

1 Some Uncertain Signs (1988) from Victor Burgin, "Geometry and Abjection"

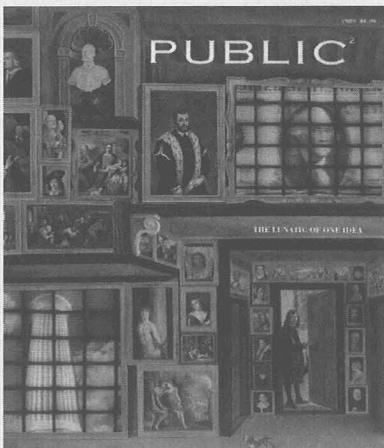
"Much has been made of the insecurity of the 'postmodern condition,' and of its attendant 'crisis of representation.' There is nothing new in insecurity, it is the very condition of subjectivity; just as it is the condition of representation to be in crisis. This is not to say, however, that nothing changes. I have argued that our space has changed around us, and that our former optical models for negotiating it are now out of their time. In 'Women's Time,' Kristeva has spoken of a mutation of space, a new 'generation' of 'corporeal and desiring mental space,' in which 'the very dichotomy man/woman as an opposition between two rival entities may be understood as belonging to metaphysics,' and she asks, 'What can 'identity,' even 'sexual identity,' mean in a new theoretical and scientific space where the very notion of identity is challenged?' In this changed space, this new geometry, the object can no longer be banished beyond some charmed, perfectly Euclidean, circle. The postmodern space of our 'changing places' can now barely accommodate its old ghettos; they are going the way of the walled city-state. Perhaps we are again at a moment in history when we need to define the changing geometries of our changing places." (27)

Public Imaginary

Geometry and Abjection
Access/Accession/Accede
Untitled Language Paintings 1987
Le Musée en Pièces Détachées

Mark Lewis, Janine Marchessault,
Andrew Payne
Victor Burgin
Jennifer Oille Sinclair
Ken Lum
Johanne Lamoureux
The Museum Flat

Some Uncertain Signs

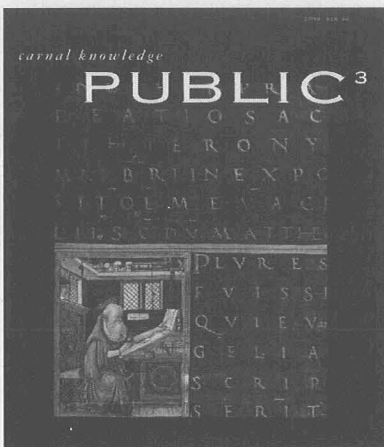


2 The Lunatic of One Idea (1988) from An Interview with Jacques Derrida, "The Ghost Dance"

"These technologies inhabit, as it were, a phantom structure. Cinema is the art of phantoms; it is neither image nor perception. It is unlike photography or perception. And a voice on the telephone also possesses a phantom aspect: something neither real nor unreal which recurs, is reproduced for you in the final analysis of reproduction." (61)

Staging Politics in the Corporate Sphere
By the Lake: The Lunatic of One Idea
Temps d'Ex-position
The Oedipus Myth: Beyond the Riddles of the Sphinx
Panic Meditations
Attitudes
The Ghost Dance: An Interview with Jacques Derrida
A Vehicle for the Urban Nomads
The Museum of Accidents
An Erotics of Space
The Lunatic of One Idea: A Documentation

Jane Kidd
William Wood
Sylvie Bélanger
Laura Mulvey
Arthur Kroker
Jana Sterbak
Mark Lewis, Andrew Payne
Krzysztof Wodiczko, David Lurie
Paul Virilio
Janine Marchessault



3 Carnal Knowledge (1990) from Simon Watney, "The Homosexual Body: Resources and a Note on Theory"

"What is said about sex must not be analyzed simply as the surface of projection of these power mechanisms. Indeed, it is in discourse that power and knowledge are joined together. And for this very reason, we must conceive discourse as a series of discontinuous segments whose tactical function is neither uniform nor stable. To be more precise, we must not imagine a world of discourse divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one; but as a multiplicity of discursive elements that can come into play in various strategies." (47-48)

Corps d'Energie Rituels d'Écriture
Decapitation, Criticism and Terror
How to Read Character
The Homosexual Body: Resources and a Note on Theory
Reading After the (Writing) Fact
Aids as a Globalizing Panic
Mysogynist Masquerade
Subways and Health
Metapsychology of the Infant Body:
Psychoanalytical Aesthetics Reconsidered

Nicole Brossard
Philip Monk
Tom Taylor
Simon Watney
Lola Lemire Tostevin
John O'Neill
Abigail Solomon-Godeau
Lang Baker

Charles Levin



4/5

Sound (1990-91)
from Gregory Whitehead, "Radio Art Le Mōmo: Gas Leaks, Shock Needles and Death Rattles"

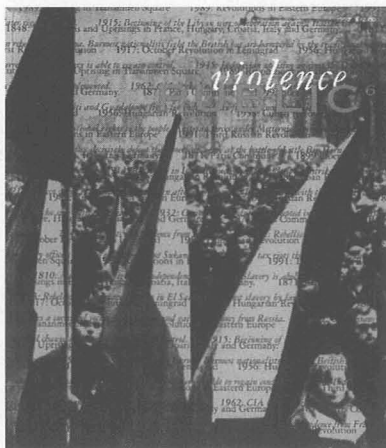
"Successive generations of technology do not so much displace as digest each other. Marinetti understood this very well, and urged his Futurist comrades to cook the books so as to facilitate digestion. Churning through several generations of media, such digestion is never complete: dissect a radio, and you will find the remains of a book; dissect the book and you will find the remains of a larynx; dissect the larynx, and you will find the skeletal trace of a twitching finger, lighting a match and sending a telegram; take the prints from the finger, and there you will rediscover the origins of radio." (142)

Preface

Toward a Creative Anachronism: Radio, the State, and Sound Government
Acoustic Sculpture: Deboned Voices
Interpenetration Without Obstruction: Senselessness Beyond Nonsense
Baroque Opera Seized by the Veil and the Cliché
Let's Call This: Race, Writing, and Difference in Jazz
Music and Madness: Wolfson, Artaud, Wolffi
Audio Terrorism: Low Level Flights Over Nitassinan
Signs IV
Collapsing Walls or Puffing, Smoking Sea Monsters? Ambient Sonic Spaces, Aural Cultures, Marginal Histories
Radio Art Le Mōmo: Gas Leaks, Shock Needles and Death Rattles
Silent Machines and Tortured Voices: Bosch's The Garden of Earthly Delights
Sounds of the Flesh—Images of the Word

Marc de Guerre,
Janine Marchessault
Jody Berland
Douglas Kahn
Daniel Charles
Christine Buci-Glucksmann
Winston Smith
Allen S. Weiss
Kim Sawchuk
Andrew Fisher

David Tomas
Gregory Whitehead
Sharon Brooks
Michael Camille



6

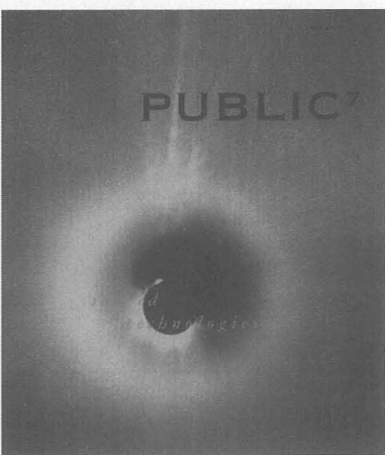
Violence (1992)
from Deborah Root, "The Fight for the Land: An Interview with Chief Gary Potts"

"It seems that the government has a tendency to present Native activists as criminals and/or terrorists. For instance, last February the Native Council on Justice said (about Milton Born with a Tooth): 'The protection of mother earth is essential for all Aboriginal people... The political action undertaken by Aboriginal people in the protection of their traditional homelands has consistently been reduced to a series of criminal charges where individual Aboriginal people are incarcerated and silenced! We saw this criminalization of land rights activities with respect to the Mohawk people as well. How can we work to counter this both in the courts and with respect to giving the public at large the other side of the story?' (158)

Introduction: Remembering Signs of the New
Introduction: The Violence of the Public
Deconstruction and the Impossibility of Justice
Riot
Some Notes on Public Art: Authority and Decline
Questioning the Public Space
Rhetoric and Ornament: Reading (S)Exchanges and Violence in Work by Women
The Hunt: To a dog called Artemis
Heidegger's House: The Violence of the Domestic
Broken Homes
War in the Age of Intelligent Machines: An Interview with Manuel DeLanda
The First Casualty?
Polytechnical Observation: An Artistic and Popular Response to Political Events in the 'Age of the Smart Bomb'
The Fight for the Land: An Interview with Chief Gary Potts
Losing the War in Croatia
Whose Nasty? An Interview with Bruce Rogow
Artists' Projects

Mark Lewis
Andrew Payne, Tom Taylor
Thomas Keenan
Len Guenther
Mark Lewis
Rosalyn Deutsche
Carol Laing
Olivier Richon
Mark Wigley
Anthony Vidler
Andrew Payne
Robert Hanke

