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ARTIVITY

VANCOUVER'S INTERNATIONAL PERFORMANCE ART CELEBRATION



**2017 LIVE International Performance Art Biennale
October 03 – 08 Vancouver Canada**

www.livebiennale.ca

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VIVO Media Arts Centre

2625 Kaslo Street \$10.

Western Front

303 East 8th Avenue \$10.

Unit/Pitt Projects

236 East Pender Street

Interurban Art Gallery

1 East Hastings Street

Patricia Hotel / Pat's Pub

403 East Hastings Street

Bestway

21 East Pender Street

SCHEDULE

Tues 03	6:00 _{PM}	Super Cool Tuesday	Interurban
	9:00 _{PM}	Artist Meet & Greet	Pat's Pub
Wed 04	10:00 _{AM}	ALIVE Workshop	Unit/Pitt
	12:30 _{PM}	Lunch Talks	Pat's Pub
	2:00 _{PM}	ALIVE Workshop	Unit/Pitt
	7:00 _{PM}	Maiko Jinushi Nile Koetting	WF WF
Thurs 05	10:00 _{AM}	ALIVE Workshop	Unit/Pitt
	12:30 _{PM}	Lunch Talks	Pat's Pub
	2:00 _{PM}	ALIVE Workshop	Unit/Pitt
	Durational	Jorn J. Burmester	VIVO
	7:00 _{PM}	Verb Frau TV	VIVO
	8:00 _{PM}	Kristen Snowbird / Theo Pelmus Jackson 2Bears / Tanya Doody	VIVO VIVO
Fri 06	10:00 _{AM}	ALIVE Workshop	Unit/Pitt
	12:30 _{PM}	Lunch Talks	Pat's Pub
	2:00 _{PM}	ALIVE Workshop	Unit/Pitt
	Durational	Jorn J. Burmester Verb	VIVO
	7:00 _{PM}	Verb Frau TV	VIVO
	8:00 _{PM}	Louise Liliefeldt Raeda Saadeh	VIVO VIVO
Sat 07	Durational	Jorn J. Burmester	VIVO
	7:00 _{PM}	Verb Frau TV	VIVO
	8:00 _{PM}	Praba Pilar	VIVO
		Genevieve et Matthieu	VIVO
Sun 08		Artists' Bon Voyage	Patricia Hotel

NOTE: Stein Henninsen's performance is site-specific.
Time and location TBA.

Program and schedule subject to change.
Updates daily on www.livebiennale.ca

Welcome to LIVE 2017

LIVE 2017 may be the 10th edition of the LIVE International Performance Art Biennale, depending exactly when and how the start of LIVE is demarked. In 1999 there was a one-off cabaret commemorating the legendary 1979 Living Art Festival, which itself celebrated the significant history of performance art in Vancouver. Everyone had so much fun that it continued in 2001 with a rambling city-wide festival produced and curated by the local art community, with LIVE as an umbrella promoting the disparate events. So successful was this collaboration, LIVE was incorporated as a performance art biennial. Around 2007 LIVE became a critical entity, assuming the curation and production of showcased local, national and international works, in collaboration with existing galleries, facilities and resources. This spirit of collaboration has grown to now include a developing global community and international networks.

Over the last two decades, LIVE has presented hundreds of local, national and international emerging, established and celebrated artists through collaboration with independent curators and dozens of partner art galleries, cultural centres, organizations, and institutions. Artists are offered unique access to cutting edge support, resources, technicians, and facilities. With minimal funding and infrastructure, LIVE continues through the passion and dedication of volunteer participation and community support. Key staff and crews are paid living wages. Artists receive substantial fees and production expenses.

LIVE's vision remains specific to performance art. Our interest is to critical discourse of and around this genre. Performance art has, through a brief and storied history, continuously imploded and exploded notions of human engagement and intervention. The form is fluid in response to changing times and concerns. Artists constantly challenge rules of engagement and expression. Intellect and intent have become democratized and socialized. Artists everywhere are linking up and collaborating on new platforms of self-expression. From the streets, grass roots collectives, artist initiatives, to major international institutions, opportunity and context are thriving. Artists everywhere are embracing personal expression to address their own needs. Issues of personal, cultural, sexual, and political identity are all in the blender. Artists everywhere are going to unprecedented extremes to express themselves. Performance art is story telling. The stories reside in our DNA. In trying times, expressing freedom of expression and personal identity are risky, even dangerous for many. We are grateful to live in a privileged and just society where ideas and views can challenge status quo free from fear, suppression and oppression. Presenting other views is our challenge and responsibility.

