



Teacher's Guide: for three concurrent exhibitions at Plug In ICA from January to March 2016

For our 2016 Winter Program, Plug In ICA is offering a combined tour of three of our concurrent exhibitions with a workshop. The exhibitions in question: *Further Than I Can Throw A Stone*, *Moon Rehearsal Tape*, and *L'homelette* diverge in form and content, but for this tour we will be drawing a line through the works exploring how the experience of viewing one exhibition affects our experience of the others. The main thread of the guided tour and workshop is based on performance and improvisation. The tour will introduce students to Plug In ICA's history and then discuss the individual exhibitions, accompanied by a workshop led by a local artist. The tour and workshop can vary in length to suit your schedules but last approximately two hours.



Dominique Gonzalez-Foerster and Tristan Bera, *Belle comme le jour*, video still (2013-14), Courtesy 303 Gallery, New York.

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## **i. Introduction to Plug In Institute of Contemporary Art:**

Plug In ICA, established in 1972, was Manitoba's first artist-run center. For the first 15 years of its history, Plug In was one of the first (and few) organizations on the prairies to focus exclusively on the production and exhibition of contemporary art. The interest in contemporary art, coupled with a sense of isolation from large-scale cultural institutions such as the Winnipeg Art Gallery or The National Gallery, originally attracted artists to Plug In ICA. Belief in the idea of an artists' network as a social, aesthetic and economic alternative to those represented by commercial galleries and museums was the foundation of Plug In ICA.

Throughout its forty-three year history, Plug In ICA has encouraged and nurtured the development of other independent arts group in the province that address focused community needs (e.g., Video Pool; Mentoring Artists for Women's Art and Winnipeg Gay and Lesbian Film and Video Festival were all spawned by Plug In ICA).

In the late nineties, after twenty-five years of operating as an artist-run-centre, Plug In ICA began to re-envision its role in the local and national art community. Having arrived at a position of notable acclaim for its exhibitions and publications program, Plug In sought to have these programs matter in a larger way. To reach this goal, Plug In ICA launched three initiatives to connect with larger audiences and expand the reach of our programming: the national and international circulation of exhibitions; the development of a website; and the creation of an audience development initiative. These changes marked Plug In's transition from an artist-run-centre to something that resembled both a gallery and a museum, yet was neither – an interim phase during which a new hybrid was taking form.

The descriptions, and various models of, "institutes of contemporary art" in the UK and the US confirmed that Plug In's mission; priorities; and activities fit best within an ICA model. And while this model is itself a relatively fluid one, for Plug In ICA's purposes the ICA distinction meant: the generation of a thoroughly researched mix of exhibitions that offered multiple access points to contemporary art and ideas; insightful interpretation through publications, programs and events; and creating the facilities and environment for lively interaction among artists, art and audience.

With these goals in mind, in 2009 Plug In ICA made the decision to move from its location at 286 McDermott to a new purpose-built facility for art and education in partnership with the University of Winnipeg at the corner of Portage Avenue and Memorial Boulevard. This move professionalized Plug In ICA's exhibition space and expanded the ability to program multi-disciplinary activity that stretched what art, and what an ICA, could be. The facility was co-developed with the active participation of Plug In ICA, and hosts three permanent installations by internationally renowned artists Jimmie Durham, Dan Graham, Rodney Latourelle and Louise Withoft.

Plug In ICA expanded its mentorship opportunities by focusing on education in a number of ways, including making a summer residency (the Summer Institute) a regular part of its programming. The goal of the Summer Institute is to provide a space for professional artists and other cultural producers and (scientists, engineers, writers, curators, architects, philosophers, etc.) to research and produce work, individually or collaboratively. This program serves a distinct niche in that it provides collegial support for artists at all stages of their careers, following their basic training (university, art colleges, or equivalent experience). Faculty is hired, and provides feedback and support to artists on a peer-to-peer basis. Each year 10 to

15 artists participate in the program. The idea of encouraging mentorship and facilitating an open discourse has always, and continues to be, integral to Plug In ICA as an organization, and the Teachers Guide and High School Tour Program is built on these premises.

