

Off Label Festival Review

Monday, 24 October to Wednesday, 2 November 2011

Debora Alanna

INTRODUCTION

The OFF Label Festival is attributed to Digital Arts International Network group headed by the American/Swiss Artist and Curator Arthur Clay, collaborating with host institutes worldwide. Digital Art Weeks (DAW) focused on analogue arts, with divergent eclecticism and spirituality for this year's festival, augmenting DAW's art and technology in culture methodology.

Providing a wide opportunity for the public, as well as scholars, artists, technologists to contemplate art with technology based science interests in the context of multicultural spirituality during the week-long event in Victoria BC, Off Label engaged several curators and over twenty-five artists/technologists/scientists) in multiple venues to showcase their work and ideologies. Festival locations included: The Centre for Studies in Religion and Society, Visual Arts Department - University of Victoria, G++ Media Gallery, and, as the festival founding guest, the Computer Science Department of the ETH Zurich, Open Space Art Society, Audain Gallery - University of Victoria, as well as The Ministry of Casual Living, the I Kyu Restaurant located in downtown China Town and a First Nations sweat lodge in Duncan BC.

"The OFF LABEL festival is an exploration of experimental thinking, seen through the triple lenses of art, technology and spirituality. The term off label is derived from the practice (or malpractice) in which pharmaceuticals are prescribed for illicit use, breaking with approved standards of medication in order to engage new -if sometimes contested- possibilities for treatment. The festival takes up the term "off label" and its variations, both literal and allegorical, to examine the possibilities, politics and meanings in the technologically enabled, artistically motivated and ideologically-invested world, we know

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live in." <http://www.digitalartweeks.ethz.ch/> DAW's version of "off label", where the organization links the disparity between the arts and sciences, evoking the spiritual complexity that defines humanity.

REVIEW

Think *Off Label* or and why do we stray? To stray of the path? Misuse? What makes us attractive to the untried and dwell, foster intrigue of our treacherous imaginings? Is it a need to act mischievous, unruly? Is it Willful? Perhaps it is the politic use of what presents us as human, divine, and allows us to deviate through spiritual or technologic innovation and which in the long run can be understood as simply a continuum of understanding.

Comment [1]:

For two weeks this autumn, the city of Victoria, BC connected with the world through international festival presence and off site presence through Internet connectivity, video transmissions, and many more established and emerging technologies. Both the real and the virtual had the opportunity to convivially participate in, and to revel in the pursuits of the beguiling *Off Label* Festival to its participants. International, national, and local artists, lecturers, technologists revealed their vigilant research, empowered emotive, leading cultural events with community contributions. Technological probing and discovery conjoined with exigent art practices penetrated, embarrassed and embellished spirituality's formulation.

Perhaps, the question of why society is determined and perhaps even forced to cultivate *Off Label* sensibilities cannot be answered- Regardless, the *Off Label* Festival showed us how it is possible to challenge our artistic selves through advances in technology, and how this impacts the spirit.

Comment [2]:

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The contemporary usage of Etiquette, a prescribed conduct, where one can be labeled, positively or negatively, depending on the action. French, from the Old French *estiquet*, label: Customary rules, established behaviours regarded as correct or acceptable was thwarted *ad infinitum* by the *Off Label*

Festival itself. This year Victoria was the choice for displaying Digital Arts Weeks (DAW), a now international, roaming festival founded in Zurich at the ETH Zurich (Swiss Federal Institute of Technology Zurich). This multidisciplinary undertaking, so apparent at this year's version of the Festival, was a collaborative effort, developed and produced by a group of extraordinarily dedicated, visionary people, working jointly with a network of research institutions, businesses and art organizations.

Festival coordinators welcomed viable, discomfiting anomalies that would often envelope tensions between essential and humorous use of scientific indications. An international manifestation of DAW's *The Meeting Point between Art, Technology and Culture*, the conference premise was readdressed as *The Meeting Point between Art, Technology and Spirituality* at the *Off Label* Festival. Employing unsanctioned technological applications to showcase international and local artists' innovative practices, uncustomary utilization of phenomena evolving art and spiritual discovery was the focus of this significant week-long excursion into the consequences of testing and altering the ventures of science/technology and artistic intent.

Creating an opportunity to highlight artists' use of science and technology to create art and dialogue, the *Off Label* Festival examined outcomes of remarkable practices while developing

Comment [3]:

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unconventional truths. Influential and controversial practice is the crux of the presented art, fortifying its ethical and spiritual impact.

Yes, *Off Label* has faith.

Comment [4]:

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UN-CONFERENCE: Tangible Spiritualities & Intangible Physicalities

Location: Diverse Venues → [more info](#)

Artistic dreams -- Spiritual desires merging with technology. This is no mean mission. The *Off Label* Unconference, in the spirit of intrepid culture, ideologies and spirituality combined to accentuate, generate and integrate, to change, reconsider purpose initiate and communicate new intentions of scholarly work, art and science practices.

Just over a hundred years ago, in 1909, a group of charged people choose to think and act outside of convention, joined thought processes, conceived the Futurist Manifesto and acted upon ideals that incorporated technology, science and the arts. Beginning a new society that impacted architecture, design and music, as well as general cultural vitality, their resounding passion still echoes.

F. T. Marinetti prefaced the Futurist Manifesto with, "We had stayed up all night, my friends and I, under hanging mosque lamps with domes of filigreed brass, dome starred like our spirits, shinning like them with the prisoned radiance of electric hearts. For hours we had trampled our atavistic ennui into rich oriental rugs..."¹ Through time, up to and including the *Off Label* Festival, (to rephrase the Manifesto) we have want to sing the love of danger, crave energy's rashness, engage in perilous leaps, renew primordial elements, seek the struggle of beauty, fight opportunist and utilitarian cowardice. Although the Futurists' political leanings have come to be a trial, their indomitable

¹ (Paris) Le Figaro, February 20, 1909

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embrace of the new, an off-label exploratory delving into everything they lived with, challenging previously encountered methods of working and thinking, cooked up a brave future. Flavour of their dishing still stirs us.² The *Off Label* Unconference was a recipe for new directions because it structured unpretentiously, allowed us to manifest, distinguishing our peculiarities, feasting on comprehensive and exceptional practices, atavistically,

²

Marinetti, F.T., (ed. Chamberlain, Lesley), *The Futurist Cookbook*, (San Francisco, 1989).

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What is Your Blood Type?

Older than Lethe, blood is our river of unconscious transformation surging through our dreams, deranging our sensibilities, creating our realities.

Blood. Blood type. A label. The liberty of knowledge scores, bringing what is contained, out. Knowledge segregates, complicates. Labels. A blood typing laboratory on opening day of *Off Label* allowed participants to have their blood type known with the aid of the Red Cross blood services. Craving the mysterious, yet needing to understand what defines us is a paradox. Picturing, processing our veracity is indefinite stimulation explaining truth, and the sincerity of art making. The act of determining blood types lets the flow of vital forces. Painting a strip of red on the "Picnic Table" constructed for excursions into able-talk, mensal lessons and communal interaction, participants' wiped red paint conveyed their blood symbolically, fortified the breach of their body to obtain blood typing and allowed a physical acknowledgement of the iconic, sanguine experience.

Drawing blood to type it, to label it to ascertain corresponding labels prevents dire consequences when matching for medical needs or to modify genetics, acknowledging a dimension of our essential fluid, painting explanations. To consider the quality of blood, to determine its potential to strengthen and improve, to initiate, to pump – reveals determining characters, emergence. We need to maintain the nature, behaviours of blood types to ensure existence through medical intervention. What is now common knowledge regarding blood typing to the science of transfusion was the result of experimentation and many deaths from those experiments? The transfusing or imparting of danger contributes to the tension within the

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creative act# remains paramount to ensuring art is more than an identifiable concept, has heart.

“Faces that fall into types you can describe, or at all events label in such a way that the reader can identify them; but those faces that consist mainly of spiritual effect and physical bloom, that change with everything they look upon, the light in which ebbs and flows with every changing tide of the soul,--these you have to love to know, and to worship to portray.”

~ *The Quest of the Golden Girl* by Gallienne Richard, Chapter IV

Off-label is the name of a medical practice. Challenges to patient welfare indicate wider uses of pharmaceuticals, originally intended for a specific use. Generic medicines became available, availing the experimentation of use beyond the original purpose, intention of chemical amalgams that we take as medication. Physicians in direct care and research facilities question their role this practice. [2] The validity of off-label use encourages ethical practices.

How do moral considerations translate to artists working with technology?

What is the efficacy? Is that important? Is the monetary gain a political necessity? What is moral consequence? Who cares? Is there beauty in the mixture? Why not challenge the uses of technology to explore technological investigations, undertaking the premise of “Off-Label”.

Beginning with artists you respect, intellectuals that care about the ideas purported, a celebration of talent can explicate the premise of an idea.

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K(no)w Picnic

Host Institute: Open Space

Concept: Art Clay

PICNIC: Problem in Chair Not in Computer: "A user error is an error made by the human user of a complex system, usually a computer system, in interacting with it. Although the term is sometimes used by Human Computer Interaction practitioners, the more formal *human error* term is used in the context of human reliability." ~ Wikipedia

"Here with a Loaf of Bread beneath the Bough,

A Flask of Wine, a Book of Verse - and Thou

Beside me singing in the Wilderness -

And Wilderness is Paradise enow."

Rubaiyat of Omar Khayyam. 9 -12 of 101. TL: FitzGerald, Edward. 5th Edition.

*Picnicking appreciation seems immemorial, as a reference to the poetry of plein air in the Rubaiyat above attests. Terminalia or Anna Parenna revelry, ancient Roman festivals³ awarded citizens opportunities to commune with nature, and each other, acknowledging deities and celebrating festively with food. Through history, people found a way to remove themselves from their interiors, to go beyond the known, sheltered location to the fringe of expression. Illustrators in medieval times or painters such as François Lemoyne in *Hunt Picnic* (1723) or Manet with *Le déjeuner sur l'herbe* (1862) pictured the interaction of society at picnics. Importantly, in Manet's work, exposure to the outdoors was contrasted with human exposure, and imposed the need for*

³ Bernstein, Frances. *Classical Living: Reconnecting with the Rituals of Ancient Rome*. Harper San Francisco: New York, 2000.

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discussion of the challenges to complacency. Occasions for repartee, such as the intellectual gatherings of Lou Andreas-Salomé with Nietzsche, Wagner, Freud, and Ranier Maria Rilke that he might have described, "...a few steps from the chateau, but beyond this chambre de verdure, where you apparently forgot what lay behind you, they used to take their tea, or even have sort of picnic, to do justice to this lanscapery that they had declared into existence." (p.97. The Inner Sky: Poems, Notes, Dreams by Ranier Maria Rilke, translated by David R. Godine, 2010) shows the need for fostering affirmation of life, whether or not in virtual lanscapery. Or with the American Algonquin Round table at the beginning of the 19th century that offered a socializing of intelligentsia, artists and the disposed public inside, with the ambition to go outside of limiting ideologies. Internationally, picnic societies, such as the Toyko Picnic Club founded in Japan as a contemporary art unit sought to enliven art interchange with a participatory spirit. A version of this picnicking occurred at the Off Label Festival, hosted at the Open Space Gallery with the K(no)w Picnic Workshops.

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Massage Sonar

Caliban: —"Be not afraid, the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twanging instruments
Will hum about mine ears, and sometimes voices,
That if I then had waked after long sleep,
Would make me sleep again; and then in dreaming,
The clouds methought would open, and shew riches
Ready to drop upon me: when I wak'd,
I cried to dream again." ~ "The Tempest" by William Shakespeare

Sonar Massage was an interaction with the participants, either receiving sound with therapeutic or envisioning results. Poised as solo recipients or paired people, the listeners, people who heard, received the Sonar Massage sat alone or paired with another receiver. Monika Rut, Art Clay and other massagers, either alone in multiple configurations created timbres produced by arbitrarily chosen objects, which emitted sound, or were manipulated to make a sound(s) or employed the friction between two objects that generated sounds in the near vicinity of seated participant ears. The sounds were as variable as the object and the sonar massagers manoeuvring, handling and articulation of sound.

Considered one of the Panchabhuta or five elements in Hinduism is sound, through ether. Ether is the heavens, ultimately the eternal, primordial sound carried through Time [Kala] and Space [Sthan or Dik (place and direction)] that affects Soul and Mind. On page 167 of her book, *Alternative medicine?: a history*, Roberta E. Bivins refers to this philosophical spirituality relating

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to particle physics, a definition of matter, energy and their interactions, as the four humours of Aristotle professed.

The sonar experience in Nepal, Tibet and India, utilizing metal sound bowls/bells claim that these sonar massages strengthen immune systems, promote creativity, communication, resolve stress and sleep disturbances, as well as healing the soul.

The energy or sound interacting with the participants bodies (matter) in Massage Sonar would experience unique infiltrations, rustle noise via rustle time ⁴, sound impacted by differences in weight, and material of the objects played, texturing and resonating or eructation of wood, metal, plastic shapes and forms contrasting and clicking, whispering, pinging and plying with flutter and bong, vibrated through ear canals with varying stimulation for each recipient.