I am again grateful to the participating artists whose commitment and passion are always inspiring. Thank you for sharing with our community your unique gift and experience. While with us, the artists also participate in a roster of emerging artist workshops, mentorships, talks, panels and pedagogy. ALIVE, the emergent artist initiative, proposes intensive

workshops mentored by six visiting artists. LIVE Lunch Talks offers a casual forum for participating artists to publicly discuss their work and intention with LIVE Board respondents, and community collaboration with Super Cool Tuesday, a speaker series involving local and visiting artists in conversation with students, faculty, and residents of the Downtown Eastside (DTES).

LIVE 2017 is stronger than ever. I am indebted to the LIVE Board of Directors, advisors, and extended family, who have worked tirelessly and selflessly to guide us. Their dogged determination and dedication is humbling and inspiring. I want to acknowledge VIVO Media Arts Centre, the Western Front, Unit/Pitt Projects, Interurban Art Gallery, Bestway and Pat's Pub for generously providing facility and personnel. Thanks to the Patricia Hotel management and staff for once again, as for the past four editions, providing the visiting artists with a safe and welcome home. To Finally thank you to the roster of LIVE volunteers for your time and energy.

I would like to acknowledge several international curatorial consultants for their insights – Chumpon Apisuk, Asiatopia, Thailand, Harpreet Singh, Healing Hills, India, Fokoua Serge Olivier, FAVA, Cameroon, Ulay, whose correspondence guided the path and participating artist/curators Jorn Burnmeister, Performer Stammtisch, Berlin and Stein Henningsen, Arctic Action, Svalbard. LIVE 2017 is co-curated by Makiko Hara (Maiko Jinushi, Nile Koetting), Daina Warren (Kristen Snowbird, Theo Pelmus, Praba Pilar), Stefan St. Laurent & Rehab Nazzai (Raeda Saadeh), and Margaret Dragu (Jorn Burnmeister).

Finally, on behalf of the LIVE Biennale of Performance Art Society, I acknowledge the major funding agencies The Canada Council for the Arts, the BC Arts Council and the City of Vancouver, and the national and international cultural agencies supporting travel expenses. We are grateful for their continued support and trust.

Performance art is unpredictable. Artists generally need fluidity to their terms of engagement, In spite of best-laid plans things sometimes change. Stay tuned to the LIVE website www.livebiennale.ca for updates, additions, news, schedules, locations, and also ongoing documentation, texts, blogs, live streamed TV, and gossip. Join the world in watching.

Join us, follow us, engage with us. Together we are LIVE.

Randy Gledhill

Executive Director / LIVE Biennale of Performance Art Society



Stein Henningsen

Norway

Stein Henningsen's work comments on contemporary political, social, financial or climate issues, in a manner that often can provoke and disturb the viewer.

Henningsen grew up in the harsh island of Svalbard, close to the North Pole, where he lives and works. A direct connection to nature, but also to life and death, that has surely influenced him in his artistic work. Henningsen has since continued to make works that deals with contemporary political issues. As the artist states, "contemporary society and the world we are living in is created on the values and choices of our mothers and fathers and earlier generations. We are all today creating the future of our children and of generations to come! Our choices run our lives... Still we are probably more affected by the decisions we do not make."

Henningsen is also the founder and curator of the performance festival Arctic Action

Site-Specific Time & Place TBA
LIVE 2017



Maiko Jinushi

Japan

Sound of Desires

Collaboration with John Brennan, percussion.

Sound of Desires is a video shoot recording executed as a performance. I as a director will talk with a percussionist about desires, and film how his performance changes along our conversation. He plays his percussion considering what we talked. This will be a kind of documentary recording the process of music about desires is emerging.

