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We turn two with this 12th issue. It is also our third where we have worked with a guest-editor. Publishing a zero-funded journal has meant looking for creative ways to work with a community of writers willing to contribute gratis. Having guest editors focusing on issues of shared interests has worked very well for us. So too is finding and being found by collaborators in the Net. Recently editors of a few online magazines approached us for future collaborations. We have also managed to go on producing this publication by simply taking it to where our lives take us; to Kassel for the *documenta 12* issues, to London for the *And Now China?* issue and recently to Edmonton, Alberta Canada for this one on art archives and archiving. Writing the editorial "Recording Alberta: A Place in the Archives," is guest editor Lianne McTavish, Professor of the University of Alberta. Due largely to her interest in *Ctrl+P* and my work, I was in Edmonton for a week last March doing many things with its artistic community. We thank her, our past guest-editors and all who have generously contributed in the past two years in helping make *Ctrl+P* a viable means of art publishing. Also, to begin our third year, we hope to publish more reviews. In this issue, Eliza Tan writes on *Everyday Anomalies* an exhibition of works by four artists from Hong Kong. Flaudette May V. Datuin reviews *Exhibit A*, the opening exhibition of the recently established Museum of Contemporary Art and Design in Manila; and Gina Osterloh's exhibition of photographs *Shooting Blanks* at Green Papaya Art Projects. - *Judy Freya Sibayan*

Recording Alberta: A Place in the Archives

Lianne McTavish

A modest dress hangs as part of the temporary exhibition *Tracing History: Presenting the Unpresentable*, at the Glenbow Museum in Calgary, Alberta, Canada. Made in 2008 by artist Faye HeavyShield of the Blood Tribe (Kainai Nation), *red dress* is adorned with a single row of white circular tags pinned around the neckline. At first glance, it resembles a traditional garment worn by northern Aboriginal peoples, but the decorative shells are absent. In their place, the artist has arranged metal archive tags, the kind usually inscribed with identifying numbers and pinned to material objects by museum curators. Her dress is officially designated an artifact, alluding to the consumption and classification of Aboriginal culture by white collectors. Yet the archive tags are empty, pointing to a lack of understanding on the part of these collectors. When HeavyShield went through the Glenbow Museum's collections, she commented on the deficiency of most museum artifact tags, which noted only the band, geographical area or date.[1] Her blank labels call attention to the importance of invisible information, such as the loving care given to cultural objects by their creators. At the same time, her use of the tags marks the ability of Aboriginal artists to appropriate and undermine western modes of classification.

HeavyShield's work provides an ideal introduction to the issues that inspire this special edition of *Ctrl+P*. It invokes some of the diverse cultural traditions of Alberta, a western region of North America which officially became a Canadian province in 1905 but had been inhabited by the ancestors of today's First Nations Aboriginal peoples for at least 8,000 years. The dress provides material evidence of the continuity of Aboriginal culture as well as its adaptation in the face of the often devastating changes brought by

Faye HeavyShield, *red dress,* 2008, Collection of the Artist. Photo courtesy of Glenbow Museum.

colonial settlers at the turn of the nineteenth century. Drawing attention to the power dynamics of this incursion, HeavyShield's work highlights the role played by museum collectors and their archival practices. The artist participates in a body of theory that approaches archives as knowledge producing and knowledge erasing entities rather than neutral collections of historical facts. Historian Antoinette Burton, for example, calls for the investigation of how archives have been "constructed, policed, experienced, and manipulated," while art historian Leonard Barkan urges researchers to view archives "not as the sum total of events and things that had been recorded but as the system that governed what could be recorded."[2] HeavyShield asks museum visitors to consider archival practices in precisely this way, as a system that excluded information about the specificity of Aboriginal culture. This special edition of *Ctrl+P* likewise both historicizes and interrogates the concept of the archive, with particular reference to the creation of identity in the place now known as Alberta. While some essays explore efforts to reclaim the archiving process and render it less elitist, others focus more on the cultural production of memory, politics of public art, and invention of histories that include some identities while suppressing others.

This emphasis on Alberta is based on a happy accident. I recently moved to Edmonton, Alberta, traveling 4,900 km across Canada to take up the position of Professor within the Department of Art and Design at the University of Alberta. Upon arrival I invited Judy Freya Sibayan, performance artist and editor of *Ctrl+P,* to present her work in Canada for the first time, interacting with both students at the university and the wider artistic community. I had met Judy ten years earlier, at a conference in Querétaro, Mexico, where she was performing Scapular Gallery Nomad, a portable gallery, and speaking about her career. Impressed with Judy's critique of the ways in which museums function, I vowed to bring her to Canada. This goal only became possible, however, after my relocation to Alberta, a province currently experiencing an economic boom, primarily because of the extraction of oil from its tar sands, a lucrative albeit highly polluting process. Rapid economic growth has attracted an influx of newcomers to Alberta, from outside as well as within Canada, particularly the eastern Maritime provinces, where I used to live. The University of Alberta is undergoing a similar boom, expanding by hiring new faculty members, constructing buildings, and creating a vision which includes the internationalization of the campus through the recruitment of staff and students, exchanges with other universities, and invitation of speakers from abroad. Judy's visit from Manila was welcomed by the University of Alberta, and was generously funded by the Office of the Vice-President (Research). In numerous e-mail exchanges with Judy, we decided that her activities on campus would focus on the politics and practices of archives, emphasizing the themes of memory and heritage relevant to a changing province as well as to the University of Alberta, which celebrates the centenary of its founding in 2008.[3]

Judy was very busy during her week-long visit to Edmonton in March 2008. She presented her work on archives to the students in my course "The History of Museums," and later gave a public lecture on her life both as a museum and in the museum world. Judy also performed, notably opening the Museum of Mental Objects (MoMO) for the first time in Canada. During this well attended event, MoMO acquired a work by Tanya Lukin-Linklater, an Edmonton-based performance artist and dancer of Alutiiq ancestry, from Kodiak Island, Alaska.[4] Judy's new performance, *The Community Archives: Documenting Artists Collectively, Openly*, was specifically designed to explore archiving processes with the artistic community in Edmonton. This event (examined below in articles by Eric Steenbergen as well as Judy Freya Sibayan) was co-sponsored by Latitude 53: Contemporary Visual Culture, one of the vibrant artist-run centres in Edmonton.[5] Most relevant to this special edition of *Ctrl+P*, however, was Judy's suggestion that university students, art critics, and artists in Edmonton submit essays on the theme of "Recording Place in Alberta," for publication in the July 2008 volume of the journal. This opportunity

not only allowed dialogue between Judy and the community in Edmonton to continue long after her return to Manila, but also provided an opportunity for various residents of Alberta to explore the fluctuating identity of the province in visual images and written text, presenting it to the wider world.

Lianne McTavish and Judy Freya Sibayan prepare the accessioning books for *The Community Archives*. Photo credits: Lee Spence

In the first essay University of Alberta graduate student and printmaker Eric Steenbergen analyzes *The Community Archives* at Latitude 53, discussing the ways in which this interactive event both undermined the conventions of archives and potentially reinforced new limitations. Judy then provides her "insider" view of the project, explaining how she first conceived of *The Community Archives*, and the status of participating artists as well as audiences in relation to it. The third article, written by art critic Amy Fung about the work of Cherie Moses, continues to consider contemporary art produced in Edmonton. Fung discusses how Moses, who teaches in the Fine Art Program at Edmonton's Grant MacEwan College, manipulated sound in a series of performances, digitally recording the memories of Chilean immigrants to Alberta as they spoke to their daughters. In a related work, Moses created an alternative archive by focusing on the oral traditions of Aboriginal women, adding another layer to recording identity in Alberta. In the next essay, University of Alberta undergraduate student Pamela Alenuik likewise explores an alternative version of the archive, drawing on letters to the editor that appeared in the *Edmonton Journal*, a local newspaper, regarding the commission of new entrance signs to the city. She explains that the municipal government of Edmonton is attempting to change the image of the capital city, and raise its cultural profile by associating it with modernist art forms that mystify some members of Edmonton's population. While Alenuik's essay takes us to the boundaries of Edmonton, Christopher Grignard moves us farther afield in a discussion of memory and loss in his hometown of Kelowna, British Columbia. Kelowna is located in the Okanagan Valley, famous for its beautiful vineyards and fruit orchards, in the Canadian province immediately to the west of Alberta. This city provides the setting of *The Orchard Drive*, which Grignard calls "the Okanagan's first gay play." Written partly in response to the mayor of Kelowna's refusal to pass the annual pride proclamation in June 1997—he was subsequently found guilty of discrimination by a British Columbia Human Rights Tribunal—Grignard's play debuted in Edmonton in 2005, and is now published for the first time in *Ctrl+P*. This challenging and ambitious play encourages us to think about how concepts of place are formed in rituals of commemoration, conversation, and relocation, as much as in concrete structures and archives. The final article is written by D. Jeffrey Buchanan, another person who is "from away" (a Maritime phrase). After moving to Edmonton from Toronto in 2003, Buchanan began producing a documentary talk show called *The Sound of My Own Voice*. Weaving together stories of childhood memories and their destruction, Buchanan describes how he creates a contemporary living archive with his radio show, engaging local as well as international audiences. In the end the seven essays, one play and numerous digital images that comprise this special edition offer diverse views of archival practices and places. They shed light on Alberta, a province in transition, by addressing such issues as voice, memory, Aboriginal identity, gay politics, and the creation of community. All the same, like an archive, this special edition forms a collection that can only ever be partial, excluding as much as it includes, and producing silences that, like HeavyShield's blank archive tags, highlight the invisible aspects of the creation of place.

The author wishes to thank Faye HeavyShield for her permission to use the image of red dress.

Endnotes:
1. Personal communication with the artist, 26 May 2008. See also Quyen Hoang, 'Review of Tracing History: Presenting the Unpresentable (February 16 to June 22, 2008), Glenbow Museum,' (www.glenbow.org/media/HonouringTraditionsMediaKit_000.pdf (accessed 18 May 2008).
2. Antoinette Burton, *Archive Stories: Fact, Fictions, and the Writing of History* (Durham, NC: Duke University Press, 2005), 7, and Leonard Barkan, *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture* (New Haven, CT: Yale University Press, 1999), xxiii.
3. For more information about the University of Alberta see: www.ualberta.ca
4. This performance was co-sponsored by the Art Gallery of Alberta, www.artgalleryalberta.com.
5. For more information about Latitude 53 and its executive director Todd Janes, see www.latitude53.org.