David Tomas
Deborah Root
Lorenzo Buj
Kris Lefcoe, Isobel Stockdale
Mitra Tabrizian, Andy Fabo,
Astrid Klein, Michael Klein,
Michael Gibbs, Stephen Willats



7 Sacred Technologies (1993) from Michel Foucault, "Subjectivity and Truth"

"I think that if one wants to analyze the genealogy of the subject in Western civilization, one has to take into account not only techniques of domination but also techniques of the self. Let's say: one has to take into account the interaction between those two types of techniques, the points where the technologies of domination of individuals over one another have recourse to processes by which the individual acts upon himself. And conversely, one has to take into account the points where the techniques of the self are integrated into structures of coercion or domination. The contact point, where the way individuals are driven by others is tied to the way they conduct themselves, is what we can call, I think, government." (11)

Preface

Three Eyes

Subjectivity and Truth

The Naked Eye Redressed: Invisibility and Redemption

Project for Sacred Technologies: Drawings by Anastasia Hill

Signifying Oppression: Literature as a Weapon in the Colonization of the American Indian

Saint Lydwine de Schiedam by J-K. Huysmans or, The Dispossessed Hagiographer Manual

Baudelaire's Demons

Quick

What Will Have Been Said About AIDS: Some Remarks in Disorder

Looking at Dirty Pictures: Sur(sous) realism, Fascism, and Reproducing

Intoxication in the 1930s

Washed Up: The Meaning of Art Restoration

Camera Obscura of Ideology

Nietzsche's Epiphany

S.O.FR.U.S. 1988 (Société Française d'Enquête par Sondage)

Christine Davis,

Janine Marchessault

John Massey

Janine Marchessault

Avital Ronell

Gary Hill

Ward Churchill

Jean-Paul Corsetti

Brian Scott

Allen S. Weiss

Stephen Andrews

Alexander Garcia Düttmann

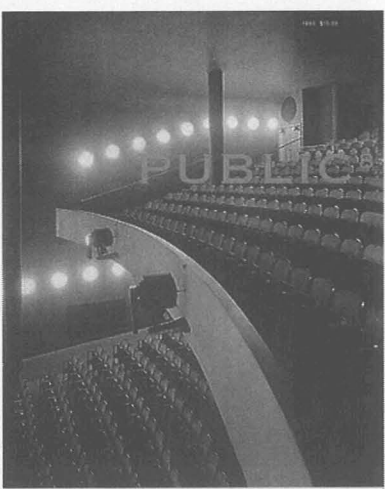
Maureen Lunn

Marc Mayer

Sarah Kofman

Allen S. Weiss

Marylène Negro



8 The Ethics of Enactment (1993) from Avital Ronell, "A Note on the Failure of Man's Custodianship (AIDS Update)"

"Ever since the original Reagan ban on the word (however repressed or forgotten this initial 'response' may be), a politics of containment and border patrol has dominated the way this culture looks at AIDS. On a level of far lesser consequence, AIDS has not yet acquired the status of an object worthy of scholarly solicitude. Looking back, we can understand why there was such resistance (evidence by the political and linguistic behaviour of straights and gays alike) to admitting the epidemic into the rarefied atmosphere of academic inquiry: AIDS infected the academy, dissolving boundaries that traditionally set the disciplines off from one another, if only to secure their sense of self-knowledge." (57)

The Ethics of Enactment

Iconoclasts and Their Motives

Rosa de Lima and the Tropes of Sanctity

A Note on the Failure of Man's Custodianship: AIDS Update

Unveiling the Word: Science and Narrative in Transsexual Striptease

16 Isarstrasse

The Depth Inscribed on Surfaces

Contours of Naming: The Identity Card Project and the Tower of Faces at the United States Holocaust Memorial Museum

Rodney King Police Beating, 1991 Disaster Series

From Euphoria to Sobriety, From Reverie to Reverence:

David Wojnarowicz and the Scenes of AIDS Activism

Sexual Manners

The Booth, The Floor and The Wall: Dance Music and the Fear of Falling

Public "Privates" and the Gynecological Image

Marc de Guerre,

Kathleen Pirrie Adams

David Freedberg

Frank Graziano

Avital Ronell

Moe Meyer

Ronald Jones

Beth Seaton

Andrea Liss

Danny Tisdale

Jack Ben-Levi

Sue Golding

Will Straw

Terri Kapsalis

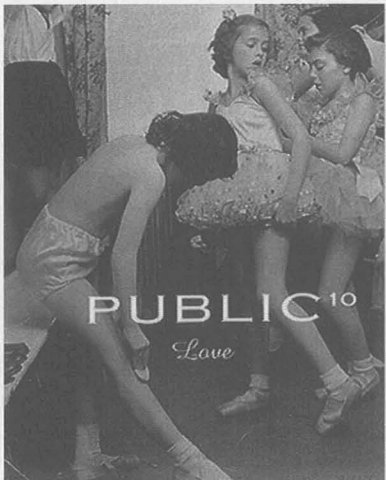


9 Reading Our Rights (1994) from Dilip Yogasundrum, "Writing Cultural Difference into the Law"

"Black writing is caught between these two poles: of anticipating a subjectivity which it has been denied, but which, through its inscription, will demonstrate that that subjectivity was there all along; and recovering a subjectivity which will have funded a future horizon distinct from the particular subjectivity of the West." (85)

Reading Our Rights
The Jurisprudence of Difference: Writing Law's Others
An Interview with Jeff Wall
Constituting Modernity: The Epic Horizons of Constitutional Narratives
from the Transit Bar
Writing Cultural Differences into the Law
Being Out in Public: Questions of Praxis and Representation
Sovereign Identities and the Politics of Forgetting
Architecture Body Parallax
The Requirement
Alice James and the Right to Death
Julia Scher's Aesthetic Occupations
Television and the Fragility of Testimony

Andrew Payne
Peter Goodrich
Mark Lewis
Jerald Zaslove
Vera Frenkel
Dilip Yogasundrum
George Baird
R.B.J. Walker
Alexander Pilis
Frank Graziano
Deborah Esch
Public Access
Avital Ronell

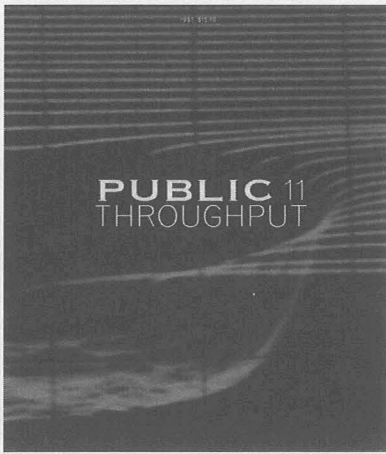


10 Love (1994) from Sean Cubitt, "The Love That Can't Remember Its Name"

"TV as metaphor for sex: If McLuhan was right even about this tiny corner of the communicative universe, he was right only temporarily. No one ever learned anything about television by watching TV. You have to watch yourself watching TV, watch yourself making TV: that is TV culture. TV programmes are scarcely interesting because of what they say or do not say, or even the ways in which they say and refrain from saying. TV programmes are interesting only in the ways in which they speak to us about the conditions under which speaking and saying can be undertaken in our time, and about the history of how those conditions came to be." (169)

Preface to Love
Beyond Eurocentrism and Multiculturalism
Blue Skies From Now OnWeather Motifs in Popular Song
Love is the Law, the Passion of Revolt
Casanova and the Revolution
Love Potions, Truth Serums
Love Letters
The text opens up and lets her in
The Language of Love
Seamen
Picasso's Corrida
Blue
Love Machines: Prostitute/ Hysteric /Automaton
That is light, thou is light
Ophelia's Lament
Butch/Femme and Drag Queerness in Forbidden Love and Lip Gloss
The Love That Can't Remember Its Name

Janine Marchessault,
Christine Davis
Cornel West
Jody Berland
Lachlan Brown
Chantal Thomas
Paul Kelley
Micah Lexier
Cheryl Sourkes
John Yau
Scott McLeod
Allen S. Weiss
Derek Jarman
Susan Lord
Christine Davis, Vincent Tangredi
Allen S. Weiss
Katharine Adrienne Setzer
Sean Cubitt



11

Throughput (1995) from Dale Bradley, "Situating Cyberspace"

"Cyberspace is democracy and vice-versa. It is a solution which bolsters capitalism against the onslaught of its own informational complexity (or, contradictions). Power comes into being as discipline: a distribution of power through every node in the network. Capitalism, democracy, and communism are reduced to strategies for controlling information, the implication being that these social spaces, and the individuals contained therein, are nothing more than information in need of control." (17)