Maiko Jinushi investigates the concept of analogical reasoning often used in storytelling as a means to disclose differences of perception and interpretations of the world. "I have produced a new type of literature, a combination of video art, installation and performance, which strongly relates to traditional forms of literature such as poems and novels. In my definition, a new type of literature is the mixture of speech, reading scripts, dialogues and writings, which compose the structure of a story".

Western Front Wed Oct 04 7:00

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LIVE 2017



Nile Koetting

Japan / Germany

first,class is a multimedia performance by Nile Koetting.

The piece deals with the relationship between economic systems and leisure time. In this sense, it is both a musical and audiovisual composition, as well as a performative investigation about time and labour. The body of the artist in the piece is just a part of an elaborate time and space system. The human and non-human elements on stage are choreographed under an intricate structure of images, which together form symbolic narratives of leisure time, relaxation, holidays and exotism. They become part of what is known in capitalism as the tourism industry.

The origin of the piece can be traced in the artist's experience of encountering the commodification of free time in this industry. His body (in the piece actually a working body) was foreign to the imagery of commodified leisure, and in the performance he experiences it. From his Japanese background—where the labour market has one of the shortest minimum annual leave in the world—the body has to adapt to the overwhelming input of a postfordian consume of a commodified experience.

Western Front Wed Oct 04 7:00

LIVE 2017

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Margaret Dragu

Canada

VERB FRAU TV: Season 6 LIVE!

Desktop Performances = verb woman television = DIY TV = margaret dragu = making/talking performance = daily practice

Create a 1 - 3 minute performance for a desktop space the size of an 8 1/2" X 11" piece of paper.

Join VERB FRAU and perform your short performance in a tiny space for one of her live-stream & low-fi daily half-hour broadcasts. Desktop Performances first appeared at 7a11*d Festival 2016.

Check out VERB FRAU TV Season 5 episode 6: all day desktop performances on VIVO Channel <http://www.vivomediaarts.com/verb-frau-tv-season-5-episode-6-with-all-day-all-desktop-performances/> and then create your own performance and get incredibly famous on VERB FRAU TV.

VIVO Oct 05, 06, 07 7:00

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Jörn J. Burmester

Germany

Performance art to me is a strategy or an attitude rather than an art form or genre. I value the fact that there are no rules or techniques mandatory for performance making. The most valid definition for me is that performance art is whatever an artist claims it is.

I have been claiming that certain things I do are performance art since 1997. Back then, I was heavily influenced by, but disenchanted with traditional theatre. I wanted to do my own thing, which included life presentations, but none of the hierarchy, narration, mimesis and „as if“ of traditional theatre. I wanted to create situations that feel real, to myself and to my audiences.

I consider each performance a collaboration. While I strive to carefully prepare my work, there is always room for development during the action itself. Whether I use participatory elements in a specific work or not, the living presence of the spectators always massively influences what happens. The actions I actually perform depend wholly on this situation of encountering one another in the free and safe space of the performance arena, outside the confines of social conventions: Anything can happen here.

VIVO Oct 05, 06, 07 Durational

LIVE 2017

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Kristin Snowbird Theo Pelmus

Canada / Romania

Niimi:Dance:Dans durational performance created is sound, beats, drum, fringes, masks, spinning, video projections, sensors, live composition and demo-improvisation of two cultures, Romanian and Native.

This performance project starts with the aesthetic and conceptual overlaying of two traditional dances: the Native fancy shawl dance and the Romanian pagan Chiparus dance. The Chiparus Dance is a pre-Christian funeral dance through which the bad spirits of the death are chased away. Women's fancy shawl is known to resemble a butterfly. Through its resemblances to a butterfly coming out of its cocoon the fancy shawl dance celebrates life. A fancy shawl dancer's main part of the regalia is the bright beautiful shawl made with long flowing ribbons.

Through the two dances the grotesque and the beauty mirror each other in the realm of sound and movement.

