

**Tasse Geldart
Exhibition
OVER/HEARING
and *Consumption*
June 5 - June 29**

**Join us for an opening reception
Tuesday, June 4
8 pm
Gallery hours: Tuesday to Saturday 1-5
pm**

Geldart's works are investigations of the spoken word and the politics of listening. They question our role, position, involvement and responsibilities in social relationships when we -- for example -- overhear a domestic argument apparently taking place in a room adjacent to the gallery. Geldart introduces gallery visitors to a situation of "accidental" listening, positioning them in the seat of a judge or a jury passing sentence through a two way mirror.

Consumption, a sound piece installed on a faux public telephone, will be placed outside the Western Front building and deals with issues of consumerism. The telephone is programmed to ring every ten minutes, inviting passers-by to pick up the receiver and listen to the recorded message.

Tasse Geldart is based in Scarborough, Ontario.

ELECTRONIC ARTS FESTIVAL THANKS

The 1996 Electronic Arts Festival gratefully acknowledges the support of: The Canada Council: Media Arts, Music & Opera and Visual Arts, City of Vancouver, Whip Gallery, Dr. Sun Yat-Sen Garden, CFRO 102.7 FM-Vancouver Co-operative Radio, Department of Heritage, Simon Fraser University.



**One Fine Evening at The Western Front
An Overdetermined Narrative
Performance
Wednesday June 19, 8 pm
\$5**

The Doctor watched the children's development patiently, aloof but twitching at their ripeness. Their number was indeterminate. He watched as they grew from pitiful mewling kittens that made you want to stomp on them with their glaucomic blue eyes, into the big strong roaring tigers they are today.

The dinner party had been scheduled far in advance. All the guests are seated. A silence enters the room on cat's feet. Extravagantly dressed straight couples are clustered around the room. As at most important events, the occasional backstab can be heard, a low *thuck* audible to an attentive few. A heavy odor of anticipation hangs in the air like stinky mist. A bone-white nose wrinkles, a chartreuse glove rises to shield it — but from what? A rustling is heard. Suddenly, a fun-loving, smalltown boy, wide-eyed yet somehow bitter (an acrid stench, another wince?) stumbles into the palatial grand ballroom, clutching crumpled papers. "Can I be in your performance?" he yells, breaking the pretentious silence. A hush falls. "A performance?" asks a husky voice. "This is certainly not a performance."

The band starts up, giving it their all with an unusual mix of rock, country, pop and other styles. An up-front personage ascends to the podium, face forward all the way. "Hey buddy, what's up?" he jokes. "But seriously folks, the time has come—hey, what's that smell?" Those assembled concur, much wrinkling of noses. One nose in particular wrinkles slightly longer than the others: neurotic, a doctor might say. Then, in extreme close-up, from behind the curtain for a split second a "Soft-as-Silk" Violet Protuberance is seen momentarily, then vanishes. "Vavoom, honey! Give me more sexiness!" rings out over the (private/public) assembly. Questions cluster on everyone's lips, making them remember, hopefully for the last time, the phrase "Language is a virus."

Over it all, an ice-cold dark blue sky where stars twinkle, so very far away. The Doctor watched it all, noting every detail carefully on a legal pad selected from the cluster at his feet.

du Maurier International Jazz Festival June 21 - 28

All shows begin at 5:30 pm \$10/8
except EDAM performances June 21, 22
at 8 pm \$12/10
call Jazz Hotline: 682-0706

EDAM - Experimental Dance and Music
Friday & Saturday, June 21, 22 8 pm

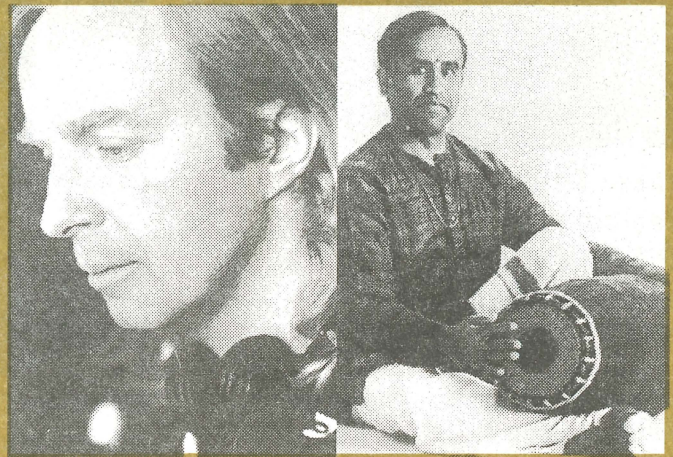
Improvised jazz meets improvised dance. Join guitarist Ron Samworth, saxophonist Coat Cooke and dance artists Peter Bingham, Marc Boivin and Andrew Harwood for their third annual reunion. It's sure to be fascinating.

Gush
Friday, June 21

Swedish free-improv at its finest. Gush's music is a stirring combination of free jazz, electroacoustic and complex rhythms. Group members have worked collectively and singly with Derek Bailey, Maarten Altena, Barry Guy and Marilyn Crispell among others. "Tight and wonderful interplay," says Lennart Blomberg in *GP*. With Mats Gustafsson saxophones, Sten Sandell piano/live electronics and Raymond Strid drums. Thanks to the Swedish Government.



Canvas Trio



Paul Plimley & Trichy Sankaran

Paul Plimley & Trichy Sankaran
Saturday, June 22

Trichy Sankaran and Paul Plimley will partake in a musical exchange exploring the boundaries and traditions of South Indian classical music and improvised jazz. Sankaran, one of the most respected musicians in contemporary Indian music, is a virtuoso percussionist from a musical tradition which spans thousands of years. Paul Plimley has nurtured a career long fascination with the extension of rhythmic possibilities in 20th century music, and sees this collaboration as a wonderful opportunity to expand the territories he has explored within new music and jazz.

Vancouver-based pianist Paul Plimley is one of the finest improvising pianists on the planet. Influenced by Cecil Taylor, Glenn Gould, and Thelonious Monk, Plimley adds his own irrepressible humour and love of music to the mix. Trichy Sankaran is a virtuoso mrdangam vidwan, whose performance career began at the age of thirteen. He quickly established himself as one of the top mrdangam artists of India, winning the Gold Medal in 1955, and the Presidents Award in 1958. Sankaran has been instrumental in the development of Indian Music world-wide, through his performances and in his role as an educator. In 1992 he was awarded the prestigious OCUFA in recognition of his outstanding contribution to University teaching. Currently, Sankaran is Professor of Indian Music Studies at York University.