LIVELY OBJECTS: ENCHANTMENT AND DISRUPTION

Museum of Vancouver

Lively Objects is dedicated to the memory of Wendy Coburn, whose work was influential in the exhibition's conceptualisation and who passed away during its development.

Caroline Langill
Lizzie Muller

Lively Objects explores the seduction of things that seem to possess, or to be possessed by life. It brings together a collection of objects that vibrate with vitality through mechanical, magical or mythical forces. The exhibition addresses the idea of enchantment in a contemporary context and asks why and how, in an age of rationality, we are attracted by the animistic and atavistic experience of things "coming to life".

Spread throughout the eclectic permanent collection of the Museum of Vancouver Lively Objects infiltrates dioramas, display cases and didactic panels. The works in this exhibition take many forms – gloves, tables, puppets, figurines, machines, houses and boxes. Seeding quiet disruption amongst the traditional museum display, the objects nestle, lurk, provoke, vibrate, dance, move and speak. Like a game of hide and seek, visitors can hunt through the museum to find the objects, or drift through and take their chances. Some objects are hiding in plain sight, speaking only to those who really stop to listen. Others are deliberately pulling focus and making a ruckus.

Lively Objects engages with theories of distributed agency and new notions of objecthood in digital culture. It asks how this extremely modern phenomenon revives ancient aspects of the human-nonhuman relationship. In particular it highlights the resonances between technological objects, imbued with artificial life, and natural, supernatural or magical things.

Enchantment, that "strange combination of delight and disturbance"1, offers a means to re-think and to re-feel the liveliness of objects. As Jane Bennett emphasizes, enchantment connects objects and people bi-directionally: Objects are enchanted and we are enchanted with them. Anthropologist Alfred Gell conceived of artworks as re-enchanted technologies2 both tools for thinking through, and agents participating fully in social practice. Objects in museums often seem lulled by predictable taxonomies and display strategies. Held apart from the flow of exchange, interaction and decomposition, they become caught in suspended animation. The artworks secreted throughout the Museum of Vancouver gently disturb this soporific stasis, wake up their neighbours, and fan the flames of mutual enchantment.

The growing acknowledgement of the vitality and agency of things also productively disrupts media art theory and curatorial approaches. It challenges the specialness of media arts' claims around categories such as interactive, responsive, autonomous and generative art. Simultaneously it allows for an expanded field of enquiry and exchange in which media art can escape its exhibitionary ghetto and form productive and provocative connections with an unlimited world of things. Lively Objects demonstrates the curatorial possibilities of integrating new media art not only with other kinds of artworks but with all other kinds of objects.

This exhibition builds on curatorial research in new media art and "post-disciplinarity" - the idea that the boundaries between traditional disciplines are not just shifting but inevitably eroding entirely. Contemporary changes in knowledge formations demand new ways to combine, organize and experience things. The divisions that have separated

the aesthetic from the useful and the magic from the mundane are wavering. Lively Objects asks what role enchantment may play in rethinking our mutual co-evolution with technology, and how we negotiate a world where machinic encounters are inevitable.

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Carson, Rachel. Silent Spring. *Boston: Houghton Mifflin, 1962.*

Gell, Alfred."The Technology of Enchantment and the Enchantment of Technology." In J. Coote and A. Shelton*, (Eds), Anthropology, Art and Aesthetics. pp. 40–66. Oxford: Clarendon, 1992.*

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Shirky, Clay. "Half the World." *<http://shirky.com/writings/half_the_world.html> . June 30, 2002. Accessed on May 27, 2015.*

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Diana Burgoyne

STUCK TO THE WALL

(1985)

Diana Burgoyne, renowned for her intensive durational work, is considered a pioneer in the electronic media art community. For *Lively Objects* Burgoyne performs *Stuck to the Wall*, animating the museum and enlivening the site itself. On entering the gallery the audience is confronted with high frequency sounds emanating from circuits mounted to the wall. Two performers attempt to silence the incessant din by pressing on predetermined points. They hold their respective poses until fatigue causes them to release the switches and the sound. As they repeat the performance several times the viewer becomes distinctly aware of the co-dependence of machine and body. Like a hungry animal the wall cries out for interaction, for attention in order to cease its relentless chorus. *Stuck to the Wall* is one of two historical electronic media artworks incorporated into this exhibition. Its inclusion is intended to demonstrate the long commitment of Canada's media art community to the investigation of human-machine interaction. Burgoyne's use of sound to implicate her audience has come in numerous forms, but always through the most efficient electronic circuitry. Her performance art is grounded, embedded in the everyday, whimsical, and terrifyingly accurate in its implications regarding our collective relationship to technology.

