

Upgrade Montréal présente:
:: politics under fire ::
((la politique prise d'assaut))

MAI 17_2007

[CTRL] : technology : art : society



UPGRADEMTL :: POLITICS UNDER FIRE :: la politique prise d'assaut ::
20:30H - 24 _ Society for Arts and Technology (SAT), 1195 St. Laurent
Free / Gratuit and open to the public / ouvert au public.

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::: UPGRADE HORAIRE. / SCHEDULE :::

20H30 + présentation "Anti-Data Mining" par **RYBN**, France. Rybn est un collectif transversal, issu des nouvelles pratiques liées au vjaying, aux musiques électroniques, aux technologies sensorielles et aux logiciels open sources.

[<http://www.rybn.org> / <http://www.antidatamining.net>]

/ presentation of 'Anti-Data Mining' by RYBN, France. Rybn is a transversal collective which came out of new practices linked to vjing, electronic music, sensorial technologies and open source software.

21H15 + uninterrupted screening of video art. Featuring video-artists **Rozalinda Borcila, Ondrej Brody & Kristofer Paetau, Andrew Lynn** and **The Vacuum Cleaner**. Curated by Horea Avram.

/ projection continue de vidéo-art. Avec les vidéastes Rozalinda Borcila, Ondrej Brody & Kristofer Paetau, Andrew Lynn et The Vacuum Cleaner. (Commissaire: Horea Avram).

22H30 + live electronic and experimental music. Performances par **Tara Rodgers, Doug van Nort, Javier Arciniegas, tobias.dj**. Also time for drinks.

/ performances live de musique électronique et de musique expérimentale. Avec Tara Rodgers, Doug van Nort, Javier Arciniegas, tobias.dj. Et de la boisson à l'horaire.

UpgradeMTL is a global, autonomous organisation for the presentation of the technology arts. [<http://upgrademtl.org>] . Organised in Montréal by tobias c. van Veen, Sophie Le-Phat Ho and Anik Fournier.

< <http://upgrademtl.org> / >

:: **presentation: RYBN** ::

RYBN

[<http://www.rybn.org>]

[<http://www.antidatamining.net>]

Founded in 2000, RyBN is a Paris-based multidisciplinary artistic collective specializing in installation art, performance and digital interfaces. In their art, the members of the collective refer to both the codified systems of artistic representation (painting, architecture, counter-cultures) and to human and physical phenomena (such as geopolitics, sensory perception and cognitive systems). Their axes of research include the construction of a "semantics of the convergence" via the coupling, diversion and perversion of writing and tools connected with the technologies of communication, information and the senses (webs, data flows, smell, surveillance, etc.).

Anti Data Mining (2007) is a research project based on the recovery and the visualization of Web-extracted data. It aims to make emerge, by using Data Mining processing, several social and economic imbalance "phenomena". ADM seeks to identify and visualize these phenomena and tries to establish a global imbalance cartography. The ADM project brings a critical glance at the Data Mining technologies: the role and functions given to Data Mining software is an analysis mechanism of the social consequences triggered by their uses.

:: **performances** ::

.assembled by tobias c. van Veen.

JAVIER ARCINIEGAS is a musician and programmer from Bogotá, Colombia. He started out writing instrumental music, usually very timbre oriented. Back then, he wrote a few scores for different kinds of instruments and also built a big percussion instrument out of mostly aluminum, copper and iron. He studied composition at Universidad Javeriana in Bogotá, and after graduating was invited to IRCAM, in Paris, France, for a course in computer music. Then he went to Mills College, where he obtained an M.A. in Composition and an M.F.A. in Electronic Music and Recording Media. At Mills he started programming full time, working always with the SuperCollider language. Currently he works as Sound Programmer at Ubisoft, Montreal. His music has been performed in concerts in Colombia, the United States, Canada and Sweden.

For this performance I am working with small libraries of instruments to synthesize sound. Each performance has an element of exploration of the sonic space offered by the combination of the chosen synths. I am very fond of music with short sounds and high pitches that are repeated without very strict patterns, there is no sense of beat, it's more like a sustained state with lots of internal activity. In general, I prefer pitched sounds to noise, as I can stuff more little sounds together to create variable shapes, without filling up the space too quickly.