Body massage, hands on, aids blood flow, agility, and helps people relax. \Sonar Massage contributed to the flow of imagery, livened impressions produced by the quality and depth of sound, and imparted physical and emotional diversity through sound patterns and rhythmical diversion boosting curiosity and consequence. Sonar Massage supported the fascination of sound development by Massagers, while appealing or at least demurely experiencing what someone other than them contributed to stimulating or affecting their senses.

Early noise artists, including the Futurists, Dada, Surrealists and Fluxus contributors to the development of cacophony, ambient and intermittent, indeterminacy, atonality, random electronic hisses, machine sounds, non-musical voice – all striving to alter states of

⁴ Erickson, Robert (1975). *Sound Structure in Music*. University of California Press.

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consciousness.⁵ Similar to early noise art production, Message Sonar utilized non-digital, non-electronic sound making to produce the Message. And the intimacy of this event, unique and introspective emissions, where performers sought to deliver massaging sounds to investigate and concentrate, allowed a means of penetration into the ether of each participant's psyche.

The Message Sonar contribution to the *Off Label* Festival was resonance, the strident benefit of unconventionally determined reverberation. Sounds created from found objects that when utilized to Message Sonar, incorporated the medicinal healing possible with interaction of people and hearing the oracle of pulsating, *Off Label* thinking,

⁵ Caleb Kelly, *Cracked Media: The Sound of Malfunction* (Cambridge, Mass.: MIT Press, 2009), pp. 60–76.

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WAYWARD SCHOOL

Heather Cosidetto & Stefan R. D. Morales

“Find your Scotoma.” This was an instruction at one of the Wayward School workshops during the *Off Label* Festival where schooling in folding book making, instrument construction, lucid dreaming and alternative means to cultivate exceptional thinking and experiences took place. Facilitators Heather Cosidetto and Stefan R. D. Morales, according to their blog, “volunteer, teach, lecture, present, collaborate, subscribe, attend, or otherwise participate” with other like minds. Contributing innocence to *Off Label*, their passion for sharing expertise became a variety of participatory workshops where learning was hands-on, and satisfyingly attentive to humanity. With capriciously instructive rules, learners willing to expose themselves to guidance acquired something they may not have imagined. Besides the craft or artistry and intellectual banter, there was the spirit of desire, expectation, order, which when contrarily integrated academic and fun, obstinately taught with the mettle of cooperation and discipline.

Presented on the K(no)w Picnic table, the Wayward School embodied the solidity of the wooden structure, boards of heavy, red painted (circulatory symbolism – the heart of all that matters) wood separated by spaces, allowing the flow and span of thoughts between feelings with long wooden seats attached to gather the picnickers, providing an atmosphere of al fresco inside Open Space, open air breathing of generative possibilities akin to any historical picnicking. *Off Labels* K(no)w Picnic was served with sustaining inspiration, and no human errors were labelled.

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UN-CONFERENCE: Nine Levels of Conversation (Lunch Time Talks)

<http://www.digitalartweeks.ethz.ch/web/DAW11/NineLevlesCons>

Host Institute: Chinese Student & Scholar Association, Victoria BC

Hosts: Yifan Wang & Cui Xuantianyihe

Guest artists: **Curious Minds**

I Kyu Noodles → [more info](#)

Off Label Festival hosted an ongoing lunch event under the title *Nine Levels of Conversation between Heaven and Earth*, curated by Yifan Wang & Cui Xuantianyihe. The event took place at the I Kyu Noodles restaurant located in Chinatown in the heart of downtown Victoria. Inspired by Yang Liwei's (the first Chinese astronaut) book *The Long March to Space* or *The Nine Levels between Heaven and Earth*, this very unique noodling event nourished guests with diverse speakers' meaty presentations, which enabled public interaction with stellar participants, a table or two to share, interchange ideas, converse extemporaneously on instrumental delicacies.

To initiate the firmamental spirit of *Nine Levels of Conversation*, all conversationalists were confronted at the start by a cardboard tube complied by the arts group Curious Minds (other works could be seen at the *Emotional Landscaping* exhibit in the Audain Gallery, at the University of Victoria), . Lunching festival - goers yielded to the encounter, a mirthful opportunity to construct scenarios from whimsical but poetic instructions, self declared artworks out of pre-crumpled paper, origami airplanes patterns surging beyond the horizons of triumph, and a "DIY" chopstick trainer kit" made of a battery and led attached to metal chop sticks, enlightening the noodle repast and coloring the roll out moon place mat. Story making contained within the cylinder became alive in the hands of the hungry, feeding their joy. Eminent stories brought munchers to another level of conversation.

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In addition to the creatively fashioned food works of the restaurant's owner and cook Carlos Chen, the tube also contained a free lunch ticket and a home recipe for "Leaky Noodles" - designed by Li Zhenau to look like the oil spill in the Gulf of Mexico as seen from Space. To promote his book, Yang Liwei blogged about the publication, describing astronaut meals, such as dog. He also shared an article from the [Xinhua News](#):

"A young man had this street show in Yueyang city (岳阳), Hunan Province on Feb. 21, 2010. His name is Yan Wu (颜五), age 23. He took out a 60cm long, not so poison snake and left it on table. Then, he had his two arms fasten on back. He tried to provoke the snake so that it becomes more active. All in a sudden, he snapped the head of the snake. After a few seconds, the head is smashed to pieces and he swallowed all of them. According to him, the snake was fresh, tasty but a little fishy." ⁶

At I Kyu Noodles, neither dog nor snake was on the menu. The food was fresh, ample and delicious. Though one pondered whether it was Chinese, Japanese, Thai, or just a Victorian fusion ala Chinatown. . The point of the Xinhua news connection is this. The daily lunch forum showed that when a not so poisonous topic is up for discussion, you can fasten unusual ideas, snap off and smash unwanted parts and digest the rest for further consideration. Over a week, Nine Levels of Conversation succeeded to be fresh, tasty and sometimes a little fishy, if consumed yet always unquestionably conversational.

⁶ <http://paviavio.wordpress.com/2010/03/17/chinese-young-man-swallow-live-snake/>

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OFF LABEL Ideologies: Festival Plenary Speakers & Related Panels

<http://www.digitalartweeks.ethz.ch/web/DAW11/OffLabelIdeologies>

Host: [Paul Bramadat](#)

Host Institute: Centre for Studies in Religion and Society at University of Victoria

Venues:

University of Victoria BC, Harry Hickman Building → [more info](#)

Open Space → [more info](#)

Paul Bramadat, the Director of the Centre for Studies in Religion and Society at the University of Victoria, and a faculty member in the Department of History and the Religious Studies Program at the University of Victoria BC presented speakers, spokespeople for their passions, for their work and relations to and within the technological milieu. Various University of Victoria locations hosted the keynote lectures that encapsulated the theory and practice behind digital living. It seems that it is appropriate to quote Marshall McLuhan, hater of technology, yet promoter of technology, in spite of or because of his hatred and understanding its affects. McLuhan describes how TV impacts society 50 years ago:

It is the inclusive mesh of the TV image, in particular, that spells for a while at least, the doom of baseball. For baseball is a game of one-thing-at-a-time, fixed positions and visibly delegated specialist jobs such as belonged to the now passing mechanical age, with its fragmented tasks and its staff and line in management organization. TV, as the very image of the new corporate

and participant way of electric living, fosters habits of unified awareness and social interdependence

that alienate us from the peculiar style of baseball, with its specialist and positional stress.

When cultures change, so do games. Baseball that had become the elegant abstract image of

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Industrial society living by split-second timing, has in the new TV decade lost its psychic and social relevance for our new way of life. The ball game has been dislodged from the social center and been conveyed to the periphery of American life. In contrast, American football is nonpositional, and any or all of the players can switch to any role during play. It is, therefore, a game that at the present is supplanting baseball in general acceptance. It agrees very well with the new needs of decentralized team play in the electric age.⁷

What Bramadat did was to centralize Festival participant decentralization for the week of *Off Label*, allowing present, visible and heightened awareness of social interdependence, with the facility to charge the audience – maybe not with alienation, but with cooperative collective thinking out loud. Presenting socially relevant, psychically assisted and spiritually timed ideas, *Off Label* Plenary Speakers was a forum for inclusive, active pursuits, subjecting the audience, objectively. Because all people are players and more than a diversion their field, whether their challenges are transmitted via digital technology or relative to its production or delivery, *Off Label* Plenary Speakers spoke oppositionally.

⁷ Marshall McLuhan (1911-1980), Canadian communications theorist. *Understanding Media: The Extensions of Man*, ch. 24, McGraw-Hill (1964).

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Featured Speakers

Arthur & Marilouise Kroker

The Pacific Centre for Technology and Culture, UVic

Exits to the Posthuman Future

“The posthuman, for critical theorists of the subject, has an emergent ontology rather than a stable one; in other words, the posthuman is not a singular, defined individual, but rather one who can "become" or embody different identities and understand the world from multiple, heterogeneous perspectives.⁸

Off Label Festival attendees, that were fortunate enough to enjoy the Arthur and Marilouise Kroker performance was soon ruminating with the varied possibilities of posthumanism.⁹

“Kroker” became hauntingly referenced during subsequent events, qualifying, positioning, and reflecting on the Festival process and activities. Conversations with the Festival’s other gatherings reverberated the Krokers’ theoretical relevance, evoking terror and exciting pleasure.

¹⁰

If excessive control, unspoken, buried, or over mediation marks everything, the Krokers maintain that technology is to blame, and the reality principle has been upset.

Reality requires the pain of deferred gratification, according to Sigmund Freud. “...an ego thus educated has become ‘reasonable’; it no longer lets itself be governed by the pleasure principle, but obeys the reality principle, which also, at bottom, seeks to obtain pleasure, but pleasure

⁸ Haraway, Donna J, "Situated Knowledges" in *Simians, Cyborgs, and Women*. Routledge, New York: 1991

⁹ <http://ring.uvic.ca/news/krokers-address-%E2%80%9Cexits-posthuman-future%E2%80%9D>

¹⁰ Hassan, Ihab (1977). "Prometheus as Performer: Toward a Postmodern Culture?" In Michel Benamou, Charles Caramello. *Performance in Postmodern Culture*. Madison, Wisconsin: Coda Press.

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which is assured through taking account of reality, even though it is pleasure postponed and diminished".¹¹ Have instant gratification, immediacy and inundation of information, genetic engineering, fractured sensibilities through lack of contact impaired our humanity?

Culture and society, realities, are now prominently integrated with, and more often only experienced through technology, the Krokers experience shows. The Krokers encouraged discovery and utilization off-label 'exits', off-label flexibility and responsiveness that challenges complacency, providing presence, If conjoined sensibilities were norm, or the worlds away could simultaneously be present in our feelings, we would defying barriers to connectivity. Exits ramp, gathering and calculating, yielding perceptive appreciation, wakefulness and comprehensive alternatives to posthumanism, possible saviours to spinning games that reality has become.

¹¹ Sigmund Freud, *Introductory Lectures* 16.357.

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Hans Bernhard

Artist – founder of UBERMORGEN.COM

Vigorously reading a script and showing slides, Philipp W. Teister, head of videography at UBERMORGEN.COM and founding member of the Institute of Applied Theory

<http://iat.icfrd.edugov.eu/> presented the concerted projects of Hans Bernhard, LizVlx and team.

Frazzling the intercidence of cultural smugness and indulgence with sly hacking and code design testing boundaries of social regulation, the zealous exit strategists presented themselves as agents of social toying and confusion, liberally employing brilliant jests with strategic media confrontation.

Founded in 1999, zealously generating new media chicanery, UBERMORGEN.COM produced internet art, installation, video, photography, software art, performance and convergence of digital media and hacking. They are most famous for Voteauction (2000) Votes for the Federal US election were sold online. CNN dubbed them Maverick Austrian Businessmen¹²¹³ This event caused exclusion from travelling to the US. Collaborating with Christoph Schlingensief in 2001, they produced NAZI-LINE, a spurious neo-nazi helpline and information spoof.

Google Will Eat Itself <http://gwei.org/index.php> "We generate money by serving Google text advertisements on a network of hidden Websites. With this money we automatically buy Google shares. We buy Google via their own advertisement! Google eats itself - but in the end "we" own it! By establishing this autocannibalistic model we deconstruct the new global advertisement mechanisms by rendering them into a surreal click-based economic model. After this process we hand over the common ownership of "our" Google Shares to the GTTP Ltd. [Google To The People Public

¹²

¹³ Vote-selling Web site to be revived, possibly offshore, CNN.com, August 25, 2000

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Company] which distributes them back to the users (clickers) / public." Amazon Noir, where the digital library of Amazon.com was infiltrated 'Search Inside the Book' function, until it allowed complete volumes of copyright protected books in pdf formats. <http://www.amazon-noir.com/index0000.html> and the Sound of eBay, generating sound files with user names and email addresses <http://www.sound-of-ebay.com/100.php>, collectively, this work is known as the EKMRZ Trilogy. The brilliant mirroring with interactive reciprocity the heart of corporate entities', provoked lawsuits and admiration. Between 2007-2011 more projects jostled international internet presence with videos and sites such as Superenhanced, WOPPOW 'Woppow reminisces romantically about a save Somalia of the 1980s, then talks about the pop-culture aspect of Somali Piracy: Finally a culture from Africa for the world that kicks ass and symbolizes pop as much as resistance. But also Woppow is aware of the brutal forces of the EU-forces called Atalanta in the Indian Ocean, how they attack, who brutally they murder innocent fishermen and potential pirates out on the high seas. Why this brutality? ", Kraft Series and Rock Art productions (TORTURE CLASSICS, CLICKISTAN), the latter commissioned by the Whitney Museum of American Art. The team has been showing in galleries and museums since 1999.

