

2011 Curator

Shirley Madill
Exhibition B:



The Future of the Present

Marshall McLuhan raised the bar for the future of technology introducing strategies in electronic media that offered the potential of open-ended encounters that could close the communication gap. He believed that artists were a generation ahead of technologies; visionaries who could provide a stronger means of social navigation through physical and non-physical space. *The Future of the Present* presents work by artists who use new technologies to form a vocabulary for a non-pictorial art. The art projects in Scotiabank Nuit Blanche are connected through unique interplays between the spiritual, material, and social spheres. Whatever the scale, the physical or psychological interaction they invite has some form of intimacy achieved through technical illusion and artificiality. The artists transform architectural and city spaces through the use of technology, interaction, light, sound and illusion.

BIOGRAPHY:

Shirley Madill is Executive Director at the Kitchener-Waterloo Art Gallery. She has worked in the field of contemporary art in various capacities at the Winnipeg Art Gallery, Art Gallery of Hamilton, Art Gallery of Greater Victoria, and Rodman Hall Art Centre. Recent curatorial projects include *David Hoffos: Scenes from the House Dream* which won an OAAG Award in 2010 for the publication and *Bortynsky Factories*. She also won the 2007 OAAG Award for the exhibition *Sublime Embrace: Experiencing consciousness in contemporary art*.

ZONE B
COMMISSIONED PROJECTS

Paparazzi Bots, 2009

Ken Rinaldo (Columbus, USA)
Interactive Robotics Installation

Paparazzi Bots seek one thing – to capture photos of people and to make these images available to the public elevating them to “celebrity status” through this momentary anointing. Consisting of three autonomous robots each standing at the height of an average human, comprised of multiple microprocessors, cameras, sensors, code and robotic actuators on a custom-built rolling platform, they move at the speed of a walking human, avoiding walls and obstacles while using sensors to move toward humans. Will your smile catch their attention?



Two locations inside Toronto Eaton Centre, Level One, and Trinity Way, 240 Yonge Street

Face Music, 2011

Ken Rinaldo (Columbus, USA)
Interactive Robotics installation

Face Music is a companion work to *Paparazzi Bots*. This group of robotic sculptures compose their own music with input from participants. Micro-video cameras mounted on the robots move toward people's bodies and faces while capturing human snapshots. The facial images will be digitally processed, pixelated and transformed into a constantly evolving generative soundscape, where facial features are turned into sound melody and rhythm. Every participant's face becomes part of the artwork; each “face-song” joins with another to create a total sonic human/robot experience that fuses. The viewer is manifested as participant, actor and conductor in this robotic orchestration.



Yonge-Dundas Square Stage, Yonge Street and Dundas Street East

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public preposition No. 3/swing stage, 2011

Mischa Kuball (Duesseldorf, Germany)

Conceptual Light Installation, Performance Art

Known for light installations that take on social hue, Kuball transforms the Eberhard Zeidler skyscraper at 250 Yonge Street into a light-activated performance work utilizing a swing stage operated by professional trades-people. The façade, which by day dons an outer skin of endless window squares on its rectangular frame, is reconfigured at night into gleaming and blinking vertical stripes of light in keeping with the rhythm of the simple act of cleaning a window. The activation strengthens the connection between the outside of the building, the body of space located inside and the people who keep our cities running in the dark of the night.



Toronto Eaton Centre, 250 Yonge Street

Intra Muros, 2007-2011

Rose Bond (Portland, USA)

Animation-Video Installation

Activating the public space at the corner of Yonge Street and Shuter Street, this project delivers a personal and voyeuristic glimpse into an artist's struggle with creative malaise. This animated installation will loop continuously in 12 windows. Bond visually samples from experimental film giants Norman McLaren and Len Lye as well as her own work and includes Judith Gruber-Stitzer's original soundtrack that ranges from contemplative to cacophonous. The animated "movies" are rear-projected to create a viewing experience that insinuates the building, architecture and surrounding environment, resulting in a distinctly different physicality than straight projections.



