavallaro, near the seawall by the children's playground/ off leash area in Charleson Park, False Creek South (999 Charleson Road).

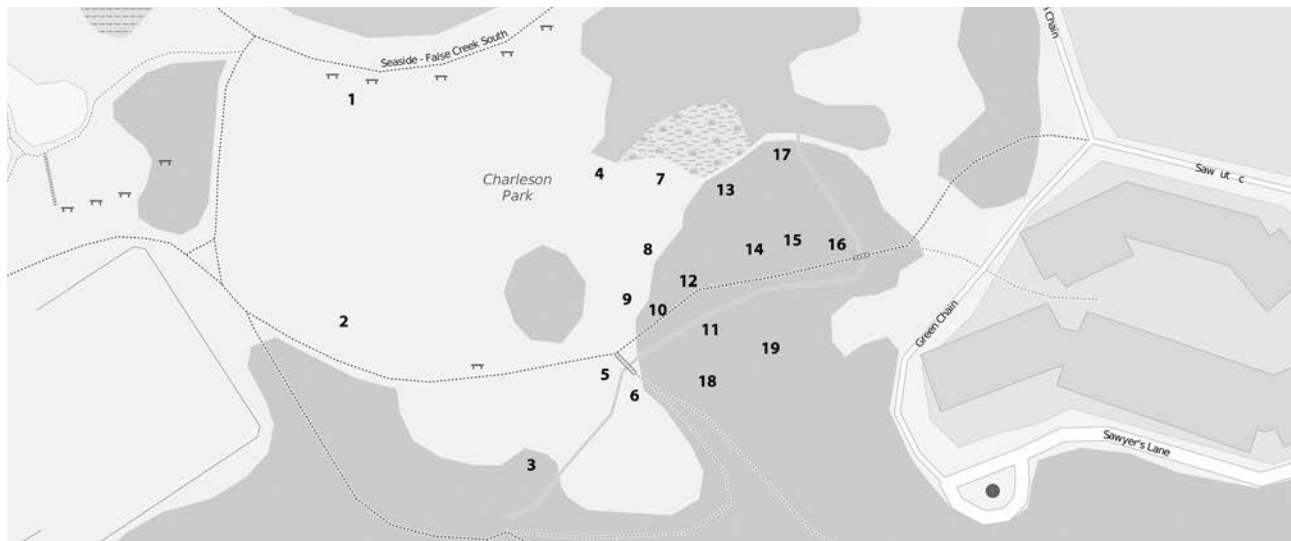
**8:00 - 9:00pm**      Charleson Park Soundwalk led by Jean Routhier

This route explores the immediate neighbourhood around Charleson Park. Located across from the downtown area, bordered by a small body of water, a busy pedestrian/cycle path and a popular park, it features an intimate soundscape with interesting acoustic perspectives as sound travels across the water divide. The soundwalk will end by the exhibition site. The soundwalk takes place rain or shine; participants are advised to wear appropriate footwear and clothes for the weather and park terrain.

**9:00 - 9:30pm**      Site Performance *Send and Receive* with Mi Rae & prOphecy sun

**9:30 - 11:00pm**      Exhibition Opens – Nineteen Installations – Twenty-two artists

# MAP



## Artists

1. Jean Routhier - Soundwalk
2. Mirae Rosner and prOphecy Sun
3. Merlyn Chipman and Jeremy Inkel
4. Sebnem Ozpeta Living
5. Dave Leith
6. Rob Scharein
7. Joda Clément
8. Giorgio Magnanensi
9. Miles Thorogood
10. Laura Lee Coles
11. Wynne Palmer
12. Aaron Rice
13. Steven Barnes, Carlos Castellanos and Tyler Fox
14. Mark Nazemi and Amir Aziz
15. Sebnem Ozpeta's second work
16. Jean Routhier
17. Phonal a.k.a. Phil Thomson
18. Bobbi Kozinuk and Valerie d. Walker
19. Sammy Chien with guest Dancers: Kaitey DeSante, Lily Hsu, Heather Lamoureux, Jess Marlow, Kelly McInnes





## Mirae Rosner and prOphecy sun

Utilizing resonating methods and practices that combine movement, sound and visual communication, the performers collaborate in situ to generate a sensorial exchange: Sun and Rosner engage in a dance with frequencies, environment, and bodies, using walkie-talkies, voice, and modified amplification. Threading together both unconscious and conscious choreographies of breath, sound, and movement they extend and mingle the human, earth, and animal participants. A continuous landscape blending performers and site emerges in felt sensory time, where presence is offered as a partner to the land.