Hans Bernhard and his team's energetic piracy and blatant irreverence provoked arousing and affecting interaction inspiring reconsideration of business, political and moral values. The theme of Off-Label thinking and action is exemplified in this work.

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Art Clay

Artist, Curator, & DAW Director

Mastermind of the Digital Arts Week, co-director of the *Off Label* Festival, Curator of Emotional Landscaping, collaborator of the Massage Sonar event, Art Clay's munificence is apparent in his visionary leadership. His independent work as scientist, inventor technologist and artist, composer shines with innovations, such as (original musical instruments also such as Air Bow (a virtual Chord Instrument), Mirrorum (an optical sound generator) or Spaceball (a live video and electronic controller). Clay's plucky HoerRoom produced a psycho-acoustic tactility, Book of Stamps, implementing the trusty "Physical Sequencer" software by Enrico Costanza, sonic collections are combined by participants, interactively stamped as an explorer's tome are some of his recent works.

The discomfiting earnestness Clay displays, formed when one breathes art from youth through adulthood has enabled an international audience and appreciation for his concepts and designs that marries art, technology, including Artificial Intelligence (AI). What is most striking about Clay is his unpretentious fostering of colleagues within and outside his own practice. With an unobtrusive presence, advancing worlds of intellectual and emotional discovery, Clay promotes a love of the unique - an exceptionally accomplished human. His humanity, revealed in his multidisciplinary projects, embodies moral and artistic ruin, an idiosyncratic anomaly, explaining predisposed future endeavours, fearlessly.

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Clay is able to ascertain the essence of any age of art or scientific significance, and create connections to contemporary practices, with a playful tribute. He sees and understands the relations within contemporary digital practices. Considering the symbolic reflexivity of Duchamp's large glass present in a museum window, Cage's demonstration of singularity of each performer's interpretation of Variations I-III, Moholy-Nagy's Light Modulator as a metaphor for digital art or Albrecht Dürer's illustrations, to devise a parallel to contemporary computer generations, Clay purposefully deliberates through past prizes to oversee new horizons.

Beyond his art practice, Clay is passionate about education. Not just education through educational systems, but public questioning, which is essential to learning about what is important, and challenging complacency, making new histories, sharing excitement and knowledge. Clay shows that play is the ultimate educator. For this concentration, Clay also plays with hand-held devices and pushing the prescribed use, an *Off Label* exercise. Engaging in fun, and learning, he encouraged the Festival participants to surpass creative expectation, through innovation and cooperation, fuelling consciousness, as in his Sonar Massage workshop, co-taught with Monika Rut.

With erudite and poignant intricacy Clay demonstrates live poetry. His concentrated sensitivity specifies extremes, or limits of artistic and technological/scientific interrogation, and arrives at an inclusive tactility. Art Clay's unwavering synergy empowered our souls.

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Doug Jarvis

Artist and Co-Curator OffLabel Festival

“The talent THAT CAN BE LEARNED makes the
poet a druggist TODAY the criticism
of balances no longer challenges with resemblances”
~ from Proclamation Without Pretension by Tristan Tzara

Doug Jarvis, co-director of the *Off Label* Festival, and curator of the show entitled Art of the Placebo, exhibited during the Festival at Open Space Gallery, as a plenary speaker for the festival, talked about his work and interests, or as Tzara would say, made thought with his mouth.

As a collaborator, Jarvis, establishing member of Noxious Sector, with Ted Hiebert and Jackson 2Bears and SecondFront, with Jeremy Owen Turner (Vancouver), Tanya Skuce (Vancouver), Gazira Babeli (Italy), Penny Leong Browne (Vancouver), Patrick Lichty (Chicago), Liz Solo (St. Johns) and Scott Kildall (San Francisco). . He plays well with others. Noxious Sector experiences inquire with science and paranormal involution and incongruous ideas that may harm complacency. The SecondFront performance collaborative, mischievous and impudent, create performances to irreverently and boldly defy constituency and innocence. Confounding technology's logic with Dada aktions, grandfathering, and Surrealist charisma, Doug Jarvis incongruously coalesced, fortified crucial focus within these groups of activity. His ability to reveal the convergence of performing arts

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with contemporary technology's darling, the virtual world, as well as a performer of mystery as conveyed an insurgence, envisioning and advancing art with technological interaction, magnetically refining his affinity with humanity's contraindications. With his ability to attract and promote diversity, the vision of the *Off Label* Festival has reaped the flow of his visible thoughts.

His independent practice has an irrational soul. Spheres of spheres are heard, videographed, denoting cosmic possibilities. He explores glitches, intangible queries, trajectories, challenging belief systems. He likes to explore what is perceptible, not necessarily visible, with multiplicity.

An adjunct to the *Off Label* festival, collaborating with Limbic Media, and presenting at G++ Gallery, Jarvis began the Interactive Film and Video Series with *Ectoplasmic Scream*. Utilizing facial tracking technology, a video game interface, mimicking pedestrians facing the gallery window presented Jarvis's digital image. The device, combined with a 3D incarnation of Jarvis mirrored mouth movements made by participants. Reciprocating, Jarvis's digital visage, if a participant screamed, or seemed to do so, at least forming a scream with their mouths, an ectoplasmic scream emitted from Jarvis' digital mouth, a rendition of the essence that spiritualists believed to be produced from communicating spirits. Jarvis became his own avatar, embodying his own image, virtually, probing the emanation of virtuality as a medium.

Jarvis adapts paranormal culture to implementing devices, creating a means to resistance that ripens technology, spooking metaphoric abstraction, rescuing us from banality of life without a scream. Vociferous thoughts emanating quietly from Jarvis' mouth are preternatural and spiring.

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Marie-France Bojanowski

Artist & Research Resident at the Computer Science Dept, ETH Zurich

Marie-France Bojanowski relates to cracks. She separates the urban fabric into separated parts, with sharp divisions, forcing open new elucidations to visualize and hear. To convert her thoughts to a visual, audio or videographed language, her resounding coding conveys the escalation of assaults to the urban landscape and its occupants, produced by economics with supercilious motives, indifferent to how people are affected.

One of three winners of the 1993-1994 film competition, and awarded "Best Comment" and the award for "Best Film dealing with an economical issue in a developing country", she also created a book documenting her international journey. This competition initiated her passion for documentary film making which was seen in her contributions to *From America with Love*, for Télévision Quatre-Saisons, Voyage Channel (1996 – 1999), making film 'postcards of Francophone people living away from their countries of origin, A Cab to the Americas, documenting culture in South America for Pixcom Productions for TV5 (1999), a documentary portrait of Patrick Rimond living in Osaka (2001), two documentary about 24 hours in the life in Vancouver and Warsaw for Greenspace Productions shown on Europe Planet and Evasion Canada in 2002, and the camera work for the 2005 production "Toit & Moi showing four relationships to a man and his home . These portraits impacted her interrogative art practices with explication of relationships to place and time, and how we, collectively relate.

Evolving her practice with video production for art, she researched, developed concepts, directed, produced, coordinated and managed large-scale projects, with collaborators for public presentation, involving community, engaging contemporary complexity.

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Once an integral part of the Farine Orpheline Collective in Montreal (1996-2008) the artist and her cohorts developed video, interactive art and soundscapes in derelict industrial facilities, a psychiatric hospital, a vacant lot, a boat, city neighbourhoods, for example. With Bojanowski's committed involvement, Farine Orpheline Collective portrayed architectural energy, allowing participants and spectators to revive heightened feelings interpretively. The Collective devised strolls, including, Urban Stroll in Wazemmes, Lille France, 2004 and La Filature Scene Nationale, Mulhouse, France 2006 – where participants were lead by a guide book to installations, enhanced sites (video exchanges between visitors) and artistic encounters. A multidisciplinary art festival, 2004's Prototype de L'immediateur Habitable, developed 'symbolic renewal'. They produced labs, investigations, to restate the relationships of people to environments. The Collective constituent process was the mediation between who and what we inhabit, physically, emotionally and culturally. Bojanowski's early work commanded an impressive focus, incisive and revelatory work to direct the Farine Orpheline Collective.

Bojanowski talked about *The Utopia Project* (1999), a discovery of a historical epoch where her group occupied a former Benson and Hedges factory for months, involving the community, analysing and responding to this building in with enhanced sites and individual encounters. Ideal, harmonious metaphors were confounded by this work.

In 2001, within an eight month residency, the Farine Orpheline Collective recorded sounds, produced photos, artifacts, videos, testimonials, writing, to document the psychiatric facility that is fast becoming obsolete. The public participated in *Soundwalks*, listening to an audio track of recorded hospital and patient sounds, independent sojourns where videos of other hospital

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locations were strategically placed – video ‘artifacts’ and interactive sound installations were encountered. Patient drawing and paintings were available for view. Through the walk, visitors

in a role reversal became the focus, encountered and considered by the patients. A telepresence booth at the end of the walk enabled visitors to record impressions. Ultimately, the possibility that one could be in this setting, as a patient, or know someone who was influenced the documentation. Especially, as art practice is considered by many to be ‘crazy’ or ‘cracked’, deranging and rearranging. Minding minds prevailed in this residency. Visitors, including the Collective mirrored the impaired and infringing existence, the fractured wholeness of humanity:

“And they are each other than one another, as being plural and not singular; for if one is not, they cannot be singular but every particle of them is infinite in number; and even if a person takes that which appears to be the smallest fraction, this, which seemed on, in a moment evanesces into many, as in a dream, and from being the smallest becomes very great, in comparison with the fractions into which it is split up. ~ Plato, *Parmenides*

A spiritual experiment, “Body Bag: Ritualistic abandon of the Body”, or “Encode: Body Bag” (2003-2004) was an installation that encoded the body of a person being asphyxiated, with the premise, that this ritual would transform the body into pure data. Thinking that a person’s body limits the spirit, a corporation, for the receipt of the data, volunteered to digitize the anthropo-cerebral information, recording the dematerialization of a person with a pole camera. This work, whether the person was willing or not, desensitizes fear for survival, and although an artificial circumstance, there is a fissure in the daring to asphyxiate, a ruin of morality, whether the data was valuable or not, This work relates to the outcomes from desensitization through urban living, fears and sources of anxiety in their lives will smother, and we may or may not survive,

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although the data within the possess expiration has the capacity to be extraordinary. Bojanowski cracks the boundaries of trepidation.

Bojanowski showed how she fractured and combined interior and exterior architecturally descriptive spaces with her *Photomontages*, digital photographs of distinct urban locations (2000-2008): Louis-H. Lafontaine psychiatric hospital (Montreal); the Tire-Laine interior court, old municipal gymnasium, old Leclercq linen mill, Kuhlmann street (Lille); the roman baths (Mulhouse); Hidden Spaces; 927 Marie-Anne Street east (Montreal); Jacques-Cartier bridge (Montreal). These montages found new import in "Hidden Rooms", part of the Emotional Landscaping exhibition, part of the Off Label Festival.

Bojanowski's technical development, with Pole Camera (2000), for example, bridges to her technically profound current work, capturing ECG heart activity by Smart Sensor and signal processing. The "Hidden Rooms", developed in residence at ETH Zurich explored "cerebral scenography". Participants navigated immersive panoramic images seen while wearing goggles. Neuro-feedback and an electronic compass directed participant experiences within secreted, splintered spaces. Cracking, "Hidden Rooms" enlightened possibilities. Bojanowski depends on her dreams, using them to manifest dreamy, internal landscapes to explore. Where will her dreams connect us to next?

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Emotional Landscaping

Art Clay - Curator

Audain Gallery, Visual Arts Department, University of Victoria

ARTISTS:

Marie-France Bojanowski (CAN/CHE) →

Curious Minds (INT) →

Kilu (USA)

Curious Minds (INT) →

Monika Rut (INT) →

*Emotional landscapes,
They puzzle me,
Then the riddle gets solved,
And you push me up to this*

*State of emergency,
How beautiful to be,
State of emergency
Is where I want to be. ~ from 'Joga' by Bjork*

Off Label Festival presented at various venues in Victoria included the *Emotional Landscapes* exhibition at the Audain Gallery, Visual Arts Department, University of Victoria. Striving to reflect on multiple concurrent actions, the audience received, coped gratefully or conscientiously.

Preparing us to trust the path of emotional discovery, restructuring clarity, allowing emotional engagement where we might sensitively encounter, through *Emotional Landscaping Art Clay* brings us to affecting prospects. Intentional grooming of intellectually esteemed sensations is presented, ambiance created while approaches vibrate throughout the work at the Adian Gallery at the University of Victoria.

A lucid conduit to the expanse showcased, Clay's care for each artist's work imbibes the show with well cultivated values. He brings us a medley of unique outlooks, artists that convey feeling

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with vistas of contrivance, mood by detailing territories of unease, inspire by fracturing grounds that disrupts indulgence, and supplant with intelligence, exemplifying fervour's range, contouring inspired form.

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Marie-France Bojanowski

The Hidden Room

In *The Poetics of Space* by Gaston Bachelard, he ponders the 'aesthetics of hidden things'. The 'phenomenology of what is hidden', he states, 'is unimaginable. It can only be thought of.' "The Hidden Room", created by Marie-France Bojanowski allow us to consciously experience what is objectively unimaginable. Further, she employs our own thoughts to manifest what is ephemeral.