221 Yonge Street (SE Corner of Yonge and Shuter Streets)

Ascension, 2011

Isabelle Hayeur (Montreal, Canada)
Video Installation

Ascension is an exploration of infinity. Hayeur, known for work that engages sensory perceptions in space, explores the sensory effects of sacred architecture through video and sound. A video projection onto a vertical screen creates the impression that the nave of a church extends endlessly along a winding path. A sound environment based on ambient noise and electronic music, composed by Nicolas Bernier, sets a different atmosphere for each sequence.



Metropolitan United Church, 56 Queen Street East (West of Church Street)

Through the Gorilla Glass, 2011

Spencer Rand, Jonathan Wong, Andrea Ling and Jonah Humphrey, GUILD (Toronto, Canada)
Kinetic Sculpture and Light Installation

Inspired by Gorilla Glass, a scratch resistant glass developed by Corning in the 1960s, this sculpture sits atop City Hall's green roof. As visitors approach the project they discover a device constructed of many simple mechanical arms waving in sequence. Waves of movement are triggered as individuals engage the sculptural interface by setting the arms in motion at different points along the length of the sculpture. As the machine moves and reacts, a series of sensors and lights is triggered responding to specific wave forms creating illuminating dancing patterns. Revealing the mechanism behind the interface engages the audience in actively driving technology.



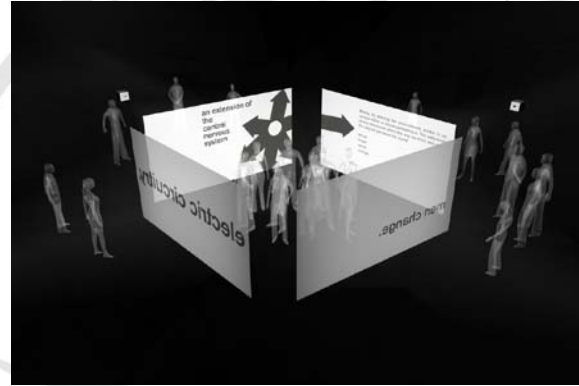
City Hall, 100 Queen Street West

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McLuhan's Massage Parlour, 2011

Luc Courchesne and SAT (Montreal, Canada)
New Media Installation

In this work, the famous book by Marshall McLuhan *The Medium is the Massage* is redeployed in a navigable space as if the graphic elements had escaped the printed page. People familiar with the book will recognize the content. Others will discover this amazing masterpiece from the 1960s in the new light of the 21st century. Courchesne attempts to plunge visitors into an interactive, virtual world within which they are exposed to McLuhan's visionary insights on media and society.



Toronto Ballroom, Metropolitan Hotel Toronto, 108 Chestnut Street (South of Dundas Street West)

The Heart Machine, 2010

Christine Irving and Interactive Art (Toronto, Canada)
Interactive Fire Sculpture

Premiered at Burning Man 2010 in Nevada, this project combines sculptural structures, flame effects and technology to create an interactive experience that welcomes and needs participants. Protruding from a large central heart are 4 "arteries" each connected to sensors that, when touched, will cause flames to shoot up to 25 feet in the air from 16 foot tall columns. How we perceive technology guides our interactivity with the machine. Do we watch passively for the machine to react to our presence or do we take active control? Do we reach out and explore without fear or do we wait to take the lead from others? Participants will only find out what *The Heart Machine* is capable of as they play with it.



Parking Lot, 640 Bay Street (Between Elm Street and Edward Street)

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Projektor, 2006

Simone Jones (Toronto, Canada) and Lance Winn (Delaware, USA)
Mixed Media installation

Projektor plays upon the slapstick scenario of the prisoner caught in the searchlight and speaks to the nature of surveillance, mechanization, control, and their relation to contemporary media. By developing a kinetic video capture/projection device that is programmed to follow a particular path the machine is able to project out, in real time, the scene it had previously taken in. The structure presents an actor "caught in the searchlight" in the repetitive and irreconcilable scenario between hunted and hunter – where subject/object, performer/director, action/reaction become conflated in the play between real and virtual space.