ANALOG TARA (Tara Rodgers) performed jazz piano for several years in NYC, released house music on compilations including Source Records/Germany and the Le Tigre Remix, and has shown sound and video art internationally. Her work has received awards from the International Songwriting Competition (Dance/Electronica, 2003), the Frog Peak Collective (Experimental Music Prize, 2006), and the International Alliance of Women in Music (New Genre Prize, 2007). She also founded the website Pinknoises.com and is editing a related anthology of interviews with women DJs and sound artists. [<http://www.safety-valve.org/>]

This performance will combine and transform source recordings from various analog synthesizers, including the Moog IIIp, ARP 2600, Roland HS60, and Flower Electronics Little Boy Blue (designed by Jessica Rylan).]

DOUG VAN NORT is an experimental musician currently living in Montreal. Through improvisation and composition, his work of late has been concerned with attentive listening within dense sound spaces, and the emergence of structure from sonic textures. He has found much inspiration through his many collaborative endeavors, including a current network-based performance project involving scores of wonderful musicians as well as his longstanding series of collaborations with Pauline Oliveros, through which he has deepened his appreciation for the joy of listening. His research (sound synthesis, perception, etc.) and musical works (inseparable and equally creative practices) have been presented in various venues in N. America, Europe and Asia.

For this performance, I will transform several vocal and instrumental sources - chorals and chorales - into densely layered ambient textures that encourage a warm and casual post-conference atmosphere.

TOBIAS.DJ : engages the art of turntablism, improvisation and experimentation in the deployment and abuse of mixer, turntables and wax and all that comes with bending the rules of the rhythm. Hailing from Vancouver, BC, tobias.dj performed and organised technoculture interventions on the West Coast of North America throughout the '90s. From 1993-2001 he was Direktor of the sonik performance <ST> Collective [shrumtribe.com] and co-founder of technoWest.org and thisistheonlyart.com. Djing since '93, tobias' style is marked by the cut-up & non-linear mixing styles of 3-deck future techno & house: Detroit, minimal, dub, glitch & acid. Spin that through the regional markers of context & the application of concept (masochism, atmosphere, ritual). His DJ sets have appeared on BetaLounge.com, Burn.fm, NoType.com's BricoLodge sublabel and Techno.ca. With DJs Fishead & John Burke he hosts the net.radio mix ControltoChaos.ca. An article discussing his experimental work with turntable scripts appeared in Leonardo Music Journal 13. He has a recent microsound album, If Not, Winter with tomas phillips (2005) on and/OAR. Tobias has directed conceptual and sound-art events, online interventions and radio broadcasts worldwide, working with STEIM, Mutek, the New Forms Festival, the Banff Centre, the Video-In, Upgrade! International, the Vancouver New Music Society & Hexagram.

[<http://controltochaos.ca> / <http://quadrantcrossing.org>]

:: **video artists** ::

.curated by Horea Avram.

ANDREW LYNN

[<http://www.breathingplanet.net/>]

[<http://breathingplanet.blogspot.com/>]

Andrew Lynn is an artist, activist, documentarian, and educator living and working in Brooklyn, NY. Currently he is Education & Development Manager at Manhattan Neighborhood Network New York, NY, where he develops media literacy curricula, organizes an online video distribution among the National Youth Media Access Project network and manages the MNN Youth Channel's education program.

His exhibitions and screenings include: *World Carfree Conference*, Bogota, Columbia, 2006; *Point of Purchase*, DUMBO Art Gallery, Brooklyn, NY, 2006; *Finger Lakes Environmental Film Festival*, Ithaca, NY, 2006; *Fifth Annual Bicycle Film Festival*, New York City, Los Angeles, San Francisco, London, 2005; *Documentary Fortnight*, Museum of Modern Art, NY, 2005; *Other Cinema*, San Francisco, CA 2004; *Rotterdam International Film Festival*, Rotterdam, Netherlands, 2004; *Rencontres internationales*, Paris/Berlin, 2003. He has co-produced documentaries including "Independent Media in a Time of War", "Still We Ride", and is now working on the ongoing series "My Survival Kit".