## **ii. Learning Objectives:**

Students will:

1. Read and interpret visual materials—connecting art to diverse contexts and developing ways to speak about, and think through, contemporary art.
2. Communicate their ideas, experiences and feelings—developing critical reflection and thinking skills.
3. As part of the art workshop students will express their ideas visually.

Assessment:

The teacher will decide on the appropriate assessment of this activity and communicate it to the class.

Curriculum connections:

Grade 9-12 Visual Arts

- The workshop will allow students to make and create visual art
- Students will respond to the work in the exhibition and make connections to the world around from personal to historical.

Grade 9-12 English Language Arts

- Students will explore thoughts, ideas, feelings, and experiences while managing ideas and information
- Students will be asked to comprehend and respond personally and critically to sculpture, performance, sound, film, and video
- Community will be built by introducing students to a local cultural organization

## **iii. Exhibition Outlines:**

### *Further Than I Can Throw A Stone*

Artists: Jeremy Blake (New York); John Bock (Berlin); Erica Eyres (Winnipeg/Glasgow); Cécile B. Evans (Berlin); Dominique Gonzalez-Foerster and Tristan Bera (Paris); Lisa Jackson (Vancouver); The Karrabing Film Collective (Australia), John Knight (Los Angeles); Kelly Mark (Toronto); and Erika Vogt (Los Angeles).

*Further than You Can Throw A Stone* is a group exhibition of video and film by artists who interlace performance and biography. Humour, music and storytelling align many of the works. For this exhibition our main gallery will be turned into a cinema-like space. Over the duration of the exhibition each video or film will be screened in a loop individually for one week. The works will stand alone, presented in isolation from the others, but be joined in an overall thematic over the duration of the exhibition. The structural aim of the serial presentation of film and videos is twofold: one, to reflect the durational committed experience of watching film and video, and secondly, as the exhibition progresses, understanding of the relationship between the works will accumulate. The interweaving of performance and biography joins these works. Each focuses on a central character - some are autobiographical while others use fictive personae to create peculiar worlds laced with indecision. At times the works are purely abstract or nearly static, to draw nuanced, almost pore

revealing characters, from the reserved lead character in Dominique Gonzalez-Foerster's *Belle comme le jour* to John Bock's bumbling chronicler and Kelly Mark's double clichéd self. Each video offers a unique viewing experience. Below is a schedule of the screenings.

Cécile B. Evans, *Trilogy* (January 22 – 31) • Kelly Mark, *108 Leyton Ave* (February 1 – 7) • Lisa Jackson, *SAVAGE* (February 8 – 14) • Erika Vogt, *Darker Imposter* (February 15 – 21) • Erica Eryes, *Autobiography I and II* (February 22 – 28) • John Bock, *Bauchhöhle bauchen* (February 29 – March 6) • Dominique Gonzalez-Foerster and Tristan Bera, *Belle comme le jour* (March 7 – 13) • Karrabing Film Collective, *Windjarrameru, the Stealing C\*nt\$* (March 14 – 20) • John Knight, *MacGuffin 8 -2975* (March 21 – 27) • Jeremy Blake, *Winchester* (March 28 to April 3).

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### *Moon Rehearsal Tape*

*Moon Rehearsal Tape*, an immersive sound and video installation by Irene Bindi and Aston Coles, uses the exhibition space as both material and site for performance. An unconventional sound system built by Coles is a central tool for a series of performances, discussions and screenings. With each performance, the installation becomes a shifting network of moving parts whose variables are transformed and made dynamic.

Throughout *Moon Rehearsal Tape*, video and audio recordings made by Bindi and Coles in the space will be used in conjunction with the sound system to analyze the processes of recording and reception. Disappearing into digital projection, the artists leave the work to perform itself. Through performance, recordings, and projections, Bindi and Coles explore the psycho-physical dynamics of sound and vision and the life of objects in alternatively framed states, complicating the static receivership of traditional music performance and cinema.

### *L'Homelette*

Plug In ICA, in partnership with the Winnipeg New Music Festival, is pleased to present a new commissioned installation by Krisjanis Kaktins-Gorsline. *L'homelette* is presented in two parts: as a site-specific work throughout the Centennial Concert Hall and as a video at Plug In ICA on our monitor wall. