

JOANNE ARNOTT ON THE PERFORATED MAN

FRONT

CONTEMPORARY ART AND IDEAS

THE SCHOPENHAUER MATRIX

BY KIM GOLDBERG

MEG WALKER'S TAKE ON

DOGS AND BUTTER



THE DIPLOID GENOME
OF J. CRAIG VENTER

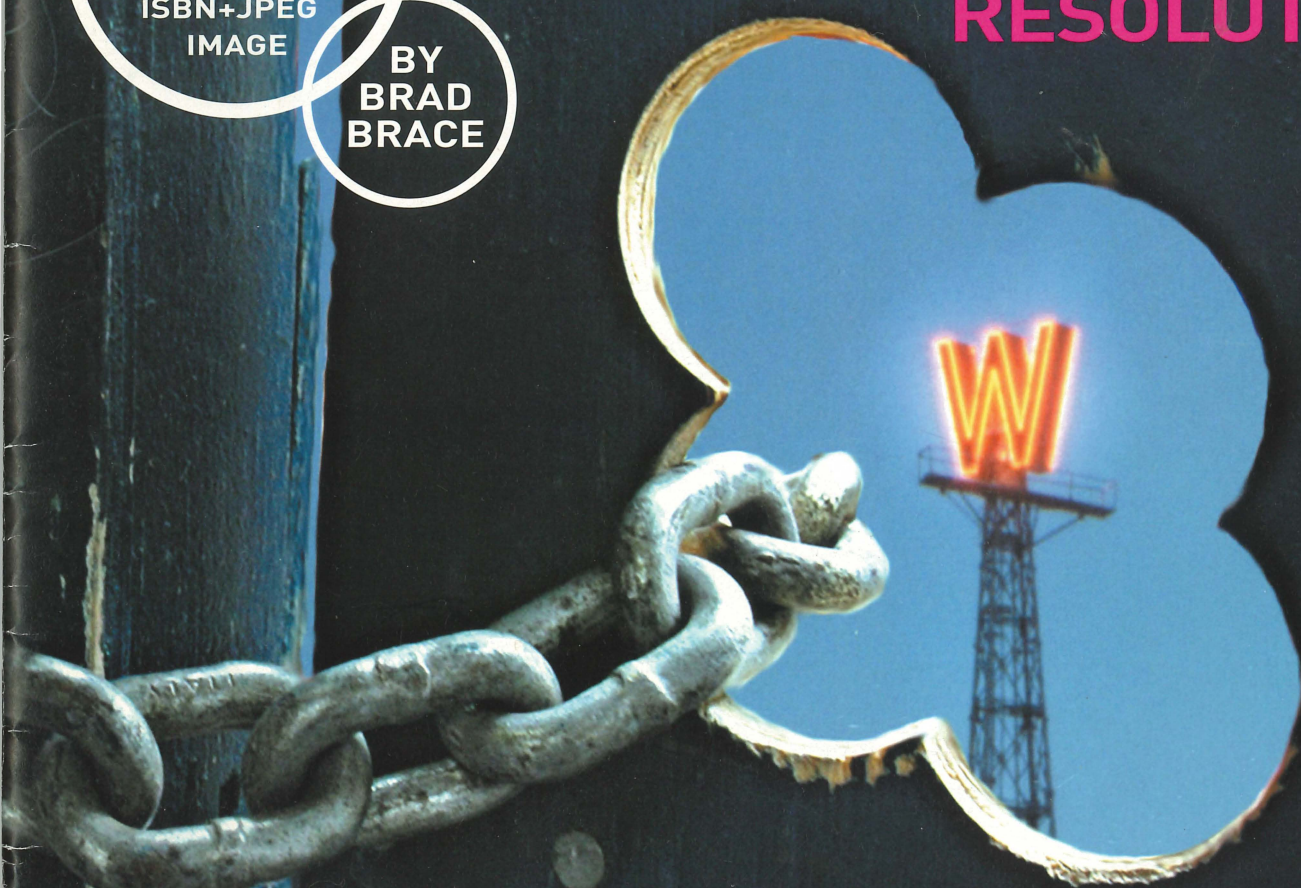
RESOLUTIONS

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PROJECT

12 HR

ISBN+JPEG
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BY
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CONTEMPORARY ART AND IDEAS

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RESOLUTIONS

A strangely fuzzy term: Is it a smoothing, or a sharpening? Or the promisory note to self? Viewed from any angle, it points into the future, wherever that might be these days: be it resolved then that it is temporal. Cost is a factor, as always. And while it is insisted that higher is greater, some things are unsavory when viewed from any distance. Unsharp that!

COVER (FRONT AND BACK COVER)

THE REINCARNATION OF W

BY YUN LAM LI, CURRENTLY AT GALLERY GACHET,
AS PART OF A GROUP SHOW WITH KATE MACDONALD AND 'CAMERAMAN'.

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FRONT

CONTEMPORARY ART AND IDEAS

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AVERAGES:

Computed over time, excising the extremes we are left with it: the neither awful nor brilliant. Instances mapped onto a notion that describes nothing but itself. We are looking for a new set theory. Do your best, or your worst. Avoid the middling.

JANUARY/FEBRUARY 2008

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MAY/JUNE 2008

ENVIES

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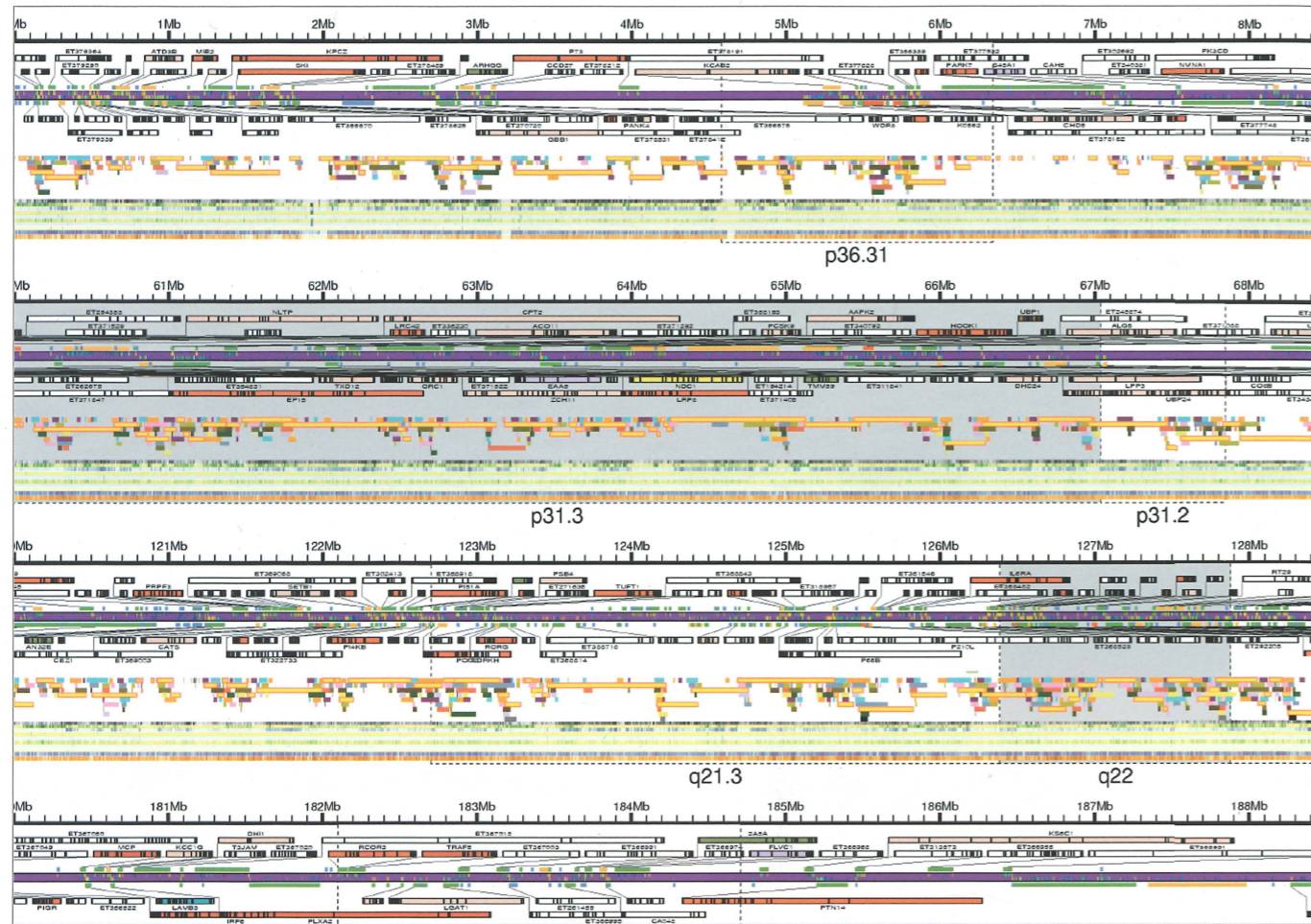
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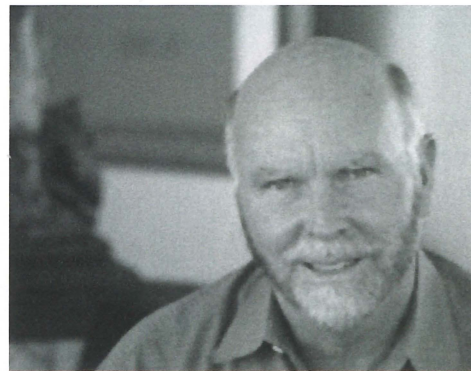


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Meet J. Craig Venter



Presented here is an excerpt from the genome sequence of an individual human. It was produced from \AA 32 million random DNA fragments, sequenced by Sanger dideoxy technology and assembled into 4,528 scaffolds, comprising 2,810 million bases (Mb) of contiguous sequence with approximately 7.5-fold coverage for any given region. Comparison of this genome and the National Center for Biotechnology Information human reference assembly revealed more than 4.1 million DNA variants, encompassing 12.3 Mb. These variants (of which 1,288,319 were novel) included 3,213,401 single nucleotide polymorphisms (SNPs), 53,823 block substitutions (2–206 bp), 292,102 heterozygous insertion/deletion events (indels)(1–571 bp), 559,473 homozygous indels (1–82,711 bp), 90 inversions, as well as numerous segmental duplications and copy number variation regions.



Starting in October 2007, T. Thomas of Gabriola Island informs us, Google Maps will be offering new, enhanced resolution to its Map Services. Putting to shame the accomplishments of Francis Gary Powers and the U2 program, the upgrade is reputed to allow objects of fifty centimeters diameter to be viewed through Googlemap Software. While not a real-time system, it does raise the options for surveillance to a new height. Forget how creepy it feels to see your house on Google Earth; How about viewing your diary from space...



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Qu'il s'agisse de questions féminines ou de voyages, tout le contenu reflète une optique originale tout à fait canadienne qu'on ne retrouve nulle part ailleurs. Recherchez le logo Magazine Canadien dans les kiosques à journaux ou visitez le site magazinescanada.ca pour y trouver ce qui vous intéresse.



From: Brad Brace
Subject: 12hr contribution
Date: September 12, 2007 7:05:35 AM PDT
To: frontmagazine@front.bc.ca

(*ISBN 0-9690745-0-6*) Synopsis: The lights of the cruise ship dance their reflections across the water. The accompanying book whose title is its ISBN (International Standard Book Number) is the fifth of a number of titles looming on the horizon. It took form sporadically over the past year; the various stages in its production occurring across a wide geographical area in central N.S. There are several anchoring positions for ships in the middle of Halifax Harbour. The shavings are residue from whittling activity. The anchoring-positions are not visible until they are occupied, usually for no more than a few days. It is the suddenness of another new vessel in the harbour which disperses its otherwise substantive quality. All seems lost.

(**ISBN 0-9690745-1-4**) Epigraph: Eyes half-closed. Nothing as strong as solace. Do the themes still connect? A Venus day is longer than a Venus year, the National Geographic Society says. A selection was assembled from more than 2000 photographs taken over an eight month period the year before last. Erect walking became necessary when female pre-hominids lost their estrus cycle. The street runs below the window which is above the cinema. Everything in place. Nothing is ever forgotten, only displaced. The planet spins on its axis once every 243 Earth days and orbits the Sun every 224.7 Earth days. Pyramids have always been. What you once thought still holds. The man who invented the first lighthouse perished in his own primitive model. "It was a totally whimsical point. It's inarguable of course. The evidence is all around. The facts are there."

(**ISBN 0-9690745-2-2**) Addenda: Just between you and me. There was no other. Who does our past belong to tonight? We understand at last. And while we slept, we vanished. The walls of the world fell in on us. We claimed always to abide by terms. Shattered mirrors and sliding panels. Always. Except when we choose not to. One must keep alert to all possibilities. The old Indian pearl diver clambered onto the dock, grinning and shaking the water from our body. At night we could hear our mind ticking like some cheap alarm clock. Radio broadcasts played on tribal feelings. Our voice trailed off. Truth was delay. A heavy splash followed many ripples. Food, batteries and water-purifying chemicals arrived over the week-end.

My series of ISBN Books continues via the Net as The 12hr-ISBN-JPEG Project.

Joanne Arnott is a Metis/mixed blood writer. Recent books include Mother Time: Poems New & Selected (Ronsdale Press, 2007) & Steepy Mountain: love poetry (Kegeponce Press, 2004).

Marlaina Monstre is a Vancouver-based writer, interested in the local arts, music and fashion scene with of course an undying fascination for superheroes.

Kim Goldberg's latest book, Ride Backwards On Dragon, was released in September from Leaf Press. She lives in Nanaimo

Meg Walker resolved last August to write about butter as often as possible, but it has yet to appear in her paintings. This tale's for a real person who sculpts butter beautifully.

Byron Barrett is a Vancouver photographer and regularly contributes to FRONT.

Leah Oates has a B.F.A. from the Rhode Island School of Design, a M.F.A from The School of the Art Institute in Chicago and is a Fulbright Fellow for graduate study at The Edinburgh College of Art in Edinburgh, Scotland. She was born in Boston, MA and currently resides and works in Brooklyn, NY. Her works on paper are in numerous public collections including The Tate, The Brooklyn Museum of Art, The MoMA Franklin Furnace Archive, The Victoria & Albert, The Walker Art Center, Kohler Art Library, Getty Research Institute, The British Library, The National Museum of Women in the Arts & The Yale University Arts Library.

Cameraman is a vancouver photographer. his work can be found at <http://picasaweb.google.com/hellocameraman>

Tom Thomas is a poet and web designer living on Gabriola Island

Chloe Lewis and Andrew Taggart most often work together. They currently reside on a small island, in a lake, in Ontario.

Brad Brace's work is ephemeral and can be found at <http://www.eskimo.com/~bbrace/>

Elizabeth Fischer is currently in Barcelona

Florentine Perro contributes regularly to FRONT.

Resolutions

Above: We received this from Brad Brace, along with some seventy five images to date. Please see page 21.

Joanne Arnott Perforated Man

If a condition is that which defines the self by mandating a pattern of thought, or behaviour, changing that pattern alters both the condition and the self. Making the pattern meaningful, however, requires a particular type of resolve.

*Artist at work, Seattle, 2000:
"beauty from necessity"*

the endless march of days
can be marked, and thus contained
on stiff paper lines, vertical
lines, horizontal
paper, black or white
red or green

the negative space
between the lines so drawn
newborn rectangles

to each of these new beings
he assigns a name, one number
beginning with three or fourteen
cycling through some
time-honoured
patterning

Dec Jan Feb

he affixes the marked card
to his bedroom wall
where it becomes a kind of compost
a gathering place for slender
ultra-fine, short needle, •cc
disposable syringes

in a popular song
we hear reference made
to *another man lost*
to the needle

playful, i ask
is that another
diabetes reference?

heroin
he responds, quietly
as if i didn't know already
as if i didn't understand

each needle
with it's spritely orange cap
comes pre-marked with thin black lines
and thick black numbers
5 10 15 20
all the way to 50

we talk about
writing a screenplay
a romantic comedy

i want to include
a diabetic character
to whom nothing bad happens

he wonders, *why?*

he has a little book of days
that he keeps with his kit
why waste ritual?
why not
gather souvenirs—

time 6:30
blood sugar level 169
how much of each kind of insulin*
20N 4R

which side of his human body
to press the needle in L

**N=slow-acting, R=fast-acting insulin*

A retrospective:

over the years the ritual has changed
the cards and the books are new
strategies

the generation of a history
a track record
paper trail

as a child, he used a glass needle

kept in the kitchen, disposable tips
insulin harvested from cattle and pigs
pee samples daily

in his twenties still he took a high dose
calibrated by a doctor not seen in years
based on his mother's home cooking, by then
rarely eaten

in his forties, he used insulin
synthetically designed for humans
the slow- and fast-acting together
in tiny increments

what has changed?

he doesn't wake up
sleepy-drunk and kissy
nor quite so late

at fifty years of age
between the lancet and the needle
he now pokes small holes in himself
six times a day

hitch-hiking across Canada, 1981:
my observations:

once a day
every day

he opens a small
silver-lined envelope
pulls out a folded paper cloth
drenched in alcohol

he swabs a small patch
of freckled skin
on an arm
or a leg

he pulls the white cap

from the plunger
pulls the orange hat
from the tip
he turns the insulin bottle
round and round and round
between careful fingers

he pulls the plunger back
an invisible measure, pierces
the skin at the bottle's mouth
pushes air in

turning the bottle upside down
he holds the apparatus high
he is frowning
watching for bubbles

he pulls the tiny plunger with precision
removes the bottle, flicks the needle

sometimes
does the whole job
over again

finally
he pops the metal tip
through his body's surface

expels
insulin

he spins the metal nib free
of the needle's body

a habit left over
from earlier days

precaution against strangers
re-using his needle

a small sort of assertion
of self

revenge
on the tiny implement

immigrant to Canada, 2002:
different measures

as the diabetic is
to the addict

so the nursing mother is
to the stripper

at the cafe
we lift our shirts in unison

in a new country
in a new century

he shows a doctor
his numbers, faithfully recorded

all about the doctor
excitement is stirring

he wants to discuss all
the awful possibilities

in the diabetic person
a kind of fatigue called

new beginnings

Artist at work, Seattle, 2000:
"use once only and destroy"

he reaches up

and tapes the syringe
onto the newborn rectangle
on his bedroom wall

when the card is full
he mounts it on canvas
then buries it
in glue
in fabric
in paint

imaging, first
calendars of days
then his own face, his torso
taking a shot
with lace
items of clothing transform
into needle-strewn cityscapes
friends' faces appear
on rippled carpets of needles

it is like a forest floor
in here

four decades of diabetes
elaborated, mapped and painted
a perforated man quietly
welding and lacing
stitching his whole life
into the frame



Transitory Space, Bite
by Leah Oates

Above: Transitory Space, Bite, Newfoundland, Canada, c-print, 20"x24"/24"x30", 2005-06

Marlaina Monstre

The Blind Superhero

I could not find you:
I scoured the city,
lifting up the buildings,
turning up dust, seeing
no hints as I x-rayed the streets,
the hills, the bridges and the parks,
finding no the footprints,
finding no lost scarves.

I swooped up speeding cars in my giant arms
fearing they would cause you harm.
I swam out to the sharks,
pried their jaws open wide
to check that you were not inside.

And after I searched the kidnapper's homes,
after I dug through the martyr domes,
roped my legs so as to ostrich into quicksand;
checked hangouts, back alleys, secret hideouts
and wielded my way into biker gangs

to make certain you were at no dangerous brinks;
And after every impossible thing I could think,
until at last I took a bullet in the head,
I surrendered
to find you in my best friend's bed.

Marlaina Monstre writes: "This piece embraces the theme of resolution by the speaker's dauntless resolve to believe anything else but the truth about his lover, and also by the poem's resolution which is the end of illusion and denial."

I think it's time for everyone to give up on the ghost — ohyouknow, the ghost that whines: next year, next year, Vancouver will be great, that l/you/s/he can feel it, that next year, Vancouver will engender all kindsa fun and smart events that will make the streets be full with thousands of Vancouver persons indulging in many fun and colourful Vancouver enthusiasms, it will be a Vancouver where sidewalks will have to be widened triple to make room for the many atmospheric Vancouver cafes and bars from which much loud tableslapping and raucous laughter will be ringing forth amusing all the happy Vancouver citizens lining up to enter the incredibly interesting and adventurous Vancouver galleries where nothing will ever be for sale.

And all cars will be banned from Vancouver city except maybe major Vancouver thoroughfares like Kingsway and Broadway where there will be buses every 5 minutes, but everywhere else only Ken Gerberik artcars full of waving Vancouver violinists will be allowed, well okay, from 6 pm to 7pm cars manufactured between 1950 and 1962 will be allowed in a stately procession up Hastings to Main there to be parked and be admired by the happily employed Vancouver ex-drugaddicts and at precisely 8pm, 12 midnite can drive a hotrod — by only if he paints one candy coloured red.