**Mirae Rosner** is a member of Dance Troupe Practice and the memelab and often works collaboratively to enliven social and public spaces through performance and participation. Her solo practice in dance, writing, and video, focuses on themes of landscape, economies, intimacy, and inclusivity. Often Mirae approaches these themes through experiential approaches to performance and site specificity. Since graduating from MainDance Contemporary Dance School in 2004, Mirae has performed and created work in Europe, Asia, and North America for media, performance art, and dance contexts. She has interpreted work by choreographers Donna Redlick, Susan Elliot,



Anne Cooper, Helen Walkley, and Megan O'Shea, amongst others. In 2015, Mirae will continue with Karen Jamieson Dance as a community dance facilitator, pursue Expressive Arts Therapy at Langara College, and facilitate dance-based exploration as part of Terroir, a project with artists Sharon Kallis and Tracy Williams, which explores the relationship between local textile cultivation, indigenous cultural practices, and the body.



**prOphecy sun** is a Vancouver-based interdisciplinary performance artist who interfaces with sound, movement and installation to create emotive environments. Repurposing elements drawn from dreams, memory and the moving body, she creates pieces that suggest parallel dream worlds.

Her pieces explore the landscape of the body, intimacy and an exchange between audience and the performer. Her experimental performances, sound compositions, installations, videos and collaborations have been exhibited in DIS 2014, Performative Ecologies Graduate Symposium (AB), FUSE at the Vancouver Art Gallery, Vancouver International Jazz Festival, International Experimental Cinema Explosion (USA), Your Kontinent Festival: Art in Containers (Richmond), Festival des Musiques Creation (QB), LivePerformance Art Bienalle, Soundasaurus Media Arts Festival (AB), Signal and Noise Media Festival, Exploding Cinema (UK), Square Waves Festival (UK), Dancing on the Edge Festival, Month of Performance Art (Berlin), 12 Min Max, Utopia Festival of Woman in Digital Culture, and Low Lives 4 International Festival of Live Networked Performances. She just completed a Masters degree at Emily Carr University of Art + Design as a SSHRC funded researcher with Dr. Maria Lantin and the MovingStories project in partnership with the Laban Institute of Movement Studies (NY).

## PONTIS (BRIDGE)

Using video feed back and proprietary kaleidoscopic software MetaMirrors (Rob Scharein 2015), participants create intricate fractal patterns as they are projected onto the surface of rocks and onto their bodies and faces. This immersive environment moves the viewer back and forth between the electronic and physical space and place where they briefly sense a bridge between these two realms.



### Merlyn Chipman

Merlyn's artwork spans live improvisational audio/video, print and installation art, but he identifies himself as a "video feedback artist." Video feedback is the phenomena, which occurs when a video signal is passed from a video camera to a monitor while the camera and monitor are pointed at each other. Merlyn holds a Diploma in Interactive Design, Information Architecture from Capilano University.



Jeremy has been an electronic music producer, performer and DJ, playing locally and internationally for over 10 years. He's work with and toured internationally with many artists and producers such as Delerium, Dave Rave Ogilvie, Chris Peterson, Rhys Fulber and Skinny Puppy. Inkel has been a member of Front Line Assembly and Left Spine Down working in studio and on stage for 10 years. He is currently working on his second video game soundtrack AIRMECH 2 for X box games. Jeremy is also releasing a new project Hijacker in late 2015 to early 2016. Ambient textures and spatial sounds are very much a part of what Inkel incorporates in his music.