The Community Archives

ERIC STEENBERGEN

On March 14, 2008, the artistic community in Edmonton opened its own archive. The mission of this new work, which consists of archival boxes dedicated to eleven diverse Alberta artists, is to provide a repository for documents and objects that are related to the careers of the artists within its scope. This archive is unlike traditional archives, which are often monolithic institutions of objective authority with strict adherence to accession polices. Rather, *The Community Archives: Documenting Artists Collectively, Openly* (TCA) is a parody of the archival institution. Standing in mocking homage, it simultaneously undermines and bolsters the social and political context of the archive. By removing restrictions commonly associated with archives, patrons are invited to consider not only how this community archive works but, more importantly, how the archives from which it is so very different operate. Why, and to what end, are the rituals of archival definition, preservation, and interpretation acted out?

This project was developed and organized by Judy Freya Sibayan and Todd Janes with funding from the University of Alberta as well as Latitude 53, a venerable artist-run centre that promotes the development and exhibition of alternative art forms. The artists who participated in the project are Richard Boulet, Blair Brennan, Catherine Burgess, C.W. Carson, Liz Ingram, Eleanor Lazare, Tanya Lukin-Linklater, Agnieszka Matejko, Holly Newman, Esther Scott, and Linda Turnbull. These artists work in a broad spectrum of media, from sculpture to installation art, lithography, performance, choreography and textile.

Installation shot of some of the archival boxes labelled with the artists' names at Latitude 53. Photo credits: Lee Spence

Todd Janes, Executive Director of Latitude 53 gives the welcome remarks. Photo credits: Lee Spence

TCA consists of eleven document storage boxes, each of which has the name of one of the artist listed above written on it. The boxes are arranged on two tables running down one wall of the gallery. Midway along this wall, a third table projects outward, upon which are arranged two accession books, pens, and 8.5 x 11 inch envelopes. In order to participate in the project, the viewer/archivist brings an object or document to Latitude 53, which they feel relates to one of the artists, and enters his or her item in either one of two accession books. The item is given an accession number, a five digit serial number starting at 00001, with an A or B respectively, given the book in which it is being written. The viewer then lists the box for which the item is destined, records his or her name and, finally, the reason why the item is being donated.

The degree to which this process is adhered varies greatly. Names are often left out, as are accession numbers, and entries often flow across and down the page's edge in a series of crunched lines with rough pencilled marks delineating separate entries that run onto multiple lines. There is no policing of the books, which are quite different in both the consistency of the listed information and the number of entries.

The documents and objects that are included in the archive fall into three general categories. The first and most common item relates directly to past exhibitions, performances, or other works by the artists being archived. The second largest category contains objects that relate to the physical materials of the artist's practice whether they are literally the material used, or a representation of the work's conceptual components. The third category consists of items that relate to the artists personally and do not necessarily speak to their career or artistic practice.

At first, TCA may seem to be self-referential, locked in a closed loop of introspection, but it is this self-consciousness that allows TCA to stand in parody of the institutional structures which have brought it about. Linda Hutcheon identifies parody as an essential form for the articulation of critique in post-modern art.

> [I]t is precisely parody—that seemingly introverted formalism—
> that paradoxically brings about a direct confrontation with the problem

of the relation of the aesthetic world to a world of significance external to itself, to a discursive world of socially defined meanings and systems (past and present)—in other words, to the political and the historical.

TCA at once uses and abuses, supports and destabilises, the archive's conventions and structures, making perceptible its inherent paradoxes. It is this act of becoming self-conscious that brings TCA out of an intellectualized hermetic bubble and into social and political relevance. The parodic reference creates a dialogue with the institution and through this, with the ideological, social, and economic context in which the archive creates, maintains, and disseminates meaning.

Two members of the Edmonton art community accession their donations to TCA during the opening. Photo credits: Lee Spence

Through its parodic homage, TCA questions the relationship between the archive and the artistic community, and how each impacts the other. It addresses the conception of the archive as a creator of history by actively dispersing the roles involved in collecting, ultimately undermining the monolithic authority of the traditional archive and highlighting the subjectivity of the collecting agent.

Despite the open nature of the archive, many potential archivists and gallery viewers noted that they felt discomfort with the process. Sydney Lancaster, Latitude 53's Administrative Officer, observed that gallery visitors often seemed unsure about how they should proceed and what process should be used to enter their document or object into the archive. Ultimately, this lack of direction leaves them with a sense of discomfort relating to the archive and their role in relation to it. The viewer is told that they are "invited to fill the boxes by bringing [objects] significant to the careers of the artists" but they are not directed as to the process of actually entering the object into the archive. In the end, the viewer is left with several unanswered questions, which must be deciphered on his or her own or inferred from previous entries in the accession books.

Importantly, instruction for the purpose of increasing accessibility is a paradox. On one hand, clear instructions can encourage participation and negate the discomfort participants might feel when presented with a novel situation. On the other hand, instructions authoritatively dictate the type of participation that is allowed or expected, which would limit the openness that TCA explicitly seeks. Instructions would reinforce the very institutional voice the project is actively questioning. As with many elements of TCA, this ambiguous role is both hindering and emancipating.

By creating a parodic representation of an archive, TCA effectively brings the values of the archiving institution into question. The implications surrounding creation and dissemination of culture are far reaching and problematize the act of criticising TCA through the reliance of criticism on artistic memory and institutional sources. Yet, TCA remains, fundamentally, an institutional work both acting as, and fully subsumed into, the structures of the institution it brings into question. This is not to say that the project fails. Such a conclusion reductively focuses on institutional relationships to the exclusion of both content and context. The paradoxical relationship between support and challenge is the source of TCA's relevance and its vector into a broader social, political and economic relevance.

Endnotes:
1. Hutcheon, Linda. A Poetics of Postmodernism: History, Theory, Fiction. New York: Routledge, 1988. pg. 22
2. Latitude 53—who we are—mandate. Retrieved from http://www.latitude53.org/whoWeAre/index.html

Above: Michael O'Driscoll, Associate Professsor of English, University of Alberta. talks on "The Archival Conciousness;" Left: Judy Freya Sibayan offers some of her thoughts on conceiving TCA. Right: Marcus Miller, Assistant Curator of the Art Gallery of Alberta with his son and other members of the art community of Edmonton at the opening. of TCA. Photo credits: Lee Spence

The Community Archives: Documenting Artists Collectively, Openly

JUDY FREYA SIBAYAN

Conceived as an open-archive-in-progress, the exhibition *The Community Archives: Documenting Artists Openly, Collectively* (TCA) plays on the words "community" as both noun and adjective, and "archives" as both verb and noun. Thus, a community does the archiving and the archives are that of a community. The initial impetus for this project was the speedy production of an archive on contemporary artists resulting in an exhibition with the audience working as creators of the artwork.

This idea occurred to me while listening to Beatrice von Bismarck read her keynote paper "Processing the Archive" at the conference *Archiving the Contemporary: Documenting Asian Art Today* sponsored by the Asia Art Archive in 2005. Von Bismarck pointed out that

> Every process of archiving includes acts of claiming—in a material sense claims to objects, to possessions, in a semantic sense claims to a position of defining power. While Walter Benjamin bestows the archival activity with a positive connotation as a mode of appropriation in order to renew the old world,[1] Alan Sekula rather focuses on the ambiguous character of collections. In photographic archives he sees on the one hand that pictures are de-contextualized and thus liberated from their use, but on the other hand that they are again homogenized according to the ordering system at work in the collection.[2]
>
> It is against this power of giving new meaning by way of appropriating cultural goods that much of the museum critique in Europe and North America since the late 1960s has been directed. Artists, as well as cultural critics and theoreticians, demanded a decentralisation of this power, and participation and transparency turned into catch phrases in this context. Cultural archives turned into a prevalent battlefield for the struggles over the right—in Pierre Bourdieu's terms—to include and exclude from the proper field of art and culture.[3] Single and collective actors in the field, i.e., individuals and communities—be they defined in terms of gender, race, nation, culture or region—voiced their interest in taking part in the processes of 'naming' and 'putting in order' involved in the activity of archiving.[1]

In my mind's eye, I saw twenty empty boxes installed on pedestals in a gallery, with each box labeled with an artist's name. I imagined the boxes filling up as a good number of the audience, most likely each artist's community, donate materials they have kept on the artists. Nearly three years from the date of conception, TCA finally happened. Latitude 53, a gallery in Edmonton, Alberta Canada hosted the exhibition March 14 to April 12, 2008. Not a white cube, one of the rooms at Latitude 53 turned out to be an ideal space for TCA. Not a metropolis, Edmonton turned out to have a not-so-dispersed community the artists could intimately and easily engage and depend on (although there were requests from the artists for materials sent by their friends both via email and the post to be received and accessioned by the gallery staff).

Asked what kind of materials those who knew her would bring, Tanya Lukin-Linklater thought of a bowl of water. Richard Boulet remarked that he would not at all be unhappy if his box were to remain empty. Another artist Esther Scott, still young in her career worried there would hardly be any documents on her artmaking. Holly Newman, another one of the artists who was archived, assured her that materials donated need not be documents but any thing her friends owned and thought would pertain to her work would do. Thus, although I didn't have the opportunity to know what finally got archived,

[1] Walter Benjamin, 'Ich packe meine Bibliothek aus. Eine Rede über das Sammeln,' in *Walter Benjamin: Gesammelte Schriften, IV, 1,Suhrkamp*, Frankfurt/Main, 1991, p. 390.

[2] 'Allan Sekula: Reading an Archive,' in Brian Wallis (ed.), *Blasted Allegories: An Anthology of Writings by Contemporary Artists*, MIT Press, New York/Cambridge, Massachusetts: London, 1987, p. 118.

[3] Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary Field*, Stanford University Press, Stanford, 1995 (orig. French edition 1992), p. 223.