My Survival Kit (episodes 2.1 and 2.2) (2006) is a "homemade TV", a low-tec mix of animation, archive footage and video performance. Within a culture based on exclusive ownership, authorship, and controlled distribution, this work relies upon remix, collage, cut 'n' paste and "punk" visuality, while offering alternative channels for access and distribution. *My Survival Kit* series—as many other works signed by Lynn and his collective—engages with the issues and concerns related to community rights, political commitment, environmental protection and media alternatives. The tone of the video is equally dramatic, naïve and ironic, but in any of these cases, the work reveals a strong critical overtone, where diy aesthetics undermines televisual clichés, official media predictability and standardization.

ONDREJ BRODY & KRISTOFER PAETAU

[<http://www.brodypaetau.com>]

[<http://www.ondrejbrody.org>]

[<http://www.paetau.com>]

Ondrej Brody and Kristofer Paetau started to collaborate in 2005. The Czech-Finnish, Berlin-based duo's main artistic means are performance, direct action and video; its principal discursive strategies are provocation, subversion and contestation. The tandem's nihilist, anti-art, "dadaist" approach challenges not only the limits of art and of those implied in making it, but it also disturbs the act of art-consumption, the role of (cultural) institutions and their authority. Some of their action-statements include setting themselves on fire, smashing laptops at conferences, vomiting in galleries, or shitting in museums. Highly controversial and openly dissentious, their performances are an efficient tactical and political tool in the realm of art. Their solo and collective exhibitions include: "Pet Painting Salon" 2006, "Artstar" 2005 International Prize for Performance 2006, "Eastern Alliance" 2006, Extra Features Series (1): "Licking Curators Ass" 2005, "The Art Forum Accident" 2005.

Le Déjeuner sur l'Herbe (2006)

The video is a porn parody after Manet's homonymous painting made with Czech XXX actors. The setting and characters' arrangement reproduce formally the famous painting, but this tableau-vivant enacts a bizarre scenario, based on intercourse and absurd French dialogues imitated phonetically. Brody & Paetau's *Dejeuner* challenges modern art—and generally “high art”—symbols, while ironically commenting on the idea of art reproduction and stereotypes of porn. Moreover, since the artists are somehow visible in the chroma-key setting while shooting the video, the work aims at undermining the medium itself.

Auticko (2006)

The video offers a triple perspective on three different interiors where two porn actors are conducted in their irreverent actions by Brody & Paetau through telephone and assistants. While visually the work falls somewhere between web cam sex, porn movies and Big Brother, *Auticko* speaks a lot about pornification, voyeurism and mediation, and about the ways in which established mass media constructs “realities” through manipulation and control.

ROZALINDA BORCILA

[<http://www.borcila.tk>]

Rozalinda Borcila is a Romanian artist living in the United States; she is currently Associate Professor of Sculpture and Performance at the University of South Florida in Tampa. Her work includes video, installation and performative explorations of the ways in which power is experienced and internalized in daily life. She also works in a number of collaborative and social practices, concerned with developing collective capacities for sustaining critical imagination and action. Collaborative projects include **BLW** (with Sarah Lewison and Julie Wyman), a video performance collective which produces re-enactments of moments in the history of radical media in the US; **6Plus** (with Sama Alshaibi, Yana Payusova, Wendy Babcox, Sherry Wiggins, Mary-Rachel Fanning), a women's collective engaged in a series of projects in the Occupied Territories of Palestine; **common_places** and **the Center for Getting Ugly**, platforms for developing creative dissent through collaboration

Her work has been exhibited in numerous venues internationally, including: Stellenbosch University (South Africa); Watson Institute at Brown University (USA); Museum of New Art, Detroit (USA); Vector Gallery, Iasi (Romania); Khalil Sakakini Center, Ramallah (Palestine); International Center of Bethlehem (Palestine), Institute for Contemporary Art, Philadelphia (USA); Dinamo Artist Run Space, Budapest (Hungary); Nickle Arts Museum, Calgary (Canada); School of Visual Arts, New York (USA); Objex ArtSpace, Miami (USA). However, her work is also situated in non-institutional spaces or outside of established contexts for artistic production, taking the form of critical walking, re-enactments, workshops, interventions and so forth.

GEOGRAPHY LESSONS: *Six Landscape Studies (and counting) (2001-to date)*

Increasingly, the spaces we navigate are policed through technologies of visualization and information management. The X-Ray machine, racial profiling practices, surveillance devices, scrutiny of documents, fingerprinting etc are meant to make everything, visible or invisible, available for inspection. The condition of security is the coincidence between vision, landscape and power.

This series of small interventions in highly controlled spaces began shortly after September 11th 2001. Using a video camera as a way of looking back, the artist shoots images in airport security zones: inside X-Ray machines, at passport check points, immigration control, baggage claim. *Geography Lessons (... cont.)* is an on-going archive of these video images, interpreted (or queried) in a series of video works. *Geography Lessons: Six Landscape Studies (and counting)*, constructs a stacked, rhythmic sequencing of images shot in 6 different airports (Berlin Tegel, Venice Marco Polo, Tampa International, Newark Liberty, Amsterdam Schiphol, Houston George Bush). The border device (dispositif) is constituted through rhythmic/spatial flows as a field of relations between video channels. It is, in visual terms, landscape as crisis.

THE VACUUM CLEANER

[<http://www.thevacuumcleaner.co.uk/>]

The Vacuum Cleaner is a Great Britain-based cultural resistance collective of one fashioning radical social and ecological change. By employing various creative legal and illegal tactics and forms, The Vacuum Cleaner attempts to disrupt concentrations of power and reverse the impending ecological collapse of planet Earth. The Vacuum Cleaner has participated with installations, performances and screenings in group shows at the CCA, ICA, The Centre of Attention, Liverpool Biennial, Fierce Festival, Baltic Mills, PSI 12 - Performing Rights, Peacock Visual Arts, Fact Centre (UK) Museum of Contemporary Art Chicago, Wooster Collective, Version Fest, Select Media Festival (USA) Reinraum (Germany) Digital Arts Laboratory (Israel) Impakt (Holland) Social Movement Film Festival (Hong Kong). The Vacuum Cleaner is a co-founder of the [Laboratory of Insurrectionary Imagination](#) and founder of [The Very Cooperative](#).

The Vacuum Cleaner - Whirl-Mart Ritual Resistance! (2003)

Whirl-Mart Ritual Resistance is a performance intervention that takes place on the first Sunday of each month. *Whirl-Mart* started in upstate New York before traveling the globe. In the UK *Whirl-Marts* have happened in every major city. This video documents an artistic-political action performed in the cathedral of consumption, Wal-Mart: empty trolleys are pushed around the store by Vacuum Cleaner members. A gesture of creative refusal, a non-violent rejection of consumerism, a protest act against commodity fetishism, with the means of art.

Laboratory of Insurrectionary Imagination - Third Experiment Video (2006)

This video was made to accompany an installation in which £500 in 1 pence pieces was given away. The video is made from footage of the first two experiments: a large urban and corporate festival of intervention and disruption in London 2004 and a UK tour and actions leading up to and at the G8, Scotland. By playing with terrorist imagery (covered faces, distorted voices, verdict reading), The Laboratory gives voice to pacifist actions that produce a critical engagement with the dominant structures of power. The Laboratory plays with Islamic clichés while undermining and mocking Western media coverage. Here, the clown is the warrior, a pacifist insurgent engaged in non-violent combat, caught in a game-like utopian world very much dominated by violence. The text is a communiqué that was released in reaction to the situation we found ourselves in as people that play on the edges of the art world and working in galleries of utopia.

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[[upgradeMTL.org](http://upgrademtl.org)]

Upgrade est une organisation autonome, internationale et rhizomique de rendez-vous mensuels pour la culture numérique et les arts technologiques. Upgrade Montreal bénéficie du soutien généreux de la Société des arts technologiques [SAT], ainsi que de ses réseaux formant Upgrade International, des divers partenaires avec lesquels il collabore, des artistes faisant don de leur temps, et de l'énergie bénévole de son triumvirate organisateur formé de tobias c. van Veen, Sophie Le-Phat Ho & Anik Fournier.

<http://upgrademtl.org> | <http://www.theupgrade.net>

The Upgrade is an autonomous, international and grassroots organization of monthly gatherings for digital culture and the technology arts. Upgrade Montreal is generously supported by the Society for Arts and Technology [SAT], through networks of the Upgrade International, the various partners we work with, the artists who donate their time and the personal energies of its organizer triumvirate of tobias c. van Veen, Sophie Le-Phat Ho & Anik Fournier.

- tobias [avec Sophie & Anik]
thanks to Horea Avram for his energies this Upgrade.

Mai 2007

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