Bojanowski contrived an immersive system where information that provided stimulation to the wearers that dawned EEG sensors and goggles enable neurofeedback impetus-- where participants readily pass through a virtual labyrinth, with the aid of an electronic compass. Doors are located.

"If the doors of perception were cleansed, everything would appear as it is - infinite"

~ William Blake, *The Marriage of Heaven and Hell*

"There are things known and there are things unknown, and in between are the doors of perception" ~ Aldous Huxley, *Doors of Perception*

Through her accesses that the users perceive, brain activity allows the computer generated experience of travelling through Bojanowski's visual presentations, grids the implicit 'room (s)', to direct routes through various doors, to another and another 'hidden' experience.

From the 1875 discoveries of brain electric currents of animal brains by Richard Caton, experimenters have sought to utilize these impulses. The recording of the encephalic electric waves (alpha and beta) began with Hans Berger, a German psychiatrist in the 1920's.

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Observing alpha and beta wave activity where “one could voluntarily control alpha waves – a feat that was previously believed impossible.”¹⁴ began a continuous scientific and therapeutic experiment and utilization. “Dynamical systems may be thought of as those involving forms or behaviours that change over time. The study of such changing forms may also be termed morphodynamics.”¹⁵ In the 60s, sound artists Alvin Lucier and Richard Teitelbaum were the first artists to employ brainwaves recorded through the encephalography (EEG) route for artworks, not science or therapy. Marie-France Bojanowski continues a steady penchant towards producing art work with the EEG.

In Bojanowski's “The Hidden Room”, EEG data is employed in real-time creating variation, processsing private interchange with Bojanowski's device, energy constructs, and dynamic realization of new territory. Mental mapping with each performance/performer. Emotional landscaping. Whether a mystical event, such as Blake claimed to experience, or an off-label use of peyote by Huxley bringing him to maintain that there is a dichotomy of knowledge, where something can be know, where once it was unknown, and perception is the door between the events. Blake's declaration resulted in his urge to purify the doors of perception; his rooms would not have walls, and intuited that there would be no boundary to imagination. Or spiritual depth. Huxley sought to know and needed drugs to open his doors between the unknown and known dimensions. Bojanowski provides a means to discover hidden containment, through doors, to more hidden spaces, continuously, without resolve, by utilizing brain power and will.

¹⁴ Mark S. Schwartz and Frank Andrasik, *BIOFEEDBACK: a practitioner's guide*, 3rd. ed. (New York, London: The Guilford Press, 2003), 9.

¹⁵ David Rosenboom, "Extended Musical Interface with the Human Nervous System," in *Leonardo Monograph Series*, Number 1 (ISAST, 1997), <http://leomanac.org/resources/emonograph/rosenboom/rosenboom.html> (accessed June 11, 2011)

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“The questions abound: how can secret rooms, rooms that have disappeared, become abodes for an unforgettable past... Our soul is an abode. And by remembering "houses" and "rooms," we learn to "abide" within ourselves.” ~ Gaston Bachelard, *The Poetics of Space*

Freeing participants to allow hidden room reveals Bojanowski devised doors that open with brain wave triggered thought. Whether the perceptions of the participants open with the doors, the doors being Bojanowski's making, the artist created an opportunity to involve participants in an exploration, perhaps mystically inclined, that they were able to process without the aid of pharmaceuticals, such as the mescaline Huxley consumed, or the drugs taken by other artists, such as Baudelaire, creating his 'artificial ideal', or Cocteau's opium induced 'eternal darkness' (the door could not be found), along with Robert Louis Stevenson's revolving door between Jekyll and Hyde, William S. Burroughs' 'Interzone' (firmly lodged in the space between), Kerouac, Steven King... et al. ad infinitum.

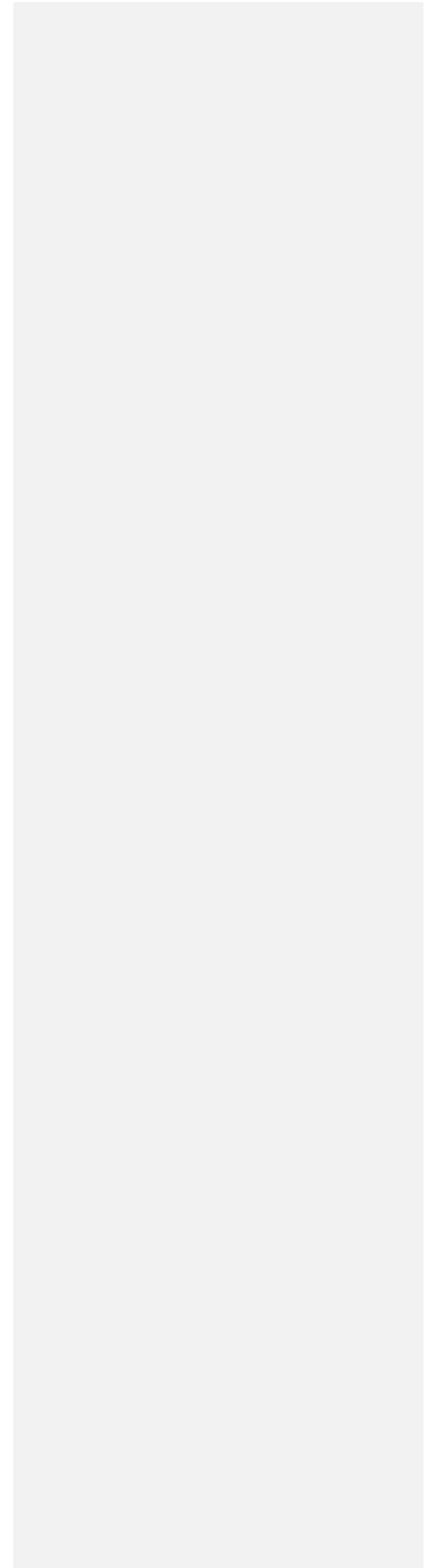
Bojanowski's "The Hidden Room", an allegory, was a means to explore the practice of abiding, believing in the room, our soul hidden to our own imagination, the process of locating what is meaningful, which is a hidden room that remains closed, denied unless we open the doors of our own perceptions. Through this work, Bojanowski shows her faith that we can discover our hidden room, unadulterated, if we would see the power of within our nervous system, which responds to our essence. And we did.

This work was created as part of the Swiss artists-in-labs program 2011 in the Swiss Research Institute entitled Native Systems Group at the Computer Systems Institute, ETH Zurich. This program is financed by the Swiss Federal Office of Culture (FOC) Switzerland.

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Curious Minds

This is Something for Me

Curious Minds link on the *Off Label* Festival page brings us to Mount Etna on Wikipedia. Borrowing from the online encyclopaedic description, it can be said (about Curious Minds)... Once upon a time, Curious Minds became active, one of the most powerfully volatile story tellers in the world, allowing an almost constant state of volant poetics to emerge from the work produced. Games with chance, casting coffee being a motivator, the fertile Curious Minds positions cultivating versions of narrative to develop. As Etna supports extensive agriculture, vineyards and orchards, so does Curious Minds' second volume support the abundance of life's nourishment with image and word responses of burning humour oozing hotly (Etna means 'furnace' or 'to burn', a Phoenician word), cajoles a reader into an abyss of primordial chaos, inversely mountainous as Etna is tall. Volcanic smoke rings, Curious Minds communicates curiously.

Confronted with a cardboard tube complied by Curious Minds (also seen at the *Emotional Landscaping exhibit* curated by Art Clay in the Audain Gallery, Visual Arts Department, University of Victoria), the lunching festival goers yielded to the mirthful opportunity to construct scenarios from crumpled notes, instructions and means to create origami air planes, surging beyond the horizons of triumph, battery and light to attach to metal chop sticks, enlightening the noodle repast. Story making contained within the cylinder became alive in the hands of the hungry, feeding their joy. What a great story.

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Kilu

Fire

“All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was
air
And playing, lovely and watery
And fire green as grass.” ~ From *Fern Hill*, Dylan Thomas

When is fire green? As grass. When it appears in Emotional Landscaping. Kilu made “Fire” that emotionally transgresses our image of fire, burning our preconceptions of fire, reverently. Triggering emotions that landscape absence, jealously licking fickle plight loftily. Where there’s smoke, there’s fire, as the adage proclaims. Even if it’s green.

Green fire. Verdant light, fiery. Blazing light, steaming luxuriant green. Streaming, scorching green. Hot air wisps swirly and stray, mingle, greening light darkly twirls with coalescing churning turns, fired transient painting breath swirling swaths, shapely up deeply, overlaying elliptical complications. Whirling, green. All from a slim black plinth, the chimney. With laser and fog frolicking with Lucite, impelling the drama, Kilu mirrors inferno with its direct opposite, cool emerald, conflagration’s converse. Flourishing, turbulence. Opposing nature’s lust, “Fire” attracts combustive thoughts, launching fervour’s green light. Alive.

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Monika Rut

Selected Photographic Work

And that each thing exactly represents itself, and what has preceded it,
And that the truth includes all, and is compact, just as much as space is compact,
And that there is no law or vacuum in the amount of the truth—but that all is truth without
exception;
~ Walt Whitman, *All is Truth*

Monika Rut tells truths. Corresponding, her subjects are factual, and their realities inspire, skillfully poised. In the *Emotional Landscaping* exhibition, she shows a couple convening in a wild environment, huddled around a mobile phone, engaging in many possible scenarios. As "American Gothic" by Grant Wood showed a relationship, farmers standing with their pitchfork, a tool integral to their cultivation existence, Monika Rut explains how present-day people coexist, challenged within their uncultivated environment, utilizing their contemporary tool, their mobile, a contemporary icon of communication.

We consider a poignancy connecting Rut's subjects on picturesque darkening landscapes, apertures which draw us into her portraits. She shapes our emotions with a density of spirit, compacting genuineness of intrigue and intimacy, succinctly. The bold structure within her photos celebrates both the beauty of the earth's heart, mysteriously and the alluding possibilities that exist between people, indirect connotations of commemoration, life's ability to bare all, and deny nothing. Especially when vulnerably remote.

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Unlike the cell phone engaged people, Rut's portraits in the *Off-Label* exhibition, dozens of pictures of faded couples in their individual idiosyncratic urban milieus, look at the viewer, as the farmers in Wood's painting stare. Like Wood's subjects, Rut's demand acknowledgement. There is a Diane Arbus desolation and unsightliness, both in the shambolic urbanity and the verity that Rut characterizes in her focus. The *Off Label* portrayals, not the nice shinning assumptions that portraits lean towards, but urban misfits in metropolitan disarray, become landscape statues, and are objects in banal compressed remoteness, their truth. Rut's truth is inclusive.

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1. **The Art of a Placebo**

Host Institute: Open Space

Curators: Art Clay (CHE) & Doug Jarvis (CAN)

ARTISTS:

Monica Studer & Christoph van den Berg (CHE) ⇒

Hans Bernhard (CHE) ⇒

Christiane Oppermann (DEU) ⇒

Will Papenheimer & John Craig Freeman (USA) ⇒

jake moore (CAN)

Steve Bates (CAN)

Peter Morin (CAN)

Justin Love (CAN)

Examining provocative placebo effects, gestures to the universal panacea – a solution for all when the mind is willing, the Art of a Placebo exhibition explained with diverse investigations, how to engage enchantment and delve into delight of whimsy, with provocative musing. Radical possibilities manifesting as art that submits to science, technology and spiritual relevance were presented by internationally acclaimed artists, willing to concentrate on the mediating will that determines how we relate to ourselves and everyone who is willing to playfully taunt complacency.

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Monica Studer & Christoph van den Berg

The T.R.I.P. (Transcendence for Real and Implicit Personalities) project

Ascending the stairway to Open Space, the foremost entry wall accommodated a generous circular aperture, a two sided porthole emitting undulating pastel light exchanges of tender colour spectrum morphing. Computer (consoles, handheld, desktops, as well as assorted digital devices) consciousnesses altered states through Pharmacograms™ programming is embodied within this circle of contemplative light movement, entrancing. Optical and CPU forces merge and link technical-instrumental entreating to extend the spiritual or cosmic experience of frequency manipulation, synchronizing complexity, hyper attentive.

The passage to transcendence of real and implicit personalities, formulated as a drug-induced advance in PCs self-awareness employs a heady concept where a "self-less" flash of cognitive abstraction' [1] provides hallucinating cognition. T.R.I.P.'s placebo affect is a visual vesper, an office for fear of impossibility to transport us from the proverbial to digitally medicated life, reconciling conformation to former definitions of consciousness to unquestioning trust that CPUs are some bodies. Studer and van den Berg's have luminous vision.

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Christiane Oppermann

Ras de l'Eau

Skimming the water, remote, removed from adversity, on the surface, traversing a continuous, sinuous watery plane, Christiane Oppermann artfully appeases or reassures us with a figure that has the ability to move effortlessly over time. Transmitting her acknowledgment of what she passes through surface reflections, her spirit drifts between its zenith and nadir, a vesper. Placebo – a vesper for the dead, a starry hymn, a loving rapport to perpetually inaccessible bliss, Oppermann eternises the tributary, streaming the lyric we cannot heed, yet.