Richard Boulet inspects a piece of textile placed in one of the artist's archival boxes. Photo credits: Lee Spence

I would conclude that beyond the obvious documents, there would be materials that would make sense only to the artist and the donor. All these pointed to the many possibilities of TCA as an "open-archive created from the bottom up instead of from the top down."[2]

Mere consumers of art, art audiences are usually rendered passive actors in the system of production, circulation and reception of art. In TCA however, as a community performance, its audience is made active and critical in the making of the work. But if the community who archived the eleven artists in TCA were the authors of the archive, why is it the artists and I were the only ones acknowledged in all the announcements thus seemingly attributing the work only to us? Although the names of the donors were documented in the accessioning books, why is it that not even a token acknowledgement of the community was made? If the critical point of TCA is the rendering of the audience as creators of the archive and thus the exhibition, why did I, nor the curator of Latitude 53 not inscribe the community as major actors in the authoring of the exhibition?

For answers, I turn to Helen Molesworth's work on the recent history of artmaking where artists think of themselves as mere workers, and art as mere work. Molesworth in curating *Work Ethic*, focused on artistic labor as problematized by contemporary artists since the 1960s. "Who does it? The artist, the studio assistant, the factory worker, the viewer? What happens to the meaning of art once traditional artistic skills are not necessary to produce it?"[3] She came up with four categories to examine the "work" in artworks: 1) the artist as worker; artists have become less interested in art objects as a finished product and more interested in the activity of making art; 2) the artist as manager; the artists sets a task for others to complete, relinquishing the act of creating the actual artwork to assistants or fabricators; 3) the artist as experience maker; the artist sets up a situation requiring the viewer to participate in order for the event to become art; 4) the artist quits work; the artist removes herself from the artistic process entirely; this often results in a meditation on not working.[4] Falling under category 3, TCA is a situation which I conceived requiring artists to activate their community to participate in order for the event to become art.

A reflection on art archives and archiving, TCA is parodic in its strategy as an institutional critique. Putting the responsibility of authoring the archive into the hands of a community, I put into question the canonizing function of the archive in terms of those who author it. Specific to the art archive, who has the right and the authority to name and put in order—to locate and eventually embed in art history—those worthy of leaving a trace in the cultural matrix so as to have had the historical reputation of being significant artists? Because according to Derrida, those who create the archive claims the power to construct what he refers to as "what *will* have been and *ought to* or *should be in the future*."[5] Those who archive in their project to collect and preserve traces of human action make decisions as to who and what to archive. Thus, whether institutions or individuals, in conserving very specific material memory and culture, ultimately whoever authors the archive has the power to confer cultural status and legitimacy.

Endnotes:
1. Beatrice von Bismarck. http://www.aaa.org.hk/onlineprojects/webproceeding/keynote_3.html
2. Retrieved from an email sent March 13, 2008 by Lianne McTavish to the artists being archived. .
3. http://www.psupress.org/Justataste/samplechapters/justatasteMolesworth.html
4. Ibid.
5. Beatrice von Bismarck. Arena Archive: Artistic Self-archiving: Processes and Spaces. In *Interarchive, Archival Practices and Sites in the Contemporary art Field*, Hans Ulrich Obrist et. al Editors. Kunstraum Universität der Lüneburg. Köln: Verlag der Buchhandlung Walther König, 2002, p. 458.

Artists and their friends alike donate to the community archive. Left: Blair Brennan and Richard Boulet. Right: Eleanor Lazare and Marie Leduc accession their donations. Photo credits: Lee Spence.

(Re)searching the Unheard: Cherie Moses' Archive of Lesser Heard Voices

AMY FUNG

In Cherie Moses' 2005 sound installation, *Songs of the Mothers*, gallery audiences stepped into an intimate interchange between three generations of Chilean immigrant women speaking tenderly and openly about the everyday matters affecting their lives. Flowing seamlessly between English and Spanish, the women were instructed to speak as if they were speaking to their children for the last time. The result created an experience akin to being inside somebody else's deepest thoughts, listening in surround acoustics to a never ending chain of overlapping histories echoing in a dark and seemingly timeless space.

As a visual artist, Moses specifically chose to create an architecture of sound instead of presenting a visual one, insisting on an aural-based experience that reverberates the cadence of lives lived. At the time of the recording, Ida, Llanca, and Paz, who are real-life mothers and daughters, were 97, 69, and 37 years old, respectively. Their stories, told in weaving waves of reserved resonance, crest and fall like the heave of an impassioned musical composition. Their unscripted interviews touch upon wide ranging topics such as Chile, love, danger, and Canada—exposing multigenerational differences and sameness that are then edited with and against each other. The fluidity between Chilean and English melds new thoughts with harboured memories, leaping across cultures, space, and time in a contemporary transnational reality. Observing the growing influx of immigration in Alberta, Canada—a province whose history remains strongly attached to the settler and pioneer history—Moses identified a need to preserve the stories by non-dominant communities that would otherwise be lost.

Moses' pieces open up the realm between the subjective and the factual. Relying on the subjective nature of memories, from her interviewed subjects to her own memory as both editor and interviewer, the presence of the artist as archivist comes into light. Of her role as a facilitator and an artist, she says, "When I edit, I gravitate to those bits that resonate beyond the personal experience to a larger universal idea as much as possible. I look for thoughts that I cannot only hear, but also see. I am after all a visual artist, listening and constructing images as I listen." Recognizing that all history and archives are intimated and manipulated, Moses approaches her work no differently in its finely tuned intonations and rhythmic tempos, openly affecting how these women's' histories will be remembered.

Using the archive system as both an artistic procedure and practice, but creating alternate routes of access, Moses' work challenges the dominant structure of how and who uses technology. Working with technology as an artist and a visual arts teacher, she is very aware of the power dynamic inherent to technology and technological interventions based on who is privileged to use and access it. As a professional artist, Moses has access to both the resources and equipment to edit down 150 tracks using the latest forms of ProTools HD in her creation of a 5.1 surround sound DVD on a 3 speaker channel. Three distinct speakers are layered over one another for a lulling chiming affect—at once reminiscent of oral storytelling and yet highly digitized in execution.

Acknowledging the use of technology, in archives as well as institutions such as art galleries, tends to perpetuate a privileged voice, Moses inverts the archival process not only to preserve these lesser heard voices, but to archive their histories with an artistically tailored framework that consequently mythologizes those speakers into larger-than-life characters. Although the works—with corresponding notes, scripts, and instructions on types of amplification as well as speaker installations—currently remain with Moses, she would like them to become accessible for continued research. Due to its ephemeral nature, the question arises whether this belongs more in a public archive or an art archive, but the artist also remains open to the idea of private and public collections.

Currently, Moses and collaborator Brenda Jones are exploring the preservation and creation of archives between an intrinsically technological method of editing and an Aboriginal tradition of oral storytelling. Reflecting Jones's bicultural European and Ojibwa heritage, her role as a mother, a community leader, and her long and losing battle with severe health issues, the project *Otterwoman Breathing* aims to archive the breathe of Jones, Otterwoman. Seeing herself as a bicultural woman living in a postmodern world, Jones' heavy, raspy timbre lends itself to the weighty thoughts and emotions spoken. The voice of Jones, in both sound and in message, becomes the desired archived object.

Acknowledging that the project is a method for Jones to let it all out to the universe and to leave a message for her children, Moses also notes that it is an archive of their personal history together spanning the past twenty years. "As long as I've known Brenda, she's been a personality who has always had something to say, with an honesty that is authentic," says Moses, as she shares excerpts of the work in its unfinished form. "She says what she means, with no fear that her life is fragile."

Editing hours of digitized recordings from three different interviewees, one of Jones/Otterwoman, one of her elder, and one in Ojibwa, Moses has been entrenched in whittling down audio clips that resonate of memory and narrative. Noting that all archives begin with the presupposition of what you want future generations to remember, including a natural disposition to edit down life into a manageable and categorizable history, *Otterwoman Breathing* has been in the making for two years and remains in process. Part of the process has also been the difficulty in finding a suitable Ojibwa speaker and translator as the traditionally oral culture has greatly deteriorated, but the major hurdle of the project has been the emotional endurance required of Moses to edit through Jones' personal message. "I can honestly say this is the most difficult project I've ever done, because I have to get it right," says Moses emphatically. "When I first started doing this, her elder, Geeseesoukqua (who is the second voice and tells of Otterwoman's history and namesake before Jones' life) asked me, 'Why are you doing this?' And I replied, 'I'm doing this so her story does not get lost.' Her story will go when she goes. This is her story, and it wouldn't be the same if she wrote it down, because you need to hear *her* and you need to hear her *breathe*."

Spinning the archive system through her artistic practice, Moses is doing so precisely because a public archive would never do it this way. Recognizing how an archive is constructed directly affects how the archive is read and understood, her non-linear intimacy begins where a personal story may end, and in so doing places the audience into the role of the researcher. "We are inherently biased. There is no absolute empirical truth in what I do. The truth becomes a collection of ideas, emotions and judgments in the listener," Moses says. On memory in the traditional structure of archives, she shares her uncertainty, "I imagine one thinks those archives are more factual, yet I find the truth to lie between the cracks somewhere between fact and feeling. When I view archival photos and letters I find them to leave a good deal unsaid. They are also chosen from the subjective view of the researcher who is also constructing an idea of that person's life and work. I have no desire to push for objectivity as I do not believe it exists in this endeavor. The context is as varied as the sensibilities and the memories are fallible. The position of the subject is variable and so too the perception, but this would never stop me from recording what people choose to remember and how, because this is the heart and soul of life as I know it."

To download a 30-second audio clip of Otterwoman Breathing, *please click on this link: http://www.ctrlp-artjournal.org/mp3s/OtterwomanBreathing.mp3*

The audio clip of Otterwoman Breathing *that can be downloaded in this issue was produced by Cherie Moses and Randor Lin.*

Cultural Capital in Alberta's Capital City: The Gateway Sculptures Debate

PAMELA ALENUIK

The city of Edmonton is located near the centre of the province of Alberta, Canada. Edmonton has been the capital of Alberta for 103 years, and celebrated its centennial year as a city in 2005. Around the beginning of the twenty-first century, the rapid development of the oil industry in northern Alberta created an economic boom which lead to an increase in population and prosperity in Edmonton.

