

# MPB CURATES 2007



Basic Bruegel Editions

# TABLE OF CONTENTS

03	INTERVENTION / BREAKING LOOPS, ESCAPING INTO THE STREETS - BY VALERIE LEBLANC, CURATOR
09	INTRODUCTION TO THE PROGRAM
10	AMALIE ATKINS
12	TERRY BILLINGS
14	LINDA RAE DORNAN
16	JIM GOERTZ
18	JEFFREY JOHN JACKSON
20	IMAGES - OUTINGS
24	CARRIERS - OUTINGS
26	DEVELOPMENT OF THE APPARATUS
27	THE MPB AND PREVIOUS VENTURES - THE TRUNK GALLERY and LOCATION, LOCATION, LOCATION: We Are Getting Closer
31	ACKNOWLEDGEMENTS - CREDITS

# DVD PROGRAM

01	Jim Goertz - Strike, 2007 (Silent)	1:40
02	Linda Rae Dornan - I Wish ... , 2007	1:47
03	Jeffrey John Jackson - The Secret To Family Happiness, 2006	1:56
04	Terry Billings - Language Of The Birds, 2004	5:50
05	Amalie Atkins - Russian Sugar Beans, 2005	4min
06	Linda Rae Dornan - Night Sky, 2005	3:45
07	Terry Billings - Elm Elegy, 2007	6:20
08	Amalie Atkins - Bike Ballet On Tour, 2005	2:45
09	Terry Billings - Love Stories For Hermits, 2005	14:15
10	Jeffrey John Jackson - Infinite Park Loop, 2006	2:06
11	Jim Goertz - Dusk, 2007	4:52
12	Outing: 8 Ave with Mark Lowe, 2007	4:25
13	Outing: 17 Ave with Duncan Kenworthy, 2007	6:50
14	Outing: Drumheller with Valerie Leblanc, 2007	3:17
15	Outing: Edmonton with Eduardo Martinez, 2007	4:10

# INTERVENTION / BREAKING LOOPS, ESCAPING INTO THE STREETS

by Valerie LeBlanc

Through the medium of the itinerant performer, the MPB aims to make unexpected outdoor encounters and interactions possible while generating discussion among a random body of spectators / participants.

As an artist, you have to do what feels right. Motivations might reflect individual perception, community experience, or reaction to convention. The roots for new art might be reactive, but they could alternatively rise from a deeper well of internal sources, or new technologies. The most obvious characteristic for new art will be that it does not match the couch.

I have always felt that public galleries should have public audiences and not only those clients selected or invited through membership mail outs. Of course I realize that institutions can only continue if they remain true to their definition and carry on to be self-supporting. However, it is obvious that the audience may and often does become that core group of associates that participates out of a need for self-validation. In many circumstances, the audience has become the artists and the curators, who participate in a reciprocating exchange of nurture and support. In a sense, as we know, the art process can become the proverbial exercise in preaching to the converted. Moral support can go a long way and everyone needs it, but sometimes support can arrive from unexpected people, in unexpected places. This is especially possible if the 'gift' is presented

in the public arena.

In random public settings, audience composition and the event itself can carry an element of unpredictability: the possibility of a change in perspective from all points of view. Chance encounter presents the artist/ animator/ performer and the audience/ spectator/ performer with the opportunity for role flux and its accompanying exchange of ideas. It involves greater risk taking than surprising or satisfying the needs of one's peers.

The practice of presenting in random public settings does not facilitate the orderly progression of the history of art in any structured sense. It is not easily defined according to the 'stuff' of educational institutions and is therefore difficult to support in any sense of the word. And yet a few curators and artists do support random public presentation. The 'wild side' carries the additional risk that the event(s) may not seem to hold spectacular significance at the time of presentation. The effect may go virtually unnoticed in the immediate moment as the audience disperses as quickly as it appears.