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Will Papenheimer & John Craig Freeman

Manifest.AR

“By nature, men love newfangledness” ~ Geoffrey Chaucer, *The Squire's Tale*

What is human nature that it wants to finagle with reality? And why do we love it? Manifest.AR demonstrates not only what is loved (confounding technology), but how to explore the newfangledness and entreat human nature to engage in realms that manifest augmented reality, finagling with the placebo affects, where participants complement their conscious selves, rebellious to reality 's conventions, realizing instinctive impulses or pleasing themselves with technological practices., divertingly. Like music, where an augmented tone expresses an expansive sound, larger when a perfect interval is increased, discovering an enhanced, augmented reverberation, extending the established quality into new realms is the premise behind Manifest.AR.

Dr JC Freeman and Dr WD Pappenheimer synthesized a potent programmable mood-changing drug for Second Life (SL) that alters avatars' behaviour. Virta-Flaneurazine (VF) is part of the Wanderment family of psychotropic drugs (prograchemistry), changing drug for Second Life (SL) that alters avatars' behaviour. Virta-Flaneurazine (VF) is part of the Wanderment family of psychotropic drugs (prograchemistry), available for purchase in SL. Causing losses of clarity or coherence, aimless roaming, avatars erratically locate, see ephemera (Digephemera). With this drug, SL users report a revitalization of the online 3D experience.

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The Manifest.AR installation at the *Off Label Festival* within Open Space Gallery involved dispensing the drug for and valuation of volunteer subjects. At this VF mini clinic, Will Pappenheimer, a founding members of Manifest.AR wrote prescriptions to attendees of the Festival, providing placebos, the interactive consent to take part the virtual experimentation. He wrote/filled prescriptions of the experimental augmented reality drug Virta-Flaneurazine AR. The Rx office offered an a waiting room, examination area, and live SL projection screens for patient and public viewing that enabled drug users to experience the drugging agent's consequences at Open Space. To enable the prescription, mobile phones were 'prepared' by capturing the code that would allow their transmission of their screenshots, relaying results of their virtual experiences by projection in the gallery.

Beyond the complicity of virtual drug experiences within an avatar, and the presentations of the antics, there is a deeper involvement that was presented by Manifest.AR. Willingness for a cure? Cure from normalcy, or reality? What ails? Belief systems are inadequate. Perhaps hypocritical, and the banality of life supplicates. Imagined experiences fall short of realities' expression, and physicality fails. Exacerbating the strife of predictability, an avatar brings originality, an incarnation of an ideal existence. Further, Manifest.AR brings a unique dimensionality that disrupts what may become a formidable habit. Their placebo ensures a relationship, an abetment where assisting each other to procure, one, a re-creation, another, a realization of their technology - reciprocal pleasure. The doctor needs to cure. The patient convinced they need a cure, will be cured, gets restored to the passion, or at least, a wildness that an augmented perception provides. Irrational antics within the realm of virtual reality, their experience surpass realities' order. *Placebo*, Latin, the 13c. name of the rite of Vespers from the *Office of the Dead*: "I will please the Lord in the land of the living" (Psalm cxiv:9). We are still

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seeking the opportunity to please, and enliven. And sometimes the need requires help to manifest the outcome of reality with death defying augmentation, necessitating a placebo to ensure impatient efficacy or otherwise expire, with boredom. Accepting the drugging within ingenious outcomes that Manifest.AR challenged avatars reveal, we can manifest augmented reality.

In addition to placebo mediated treatment producing impatient discoveries, Manifest.AR team members projected sculptural intrigue within the Open Space gallery, virtually. Precedents to these imaginings were produce in the MoMA, New York and at the 54th Venice Biennial, disrupting the rules of compliance for exhibition. Numerous luminous trajectories of spacial fantasy, many versions of integrated 3D presence, archetypal, amalgamated or abstracted imagery and ephemerally seductive shapes, animals and being with colour driven forms hovered or interacted with real space on mobile devices, when activated for the reveal. What is most revivifying, besides the wide range of formidable visual treats is the brandishing of work in spite of contrived rules, triumphantly? Unlike a medical intrigue, the placebo entreat for lordly grace in this case, the lording over inclusion by the art-world significant became tedious, branding their lordliness, and deigned to thwart what they could not control, the virtual world. Capricious, entirely unpredictable works, the virtual involvement drove organizers to the brink of fury. Antagonism did not cure whatever ills they manifested, however, the Manifest.AR team prevails, manufacturing mystical reality, with a power to research, and dispense what may be implicit augmentation, with poetic visions – and they please.

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Manifest.AR manifests augmented reality. Within a collective that strives to create 'Coexistent Spatial Realities anytime, anywhere'. Manifest.AR has presented widely, internationally, and in Victoria at the *Off Label Festival*.

Founding members of the cyberartist group Manifest.AR:

Mark Skwarek (US), Sander Veenhof (NL), Tamiko Thiel (US,JP,DE), Will

Pappenheimer (US), John Craig Freeman (US), Christopher Manzione, (US), and Geoffrey Alan Rhodes (US).

And: Lily & Honglei (US, CN), Joseph Hocking (US), Phoenix Perry (US), Nathan Shafer (US), Warren Armstrong (AU), Damon Loren Baker (US), Patrick Lichty (US), Alan Sondheim (US), Foofwa d'Imobilité (CH), John Cleater (US), Cooper Holoweski (US), Naoko Tosa (JP), Rod Berry (AU)

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Hans Bernhard

Psych/OS

Creator of Ubermorgen.com, renowned artist group based Zurich Switzerland

Abstractedly, we come to be privy to, to observe a man in the process of bathing and dressing. We see the largess of banality looped on a grand suspended screen, with video visible on both sides of the metaphoric wall. With a translation of a routine digitally displayed for us, we are inadvertent voyeurs, participating, watching the toilet.

Hans Bernhard's agents of change, personal and social with technical and economic destruction have an inherent hazard of altering psychotropically. His washing is a ritual purification. He washes medicating sources from our sensibilities, intent on barring stimulations from Internet and its cohorts through this privileged, disclosing performance. Bernhard dons the graceless outfitting that activates our ingenuity while destabilizing our minds, relations. The progressive intercourse, cumulating in the of choosing and tying a tie relates to the knot of discomfited acquiesce that mars idealized interconnectivity, describing how we dweebs relate to ourselves or with anyone else, privately or publically after being tainted with the uncontainable poison of virtual practises.

"We all need someone to look at us." says the author, Milan Kundera in his 1984 novel, "The Unbearable Lightness of Being". He suggests there are categories of this need - longing for the look of an infinite number of anonymous eyes, as in the public eye, being looked at by many known eyes

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such as those that need social interaction through non-confrontational gathering, those who need to be present in the eyes of a loved one and the particularity rare, and valuable people who live in the imagination of those who are not present – dreamers, us bohos, for example.

Bernhart engages our looking, as anonymous humanity, social gallery goers, possibly, for those adoringly appreciative of his work, lovingly and as visionaries through penetrating evocation of collaborative experiences, the Maniae. Looking begins developing a tryst with the psychologically, spiritually ill global associations we cultivate and can initiate a suitable congress with thwarting acts, where we present a poised presence, maybe depressing, sometimes allowing the seeing of what others cannot or will not see, nakedly.

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jake moore

Valentin

Moore generates a panacea to strengthen our vitality. She presents bodily fluid with idealized technology (video), something we can believe in, versus what is present, and still life, which we doubt because it is unproductive. While the vanitas (vanity/meaninglessness) created with the large imposing irony, a vase with tangible, authentic flowers becomes a bleeding imposition to her ethereal video, a technological separation of vein contents, vanity swirls, subjugating cynical, pained painted shadows.

A ruse, a cagey capture of the continuous movement of Moore's projected blood, an ideograph of the artist's physiological property evokes her bubbling uncertainty, her effervescence protesting against the demise of aliveness presented by an existent, weighty urn with floral cascades askew to the cellular video.

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Steve Bates

Radio Silents

“There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.” ~ John Cage

“When I have to cut tapes, in the places where the speakers sometimes pause for a moment—or sigh, or take a breath, or there is absolute silence—I don’t throw that away. I collect it.” ¹⁶

“In this chamber, designed for technology and mankind who controls technology, a new shudder came over me, a shudder related to the oldest one we know. I lent myself an ear, only to find nothing sounding in it except my own silence. But I recognized the silence as that of death, the death which just now had carried me away into a thousand ears and thousand living-rooms...” ~ Walter Benjamin, on his performance, *On the Minute*, an accidentally silent broadcast.

Steve Bates transmitted silence in Open Space during the *Off Label Festival*’s Art of the Placebo exhibition. A trait of silence. Responding to both Heinrich Böll’s Murke’s Collected Silences and Walter Benjamin’s On the Minute, radio transmissions of reel-to-reel silent tapes produced his own quality of silence. Bates’s placebo takes effect when we have conviction that his determined reveal of a sound of silence from his silence tape has a response to historical silence, and it does, noisily with tacit temptation to loudly intervene with our preconception that silence exists.

¹⁶ Böll, Heinrich. “Murke’s Collected Silences”, 1955, in *The Stories of Heinrich Böll*, Northwestern University Press, 1995, p. 495ff.

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Cutting quietude, when present with the sound of layering silence tapes playing, one can think of Hieronymus Bosch's "Hell", where a severed ear with knife projection can symbolize the cutting out of offensiveness, in this case sound. Where Boll cultivated empty spaces, the sound of intermission, Benjamin related to silence as death. Between the two juxtapositions in Bates' relations, we can determine, hear, that death is an intermission, a spiritual space, where silence is silent, and was heard in Victoria, thanks to Steven Bates.

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Justin Love

PrayStation

In his essay, Religion, Media and Identity: Theory and Method in Audience Research on Religion and Media, 1 Stewart Hoover considers,

“...there is a human tendency to invest concrete activity in the material sphere with a cloak of significance and importance. And, more significantly to do this in a way that is conscious of needing to make this investment appear socially plausible.” (p 10)

Hoover recognizes we are motivated to do something public that shows we are active participants in self-definition, managing ourselves morally.

PrayStation induces us to initiate a prayer and allow Justin Love's arcane technology to inscribe our prayer for all to see on Open Space gallery wall. Beginning, we identify our religion on a dial provided; don the headgear that allows EEG recognition software to draw out the prayer, manifested in sensory or sensori-emotional values, scrawls on the enlarged projection screen. Cumulative prayers compose a collective visual graphic.

Using autonomously motivated prayer, PrayStation braves the confluence of religious practice and cultural proof, a gesture towards conscious brain wave entreating. Endeavors to communicate with divinity or spirit, as recognized by PrayStation software becomes a credible social act. The virtual

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prayer, intervened by Love's technological wizardry delivers a perceived reflection or actual) improvement, a placebo usefulness.

'Placebo Domino' ("I shall please the Lord") became shortened to Placebo, "I shall please", the medical-pharmaceutical term, in Quincy's Lexicon (1787), described as an approach, a means to please, rather than heal people. Although a useful health management tool, research beginning in 1955 with HK Beecher showed placebos' therapeutic use, however subsequent studies created questions, especially ethical concerns, limiting this powerful therapy.

"You have thrown aside a creed, but you have preserved the ethic which was based upon it." – W. Somerset Maugham. *Of Human Bondage*. (Chapter XLV)

PrayStation therapeutically situates visualized prayers, manifests core longing, which is satisfying because it is concrete, although mystifying, evidence of communication - proof of our spiritual existence. Powerfully pleasing. Now we need evidence of the reciprocation of our prayers, the alchemy of technological amalgamation with the intangible, confirmation of the art of transmutation.

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Emotional Landscaping

Art Clay - Curator

Audain Gallery, Visual Arts Department, University of Victoria

Artists: Marie-France Bojanowski (CAN/CHE), Curious Minds (INT), Kilu (USA), Monika Rut

(POL)

*Emotional landscapes,
They puzzle me,
Then the riddle gets solved,
And you push me up to this*

*State of emergency,
How beautiful to be,
State of emergency
Is where I want to be. ~ from 'Joga' by Bjork*

Off Label Festival presented at various venues in Victoria included the *Emotional Landscapes* exhibition at the Audain Gallery, Visual Arts Department, University of Victoria. Striving to reflect on multiple concurrent actions, the audience received, coped gratefully or conscientiously.

Preparing us to trust the path of emotional discovery, restructuring clarity, allowing emotional engagement where we might sensitively encounter, through *Emotional Landscaping Art Clay* brings us to affecting prospects. Intentional grooming of intellectually esteemed sensations is presented, ambiance created while approaches vibrate throughout the work at the Adian Gallery at the University of Victoria.

A lucid conduit to the expanse showcased, Clay's care for each artist's work imbibes the show with well cultivated values. He brings us a medley of unique outlooks, artists that convey feeling with vistas of contrivance, mood by detailing territories of unease, inspire by fracturing grounds

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that disrupts indulgence, and supplant with intelligence, exemplifying fervour's range, contouring inspired form.

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Marie-France Bojanowski

The Hidden Room

In *The Poetics of Space* by Gaston Bachelard, he ponders the 'aesthetics of hidden things'. The 'phenomenology of what is hidden', he states, 'is unimaginable. It can only be thought of.' "The Hidden Room", created by Marie-France Bojanowski allow us to consciously experience what is objectively unimaginable. Further, she employs our own thoughts to manifest what is ephemeral.