While government officials have been quick to promote the city's industrial image, they are also making efforts to promote Edmonton's culture. Festivals are held year-round and art-related projects are being proposed; several of which, like a new art gallery building, are already underway. Among these projects is a proposal for new entrance features at the Yellowhead East and Stony Plain Road West corridors of the city.

The current signs marking these locations are well-worn and feature a slogan that alludes to past achievements, beginning with the community's response to a devastating tornado in 1987. The signs read: "Welcome to the city of Edmonton, Alberta's Capital City, City of Champions." The Transportation & Public Works Committee asked administration to investigate updating these signs in 2006, and a national design competition was launched on February 17 of the following year. Eighteen architects from across Canada submitted original designs that they created in response to the objectives and requirements outlined by the administrators.

A current welcome sign on Stony Plain Road, west Edmonton. Photo credits: Pamela Alenuik

The administrators called for a design that would "create a sense of arrival, mark Edmonton as the capital city, build (Edmonton's) reputation as a leading municipality and enhance (Edmonton's) growing reputation as a "cultural capital."[1] The call for submissions put forth by the Urban Design Group of Edmonton's Planning and Development Department also specified that "the (new) entrance features would reflect the city of Edmonton's image, as shared by its citizens, for being: Alberta's capital city; Gateway to the North; Largest industrial city in Alberta." In other words, the new entrance features were not intended to simply replace the old signs, but instead were expected to heighten Edmonton's reputation and reflect a specific image of the city and its inhabitants.

The winning design is the work of local architect Gene Dub: a leaning, transparent pyramid about 20 meters high that reaches out over the lanes of traffic. Each pyramid resembles an icicle that points north, yet can change with the seasons depending on the colour of light emitted from a single-source illumination at the base. The pyramid shape and glass material of the sculptures correspond with existing Edmonton architecture, such as City Hall, also designed by Dub, and the Muttart Conservatory, a popular horticultural attraction.

According to Walter Jule, a member of the jury that selected the design, votes for Dub's submission were unanimous. However, publicly funded art projects in Edmonton regularly face opposition by citizens, and Dub's sculptures are no exception. One argument used to reject these sculptures, concerning cost and funding, reoccurs throughout debates archived online. This argument conveys the need for greater art education,

signalling a lack of cultural capital necessary for understanding and analyzing public art and its use by the government.

In *The Tilted Arc Controversy: Dangerous Precedent?* Harriet F. Senie argues that attitudes toward art and visual culture are formed by personal experience, education, and media exposure.[2] Senie insists that the media trivializes art and does not provide accurate representations of the art world. When the media is not generally ignoring art, it is presenting art as the object of controversy, theft, or the expenditure of great sums of money.[3] In newspaper articles about Dub's sculptures as well as online forum debates, money is a recurring subject. Although Dub will not be asked to calculate a more exact cost until council approves his design, his current estimation for the two structures is $1.2 million, a price that concerns many Edmontonians. An *Edmonton Journal* article under the heading "City entrance's pyramids may cost more" states that City staff members are expecting the price to be even higher as a result of inflation in construction costs in Edmonton.[4] The article also mentions the $900,000 currently allocated to the project and explains that it may need to wait until council's next review of capital spending in December in order to receive the necessary funding.[5] The majority of citizens that are opposing the design are outraged that the project is over-budget and are concerned that tax dollars are going to be taken out of "more important" areas, and even taxpayer's pockets, in order to fund the project fully. The fact that these debates are taking place during tax season, which occurs during the first few months of the year, likely heightens this concern.

A version of the design by Gene Dub Architects. Image from "Edmonton Entrance Features National Design Competition" under "Infrastructure & Planning" at www.edmonton.ca.

The media also acts as both a medium for public discussion and as an archive of the attitudes that Edmontonians have about art. Online forum debates reveal that many citizens insist that the money currently budgeted for the project should not have been allocated to public art in the first place, and instead should be put toward causes such as fixing the city's potholes or housing the poor. Along with these voices are others that reject the sculptures because they do not understand them and cannot see their significance for Edmontonians. Consider two comments posted on the Edmonton Journal's "Sound Off" forum on February 7th, 2008:[6]

> "Shannon" at 06:40 PM:
> Can't figure out why something this ridiculous needs City Council's approval?? This is a TOTAL waste of money!!! 1.2 million would go a long way to building much needed shelters for the homeless people. And I just bet you that this is coming out of pockets via yet another tax increase. I rest my case....
>
> "Dustin" at 07:29 PM:
> We're spending 1.2 million for that? Just what exactly does a chunk of glass that is more than twice as tall as my house symbolize about Edmonton?

The number of public debates in Edmonton affirms that citizens are indeed involving themselves with public art. However, their lack of ability to understand and engage with public art at a symbolic level is causing many citizens to struggle with Dub's entrance features. People who engage with Dub's work purely at an economic level do so because it is the only way they know how to engage with visual culture; they lack what Pierre Bourdieu considers "cultural capital." Cultural capital is accrued through education, and is related to one's social class. It is a form of capital that gives people resources and authority, but is also based on mechanisms of exclusion. Working class citizens, such as the tradesmen and oil workers in Edmonton, may enjoy economic prosperity but lack the higher education necessary for cultivating cultural capital. If an effective art education was standard, then cultural capital in Edmonton would be more evenly distributed, which would lead to greater equality among citizens.

Senie draws on multiple studies that suggest the majority of North Americans lack an art education.[7] In Edmonton, as in many other places across North America, children

in public schools and summer programs are encouraged to "make art" but are not taught theory and history. A purely hands-on, material "art education" can not equip people with the cultural capital they need in order to read, understand, and mentally engage with art; therefore, they are not only unable to personally experience works, but are also excluded from public art decision-making. The lack of valuable art education in Edmonton made apparent by online archives has lead to a tension between citizens unable to understand the sculptures and officials who insist that the sculptures are beneficial for the city and its image.

The government intends this project to convey a specific image of Edmonton as a leading municipality and the cultural capital of Alberta. The project is reminiscent of urban-regeneration projects that are taking place throughout the world, which some argue are tied more to revenue than to artistic experience. In "Culture Tanks on the Lawn of Society: Public Art's New Role in England," Jeremy Hunt identifies two intellectual platforms for public art: art in the service of political engineering and social values, and art centred mainly on artistic concepts and aesthetic ideals.[8] A supporter of the latter platform is Janet Kagan, who argues that "we have corrupted our priorities about public art" when we consider the primary mission of public art as promoting cultural tourism and economic development.[9]

Media reports about the gateway sculptures and current forms of art education do not provide Edmontonians with the knowledge they need in order to recognize and analyze the goals that their government has for public art. Since the city lacks adequate ways for working class citizens to gain cultural capital and engage with public art, these citizens are unable to contribute to cultural decision-making. As a result, the people of Edmonton are rejecting Dub's sculptures based on monetary reasons.

Kagan suggests that public artists and program managers should facilitate dialogues within their communities and teach citizens how to "connect with the artist and the work, learn to revisit initial responses, be curious and attentive, and expand their aesthetic reach."[10] Such dialogues would not only help Edmontonians gain knowledge and be personally involved with art, but could also potentially lead government officials to realize that it is cultural capital in Bourdieu's sense of the term, not an art object in and of itself, that can help Edmonton become a cultural capital.

Endnotes:
1. City of Edmonton's official website (accessed April 7, 2008): <www.edmonton.ca >
2. Harriet F. Senie, *The Tilted Arc Controversy: Dangerous Precedent?* (Minneapolis: Minnesota Press, 2002), p. 41.
3. Ibid, p. 42.
4. "City entrance's pyramids may cost more," Edmonton Journal. Tuesday, March 18, 2008 (accessed online: March 17, 2008).
5. Ibid.
6. <edmontonjournal.com >
7. Senie, *Dangerous Precedent?* p. 42.
8. Ibid.
9. Janet Kagan, "The Political Packaging of Public Art," *Public Art Review* (Fall/Winter 2006), 72. [database online]; available from Wilson Web (accessed March 17, 2008).
10. Ibid., p. 73.

Archiving a Gay Hometown: The Orchard Drive and the Big Apple

CHRISTOPHER GRIGNARD

Home and Memorials

My hometown—the City of Kelowna—is located in the interior of Canada's most western province of British Columbia, right next to Alberta. At the moment, it has a rapidly growing population of just about 110,000. I'd really love to tell you more, but I assure you that after reading my play *The Orchard Drive* which can be downloaded from this journal, you'll be able to imagine and feel the city in a way that no statistic could ever hope to accomplish.

Like many writers, it was the journey away from home where I found the need to write about what I left behind. In 2001 I moved to Ontario—four provinces east of British Columbia—to begin my MA in Drama at the University of Guelph. There, I worked under renowned Canadian playwright Judith Thompson to create my first full-length gay play, *The Orchard Drive*.

As you may have guessed, the work takes a cue from dramatic literature's most famous orchard, Anton Chekov's *The Cherry Orchard*. I was primarily drawn to the dramatization of the sentimental attachment to home in the face of political strife and an inevitably changing landscape. How could anyone not be moved by Ranyevskaya's

nostalgia, as she grieves for a deeply personal and familiar landscape that she will ultimately lose? And what about her brother, Gayev, who salutes a bookcase's existence, after discovering it was built exactly one hundred years ago, and praises it for its good deeds in the past and its continued faith in a better future?

Certainly, one may find all this to be quite comical (as Chekhov actually intended it to be). But is the way one deals with the passage of time and, ultimately, loss all that funny?

I too was overcome with nostalgia in 2005, when I had learned that my hometown turned 100 years old. At the time, I was living in Edmonton, Alberta (a city that had just celebrated its centennial the year before). I found myself frantically surfing a number of Internet sites that were created to commemorate the hundred years since Kelowna's incorporation as a city.

Why is it that when a city celebrates any anniversary, or anything new, there seems to always be a return to the past of some kind, as well as a look to the future? The quicker a city grows, the more it mourns how it once was. In this spirit, I saw these sites operating as memorials. They pulled from existing municipal archives to show black and white historical photos: its landscape, its pioneers, its orchards, its first main street, Bernard Avenue (one of my play's characters), its Floating Bridge (the first of its kind in Canada)—and by the time this is published, the bridge will no longer exist.