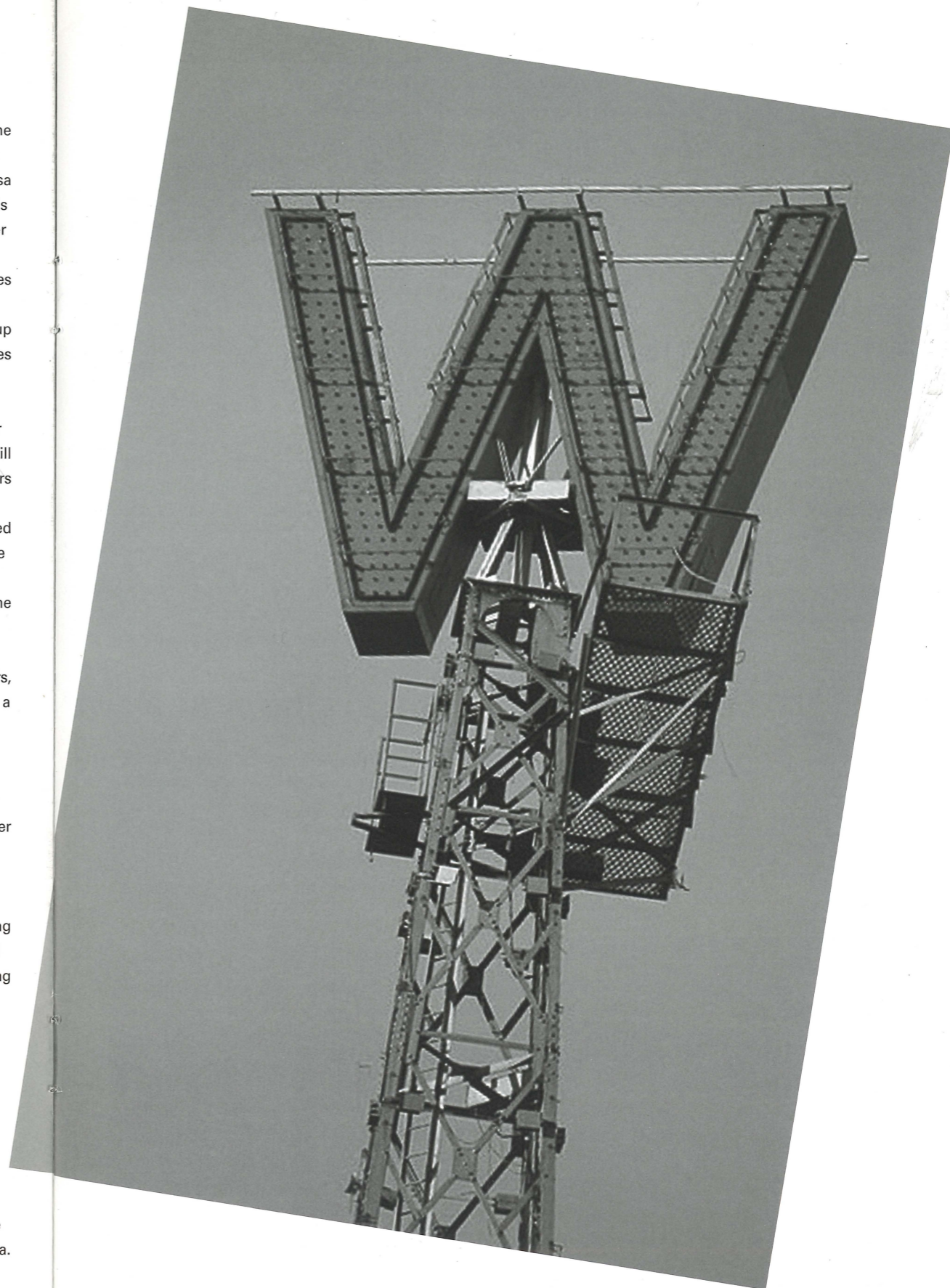
And there will be built squares with grand statues to famous philosophers, poets, composers and thinkers on every Vancouver street named for a tree, squares with benches where Vancouver oldfolks of the artistic persuasion can gather and dialogue with Vancouver oldfolks of the carpenterish persuasion for both to dispense alternate wisdoms to innocent Vancouver children sweetly playing at their feet while dogs of every size run about and smell butts and drink from special Vancouver doggie drinking fountains constructed for that very purpose.

And yes, you will be able to smoke if you feel like smoking, and you can drink too cause no one will ever again feel the need to get stinking Vancouver drunk since everyone will already be perfectly intoxicated by the soft and fragrant Vancouver air caressing their cheek and uplifting their spirit; the Vancouver air off the Vancouver mountains recently denuded of condo developments and housing estates. Oh, and all Vancouver highrises will be dynamited back to three stories max and will be gargoyled with petrified British Columbia provincial politicians and a Vancouver mayor or two, all holding hands and attractively strung about with garlands of used Vancouver condoms.

People, I think it's time to give up, give up the ghost — you know, that things will improve, that Vancouver has the potential to be more than what it is, this fucking 100 ft naughahide cowboy, pissing in the sea.

by Elizabeth Fischer
People Give Up

What are we waiting for, exactly? For the war to end? For a government of the people by the people for the people? For a time when the city ceases to be run by developers and is left to develop into what it could be — for a resolution, in short? Elizabeth Fischer advises against it.



Above: An Urban Miracle. based on an image by 'Cameraman', part of the current exhibition "The Recarnation of W."

Meg Walker Hands for the Dogs

Resolve to act in a particular way and observe the future bifurcate into a dialectic of events that will or won't align with what you intended. As Meg Walker demonstrates here, language permits us to explore this tension by allowing the telling of what it will have felt like to have completed an act now merely imagined.

He says, "Even the friendliest, happiest dogs want to bite me when I'm walking by, just because I'm there. It's unnerving, to put it mildly," and I offer, "If you want, I'll make you a remedy that protects your hands, at least, from their mouths. He says, "It's worth a shot. My neighbours bought a pup."

On a lightly clouded morn, I'll meet him on a corner and we'll walk to the off-leash park that holds the ocean back from the blue-glass towers. It will be easy to be there together and easy to forget about the dogs. Until they begin to arrive, one by one. They'll start their running on the far corner of the green like small stitches unraveling towards us and that's when it will be time for protection and resolve.

I'll ask to begin and he'll be all "yes". I'll pivot him onto the slatted bench and he'll be chatty, trying to knit his nerves. I'll stretch his arms along the bench back and he'll settle in without complaint except, "How will I smoke?" "I'll do this one hand at a time, and I'll light them for your other hand."

A pound of butter in a shopping bag. I'll open the foil all at once, like someone opening their shirt before a shower. The pale block of butter will sit exposed but calm. I'll keep the butter in the fridge until half an hour before I leave; it will be firm and cool but not quite hard. Soft enough to scoop and shape with the plastic spatula I'll bring.

It will feel good, the coolness sleeking his skin in the almost-warm air, the butter luscious under my thumbs as I push wedges into place. His fingers will flex a little and he'll use his free hand to smoke as I carefully form a squarish butter shape over his right hand. I won't smudge it on his yellow sweatshirt, or my floppy red windbreaker sleeves.

"You seem so serious—" he'll say before an exhale.
"More serious than the entire canine race considering you their enemy?"

"You seem so serious"

The butter will sculpt wonderfully. It will form and reform easily, depending how I'll push it around. My hands will recall the pleasure of shaping waves in merangue to top a pie. The pleasure of pushing wet sand into heaps to start a sandcastle, or of playing with mashed potatoes on a plate.

The pleasure of, well, carving butter, something my brother brought home at his peak of teenage boredom. He decorated dinner hours with a knife, twisting it into the square of butter on the table; scoop out circles for squashes, carve a triangle for the bread, strip-mine a zigzag for his pork chop or for Mom's. Butter became Swiss cheese. Butter became tunnels under tiny golden mountains. Butter a bell, now, complete with clapper and handle.

My friend will wonder about my alleged wisdom as the dogs huff closer. But he'll tell me to go on. I'll twirl a path of mini-caves down his newborn paw. I will want to lick his hand, it will look that tasty. He'll smile when I say this, ask if I dream about swimming in milk.

Then the first dog will come. It will be a black Rottweiler tall enough to lick the butter easily, and the owner won't be nearby, so the beast will get into it. My friend's face will solemn down. That's close proximity to a lot of teeth.

I'll check. "He's not biting you, right?"
"I ...worry a bit, those fangs are pretty big!"

A miniature dachshund, not quite a purse dangler, but low to the ground, will ramble over next. It will jump onto the bench and join the licking. The dogs will be amazingly quiet, loving the butter on their chops and hoping their owners won't notice. The creamy scent will cover the smell of his fear.

"Should I do the other hand, or is that enough?" I'll ask.

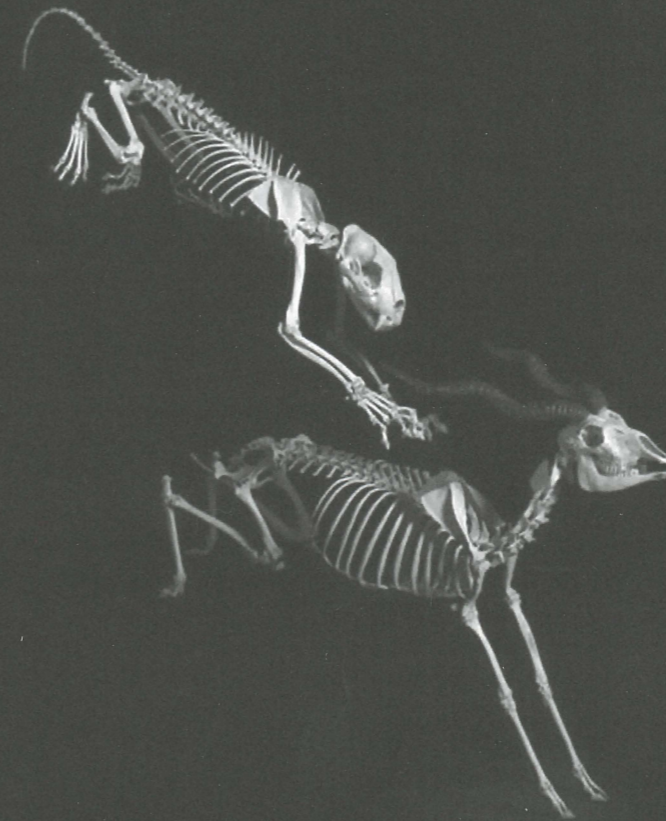
No one likes being bitten except by a lover, and then only at the right time.

He'll be part intrigued, part wary. No one likes being bitten except by a lover, and then only at the right time. While he thinks, a snow-and-silt coloured medium-sized mutt will jump up by the dachshund. They'll jostle a bit and he'll flinch, ready to lift his hand. But their tongues will negotiate smoothly.

"Well, okay. But it tickles! What if it tickles too much? I'll jump, and they'll bite!"

I'll start his left hand. Slap globs at alternating angles until there's a thick layer; then smooth it out. His willpower will keep him still, allow the golden grease that blisses the dogs.

"You have," I'll say, "the paws of a god."



Above: Photographer Patrick Gies rearranges the skeletons on display in French Museums of Natural History and has produced a series of photographs for a book entitled "Evolution". Image Source: © Frederking und Thaler, 2007

Meg Walker Hands for the Dogs

People will cluster now too. "What are you doing?" someone will ask, "Nothing much," I'll say. He, the crowd-pleaser, will begin to witticize but then there'll be a young girl. She'll shove her smaller brother away, "No, I was here first!" Reaching up, she'll take a bite of the butter herself! Down to the flesh on the side of his palm.

"Owww! Aggh! Shit!"

He'll reflex away from her teeth and butter will fly everywhere — dogs barking, toddler yelping, girl laughing. I'll wince that the dogs might attack, but she'll be too fast. She'll run to the next patch of benches and jump on one, wiping her lips.

"I can't believe you didn't see her coming!" he'll yell, grasping one fatted hand with the other. I'll be stunned. Dogs will sprint and quickly tongue up bits of sprayed butter. Owners will re-attach leashes and scowl at us. My friend will rush to the salt water to wash off all this enthusiasm. Once I see the little brother safely latched on his father, I'll walk to the shoreline too.