VIVO Thurs Oct 05 8:00



Tanya Doody Jackson 2Bears

Canada

Evanescing This Harrowed Strata is a new collaborative multimedia performance piece by multidisciplinary artist Tanya Doody and Kanien'kehaka (Mohawk) multimedia artist Jackson 2Bears. With the artwork we want to talk about stories written on the land, and the conflicted histories layered on the earth in this territory; we endeavour to immerse ourselves in troubled narratives, and we want to explore strange and complicated encounters and perform alternative vocalizations. In this performance we work with multiple projections and use live and pre-recorded sound; we use a bed of clay 'strata' and contact microphones; we use a digitally-enabled hand-drum and ceramic objects with guitar effect pedals. A small tree tied to a ceramic ball and chain is present, as is a ceramic mask, a ceramic shoe, and lots of soil -- all of which are activated with gesture and sound.

Evanescing This Harrowed Strata marks a return to working collaboratively for 2Bears and Doody, bound together in a process that incorporates individual practices while extending beyond the familiar.

VIVO Thurs Oct 06 8:00



Louise Liliefeldt

Canada

Still In There

The topic that spawned this piece is Dementia. It is a big subject and has been on my mind for some time now. I have a parent in their ninth year of suffering from the disease.

Unlike victims of murderous deaths where lives are taken in a short period of time many illnesses, like Dementia feel as though someone living with the disease has been sentenced in a way to stretching out the pain of the loss of memory and stretching out the act of dying.

I wonder what it is like inside the mind of a person suffering from Dementia. I wonder about what is remembered and why.

There are too many questions to answer so in this performance I am simply creating images and actions that are representations of the many thoughts, experiences and confusions I have relative to the above mentioned subject matter. I will also be incorporating some new actions, some of which are animal-like in nature.

“Her images are complex, invoking what is present but unseen, while at the same time evoking absences that generally go unacknowledged. These qualities provide the depth and layers of meaning that set her work apart.” *Paul Couillard*

VIVO Fri Oct 06 8:00

LIVE 2017



Raeda Saadeh

Palestine

The woman as an occurring subject in my installations or performance work is represented as living in a state of occupation. The occupying force has many facets: it can take the shape of physical tangible realities of the everyday, such as in a wall of concrete, a fence, a checkpoint, a curfew, a barrier of stone - or it can reassign it's force unto a face of a child, a home, a language, and cultural, traditional expectations. There are limitations on her personal freedom as well: the woman, the mother, the lover, the guide, the protector. She seeks justice and longs for change. She is not blind to the opponents around her and pushes forward with enduring strength – and at times, she feels that it is almost as if she has to assume a sort of madness in her behavior so that she can live unharmed by oppression, in an attempt to always protect those she loves from negative forces of fear.

In my art works, the woman I represent lives in a world that attacks her values, her love, her spirit on a daily basis, and for this reason, she is in a state of occupation – and her world could be here in Palestine or elsewhere; and despite all, she looks towards her future with a smile.

VIVO Fri Oct 06 8:00

LIVE 2017



Praba Pilar

Columbia

The NO!!!BOT is a performance that glitches the dizzying code of the Cult of the Techno-Logic. It is impossible desire, a body bypassing the supersonic technological rail driving us deeper into a militarized neo-colonial hell. It opens up collective imaginaries for hacking destructive code makers, and generating our own deviant electric dreams.

Praba Pilar will premiere her own exoskeleton in this performance. Not an acquiescent programmed Robot or a despicable malicious Bot, the **NO!!!BOT** is an Exoskeleton created out of the impossible desire of a body resisting the supersonic technological rail driving us deeper into militarized neo-colonial relations. This performance is part of a series of experiments hurtling into our own collective imaginaries, hacking these destructive code makers, and generating our own deviant electric dreams.

VIVO Sat Oct 07 8:00

LIVE 2017



Genevieve et Matthieu

Quebec

The Empire of Creation is a polyphonic writing project that portrays the voice of ambitious marginal artists whose destiny has not yet been played. Performative intrigues, manipulations of art, transformations of states. It is through a choral and visual work, an installation and an epic soundtrack that an unorganized territory unfolds into a living picture, almost alive.