Apples and Archives

Apart from those virtual archives, a tangible one was built to honour the city's centennial. Geert Maas designed and executed a time capsule in the form of a structure representative of my hometown: a bronze apple sliced and some sections protruding, finished in different patinas, with a stainless steel stem. According to its creator's website, "The apple is divided into several surfaces, planes and colours to reflect the rich diversity of the people of Kelowna."[1] The apple sits atop a stainless steel column, which has two compartments: one that will be opened in 2030, and another that will be opened in 2105. Total height of the time capsule: over 3.6 meters or 12 feet.

The home of "Centennial Time Capsule" is in the city's major shopping centre, Orchard Park.[2] The area in which the capsule is permanently situated has been renamed "Apple Court." The capsule holds items that were bequeathed by the citizens of Kelowna, in response to the statement, "Why we love it here" (the shopping centre was using the motto "We love it here" at the time). The Kelowna Museum assisted in the safe preservation of the entries.

When I think of this particular big apple and the role it will play in my hometown's future, Thornton Wilder's quintessential community play *Our Town* comes to mind. In the play, the stage manager talks about the town's cornerstone and what it would do for Grover's Corners "in a thousand years time." He notes that a copy of *Our Town* will be placed in it, so that it can say to those in the future, "This is the way we were."

"This is the way we were in 1997," is what my play will say to people in a thousand years time. I intentionally set *The Orchard Drive* in a politically sensitive time in Kelowna's history for the gay and lesbian community (the play's preface talks more about this date). Thus, my play follows in the line of Geert Maas' objective with his sculpture, and that is to give voice to "the rich diversity of the people of Kelowna."

Communities in Bloom and Cross-Pollination

So much of my play's journey has been about community and collaboration. For instance, every member of the creative team that worked to produce the play in 2005 was from the drama community at the University of Alberta. One of the actors, Garett Spelliscy (who played Harvey), like myself, was born and raised in Kelowna.[3] We premiered the play at Edmonton's Walterdale Playhouse—Edmonton's oldest community theatre. The following week, we brought it to Kelowna's community theatre. In the play's program,

I write: "It is my hope that Kelowna's streets (on which the four male characters are based) can bridge conversations between—and especially within—various communities in both cities." In other words, the play, with its explicit gay subject matter, welcomes outside communities into Boucherie's basement, where he and his three friends rehearse their adaptation of *The Cherry Orchard*. At the same time, the play encourages the gay community to look at itself.

Fast-forward three years. Another major hometown celebration (aptly titled, *Bridging Communities*) is the opening of a new five-lane bridge, the W.R. Bennett Bridge that will replace the old one.

In true Kelowna fashion, the City has created another time capsule; this time it will be placed underneath the bridge in one of its pontoons. Approximately fifty schools in the Central Okanagan had been each given a memory box, to which students were asked to contribute items. All the boxes would then be placed in the new pontoon.

BC Transportation Minister, Kevin Falcon states, "This is a great way to celebrate the new bridge. By placing these items in the time capsule, these students are now a piece of the history of this bridge and this community." Kelowna Mayor Sharon Shepherd adds, "They're participating in creating a legacy."[4] In 2035, like opening a tomb filled with artifacts, the students' voices of the past will be able to speak.

Voices underneath a bridge strike a familiar chord with me. As a child, I had nightmares of the Floating Bridge. I took one of the dreams and gave it to one of the characters in the play, Gordon. In a monologue, he speaks about the sound traffic makes as it drives over the metal deck of the bridge's lift span; he believes the humming sounds are ghosts trying to talk to him—telling him to flee his hometown.

Will the removal of the bridge finally remove those ghosts? I would like to think that they came to Edmonton and navigated me in the direction of *Ctrl+P*, so that they, themselves, could find a new home, the same month that their habitat would be taken away.

My work has always made the effort to bridge the gap between community and academia, as well as creative and academic writing. Therefore, the online publication of my play follows in the pattern of reaching out to communities. I want *The Orchard Drive* to be accessible in ways that limited paper production does not allow. It gives me comfort knowing that through this play we will still be able to hear the Floating Bridge's hum together, even after its death.

Written in memory of Kelowna Floating Bridge (July 1958 – May 2008).
To download a PDF of The Orchard Drive *please click on the link below:*
http://www.ctrlp-artjournal.org/pdfs/TheOrchardDrive.pdf

W.R.Bennett Bridge under construction to replace the Kelowna Floating Bridge, right. Photo credits: Kelly Hayes

Endnotes:
1. See, http://www.geertmaas.org/newkctc.htm.
2. Oxford Properties Group (Orchard Park) financed the time capsule.
3. Spelliscy had just moved to Edmonton from Kelowna and pursued a BFA in the acting program at the University of Alberta
4. From the Ministry of Transportation media release, "Time Capsule Prepared for W.R. Bennett Bridge Pontoon." April 4, 2008.

The Story in the Corners

D. JEFFREY BUCHANAN

The image of a green canvas tent trailer flickers back from a portable projection screen. A man kneels in front of the trailer holding the collar of a dog with one hand and a young blonde haired boy wearing cowboy pajamas in the other. The dog takes off with the boy riding on its back. The camera silently bounces as it tries to keep up with the dog until the boy finally falls off. The dog circles back. The man picks up the boy. Everyone laughs. As they begin to repeat the sequence the picture twists and the screen explodes with white followed by the whipping sound of the tail end of the cut film. The projector light fades and I almost say the words with my father as he begins to tell the story that always comes after this home movie.

The basement of the house I grew up in was more like a bar with a laundry room beside it. It had a black and white tiled dance floor surrounded by sharp angled couches with razor crisp end tables and matching ashtrays. This full bar was complete with skyscraper stools and deep red mood lighting. The Groovy 70's of Etobicoke, Ontario, Canada.

Toddlers D.Jeffrey Buchanan and his sister.

In a corner, away from the light and spectacle of the events that took place in the basement bar, were four drawers. These drawers were built into the architecture of the room. They were heavy and the practical function of opening and closing them had been sacrificed for the style of the day. The only drawer that could easily be opened was the one we were told never to open.

With daylight through its small windows, the basement bar was also just a basement. The centre and staging area for years of indoor play. When my sister and I were toddlers, it was also a convenient holding place for my mother to put us when she had to do the laundry.

Well, I was a toddler and my sister, sixteen months my senior, a near adult in comparison. Though I was the younger, for some reason, I received the blame for what happened to the home movies. Maybe it was easier to understand that the younger of the two would be less aware of the importance and the quiet tragedy of it all.

The only thing I can remember is looking down into the large open drawer and the gasp from my mother when she walked from the laundry room into the basement led by my sister to where I was playing. Nothing in between. I know this part is an actual memory and not one imposed from hearing the folkloric retelling of this story by my father every time he would try and show what was left of our home movies. I know I remember this as I can still see the small Kodak film boxes with my mother's handwriting on the address labels and the stamps and postmarks. I know this is my memory because the rest of the story must have been what my mother saw because I can only see it from her perspective.

The drawer that we were not to open was opened. The Kodak film boxes were also open. The film, free of their tiny reels, was everywhere and I, in the middle of it all.

Super 8 film is pretty thin and when it gets stretched and knotted there's not much you can do. Mothers fix things but this couldn't be fixed. Our home movies, well, their home movies as the majority represented my father and my mother's lives, friends, events and stories of the nine years of marriage before I was born, were all twisted and destroyed by the small tiny hands of a future documentarian.

So what does this story have to do with "Recording Place in Alberta"? I'm not sure. And as I say to the listeners and viewers of my documentary talk show, The Sound Of My Own Voice (SOMOV), I know very little about a lot of things. But, throughout the writing of this piece and now this final draft, I thought I was trying to get to the centre of my motivation for collecting, in simple terms, peoples stories. I thought I was writing about loss.., my father's and then my own similar loss and how that finally gave me insight into his loss… and how through some kind of subconscious quest I picked up a

camera to try to right the accidental wrong that occurred on that eventful day with the Super 8 film in the basement bar of my childhood… Perhaps. But I now know, deep down inside, this piece is truly about storage, delivery and retrieval. Lions and tigers and bears, oh my? Storage, delivery and retrieval, oh yes, haunt me daily!

I moved to Edmonton from Toronto in May 2003 to support my wife in the care of her ailing mother. I started exploring the documentary format as a way to realize my work in a city where I did not have the infrastructure and support network that I had as a writer and producer in my hometown. Technology and intent met on my horizon and I began producing SOMOV in August of 2006, which is heard weekly on Edmonton's CJSR FM88 and seen around the world on ASPARAGUSGREEN.CA.

Described by some people as a contemporary living archive, SOMOV quickly became a resource for the community of Edmonton as well as a growing international audience. Featuring interviews with diverse individuals—from retired Edmonton City Councilor Michael Phair, ihuman founder Wallace Kendal, artist Blair Brennan, dancer/choreographer Kathy Ochoa, to death rapper, La Haine—the mandate of the show simply is: "Interesting conversations with interesting people," period. Or as I also say, "Interesting people *trying* to have an interesting conversation" because as you can read and imagine, I not only type too much but I talk too much! Therefore and thus, I am becoming known as one of the worst interviewers in Canada.

My preliminary objective for SOMOV was more of a thesis or challenge to explore Edmonton, its people, their stories and to see what one person could do with an $800.00 video camera, a $135.00 microphone, a five year old laptop, a free demo version of DV editing software, "zero" budget and no practical production experience.

My initial approach to producing documentaries, or featured stories for SOMOV, was basic discovery. Being new to Edmonton and new to this type of production, I would simply find someone that was interested in being interviewed, show up with my camera, ask questions and let the conversation run its natural course. Literally learning how to edit as the first season progressed, I didn't have the time or technique to effectively manipulate these interviews in postproduction so, I had to focus my efforts on the structure of the interview itself.

The result of this design by necessity created, what I have been told, the most appealing aspect of SOMOV. This style of interview and presentation provides the opportunity for the viewer and listener to sit and witness a conversation with an individual instead of watching a story constructed and formed by a writer or director.

My usual "Go And Do" approach would put me in front of hurtles that, if I had used the more practical "How Would I Do?" sit, think and plan strategy, SOMOV would have never gotten off the ground. Simple math would have easily slammed the door on this idea just with the cost of required media storage, never mind other such small details as creating a website to host the program.