"No broken skin?"

"Nope, thank god. That was fucking strange!"

He'll dry his hands on his sweatshirt and dig around for a smoke. He'll light one, then hold out his bitten hand for a good look. It will be red, but will fade before noon. "Well, you were half-right," he'll say wryly, "none of the dogs bit me. But what am I supposed to do now, avoid children too? Never take the bus?" I'll be amused.

"So, for a few minutes you were a dog's heaven. What'd you think?"

"Their mouths are warmer than I thought."

"Well, it seems like dogs are slimy, and easily bribed! That I already knew. I guess it was okay, their mouths are warmer than I thought, which was cool. And it was tingly, I didn't expect them to have soft tongues! Surprisingly soft, lapping tongues."

"Softies get to ya," I'll grin.

"Tongues get to me," he'll joke, then stop because we don't go there anymore.

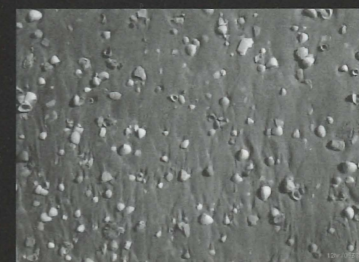
"I think I'll just revert to my regular protective leather gloves."

"Good thing you already knew you don't want dogs or kids," I'll say. He'll tug my hair, "Ha!" Then wipe his greasy palms on his jeans, a gesture he'll need to repeat all day. We'll head toward the vertical hardness of city, smelling of cream. When we walk past the girl, she'll still be on a bench, smirking and licking a piece of the buttery foil.

Meg Walker writes: "...but then this other kind of resolution kept poking at my muse & produced this. Here's a short piece of amusing fiction that is called "hands for the dogs." It's about resolution of the willpower kind. Hope you like." We did.

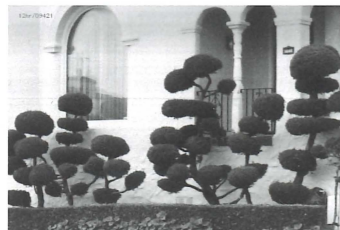
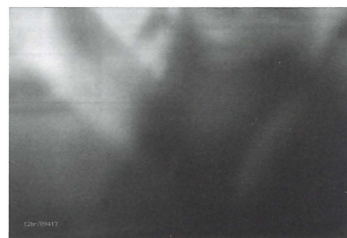
The 12 hr ISBN-JPEG Project by Brad Brace

The human eye resolves the visible world to roughly 4000 dpi. This magazine is printed at 155 line screen and 300 dpi. At what point does the resolution cease to be a technical matter and begins to determine the value of an image?



Above and on pages 22 and 23 : 12 hour images 09399.jpg [1/1] (12hr) through 09412.jpg [1/1] (12hr) as received from bbrace/eskimo.com.

The 12 hr ISBN-JPEG Project by Brad Brace



The 12hr-ISBN-JPEG Project began December 30, 1994, an around-the-clock posting of sequenced hypermodern imagery from Brad Brace. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajectory alignment for the 00s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

Set www-link to one of th following:
<http://www.eskimo.com/~bbrace/12hr.html>
<http://bbrace.laughingsquid.net/12hr.html>
<http://bbrace.net/12hr.html>
<http://noemata.net/12hr/>

Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! To ftp, use Anarchie, Fetch, CuteFTP, TurboGopher or similiar. Download from:

[ftp.rdrop.com/pub/users/bbrace](ftp://rdrop.com/pub/users/bbrace)
[ftp.eskimo.com/?u/b/bbrace](ftp://eskimo.com/?u/b/bbrace)
[hotline://artlyin.ftr.va.com.au](mailto:artlyin.ftr.va.com.au)
<http://kunst.noemata.net/12hr/>

Remember to set tenex or binary. Get 12hr.jpeg

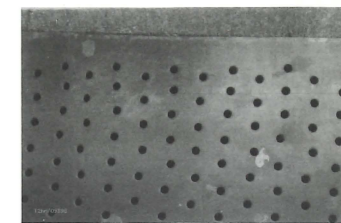
E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address such as ftpmail@oak.oakland.edu

The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.

This interminable, relentless (online) sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been more than 25 years in the making. While the specific sequence of photographs has been presently orchestrated for many years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour image is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

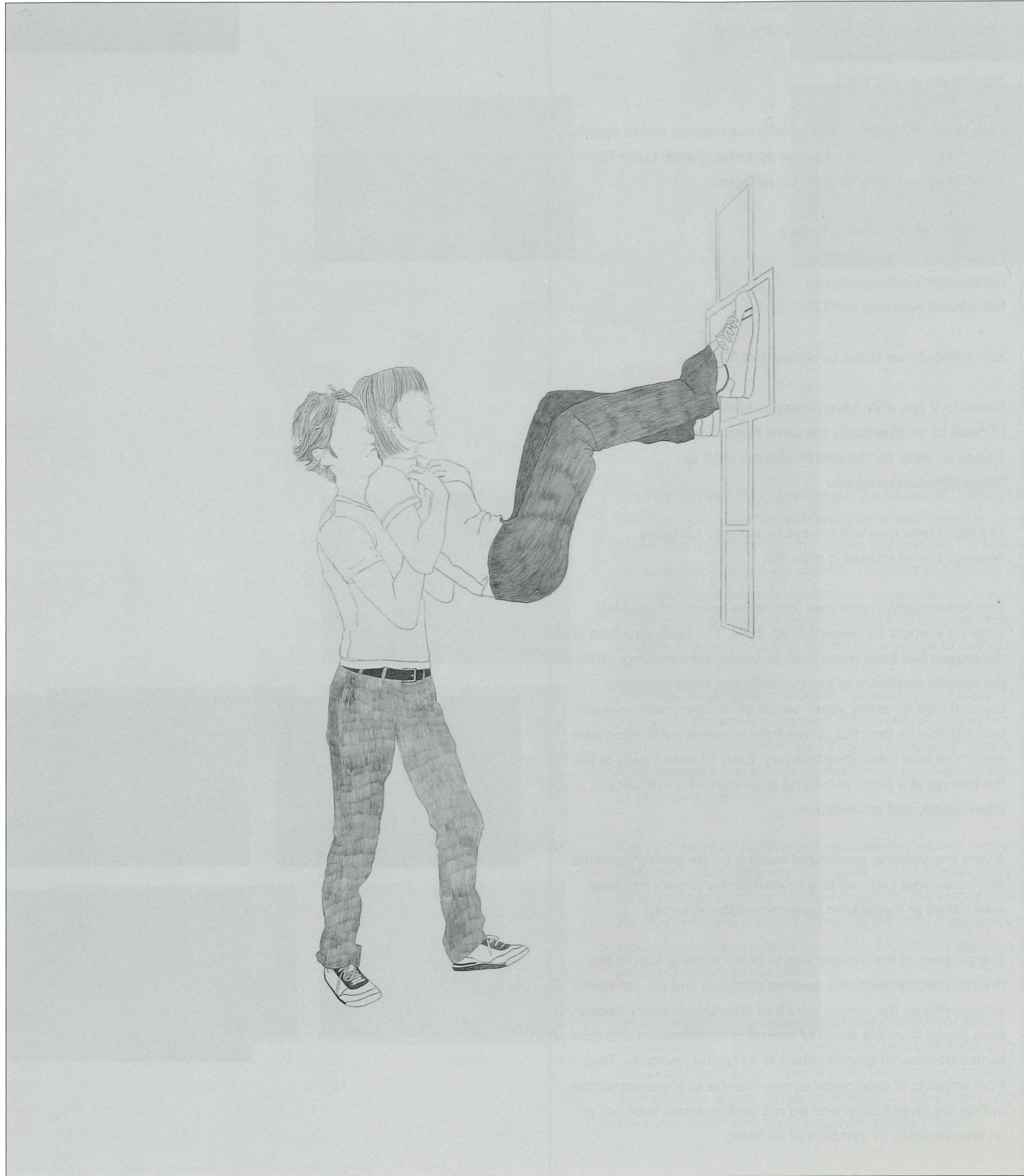
A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at topica.com/subscribe/12hr-isbn-jpeg

The purpose of the images was to make nothing visible but their connection with one another by space and air, yet each surrounded by the unique aura that disengages every deeply seen image from the world of irrelevant relationships and calls forth a tremour of astonishment at its fateful necessity. Thus from artworks of dead masters, over-life-size strangeness whose names we do not know and do not wish to know, look out at us enigmatically as symbols of all being.



Hopscotch

by Chloe Lewis
and Andrew Taggart



Above: Chloe Lewis and Andrew Taggart, "Study for a Shared Experience (Hopscotch)", Pencil on paper, 30" x 22", 2007

It felt like a surreal undercut; a rush of blood pulsated in my head. A bitter taste coated my palate. His confession of betrayal crushed me. Why did he tell me now? Perhaps guilt and conscience had taken over, surpassing his lust. Maybe his affair had ended badly and now he wanted to reduce his losses and return to the way it was before.

"I regret what I did. It was wrong."

I knew we couldn't go back. Not completely, not now. Mistrust and sorrow filled my heart. The first time he blamed it on a mid-life crisis. This time he said, he was bored. Fuck him.

He called me 'love', issuing excuses into my ear. I leaned back against the rickety fence, fading into old paint.

"Back off while I scream," I wailed silently in my mind.

"What if you find another even more appealing?" I asked.

"No more lies," he said. "The past is past. I'm a different man. I'll give you a choice. We can be together again but if you don't want me, I'll have to leave. And if I leave I'm not coming back."

"You're giving me an ultimatum? What gives you the right?"

"We could go on a trip to Africa or a Mediterranean cruise. We could start over." He started making plans, speaking adamantly. "We can make it work. I can book a flight tomorrow." He sounded almost sincere. "Please I beg you. Forgive me."

Sweat of his repentance clouded my judgment. I wanted my say. I needed to make rules, set guidelines, or threaten punishment. But he already knew my answer. He planned it this way.

Salt teardrops beaded on my cheeks. I didn't want goodbyes. I didn't have the courage to ask him to leave. He was all the family I had. Taking a deep breath, I looked into his cobalt blue eyes.

"Stay with me," I faltered. "I'm too weak and old to fight you." I was more afraid of being alone.

He said he'd solved his problem once and for all, as if he'd kicked a bad habit.

"Love me forever," he said, enveloping me. "I give you my word it won't happen again." I held him close and rocked back and forth, with my eyes closed tight. I knew in my heart he wouldn't change as much as he knew I would succumb.