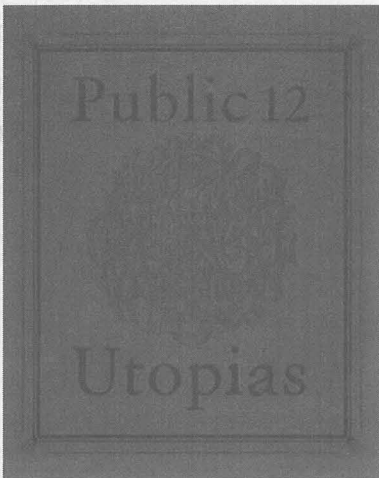
Situating Cyberspace
Cyborg Unities Feminist SF and Cyberpunk
Virtual Bodies
Between Magic and the Algorithmic Image
The Act of Listening in the Age of Digital Musical Instruments
Human Sacrifice in Rational Economy
Design, Interactivity and the Production of Meaning
Culture, Technologies: Conversant
Place and Image
Asleep in the Storehouse of Culture: The McLuhan Conference and
the Technologies of Remembering
Virtuality and the Ghost of Religion
Artists' Projects
Frankenstein Explorations in Manipulation and Surrationality
Virtual Reality Made Simple

Select Pacific Rim Satellites in Orbit
Waco Remains
SideyardBungalow
Allucquere

Dale Bradley
Veronica Hollinger
Catherine Richards
Yoshitomo Morioka
Paul Théberge
Critical Art Ensemble
Derrick de Kerckhove
Joanne Yamaguchi
Alain Renaud

Kevin Dowler
Daniel Bougnoux

Nancy Campbell
The Bedlam Stage Nomadic
Multimedia Performance Space
Matthew Talbot-Kelly
X + Y Knots
Suzan Selcuk, Steven Fong
Rosanne Stone



12

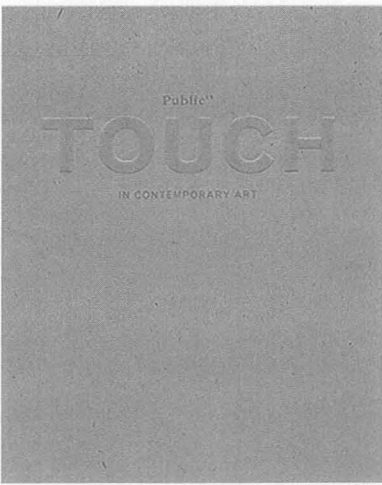
Utopias (1995) from Giorgio Agamben, "What is a people?"

"... our epoch is nothing other than the attempt—implacable and methodical—to end the split which divides the people, thus radically eliminating the populations of the excluded. This attempt joins, according to different formalities and horizons, the right and the left, capitalist countries and socialist countries, all of which are united in the project—futile in the final analysis but which has been partially realized in all industrialized countries—of producing a one, indivisible people; the obsession with development is so successful in our time because it coincides with the biopolitical project of producing a people without a fracture." (12)

What is a People?
On Hannah Arendt
"Thinking In My Identity Where Actually I Am Not"
Free, Orderly, Inconsolable Heinrich Böll on the Occasion of His 75th Birthday
Hans Mayer: A German On Contradiction
THERE
Screen Skin Utopia
Berlin Sewers, 1993
Childhood, Path of Escape
Madame et Monsieur Teste: Notes Against Heterosexual Utopia in Paul Valéry
Three for Public: Steve McCaffery, Nicole Brossard, Robin Blaser
Society After the Revolution
From Aztlan to Tenochtitlan: The Transformation of Utopian Space

Giorgio Agamben

Janine Marchessault
Christa Wolf
Christa Wolf
Paul Kelley
Nicole Brossard
Karl-Ludwig Lange
José Lebrero Stals
Lang Baker
Miriam Nichols
Marc Angenot
Deborah Root



13

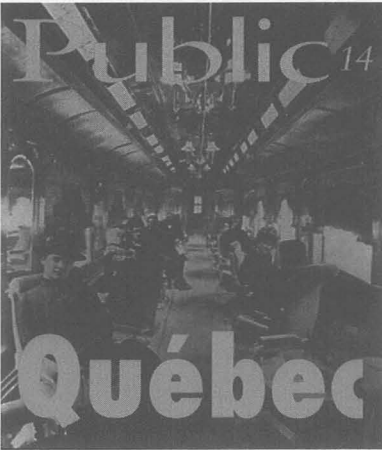
Touch: In Contemporary Art (1996)
from Christine Ross, "To Touch the Other: A Story of Corpo-electronic Surfaces"

"Then desire is no longer thought of in terms of lack, it is articulated as a production of surfaces ... Let us begin then, with this hypothesis: video technology which, when it takes a tactile approach to the surface (accentuating the electronic fluctuations of the skin, and the body's scintillating contacts with the screen), radically undermines not only the conception of desire as lack but also the notion of the body as unified representation or distinct biological organism opposed to mind, thought, and the machine. When used in this way, video reduces to almost nothing the distance between the electronic wash of the image, the filmed body, and the viewer!" (50)

Aspects of Touch in Contemporary Art
On Passing Through Skin: Technology of Art and Sensation
Scenario of the Untouchable Body
Cut to the Radical of Orientation: TWIN NOTES ON being in touch in Gary Hill's (Videosomatic) Installation, Cut Pipe
The Electronic Caress: Notes From an Unconscious Subject
Echoes of Touch and the Temptations of Scientific Representations
Le scénario du corps intouchable
Toucher l'autre Une histoire de Surfaces corpo-électroniques

David Tomas
Richard Shiff
Jacinto Lageira

George Quasha, Charles Stein
Louise Wilson
David Tomas
Jacinto Lageira
Christine Ross



14

Québec (1996)
from Mary Ellen Turpel-Lafond, "Oui The People?: Conflicting Visions of Self Determination in Québec"

"First, to describe a community as 'minority' and to give it the label 'our most important [ethnic] minority' projects something other than blindness to ethnicity. For Aboriginal peoples, constructed therein as a minority of 'lesser importance,' the allegiance with French Canadian nationalism is weak, if present at all. The allegiance does not seem to matter because in the views of the Parti-Québécois, the Aboriginal peoples are a minority whose status and rights yield to the majority French Québécois, the Aboriginal leader vigorously reject being cast as minorities." (121)

Singular Universalities: Québécois articulations of le culturel
Freakshow: "Million Dollar Babies" and the National Family-rama
The Women's Liberation Front of Québec
A Line in the Snow: Visualizing Borders Imaginary and Real
Outside Looking In

Montréal By Night
A Post Referendum Exchange
A Delicate Rupture
Oui the People? Conflicting Visions of Self-Determination in Québec
Post-Referendary Positions: A Dossier
Artists' Projects

Martin Allor, Michelle Gagnon
Chantal Nadeau
Janine Marchessault
Scott MacKenzie
Caroline Bayar, Charles Guilbert,
Serge Murphy
Robert Schwartzwald
Julian Samuel, Fred A. Reedl
Susan Douglas
Mary Ellen Turpel-Lafond
Will Straw
Carla Whiteside, John Zeppetelli,
Anne-Marie Zeppetelli,
Petra Mueller

public

15

Icons & Idols (1997)
from Jean Baudrillard, "The Destiny of Sexes and the Decline of Sexual Illusion"

"Seduction is that which takes meaning away from discourse and makes it veer away from its truth. Thus, through seduction, that which is manifest, discourse at its most superficial, turns around and back upon its deepest level (conscious or unconscious) to cancel it out and substitute it with the charm and decoy of appearances. These appearances are not frivolous at all, but signal a game, its stakes, and a passion for displacement—since seducing signs themselves is more important than the emergence of any truth—a passion which interpretation overlooks and destroys in its quest for a hidden meaning." (117)

Icons and Memory: Aristotle on Remembrance

Job's Eyes

Iconomystica

Excavating the Shroud's Absent Stains

Materialist Mutations of the Bilderverbot

Golem

Distance and Its Icon

The Miraculous Mechanical Reproduction in the Age of Digital Reproducibility

Deren's Ritual: (A tale from The Aphoristic Theater)

Seduction: A Few Words About Baudrillard's "Sex"

The Destiny of Sexes and the Decline of Sexual Illusion

In the Land of Exiles, Where Miracles Happen

Icons of Aberration

Jack M. Greenstein

John Massey

Hubert Damisch

Cornelius Heesters

Rebecca Comay

Simon Glass

Jean-Luc Marion

Evonne Levy

Alan Weiss

Caroline Bayard, Michael Kliffer,

Daniel Simeoni

Jean Baudrillard

John Phillip Santos

Michel Nedjar

16

Entangled Territories: Imagining the Orient (1997)
from Erdag Aksel, "Order and Progress: Constructing the West in Contemporary Turkish Art"

"In the final analysis, Western artists all are part of an ongoing tradition. Many certainly have misgivings about this tradition and contest it. Western art history of the last hundred years is overflowing with stories of rebellion, and any art student has to memorize all these stories in order to be taken seriously. Nevertheless, either by complying with or by rebelling against these stories, the Western artist is still part of this long lasting tradition of art. Even the most pioneering/marginal/avant-garde example of Western art is part of the "Western art tradition," in terms of adopting or rejecting it. What about the artists who aren't part of this ongoing tradition?" (15)