“Controlled, under the influence and in the service of, the creators are mostly put aside from any form of power. if it were otherwise? What if creation was the foundation of the history of our world? By writing a dramatic text that appeals to poetry, opera, theater and visual arts, a dozen characters at the crossroads are brought into play. “

Do you have a special relationship with your sculptures? If they were performing? How would they do that?

VIVO Sat Oct 07 8:00

LIVE 2017

ARTISTS

Jörn J. Burmester

Jörn J. Burmester is a Berlin performance artist, curator and organiser. He came to performance art through independent theatre, followed by studies of Applied Theatre Studies at Justus-Liebig Universität in Gießen/ Germany and the Graduate Center of the City University of New York. He is the recipient of several grants and residencies, including the Senate of Berlin and Hauptstadtkulturfonds, a DIVA residency with liveart.dk in Copenhagen and a Saari residency by KONE foundation in 2013.
www.joernburmester.de

Tanya Doody

Tanya Doody is a multidisciplinary artist working at the intersection of ceramics and performance. Her work revolves around craftivist strategies, performative acts, and poetic gestures as she works within cultural contexts to explore traditional craft media beyond its historical roots. She has exhibited work across the continent in galleries and festivals, most recently at the Southern Alberta Art Gallery and in Calgary a part of the festival WILD: Fabricating a Frontier.
www.tanyadoody.wordpress.com
www.tanyadoodyceramics.com

Margaret Dragu

Dragu works in video, installation, web/analogue publication, and performance. Spanning relational, durational, interventionist and community-based practices, her performances have been presented in galleries, museums, theatres, night-clubs, libraries, universities and site-specific venues including parks, botanical gardens, and public parade routes across Canada, USA and Europe. An innovator and pioneer in Canadian art, Dragu was named the first of FADO's Canadian Performance Art Legends in 2000, Co-Emminence Grise with Nobuo Kubota of 7a11*d Performance Festival in 2012, and was the recipient of the Governor General's Award for Visual and Media Arts in 2012.
www.margaretdragu.com

Genevieve et Matthieu

Geneviève et Matthieu créent depuis la fin des années 1990 un univers strident dans lequel happening musical et installation performative s'entrechoquent avec désinvolture. Inspiré de l'art et la vie, le duo évolue dans un cul-de-sac artistique en tentant de repousser constamment les limites du médium. Impliqués à L'Écart, centre d'artistes en arts actuels et directeurs de la Biennale d'art performatif de Rouyn-Noranda, ils s'investissent activement dans leur communauté.
www.genevieveetmatthieu.com

Stein Henningsen

Lives and works in Svalbard, Norway. Stein Henningsen has presented his work at different biennials, festivals and events in Scandinavia, Europe, North America and Asia since 2005. Henningsen is also the founder and curator of the performance festival Arctic Action, with its third edition this year.
www.arcticaction.info FB: Arctic Action

Maiko Jinushi

Maiko Jinushi was born in Kanagawa, Japan. Her most recent solo shows are A New Experience of Love (HAGIWARA PROJECTS, Tokyo, 2016); Big Mouth, Small Hands or Small Mouth, Big Hands (Art Center Ongoing, Tokyo, 2015). Recent group exhibitions include RETURN TO: TWS Creator-in-Residence 2015-2016 (TWS Hongo, Tokyo, 2016); Zero Gravity: El Ranchito Korea-Japan (Matadero Madrid, Madrid, 2015); Fictive Communities Asia - Koganecho Bazaar 2014 (Koganecho area, Kanagawa, 2014).
www.maikojinushi.com/

Nile Koetting

Nile Koetting (b. 1989, Japan), is an artist currently lives and works in Berlin. Koetting works with a diverse range of media, including text, film, performance, sound, and installation. His work is connected through the constant presence of the theme of "resonance" and "sensing". After completing studies in media, sound art, performance art in Tokyo and Helsinki, Koetting became active in performance, sound and installation work. Koetting's work has been presented at "New Sensorium" (ZKM, Karlsruhe), "Roppongi Crossing 2016" (Mori Art Museum, Tokyo), "Liaisons Ambigues" (Maison Hermes, Fondation d'entreprise Hermès, Tokyo). And 7th Moscow Biennale and "Made in Germany Drei" at Kunstverein Hannover this year.
www.nileshaw.org