Everyone has her/his own take on the time they live in. That sense of where we (as a society) are and who 'I' am arises from a mix of influences: the individual her/himself; the historical baggage carried individually, and informed by one's ancestral/recent ancestral and family heritage; the cultural influence of peer/societal ties and liens such as friends, enemies, casual acquaintances, and factors of employment; the geographical location/factors of climate; technological tools, 'news' as received through technology and peer groups; and the stranger passed or encountered on the street.

The relative proportional values of the mix of influences is in constant flux. As the percentage of public territory grows and private territory shrinks through technological aids to 'better living', the individual is challenged to maintain a comfortable range of personal anchorage or mooring. And yet, that base proportion of private territory remains as important as the DNA mix in defining a human entity. In other words, as well as retaining some semblance of a private life, maintaining a day-to-day balance necessitates being able to relate to one or more persons. For those willing to risk participating, interventions through street encounters can work toward increasing the

sense of being able to relate to others.

Showing on the walls, or screening a work in a gallery setting, provides the excitement of peer recognition, but my experience has been that the buzz stops at the door. Greater opportunities for meaningful growth occur when the venue is the street. The work is immediately visible and accessible for a randomly passing demographic that is often ready to respond in a moment of spontaneity.

The chance encounter might seem commonplace, but it presents the possibility of gaining greater significance in memory. One might encounter a person living alone, without employment, in-between significant events. That person might go days without talking to another person. Meeting up with someone willing to have a public conversation with them might restore some semblance of normalcy in her/his life. Another encounter might involve a group of overly rowdy young people hassling every stranger they meet. When that group slows down, blasts their usual remarks, gets a response and a question asked from a stranger (the artist lying in wait with a set up), there is the possibility of a member(s) of the group escaping from her/his peer group. That deviation from the pack mentality brought about through an encounter with strangers could have profound influence on the individual(s) involved. Remaining forever the optimist, I contend that this experience will have a positive effect. This is not to say that studies have been done - or should even be considered - to prove the significance of public art on the street to its random audience/spectator/performer. This is only to state that the possibility lies there. The direct encounter/conversation/exchange of words has the potential for changing both the artist/ animator/presenter and the audience/spectator/performer.

The physicality of the street encounter sets up the possibility for both verbal and non-verbal communication. However, trust must be present for the exchange to pass through to more complex levels. The nature of the technology sets a formality and creates the presence of an 'other' with the camera and the monitor. Therefore, the technology sets up additional vulnerability in the exchange between the artist / animator / presenter and the audience/spectator/performer. It is up to the artist to settle any doubts inhibiting communication because, although a fee is extracted from both sides in the form of

an exchange, the artist as instigator holds the advantage. Similarly to the role of the food demonstrator in the grocery store, the artist has initiated contact by setting up 'the lure' to draw in the passerby. Ultimately, through offering access to the technology and the chance to 'open up to the stranger', the artist has also opened up new possibilities for her/his own sphere of activity. From the artist's perspective, one of the duties inherent in the exchange is to 'keep the trust.' The exchange of trust must be held as sacred. As the instigator of the encounter, the artist has an obligation to ensure that vulnerable and giving moments of the audience/spectator/performer are well treated. When documentation takes place, the subject (audience/spectator/performer) must always be shown in the same good light that reflects the tone of the exchange as it occurred in the live encounter.

The audience for performance and media art is expanding. Through the comments and reactions of the street audience, I perceive that integrating the performance and media art experience with the everyday is contributing to this expansion. Whenever I present to random public audiences, I am, as the artist, changed by the event. In the business environment, they call this a 'win-win' situation. As artists we can lay claim to historical roots in itinerancy, street entertainment, and entrepreneurship. It may not be all of what we do, but we all need to find creative ways to catch the gaze of our perceived audiences.