Order and Progress: Constructing the West in Contemporary Turkish Art

Vacation Cruises; or The Homoerotics of Orientalism

Miraculous Beginnings

Dead Air

Epistemography of the Modern Arab Subject: al-Mu'allim Butrus Al-Bustani's

Khutbab Fi Adab-Al'Arab

Authorizing Access/Sustaining Desire: Monagu's Visible Harem

This is not Beirut/Kan ya ma kan / There was and there was not

The Twain Met: Paul Bowles's Western and Arab Critics

Erdag Aksel

Joseph Boone

Walid Ra'ad

Jalal Toufic

Stephen Sheehi

Narin Hassan

Jayce Salloum

Ralph M Coury

17

Talk (1998)
from David Shrigley, "Drawings" (122)

Introduction

Untitled

Interview: E. M. Cioran

A conversation with Henrik Hakansson

'I'm Sitting With Solipsists Thinking How'

and 'The Happy Idea'

Interview David Hickey

Preferences

On Talking To Oneself

Letter

Interview Tom Folland

Drawings

A Morning in the Life of Intelligent People

Christina Ritchie,

Jacob Wren

Hans-Peter Feldman

Jason Weiss

Terry R. Myers

John Barlow

Christina Ritchie,

Jacob Wren

James Carl, Lin Chun

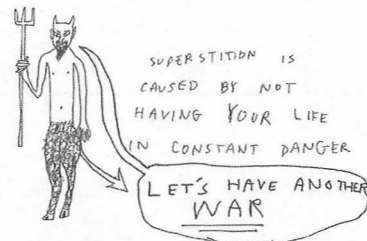
William H. Gass

Emily Vey Duke

Christine Hart

David Shrigley

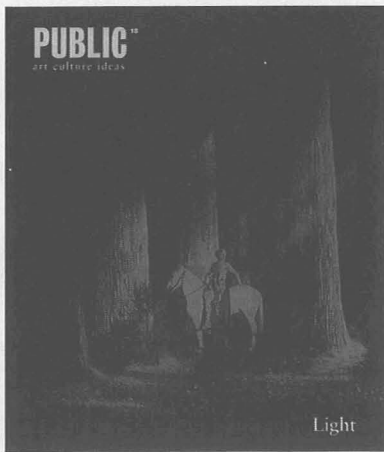
Nicholas Mosley



public

ENTANGLED TERRITORIES:
IMAGINING THE ORIENT

public



18

Light (1999)

from Alberto Gomez, "Luz y Memoria / The Illumination of Memory"

"Through the act of remembrance, the presence of the body is affirmed; in its absence, a space is opened for theoretical speculation and historical revision. At the industrial centre, the formation of postmodern theory emphasizes the separation of the body and memory, objective science and subjective remembrance. As part of a dominant discourse that negates the intertwining of collective and individual experience, this separation of the body from how it is remembered creates a cybernetic interpretation of social forces in which ideological opposition (as opposed to ideological duplication) and collective struggle (as opposed to the isolation of terrorism) is obscured. By severing the bond between the body and the memory of the living process of abstraction as history occurs." (87)

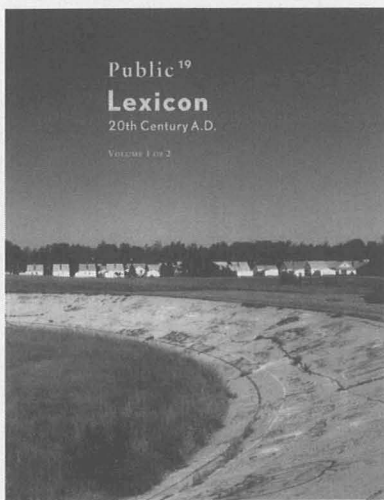
Introduction

Catastrophic Light: Transparency, Invisibility and Atomic Representation
 Building Sight: Claude-Nicholas Ledoux's Coup d'Oeil du Théâtre Besançon
 The Garden of Light: Images of the Desert in Film
 Icarus Today: The Ephemeral Eye
 Luz y Memoria / The Illumination of Memory
 Procedures for Measuring the Weight of Light
 Life Light: Explorations in Alchemy and the Magic of Enlightenment
 The Work of Art in the Age of Lite Reading
 4 Texts about Light
 Artists' Projects
 South-West Landscape
 Ohne Titel
 Industrial Light: Photographs by Grant Cates (1895-1978)
 Graphic Light
 Die Nibelungen

Susan Lord, Janine Marchessault

Akira Mizuta Lippit
 Rodolphe el-Khoury
 Chris Byford
 Christine Buci-Glucksmann
 Alberto Gomez
 Paul Kelley
 Annette J. Burfoot
 Nancy Steadman
 Nelson Henricks

Robert Marchessault
 Andreas Kessler
 Rosemary Donegan
 Stan Denniston
 Fritz Lang



19

Lexicon 20th Century A.D. Volume 1 of 2 (2000)

from Rolando Perez, "Identity"

"Who is a Cuban? Is a Cuban someone of African descent brought to the island as a slave? Is that a Cuban? Cuba had a large Asian population. Weren't the Chinese living in Cuba, who speak both Spanish and Chinese, also Cuban? How about the Spanish who came over and stayed like my grandparents, weren't they Cubans? The native populations were wiped out early on. The Europeans would like to believe that Cuba, unlike the United States, is a country of racial harmony. What a myth that is!" (80)

Abandoned Apartment Building
 Alma's Beauty College
 Ammonia
 Appearance
 Archaeology
 Archiveology
 Art Hysterical Discourse
 Avant-Garde
 Beaver
 Bi-polar
 Bit
 Blue
 Borders
 Boredom
 Boredom
 Breast
 Chemical
 Classroom

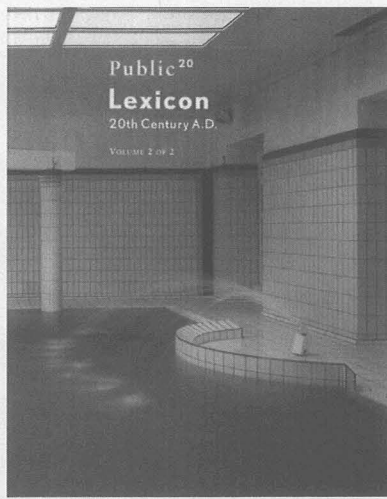
Stan Douglas
 Stan Douglas
 Jonathan Soffer
 Miriam Nichols
 Lola Lemire Tostevin
 Catherine Russell
 Ken Allan
 Janine Marchessault
 Chantal Nadeau
 Janine Marchessault
 Will Straw
 Scott MacKenzie
 Robert Marchessault
 Elizabeth Legge
 Patrice S. Petro
 Janine Marchessault
 Janine Marchessault
 Lynne Cohen

Client
 Clock
 Clouds
 Collapsed House
 Communication
 Community
 Confession
 Consumer
 Contact Lens
 Continental Motors Plant
 Corporate Office
 Corridor
 Culture, High and Low
 Curator
 Cyberspace
 Day
 Dead
 Death, Authorial
 Difference
 Divination (divinatio)
 Dorais Velodrome
 Eating
 Ecology
 E-mail
 End
 Enthusiasm
 Entrance
 Eurocentrism
 Exile
 Film
 Filth

Gerald Creede
 Jason Weiss
 Mina Totino
 Stan Douglas
 Emily Raboteau
 Janine Marchessault
 Michel Foucault
 Tagny Duff
 Paul Kelley
 Stan Douglas
 Lynne Cohen
 Lynne Cohen
 Clive Robertson
 Tom Folland
 Dale Bradley
 Paul Kelley
 Deborah Root
 Pain Brown
 Susan Lord
 Barbara Stafford
 Stan Douglas
 Maki Yagi
 Andrew Biro
 Janine Marchessault
 Scott MacKenzie
 Olivier Asselin
 Ken Allan
 Cornel West
 Janine Marchessault
 Janine Marchessault
 Maria Tro

Flight
 Fuck
 Garbo
 Genetics
 Gluttony
 Hamtramck Colonial Housing
 Hindism
 Hissar
 Hoi Polloi
 Hologram
 Home
 Home
 Horizon (Utopian)
 J. L. Hudson Company Building
 Human (The H in HIV)
 Identity
 Insomnia
 Institution
 Institutionalization
 Intelligence
 Interesting
 Jazz
 Laboratory
 Labour
 Landscape
 Law
 Ledger
 Like
 Lobby
 Love

Ken Allan
 Mike Hoolboom
 Susan Lord
 Janine Marchessault
 Emily Raboteau
 Stan Douglas
 John O'Brian
 Sean Scherer
 Stephen Andrews
 Ryan Kamstra
 Janine Marchessault
 Sue Golding
 Darko Suvin
 Stan Douglas
 Deborah Esch
 Rolando Perez
 E. M. Cioran
 Tom Folland
 Shu Gilbert Nakamura
 Janine Marchessault
 Janine Marchessault
 Mike Hansen
 Lynne Cohen
 Janine Marchessault
 Luc Levesque
 Rebecca Comay
 Steve Venright
 Mike Hoolboom
 Lynne Cohen
 Sean Cubitt