**Jeremy  
Inkel**

**soundcloud**

//jeremy-inkel

**hijackermusic**

//Hijackermusic.com

**front line assembly**

//mindphaser.com



## Sebnem Ozpeta

**LIVING** is a signal channel video projection. Viewers will experience a large-scale image of a woman. The image of the woman appears from darkness and merges from within the life force of the tree. The image and the moment both become alive in an unusual dimension. Ozpeta's aim is to reflect aspects of isolation, alienation and adaptation.

Sebnem Ozpeta is a Vancouver-based media artist, curator and videographer/editor. She has studied Graphic Design in Turkey and the Digital Film Program at AI in Vancouver. She has been producing short experimental films and working as

an editor/videographer for more than 10 years collaborating with internationally recognized artists, performers, storytellers, and dancers.

### Ozpeta shows a second work:

#### **"A tree dies, a nation wakes up"**

(A line by renowned Turkish poet, Nâzım Hikmet)  
This single channel projection is dedicated to those killed and injured since the start of the Gezi Park protest movement (Turkey, May 2013). And to all Chapullers all around the world! The Gezi Park events started as peaceful demonstrations against the municipal government's controversial construction plans to demolish the public park in the iconic Taksim Square to make way for a shopping mall. Dozens of protestors opposed to the plans have been camping in the park. In the early hours of May 30, police brutally attacked protestors. With no media coverage, the park's protestors began their silent demonstration — continuously ignored even after the arrests. The Gezi Park Movement and continuous struggles all over Turkey have inspired a remarkable sense of social solidarity and creative experimentation in political practices and self-organizing.



## Dave Leith

**Old Stream** is a site-specific audio-visual installation that re-imagines the soundscape of an old stream that flowed near nearly 100 years ago near Charleston Park terminating in False Creek. The live improvised audio composition will be accompanied with the imagery of microscopic growth of a fish egg/embryo projected into the landscape and will incorporate the sound of the flow of water of the park stream and waterfall.

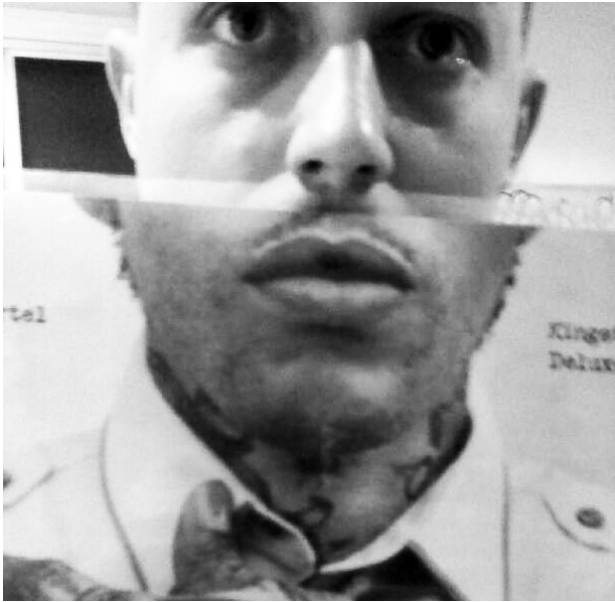
Leith is a multi-disciplinary artist with an extensive background in media, sound art and music, including recording and performing. His work has been exhibited in Canada, Korea, and Sweden. His sound art and music has been performed at festivals and in collaboration with various artist projects. Leith is currently Senior Instructor at Vancouver Film School.



## Rob Scharein

**Fireflies** is a computer generative art installation: Thousands of fireflies fill the canopy of a tree overhead. They flit about sometimes apparently at random but now and again joining together in various ways with a purpose.

As a former Astrophysicist, Rob is keenly interested in the interplay between Science and Art. He is a developer of high performance graphics software that draws from the beauty of Nature to create engaging interactive art pieces. He is also a developer of software for Mathematical and Scientific Visualization. Rob often assists and collaborates with artists in creating interactive and computer generative art and theatre works. Rob holds a MSc. in Astrophysics and Ph.D. in Computer Science from the University of British Columbia.