Bojanowski contrived an immersive system where information that provided stimulation to the wearers that dawned EEG sensors and goggles enable neurofeedback impetus-- where participants readily pass through a virtual labyrinth, with the aid of an electronic compass. Doors are located.

"If the doors of perception were cleansed, everything would appear as it is - infinite"

~ William Blake, *The Marriage of Heaven and Hell*

"There are things known and there are things unknown, and in between are the doors of perception" ~ Aldous Huxley, *Doors of Perception*

Through her accesses that the users perceive, brain activity allows the computer generated experience of travelling through Bojanowski's visual presentations, grids the implicit 'room (s)', to direct routes through various doors, to another and another 'hidden' experience.

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From the 1875 discoveries of brain electric currents of animal brains by Richard Caton, experimenters have sought to utilize these impulses. The recording of the encephalic electric waves (alpha and beta) began with Hans Berger, a German psychiatrist in the 1920's. Observing alpha and beta wave activity where "one could voluntarily control alpha waves – a feat that was previously believed impossible."¹⁷ began a continuous scientific and therapeutic experiment and utilization. "Dynamical systems may be thought of as those involving forms or behaviours that change over time. The study of such changing forms may also be termed morphodynamics."¹⁸ In the 60s, sound artists Alvin Lucier and Richard Teitelbaum were the first artists to employ brainwaves recorded through the encephalography (EEG) route for artworks, not science or therapy. Marie-France Bojanowski continues a steady penchant towards producing art work with the EEG.

In Bojanowski's "The Hidden Room", EEG data is employed in real-time creating variation, processsing private interchange with Bojanowski's device, energy constructs, and dynamic realization of new territory. Mental mapping with each performance/performer. Emotional landscaping. Whether a mystical event, such as Blake claimed to experience, or an off-label use of peyote by Huxley bringing him to maintain that there is a dichotomy of knowledge, where something can be know, where once it was unknown, and perception is the door between the events. Blake's declaration resulted in his urge to purify the doors of perception; his rooms would not have walls, and intuited that there would be no boundary to imagination. Or spiritual depth. Huxley sought to know and needed drugs to open his doors between the unknown and

¹⁷ Mark S. Schwartz and Frank Andrasik, *BIOFEEDBACK: a practitioner's guide*, 3rd. ed. (New York, London: The Guilford Press, 2003), 9.

¹⁸ David Rosenboom, "Extended Musical Interface with the Human Nervous System," in *Leonardo Monograph Series*, Number 1 (ISAST, 1997), <http://leomanac.org/resources/emonograph/rosenboom/rosenboom.html> (accessed June 11, 2011)

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known dimensions. Bojanowski provides a means to discover hidden containment, through doors, to more hidden spaces, continuously, without resolve, by utilizing brain power and will.

“The questions abound: how can secret rooms, rooms that have disappeared, become abodes for an unforgettable past... Our soul is an abode. And by remembering "houses" and "rooms," we learn to "abide" within ourselves.” ~ Gaston Bachelard, *The Poetics of Space*

Freeing participants to allow hidden room reveals, Bojanowski devised doors that open with brain wave triggered thought. Whether the perceptions of the participants open with the doors, the doors being Bojanowski's making, the artist created an opportunity to involve participants in an exploration, perhaps mystically inclined, that they were able to process without the aid of pharmaceuticals, such as the mescaline Huxley consumed, or the drugs taken by other artists, such as Baudelaire, creating his 'artificial ideal', or Cocteau's opium induced 'eternal darkness' (the door could not be found), along with Robert Louis Stevenson's revolving door between Jekyll and Hyde, William S. Burroughs' 'Interzone' (firmly lodged in the space between), Kerouac, Steven King... et al. ad infinitum.

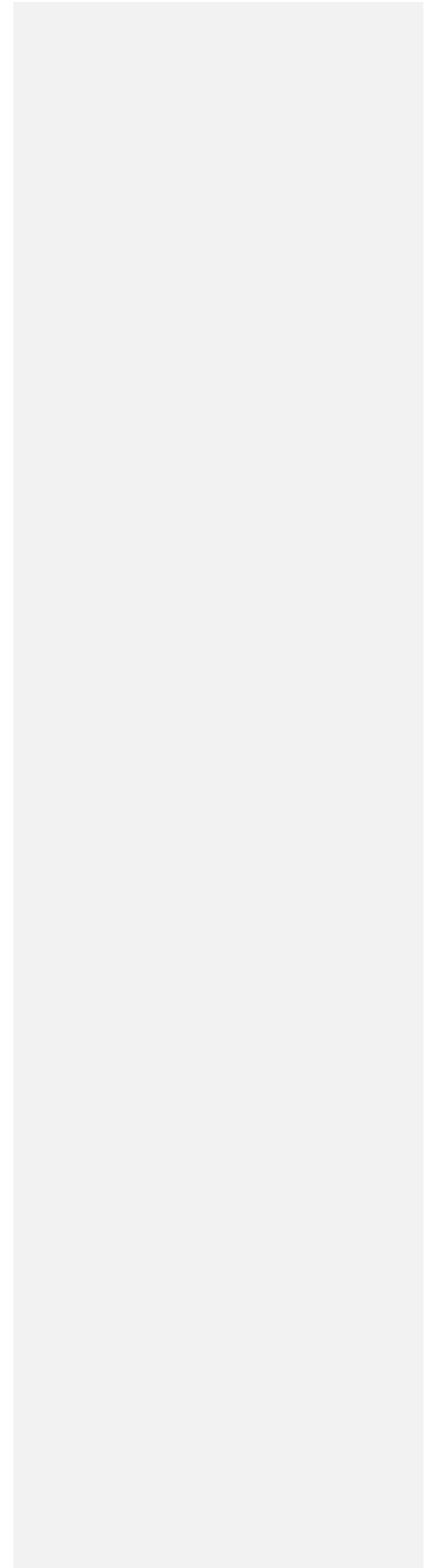
Bojanowski's "The Hidden Room", an allegory, was a means to explore the practice of abiding, believing in the room, our soul hidden to our own imagination, the process of locating what is meaningful, which is a hidden room that remains closed, denied unless we open the doors of our own perceptions. Through this work, Bojanowski shows her faith that we can discover our hidden room, unadulterated, if we would see the power of within our nervous system, which responds to our essence. And we did.

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This work was created as part of the Swiss artists-in-labs program 2011 in the Swiss Research Institute entitled Native Systems Group at the Computer Systems Institute, ETH Zurich. This program is financed by the Swiss Federal Office of Culture (FOC) Switzerland.



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Curious Minds

This is Something for Me

Curious Minds link on the *Off Label* Festival page brings us to Mount Etna on Wikipedia. Borrowing from the online encyclopaedic description, it can be said (about Curious Minds)... Once upon a time, Curious Minds became active, one of the most powerfully volatile story tellers in the world, allowing an almost constant state of volant poetics to emerge from the work produced. Games with chance, casting coffee being a motivator, the fertile Curious Minds positions cultivating versions of narrative to develop. As Etna supports extensive agriculture, vineyards and orchards, so does Curious Minds' second volume support the abundance of life's nourishment with image and word responses of burning humour oozing hotly (Etna means 'furnace' or 'to burn', a Phoenician word), cajoles a reader into an abyss of primordial chaos, inversely mountainous as Etna is tall. Volcanic smoke rings, Curious Minds communicates curiously.

Confronted with a cardboard tube complied by Curious Minds (also seen at the *Emotional Landscaping exhibit* curated by Art Clay in the Audain Gallery, Visual Arts Department, University of Victoria), the lunching festival goers yielded to the mirthful opportunity to construct scenarios from crumpled notes, instructions and means to create origami air planes, surging beyond the horizons of triumph, battery and light to attach to metal chop sticks, enlightening the noodle repast. Story making contained within the cylinder became alive in the hands of the hungry, feeding their joy. What a great story.

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Kilu

Fire

“All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was
air
And playing, lovely and watery
And fire green as grass.” ~ From *Fern Hill*, Dylan Thomas

When is fire green? As grass. When it appears in Emotional Landscaping. Kilu made “Fire” that emotionally transgresses our image of fire, burning our preconceptions of fire, reverently. Triggering emotions that landscape absence, jealously licking fickle plight loftily. Where there’s smoke, there’s fire, as the adage proclaims. Even if it’s green.

Green fire. Verdant light, fiery. Blazing light, steaming luxuriant green. Streaming, scorching green. Hot air wisps swirly and stray, mingle, greening light darkly twirls with coalescing churning turns, fired transient painting breath swirling swaths, shapely up deeply, overlaying elliptical complications. Whirling, green. All from a slim black plinth, the chimney. With laser and fog frolicking with Lucite, impelling the drama, Kilu mirrors inferno with its direct opposite, cool emerald, conflagration’s converse. Flourishing, turbulence. Opposing nature’s lust, “Fire” attracts combustive thoughts, launching fervour’s green light. Alive.

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Monika Rut

Selected Photographic Work

And that each thing exactly represents itself, and what has preceded it,
And that the truth includes all, and is compact, just as much as space is compact,
And that there is no law or vacuum in the amount of the truth—but that all is truth without
exception;
~ Walt Whitman, *All is Truth*

Monika Rut tells truths. Corresponding, her subjects are factual, and their realities inspire, skillfully poised. In the *Emotional Landscaping* exhibition, she shows a couple convening in a wild environment, huddled around a mobile phone, engaging in many possible scenarios. As "American Gothic" by Grant Wood showed a relationship, farmers standing with their pitchfork, a tool integral to their cultivation existence, Monika Rut explains how present-day people coexist, challenged within their uncultivated environment, utilizing their contemporary tool, their mobile, a contemporary icon of communication.

We consider a poignancy connecting Rut's subjects on picturesque darkening landscapes, apertures which draw us into her portraits. She shapes our emotions with a density of spirit, compacting genuineness of intrigue and intimacy, succinctly. The bold structure within her photos celebrates both the beauty of the earth's heart, mysteriously and the alluding possibilities that exist between people, indirect connotations of commemoration, life's ability to bare all, and deny nothing. Especially when vulnerably remote.

Unlike the cellphone engaged people, Rut's portraits in the *Off-Label* exhibition, dozens of pictures of faded couples in their individual idiosyncratic urban milieus, look at the viewer, as the farmers in Wood's painting stare. Like Wood's subjects, Rut's demand acknowledgement. There is a Diane Arbus desolation and unsightliness, both in the shambolic urbanity and the verity that

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Rut characterizes in her focus. The *Off Label* portrayals, not the nice shinning assumptions that portraits lean towards, but urban misfits in metropolitan disarray, become landscape statues, and are objects in banal compressed remoteness, their truth. Rut's truth is inclusive.

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Art of the Placebo

Host Institute: **Open Space**

Curators: **Art Clay (CHE) & Doug Jarvis (CAN)**

Place: **Open Space** → [more info](#)

"T.R.I.P.", Monica Studer & Christoph van den Berg (CHE) →

"Psych|OS ", Hans Bernhard (CHE) →

"Ras de l'Eau". Christiane Oppermann (DEU) →

"Manifest.AR", Will Papeheimer & John Craig Freeman (USA) →

"Valentin", Jake Moore (CAN)

"Radio Silents", Steve Bates (CAN)

"A Dance to Acknowledge the Tahltan Land as a Tahltan Nation Technology", Peter Morin (CAN)

"PrayStation", Justin Love (CAN)

Examining provocative placebo effects, gestures to the universal panacea – a solution for all when the mind is willing, the Art of a Placebo exhibition explained with diverse investigations, how to engage enchantment and delve into delight of whimsy, with provocative musing. Radical possibilities manifesting as art that submits to science, technology and spiritual relevance were presented by internationally acclaimed artists, willing to concentrate on the mediating will that determines how we relate to ourselves and everyone who is willing to playfully taunt complacency.

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Monica Studer & Christoph van den Berg

The T.R.I.P. (Transcendence for Real and Implicit Personalities) project

Ascending the stairway to Open Space, the foremost entry wall accommodated a generous circular aperture, a two sided porthole emitting undulating pastel light exchanges of tender colour spectrum morphing. Computer (consoles, handheld, desktops, as well as assorted digital devices) consciousnesses altered states through Pharmacograms™ programming is embodied within this circle of contemplative light movement, entrancing. Optical and CPU forces merge and link technical-instrumental entreating to extend the spiritual or cosmic experience of frequency manipulation, synchronizing complexity, hyper attentive.

The passage to transcendence of real and implicit personalities, formulated as a drug-induced advance in PCs self-awareness employs a heady concept where a "self-less" flash of cognitive abstraction' [1] provides hallucinating cognition. T.R.I.P.'s placebo affect is a visual vesper, an office for fear of impossibility to transport us from the proverbial to digitally medicated life, reconciling conformation to former definitions of consciousness to unquestioning trust that CPUs are some bodies. Studer and van den Berg's have luminous vision.

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Christiane Oppermann

Ras de l'Eau

Skimming the water, remote, removed from adversity, on the surface, traversing a continuous, sinuous watery plane, Christiane Oppermann artfully appeases or reassures us with a figure that has the ability to move effortlessly over time. Transmitting her acknowledgment of what she passes through surface reflections, her spirit drifts between its zenith and nadir, a vesper. Placebo – a vesper for the dead, a starry hymn, a loving rapport to perpetually inaccessible bliss, Oppermann eternises the tributary, streaming the lyric we cannot heed, yet.

