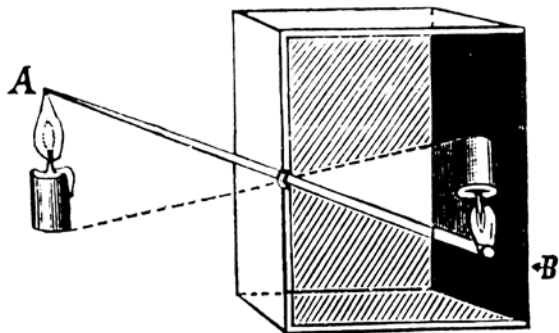


THE VELVET LIGHT TRAP



A GROUP INSTALLATION
EXPLORING PRE-CINEMA, LIGHT AND MOVEMENT
IN COLLABORATION WITH PROJECTIONS,
A YOUTH FILM AND VIDEO MENTORING INITIATIVE.

NOV9 - DEC8
WED-SAT 1-5PM & OUTSIDE 6-10PM

INTERURBAN GALLERY
#1 E HASTINGS@CARRALL

LIST OF WORKS (PLEASE SEE OVERLEAF FOR GALLERY MAP)

1. Mr. Punch's Shadow

KAREN PERRY

Video, shadow puppets, vellum

Not many people in North America know about Punch and Judy nowadays, so here's a description: In Britain, since the 1600s, this funny yet disturbingly strange puppet-show has been performed for young kids. It is where the term "slapstick" originates, due to Punch's character holding a club or "slapstick". Punch is Judy's abusive louse of a husband. He "accidentally" kills the baby and they quarrel over it. Punch gets punchy and kills Judy. Along comes a crocodile for some reason, and Punch dispatches it as well. The devil arrives next, thinking it can torment Punch, but Punch unfortunately triumphs over the devil himself and gets away with it. While I was filming this as the shadow puppet piece you see here, some people by chance leaned up against the frosted glass at our offices, so I chose to splice it at the end as yet another part of the bigger picture. You be the judge. Boo ya!

2. Thaumatrope

KAREN PERRY

Cardstock, twine, drawings

Two pictures on either side of a card or disk become one when twirled quickly. The thaumatrope, I decided, would be a good project because it's hands on and most gallery installations aren't to be touched. Grab one and give it a try! Just pick one up and twirl the string. You'll see two pictures become one. I wanted to cover all bases and do creatures from the land, sea and air. And, of course, the classic bird in a cage. Enjoy!

3. Shoe Gallery

JOHN SMITH

Shoes, video projector

In many films, and day to day life, shoes are not recognized. We hardly take the time to see what actually gets us going from one place to another. This is a salute to comfortable feet.

4. The Beauty and Simplicity

VLADIMYR LUBIN

Picture frames, vellum, christmas lights

The idea behind this piece was to capture a skillful

master (nature) at work in a never ending creative process. Concept by Vladimyr, Artwork by Jen Sarkar.

5. Through the Eye of Buddha

VLADIMYR LUBIN

Wooden box, acetate, nebula image

What I originally had in mind was to create an infinity mirror, but as the idea evolved it became something entirely different - this piece uses 3D markers and effects to create a nebula within your grasp, just inside the box.

6. The Snake in the Eagle's Shadow

FREDDIE HIDALGO-MONCHEZ

Turntable, mirrors, lamp, gels

The light reflects off the mirrors as the turntable spins, projecting the image of the snake chasing the eagle onto the wall. The image was created by accident when I dropped a mirror on the floor and it shattered into pieces. The concept is based on an reversed shadow puppet, in endless loop motion.

7. Looking Up at the Ground, Looking Down at the Sky

VALERIE SMITH

Slide projector, slide, angled mirrors, wood, shelf, screening surfaces

A play on the inversion that occurs inside the camera when we take a picture.