## Joda Clément

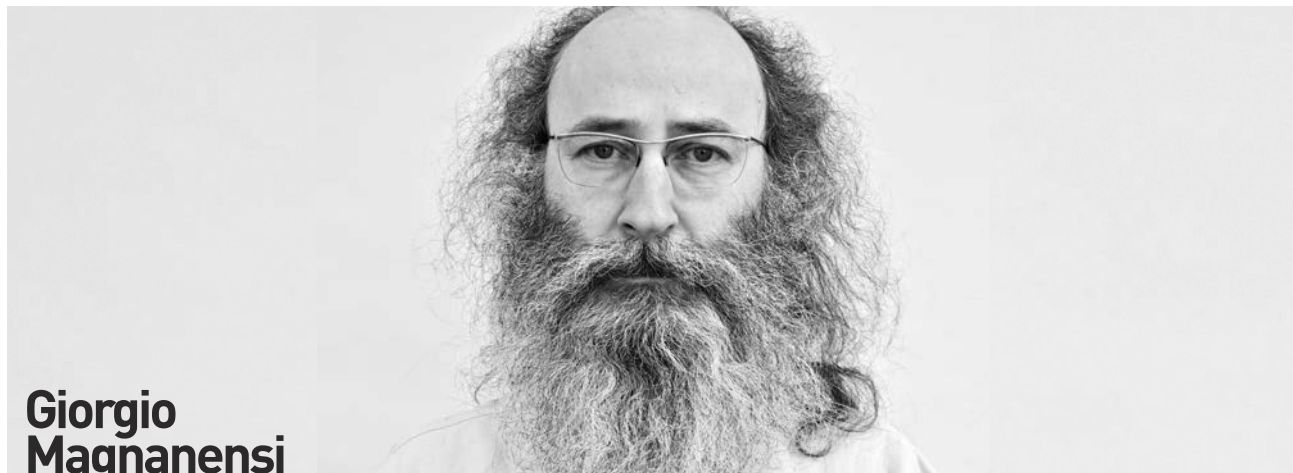
**Day Like Night** is a unique site-specific 'feedback system' using microphones, analog electronics, and field recordings taken from the surrounding sea wall in Vancouver, investigating hidden properties of sound that emerge in the instance of the performance. As a result of the interaction of the instruments, time and the environment, subtle oscillations between natural and electronic sound will transcend distinction as night falls in Charleson Park.

Raised in Toronto and based in Vancouver, Joda Clément has been performing and composing experimental music in Canada for over 15 years,

developing a unique repertoire of methods for working creatively with sound. His work utilizes analog and acoustic instruments, microphones, found objects and noises recorded from natural and urban environments, investigating hidden properties of sound, space and recording techniques that transcend a distinction between audio and source.

Joda has performed compositions, improvisation and exhibited audio/visual installations in Canada, the US and abroad, including appearances at The Music Gallery, MOCCA, Issue Project Room (NY), Reheat (Austria), Suoni Per Il Popolo, Extermination Music Night, Electric Eclectics, MUTEK and Oboro New Media lab and his music has been released internationally on labels such as Alluvial Recordings (US), Mystery Sea (BE), Unfathomless (BE), Simple Geometry (CA), caduc (CA) and Notice Recordings (US).





## Giorgio Magnanensi

**Sonic Translation.** Movements and images are scanned to depict parameters of frequency and amplitude over variable time frames. Using sonification patches, custom-made in Max Msp Jitter; while mapping data of place and human movement sonic translations are manifested with an emphasis on the collective dimension and intrinsic theatricality of our social experience.

Described by acclaimed composer Franco Donatoni as "... a composer, musician and conductor of great talent and one of the most interesting personalities of the Italian generation", Giorgio Magnanensi (b. 1960) has gained an International reputation winning numerous composition awards and serving as conductor for a number of esteemed Canadian and international new music ensembles. He taught composition in Italy (1984–1999), at the School of Music of the University of British Columbia (2000–09) and currently he is lecturer at the School of Music of the VancouverCommunity College.