Diana Burgoyne has worked as an artist and educator creating performances, installations, sculptures and facilitating workshops. An "electronic folk artist" as defined by the late electronic music composer Martin Bartlett, Burgoyne has performed at The Franklin Furnace, New York, Gianzzo Live, Berlin and Soundwaves, San Francisco, among others. Her work has been exhibited in Montreal, Toronto, New York, Reims (France), Eindhoven (Holland), and Auckland New Zealand. She has been an artist in residence at the The Banff Centre, San Francisco's Exploratorium, New Zealand's Colab and Symbiosis in Mexico. She has taught "Creative Electronics" at Emily Carr University since 1998.

Photo courtesy of the artist.

Wendy Coburn

FABLE FOR TOMORROW

Bisque-fired clay and decals
17.8 x 17.8 x 14 cm and 17.8 x 17.8 x 14 cm.
(2008)

Coburn adopts *Fable for Tomorrow* as the title for a second related work in which two Victorian bisque toddlers, a boy and a girl, sit with their arms aloft, expressions askance as silhouettes of numerous insects are spread across their tiny and fragile bodies. These exquisite looking figurines, found at a church sale and known as piano babies, were popular in the late 1800s as decoration on grand pianos. One assumes the children's gesture was intended as one of music appreciation, but the ambiguity of their expression enables Coburn to conjure up a very different narrative for this tiny audience. According to Sherry Turkle "we think with the objects we love; we love the objects we think with" (5). For Turkle, evocative objects act on us emotionally and provocatively, and Coburn's sculptures function in such a manner. *Fable for Tomorrow* vibrates with metaphors from our collective responses to climate change and its attendant fallout. There is no doubt the Green Revolution of the 1960s with its broad use of agricultural technologies such as irrigation, pesticides, synthetic nitrogen fertilizers and high-yielding crop varieties came at a cost. Half a century later, Coburn sounds the alarm, poignantly asking us to prudently reconsider Carson's project.

Photo courtesy of Katherine Knight

Wendy Coburn

SILENT SPRING

Bronze
47 x 16.5 x 14 cm.
(2008)

Somewhere between 2005 and 2007, Wendy Coburn found a consumer-grade pesticide sprayer in her neighbourhood. It was an elegant machine, with a wooden-handled pump and silhouettes of numerous species of insects mapped over the barrel. For Coburn, "It was a beautiful object that claimed no discretion or bias in its task." With as much attention to detail and terrible beauty the artist has replicated the spray gun in bronze. Titled *Silent Spring*, the sculpture is directly inspired by Rachel Carson's germinal 1962 text of the same name. With remarkable foresight Carson warned of the dangers of synthetic pesticides, and in fact referred to the chemicals as biocides for they were toxic to all living beings. A prescient allegory comprises the first chapter of *Silent Spring*. Titled Fable for Tomorrow, it tells the story of a vibrant country village whose children and elders, meadows, creeks and skies, fall prey to a strange silence as a white dust covers the countryside. Coburn redirects this story to her own community. Fearing for her loved ones, she etched the names of friends and family across the spray gun equating her human companions with the endangered lives insects, animals and botanicals that Carson so vigorously defended.

Wendy Coburn (1963—2015) engaged in an interdisciplinary studio practice of photography, sculpture, installation and video. Her work explores a range of concerns such as popular culture, mental health, gender, whiteness, nationhood and the role of images in mediating cultural difference. Coburn's work has been exhibited and screened in exhibitions and festivals including Landmarks (Thames Art Gallery), the Living Effect (Ottawa Art Gallery), Photophobia (Art Gallery of Hamilton), MIX (New York Gay & Lesbian Experimental Film/Video Festival), Transmediale International Media Art Festival (Berlin, Germany), Kassel Documentary Film & Video Festival, and the Dublin Lesbian & Gay Film and Video Festival.