Louise Liliefeldt

Louise Liliefeldt is a prolific and committed performance artist with an impressive professional exhibition history. Her work has developed consistently over the past decade, driven by disciplined research into the possibilities of live presence coupled with a willingness to take intelligent risks. The hallmarks of Louise's performances include a powerful visual style; a complex consideration of the personal, social and political issues surrounding identity; and an ongoing passion for the rigours of duration, endurance and physical resistance.
www.ccca.concordia.ca/artists/Louise_Liliefeldt

Theo Pelmus

Theo Pelmus is a performance artist who has received several awards, including an emerging artist grant and integrated arts grant from the Ontario Arts Council (2006; 2009), the Dennis Tourbin Fund for emerging artist in performance art (2007) and an emerging artist grant from the City of Ottawa (2009, 2012). He has exhibited nationally and internationally, including shows in New York, Copenhagen and the Bucharest Biennial. Theo has a BFA and MFA from the University of Fine Arts in Bucharest and a second MFA at the University of Ottawa. He is an active participant in the Ottawa arts community, most notably as a programming member of Available Light Screening Collective. He is represented by La Petite Mort Gallery in Ottawa.
www.heopelmus.com

Praba Pilar

Praba Pilar creates interventionist projects through performance art, street theatre, electronic installations, digital works, video, writing and activism. Her projects – such as BOT I, the Church of Nano Bio Info Cogno, the Cyborg Soap Opera, the Nano Sutra of Mathturbation, and Enigma Symbiotica – have traveled widely in all kinds of spaces around the world, from the streets to galleries and museums.
www.prabapilar.com

Raeda Saadeh

Raeda Sa'adeh was born in Um El Fahem in 1977, and received her BFA and MFA from Bezalel Academy of Arts and Design in Jerusalem. She was the winner of the first Young Artist of the Year Award organised by the A.M.Qattan Foundation in 2000. Her work in photography, performance and video has been exhibited widely internationally in Europe and the US. Recent exhibitions include 'Re-Orientations' at the European Parliament, Brussels; 'No Man's Land', at the GEMAK Museum, The Hague, Holland; 'In Transit', House of World Culture, Berlin; 'Biennial Cuvee', OK Centre, Lens, Austria (all 2008); Infr'ation Festival International d'Art Performance, Se'te, France; and 'About Time 2', Kunstmuseum, Denmark (2007). Her work was included in the Sydney Biennial of 2006 and the Sharjah Biennial 8, 2007. She lives and works in Jerusalem. In 2015, Al-Monitor considered her among 50 people shaping the culture of the Middle East.
www.roseissa.com

Kristin Snowbird

My process of work can be described as a continuous questioning and understanding of the way in which my tradition as a first nation woman influences the way I conceptualize art. I am interested in creating art as a way of understanding the nature of being as a first nation woman artist. One pivotal aspect of the work I am creating is the traditional labor of beading and how it can be applied to different mediums of art. I am researching these approaches through film, photography, and performance. I am interested in art as a process of making a difference in the understanding of the culture I come from, with its stories, traditions, and the historical and personal trauma.

Jackson 2Bears

Jackson 2Bears is a Kanien'kehaka (Mohawk) multimedia installation/ performance artist and cultural theorist from Six Nations who is currently based in Lethbridge, Alberta/Treaty 7 Blackfoot Territory. Since 1999, 2Bears has exhibited his work extensively across Canada in public galleries, museums and artist-run centres, as well as internationally in festivals and exhibitions.

www.jackson2bears.net

CURATORS

Randy Gledhill

Randy Gledhill has a Canadian and International art history spanning three decades describing a plethora of activities. His ground breaking collaborative partnerships enjoy a rare precedent of accolade and influence. He is currently Executive Director and Curator of Vancouver's LIVE Performance Art Biennale, and is independently researching new global performance art manifestations, movements, and networks.