His renowned work as artistic director of Vancouver New Music, where he has been programming and producing innovative new music events, concert series, and festivals, highlights his fostering of a wide and experimental curatorial approach. He has become "...an increasingly influential figure in Vancouver's developing classical/jazz crossover culture" (Alex Varty). From 2005 he has been regularly invited as Faculty member at the Music & Sound Department of the Banff Centre, and in 2009 he was the recipient of the prestigious Paul D. Fleck Fellowship. In 2007 he founded the LABORATORIO Arts Society to actively engage in creative work within and for the communities of the Sunshine Coast where he resides with his family.





**Recreation: Charleson Park** is multichannel sound installation that augments the site by spatializing sounds of a ficto-historical soundscape. This work demonstrates the use of the Audio Metaphor soundscape generation system and the sound spatialization and simulation software Sonisim.

Miles Thorogood is a creative coder, educator and researcher in the Metacreation Lab at Simon Fraser University. At SFU, he is part of a research team exploring the design and development of computationally creative systems: systems endowed with behaviours considered creative if done by a human. His research models human perception and cognition of sound design and sound art to better understand the motivation and intention of the creative process.

The outcome of which is the development of computational assistive tools for culture and industry. Miles has exhibited interactive, tangible, and sound-based works known for the use of generative, AI, and Alife explorations of natural systems. His works have been featured in galleries and festivals around the world, including The National Museum of Australia and the Vancouver Winter Olympics.



**Spiritus** is an immersive sound and visual landscape installation, drawing upon Celtic culture and the universally recognized geometric form of the spiral. Coles combines this imagery with that of the spirit totem of the Bear, randomly appearing in the rocks, shifting and phasing in and out of view, much like the Moon phases, of which Bear is associated with cosmologically. The Bear is created from images of various plants, geologic and cosmological patterns. Various sound ecologies recorded throughout Vancouver, NASA, and Nature, comprise the soundscape composition, created in collaboration with Rob Scharein and Dave Leith.

Laura Lee Coles is the founder and lead administrator of the digital eco-arts group

LocoMotoArt, currently artists-in-residence at the historic Aberthau Mansion via the Vancouver Park Board's Arts, Culture and Engagement studio program (2013-2016). She holds a Master of Arts from the School of Interactive Arts and Technology at Simon Fraser University. Laura is a researcher and multidisciplinary artist whose interests include human, technology and nature interaction, and the re-visioning of public space. As an exhibiting artist, her practice includes: photography, video installation (interactive, contemplative and site specific), and naturalist collage. She has exhibited in Canada, Europe and the United States and is a published author presenting her research internationally.

[//lauraleecoles.weebly.com](http://lauraleecoles.weebly.com)



**Phantom Limbs** is an in situ eco-art light installation presented in a ghostly 'tableaux vivant'. A grove of mature trees, ferns and rocks will be the stage for a 'scene' involving theatrical lighting, questioning nature's ability to communicate and sense aura, spirit and corporality, within nature's communication system, of formerly living tree limbs.

Wynne is a Vancouver-based interdisciplinary artist, curator, instructor and arts administrator. Her personal practice focuses on the liminal space where the natural and technological worlds converge, bringing into question issues of identity, concepts of location and the philosophy of language within a collective consciousness.

She holds a BFA (Graphic Design and Photography) from University of Alberta, BFA Visual Art from Emily Carr University of Art + Design, and diplomas and certificates in communication design and business administration.

Wynne is currently a Vancouver Experimental Theremin Orchestra (VETO) co-founder and member, Interdisciplinary Media Artist Association board member, assistant administrator for the digital eco-art group LocoMotoArt, and an instructor at VIVO Media Arts Centre.

[//wynnepalmer.net](http://wynnepalmer.net)



## Aaron Rice

**The Siren** is a video sculpture using mapping technology, and is a statement on the importance of water – the life-giver. Utilizing sculpture and a decaying stump of a cut cedar tree, Rice creates a symbolic visual poem, a monument to life and death, transitioning, reliance and necessity. Rice's aim is to create a luring visual, to draw the observer into the movement and patterns within water to reflect and contemplate the importance of conservation and sustainability of this precious resource.