# PROCESS

As artists, we arrive at the concept that the spirit of creation rises up from many sources. There may be spontaneity involved, or creation might be built from entering a laboratory space and brainstorming. That spirit of creation might demand conceptual, literal, emotional or intellectual treatment / presentation. Wherever the idea(s) come(s) from, the process of realization might follow many streams of research; or the whole thing might open up encapsulated with all of its elements ready-to-go. Whatever the source or process, the majority of artists work to express something to an audience.

Following from that premise, the artist, standing back, can look at a work in a series of phases. The work itself is completed, but the process does not end there. Arrangements must be made to exhibit, to present the work to be shared with a public or private audience.

It is a generally understood concept that sharing a completed project with an audience provides a sense of closure. The 'opening' or 'vernissage' can essentially serve as a closing. From showing work, sharing it with others, putting it out there to get a response, an artist can begin to move on in new directions. The artist might clean the slate, allow a new idea to develop into a project, or she/he might realize that she/he is only at the beginning of something. The re-generation of ideas can rise out of that public and peer interaction; the compulsion to swim deeper into that inspirational source can be directly related to dialogue with the audience. The completed project then rises up to become the tip of the iceberg, regeneration arrives in the form of continuation, reforming ideas, concepts, and materials.

From the standpoint of the artist, the time for completion and exhibiting a work is crucial. Waiting too long for answers in the form of acceptance from exhibiting agents can be stifling to the whole process. Some would argue that 'survival of the fittest' (or the most patient) steps in to play a valid service to the arts. Through discouragement over time, a process of elimination leaves only the most worthy, or the most connected, still standing. I am convinced that waiting too long to show can be an unhealthy and unnecessary stumbling block to individuals working through the creative process.

Projects and processes demand different audience demographics. One example is the project that is best laid out for presentation to a random audience and cannot wait past the expiry date of 'contemporary.' A common factor in the creation process is the demand for some level of freedom and independence of movement. Following that demand, there are many cases when creation cannot wait for the approval of being granted an exhibition, or to receive sanctioned credibility to proceed within prescribed 'laws of cultural development.' Form follows function in the rise of alternate venues. While the Internet is an obvious new outlet for exhibition, taking control of the exhibition space is not a new idea. Entrepreneurs of all

descriptions have moved to create new venues whenever they have needed exposure. Artists taking control of exhibiting work – cutting the waiting time, cutting the red tape, and moving ahead in a pragmatic sense - is basic survival. The artist then becomes the alchemist, moving the cultural dynamic forward.

Valerie LeBlanc - Curator  
December 2007  
Calgary, AB

References:

Nicolas Bourriaud – Relational Aesthetics, les Presses du Réel,  
Dijon, France. (2002, English version, 1998 French version)  
Marcel Mauss – The Gift  
Levi-Strauss – Structural Anthropology  
The Happening - the term coined by Allan Kaprow, 1957



# MPB CURATES 2007 INTRODUCTION TO THE PROGRAM

by Valerie LeBlanc

The MediaPackBoard (MPB) is a project that was planned for several years and was finally put together in the spring of 2005. The idea for this portable screening / performance unit evolved from earlier portable gallery / performance projects - TRUNK: expositions près chez vous / exhibiting near you, and LOCATION, LOCATION, LOCATION: We Are Getting Closer. The MPB, started as an individual project but soon became a joint venture with my longtime collaborator, Daniel Dugas. Also, similarly to other projects, the MPB has expanded to include other artists and members of its public audience.

MediaPackBoard Curates 2007, the 3rd phase of the MPB project was carried out in the summer of 2007. This time around, Guest Carriers offered the random public audience new personalities and presenter techniques, and the program featured the curated videos of five Canadian artists.

The five were chosen for their unique approach in presenting their interests through video media. The works of all five carry elements of signaling reactions to nature, human interaction with nature and technology, and the human condition. Although each person works independently and most have never met, thoughts, image choices and sound treatments move back and forth revealing similarities within the works of the artists.