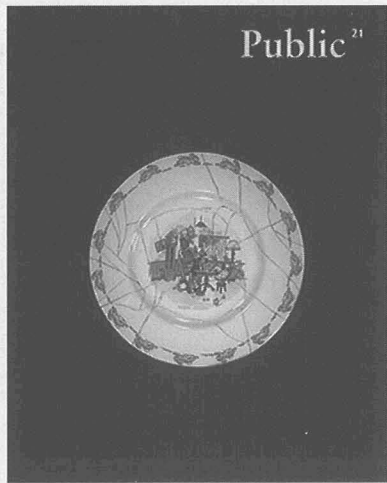
Martyrdom and Aromatherapy Suzanne Evans
 Men's Club Lynne Cohen
 Michigan Central Station Stan Douglas
 Michigan Theatre Stan Douglas
 Migration Paul Kariouk, Mabel Wilson
 Military Installation Lynne Cohen
 Modernism Ken Allan
 Montage Susan Lord
 Morphos Christine Davis
 Museum of Accidents Paul Virilio
 Muzak Anahid Kassabian
 New Technology Janine Marchessault
 Nonsense Gary Kibbins
 Nuclear Janine Marchessault
 Nuevocations Steve Venright
 Number/Number Dion Tubrett

20

Lexicon 20th Century A.D. Volume 2 of 2 (2000)
 from Ken Allan, "Postmodernism"
 "Pickled pandemonium." (44)

from Vivian Selbo, "Talk"
 ":{t(ender) a(ny) l(ittle) k(ernel) }." (84)

O	Michael Turner	Space	Peter Trnka
Optimism and Pessimism	Lang Baker	2001: A Space Odyssey	Dominic Molon
Patagonia	Jill Yesko	Speed	Janine Marchessault
Peace	Paul Kelley	Spontaneous	Janine Marchessault
People	Giorgio Agamben	stubborn-couple	Jinhan Ko
Phantasmagoria	Freda Guttman	Sublime	Olivier Asselin
Photoplay	Susan Lord	Sun	Janine Marchessault
Planetarium	Susan Lord	Switches	Richard Shiff
Poetics	Stephen C. Foster	System	Darko Suvin
Police Range	Lynne Cohen	talk	Vivian Selbo
Political	Andrew James Paterson	Tattoo	Beth Seaton
Popoloid	Laura Calvi	Tear	Paul Kelley
Postmodernism	Ken Allan	Technoetic City A to Z	Roy Ascott
Privacy	Susan Lord	Terrain Vague	Luc Lévesque
Progress	Arnd Jurgensen	Terror	Olivier Asselin
Provocation	Nada Seferovic	Theme	Ken Allan
Psychoanalysis	Charles Levin	Things	Will Straw
Qum	Sean Scherer	Time	Susan Lord
Quiet Revolution	Martin Allot,	Translation	Barbara Godard
	Michelle Gagnon	Ultrasound	Janine Marchessault
Rattles	Gregory Whitehead	Utopia	Dot Tuer
Reading	Pam Brown	Vacation	Allen S. Weiss
Refray	John Greyson	Versions	John Massier
Rights	Thomas Keenan	Vision	Paul Kelley
Scale	Michael Zryd	Vocation	Janine Marchessault
Screen	Nicole Brossard	VR	Catherine Richards
Sexis	Janine Marchessault	War Game	Lynne Cohen
Share	Dorit Cypis	Web-Cam	Earl Miller
Sleepwalker	R. M. Vaughan	Word	Barbara Hammer
Smart	Janine Marchessault	Work Room	Lynne Cohen
Smart Bomb	David Tomas	Youth	Janine Marchessault
Smoking	Janine Marchessault	Zero	Michel Moussette
Sorry	Eva Mackey		
Sovereignty	R. B. J. Walker		

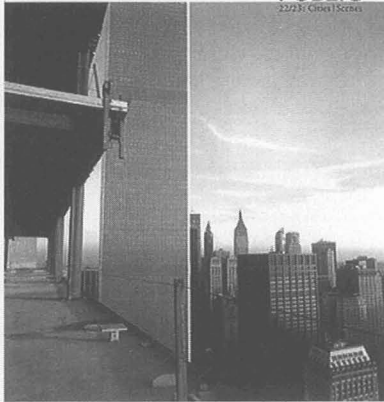


21

Childhood (2001)
 from Adriana S. Benzaquén, "On Childhood, Wildness, and Freedom"

"Then we must wonder, what risks are entailed when the adult seizes the place of the subject in the discourse about the child? In modern Western societies, 'the child' is a double figure: an object known by various disciplines and made to participate in social and cultural institutions, but also a pervasive image in the collective and individual adult imagination. Ever since Rousseau's pedagogical musings, and Blake's and Wordsworth's poetry, the image of the child has offered one of the most vigorous embodiments of adult attitudes, beliefs, and desires. 'The child' stands for the prelapsarian (or pre-modern) vision of innocence, purity, and unity with nature. In turn, it encapsulates the modern idea (and lived experience) of the adult self as a self within the product of personal history." (35)

Introduction: Childhood	Christina Ritchie
Famous Disappearing Act	Daniel Olson
Herman the Disabled Superhero	Nops Fannin
Annie Tikivik, Mary Korgak and Surusimituq Michael	Interview by Jennifer Kennedy
Graduation	James Aqpiq
Children's Day-Care/CD-ROM, Cartoon, Computer Screen Library	Dan Graham
On Childhood, Wildness and Freedom	Adriana S. Benzaquén
Untitled	Lisa Carver
In conversation with Christina Ritchie	Taiga Lipson
1973-1974 Drawings by Joe Clarence	Cliff Eyland
What Are You Looking at? Lewis Carroll's photographs and the paradoxes of perception	Caroline Dionne
An Anatomy of Control	Bettina Von Zwehl
Poems	Amy Brener
Flowers of Evil	Sadko Hadzihasanovic
Limbic Moments	Gary Kibbins
Blancmange with Almond Milk	Chantal Thomas, translated by Allen S. Weiss
Childhood	Emily Vey Duke
For a Philosophy of Infancy	Giorgio Agamben, translated by Elias Polizoos
Every House I've Ever Lived in Drawn from Memory Mnemonic Construction in Progress	Alex Morrison
Correspondence	Jonah H. Peretti



22/23

Cities / Scenes (2001)
from Janine Marchessault, "Film Scenes: Paris, New York, Toronto"

"It has been argued that the greatest invention of the Industrial Revolution was not the steam engine but the clock. Its abstract specialization of duration functioned to keep track of hours and to synchronize human actions in a way that inadvertently served capitalistic ends. This choreography gives the industrial city the semblance of a theatre stage, fostering a unity of experience and an internalization of abstract time that runs backwards and forwards 'like hands of a clock or the images of a moving picture' (Mumford 1956, 7). This is what gives the diversity and heterogeneity of city life its structure." (59)

Scenes

Weekday Matinée: The Scene of the Daydream in Workaday Life
Film Scenes: Paris, New York, Toronto
Window Lights
Tracing out an Anglo-Bohemia: Musicmaking and Myth in Montréal
Biennialism in Montréal
Adiaphora: The New Culture of Russians and Eastern Jews in Berlin
Intentional Disturbances: Making the Toronto Movement Scene
At the Scene of the Crossroads, 'Somewhere in this Silvered City:'
Diasporic Public Spheres in Toronto
An Interview with Wajdi Mouawad
Setting the Stage for a New Germany: Architecture and the Scene of Berlin

Scenes and Sensibilities

Artists' Projects
The Real Thing
A photo-archive of The Funnel Experimental Film Theatre
Castle for Pony

Study for "Garbage: Toronto/2001"

Evicted May 1, 2000
Metro
Battery Park, New York, 1986

Alan Blum

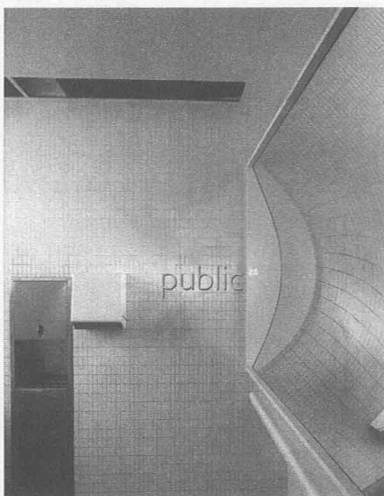
Paul S. Moore
Janine Marchessault
Jonathan Gainer
Geoff Stahl
Johanne Sloan
Brian Poole
James N. Porter

Jenny Burman

Jean-François Côté
Elke Grenzer, photographs by
Peter Shevlin
Will Straw

Janet Jones

John Porter
Margaux Williamson,
Ryan Kamstra
Kelly Wood
Adrian Blackwell
Kathryn Walter
Tom Taylor



24

Being on Time (2002)
from James Carl, "Local Time"

"The material city is a mosaic comprised of intersections of time, space, purpose, style and chance. The result is literally monumental in scale and function. The built world is our most direct connection with the past, and the activity that constituted that past. The architectural layering of the city makes object the operations that constituted past time: plans drawn, decisions made, materials assembled; friends, relatives and experts consulted, conflict established and/or resolved; buildings built, re-built, re-surfaced, re-thought, re-fused, re-possessed." (80)

Being on Time

Overheard While

As
Butterfly Quilt
City as Classroom [excerpts]