Photos courtesy of Katherine Knight

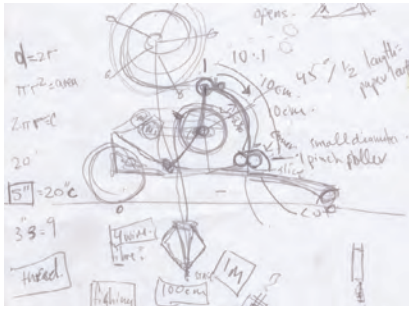
Steve Daniels

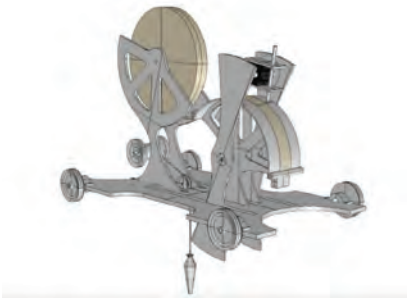
DEVICE FOR THE ELIMINATION OF WONDER

Steel, aluminum, brass, motors, electronics, pen and paper
device: 50 x 30 x 45 cm
apparatus: variable
installed dimensions: 4 x 2 x 1.3m
height of paper: 1m
(2012 - 2015)

Device for the Elimination of Wonder tells a Sisyphus-like tale of our preoccupation with mapping, grids and ordering the world. A simple kinetic system obsessed with quantification, it is ultimately a feedback-loop manifesting itself as a machine. The device rolls back and forth along the length of two parallel cables that span the gallery and selects a location to begin taking measurements. It then lowers a metallic bob until it makes contact with the surface, measures this height and then represents this measurement as a grey scale on a page, finally dropping the page with its graphic data to the floor below. Eventually the paper sheets build up in height while the tone of the image lightens, reducing the gradation from dark gray to none at all. It then moves on to the next spot. Daniels has created a mechanical device that instrumentalizes the gallery, and in turn reifies our obsession with data. With objectivity fixed within the system the device stops, measures, exhausts its interest in the site, and then moves on. Its behavior could be considered the antithesis of liveliness, nonetheless the irony of the narrative is inescapable as we witness the futility of the device's mission.

Steve Daniels uses electronics and communication technologies to create hardware agents, kinetic sculptures, ubiquitous spaces and networked events. Daniels juxtaposes disparate knowledge systems and experiences in an effort to reveal their underlying structures and assumptions. Daniels has presented his work at numerous galleries and festivals including the Ontario Science Centre, InterAccess, Future Sonic (UK), Bay Area Maker Faire, Elektra (QC), Subtle Technologies, Common Pulse, MACHines show at the Centre des Arts, Enghien Les Bain (FR), Eveil/Alive/Despertar (SESC Santana, Sao Paulo, Brazil) and TEI'15 (Stanford, USA). Steve is currently associate professor and Director of the New Media program at Ryerson University.





Photos courtesy of the artist

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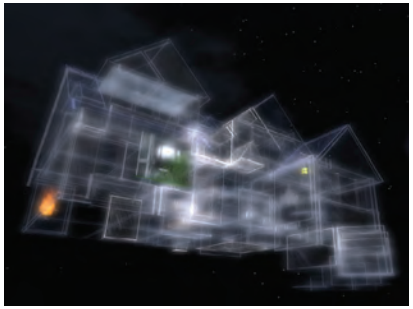
Judith Doyle

PHANTOM HOUSE

Memory architecture with hand-drawn and streaming media textures, built in the SecondLife virtual world by artist Judith Doyle, with technical assistance from Ian Murray (2010)

Phantom House eerily hovers in space. A glowing, ghostly testament to Judith Doyle's late parents, it is a memory architecture constructed in *SecondLife* virtual world. After the sudden death of the artists' mother and father in 2003, Doyle built models of her family home in game engines and virtual environments. Needless to say, this work embodies a response analogous to the experience of phantasmagoria, magic-lantern performances emerging in the 1790s and early 1800s wherein the technological origins of animated spectral images were concealed from an audience kept in total darkness for extended periods of time prior to any performance. With its phantasmagoric quality, *Phantom House* sits between many worlds; 19th century spectral theatre versus 21st century online interaction; first life versus SecondLife; present versus absent bodies. Embedded within a 1950s tableau at the Museum of Vancouver this virtual representation captures the temporal distances inferred by a suburban home floating in in the nocturnal upper atmosphere of *SecondLife*. Doyle has referred to this work as an architecture of forgetting but the luminous lines of the dwelling, and its glowing scaffold, suggest anything but. As the building slowly revolves it becomes a monument of light, a heartrending memento mori to Doyle's loss.