Back in March of 2002, the launch of the Canadian Broadcasting Company's Zed TV and their groundbreaking website, would be one of the first to provide opportunities for individuals to upload their music, and most exciting, their video. This uploaded member-provided content would be the primary source of material for the nightly television broadcast.

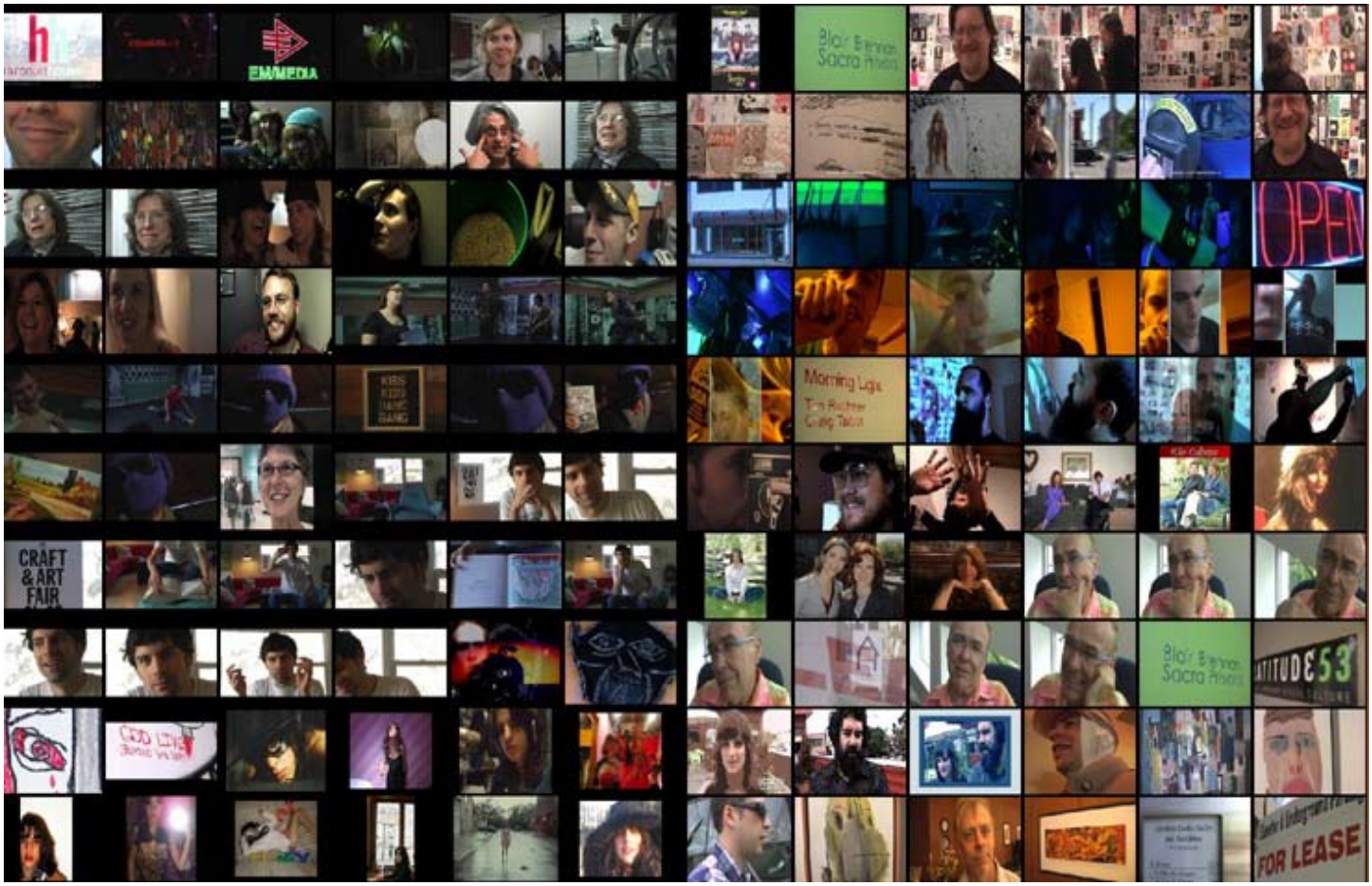
I became a member of the Zed TV community to host "In From The Dark", a spoken word audio play that I wrote and produced. From this experience I knew that at the very least that as I moved forward with SOMOV, I could use the Zed website to host the video and direct eventual listeners of my radio broadcast there. The problem with this solution would be storage. Zed only provided so much space per person.

Fortunately, 2005 brought the launch of YouTube and the answer to video hosting storage and delivery. For SOMOV I decided to use a similar, but lesser known and somewhat more progressive development oriented video sharing, site Revver.com. They offered better quality video and faster turn around time from upload to going live.

Although Revver.com was an answer to the delivery and storage issue, it would not totally solve the problem. Unlike Zed TV and the limit to the total amount of storage per

person, Revver.com offered an unlimited total amount but each individual video could not exceed 100 MB. Again necessity would lead design and the full-length interviews of 45 to 60 minutes were divided into 5 to 7 minute segments to ensure quality and speed for video streaming.

These segments, combined with my "learn as you go" attempt at html coding web design, created the now infamous ASPARAGUSGREEN.CA "wall of thumbs". This first digital shingle consisted of a home page with thumbnail links to individual pages for each segment with an embedded Revver.com player to play the video. The aesthetics would be refined but the navigation structure would remain and as the site grew with the number of episode segments, visitors not only watched the interview they were interested in but also began to spend time clicking from one of the 471 thumbnails (and counting) to the next, watching different video segments from different interviews.



A page of thumbnails in ASPARAGUS-GREEN.CA clickable as entry points for watching different video segments from different SOMOV interviews.

With this accidental process, one can almost randomly construct their own narrative. And with the most common factor in each interview being Edmonton, is it possible that through these unique assemblages that the viewer can witness a story on the periphery, a story in the corners, the true story of Edmonton during this time? Is it the story that is not spoken or pointed directly to, a story that is formed when witnessing the "whole" of a bigger picture that gives an audience the greatest perspective on time and place?

If SOMOV has become an archive of any definition, I am the most accidental of archivists. I do understand, through my own personal loss and my hand in my father's loss of the physical representation of his own history in the images once held on the delicate Super 8 film, the responsibility that comes with such a collection.

60 episodes later—representing more than 45 hours of produced original documentary material focusing on more than 100 artists and individuals from Edmonton—interest in the show continues to grow. But now my task of collecting stories requires that I spend almost as much time, energy and budget to support and take care of what has already been gathered.

The "Go And Do" person in me that started this all now must also be the horizon planner. Constantly looking forward at the future developments in media communication

with excitement but also concern. Retrieval always has the last word in the evolution of technology. What use would the first 60 episodes of SOMOV, never mind the next 600, be to future Edmontonians if in one hundred years—or more like in six years—no one has software that will play the video files or Panasonic ceases to make tape-based DV cameras? Oh, yeah that's right, they already have.

With SOMOV and the other projects that I have been filming over the last 4 years I have somewhere in the neighborhood of 300 hours of videotape. 300 hours of people's stories all of which has been captured and backed-up on a series of external hard drives most of which live off site in an secured facility. When I travel I take a terabyte or two with me. Videotape that is stored for any length of time at home is in a box on a shelf that I can barely reach on a stool, never mind my two children. What was lost can never be found. But what I have found will never be lost.

Reviews

EVERYDAY ANOMALIES — ELIZA TAN

1638 Phoenix Art Gallery, Brighton, UK
February 9 to March 22, 2008.

Infinities and indivisibles transcend our finite understanding, the former on account of their magnitude, the latter because of their smallness. Imagine what they are when combined. - Galileo Galilei, Two New Sciences, 1638

There is an alchemy that happens between the ordinary and sublime, the vast and minute, the infinite and the particular—the works in *Everyday Anomalies* come together to suggest. For the artists Pak Sheung Chuen, Luke Ching, Kwan Sheung Chi and Kam Lai Wan, the racy spectacle of global day-to-day city life forms the commonplace context for their operations. Perhaps a certain "horror of the everyday" or sense of homogeneity subtly characterises these urban complexes in which we live; our anaesthetic habits, vague attention spans and contemptuously familiar environments. Nonetheless, in exposing the interchangeable nature of the quotidian, the four artists' meticulous works pursue the enlargement of such experiences, evoking a quiet awe for beauty found in common places and virtue in little gestures.

Everyday Anomalies, an exhibition curated by Sally Lai, comprises an unextravagant but salient selection of about fifteen works including installations, videos and photographs. The artists' materials are simple, even prudent; the physical scale of their works touchingly modest, ranging from shoelaces to a single strand of hair. From the outset, a viewer detects something uncannily homely and private, yet altogether public and transparent about the immersive layout of the gallery space. This sense of interiority, however, soon translates into an awareness of the wider socio-behavioural patterns and environments which the mostly interactive artworks reflexively engage.

Resembling a quasi living room arrangement, a cluster of Pak Sheung Chuen's works located in the corner of the gallery underscores a perspectival shift in our often passive relationship with surrounding material realities, sights and objects. A component of Pak's humour engaging *Familiar Numbers, Unknown Telephone*, an unoccupied chair sits invitingly opposite a television set. The screen displays a static image of a bus-stop along Tseng Lan Shue road in Hong Kong. An accompanying recording of a conversation between the artist and a baffled stranger explains that Pak had dialled a set of numbers of unknown function printed across the bus-stop's awning. Otherwise of an unknown function, the numbers are coincidentally also somebody's telephone number.

Installed in close proximity, Pak's *Love Letter for LC* and *Miracle of $136.70* reiterate the contingent meanings of usually ordinary articles by playing on the semantic configurations of words and numbers. Read vertically, the first words in the Mandarin titles of a selection of 4 books sitting on a nearby bookshelf unveil a tender message "I am thinking of you" Similarly, the second words of a receipt listing eight chosen items from a supermarket, including personal sundries such as toothpaste and a bar of fruit chews, all displayed in a glass cabinet, read as the biblical message of John 3:16. Despite the accelerated, sometimes confining pace of urbanity, room can still be reclaimed for personable meanings, Pak's *Breathing Space* seems to propose. Mirroring the condition of typically limited living quarters in cities such as Hong Kong, the video shows Pak painstakingly filling up the entire area of a flat in Busan, Korea, with plastic bags containing his breath.