Artifice and Education: Re-mediating Curriculum

Cool Timing: Temporality, Art and Learning
Art Has Always Been Virtual
Untitled

The Meaning of Flux: Discussion

Local Time
Hiccup
On the Difficulty of Our Education from the Vantage of Child Psychoanalysis and its Time of Controversies
...Bump in the Night
Blue, Slowly

Untitled
Afterword

Chloë Brushwood Rose,

Caitlin Fisher, Marc Piccinato,
Sarah Robayo Sheridan
Michael Snow
Sean Cubitt
Mike MacDonald
Marshal McLuhan,
Kathryn Hutcheon, Eric McLuhan
Chloë Brushwood Rose
Warren Crichlow
Ron Burnett
Ho Tam

James Carl

Kelly Mark

Deborah Britzman
Lisa Steele, Kim Tomczak
Michael Pastoureau, translated
by Sarah Robayo Sheridan
John Greyson
Janine Marchessault,
Sarah Robayo Sheridan



25

Experimentalism (2002)
from Steve Reinke, "Notes on My Emigration"

"Americans are nostalgic Utopianists, solipsistic confessors: options not available to Canadians. Joseph Beuys said that every nation gets the artists it deserves, and A.A. Bronson has written that Canadian artists are bureaucrats. We are a nation of bureaucrats and educators. More often we ironically displace the discourses of bureaucrats and educators into satire, parody, pastiche: Vera Frenkel, Gary Kibbins, General Idea, John Greyson, Germaine Koh, Stan Douglas, Andrew Paterson, etc." (37)

Experimentalism
The Changing of the Guard
Poetico-Political Audio Visions

Notes on My Emigration
9/11, Critique, and Avante-Garde Film
A Mutated Trumpet from Afar: Ruminations on the Cinematic Avante-Garde
Knight's Moves
This Year It's All About the Money
A Letter to Our Shareholders
Invisible Media
Just Try It
Something Always Seems to Go Wrong Somewhere
Ready Access
Fringe Experimentality
Bear Assumptions: Notes on Experimentalism
When the Hand Is Not Always Quicker Than the Eye
Saxophone Countering Trumpet in Relation to Tulips
Alternative Scenario: History of the Refused
Documents: Blowing the Trumpet to the Tulips
Artists' Projects

Gary Kibbins, Susan Lord
William C. Wees
Sandra Lischi, translated by Duru
H.M. Eldahudy
Steve Reinke
Steve MacDonald
Peter Harcourt
Peter Wollen
Mike Hoolboom
Michelle Kasprzak
Laura U. Marks
Judy Radul
John Greyson
Jan Peacock
James Missen
Gary Kibbins
Frances Leeming
Andrew J. Paterson
Abigail Child

Adrian Blackwell, Judith Doyle,
Zachery Longboy, Ho Tam,
Kika Thorne

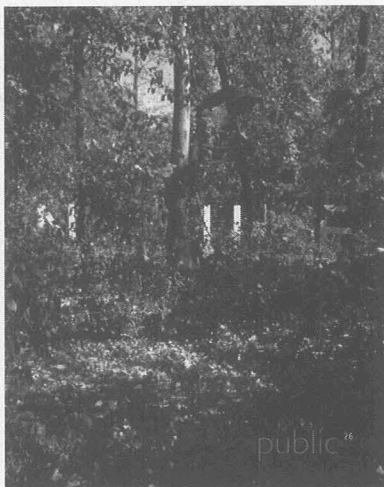
26

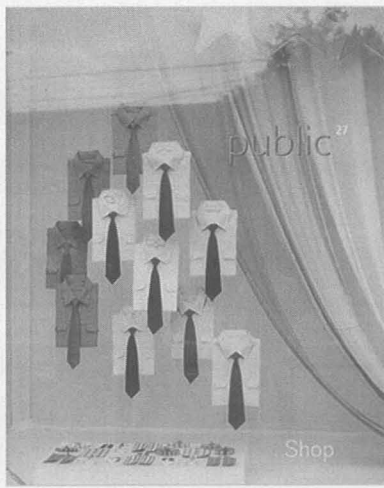
Nature (2002)
from Catriona Sandilands, "Opinionated Natures: Toward a Green Public Culture"

"Given what would seem to be the large political and ecological significance of something like a green public culture—meaning here a cultivated practice of reflection and imagination by which individuals' opinion about nature might be debated and refined in public—I find it surprising that so very little attention has been paid to questions of these broadly performative dimensions of environmental politics. By and large, while there are many ecopolitical thinkers who address questions of democracy and citizenship, who argue for community access to scientific resources for ecological measurement and grassroots activism, and who address questions of representation and justice in their formulation of environmental issues, there is a widespread assumption that environmental politics are always already 'political' and that there are no particular conflicts between a 'Biology First' political logic and democratic political or epistemic goals." (144-45)

Naturally, the weather:
On complexity, philosophy, and world systems
Human Nature in Nature's Nature
Drawings
Darwin and Ontology
Trans/mission: African Vectors, 2000-2001
Urban Landscapes and Dirty Lyrics: Peter Culley and Lisa Robertson
Greetings from Hammertown; The Provisions; The Voice of Kathy Sledge
Eclogue Three: Liberty; Battle Cry; Sunday; Residence at C____
Signs of a New Park
An Evil Quarrel
Museum of Safety Gear for Small Animals
Returning the Image: On Painting and Photograph in the Work of Carol Lukitsch
Float; Ictop; Night/Storm
Opinionated Natures: Toward a Green Public Culture
Asbestos Mine Photographs
Poème vocabulaire scientifique (2)
The A-poetic Poetry of Bernar Venet
Pouch Cove NF. #4

Peter Trnka
Banu Helvacioğlu
Sherri Hay
Elizabeth Grosz
Ron Benner, Marwan Hassan
Miriam Nichols
Peter Culley
Lisa Robertson
Jody Berland, Bob Hanke
Elisabeth de Fontenay
Bill Burns
Lang Baker
Sue Lloyd
Catriona Sandilands
Geoffrey James
Bernar Venet
Ken Allan
Mike Hansen





27

Shop (2003)
from David Hlynsky, "Window Shopping in the (Evil?) Empire"

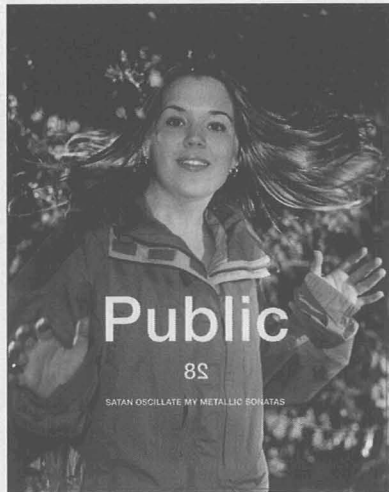
"Shopping synchronizes my heartbeat with the rhythms of industry. It teaches me my place in the social hierarchy. It initiates me into my many temporary tribes. Watching television is shopping, just as reading the news is shopping. I shop for information and knowledge. I shop for validation. Meeting people is shopping. I shop for human contact. Travel is shopping. Shopping is choosing a momentary self out of a ceaseless catalogue of disposable identities. I shop for experiences; for travel and entertainment; for social associations and interactions. Some kind of shopping must always precede choosing. To not shop is to not pay attention." (60)

Price List from the Recycling Box
CHUCKY
Creature Comforts
The Delights and Discontents of Shopping
Shoes from the Pavement
The Unspeakable State of Sliced Bread Sandwiches
Contemporary Sculpture
This is Your Messiah Speaking
The Papuan Queen Doesn't Shop Here Anymore
Window Shopping in the (Evil?) Empire
The Hare
Shop
The Woman with the Box

Siya so

My Brother
Debt, Dollars, Democracy and Dictatorships
Calling the Shots
Surprise Art Center: A Postmodern Experiment
Le Derri-Air
Millennial Spurn

Blue Republic
Alberto Gomez
Mike Hansen
Güliz Ger
Berry Bickle
Christopher Cozier
Claude Closky
Vera Frenkel
Stevi Stephens
David Hlynsky
Charles Mungoshi
Eileen Sommerman
Munya Madzima,
Rebecca Garrett
Munya Madzima,
Rebecca Garrett
Jamaica Kincaid
David McIntosh
Carole Condé, Karl Beveridge
Luke Bezuidenhout
Lieberman Weinstein
Tom Sherman



28

Satan Oscillate My Metallic Sonatas (2003)
"Dedicated to: Johnny Cash (1932-2003)
Leni Riefenstahl (1902-2003) Veritas odium paret"

from Amy Pederson, "Maybe Osama bin Laden Makes Beautiful Art"

"What terrorists gain, novelists lose; what terrorists gain, composers lose; what terrorists gain, artists lose. The more we see terror, the less impact we feel for art. If the terrorist is the new artist, then how can the World Trade Center bombings be considered anything other than art?" (156)

Hexes
Belfast Angel
Canada's Daughter
Max & Moritz

Saddam's Arms
200 Sex Offenders
Offensive
Five Coloured Words in Neon
Sheds
Fog
A Bustle in Your Hedgerow: Long Beach, Led Zeppelin and the West Coast Sublime
Homegrown
Thinking Punching
Dead Risks
Gastown Riot
Maybe Osama bin Laden Makes Beautiful Art
Belfast Tinsel: Letters to Gerald
Poems