8. Zoetrope

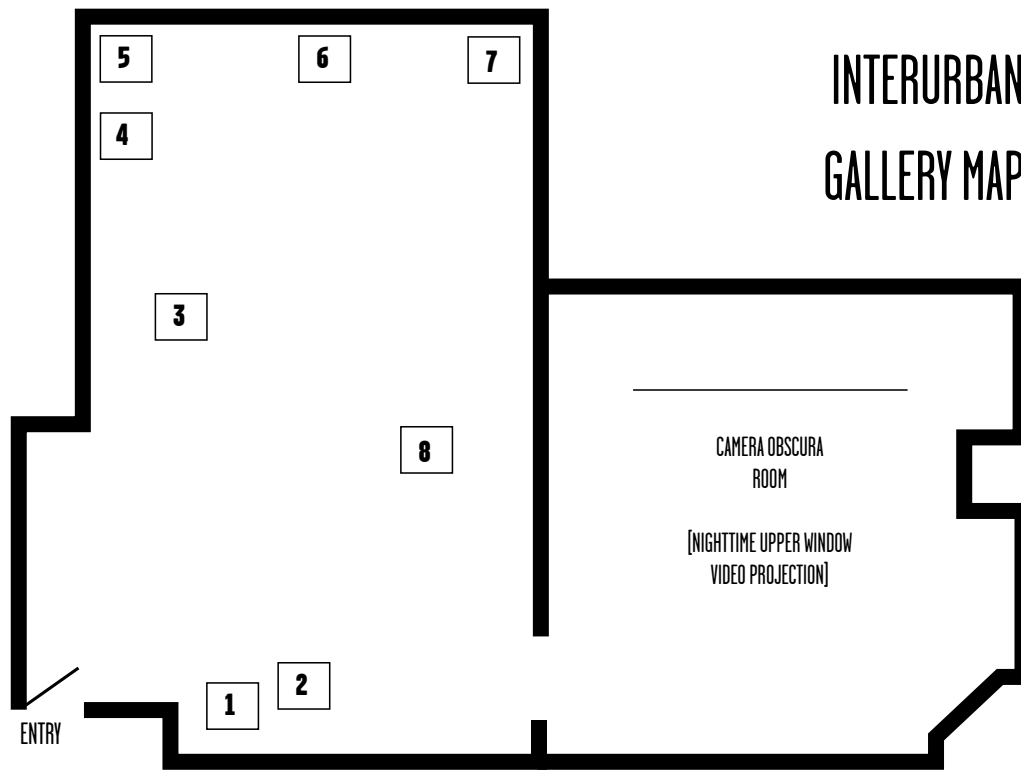
JEN SARKAR

Plastic black bowl, paper, drawings, old turntable, lamp, bowclip

A zoetrope is a device that transforms still images into motion. As the bowl spins the viewer looks through the slits at the image or the drawings on the opposite side of the interior.

When we want to learn something we always start from the base. By looking back to early ideas of animation it is amazing to me how a hand-drawn Mickey and Minnie can move, sing and dance. Using a zoetrope was for me the simplest and most effective way to represent this wonder and process. Also, by accident, I was playing with the possibility of having sound to go with it, and was able to use the rotation of the turntable to create this.

THE VELVET LIGHT TRAP



INTERURBAN GALLERY MAP

ened space of the gallery. The installation here uses this device to create an atmosphere of observation, study, inquiry and calm while investigating a corner of the Vancouver downtown eastside cityscape. This is a reflection upon a space in real time as well as a proposed analysis of the shape the zone takes today, and has taken in the past. In the daytime the world outside comes into the gallery. At night, video images of the streets are reflected back out on the upper windows, a collocation of ancient and contemporary ways of seeing, and the creation of a call and response around the same basic concept—the opportunity to observe and reflect upon life, the street, the neighbourhood: what may have come before and what is inevitably (for better and worse) coming after. It is rare that we are given the opportunity—permission even—to simply study life on the street. And this action raises worthwhile questions about the use of the moving image in contemporary culture: the differences between observation and surveillance, and the responsibility of the producer of images in making choices around who and what to record, and to what end. Working over the past several weeks on this corner, these questions were always very present for us.

It has been an inspiration and a truly energizing experience to work with these individuals. We hope you enjoy the show. -Alex

Alex Mackenzie is a media artist working in film, video, light projection and performance. Alex is the Lead Artist and Mentor for this project.

The *Velvet Light Trap* was produced through *Projections*, a film and video mentoring and training program for youth with limited access to resources. Programming is relationship and mentor driven and designed to build creative and economic capacity for the youth involved. The curriculum for this version of the programme combines workshops with hands-on skill building exercises that lead to the collaborative production of a short film and art installation, followed by work placements.

SPECIAL THANKS TO: Infinity Features, British Columbia Arts Council, Canada Council For The Arts, Salient, Macdonald Development Corporation, GMC Projects, Radix, Portland Hotel Society, City Of Vancouver, Intersections, Projections, Arts Now, Carnegie Community Centre, InterUrban, Artspeak, Centre A, Alanna MacLennan, Claudia Medina, Nilesh Patel, Devon McKellar, Terra Bentley, Peter Valteau, Roderick Matte, Ki Wight, Spencer Maybe, Samantha Simmonds, Scott Smith, Kevin Lee Burton, Stefany Mathias, Erin Kaskett, Darcy O'Connor, Tom Adair, Spencer Grimm, Peter Valteau, Shawn George, Guido, Rhada, Terry McEvoy/Kate Perkins/Lainy Slater (VIFF), Steve Wood/Sean George (VAG), Rory Richards, Katrin Bowen, Mark Nonesh, Dave Valteau, Justin McGregor, Bill Thumm, Josh Garvin, Tim Mah, Paul Wong, Clare Kenny, Frances McDonald, Stephanie Aitken, Christophe Runne, Ange Ruggeri, Josh Garvin.

ARTISTS

1. KAREN PERRY
2. KAREN PERRY
3. JOHN A. SMITH
4. VLADAMIR LUBIN
5. VLADAMIR LUBIN
6. FREDDIE HIDALGO-MONCHEZ
7. VALERIE SMITH
8. JEN SARKAR
9. GROUP PROJECT

MENTOR

ALEX MACKENZIE

Imagine a time before film and video existed—that period which only barely precedes the moving image as we have known it for the past hundred years. How were light, shadows, and movement being investigated and explored in that moment, a moment in history on the verge of monumental and radical shifts in economics, entertainment, and self-perception? And how might we apply these concerns in a contemporary and personalized way? This was the challenge presented for *The Velvet Light Trap*. The individual displays produced here stem from workshops and sessions exploring a variety of devices, distractions and toys from this era, and draw deeply upon the many talents and interests of each artist, reflecting a very personal take on these notions of pre-cinema.

The group project we have assembled is a *Camera Obscura*, in simple terms, a room-sized pinhole camera which reflects the outside world inverted in the dark-