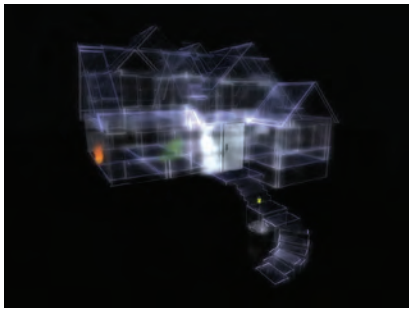


Photo courtesy of the artist.

Judith Doyle

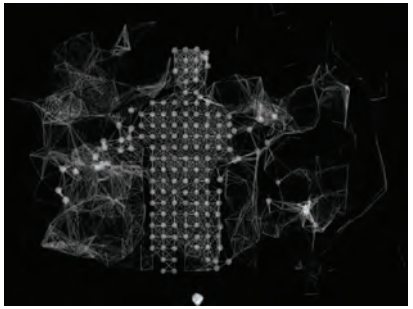
CROW PANEL

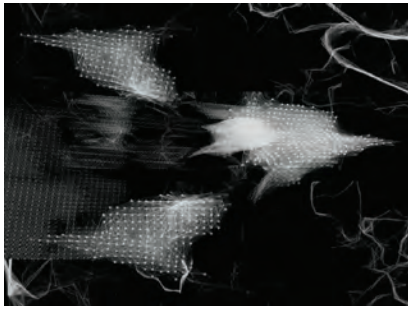
Interactive media installation, depth camera sensor and programming developed using Processing, in collaboration with Chao Feng, with programmers Nick Beirne and Naoto Hieda. (2015)

Doyle transposes this procedural aesthetic evident in *Phantom House* onto her more recent responsive large-scale media installations. With *Crow Panel*, Doyle and her *PointCloud* series collaborators Chao Feng, along with programmers Nick Beirne and Naoto Hieda, expose real-time and allegorical aspects of a space where the movement of crows intersects with that of people. It draws attention up to birds occupying vertical cities, and their emerging forms of urban intelligence. Audience members emerge as surface impressions, appearing in and influencing a hybrid environment of crow forms eliciting a type of human-animal interaction facilitated by algorithmic agents. For Doyle and her team *Crow Panel* is a speculative "mirror machine"1 providing an opportunity for the public to become participating agents of disruption (Marchessault). It both displays and cloaks figures in the surface impressions it generates, supporting post-human embodiment. Using depth cameras and original software, Judith Doyle and her collaborators on the *PointCloudseries* investigate the characteristics of physical movement in what has become a disruptive documentary medium. They invite us as participants into an admixture of points of light as gestural form offering up whole body renderings rather than the harsh reality of high definition we repeatedly encounter in contemporary media.

1 "Mirror Machine: Video and Identity" 2006 YYZ Books anthology, edited by Janine Marchessault. The term is appropriated to describe the structure of the *PointCoud* depth camera/projection system.

Judith Doyle's work includes performance, film, publication and media installation. In 1978 she co-founded the seminal artists teleculture network Worldpool active in Toronto and New York, using fax and slow-scan video for proto-Internet exchange and collaboration. Her films and media projects show internationally. Active at Funnel Experimental Film Centre, A Space, Art Metropole and Impulse Magazine, Judith is currently a Professor in Integrated Media in the Faculty of Art at OCAD University. She is the 2015 Artist in Residence at the Telus Toronto Innovation Centre. GestureCloud is the name of her collaborative formation with Beijing-based artist Fei Jun.





Photos courtesy of the artist.

Kate Hartman

GO-GO GLOVES

Gloves, conductive fabric and thread, electronic components including Pic chip, control panel (14x4x3.5"), Computer & monitor running a program created in Processing, sampled images from 1960s McCall Needlework & Crafts magazine. (2005)

Go-Go Gloves situates itself within *Lively Objects* as an interactive diversion for the MoV public, affording a chance to retreat to a period when inhibitions were abandoned and governments were on alert. *Go-Go Gloves* are wearable, electronic gloves that interface with a program created in Processing. An electronic puppet show of sorts, the user is able to control the movement of the dancers onscreen by touching thumb to fingertip. A control panel allows the user to select characters, backgrounds, and music. With images drawn from 1960s *McCall Needlework & Crafts* magazine, Hartman pays homage to the history of women's "hobbies" acknowledging the domestic antecedents to the craftivism that has reinvigorated the "domestic arts." Blending textiles and physical computing, *Go-Go Gloves* typifies Hartman's approach to technology and it's potential. Being an early interactive work for the artist the work exhibits a sincerity characteristic of DIY culture. Deeply concerned with the user experience, the work is meant for two – with the slightest movement, two strangers can have a virtual dance party on screen. While not a wearable as such, *Go-Go Gloves* predicted Hartman's current investigations in the Social Body Lab where she conducts research into wearables that explore body-centric technologies in the social context.