As an assertion of individual agency, performing small actions that may otherwise be perceived as random according to social conventions ignites potentially atypical interactions that could ensue between people, places and objects, as Luke Ching's works also suggest. In *Shoelace*, a colourful bunch of shoelaces hang from ceiling to floor, disrupting the vertical-horizontal register of figure-ground relations and challenging the visual order of our usual line of sight. Rather than a reified and untouchable art work, Ching's piece encourages viewers to participate in the process of art-making by exchanging one of their shoelaces for another in exhibit. A video document shows Ching walking around in various public spaces, most recognisably in a shopping mall, with an extraordinarily long shoelace trailing absurdly behind him. A bid to "enlarge the risk" of safe Hong Kong life, the gesture connotes a consciousness of established perimeters of social acceptability and the notion of expanding one's experiential viewpoints by "risking" the unknown.

A compelling enquiry into the concept of the "accident," the scale of catastrophe and the sublime nature of beauty, Ching's work partly recalls cultural theorist Paul Virilio's call for a "Museum of Accidents" that would counter media-image simulated, social habituation to grand-scaled horror and violence. In his translation of the "accident," the artist postulates that naturally occurring disasters seem almost minimised within the climate-controlled space of a white cube, an environment denoted by established structures of cultural discourse, power and artifice. By creating an intervening space made conducive for sleep, a naturally occurring "accident," Ching approaches institutional critique through the works *Minimal Accident* and *Dreams*. The former comprises a life-size "stuffed" man in the image of the artist, who appears to be lying fast asleep in the gallery. An excavated floor panel beside him forms a full-length bed for one in which viewers are welcomed to nap. In *Dreams*, small-format photographs of St. Peter's Church in Brighton capture the idyllic beauty of its architectural facade. Juxtaposed with a video of a man nodding off in more commonplace locations including a furniture store's showcase, *Dreams* contemplates both public and private ideals with reference to cultural-historical monoliths and contemporary habitats alike. Elsewhere in *Shang Yue*, meaning "moon gazing" in Mandarin, Ching transforms yet another "accident" into a question of observation and poetic perspective, where lost helium balloons afloat at the ceiling-level of shopping malls become indoor "moons."

Shoelace and *Minimal Accident* by Luke Ching.

This compulsion to grasp at the uncontainable yet delicate order of the natural world from within the constructed perimeters of urban environments finds another form of articulation through Kam Lai Wan's elegant *Sound of Stars* and *Touching the Stars*. Using the sound mechanism of music boxes, Wan illustrates the structural forms of stars not solely through the image but by appealing to our auditory and tactile senses. In *Sound of Stars*, Wan transposes the composition of stellar arrangements into the tiny, raised nodes of turn-by-hand music box mechanisms, thereby producing a corresponding melody for each constellation. *Touching Stars* further exemplifies the conceptual dimension of Wan's practice, where she transfers a map of the Northern Hemisphere into Braille script, favouring the mental construction of images over visually evidenced forms.

Parallel to Kam's invisible stars, Kwan Sheung Chi's rendition of *Meteor Shower* surprises a viewer by teasingly reiterating a fundamental question in the history of visual representation: "What do you see?" A small black cushion is provided for the viewer (or voyeur) willing to kneel in pursuit of this question, beside an almost unnoticeable peephole curiously installed not on a door, but on the floor. It turns out that the meteorites glimpsed zooming across the peephole view are not quite what they seem; the illusion of the meteor shower is in fact made up of abstracted images of car headlights. While he transforms moving traffic into a celestial event in *Meteor Shower*, Chi presents a view of a blue strip at a traffic junction in Kanagawa, Japan as body of water in *Lake at the Crossroad*. Its implications are semiotic; the colour blue becomes a sign or index encoded with meanings contingent upon a viewer's interpretation of in-situ elements of a specific site. Chi's *Pocket Book of Sea*, however, provides a different angle by which the artist distils locational components by encapsulating the uncontainable magnitude of the sea in a portable compilation of sea images sealed in a sachet of seawater.

Dead Mosquito by Kwan Sheung Chi.

Returning from his references to the natural sphere to that of the city and urban detritus, Chi crafts a discarded juice carton into a sculpture of an apple core in *Vital Apple Juice*, implying a re-consideration of reality and constructedness in art. More arresting, however, is Chi's *A Dead Mosquito*, created out of the artist's blood and a strand of his hair. This barely visible "insect" squashed against the farthest corner of the gallery walls resonates with questions pertaining not only to the aesthetic concept as process, but also to the application of make-do materials and the role of the artist. *A Dead Mosquito* comes across also as a microscopic, somewhat existential metaphor for the inarticulable metaphysics of a macrocosmic world.

It is indeed by such understated means rather than by overstatement that the works in *Everyday Anomalies* mediate functions of site, scale and material, bringing to fore the spatial dialectics of magnitude and smallness. By panning a long lens across urban spaces and activity, *Everyday Anomalies* is a refreshingly invitation to shift our gazes to the otherwise imperceptible details we tend to overlook in daily life. At the crux of its project is perhaps an unexpected encounter with an elusive beauty that exists alongside banality, and which remains ours to observe and to imagine.

SHOOTING BLANKS — FLAUDETTE MAY V. DATUIN

Gina Osterloh at Green Papaya Art Projects
Quezon City, Philippines
May 3 to June 4, 2008

The first photographs from Gina Osterloh's body of works I saw and eventually included in *trauma, interrupted* held at the Cultural Center of the Philippines, June to July 2007 were those of tropical dioramas staged from scratch—an empty room, which the artist proceeded to fill with objects whose references were much more literal, culturally specific and identifiable in the real world: camouflaged pants and rocks, the sunset, plants and other images one could easily recognize from a postcard or a war film. The faceless, unidentifiable female figure with its gesture of refusal, face covered with hair, and torso twisted in a peculiar contrapposto (*Somewhere Tropical, In My Backyard Series*, 2005) however clues us to the cultural, pictorial and linguistic slippages that Osterloh would, as *Shooting Blanks* demonstrates, investigate in more depth with strategies that depart markedly from this fine early work.

Osterloh, who lives and works in Los Angeles, California and holder of an MFA in Studio Art from University of California, Irvine (2007), and a BA in Media Studies from DePaul University in Chicago in 1996, stages her first solo show in the Philippines on a Fulbright Fellowship with photographs that continue to explore the dis/continuities between the performing body and her fabricated environments but with marked shifts:

she incorporated bodies other than human (*Blank Attempt Where My Face Fell Off, If My Face Was a Line Drawing, Impossible Delineation of a Three Dimensional Body*, all 11"x14" Lambda Photograph, 2008) and other than her own (*Blind Rash*, 30" x 38", Lambda Photograph, 2008) in rooms treated as second skins and festooned with hundreds of cheerfully-colored paper cuts that blend with and into indeterminate and in some photos, even genderless bodies (*Cuts (Pairs), Dots Front Misfire, Loose*, all 30" x 38", Lambda Photograph, 2008) we can only access through gestures and poses strangely familiar, pre-verbal, even "primal." In one photograph, the bodies disappear altogether, leaving a room that becomes and stands in for the absent figure (*Empty (Cut Room)*, 30" x 38", Lambda Photograph, 2008) and in another, an orifice can be glimpsed, barely, through a small hole in a confetti-ed wall (*Yellow #1 Minimum (Orifice and Color Field)*, 16" x 20", Lambda Photograph, 2008)

On one hand, this unfamiliar universe offers a range of pure optical and sensual pleasures largely brought about by the photographs' vivid "eye-candy" colors. On the other hand, the slippages between figure and ground, blankness and fullness and other such "misfires" cue us to Osterloh's aim to go beyond the literal, the external and the common sense towards the internal world of uncommon sense, desires and emotions we can only target blindly and shoot blankly. It is a universe that does not exist in the real world—the stuff of painting, but in the case of Osterloh, it is one made visible through a factual medium. Through this "display of the internal that I don't usually get from photography (as Monica Majoli rightly puts it in a conversation with the artist in Los Angeles, July 21, 2007)," this turn in Osterloh's visual language reminds us—via TJ Mitchell's What Do Pictures Want?—that while photography "is a record of what we see, (it is also) a revelation of what we cannot see, a glimpse of what was previously invisible. Photographs are things we look at, and yet, as Barthes also insists, 'a photograph is always invisible: it is not what we see.'"

Left (top to bottom): *Empty (Cut Room)*; *Dots Front Misfire*; *Loose*;
Above: *Cuts (Pairs)* All 30" x 38", Lambda Photographs, 2008.

February 21 to August 30, 2008
Museum of Contemporary Art and Design,
De La Salle College of St. Benilde, School of Design and Arts, Manila

Exhibit A, which opened February , 2008, is a landmark exhibition in many ways. First, it launches the first, long overdue and so far, the only, Museum of Contemporary Art and Design (MCAD) in the Philippines; second, it strips the museum of its cloak of privilege and temple-like disposition, thus challenging us to revise the way we think about museums and exhibitions; and third it offers one possible way of understanding what it means to be "contemporary" amidst a bleak and corrupted political and cultural landscape. And by putting together a playwright, novelist and painter; a high fashion photographer; a designer and stylist of domestic environment; a poet; a jewelery designer and antique dealer; a songwriter and performer; a filmmaker; a couturier; a conceptual artist; a boat designer and builder; and the most curious of all, a prizewinning agricultural engineer, *Exhibit A* compels us to rethink our common sense ideas about what we know and define as "art" and/as "design."

The MCAD's tough and simple construction of raw concrete and factory-like appointments tells us that while it encourages refined planning and is amenable to tidy and sleek shows, the space is also open to "what might be construed at surface, as mental imbalance." As the brochure states and as the museum's cluttered and disorienting opening salvo—by Marian Pastor Roces, no less—makes concrete, this space also provides the widest berth possible to the eccentric, the knotty, naughty and nutty, the messy, the runny, and yes, the creatively and curatorially excessive. A male voice reading what I presume is a Ricardo de Ungria poem follows us as we try to make sense of Tony Perez's 50 characters in a dark interior simulating a crowded train and of Neal Oshima's glamorous photographs of clothing that once belonged to a *desaparecido* installed within unwieldy floor-to-ceiling plexiglass and metal structures on wheels that block our view of other works towards installed at the back, including that of Justin Arboleda's against-the-wall recreation of the structures that his team installs over mountains and plains to coax these depleted topographies back to life.