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Will Papenheimer & John Craig Freeman

Manifest.AR

“By nature, men love newfangledness” ~ Geoffrey Chaucer, *The Squire's Tale*

What is human nature that it wants to finagle with reality? And why do we love it? Manifest.AR demonstrates not only what is loved (confounding technology), but how to explore the newfangledness and entreat human nature to engage in realms that manifest augmented reality, finagling with the placebo affects, where participants complement their conscious selves, rebellious to reality 's conventions, realizing instinctive impulses or pleasing themselves with technological practices., divertingly. Like music, where an augmented tone expresses an expansive sound, larger when a perfect interval is increased, discovering an enhanced, augmented reverberation, extending the established quality into new realms is the premise behind Manifest.AR.

Dr JC Freeman and Dr WD Pappenheimer synthesized a potent programmable mood-changing drug for Second Life (SL) that alters avatars' behavior. Virta-Flaneurazine (VF) is part of the Wanderment family of psychotropic drugs (prograchemistry), changing drug for Second Life (SL) that alters avatars' behaviour. Virta-Flaneurazine (VF) is part of the Wanderment family of psychotropic drugs (prograchemistry), available for purchase in SL. Causing losses of clarity or coherence, aimless roaming, avatars erratically locate, see ephemera (Digephemera). With this drug, SL users report a revitalization of the online 3D experience.

The Manifest.AR installation at the *Off Label* Festival within Open Space Gallery involved dispensing the drug for and valuation of volunteer subjects. At this VF mini clinic, Will

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Pappenheimer, a founding members of Manifest.AR wrote prescriptions to attendees of the Festival, providing placebos, the interactive consent to take part the virtual experimentation. He wrote/filled prescriptions of the experimental augmented reality drug Virta-Flaneurazine AR. The Rx office offered an a waiting room, examination area, and live SL projection screens for patient and public viewing that enabled drug users to experience the drugging agent's consequences at Open Space. To enable the prescription, mobile phones were 'prepared' by capturing the code that would allow their transmission of their screenshots, relaying results of their virtual experiences by projection in the gallery.

Beyond the complicity of virtual drug experiences within an avatar, and the presentations of the antics, there is a deeper involvement that was presented by Manifest.AR. Willingness for a cure? Cure from normalcy, or reality? What ails? Belief systems are inadequate. Perhaps hypocritical, and the banality of life supplicates. Imagined experiences fall short of realities' expression, and physicality fails. Exacerbating the strife of predictability, an avatar brings originality, an incarnation of an ideal existence. Further, Manifest.AR brings a unique dimensionality that disrupts what may become a formidable habit. Their placebo ensures a relationship, an abetment where assisting each other to procure, one, a re-creation, another, a realization of their technology - reciprocal pleasure. The doctor needs to cure. The patient convinced they need a cure, will be cured, gets restored to the passion, or at least, a wildness that an augmented perception provides. Irrational antics within the realm of virtual reality, their experience surpass realities' order. *Placebo*, Latin, the 13c. name of the rite of Vespers from the *Office of the Dead*: "I will please the Lord in the land of the living" (Psalm cxiv:9). We are still seeking the opportunity to please, and enliven. And sometimes the need requires help to manifest the outcome of reality with death defying augmentation, necessitating a placebo to ensure impatient efficacy or otherwise expire, with boredom. Accepting the drugging within

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ingenious outcomes that Manifest.AR challenged avatars reveal, we can manifest augmented reality.

In addition to placebo mediated treatment producing impatient discoveries, Manifest.AR team members projected sculptural intrigue within the Open Space gallery, virtually. Precedents to these imaginings were produce in the MoMA, New York and at the 54th Venice Biennial, disrupting the rules of compliance for exhibition. Numerous luminous trajectories of spacial fantasy, many versions of integrated 3D presence, archetypal, amalgamated or abstracted imagery and ephemerally seductive shapes, animals and being with colour driven forms hovered or interacted with real space on mobile devices, when activated for the reveal. What is most revivifying, besides the wide range of formidable visual treats is the brandishing of work in spite of contrived rules, triumphantly? Unlike a medical intrigue, the placebo entreat for lordly grace in this case, the lording over inclusion by the art-world significant became tedious, branding their lordliness, and deigned to thwart what they could not control, the virtual world. Capricious, entirely unpredictable works, the virtual involvement drove organizers to the brink of fury. Antagonism did not cure whatever ills they manifested, however, the Manifest.AR team prevails, manufacturing mystical reality, with a power to research, and dispense what may be implicit augmentation, with poetic visions – and they please.

Manifest.AR manifests augmented reality. Within a collective that strives to create 'Coexistent Spatial Realities anytime, anywhere'. Manifest.AR has presented widely, internationally, and in Victoria at the *Off Label Festival*.

Founding members of the cyberartist group Manifest.AR:

Mark Skwarek (US), Sander Veenhof (NL), Tamiko Thiel (US,JP,DE), Will Pappenheimer (US), John Craig Freeman (US), Christopher Manzione, (US), and Geoffrey Alan Rhodes (US).And: Lily & Honglei (US, CN), Joseph Hocking (US), Phoenix Perry (US), Nathan

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Shafer (US), Warren Armstrong (AU), Damon Loren Baker (US), Patrick Lichty (US), Alan Sondheim (US), Foofwa d'Imobilité (CH), John Cleater (US), Cooper Holoweski (US), Naoko Tosa (JP), Rod Berry (AU)

Hans Bernhard

Psych/OS

Abstractedly, we come to be privy to, to observe a man in the process of bathing and dressing. We see the largess of banality looped on a grand suspended screen, with video visible on both sides of the metaphoric wall. With a translation of a routine digitally displayed for us, we are inadvertent voyeurs, participating, watching the toilet.

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people who live in the imagination of those who are not present – dreamers, us bohos, for example.

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jake moore

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“When I have to cut tapes, in the places where the speakers sometimes pause for a moment—or sigh, or take a breath, or there is absolute silence—I don’t throw that away. I collect it.” ¹⁹

“In this chamber, designed for technology and mankind who controls technology, a new shudder came over me, a shudder related to the oldest one we know. I lent myself an ear, only to find nothing sounding in it except my own silence. But I recognized the silence as that of death, the death which just now had carried me away into a thousand ears and thousand living-rooms...” ~ Walter Benjamin, on his performance, *On the Minute*, an accidentally silent broadcast.

Steve Bates transmitted silence in *Open Space* during the *Off Label Festival*’s *Art of the Placebo* exhibition. A trait of silence. Responding to both Heinrich Böll’s *Murke’s Collected Silences* and Walter Benjamin’s *On the Minute*, radio transmissions of reel-to-reel silent tapes produced his own quality of silence. Bates’s placebo takes effect when we have conviction that his determined reveal of a sound of silence from his silence tape has a response to historical

¹⁹ Böll, Heinrich. “[Murke’s Collected Silences](#)”, 1955, in *The Stories of Heinrich Böll*, Northwestern University Press, 1995, p. 495ff.

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silence, and it does, noisily with tacit temptation to loudly intervene with our preconception that silence exists.

Cutting quietude, when present with the sound of layering silence tapes playing, one can think of Hieronymus Bosch's "Hell", where a severed ear with knife projection can symbolize the cutting out of offensiveness, in this case sound. Where Boll cultivated empty spaces, the sound of intermission, Benjamin related to silence as death. Between the two juxtapositions in Bates' relations, we can determine, hear, that death is an intermission, a spiritual space, where silence is silent, and was heard in Victoria, thanks to Steven Bates.

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Justin Love

PrayStation

In his essay, *Religion, Media and Identity: Theory and Method in Audience Research on Religion and Media*, Stewart Hoover considers,

“...there is a human tendency to invest concrete activity in the material sphere with a cloak of significance and importance. And, more significantly to do this in a way that is conscious of needing to make this investment appear socially plausible.” (p 10)

Hoover recognizes we are motivated to do something public that shows we are active participants in self-definition, managing ourselves morally.

PrayStation induces us to initiate a prayer and allow Justin Love's arcane technology to inscribe our prayer for all to see on Open Space gallery wall. Beginning, we identify our religion on a dial provided; don the headgear that allows EEG recognition software to draw out the prayer, manifested in sensory or sensori-emotional values, scrawls on the enlarged projection screen. Cumulative prayers compose a collective visual graphic.

Using autonomously motivated prayer, PrayStation braves the confluence of religious practice and cultural proof, a gesture towards conscious brain wave entreating. Endeavors to communicate with divinity or spirit, as recognized by PrayStation software becomes a credible social act. The virtual prayer, intervened by Love's technological wizardry delivers a perceived reflection or actual) improvement, a placebo usefulness.

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'Placebo Domino' ("I shall please the Lord") became shortened to Placebo, "I shall please", the medical-pharmaceutical term, in Quincy's Lexicon (1787), described as an approach, a means to please, rather than heal people. Although a useful health management tool, research beginning in 1955 with HK Beecher showed placebos' therapeutic use, however subsequent studies created questions, especially ethical concerns, limiting this powerful therapy.

"You have thrown aside a creed, but you have preserved the ethic which was based upon it." – W. Somerset Maugham. *Of Human Bondage*. (Chapter XLV)

PrayStation therapeutically situates visualized prayers, manifests core longing, which is satisfying because it is concrete, although mystifying, evidence of communication - proof of our spiritual existence. Powerfully pleasing. Now we need evidence of the reciprocation of our prayers, the alchemy of technological amalgamation with the intangible, confirmation of the art of transmutation.

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Peter Morin

A Dance to Acknowledge the Tahltan Land as a Tahltan Nation Technology

A member of the Crow clan within the Tahltan Nation of Telegraph Creek, BC, awarded the British Columbia Creative Achievement Award for First Nations' Art in 2010, Peter Morin, as artist and educator strives to build relationships to de-colonize, and unify indigenous language. Utilizing the placebo effect in a performance at Open Space Gallery, at Morin's intimation, participants emotionally responded to mystic drumming and song, were motivated to become a little Tahltan,

Within the character of *Off Label* thinking, acting on the fortitude of the Tahltan, Peter Morin directed extension of original dance and song with participants, drumming new celebrations, evolving their historical ceremonies. A circle of laptops on the gallery floor, like form lines acknowledged the description of a sacred space, and were formal markings of inclusion. Traditional red garments evoked the ancestral ways to guide the contributing drummers and singers towards an awakening of present and potential abundance, with tribute to Tahltan Land as the foundation of the promising future Tahltan Nation: Technology.

When reviewing a document created about the Tahltan Nation by George Thornton Emmons circa 1911, published by the Philadelphia University Museum²⁰, scanning for the word, 'dance', the most prominent word containing the letters of the search was 'abundance'. Abundance of fish and berries, food for the community, feeding their spirits, providing for their bodies, evolving their gratitude, supported by song and dance. Ceremonies that include singing and dancing,

²⁰ http://www.archive.org/stream/tahltanindians00emmoiala/tahltanindians00emmoiala_divu.txt

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according to Emmons by this date had been borrowed from the Tlingit nation, as the Tahltan ceremonial practices had disappeared, and were virtually forgotten. Morin's clan remembers.

Peter Morin's concept and performance to establish *A Dance to Acknowledge the Tahltan Land as a Tahltan Nation Technology* is a continuing ceremonial custom of this nation, open to fortifying the needs and incorporating the development of its people, including technological extant, new truths, with abundant interchange, which was demonstrated at the *Off Label* Festival. For his generous contribution of knowledge of these sacred rites, with significant Tahltan commitment to sharing their heritage, and generous reception, bringing an opportunity to participate and conferring compelling influence, including Festival participation within their contemporary ceremony, we are grateful.

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Electro Shambles

Jackson 2bears & Ted Hiebert

EVP Duet: Handsome Lake versus Alfred Jarry

Ubu's *Snott* jibes ordered and multiplied or peculated starry night? Projecting the artists performing against an expansive green light spotted overlay superimposes an ethereal transcendence to set the stage, a cornering, a defiant positioning, and seems peacefully secluded in spite of being on the Open Space floor surrounded by an audience. With this visual set, the duo, Jackson 2bears & Ted Hiebert coalesce electronic voice phenomenon (EVP) with channelling and séance techniques (Ouija board, drumming up spirits). Sound distortion mutates the comprehensible, picking at the identified, symbolized collation, and drones the longing for articulation.

Miro's *Ubu Roi* (color lithograph, 1966) created the green splotches and hand meanderings like Hiebert's leisure over the Ouija aka Breton's hypnotic automatic strains of creation, with prevailing green shadow projections. Meanwhile, Jackson 2Bears juicy strawberry devouring evokes Handsome Lake's wondrous recovery and broods on the sense of the Code of Handsome Lake. Codifying the smears to the Iroquois nation with strawberry pulp on wolf imagery acknowledging Handsome Lake's Wolf clan origins, the spirit of Kaniatario | Sedwa'gowa'ne | Ganeodiyo | Skaniadariio | Hadawa'k aka Handsome Lake is wistfully displayed. Through the duality of simultaneous acts with concurrent processing, Hiebert and 2Bears duel for notice, juxtaposing histories' revelations devise indefinite

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sparring because each artist arms and oppose by contradiction within his unique performance, without any interaction with the other, joined only by the gnawing soundscape and pervasive green dottiness - acknowledging Ubu's spiralling antics without consequence versus Handsome Lakes vision of consequences, and imploring for order. Hiebert's meditation is a wraithlike deliberation of absurd politic juxtaposed by Jackson 2Bears exhaustive dedicatory ritual. Both performers allowed dreamy reverie to enliven the voices of these past purveyors, where right and might dwell in history's phenomenal voice.