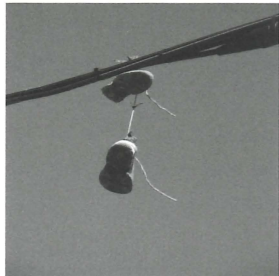
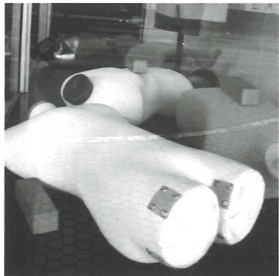
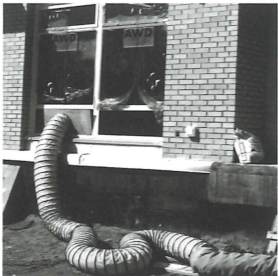
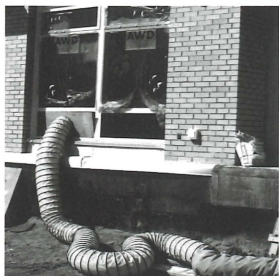
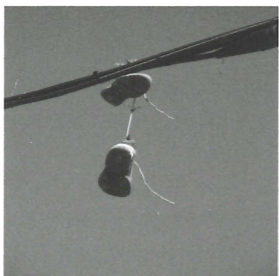

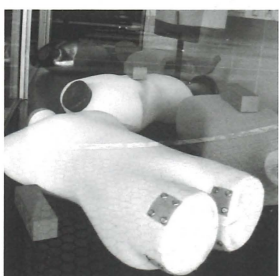

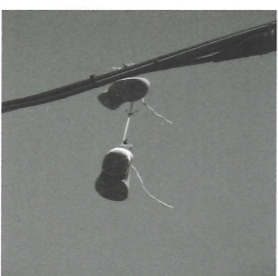
If the unexamined truth is not worth knowing, then resolving to know one's mind becomes a necessity...

by Sandra Yuen Mackay

No more Lies

TIC TAC TRUTH
 by Kim Goldberg
after Arthur Schopenhauer

All truth passes through three stages...

	first it is ridiculed	second it is violently opposed	third it is accepted as self-evident	
first it is ridiculed				first it is ridiculed
second it is violently opposed				second it is violently opposed
third it is accepted as self-evident				third it is accepted as self-evident
	first it is ridiculed	second it is violently opposed	third it is accepted as self-evident	

Kim Goldberg is currently outfitting a team of renegade neurons to mount future poetic expeditions.

The Western Front Society (est. 1973) is an artist-run centre that focuses on the production and presentation of exhibitions, performance art, new music, media including video, audio and telecommunications, publications, spoken word and a bi-monthly arts magazine. Through a residency program, local, national and international artists are invited to create new works in this interdisciplinary environment.

The Western Front is a member of the Pacific Association of Artist Run Centres (PAARC), the Independent Media Arts Alliance (IMAA), B.C. Association of Magazine Publishers (BCAMP), the Canadian Magazine Publishers Association (CMPA) and the Alliance for Arts and Culture.

The Western Front is committed to the representation of all forms of diversity in its programming, membership, administration and audience development. It promotes and welcomes the participation of people of Native ancestry and members of Canada's many different cultural communities.

For current events and programme information, visit: www.front.bc.ca

28	NEW MUSIC
30	EXHIBITIONS
32	MEDIA ARTS
34	STAFF AND MEMBERS



Thanks to all the Artists and Musicians from our Fall and Remote Access Series:

Ujino Muneteru, Gordon Monahan, John Korsrud, Barry Truax, Michael O'Neill and Mearingstone, Daniel Menche & Chris Kelly, Katharine Norman, Sandy Scofield, Hildegard Westerkamp and Tara Rodgers, Velveeta Krisp and Larissa Loyva, Lee Hutzulak and Sadira Rodrigues.

Special thanks to Anju Singh, Jennifer Schine, Michael McGuire, June & Doris Chow, Jean Routhier, Femke van Delft, Colin Miles, Bobbi Kozinuk, and our tireless Technical Directors Eileen Kage, Ben Rogalsky and Sandra Wintner.

New Orchestra Workshop

Improvisation Workshops Continue
Mondays 4:00-6:00PM, Western Front, FREE

- November 5 - Hugh Fraser (piano)
- November 12 - Christine Duncan (voice)
- November 19 - Tommy Babin (bass)
- November 26 - Rehearsal
- December 3 - Performance

More info at: www.noworchestra.com

NOW Orchestra presents

Bug's Black Blood

Friday December 14, 2007, 8PM, Western Front
\$12 general / \$10 WF Members / \$5 Students

A fifteen-piece band playing wild and wooly music. Some of Vancouver's finest up and coming improvisers will play compositions of the NOW Orchestra and composers in the band (Steve Bagnell, Dave Chokroun, Michael Alleyne and more).

For over 17 years, the New Orchestra Workshop Society has presented an annual series of workshops aimed at educating musicians at all levels of ability in the varied techniques of improvised music. Each week, a different facilitator will present his or her own approaches to this music. Artists from around the world bring their own unique perspectives to the spontaneous creation of music. Often the facilitators are recognized performing musicians, but in addition they may be from other disciplines such as dance, film, visual arts or the spoken word.

Past presenters include a wide variety of new music artists: Barry Guy, George Lewis, Ron Samworth, Marilyn Crispell, Francois Houle, Raymond Strid, Ig Henneman, Peggy Lee, Carl Berger, Jesse Zubot, Jaap Blonk, Shubhendra Rao, Jay Hirabayashi, Kedrick James, John Korsrud, Bic Hoang, Mei Han, Clyde Reed, Cleo Palacio-Quintin, Coat Cooke, Sam Rivers, Randy Raine-Reusch, Tony Wilson, Mandido Morris, Jack Duncan, Peter Bingham, Nancy Stark-Smith, John Sobel, Alex Ferguson, Alex MacKenzie, Thomas Anfield, Stefan Smulovitz, Kate Hammett-Vaughan, Chris Kelly, Dave Holland and many more



Atomic

Saturday January 26, 2008, 8PM

- Fredrik Ljungkvist - saxophones, clarinet
- Magnus Broo - trumpet
- Håvard Wiik - piano
- Paal Nilssen-Love - drums
- Ingebrigt Håker Flaten - bass

Nordic jazz superstars Atomic return to Vancouver for a rare intimate performance at the Western Front. Presented with Zula and Coastal Jazz & Blues Society



ShakuHachi & Koto Duo

Sunday January 13, 2008 at 8PM
Western Front \$10/15

Tokyo-based virtuoso performers Curtis Patterson (koto) and Bruce Huebner (shakuhachi) make their Canadian debut with the Further East/Further West concert series.

A presentation of Vancouver Pro Musica.



Canada Council for the Arts

Conseil des Arts du Canada



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BRITISH COLUMBIA ARTS COUNCIL



Paul Chan

November 3 – December 8, 2007 Opening: November 2, 2007 8PM

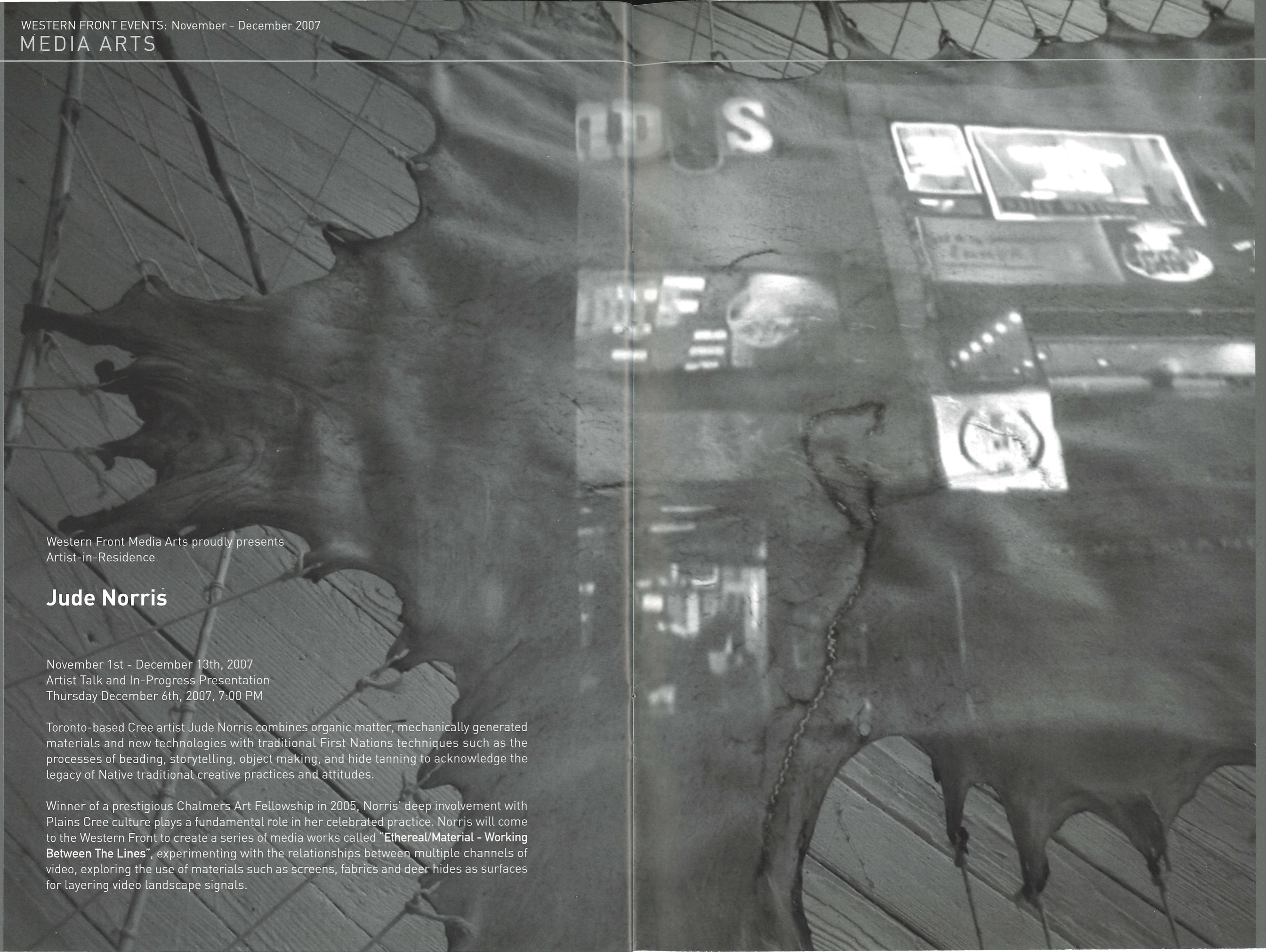
Artist talks: November 28th, 7pm, Western Front

November 29th, 7pm Emily Carr Institute

Western Front Exhibitions is pleased to present a solo exhibition featuring New York-based artist Paul Chan, his first in Canada. As one of the most significant young artists to emerge from North America in recent years, Paul Chan has achieved much critical and international acclaim for his video and installation works that explore analogue and digital drawings with philosophical reflections on artistic form, politics, religion, sex and their social effects. This exhibition will feature "Gift into Line" (2006) a new collage, and "2nd Light" (2005), from a recently completed series of large-scale digital projections and drawings titled "The 7 Lights" (2005-07) that explore themes of religion, utopian thought, and their manifestations and transformations within contemporary life.

Chan has exhibited widely at institutions such as the Museum of Modern Art, New York; Whitney Museum, New York; Astrup Fearnly Museum of Modern Art, Oslo; and the Carnegie Museum, Pittsburgh. Recent projects include *Waiting for Godot* in New Orleans, presented and produced by Creative Time, New York. Other solo exhibitions in 2007 include the Serpentine Gallery, London, UK; Stedelijk Museum, Amsterdam, and Greene Naftali Gallery, New York.