Aaron is an emerging media artist of the Mohawk First Nation. His work has exhibited with LocoMotoArt at Queen Elizabeth Park, (2013), Patterns 2014 at Aberthau Mansion, and currently Oscillations (2015). As an emerging artist, the curators recognize Rice's poetic style, which is fresh and well rounded. Rice focuses on movement, patterns, spirituality, and the human condition with a fresh digital vision, asking the viewers to consider a change in mindset and perspective, causing an affect in our thoughts and actions.

**Mobile Bioenergy Lab** is a cultural inquiry into emerging bioenergy technologies and ecological practices as artifacts of cultural exploration - offering a unique blend of science, technology, and community engagement. Part laboratory, part public forum and part teaching and performative engagement tool, the MBL investigates themes of ecology, renewable energy, waste treatment, play and community, by combining practices and artifacts of scientific research with those of social sustainability and the arts. Serving as a means and location for creatively deploying these technologies and increasing knowledge and awareness of them in a direct hands-on way, the lab itself functions as a meeting space and platform for conversation and interdisciplinary thinking, fostering a dialogue about how these technologies can lead to greater community agency and autonomy over energy production, environmental sustainability and adaptation to climate change.

**DPrime Research** is a non-profit research and consultancy firm that specializes in cultural production informed by the intersection of technology, research and the arts. Part research and development think tank, part science and technology start-up and part cultural and community organization, DPrime is a multifaceted organization whose approach is exemplified by the enhancement of collaboration, dialogue and knowledge sharing between local communities, academic research and cultural institutions, with the goal of showcasing alternatives to dominant social and technological models.



## Steven J. Barnes

Barnes holds a Ph.D. in Behavioural Neuroscience (Biopsychology) from the Department of Psychology at the University of British Columbia in Vancouver. He was a Marie Curie Postdoctoral Fellow in Neurophysiology Life & Brain Research Institute at the University of Bonn, and a Postdoctoral Fellow at the School of Interactive Arts and Technology at Simon Fraser University. Initially trained as a visual artist, he currently teaches neuroscience and psychology at UBC. His academic expertise lies in the areas of learning and memory, psychiatric disorders, epilepsy, neuroplasticity and metaplasticity. Steven's research interests currently shift between several topics including the history of neuroscience and psychology, biological mutualism, cybernetic systems and art-science collaboration. He continues to draw and paint.



## Carlos Castellanos

Castellanos is an interdisciplinary artist and researcher with a wide array of interests such as in embodiment, cybernetics, ecology, phenomenology, artificial intelligence and art-science collaboration. He has received a National Science Foundation IGERT Fellowship in Interactive Digital Multimedia and was a California State University Sally Casanova Pre-Doctoral Scholar. His artworks have been exhibited at local, national and international events including; International Symposium on Electronic Art (ISEA), SIGGRAPH & ZERO1 San Jose. Castellanos is an Assistant Professor in the Department of Art, Kansas State University. He holds a Ph.D. from the School of Interactive Arts and Technology (SIAT), Simon Fraser University and an MFA from the CADRE Laboratory for New Media, San Jose State University.



## Tyler Fox

Fox is an artist and researcher with a broad interest in embodiment, technology, posthuman identities, and the discursive and material practices that produce categorical distinctions and differences, such as 'art' and 'science'. Tyler received his MFA in Intermedia from the Elam School of Fine Arts in New Zealand in 2004 and his Ph.D. at the School of Interactive Arts and Technology, Simon Fraser University in 2015.





## Mark Nazemi

**Extensions** is an audio visual meditative experience situated in nature. As participants sit in a designated area they will see visualizations appear on a geometric screen, as a meditative experience unfolds for a duration of 20-minutes, and will re-occur throughout the evening.

Nazemi is a digital media artist and a sound designer. Performing as an electronic musician for the past 15 years, and has recently expanded his work into the visual domain. His reactive visual mapping works have been featured at Vancouver TED conference, Vancouver Folk Festival, Vancouver Cultural Days, and more. He is a member of the Vancouver interdisciplinary art group, LocoMotoArt and is a PhD candidate at the School of Interactive Arts and Technology at Simon Fraser University.