# AMALIE ATKINS



Bike Ballet - Photo: Amalie Atkins

**BIO:** Amalie Atkins, a multi-disciplinary artist whose work hopscotches from filmmaking, to fabric based sculpture, and performance. She is currently hibernating in Saskatoon, Saskatchewan. In 2001, she graduated with distinction from the Alberta College of Art & Design in Calgary, Alberta. She majored in Fibre.

Working under the mandate of Minema Cinema she has completed eight short films to date. Minema is an ongoing series of film/videos that draws on both old and new technologies to create works. Amalie has screened works to small & large audiences in exotic locales such as San Francisco, Dallas, Miami, Connecticut, Lethbridge, Sackville, Toronto, Banff, Edmonton, Calgary, Winnipeg, Saskatoon, Montreal, and has had solo and group exhibitions.

In 2003 Amalie founded the Bike Ballet Club. It is made up of a dedicated cycling trio who took the show on the road in rural Manitoba, Ottawa, and Montreal. She is also the co-founder and an active member of the Optronic Eye Film Club. In June 2007, her video show *Welcome to My Party* was exhibited in the Stride Gallery project room in Calgary. She has recently returned from the Imaginary Places residency at the Banff Centre where she worked on a new 16 mm film project.

## **WORKS:**

### **Bike Ballet on Tour** • 3 min, digital super 8 • 2005

This film documents the escapades of the Bike Ballet Club performing freestyle dance movements while cycling. They travel through the streets of Ottawa, Montreal, and finally ride off into a rural Manitoba sunset.

### **Russian Sugar Beans** • 4 min, digital super 8 • 2005

This work looks at a day in the life of a Mennonite woman (Aunt Agatha) as she spends time in her enormous garden. The film uses stop motion animation techniques to show the breadth of the back breaking work that she completes by the day's end. The soundtrack tells the story of the farm, her customers, and how she is carrying on the legacy of her parents.

# TERRY BILLINGS



Language of the Birds - Photo: Terry Billings

**BIO:** Terry Billings currently lives in Saskatoon where she teaches studio courses at the University of Saskatchewan. Her video, audio and installation works examine the relationship of nature and culture and investigate boundaries between public forms of understanding and subjective experience. She has exhibited her work nationally and in the United States.

## **WORKS:**

### **Love Stories for Hermits • 14:15 • 2005**

In these humorous and poetic stories, the precarious terrains of memory become staging grounds for intimate negotiations and trials. Within these relationships, the natural world is both the setting and the player. The stories are layered so that boundaries between

nature and culture, local and global, and video and still photography, are confounded.

Although the narrative reaches out to different locations around the world, it is situated in two areas along the Saskatchewan River. The river takes on the role of a mediating device between the stories, its changeable surface evokes the fluid perception of events with an ethical dimension to memory forming the undercurrents.

**Language of the Birds • 5:50 • 2004**

This tape is a collaborative effort that layers video of crows flying with audio consisting of the layering of human and bird voices. The bird voices mostly belong to meadowlarks and ravens. The human voices recite variations of the verse "Hello, I see you, Goodbye, I take you with me." Both kinds of voices have been manipulated and layered to create a more easily perceived musical flow which creates a sense of conversation in which boundaries between public forms of understanding and more intimate and subjective forms of human experience are highlighted even as they are obscured. The work examines the tension between the public desire to believe in privileging human culture and language, and a more intimate comprehension of an underlying intelligibility within the non-human. This raises the question of where our perception ends and the world begins.

The video component consists of close-up images of crows flying in extreme slow motion. The slow speed, high contrast and graininess of the video create a physicality within the imagery that emphasizes the physical nature of perception. The near stillness creates a sense of effort in conceiving of the flight that is being witnessed, moving the viewer beyond the clichés and stereotypes of historical memory into the present space and moment.

**Elm Elegy • 6:20 • 2007**

Elm Elegy is a poetic look through a window-like matrix into the life of a neighbourhood tree. Shifting values within the flow of time, including those of real estate are implicated by the fluctuating montage of images within the panes. A haunting audio composed of digitally altered bird song suggests the response of tree's past inhabitants.

# LINDA RAE DORNAN



**BIO:** Linda Rae Dornan is an interdisciplinary artist creating performance, video and audio art about language and communication using the human voice and body. She lives in Sackville, New Brunswick and has shown her work in North and South America, and in Europe. She has a weekly audio art show on CHMA 106.9 FM, the voice of the marshes in Sackville.

## **WORKS:**

### **I WISH ... • 1:47 • 2007**

This video 'broadsheet' speaks of peace and war, the environment, and many other subjects of public and personal concern. It is set against a backdrop of anxiety, imminent danger and change. Although recorded in English, this universal mantra carries some of the hopes and fears shared all over the world in different areas of

struggle. Collaged both visually and in sound, the video speaks of the growing frustrations of many people and their dreams for decent lives without fear, and with peace, hope and respect.

**Nightsky • 3:47 • 2005**

Nightsky explores some of dreamtime's subconscious narratives. Disjointed thoughts and memories, and dislocated imagery surface as the sleeper floats above the ocean in a restless sleep.

Linda Rae Dornan's website: [www.lindaraedornan.ca](http://www.lindaraedornan.ca)

# JIM GOERTZ



Dusk - Photo: Jim Goertz

**BIO:** Jim Goertz is a graduate of the Alberta College of Art (1984). In 1989 Jim accepted the position of Production Coordinator of EMMEDIA, which he held for ten years until October 1999. Jim continues to be involved with EMMEDIA, where he currently serves on the Board of Directors.

Over the last twenty-five years, Jim's community involvement has been considerable; he is a founding member of the Second Story Art Society (Truck, an artist-run centre), and has held various executive positions with the Alberta Media Arts Alliance Society (AMAAS). He is an accomplished teacher, having designed and instructed literally hundreds of workshops and seminars. Over the years, Jim's work has been shown in numerous solo and group exhibitions/screenings.



Since September 2000 Jim has been teaching in the Media Arts and Digital Technologies Department at the Alberta College of Art and Design in Calgary.

For the past year, Jim has also managed to maintain a day job with iStockphoto, where he is currently the Director, Video Content Development.

## **WORKS:**

### **Strike** 1:40 • Silent • 2007

This short video is composed of individual photographs examining the moment of ignition as a match is struck prior to lighting a lantern. It explores the concept of the still-frame, and its relationship to motion picture through an extended moment. This silent work was produced as a companion piece to Dusk, but is not dependent upon it.

### **Dusk** 4:52 • Stereo • 2007

The camera follows a lantern-carrying figure along an urban path, beginning in a bright evening and ending as darkness falls. Shot as a stop-animation, the audio track is composed of the recordings of large telescopes turning to find new coordinates as the figure turns in his course along the path. The evolving song of a Nightingale provides a backdrop to the awkward amble of the traveler. Dusk is composed of over 2700 still images and was produced as a companion piece to Strike, but is not dependent upon it.

# JEFFREY JOHN JACKSON



Infinity Park Loop - Photo: Jeffrey John Jackson

**BIO:** Jeffrey John Jackson graduated in the spring of 2007 from the Media Arts and Digital Technology Department of the Alberta College of Art and Design in Calgary.

He states: My work to date is about remixing life and expressing it as a new product, attempting to bring my imagination and interpretation of the world into reality. In this way I try to personify my ever-changing perceptions of life through the reorganization of video and audio. I see video and audio as segments of a giant puzzle that can be put together in an infinite number of beautiful combinations. I feel my job as an artist is to observe and collect individual elements of sound and image so that I can eventually find their appropriate place in my perception of universal harmony. Remixing sound and images

gives me the ability to recycle life and to give it new birth through the narrative and contextual manipulation of media fueled by my own imagination.

Jeffrey uses his own material as well as a number of public domain sources when building his works.

## **WORKS:**

### **The Secret to Family Happiness • 1:56 • 2006**

A morning walk reveals a guide to “family happiness” left in an abandoned parkade. Inside the book, in the mossy forest behind the portrait of a family of “happy campers”, an entity of moss and stone waits to reveal the deception of human appearances and the pain behind maintaining an image of happiness.

### **Infinite Park Loop • 2:06 • 2006**

A play with perspective. Digital still images capture a motion tour through a Calgary park in winter. Designed to loop infinitely to the “Just Briefly” by artist Daedelus from his album Exquisite Corpse.



8 Ave. Calgary- July 07, 2007 Photo: Daniel Dugas



17 Ave. Calgary, July 21, 2007 Photo: Daniel Dugas



Drumheller - July 22, 2007 Photo: Daniel Dugas



Edmonton- August 11, 2007 Photo: Daniel Dugas

# CARRIERS-OUTINGS

## MARK LOWE

8TH AVE - CALGARY - JULY 07, 2007

Mark Lowe was born in Saskatchewan and has been living in Calgary for the last 12 years. He is currently finishing his B.F.A in sculpture and media arts at the Alberta College of Art and Design. Mark is an installation and sound artist who uses sculpture, video, and performance to explore his interests in the interactivity that people have with their environments and the dualities that exist within society and the individual.



8 Ave. Calgary- July 07, 2007 Photo: Daniel Dugas



# **DUNCAN KENWORTHY**

## **17TH AVE - CALGARY JULY 21, 2007**

Duncan Kenworthy is a graduate of SAIT's 2006 Film/Video Program and currently works at EMMEDIA Gallery & Production Society in Calgary.

He is a co-founder of Secret Sideshow Productions, which is currently finishing its first feature "Bloodline." In his spare time Duncan helps to organize indie arts & music nights with The Summerwood Warren Collective, and is a member of the band The Consonant C.

Duncan's YouTube: [www.youtube.com/profile?user=duncworthy](http://www.youtube.com/profile?user=duncworthy)

# **VALERIE LEBLANC**

## **DRUMHELLER - JULY 22, 2007**

# **EDUARDO MARTINEZ**

## **EDMONTON - AUGUST 11, 2007**

Eduardo Martinez is a sound engineer and volunteers at CJSR Radio Edmonton, when time permits. He has worked as a sound designer for the Sounds of Shakespeare and a foley artist for CKUA's Guy Faulkland murder mystery series for radio. Eduardo is a graduate of the Radio and Television program at NAIT. He has directed a video documentary on the lives of dumpster divers called "Hidden Treasures." He aspires to make more documentaries and seeks out creative projects when they come up.

# DEVELOPMENT OF THE APPARATUS

by Valerie LeBlanc

The MediaPackBoard (MPB) creates a bit of a fuss out there but overall, it is surprisingly low-key. There is a TV screen but it definitely not television. It is a gift for those encountered, free entertainment, some fun on the streets.

The MPB went through several changes during the research and development until a convenient and functional DIY unit was achieved. It consists of a flat screen television monitor mounted on a supporting backpack unit and a camcorder. Through the camcorder, the wearer is able to screen (playback) pre-recorded videos on the backpack MPB TV unit or, through use of the camera, to interact with the public while simultaneously displaying that interaction. When the audience member becomes the featured attraction on the television monitor, the MPB presenter becomes a host or member of the audience as well. The wearer is able to monitor what is appearing on the TV unit through the camcorder viewfinder. The portability of the TV monitor is possible through the use of a compact 12-volt battery and DC to AC power inverter. The 12-volt battery has the popular 'cigarette lighter' adaptor used to power small chargers in cars. The battery features a 'flash warning' when the power is getting low, it cuts in and out a few times. When this happens, you have to close the whole unit as the LCD TV could sustain damage if the battery power is allowed to completely drain. Fully charged, under good conditions, the battery will last for two hours. The inverter has the matching cigarette lighter adaptor and a two prong plug-in to accommodate the TV connection. A sheet of clear Plexiglas forms a shield in front of the TV screen. (Easier to replace than a TV) The entire MPB apparatus weighs approximately 30 lb. (About 14 kg)

See also: [www.purplefireworks.com/mpb-howto.html](http://www.purplefireworks.com/mpb-howto.html)

# THE MPB AND PREVIOUS VENTURES - THE TRUNK GALLERY AND LOCATION, LOCATION, LOCATION: WE ARE GETTING CLOSER

by Valerie LeBlanc

Each of these projects creates hybrid realities of direct personal contact and online presence / visibility through use of technologies.

TRUNK© was created in October of 1996 by Daniel Dugas and Valerie LeBlanc. ... At that time we were just coming back into the Maritimes from living in the US and in Alberta for 7 years. We found ourselves in a time period where we had no place to show our work. Instead of waiting out that long period between the application and the opening night, we made our own art centre. We drove our 1981 Citation automobile around, opening the trunk to reveal art installations for the interested and the curious. The TRUNK© contained a new art installation each month. Its slogan was the very apropos 'expositions près chez vous / exhibiting near you.' Developing new audiences was an important and fascinating experience. Many of our viewers had never stepped inside an art gallery, but they enjoyed the space that we created for them to experience while walking down a street. The reaction from the media was immediate and overwhelmingly positive. Newspapers and television stations start-

ed to talk about the TRUNK© which became a collective when Luc Charette joined, offering the back of his Ford Bronco as an alternate space. In just a few months, we were talking to Peter Grzowski on CBC radio, coast to coast. ...

The TRUNK© started as a way for us to show our own work but other artists were interested in the venue and we scheduled a few in right away. During that first year, five shows were toured around. The installations were by Daniel Dugas, Valerie LeBlanc, Francis Coutellier, Marc Cyr and Louisa Barton Duguay. By March, weather was taking its toll and the TRUNK© tours were put on hold. The TRUNK continued to have an online presence albeit of a documentary nature.

[www.umoncton.ca/gaum/tramptrail/needle/trunk\\_exhibition.htm](http://www.umoncton.ca/gaum/tramptrail/needle/trunk_exhibition.htm)

In 1998 the TRUNK© went on tour to Hamilton, Ontario and to Saint John's Newfoundland. This time, the GOLD/RUSH installations were built and presented/performed by Daniel and myself.

[www.umoncton.ca/gaum/tramptrail/needle/trunk\\_gold.htm](http://www.umoncton.ca/gaum/tramptrail/needle/trunk_gold.htm)

[www.umoncton.ca/gaum/tramptrail/needle/trunk\\_rush.htm](http://www.umoncton.ca/gaum/tramptrail/needle/trunk_rush.htm)

See also TRUNK 75:

[www.basicbruegel.com/trunk75\\_event/main.htm](http://www.basicbruegel.com/trunk75_event/main.htm)

LOCATION, LOCATION, LOCATION: We Are Getting Closer, a cross Canada wireless web cam project. During May 2002, as part of the E-lounge presentations at the Atlantic Cultural Space: New Directions in Heritage & the Arts Conference in Moncton, New Brunswick. We touched down in the four cities of Calgary, Winnipeg, Ottawa, and Moncton to converse with people. Interviews were streamed to both Moncton and Calgary locations; visitors to EMMEDIA and the E-lounge at the University of Moncton contributed to conversations revolving around the cultural characteristics and benefits of living in particular urban locations. EMMEDIA in Calgary and the E-lounge conference facility at the University of Moncton served as stationary communication points in the compacted journey east by the two Calgary Artists. In striving to make the 'then-recent' online encounter

more transparent, we combined the street level conversation with the out-of-body online encounter.

[www.wearegettingcloser.com](http://www.wearegettingcloser.com)

## MediaPackBoard (MPB)

In the 1st year of the MPB (2005), I either interviewed people with the camcorder connected to the MPB TV monitor, or I screened videos by Daniel Dugas or myself. The interviews were more like discussions. It gave people a chance to think about a question that I would ask, or to tell a story. Each person became the centre of attention as the discussion was projected on the TV monitor in real time. Passersby were able to watch and listen to the person from a distance or to stop, watch and listen without staring directly at either me or the subject/performer/storyteller. I was able to have interesting and involved conversations with individuals. The larger audience sometimes intervened, directly joining the discussion.

One of the first trips out was to Edmonton's Fringe Festival. I prepared a series of questions surrounding the contemporary popular impression of 'what is drama' and 'what is attractive about going out to see plays in the 21st century.' Overall, the impression seemed to be that the 'live element,' the performance, interaction, and the excitement of the moment prevails in drawing audiences. At its best, that is what is working with the MediaPackBoard too!

In 2006, Daniel and I traveled to a residency in the south of France and created a video with people in the town of Vallauris. The final video drama in Vallauris, was screened to a public audience on a wall in the town square. On another evening, we walked through Vallauris, screening the new drama on the MPB. We also screened a program of our works on the MPB in Cannes (Opening Night of the Cannes Film Festival), and in Antibes during La Fête de la Musique.

[www.purplefireworks.com/mpb-vallauris.html](http://www.purplefireworks.com/mpb-vallauris.html)

**EXTREME**  
DVD & VIDEO STUDIOS  
005, 601 - 10th Ave. SW  
Kipling Square Building



DVD / CD Duplication & Replication  
HiDef Digital Video Editing & Production  
16mm & 8mm Telecine Film Transfer  
On-Site Production for HD Video & Digital Audio

**(403) 233-7770**  
[www.extremevideo.ca](http://www.extremevideo.ca)



8 Ave. Calgary- July 07, 2007 Photo: Daniel Dugas

# ACKNOWLEDGEMENTS

- Special thanks: Alex Link  
Ken Buera
- This project was made possible through the support of:  
The Alberta Foundation for the Arts.
- Front and back cover photos: Daniel Dugas

## VALERIE LEBLANC

### Curator

Valerie LeBlanc has curated a number of exhibitions into alternative venues. Since the late 1990s, she has been publishing writing and media arts projects on the web. A pluridisciplinary artist, her own work fluxes between media arts, performance and the plastic arts. Born in Halifax, NS, Valerie currently lives and works in Calgary, AB.

For more info: [www.purplefireworks.com](http://www.purplefireworks.com)

## DANIEL DUGAS

### Design & Documentation

Daniel Dugas is a poet, musician and videographer. In 2005 Daniel launched an audio CD of real time interactive soundscapes: Free Market Karaoke. He has performed the FMK nationally and at the Transitio MX - Festival International de Artes Electronicas Y Video, in Mexico City.

For more info: [www.dandatadugas.com](http://www.dandatadugas.com)

All texts by Valerie LeBlanc are licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 License. All other content is copyrighted by the Individuals/participants.

ISBN 0-9735206-1

Publication Date: January 2008

Publisher: Basic Bruegel Editions

Creative Common license:

Attribution-Noncommercial-No Derivative Works 3.0 License

<http://creativecommons.org/licenses/by-nc-nd/3.0/>

You are free: to Share — to copy, distribute and transmit the work. Under the following conditions:  
-Attribution. You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). -Noncommercial. You may not use this work for commercial purposes. -No Derivative Works. You may not alter, transform, or build upon this work.

Any of the above conditions can be waived if permission is obtained from the copyright holder(s). Nothing in this license impairs or restricts the author's moral rights.

[WWW.MEDIAPACKBOARD.ORG](http://WWW.MEDIAPACKBOARD.ORG)



This project was made possible  
through the support of:



Alberta  
**Foundation**  
for the **Arts**

Basic Bruegel Editions  
ISBN: 0-9735206-1

Booklet, DVD and website design: Daniel Dugas