Paul Chan
2nd Light, 2005
 digital video projection, 14:00
 Image courtesy Greene Naftali, New York



Western Front Media Arts proudly presents
Artist-in-Residence

Jude Norris

November 1st - December 13th, 2007
Artist Talk and In-Progress Presentation
Thursday December 6th, 2007, 7:00 PM

Toronto-based Cree artist Jude Norris combines organic matter, mechanically generated materials and new technologies with traditional First Nations techniques such as the processes of beading, storytelling, object making, and hide tanning to acknowledge the legacy of Native traditional creative practices and attitudes.

Winner of a prestigious Chalmers Art Fellowship in 2005, Norris' deep involvement with Plains Cree culture plays a fundamental role in her celebrated practice. Norris will come to the Western Front to create a series of media works called "**Ethereal/Material - Working Between The Lines**", experimenting with the relationships between multiple channels of video, exploring the use of materials such as screens, fabrics and deer hides as surfaces for layering video landscape signals.



WESTERN FRONT
ORGANIZATION

Staff

Director/Curator Media Arts Programme: Alissa Firth-Eagland (media@front.bc.ca)
 Director/Curator Exhibitions: Candice Hopkins (exhibitions@front.bc.ca)
 Guest Director/Curator New Music Programme: Ben Wilson (newmusic@front.bc.ca)
 Guest Curator Performance Art Programme: Natalie Loveless (perfart@front.bc.ca)
 Directors/Co-Curators FRONT Magazine: Leanne Johnson, Andreas Kahre (frontmagazine@front.bc.ca)
 Bookkeeper: Ann Hepper (bookkeeping@front.bc.ca)
 Technical Directors: Eileen Kage, Ben Rogalsky, Sandra Wintner (tech@front.bc.ca)
 Exhibitions Assistant: Mark Soo (exhibitions@front.bc.ca)
 New Music Assistant: Kara Gibbs (adminassistant@front.bc.ca)
 Operations Manager: Devona Stevenson (admin@front.bc.ca)

The Western Front would like to thank the following volunteers for their work: Joomi Seo, Anju Singh and Tobi Stern. We would also like to recognize the work of our current interns: Elizabeth Hand (FRONT Magazine) and Sunran Elizabeth Park (Media Arts).

Sustaining Members

Jack & Maryon Adelaar, Robin Blaser, Cath Bray, Coat Cooke, Chris & Sophie Dikeakos, Karen Gelmon & Peter Busby, Martin Gotfrit & Patricia Gruben, Mark King, DD Kugler, Friedel & Martin Mache, Sheila MacPherson & Bill Smith, Gary McFarlane & Paul DeGuzman, Peggy & John McLernon, Bernice & Frank Miller, John & Helen O'Brian, Judy Radul, Abraham Rogatnick, Jayce Salloum, Anna Stauffer

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The Western Front is grateful for the support of our members and the following:



Western Front Foundation

The Western Front Foundation was formed in 2001 to build an endowment fund that will ensure the long-term sustainability of the Western Front Society. Your gift to the Foundation will leave a permanent legacy, generating interest to support the work of the Society for many years to come. The endowment is managed on behalf of the Western Front Foundation by the Vancouver Foundation. Help us to build a secure future. For information on how you can support the work of the Western Front Foundation, please send email to info@front.bc.ca, or call the Western Front directly at 604-876-9343. www.vancouverfoundation.bc.ca/GrantInformation/Media.shtml

Rent the Grand Luxe
at the Western Front!



The Western Front's Grand Luxe Hall is a fantastic and affordable venue for a wide variety of events including concerts, film/video screenings, literary events, musical/theatrical rehearsals, community meetings and private parties. Among its assets are great acoustics, an intimate atmosphere, in-house technical assistance / equipment and a charming historic character.

The Luxe is approximately 50' long and 25' wide with 14' ceilings and has a capacity of 120, seated or standing.

Week Day Rates (Mon-Thu)

Artist/Fundraiser	\$425
Private Event	\$500
Business	\$600

Week End Rates (Fri - Sun)

Artist/Fundraiser	\$500
Private Event	\$625
Business	\$750

Hourly Rates (ex: meetings, rehearsals)

Artists	\$30/hr + \$10 booking fee
Private	\$45/hr + \$15 booking fee

Call Devona Stevenson for more information:
(604)876-934, Tuesday to Friday from 12pm to 5pm.

Affordable Studio Rentals Available
at The Western Front

The Western Front features quality in-house production facilities available for rent to independent artists and arts organizations for a range of projects from video production to professional audio recording.

The facilities include: a concert hall for recordings and production, a voice-over booth, and an audio/video recording and editing suite. Technical expertise is available for audio recording, soundtracks, video shoots, and post-production. There are also facilities for restoring old video and audio tapes of various formats.

Rates are \$50 an hour including a technician. Additional rates apply for use of the concert hall. For rental inquiries please contact:

Alissa Firth-Eagland
 Director / Curator
 Western Front
 Media Arts Programme

604-876-9343
 media@front.bc.ca



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Join us for
 everyone's favourite
 holiday sale featuring art, craft and design
 from local artists.

November 30th 6-9pm
 December 1st 11-4pm

Image: Julie Morstad for Bee and Hornet.

On the Beach

Don Coltman, Kristan Horton
Jack Lindsay, Taras Polataiko
October 20 - November 24, 2007

Yves Klein Speaks!

Archive (Anne Walsh, Chris Kubick)
October 26, 2007, 9pm
Vancouver Art Gallery, room 302

Near Miss

Kerry Tribe
December 1, 2007 - January 12, 2008

ARTSPEAK

233 Carrall St. Vancouver BC V6B 2J2
604.688.0051 artspeak.ca artspeak@artspeak.ca

Juan Zavaleta Slaughterhouse Souls of God

October 20 - November 24, 2007
Opening: October 19 at 8 pm
Artist Talk: October 20 at 1 pm

Vanessa Kwan The Storm and the Fall

December 4 - January 12, 2008
Opening: December 7 at 8 pm



Access Artist Run Centre
206 Carrall Street, Vancouver, BC V6B 2J1 Canada
T: 604.689.2907 E: access@vaarc.ca
W: www.vaarc.ca H: Tues-Sat, 12-5pm



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Supported by the Province of British Columbia

Andrew Dadson

November 28, 2007 to January 13, 2008
Opening Tuesday November 27, 2007 at 7:30pm

charles h. scott gallery

Emily Carr Institute
1399 Johnston Street Vancouver, Canada V6H 3R9
tel 604 844 3809
chscott.eciad.ca



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Helen Pitt Gallery Fall Auction

Saturday, November 10, 2007
7:00 to 10:30 pm

Diyan Achjadi Gaile Addison Stephanie Aitken
Derek Brunen Fabiola Carranza Aaron Carpenter
All Citizens Michael Drebert Todd A. Davis Joey
Dubuc Mark Dudiak Angus Ferguson Devon Gifford
Jeremy Hof Steve Hubert Dawn Johnston Paul
Kajander Tegan Moore Monique Mouton Heidi
Nagtegaal Gailan Ngan Emilie O'Brien Isabelle
Pauwels Alex Pensato Laura Piasta Marina Roy
Jeremy Todd Kara Uzelman Sydney Vermont

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OPENING RECEPTION NOVEMBER 16, 7PM

TIM LEE: REMAKES, VARIATIONS (1741-2049)

A FULL COLOUR CATALOGUE AVAILABLE JANUARY 2008 WITH TEXTS BY
JÖRG HEISER, JENS HOFFMANN, MONIKA SZEWCZYK AND MICHAEL TURNER.

Luis Jacob

A Dance for Those of Us Whose Hearts Have Turned to Ice, and Other Works

October 26 to December 2, 2007

Opening reception
Thursday, October 25, 8 to 10 pm

Artist Talk Thursday, October 25, 7 pm
UBC Frederic Lasserre Building,
6333 Memorial Road (adjacent to the Belkin Gallery), room 104

Guest Lecture Friday, November 2, 1 pm
Queer Art/Queer Anarchy, Dr. Allan Antliff, University of Victoria
UBC Buchanan Building, Block A, 1866 Main Mall, room 104

MORRIS AND HELEN BELKIN ART GALLERY

The University of British Columbia, 1825 Main Mall, Vancouver, BC V6T 1Z2
Tel 604 822 2759 Fax 604 822 6689 Web www.belkin.ubc.ca
Tuesday to Friday 10 to 5, Saturday and Sunday 12 to 5, closed holidays



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Michelle Allard
Highlife

Gallery 1

Erica Stocking
Proscenium Home

Gallery 2

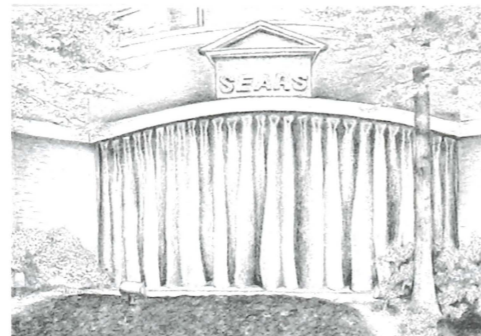
December 8 – January 10, 2008

Opening Reception: Friday, December 7, 6:30 – 9pm

Artist Talks: Wednesday, January 9, 7pm

Curator Talk and Tour: Thursday, December 13, 6:30pm

Exhibition Publications available with texts by Kristina Podesva



From top: Michelle Allard, *Highlife*, work in progress, the artist's studio, 2007; Erica Stocking, *Proscenium Home*, pencil study, work in progress, 2007

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richmondartgallery.org

www.richmondartgallery.org

phone: 604.247.8312 / 8300

7700 Minoru Gate Richmond BC V6Y 1R9

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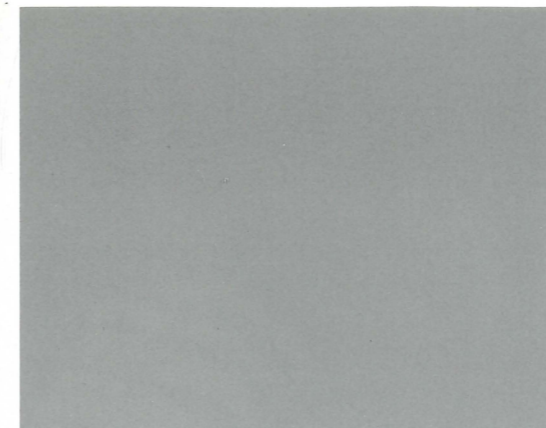
HENRIK HÄKANSSON

November 29, 2007 to January 13, 2008

CAG

Contemporary Art Gallery

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604 681 2700 www.contemporaryartgallery.ca



OR GALLERY
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CANADA V6B 5E4 //
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// OCTOBER 26 -
DECEMBER 1, 2007 //
OPENING OCTOBER 25,
8PM // CURATED BY
MICHÈLE FAGUET //
WWW.ORGALLERY.ORG

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JOHANNA UNZUETA //
JANUARY 11 - FEBRU-
ARY 23, 2008 //
OPENING THURSDAY
JANUARY 10, 8PM
CURATED BY MICHÈLE
FAGUET // WWW.ORGALLERY.ORG

4th annual The Geist Literal Literary Postcard Story Contest

More winners than any other
literary contest!