[//solidbass.com](http://solidbass.com)



## Amir Aziz

Aziz is a multi-disciplinary artist whose explores the intersection of art and technology, in light of the sacred artistic traditions of the world. An accomplished digital art and multimedia producer, his previous works have been collected and curated by music superstars and moguls. His diverse body of work has been exhibited across Canada, the United States, and Hong Kong, in the Art Gallery of SIGGRAPH Asia. Amir holds a Masters degree in Interactive Arts and Technology, in the area of mixed reality immersion and sacred space from the School of Interactive Art and Technology, Simon Fraser University. His thesis project was an architectural-scale immersive environment in the form of a sacred music temple at Burning Man 2011. Currently, Amir is developing a number of projects, bridging product, experience, and technology in innovative ways, in addition to acting as a consultant for various emerging technologies.





## Jean Routhier

**Temps-morts: Iona** features a location audio recording and a photo transparency made with a homemade pinhole camera. The required exposure time dictated the duration of the recording. The photo was then used as a compositional tool, interpreting its graphic qualities as audio editing and mixing strategies. The sculptural installation is made of a small metal and glass sculpture with a spinning light.

The result is an exploration of the space, reinterpreted within the audio setting of the exhibition. “**Temps-morts**” can be translated as “idle time”, “in between” moments, where auditory awareness can shift from *focused* to an almost distracted state; brief, lapsed transitory moments of unrest, akin to the spark before a short-circuit.

Interested in the fleeting silences and the physical and emotional reactions to *listening*, Jean Routhier has a sound-based practice: soundwalks, altered field recordings, acousmatic works, performances and installations. Routhier’s productions challenge our common expectations of what can be musical.



**Sonarium** is a computer music performance. Sonarium = sonus (sound) + aria (air), a space in which, people, sounds, and nature come together in the open air. Drawing upon the word *sonarium*, a site-specific soundscape performance evolves over time, incorporating synthetic sounds and soundscape recordings captured from Charleson Park, Vancouver, and around the world.

Phonal, is a Vancouver based listener, composer, and writer/editor. His works have been heard in concert and broadcast in Canada, the US, and abroad and have been integrated with dance performances by Jennifer Clarke Arora, James Gnam, and Sara Coffin.

His writings have been published online by the Canadian Electroacoustic Community and in print by Cambridge University Press. Phil holds an MA from Simon Fraser University and often collaborates with the IMP Collective.



## Bobbi Kozinuk

**“In the grove, under darkness of the moon, enchanting magiks await, come here ...”**

Swinging from a tree, a figure invites you to enter the grove, come and see what she wants to show you. Entering the grove, magikal nymphs & elementals dance in and out of the trees, beckoning, hiding, warning you, *Go back!*, before you are taken to the Faerie’s lair.

Screens are hand-created panels of *shibori-zomé* (hand-shaped resist) evoking micro-molecular environmental interactions. Colours via natural dyes created by Walker in her studio in Montréal. The enviro-friendly digitally printed fabrics created by Walker at the Hexagram-Concordia’s Digital Fibres area.

Bobbi Kozinuk is media artist, technician, curator and Lead Electronics Studio Technician at Emily Carr University of Art + Design in Vancouver.



## Valérie d. Walker

She produced radio in Vancouver with CFRO (102.7 FM) and has taught Electronics for Artists at Emily Carr University, University of British Columbia, and artist run centers across Canada. As a member of LocoMotoArt, and as media art curator, Bobbi exhibits media installation works in Canada and internationally.

Valérie d. Walker is a sensorial alchemist, trans-media artist and force of nature, researcher and educator in Computational and Studio Art, Technoculture, Arts & Gaming, TAG@Hexagram-Concordia University in Montréal. Producer and on-air host of The XX Files Radio show for 14+ years, Valerie’s works incorporate tactility, digital technologies, craft-centric Indigo Natural Dyeing & story-telling. Valerie holds a B.Sc. in EE-CS from UC-Berkeley & MFA from Nova Scotia College of Art & Design University in Halifax, Nova Scotia. Valérie creates radio transmissions, exhibits and curates in Canada and internationally.