Ryerson University Loading Dock, 21 Gerrard Street East

The Dogs and Boats and Airplanes Choir, 2011

Bill Burns (Toronto, Canada)
Sound Installation

This exquisite audio installation produced by the *Dogs and Boats and Airplanes Choir* consists of a repertoire of simulations and iterations of the sounds of dogs and boats and airplanes. The composition, which weaves a captivating narrative, was created collaboratively with Toronto children 8 to 12 years old under the direction of artist Bill Burns and choir director Alan Gasser. Performed by the students of Lord Lansdowne Public School and Howard Junior Public school, the sound installation will be transmitted throughout the Atrium on Bay. During the night viewers will be immersed in an unusual soundscape that contrasts the animal world of dogs with the world of travel and industry.



Atrium on Bay, 595 Bay Street (At Dundas Street West)

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Ride the Rocket, 2011

Kurt Firla and Elliott Mealia (Toronto, Canada) and Po-Mo Inc. (Winnipeg, Canada)
Multimedia Installation

This interactive art happening turns the TTC slogan on its head, transforming a regular stationary streetcar into a virtual rocket ride. Through the use of projections, video, animation and computer graphics, the illusion of a streetcar in motion is created.

600 Bay Street (North of Dundas Street West)



12 Hour Dolly, 2011

Dylan Reibling (Toronto, Canada)
Interactive Art and Film

A professional film crew will set up a circular dolly track and film continuously for 12 straight hours. One-by-one, spectators are invited to take centre-stage and participate in the cinematic spectacle. Will you take your turn to own your moment in the spotlight?

62 Bond Street (North of Shuter Street)

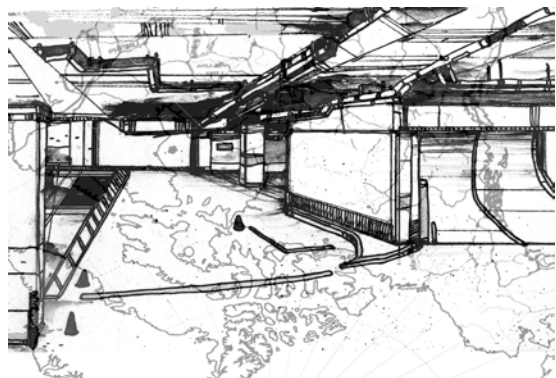


Border Sounds, 2011

Alexis Mitchell and Sharlene Bamboat (Toronto, Canada)
Sound and Video Installation

This installation examines notions of territory and employs musical tracks consisting of lyrics drawn from the texts within passports. Discomfort and disorientation are re-created as the public is invited to become performers in the act of crossing borders.

Atrium on Bay, Underground Parking Lot - P1,
40 Dundas Street West



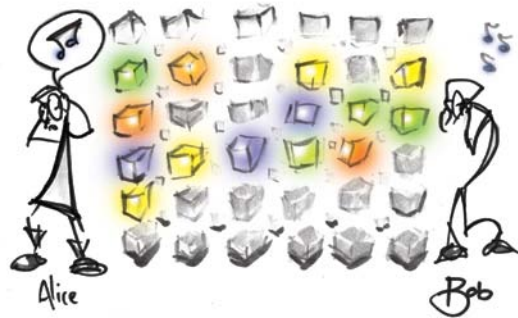
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Shannon's Fireflies, 2011

Seth Hardy (Toronto, Canada) and Site 3 coLaboratory
(Toronto, Canada)
New Media, Light Installation

This interactive light installation responds to people's whispers by converting their words into light, sound and movement. Visitors are invited to find a whisper station, converse with a friend or stranger and watch the fireflies.

Toronto Public Labyrinth, Trinity Square Park,
527 Bay Street (South of Dundas Street West)



Elephant in the Room, 2011

Antoine Morris (Toronto, Canada); David Long
(Vancouver, Canada) and The Practice of Everyday Design
(Toronto, Canada)
Light Installation

Playing on the notion of the "unseen" and "unspeakable" taboo of the "elephant in the room", the artists will present a celestial body in the form of an elephant composed of LED "stars" that emerge in a darkened room.

Lobby of the Keenan Research Centre
209 Victoria Street
(On the corner of Victoria and Shuter Streets)