Makiko Hara

Makiko Hara is an independent curator based in Vancouver. Hara served as chief curator at Centre A (2007- 2013) and has curated numerous international art projects in Canada and Japan including Toronto Scotia Bank Nuit Blanche (2009), 2014-15 artist-in-residence at AIR Yonago, Japan, Koganecho Bazaar 2014 – Fictive Communities Asia 2014, and contributing curator for Mash Up: The Birth of Modern Culture, Vancouver Art Gallery 2016. Recently she has been appointed to Akita University of Arts as International Exchange Centre Advisor.

Daina Warren

Daina Warren is a contemporary Aboriginal art curator and artist of the Akamihk Cree Nation in Maskwacis (Bear Hills), Alberta. She received her Master's in Art History at the University of British Columbia in 2012. Notable exhibitions include Home (2007), an online curatorial project with Rebecca Belmore and Don't Stop Me Now (2010), produced while she was the Canada Council Aboriginal Curatorial Resident at the National Gallery in Ottawa. Since 2011, she has been director at Urban Shaman Gallery in Winnipeg.

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LIVE PERFORMANCE ART BIENNALE VANCOUVER / FEATURED ARTISTS 1999–2015

2015 Adrian Stimson / Charlene Vickers / Fausto Grossi / Francis O'Shaughnessy / Hank Bull / James Luna and Jeneen Frei Njootli / Jef Carnay / Joseph Ravens / Kara Hansen and Kathleen Taylor / La Pocha Nostra / Le Brothers / Margaret Dragu / Marlène Renaud-B / Nathalie Mba Bikoro / SWINTAK / Warren Arcand / Weeks & Whitford / Willem Wilhelmus / Zoe Kreye
2013 Alain-Martin Richard / Donato Mancini & Gabriel Solomon / Dustin Brons / Gary Varro / Guadalupe Neves / Guillaume Désanges / Jason Lim / Jelili Atiku / John Boehme / Jürgen Fritz / Lauren Marsden / LeanneJ + My Name is Scot / Lori Blondeau / Luciana D'Anunciacao / Macarena Perich Rosas / Marcio Carvalho / Snežana Golubović / Steve Hubert / Suka Off / VestAndPage
2011 Golboo Amani / Fortner Anderson / Warren Arcan / Raymond Boisjoly / Nicholas Boone / Robin Brass / Dave Chokrun / Dana Claxton / DRIL Collective / The Cruz Brothers / Pedro Cuervas / Margaret Dragu / Jean Dupuy / Arti Grabowski / Curtis Grahauer / Stacey Ho / Diane Jacobs / Kurt Johannessen / Brian Lye / Francisco-Fernandez Granados / Nobuo Kabota / Him Lo / Pancho Lopez / Irene Loughlin / Guandalupe Martinez / Christian Messier / Elizabeth Milton / Sinead O'Donnell / Suvi Perilla / Judith Price / Turner Prize / Naufus Ramirez-Figuera / Grace Salez / Moe Satt / Vasan Suttiket / Anna Sykewski / Diane Thom / Ron Tran / Anne-Sophie Turion / Femke van Delft / Sakiko Yamaoka / Lin Yilin / Rudolpe Yves-LaPoint
2009 Sarah Ackermann / Gustavo Alvarez / Chumpon Apasuk / Tara Arnst / Léa Le Bricompte / C. Snatch Z. / Jennifer Campbell / Chuyia Chia / Shannon Cochrane / Loic Connanski / Paul Couillard / Francis & Patrick Cruz / Margaret Dragu / Les Fermières Obsédées / Esther Ferrer / Francisco-Fernando Granados / Sarah Viscardi Harrut-hoonyan / Johanna Householder / Instant Coffee / Intersections / Geumhyung Jeong / Richard Tawhanga Kereopa / Gustavo Alvarez Lugo / Manolo Lugo / Tanya Lukin-Linkater / Nadia Mancer / Peter Morin / Leslie Markus Overland / Naufús Ramirez-Figueroa / Skeena Reece / Gwendoline Robin / Jonas Stampe / Norico Sunayama / Rocco Trigueros / Valentin Torrens / Turner Prize / Jacques Van Poppel / Lee Wen