FIRST PRIZE(s): \$250

SECOND PRIZE(s): \$150

THIRD PRIZE(s): \$100

(more than one prize per category may be awarded)

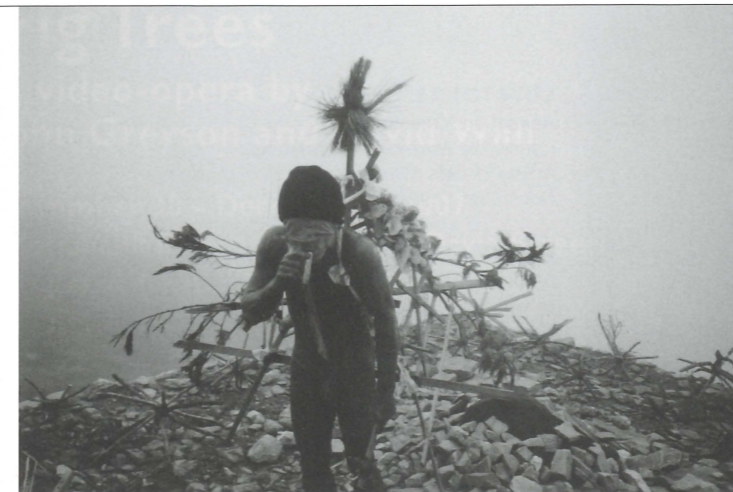
Write a story that relates to a postcard image and send us both the story and the postcard. Maximum 500 words, fiction or non-fiction. Entries must be postmarked no later than **December 1, 2007.**



Winning entries will be published in **Geist** and on **theyee.ca**. Winners and runners-up will appear on **geist.com**.

Entry fee: \$20 for the first entry (includes a 1-year sub or sub extension), \$5 for each additional entry. **Judging is blind**, so include your contact information on a separate sheet. **More details:** **geist.com** or call 604-681-9161 or email geist@geist.com.

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www.theyee.ca



Kim Jones. Performance for Furkart 1991, Furkapasshöhe, Switzerland, August 1991.
Photo: Reto Oechlin

Visit henryart.org for related programs, talks, screenings, and more.

kim jones

A RETROSPECTIVE
10/20 – 1/20

Henry Art Gallery

Faye G. Allen Center for the Visual Arts University of Washington | 15th Avenue NE + NE 41st Street | www.henryart.org

Kim Jones: A Retrospective is organized by the UB Art Galleries, University at Buffalo, SUNY; and the Luckman Gallery, Luckman Fine Arts Complex, CSU, Los Angeles. Major support for presentation at the Henry Art Gallery was provided by the Paul G. Allen Family Foundation, ArtsFund, and PONCHO. In-kind support was provided by Hotel Max.

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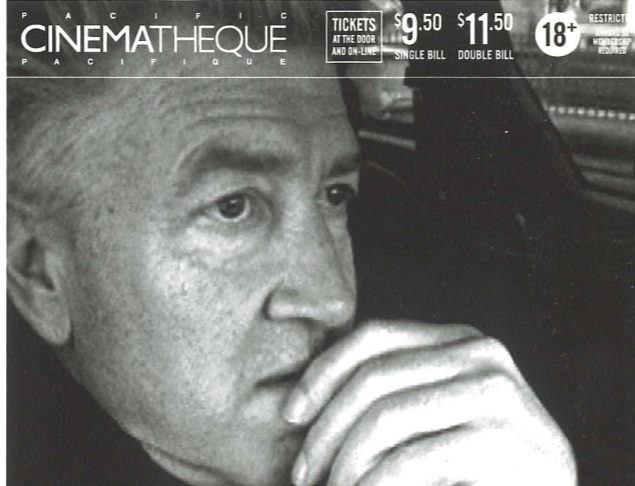
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Standing Wave Society presents:

STANDING WAVE in
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[THEATRE FOR THE EAR]

Sunday, December 9 | 2007 | 8:00pm
Vancouver East Cultural Centre 1895 Venables

Tickets through ticketmaster.ca
[604 280 3311]
Info: 604 683 8240

A-K Coope
Rebecca Whiting
Peggy Lee
Allen Stiles
Vern Griffiths
Guests: Veda Hille
Christie Reside
Cameron Wilson

Giorgio Magnanensi curates the new music event of the season, including the premiere of his work *Ethua VII* and featuring works as diverse as Mahler, Neil Young, Aki Tsuyuko and much more.

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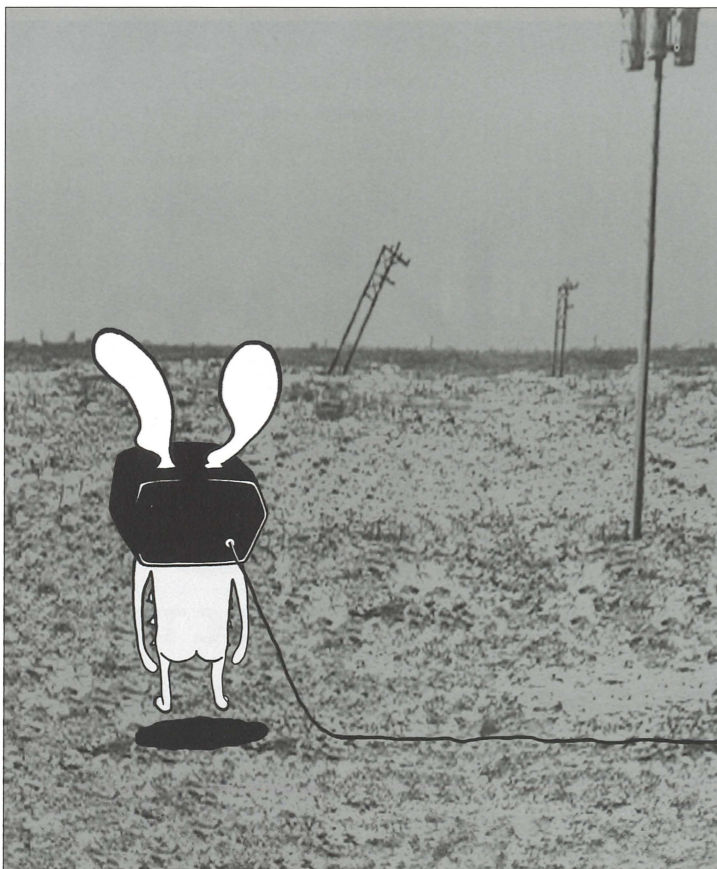


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CUTE TO KILL
Animation screening
Curated by Asa Mori and Yoriko Iga
Artists include Atsushi Wada + Hooliganship
November 17 9PM

CUE UP: CHRISTOPHER PAVSEK
Artist presentation and open screening
November 29 8PM

WINNIPEG BABYSITTER
Daniel Barrow
November 30 8PM

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BRITISH COLUMBIA ARTS COUNCIL / BRITISH COLUMBIA / CITY OF VANCOUVER / Canada Council for the Arts / Conseil des Arts du Canada

Fig Trees
A video-opera by John Greyson and David Wall

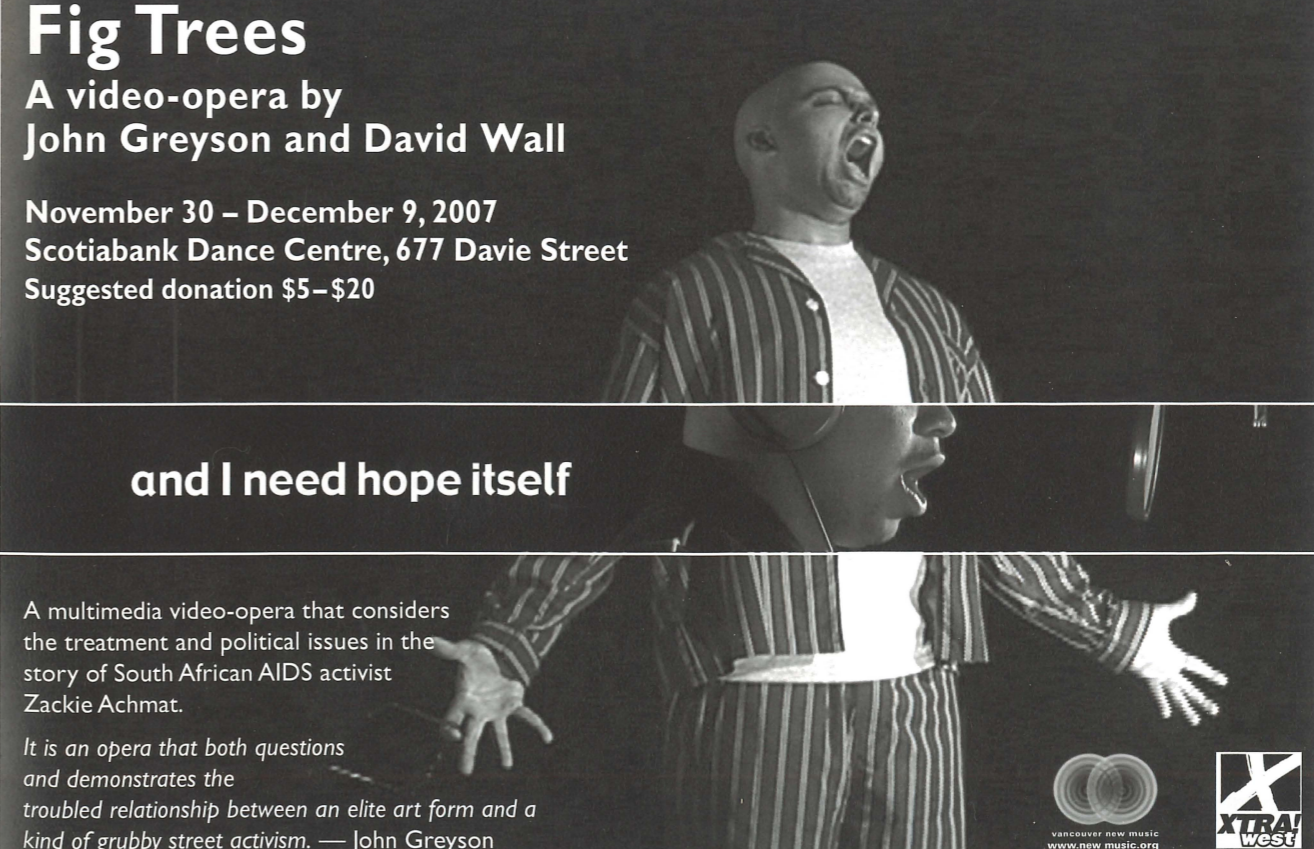
November 30 – December 9, 2007
Scotiabank Dance Centre, 677 Davie Street
Suggested donation \$5–\$20

and I need hope itself

A multimedia video-opera that considers the treatment and political issues in the story of South African AIDS activist Zackie Achmat.