Kate Hartman is an artist, technologist, and educator whose work spans the fields of physical computing, wearable electronics, and conceptual art. She is the author of the book "Make: Wearable Electronics," was a speaker at TED 2011, and her work is included in the permanent collection of the Museum of Modern Art in New York. Hartman is based in Toronto at OCAD University where she is Associate Professor of Wearable and Mobile Technology in the Digital Futures program and Director of the Social Body Lab, a research and development team dedicated to exploring body-centric technologies in the social context.

Photos courtesy of the artist.

Kate Hartman & The Social Body Lab

MONARCH

Electronic components including Arduino Micro, Muscle Sensor V3, servo motors, and custom printed circuit board; 3D printed servo mounts, armature wire, digitally printed cotton poplin, laser-cut leather. (2014-2015)

Monarch is a recent lab project intended to function as body augmentation as a means to externalize the user's emotional state. *Monarch* was created as part of the *Prosthetic Technologies of Being project*, conducted in collaboration with Intel Research. The primary aim was to explore and prototype wearable technologies that feel like a visceral extension of self. Wing-like structures positioned on the wearer's shoulders expand and contract in response to the tensing and relaxing of the wearer's bicep. It serves as an extension or augmentation of body language emulating the instinctual signals of animals. Hartman emphasizes human-human interaction with her responsive apparatuses, but there is another relational possibility here, one where humans become sensitized to the externalized signals of animals living in the wild. In the final paragraph of Donna Haraway's When Species Meet the primatologist states "Animals are everywhere full partners in worlding, in becoming with" (301). Hartman provides the mechanism for insight into animal being, and thus into worlding. By allowing her user to move beyond predictable reactive technologies to perform animal potentialities Hartman has implicated her user into the lively object, and in doing so has created the possibility for empathy between species cohabiting technoculture.

The Social Body Lab is a research and prototyping based at OCAD University dedicated to exploring body-centric technologies in the social context. The Social Body Lab team that created Monarch includes lab director Kate Hartman and research assistants Jackson McConnell, Hillary Predko, Boris Kourtoukov, Izzie Colpitts-Campbell, Alexis Knipping, and Rickee Charbonneau in collaboration with Jamie Sherman from Intel.

Photos courtesy of the artist.

Garnet Hertz

PHONE SAFE 2

Steel and custom electronics, 70 x 40 x 50 cm. (2015)

In 1996, when former South African President Thabo Mbeki stated "Half of humanity has not yet made a phone call," mobile technologies were not the ubiquitous devices they are today. In his investigation of the origin of this often-stated truism, media writer Clay Shirky found the penetration of wireless technologies into the locations Mbeki was likely referring to had increased exponentially over the last two decades. "Between 1995 and 2000, the world's population rose by about 8%. Meanwhile, the number of land lines rose by 50%, and the number of cellular subscribers by over 1000%." Shirky's argument was a means to argue for the erosion of the digital divide. Paradoxically, a fresh divide has evolved, one where humans are increasingly separated from each other's real selves. *Phone Safe 2* is a project by Garnet Hertz that is a custom-built safety deposit box for individuals to voluntarily deposit mobile phones for a short period of time in public space. Once deposited, phones cannot be retrieved until the predetermined time. This project opposes the concept that pervasive computing and mobile communication is good in all circumstances, disrupts the standard flow and use of communication technologies, and strives to help people create an environment for face-to-face interaction.

Garnet Hertz's multidisciplinary work includes art objects, experimental product designs and academic research, and argues that the speculative and critically oriented methods of the arts and humanities can be used to design more evocative, thought-provoking and human-oriented technologies. This work is informed by his extensive experience in multiple disciplines. His advanced training includes a BFA (1997), an interdisciplinary MFA in Art, Computer Science and Engineering (2005), a PhD in Humanities (2009), and postdoctoral appointments in Computer Science and Informatics (2010). Garnet Hertz holds a Canada Research Chair in Design and Media Arts at Emily Carr University of Art and Design.