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Jeremy Owen Turner

4-Wall

If we need to segregate or merge our real with our virtual existence, even reality that is independent of human awareness or a feigning, 4-Wall, a conceptual drug claims to do the trick. Transacted by Jeremy Owen Turner in Blue Mars Lite (BML), a virtual world created by Avatar Reality this virtual environment has become the means to his conceptual act.

Set in the Open Space neighbourhood, seen with a Google Maps streets view overlay for an hour, at least during the *Off Label* Festival's Electro Shambles presentation, avatars transact the concept deal. We, if engaging in Turner's Reality Dealing in Blue Mars scenario as avatars in the Blue Mars Lite virtual world could purchase 4-Wall, purported to break the 'Fourth Wall' between reality and fiction. Witnessing the affects of concept contravention that can be separate and distinct or mergence in theatrical contexts or in the invented life of the viewers and/or participants of virtual worlds depends on what and how affecting contraband is utilized.

"perpetual allusion to the materials and the principle of the theatre found in almost all alchemical books should be understood as the expression of an identity [...] existing between the world in which the characters, images, and in a general way all that constitutes the virtual reality of the theatre develops, and the purely fictitious and illusory world in which the symbols of alchemy are evolved"²¹

²¹ "The Virtual Reality of Theatre': Antonin Artaud", in *Theatricality as Medium*, New York: Fordham University Press, 2004, pp. 277-94.

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The avatar as identifier, symbol of alchemy, 4-Wall, we are still hoping to bridge our own trust and understanding of the manifestations of our personalities, playing. Joined by other avatars, and hearing that gallery participants may be looking for him (Turner's drug dealing avatar) during a transaction to buy/sell 4-Wall on Fort Street; the dealer extends the intrigue, and plans to deal the conceptual drug at View Towers, a few blocks away from Open Space known in Victoria for actual drug intrigue. Turner's dealer avatar starts moving his character towards the new destination, which can be seen via the Open Space projection of this definitive event.

Alluding to the illicit purchasing, dramatic intrigue conveys the participant and viewer, linking reality's grasp of substance to the indefinitely virtual. Without Turner's offer, avatars in Blue Mars Lite will remain tetchy, incising the divide.

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Liz Solo

***Take Me* - Second Life Party Event**

“Take me, I am the drug; take me, I am hallucinogenic” ~ Salvador Dali

Avatars WoW and flesh avatar both embody Liz Solo, ‘Mad Scientist’, who orchestrated attendees of *Take Me* through a trio of culturally implicit worlds interacting at Open Space in Victoria BC during the *Off Label* Festival. Encouraging happiness, Solo, with the aid of Bibbe Oh/Bibbe Hansen, virtually, led avatars from the Demon Soul server in World of Warcraft and the Odyssey Performance Simulator in Second Life to interact with gallery participants whose video projection became a virtual event in Second Life, along with the projected World of Warcraft scene full of that world’s personas. Solo’s triple platforms extend camaraderie world-wide, hopefully. With a wave from world to world to world, Solo prescribes a miraculous liquid, and all attendees comply... in the gallery and virtually, all consume, and chant an incantation which induces dance, happily. Unobtrusive, Solo’s optimistic presentation stimulated companionable fun and frolic, with a glass of wine - her curative for societal discomfort, estrangement and stress.

Mediating virtual interaction with face time, Solo created a kindheartedness that addresses our human needs, both virtually and in real life. We want to be happy with who we are, our own persona in whatever configuration, and need intoxicating laughter with friends, and spiritual boogieing. Because, after all, avatars are human’s hallucinogen, searching for meaning, and we are incarnations of our own imaginings. Solo’s script streams restorative therapy, folk-art.

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Film Portraits

Flick Harrison
Killan Dellers

<http://www.digitalartweeks.ethz.ch/web/DAW11/FilmPortraits>

Ministry of Casual Living

<http://www.ministryofcasualiving.ca>

Ministry of Casual Living hosted film screenings during Digital Art Weeks real life. We want to be happy with award winners, Swiss filmmaker Killan Dwellers' *Portrait Out of Season* (Vision, Yvonne, Cloud in Trousers) and a Canadian, *Portrait in Season* by Flick Harrison 9 RIP-DOA, War Torn Man, Flirt, Beijing Bike Less) provided synergistic digital films where the use of innovative technologies coalesce with objective and subjective visions and concerns.

"Bike Less) provided synergistic digital films where the use of innovative technologies

The Theory of Objects

With the verve that would make Norman McLaren proud, Dwellers' oeuvre sanctified the inner life of abstracted forms considering intangible ideas. A secret dialogue alerted us to the complexity of stark simplicity. Jazz notes Killers' animated black forms marrying white constructs demur, syncopate to black, composed with consummate, allusion laden imagery, and manifesting our awareness of wily impudence that excess hampers, Dellers urges us towards a familiar solidarity with metaphysical existence.

"The whole thing looks senseless enough, but in its own way, perfectly finished." – Franz

Kafka, *The Cares of a Family Man*

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With the beguiling confidence of de Chirico scenarios, Flick Harrison demonstrates sociological foibles, irrationality born of technology where .the enigmatic natures of some commonplace existences are starkly rendered. Purposeful illogic disrupts, defying 3D envisioning. War's compunction is a medley for musicians. Tandem scrambling wastes respectability. Futurism confuses idiosyncrasy.

Off Label, with the help of Minister Aubrey Burke, hosted seasoning genres, portraits that flicker with technology's bate, divulging art's inscrutability and spiritual vacillation. Enduring significance.

[Laptop Circle Jerk](#)

<http://totemicnarratives.wordpress.com/2011/10/29/laptop-circle-jerk/>

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Justin Love

Director, G++

G++ Interactive Media Arts Gallery

<http://www.limbicmedia.ca/gplusplus>

Event: G++ Gallery Launch

Place 1119 Fort Street Victoria BC

Named after a programming language, G++ Gallery, an extension of Limbic Media, and conceived by its Director, Justin Love, opened with an inaugural exhibition and Interactive Film & Video Series, supported by BC Film/BC Arts Council "Interactive Fund". Integral to the [Digital Art Weeks 2011: Off Label Festival](#) where art, technology and spirituality, as unexpected insight signifies, contrasting logical conceptualization, showcased five interactive installations, providing opportunities for gallery-goers to have a party to celebrate the diversity of technology's swank. Chic multimedia advantages created by Limbic Media technologists featured signage responding to texts, drawing with one's appendages, interacting with movement capture devices, face recognition manipulation on screens, interpretation of interiors with exterior presences, combined with the film and video series' on this subject started its advantageous presence in Victoria.

Maurice Benayoun, new-media artist and theorist has suggested that in the 5th C BC, when Pliny described Zeuxis trying to unveil Parrhasius' painted curtain, the gesture became part of the work – and formed an interactive relationship with the art. In the 20's, Duchamp expected the viewers of Rotary Glass Plates to turn on the machine and stand one meter from his work Again, interactive art. In the 60s, video and sound interactive installations made way for computer based interactivity, which began in earnest in the 90s.

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Unlike art that does not require action to be existent, interactivity as a medium produces a singular denotation because within the context of the technology, participants act upon and manifest unsolicited, mediated responses, their rejoinder to the devices they play with, producing unique consequence and value. More, they become the subject of the work. Within the *Off Label* premise, G++ Gallery decodes the traditional uses of computer generated devices for art. And the public entertains this use, interactively, with spirit.

Links

G++

<http://www.limbicmedia.ca/gplusplus>

Limbic Media

<http://www.limbicmedia.ca>

Digital Arts Week 2011: *Off Label*

<http://www.digitalartweeks.ethz.ch/web/DAW11/Front>

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“When the storm abates, the waves roar”.~ Icelandic Proverb

Fred Roland – Elder

“A Ceremony; An Excursion”.

The spiritual culmination to the Off Label Festival, a fiducially poignant event, was an excursion affirming the Festival's colour, trusting in the influence and inclination towards revering art, science and the technology's continuity, complementary activities within Festival, and integrating First Nation knowledge and spiritual meditation skills that showed an Off Label stance in opposition to intellectual affectation. Generally, unplugging.

Fred Roland:

“The sweat lodge is a re-enactment of a return to our mother womb-like experience, which is the cleaning of the body, mind and spirit. People remove all accessories like watches, rings, and glasses, [and unplug electronic devices] to remember that we came into this world without material possessions. It is a time of sharing our problems with other people and praying for the needs of our innermost self. Then after the rounds we re-enter creation reborn with New Hope and a changed attitude. The sweat lodge has been amongst our people long before the churches were built on our Reserves. This is where our people went to pray and come in contact with a Higher Power or Creator. “

On the last Sunday of the Off Label Festival, an invitation to commune in a sacred Sweat Lodge near Duncan BC, facilitated by Elder Fred Roland, ceremony was accepted by several Festival organizers

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and participants. Ceremonial cleansing of four human concerns - emotional, physical, mental and spiritual, our unlimited selves, involved four rounds of ceremonial reverie, honouring each of the four directions, with acknowledgement of elements that are in the sacred earth. Ancestors were called, were revered and asked to help heal, or reconcile or restore.

Fire, created many hours in advance, heated stones to bring into the lodge. A First Nations leader, a Sweat Lodge keeper poured water on the hot stones inside the lodge and burnt smudge of herbs and tobacco, with drumming and singing, prayed to encourage spirits to bestow restorative faith, in total darkness.

"All my relations" announced by all people that entered the lodge, formed a circle around the stone pit, kneel or sit cross-legged. Calling the Grandfathers and Grandmothers, the individuals are considered alone with the Creator, connecting with the Universe.

The First Endurance or First Door or First Round is dedicated to the East acknowledges the female spirits of all creation, including the woman spirit present in male energies. It is the colour yellow. The Elder calls the Yellow Spirits to help those in the lodge. Between the First and Second Endurance, the attendees leave to rest, and drink water. More hot stones are brought in the lodge for the Second Endurance or Second Door or Second Round is dedicated to the South, and recognizes the male spirit, including those present within the female energies, and is red. More herbs are burnt, water is poured. Prayers are invited, songs and drumming promotes spiritual healing. Again, people remove themselves from the lodge to keep hydrated, and pause before the next Round. The Third Endurance or Third Door or Third Round acknowledges the West, the colour of dark-blue or black, describing the road where people are hurt, being hurt or hurting themselves. On new hot stones, more herbs are burnt, and water poured. The Leader

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encourages ethereal intuition for answers, and a healing song is sung. A last break between Rounds allows refreshment and rest. The Fourth Endurance or Fourth Door or Fourth Round responds to the North. Here, the colour is white, and the Leader, after burning herbs and pouring the last ladle of water concentrates on personal healing. More songs and drumming helped charge the lodge with beneficial comforting and curative consequence. A prayer of thanksgiving, acknowledges all Nations of the world in one community. People entered counter clockwise, and leave clockwise through the lodge flap, retreating to independent lives, yet interconnected.

Sweating promotes healing, activating the sympathetic nervous system, rennin-angiotensin-aldosterone system, hypothalamus-pituitary-adrenal hormonal axis, releasing many hormones, which increase, and return to normal after the sweat, restoring diminished or compromised body chemistry healthfully, according to studies published by Hannukesela and Ellahham [10, 118-26] in the American Journal of Medicine. Saunas in many countries encourage the medical benefits of sweating. However, the difference with a First Nations sweat lodge experience is that here, not only physical change is supported. Breathing smudge, hearing drum and prayer, being lead to an awakening of an ancestral advocacy is a generous, pivotal gift from the First Nations community who hosted this spiritually developing opportunity, and Off Label organizers, who envision a world where diversity and inclusion is critical to Off Label thinking, where the drive to seek and produce innovation is predicated on the insights within and staying power of spiritual complexity.

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Organization representatives:

Digital Art Weeks - Arthur Clay

Open Space Arts Society - Doug Jarvis, Helen Marzolf

Centre for Studies in Religion and Society - Paul Bramadat, Leslie Kenny

Chinese Student & Scholar Association - Yifan Wang, Cui Xuantianyihe

Visual Arts Department, UVic - Lynda Gammon

Conference - Ted Hiebert

The Wayward School - Heather Cosidetto, Stefan Morales

Organizing Institutions:

[Open Space Arts Society, Victoria](#)

[Centre for Studies in Religion and Society, University of Victoria](#)

[Department of Computer Science ETH Zürich](#)

[Office for Creative Collaboration & Scientific Convergence](#)

[The Wayward School, Victoria, BC](#)

[Digital Art Weeks, Zurich, Switzerland](#)

[Chinese Student & Scholar Association, Victoria, BC](#)

[Visual Arts Department, University of Victoria](#)

Venues:

Open Space Arts Society

<http://www.openspace.ca>

Visual Arts Department, Audain Gallery - University of Victoria

<http://finearts.uvic.ca/visualarts>

Centre for Studies in Religion and Society - University of Victoria

[Centre for Studies in Religion and Society](#)

Sedgwick Building - University of Victoria

<http://csrs.uvic.ca>

David Strong Building - University of Victoria

<http://www.uvic.ca/buildings/dsb.html>

Harry Hickman Building - University of Victoria

<http://www.uvic.ca/buildings/hhb.html>

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