It is an opera that both questions and demonstrates the troubled relationship between an elite art form and a kind of grubby street activism. — John Greyson

vancouver new music www.newmusic.org



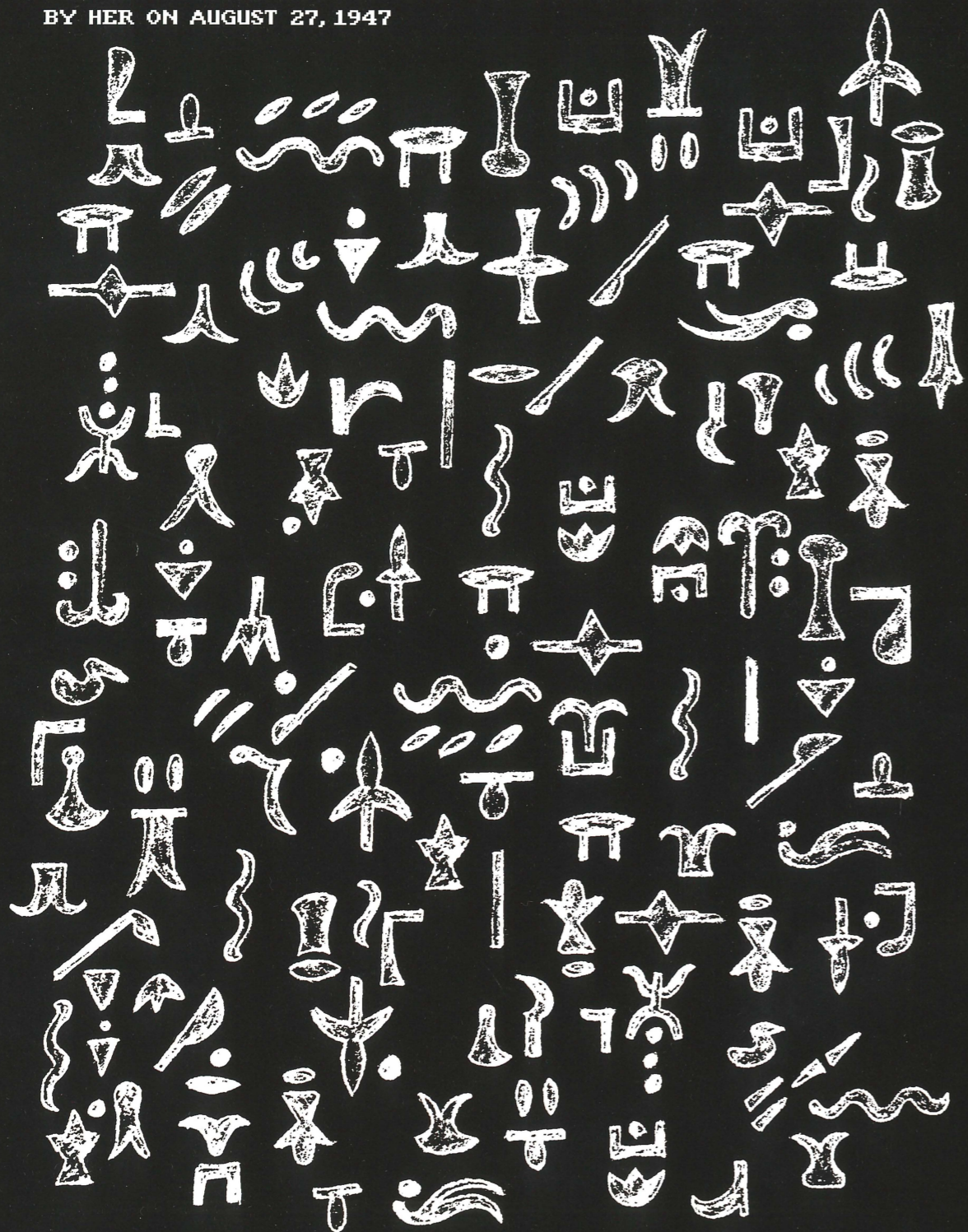
November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		WF Media Jude Norris artist in residence to Dec 13th Artspeak <i>On the Beach</i> to Nov 24 Access Juan Zavaleta to Nov 24	OR Gallery <i>Travel and Escapes</i> to Dec 1 Morris and Helen Belkin Art Gallery Luis Jacob to Dec 2 Henry Art Gallery Kim Jones to Jan 20	1	2 WF Exhibitions Paul Chan opening 8PM Morris and Helen Belkin Art Gallery <i>A Dance for Those ...</i> lecture 1pm Gallery Gachet Munch 8 4-7PM <i>The Reincarnation of W</i> opening 7PM <i>The Work of Migration</i> opening 7PM	3
4	5 WF Music NOW <i>Improv. Workshops</i> Hugh Fraser Piano 4-6PM Open Space <i>Instrument Building & Sound Installation Workshop</i> 7PM	6	7 Gallery Gachet <i>The Work of Migration</i> Artist talk 6-7PM	8	9 Open Space <i>New Music</i> Gayle Young & guests Performance 8PM Centre A <i>Turning the Lights On</i> Koki Tanaka opens to Dec 15 InterUrban Gallery <i>Velvet Light Trap</i> Alex MacKenzie opens to Dec 8	10 Helen Pitt gallery Fall Auction 7PM to 10:30PM
11	12 WF Music NOW <i>Improv. Workshops</i> Christine Duncan Voice 4-6PM	13	14	15 FRONT Magazine <i>Submission Deadline</i> frontmagazine@front.bc.ca Open Space <i>Interactive Futures 2007</i> opening 8PM	16 PHG <i>Remakes, Variations (1741-2049)</i> Tim Lee opening 7PM	17 VIVO <i>Cute To Kill</i> Animation screening 9PM
18	19 WF Music NOW <i>Improv. Workshops</i> Tommy Babin Bass 4-6PM Open Space <i>Voice & Improv. Workshop</i> <i>Music Improv. Workshop</i>	20	21	22	23	24
25 Gallery Gachet/ Vancouver Museum <i>New Voices</i> Book launch 1PM <i>The Work of Migration</i> opening 1PM Open Space <i>New Music</i> Trio Kaufmann/Gratowski/ de Joode	26 WF Music NOW <i>Improv. Workshops</i> Rehearsal 4-6PM	27 Charles H. Scott gallery Andrew Dadson opening 7:30PM	28 WF Exhibitions Paul Chan artist talk 7PM	29 WF Exhibitions Paul Chan artist talk 7PM ECLAD CAG Henrik Häkansson to Jan. 13 VIVO <i>Cue Up</i> Christopher Pavsek opening 8PM Gallery Gachet CCTCA open house 5-7PM	30 Western Front <i>Toque: A Holiday</i> Craft Fair & Fundraiser 6 to 9 PM Luxe Artspeak <i>Near Miss</i> Kerry Tribe opening 8PM VIVO <i>Winnipeg Babysitter</i> Daniel Barrow 8PM VNMS/ Scotiabank Dance Centre <i>Fig Trees</i> John Greyson & David Wall to Dec. 9	31

December

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Western Front <i>Toque: A Holiday</i> Craft Fair & Fundraiser 11 to 4PM Artspeak <i>Near Miss</i> opens to Jan 12 GEIST Magazine <i>Postcard Story Contest</i> Deadline Open Space <i>Breaxsmas Klatch</i> Fundraiser 11 to 4PM
2	3 WF Music NOW <i>Improv. Workshops</i> Performance 4-6PM Open Space <i>Music Improv. Workshop</i> 7pm	4	5 FRONT Magazine <i>Advertising copy</i> Deadline frontmagazine@front.bc.ca	6 WF Media Jude Norris artist talk 7PM	7 Gallery Gachet <i>Art Toys</i> opening 5PM RAG <i>Highlife</i> Michelle Allard <i>Proscenium Home</i> Erica Stocking opening 6:30-9PM Open Space <i>PULP</i> opening 8PM Access <i>The Storm and the Fall</i> Vanessa Kwan opening 8PM	8 Open Space <i>PULP</i> Artists Talks 12PM Centre A <i>Everybody is Somebody</i> performance 3PM Pigeon Park
9 VNMS Van. East Cultural Centre <i>Teatro Dell'udito</i> (Theatre for the Ears) Standing Wave 8PM	10	11	12	13 RAG <i>Highlife</i> Michelle Allard <i>Proscenium Home</i> Erica Stocking Curator tour 6:30PM	14 WF Music NOW <i>Bug's Black Blood</i> performance 8PM	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

THE APOCRYPHAL CODEX OF RESOLUTIONS TRANSMITTED FROM
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INTERSECTION LIGHTING UP THE CARRALL STREET GREENWAY

Exhibitions open Friday, November 9, 8:00 pm
Presented by Centre A, InterUrban Gallery, and Projections
www.lightupthestreet.ca



Alex MacKenzie

THE VELVET LIGHT TRAP
InterUrban Gallery
1 East Hastings Street
November 9 to December 8
For information and times
visit www.projectionsyouth.com
Youth and community workshops,
hosted by Projections, inform an
installation employing classical film
optical effects and manipulations of light.

Koki Tanaka

TURNING THE LIGHTS ON
Centre A
2 West Hastings Street
November 9 to December 15
Tues - Sat 11:00 am - 6:00 pm
www.centrea.org 604.683.8326
Artist-in-residence Koki Tanaka creates
an installation with light fixtures, found
objects and video projected onto
Centre A's windows.

Paul Wong

EVERYBODY IS SOMEBODY
Pigeon Park
1 West Hastings Street
Saturday December 8
3:00 pm - 10:00 pm
A participatory projection work
created for the historic site of the
Mercantile Bank building.

Intersection is presented by Centre A, InterUrban Gallery, and Projections
With partners PHS Community Services, Intersection Media and Radix Theatre
A project of Public Art Vancouver
Lead Sponsor: Salient Group
Community Sponsors: GMC Projects and Macdonald Development Corporation, Carnegie Community Centre
Core funding through Infinity Features, City of Vancouver, ArtsNow, Canada Council for the Arts, British Columbia Arts Council



Woodward's Centre for Creative Technology & Community Arts (CCTCA)

Munch 8: Co-Creating the Creative City with Mark Kuznicki (Toronto), Nov 2, 4-7pm
Presented by DTE Community Arts Network, Stantec, and Fearless Media.
CCTCA Open House at Gallery Gachet, Nov 29, 5-7pm
www.creativetechnology.org

gallerygachet

gallery I

The Reincarnation of W

Yun Lam Li, Kate MacDonald, Cameraman
November 2 to December 2
Reception Nov. 2, 7-10pm

Art Toys: Making Belief

December 7 to 30
Reception: Dec 7, 5-9pm

gallery II

The Work of Migration: (Not) Made In China

New Voices Collective
November 2 to December 2
Reception: Nov 2, 7-10pm
Artist Talk: Nov 7, 6-7pm
Book Launch 'NEW VOICES,' Nov 25, 1pm,
offsite at Vancouver Museum, 1100 Chestnut St.

touring

The Work of Migration: Maleta [suitcase]

November 21 to December 28, Vancouver Museum
Reception: November 25, 1pm

88 E Cordova, Vancouver, BC,
V6A1K2 604.687.2468.
Wednesday-Sunday 12-6pm
Life drawing/workshop info online
www.gachet.org