Photos courtesy of the artist.

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Simone Jones and Lance Winn

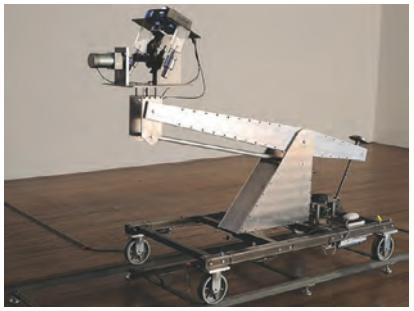
END OF EMPIRE

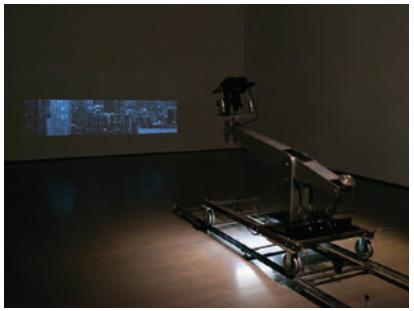
Kinetic sculpture/video installation, 72 x 144 x 36 inches. (2011)

Andy Warhol's real-time eight hour film *Empire* (1964) heralded the onset of structural film as an artistic medium; since taken up by Michael Snow, Anthony McCall and Douglas Gordon, among others. *Empire* consists of an unadorned shot of the Empire State Building and captures what was the ultimate symbol of the New York City skyline. Simone Jones and Lance Winn revisit Empire from a post-9/11, post financial-collapse perspective. *End of Empire* is a custom-built, robotic projection machine that projects a 14-minute video inspired by Warhol's film. The robot's motorized camera arm enables the frames' movement and projects a black-and-white video image of the Empire State building across the gallery wall and ceiling, and then reverses back to its original position to eventually reveal its disappearance from the skyline. Never seen in its entirety, the viewer has to piece together their perception of the film as it unfolds over time and across the physical space of the gallery. The projection machine, with its numerous progenitors – from 19th century optical instruments to Edward Ihnatowicz's Senster – cheekily involves the audience who must move around the machine to fully view the image, thereby enrolling them in its forlorn search for the absent skyscraper.

Simone Jones is a multidisciplinary artist working with film, video, sculpture and electronics. Her works question the nature of perception: she is interested in how we see and how we translate what we see through various techniques of representation. Jones graduated from the Ontario College of Art (OCA) with a concentration in Experimental Art and received her MFA from York University. Jones is an Associate Professor of Art at OCAD University where she teaches in the Integrated Media Program. Jones has exhibited her work at national and international venues and is represented by Ronald Feldman Fine Arts in New York.

Lance Winn's personal work searches for the language embedded in processes of reproduction. From painting to robotic projection and three-dimensional modeling, he investigates a poetics of construction that attempts to speak to issues of mediation and technology. Winn received his M.F.A from Cranbrook Academy of Art with a concentration in painting. A professor at the University of Delaware, he runs the M.F.A. program and is faculty in the Center for Material Culture Study. Winn's work has been shown in the U.S. and abroad and in 2007 was the subject of a five-year survey at the Freedman Gallery.





Photos courtesy of Ronald Feldman Fine Arts

Germaine Koh

TOPOGRAPHIC TABLE

CNC-routered baltic birch plywood table top, steel frame, sensors and internet-connected electronics, 30 x 36 x 60 inches. (2013)

Topographic Table is an uneasy piece of furniture, which disrupts notions of art and its behavior in the gallery. The CNC-routered plies of the thick plywood tabletop recreate the contours of the massive mountains north of Vancouver — an area due for a catastrophic seismic event. This uncomfortable surface is also emotionally on edge: Internet-connected electronics embedded in the frame shake the table in response to local vibration sensor input and Twitter news about earthquakes in the Vancouver and Pacific Northwest area. Equating physical events and online chatter, the piece suggests some interpenetration of the two sensing systems. The represented region is an earthquake-rich zone due to its proximity to the Juan de Fuca subduction fault off of Vancouver Island. Germaine Koh's Topographic Table physically replicates the emotional state of the province as it nervously awaits a megathrust quake. Koh's miniature landscape, with its equally-diminished quavering condition, collapses geologic and dialogic events to enchanting effect. Like children, we are mesmerized by the miniature world we are able to contemplate from the safety of the gallery. Like many a prophetic newscast, *Topographic Table* disrupts our sense of comfort with the majestic mountainous Vancouver skyline, although it succeeds in doing so through aesthetic seduction rather than fear.