## Sammy Chien

**Kodama 木靈 (forest spirit)** utilizes lights, sound and movement to unfold glimpses of what presumably lies within the semblance of our surroundings. From mundane reality to the spiritual world and divinity, this unfolding reminds us of the subtle doors to the virtual from the real, shifting our perception and engagement with the nature-world.

Sammy Chien is a Taipei born, Vancouver-based interdisciplinary media artist. He studied film at Simon Fraser University and developed an expertise in electroacoustic music and digital technology in a performance environment. Learning real-time performance softwares from Troika Ranch (NYC/Berlin) he continues his deep interest in interdisciplinary collaborations and forges deep

connections between image, sound, and movement. He has collaborated visually, aurally and conceptually in numerous multi-disciplinary projects ranging from film, theatre, dance, audiovisual performance to interactive installations exhibited across Canada, Western Europe, and Asia including Centre Pompidou (Paris), Museum of Contemporary Arts Taipei, National Centre for the Performing Arts (Beijing), Hellerau: European Centre for the Arts Dresden. His recent collaboration with Beijing Modern Dance Company included working with artists Christopher Doyle, (Wong Kar Wai's Cinematographer), Cui Jian (China's Father of Rock) and having lunch with acclaimed artist, Ai Wei Wei. Sammy has been involved in research or mentorship in projects

focusing on the integration between art, science and technology, and has engaged with various community groups involving social activism, low-income residents, cultural, gender and ethnic minorities and youths. Sammy is the Co-Founder/Artistic Director of Chimerik collective.

### **Chien is joined by guest dancers:**

**Kaitey DeSante** is a local and emerging dance artist entering her 4th year at Modus Operandi Vancouver Contemporary Dance Program. Her love for Miyazaki's film Princess Mononoke motivated her to participate this evening with Chien.

**Lily Hsu**, born in Taiwan and raised in Canada, holds a BFA in both Dance and Theatre Production from Simon Fraser University. As a contemporary dancer, she is versatile in Ballet, Chinese, Hip Hop, Street jazz, and Wackin' dance techniques. She has worked with choreographers: Paraskevas Terezakis, Henry Daniel, Rob Kitsos, Cheryl Prophet, Martha Carter, Sulin Tseng, Vanessa Young, Ashley Sweett and Geneen Georgiev, and the 2010 Vancouver Winter Olympics as a contracted dancer for Fairchild TV Productions. Lily is the founder of LH Performance Productions and has participated in the Christina Fan 2013 World Tour and A-Lin 2013 Vancouver concerts.

**Heather Lamoureux** is a recent graduate of SFU (BFA Dance, Minor Business) and is the Creative Artistic Director of Vines Art Festival. She has a strong affection for nature and its power to

influence both her day-to-day and art practice. Heather is striving to cultivate methods for audiences to connect to the earth, community and creativity. [//vinesartfestival.com](http://vinesartfestival.com)

**Jess Marlow** is an interdisciplinary performance artist and a recent graduate of UBC with degrees in Theatre and English Literature. She works as an actor, dancer, director, clown, circus freak, activist, and creator of chaos. Her work is concerned with issues of identity, spirituality, and the politics of belonging, and seeks to remind audiences of the magic that lies within.

**Kelly McInnes** is a Vancouver based dance artist and a graduate of the Modus Operandi Vancouver Contemporary Dance Program. She has worked for several local artists including: Metal Dog, the 605 Collective, Out Innerspace Dance Theatre, Daina Ashbee and Restless Productions. Kelly is an emerging choreographer, creating work as a form of social activism.

This exhibition is in partnership with Vancouver Park Board – Arts, Culture and Engagement Department; Vancouver New Music, LocoMotoArt and the 21st International Symposium on Electronic Art (ISEA) 2015 and funded in part by the City of Vancouver Cultural Affairs Department Community Arts Development Grant

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