2007 Archive / Warren Arcand / Marilyn Arsem / ATSA / Julianna Barbaras / BC:Clettes / BYO Cabaret / Shannon Cochrane / Priscilla Costa / Paul Couillard / Creaking Planks / Mideo Cruz / Randy-Lee Cutler / Glynn Davies-Marshall / Racquel DeLoyola / Naufus Figueroa / Golden Spike Can-Can / Christine Grimes / Terrence Houle & Trevor Freeman / Jeff Huckleberry / William Hunt / Roddy Hunter / iKatun / Todd Janes / Velveeta Krisp & Tyler Wheatcroft / Robert Ladislav Derr / Louche / Tanya Mars / The McBoots / Siobhan McCarthy / Daniel Menche / Morris & Tarasof / National Bitter Melon Council / Robin Poitras / Sal Randolph / Skeena Reece / RSVP / Igor Santizo / Second Front / Sinag Bayan / Ikbal Singh / Artur Tajber / Theatre Replacements / Iwan Wijono
2005 Lida Abdullah / Daniel Anderson / Warren Arcan / Peter Baren / Martin Beauregard / Peter Conlin / Margaret Dragu / Geoffrey Farmer / Jason Fitzpatrick / Ellen Fullman / Mark Grady / Astrid Hadad / Pam Hall / Jenny Ham / Paula Jardine / Irene Loughlin / Siobhan McCarthy / Meredith Monk / Al Neil / Daniel Olson / Radix / Judy Radul / Linda Rae Doman / Robert Saucier / Anthony Schrag / Nihilist Spasm Band / Maya Suess / Bliana Velkova
2003 Dick Avers / Julianna Barabas / Randy & Berenici / John G. Boehme / Reona Brass / Shawn Bristow / Eric Cameron / Peter Conlin / Dolores Dallas / Lea Donnan / Allen Fisher / Kirsten Forkert / Devon Gifford / Mark Gililand / Rodney Graham / Ken Gregory / Vanessa Kwan / Rob La Frenais / Irene Loughlin / Andre Stitt / Alastair MacLennan / Jamie McMurry / Gareth Moore / Josh Neelands / Boris Nieslony / NORMA / One Night Only / Berangere Parizeau / Dinka Pignon / Mima Preston / Judith Price / Radix Theatre / Naufus Ramirez-Figuera / Hester Reeve / Jocelyn Robert / Lezli Rubin-Kunda / Mo Sa'lemy / Igor Santizo / Kristine Stiles / Kara Uzelman / Roi Vaara / Lori Weidenhamme / Paul Wong
2001 Draggin Angels / Robert Ashley / Marie Baker / Rebecca Belmore / Reona Brass / Trolley Bus / Kerriann Cardinal / Full Circle / Kim Dawn / Lisa Deanne Smith / Natalie Derome / Louise Dubreuil / Larry Krone / Diane Landry / Margot Leigh Butler / Glenn Lewis / Liminal / Irene Loughlin / Mocosos / Louise Moye / Radix / Judy Radul / Naufus Ramirez-Figuera / Jeanne Randolph / Hester Reeve / Mirha Soleil Ross / Erin Stanley / Victoria Stanton / Corin Sworn / Alvin Tolentino / Josée Tremblay / Michael Turner / Aaron Vidaver / Lorena Wolffer
1999 Jerry Allen / Lori Blondeau / Reona Brass / Clint Burnham / Millie Chen / Dana Claxton / Andrea Fraser / Helena Goldwater / Trevor Gould / Irene Lockwood / Maya Love / Mark Luba / Marlene Madison-Pimley / Andrew McCulley / Kiss N'Tell / Judith Norris / Judy Radul / Victoria Singh / Taste This / Ruby Truly / Evelyn Von Michelofski / Paul Wong

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Centret för konstfrämjande
Arts Promotion Centre Finland



UNIT/PITT

PAARC A)ENĒJ7



PATRICIA

VANDOCUMENT

A black and white photograph of a woman with long dark hair, looking upwards with her eyes closed. Her right hand is raised to her chin, with fingers slightly spread. The background is dark and textured, possibly a wall or ceiling. The overall mood is contemplative or emotional.

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