Based in Vancouver, Germaine Koh is a visual artist, independent curator and partner in the record label (weewerk). Her art is concerned with the significance of everyday actions, familiar objects and common places. Her exhibition history includes the BALTIC Centre, Musée d'art contemporain de Montréal, Para/Site, Frankfurter Kunstverein, Bloomberg SPACE, The Power Plant, Seoul Museum of Art, Artspace Sydney, The British Museum, the Contemporary Art Gallery, Plug In ICA, Art Gallery of Ontario, and the Liverpool, Sydney and Montréal biennials. Koh was a recipient of the 2010 Shadbolt Foundation VIVA Award, and a finalist for the 2004 Sobey Art Award.

CNC machining by Emily Carr University of Art + Design, metal fabrication by Alan Waldron / Infinite FX, 3D modelling by Hamza Vora, programming by Gordon Hicks.

Photo 1: courtesy of the artist
Photo 2: courtesy of Scott Massey

Norman White

SPLISH SPLASH ONE

Model-unit for a larger kinetic light mural commissioned for the CBC building in Vancouver, plexiglass, bulbs, electronics, 30 x 91 x 79 cm. (1974)
Collection of the Vancouver Art Gallery, Purchased from the Electric Gallery, Toronto, VAG 74.84.

Splish Splash One is a prototype for a light mural commissioned in 1974 by the Canadian Broadcasting Corporation for the foyer of its Vancouver offices. The mural simulates raindrops falling randomly on the surface of a quiet pond. Still functioning, Splish Splash Two dominates the audience lounge at CBC, providing a simulated natural environment for its users. The modest *Splish Splash One* is just one of a number of artworks dependent on a cellular automaton, a light/logic grid in which each cell is programmed such that it is off or on within its neighbourhood of cells in order to create a pattern. John Conway's Game of Life (1970) exploited the evolutionary nature of this particular automaton. Norman White, however, had produced a similar logic machine/art work, First Tighten Up on the Drums, for his 1969 submission to Some More Beginnings, the E.A.T. exhibition at the Brooklyn Museum. First Tighten Up on the Drums was a germinal electronic media work for White, and Splish Splash One provides a second iteration of White's foray into cellular automata. It is the first of many works that explore the wonder of basic electronics and, in this case, offers the audience an enchanting experience as they watch its hypnotic flickering surface.

Born in San Antonio, Texas, Norman White was raised in the area of Boston, Massachusetts and attended Harvard University where he obtained a BA in Biology. After moving to Toronto in 1967, White was hired by Roy Ascott to teach at the Ontario College of Art in 1975. His works can be found in public collections, including the Art Gallery of Ontario, the Vancouver Art Gallery, the Canadian Art Bank, and the National Gallery of Canada. For his robotic media work, he has received prizes from La Vilette (1985) and Ars Electronica (1990), and in 1995 he was awarded the Petro Canada Prize for Interactive Media.

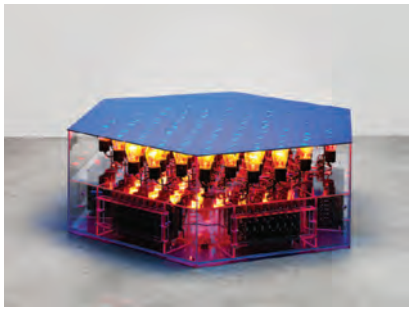


Photo bv Rachel Topham courtesy of the Vancouver Art Gallery

Vancouver Artgallery

Norman White

SPLISH SPLASH II

Aluminum, polycarbonate plastic, incandescent bulbs, and custom electronics, 8 x 40 ft. (1975)

Located in the CBC building, Vancouver.

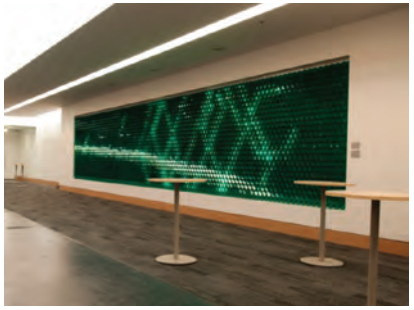


Photo courtesy of the CBC Vancouver