In a context where curators and artists find themselves without a space and a structure within which they can test and realize their non-immaculate and mentally imbalanced conceptions, MCAD is a refreshing and very welcome addition to a much deprived museum-and-gallery landscape.

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From left to right: Professor Oriana Baddeley, Co-director of TrAIN Research Centre; Erika Tan, Guest-editor of Ctrl+P No. 11; artist Voon Pow Bartlett; Professor Toshio Watanabe Co-director of TrRAIN; Neil Stewart, artist and Ctrl+P No. 11 contributor; Donald Smith, Curator of Chelsea FutureSpace

About Ctrl+P Journal of Contemporary Art

Ctrl+P was founded in 2006 by Judy Freya Sibayan and Flaudette May V. Datuin as a response to the dearth of critical art publications in the Philippines. It is produced in Manila and published on the Web with zero funding. Contributors write gratis for Ctrl+P. Circulated as a PDF file via the Net, it is a downloadable and printable publication that takes advantage of the digital medium's fluidity, immediacy, ease and accessibility. Ctrl+P provides a testing ground for a whole new culture and praxis of publishing that addresses very specifically the difficulties of publishing art writing and criticism in the Philippines. It is currently part of documenta 12 magazines project, a journal of 97 journals from all over the world (http://magazines.documenta.de/frontend/)

About Ctrl+P's Contributors

Lianne McTavish is Professor in the History of Art, Design, and Visual Culture at the University of Alberta, where she offers courses in early modern visual culture and critical museum theory. Her publications on early modern French medical imagery include articles in *Social History of Medicine* (2001), *Medical History* (2006), and a monograph, *Childbirth and the Display of Authority in Early Modern France* (2005). McTavish has also published on the history and theory of museums in *Cultural Studies* (1998), *Acadiensis* (2003), *New Museum Theory and Practice: An Introduction* (2005), *Canadian Historical Review* (2006), and *Journal of Canadian Studies* (2008). She is currently completing a book manuscript, "Between Museums: Exchanging Objects, Values and Identities in the Modern Era." ● **Eric Steenbergen** was born in Toronto. He completed his Bachelor's in Fine Arts (BFA) at York University and is currently a Master's candidate in printmaking at the University of Alberta. His work, which examines changing conceptions of the body through the use of medical imagery, has been exhibited at venues across Canada. ● **Amy Fung** currently lives in and writes from Edmonton, Canada. Her writings on visual art, new media and film can be found in various print and online publications, including www.prairieartsters.com. She will be curating *Edmonton: Explored* at the Art Gallery of Alberta in the Fall of 2008. ● **Pamela Alenuik** was born in Edmonton, Alberta. She studied Fine Art at Grant MacEwan College in Edmonton, and is a recent graduate from the BA program at the University of Alberta, majoring in History of Art, Design, and Visual Culture. She has contributed to several local exhibitions, including The Works Art and Design Festival. This is her first written publication. ● **Christopher Grignard** is currently completing a Joint PhD program between the departments of English and Drama at the University of Alberta. His dissertation, "Our—Gay Home—Town: A Canadian Gay Male Theatre Project" looks at six prominent Canadian gay male playwrights and their staging of their hometowns. He is a founding member of an Aboriginal theatre collective, Old Earth

Productions. Currently, the company is developing a new play. ● Born and raised in Etobicoke, Ontario, Canada, **D. Jeffrey Buchanan** now lives in Edmonton, Alberta. After studying visual and performing arts at The Etobicoke School for the Arts, Buchanan has worked extensively in the Arts and Entertainment industry in Canada for more than twenty-five years. From performer to producer and everything in between, Buchanan's current work explores the traditional documentary format within the contemporary digital medium. Recent and ongoing projects include: The Sound of My Own Voice (SOMOV), a weekly documentary talk show heard weekly on CJSR FM88 and seen around the world on ASPARAGUSGREEN.CA. ● **Eliza Tan** is a London-based writer and curator from Singapore. She corresponds for *Ctrl+P*, was recently involved in the Wooloo Open Dialogues critical writing forum in Berlin and has worked with organisations such as the Arts Council Singapore, Singapore Art Museum and The Solomon R. Guggenheim in New York.

About Ctrl+P's Editorial Board Members

Flaudette May V. Datuin, co-founding editor of *Ctrl+P***,** is Associate Professor, Department of Art Studies, University of the Philippines (UP). A co-founder of Ctrl+p, she is also author of *Home Body Memory: Filipina Artists in the Visual Arts, 19th Century to the Present* (University of the Philippines Press, 2002). The book is based on her dissertation for the PhD in Philippines Studies (UP, 2001-2002). Datuin is recipient of the Asian Scholarship Foundation and Asian Public Intellectual fellowships, which enabled her to conduct research on contemporary women artists of China and Korea (2002-2003) and Indonesia, Thailand, Malaysia and Japan (2004-2005). She is currently curating an international exhibition called *trauma, interrupted* to be held at the Cultural Center of the Philippines in June 2007 (www.trauma-interrupted.org). Datuin currently teaches graduate and undergraduate courses on the contemporary arts of Asia, art criticism, art theory and aesthetics, and gender issues in the arts. ● **Varsha Nair** lives in Bangkok, Thailand. Her selected shows include *Exquisite Crisis & Encounters*, New York, 2007 (www.apa.nyu.edu); *Subjected Culture-Interruptions and Resistances on Femaleness*, venues in Argentina till 2008 (http://www.planoazul.com/default.php?idnoticias=1390); *Sub-Contingent: The Indian Subcontinent in Contemporary Art*, Fondazion Sandretto Re Rebaudengo, Turin, Italy, 2006; *EMAP - media in 'f'*, 5th EWHA Media Art Presentation, Seoul, Korea, 2005; *In-between places*, Si-Am Art Space, Bangkok, 2005; *Video as Urban Condition*, Austrian Culture Forum, London, 2004; *From My Fingers–Living in the Age of Technology*, Kaohsiung Museum of Art, Taiwan, 2003; *With(in)*, Art In General, New York, 2002; *Home/Dom*, Collegium Artisticum, Sarajevo, Bosnia Herzegovina, 2002; *Free Parking*, Art Center, Chulalongkorn University, Bangkok, 2002 (www.thingsmatter.com/project.php?proj=0234&mediaID=13) She performed at *Saturday Live*, Tate Modern London, 2006; and at *National Review of Live Art*, at Tramway in Glasgow, 2006, at the Arches in Glasgow, 2004 (www.newterritories.co.uk), and at *National Review of Live Art* Midland, at the Railway Workshops in Perth, 2005 (www.swan.wa.gov.au/nrla/) Nair has co-organized/co-curated various art events and projects; she was also instrumental in setting up the *Womanifesto* website in 2003 (www.womanifesto.com). The last three projects for Womanifesto: *Womanifesto Workshop 2001*, *Procreation/Postcreation 2003* and the recently completed net-art project *No Man's Land*, were conceptualized by her. She was the Bangkok curator for *600 Images/60 artists/6 curators/6 cities: Bangkok/Berlin/London/Los Angeles/Manila/Saigon*, an exhibition that was simultaneously exhibited in all 6 cities in 2005. She was invitee speaker at the conference *Public Art In(ter)vention, Chiang Mai, 2005; Women's Art Networks: Varsha Nair and Wu Mali* in Conversation, Taipei Artist Village, Taipei, 2004; Presentation for EMAP, 5th Media Art Presentation held in conjunction with 9th International Interdisciplinary Congress on Women, held at EWHA University, Seoul, Korea, 2005; *Art and Public Spaces* by SEAMEO-SPAFA Regional Centre for Archeology and Fine Arts, Bangkok, 2002; *Asia Now: Women Artists' Perspectives*, Moderna Museet, Stockholm, 2001; Exhibition symposium *Women Breaking Boundaries*, Hillside Forum, Tokyo, 2001; co.operation, a conference on feminist art practice and theory, Dubrovnic, Croatia, 2000. Her writings have been published in art and architecture journals such as n.paradoxa, Art AsiaPacific, and art4d. Born in Kampala, Uganda, Nair has a BFA from Faculty of Fine Arts, Maharaja Sayaji Rao University, Baroda, India. ● **Judy Freya Sibayan**, co-founding editor of *Ctrl+P*, has an MFA from Otis Art Institute of Parsons School of Design. She is former director of the erstwhile Contemporary Art Museum of the Philippines. She performed and curated *Scapular Gallery Nomad*, a gallery she wore daily for five years (1997-2002), and is currently co-curator and the *Museum of Mental Objects* (MoMO), a performance art proposing that the artist's body be the museum itself (http://www.trauma-interrupted.org/judy/writing1.pdf). Although Sibayan's major body of work is an institutional critique of art, she has also exhibited and performed in

museums, galleries and performance venues such as Latitude 53, Edmonton, Canada; PEER Gallery Space, London; Privatladen in Berlin; The Tramway, Glasgow; the Vienna Secession; the Hayward Gallery, PS1 Contemporary Art Center, The Farm in San Francisco; Sternersenmuseet, The Photographers' Gallery, London; ArtSpace Sydney; The Kiasma Contemporary Art Center, The Mori Art Museum, The Museum of Far Eastern Antiquities, Nikolaj Contemporary Art Center, Fukuoka Art Museum; Louisiana Museum of Modern Art, Hong Kong Art Centre; and at the capcMusée d'art contemporain de Bordeaux. She has participated in two international art biennales, the 1986 *3rd Asian Art Biennale Bangladesh* and the *2002 Gwangju Biennale*. Also an independent curator, she conceived and was lead-curator of *xsXL Expanding Art* held at Sculpture Square, Singapore in 2002 and *600 Images/60 Artists/6 Curators/6 Cities: Bangkok/Berlin/London/Los Angeles/Manila/Saigon* in 2005. Both projects investigated the possibilities of developing large scale international exhibitions mounted with very modest resources. She currently teaches as an Assistant Professor of the Department of Communication, De La Salle University (www.dlsu.edu.ph) where she has taught for twenty years.