Rodney Graham
Phillip McCrum
Althea Thauberger
Michael Turner, Illustrations by
Geoffrey Farmer
Marina Roy
Michael Euyung Oh
William Wood
Ron Terada
Steven Shearer
Kevin Schmidt
Peter Culley
Reid Shier
Trevor Mahovsky
Peter Hudson
Neil Wedman
Amy Pederson
Philip McCrum
Steven Shearer



29

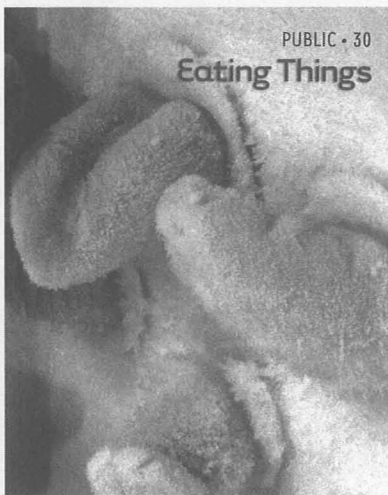
Localities (2004)

from Kika Thorne & Adrian Blackwell, "1:1 over 1:300" (3 of 160 slides—10 minute, 10' x 15' floor projection)

"The urban space we described in 1:1 over 1:300 was one we knew well: the zone between our two homes, former sites of the Massey Harris and Inglis Plants. Marked for new building, the area was a terrain vague, an empty forgotten space that fed our imaginations. Since then, condominium town houses and towers have overwritten the emptiness with heterogeneous forms of homogeneous social groups. For better or for worse, galleries have filled Queen West with diverse, but limited, forms of culture. The Drake Hotel descends like a deathstar of gentrification sapping this scene for its credibility. We made 1:1 over 1:300 to argue that lived experience can contest strategic manipulation of space by city planners and property developers, but from our vantage point today, we realize that it also serves as an allegory for the worst function of artists." (209)

Hombre & Camina
Listening: Viaduct
Phantom Images
Cinema, or an Art of Urban Memory in an Age of Forgetting
Swingsite
On Being Shallow: A Rather Breathless Theoretical Mashup
Migratory Studies of the North American Chinatown
Collective Proximities: an urban mind map
Awaiting the Disaster: Olafur Eliasson's The Weather Project
Bollywood/Toronto: Transnational Spectatorship

Manuel Piña
David Harris Smith
Harun Farocki
Fuyuki Kurasawa
Corwyn Lund
Dominic Pettman
An Te Liu
project3media
Saara Liinamaa
Brenda Longfellow



30

Eating Things (2004)

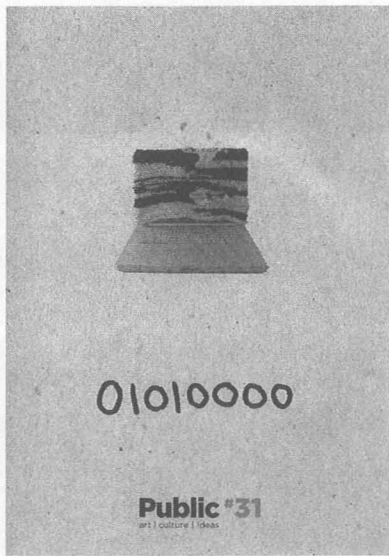
from Bertie Mandelblatt, "Where Ghosts and Tourists Dine: The Pure and the Hybrid in Louisiana Creole Cultures and Cuisines"

"The relationship between consumption and the textual representation of a recipe is an awkward one. Certainly there are residents of Louisiana—as opposed to ghosts and tourists—who prepare and consume the region's cuisine, and whose families are intimately connected to the colonial processes that created it. Are they the 'authentic' consumers of Motherland Gumbo—a dish haunted by violence and forged from so many 'elsewheres'? Can the concept of authenticity ever be applied to the ongoing performances of consuming objects?" (33)

A Peaceful Penetration
Krispy Kreme
Introduction
The Fruits of Resistance: Reading Portrait of a Negro Slave on the Sly
Where Ghosts and Tourists Dine: The Pure and the Hybrid in Louisiana Creole Cultures
Images from the Centennial Annual Dinner of the Explorers Club
The Oil We Eat: Following the Food Chain Back to Iraq
Rice Imperialism: The Agribusiness Threat to Third World Rice Production
From Patent Pending
tOO fOOd
From Semiotics of the Kitchen
trophic cascade
From Self-Portrait
Thinking with Gut Feeling
pFARM
Eating Dad
From Foodscapes
Chee-to
Spontaneous Horizontal Restaurants (After Lucretius)
Stores
Eating in the "Hot Box" of Biotechnology
From Case Histories
Parages
Platefuls of Air
Oral Logics of the Museum
Olive Trees, Spain, 2003

Renay Egami
Chris Woods
Scott Toguri McFarlane
Charmaine Nelson
Bertie Mandelblatt

Richard Manning
Matthew Clement
Ron Benner
Fred Wah
Martha Rosler
Hiromi Goto
Chih-Chien Wang
Elspeth Probyn
Adam Zaretsky
Chris Bracken
Lee Ka-Sing
Liz Magor
Lisa Robertson
Liz Magor
Scott Toguri McFarlane
Susan Kealey
Alain Paiement
Jim Drobnick
Jennifer Fisher
Lee Friedlander



31

Digipopo: Digital Poetics and Politics: The Work of the Local in the Age of Globalization (2005)
from Kirsty Robertson, "How to Knit an Academic Paper"

"[Row 7: K16A, K2B, K46A]

Recently, scientists at Manchester University developed a printer able to produce human skin. Using the same principle as an ink-jet printer, skin cells are taken from a patient's body, multiplied, then printed out, creating a tailor-made strip of skin, ready to sew on to the body. The wound's dimensions are entered into the printer to ensure a perfect fit (Camber, website). Still in the early stages of development, it is not known how the printed skin will react to that other sense of skin—touch. Printed skin might look right, but feel wrong, or not feel at all. It might be, in other words, a trick, from the French word tricoter to knit or knot together, and thus deceive or riddle (Connor, 46-47).

[Row 8: P45A, P3B, P16A]

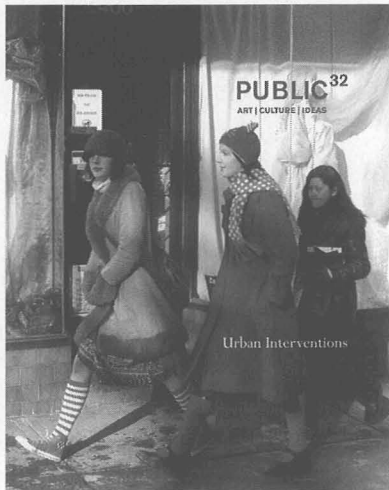
With the epidermal layer printable on an inkjet, the question might be what isn't manufacturable, what isn't commodity, and when the body is deconstructed through bio and nanotechnology, through prosthetic limbs and silicone features, through hair dye and braces, the mapping of the human genome, the patenting of human genes and the collapse of the body into so many tradable components, what isn't a trick? What doesn't fall into a space of deceit, consumption, riddling, elusive reality?" (3-4)

Introduction

Kim Sawchuk
Sean Cubitt
Matt Rogalsky
Gita Hashemi
Laura Murray
John Greyson
Michael Uwemedimo / Vision
Machine
Jack Sawatsky
Andrea McCartney

Raul Moarquench Ferrera-
Balanquet
Richard Fung
Dorit Naaman
Susan Lord and Janine
Marchessault
Danny Montes de Oca
Glenn Gear
Heidi Grundmann
Tamara Vukow and

Glenn Gear, Susan Lord, Dorit
Naaman, Matt Soar, Miriam Verburg
Ayesha Hameed
Roberta Buiani
Nick Dyer-Witheford
Kirsty Robertson
Paul Hanlon
Anna Friz
Miriam Verburg
Matthew Soar



32

Urban Interventions (2005)
from An Te Liu, "Chinatown in the Ether"

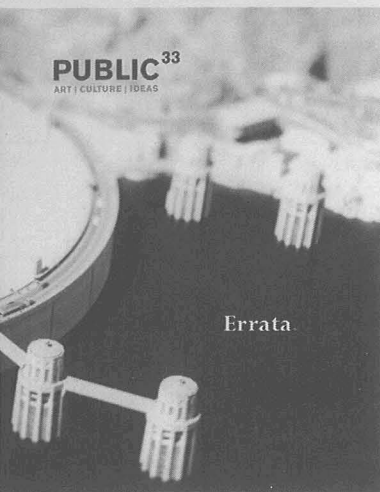
"There are over 30 Chinese malls and centres north of Toronto alone, all taking various forms and scales. There are now more Chinese people living outside of China than there are Canadians living in Canada. Fixed and bounded, the old Chinatowns may continue to survive, but they no longer represent the most complete story about Asian immigration, settlement, and commerce. What we witness is something that has a weaker sense of representation, that is harder to identify and locate. The malls represent a mutation, multiplication, and dispersal of Chinatown—they are mobile, adaptable, and sometimes invisible. They have no natural habitat, but they can land and begin to participate in forming meaningful locations and a contingent sense of place that is equally a result of an intrinsic foreign quality. Amidst ether, these places are simultaneously foreign and domestic, familiar and strange, non-urban and kind-of-urban, somewhere, nowhere, and anywhere." (89)

Introduction

The Heuristics of Contemporary Urban Art Interventions
Of Treasures and Trash: BookCrossing, Mark Dion's Tate Thames Dig and the (lost) objects of urban intervention
The Cure by Love
Free Parking Space: Elementary Exercises in Auto-Intervention
Metropolitan Chords and Discords
31
Driving Affect: The Car and Kiarostami's Ten
Surfaces, Receptacles, Cartographies, Cameras
Chinatown in the Ether
Lost in Transformation
Notes Toward a Metropolis for the Twilight of a Mind
Intersections: The Creative Grid in Downtown Toronto
Torontotroll, un wunderschön peplum à Mercer Union
Beachballs 4 1 + All
Public Intervention

Saara Liinamaa, Janine
Marchessault, Karyn Sandlos
George Yúdice

Saara Liinamaa
Kaja Silverman
The Pedestrian Mob
Vera Frenkel
Lorna Simpson
Nicholas Balaisis
Adrian Blackwell
An Te Lu
Michael Awad
David Tomas
Rosemary Donegan
Catherine Sicot
Darren O'Donnell
Adam Krawesky



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Errata

33

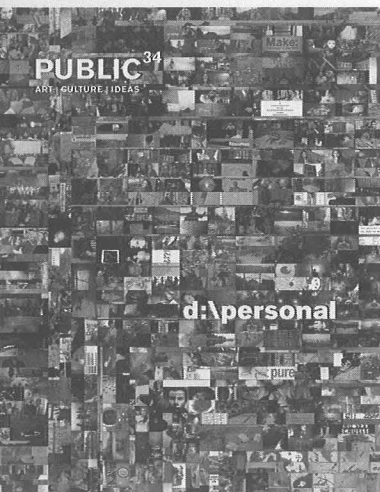
Errata (2006)
from Andrew Payne, "Of Mishaps Miracles"

"Errata reveal that interval, decisive as it is infinitesimal, in which our acts, at the very moment of being actualized, part company with our intentions. They register the lapses in our ego-driven attention to the world, marking the syncopation of conscious and unconscious experience thanks to which chance gets a chance. But who or what gives what chance gets? And how do the moral agents of these acts receive this aleatory largesse, as blessing or as curse? Producing a kind of detour or deviation at the origin, these last two questions lead away from a theory of errata, of mishaps and mistakes, and toward a theory of the miracle." (112)

Mistakes
Introduction
Once There Were Revolutions: Now There Are Only Surprises
Eureka
Aleatory Writing: Notes Toward a Poetics of Chance
Floating Trial
fades
Three Chances
Some Ideas About Colour
On Chance and Contingency in Science and Art
They say ...
A Chapter of Accidents
Human Writes

Strategies of Indeterminacy in Recent Landscape Practice
Untitled
Skunk Motel
9th & Berry
Philosophising by Accident
Artist's Project
Of Mishaps Miracles

Olia Mishchenko
An Te Liu, Andrew Payne
Ian Hacking
Edgar Allan Poe
Christian Bök
Adam Gilders
Carsten Nicolai
Jean-Michel Rabaté
Olafur Eliasson
Harry Collins, Trevor Pinch
Rico 'Beeg Mon' Carty
Steve McCaffery
William Forsythe,
Kendall Thomas
Charles Waldheim
Marc Böhlen
Robert Fones
Drew Sinclair
Bernard Stiegler
Marla Hlady
Andrew Payne



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ART | CULTURE | IDEAS

d:\personal

34

d:\personal (2006)
from Joe Lambert, "Digital Storytelling: Capturing Lives, Creating Community"

"Personal storytelling, in the forms of recitation and creative writing, had a renaissance in the 1990s. Educators, business people, creative designers, and community activists all found themselves drawn to the idea, as author and storytelling consultant Richard Stone (1994) has described it, of the 're-storification' of our culture. Stone sees modern culture, and many of us would agree, as having clear-cut away our use of story as cultural glue. In traditional cultures, the intermingling of personal stories, communal stories, myths, legends and folktales not only entertained us, but created a powerful empathetic bond between ourselves and our communities. Like the environmental process where we are now attempting to recover the forests that were swept away by industrial logging methods, we are facing a painful but critical process to find ways to integrate story back into our lives." (73)

Introduction

What's in the Box? How Mundanity and Terror Are Modulated in the Blogging of Trauma
Interview with Hasan Elahi
Story Wearables: An Alternative Autobiography
360°
Dear Miss Millicent Jones
Augmenting Digital and Analog Memory
MASTABA: Family Digital Shrine

Buttons: A Blind Camera
First-person Hypertext
Digital Storytelling: Capturing Lives, Creating Community
There are Stories ...
The Story Project
My Hero
Email Message
Technobiographies as Stories of Learning
Amalgamations
Corpus Simsi or, Can a Body Tell a Story?
Your Memory, Connected

Chloë Brushwood Rose,
Caitlin Fisher
Ben Hoh
Lynn Cazabon
Xiao Li Tan
Caitlin Fisher
Rebecca Rouse
Helen Papagiannis
Daisuke Uriu, Takahiro
Ogasawara, Naohito Shimizu
Sascha Pohflepp
Caitlin Fisher
Joe Lambert
Jennifer Lafontaine

Camille Turner
Michael Current (via Alan Sondheim)
Chloë Brushwood Rose
Jason Salavan
Joyce Goggin
Chao-Ming, James Teng,
Edward Shen

35

Remuer Ciel et Terre – Crack the Sky (2007)

from Wayne Baerwaldt: Curator, La Biennale de Montréal 2007, "Crack the Sky"

"I am not presenting an idealized portrait of the globetrotting artist—the reverse is the case. The journey out into the world at large and back again, in search of supportive colleagues, collectors and public/private cultural institutions is daunting especially in the face of Canadian federal government cutbacks that question the needs and goals of artists interfacing with the rest of the world. Most of the artists participating in Crack the Sky have experienced youthful setbacks, the indifferences of local and national curators, critics, collectors or arts councils and foundations, doubts that are legion in length and scope. They encounter career challenges as frankly and dispassionately as their current and future triumphs." (34)

Crack The Sky

Wayne Baerwaldt

2Boys.TV
Scoli Acosta
David Altmejd
Stephen Andrews
Michael Awad and Evan Penny
BGL
Eleanor Bond
Dana Claxton
Lynne Cohen
Comic Craze and Montréal,
Cité Bébé
Chris Cran
Daft Punk
Christine Davis
Beth Derbyshire
Iran Do Espírito Santo
Julie Doucet and Dominique
Pétrin
Geoffrey Farmer
Jeff Funnell
Noam Gonick and Luis Jacob

David Hoffos
Ignacio Iturria
Sarah Anne Johnson
Brian Jungen
Jesper Just
Janice Kerbel
Kiss My Cabaret
Will Kwan
Lesbians on Ecstasy
Virgil Marti
Luanne Martineau
Scott McFarland
Kent Monkman
My Barbarian
Numa
Paul P.
Paper Rad
Graeme Patterson
Peaches
Pil and Galia Kollektiv and
Les Georges Leningrad

Annie Pootoogook
Carole Pope
Retour de la Métaphore
Theo Sims
Ryan Sluggett
Bill Smith
Scott Treleaven
Susan Turcot
Paulo Whitaker

36

Emergency (2007)

from Derrick Jensen, "Civilization: Ongoing Holocausts"

"Let's be clear. The richest one-fifth of the world: consume 45 percent of all meat and fish, while the poorest fifth consume 5 percent; consume 58 percent of total energy, the poorest fifth less than 4 percent; have 74 percent of all telephone lines, the poorest fifth 1.5 percent; consume 84 percent of all paper, the poorest fifth 1.1 percent; own 87 percent of all vehicles, the poorest fifth less than 1 percent. Taking out the electrical infrastructure will not harm the poor. It will harm only those who are killing the poor, and killing the world." (77)

Introduction
Mr. Gupta and the Madam from Canada
Austerity Measures
Revisiting Critical Theory in a Post-September 11 World: Identity, Security, and Democratic Governance
Evolving Ideas About Security
Civilization: Ongoing Holocausts
Panic in the Mall
Fire Station 345
The Camp: A Place Where Law Has Declared the Rule of Law Does Not Operate
Sea Turtles
GAZADIARIES@BLOGSPOT.COM
Artists' Projects
Sirens
Floating House
Parallel World—The Architecture of Survival
My Dad's Foggy War

Deborah Root, Kathryn Walter
P. K. Bassi
Kenneth Hayes

E. Fuat Keyman
Jane Boulden
Derrick Jensen
Riley Olstead
John Lorinc

Sherene H. Razack
YWF-KIDO Foundation
Arthur Brown

Stan Denniston
Paulette Phillips
Boja Vasic
Frank Woodbury,
Greg Woodbury

Good Red

Annie Holmes

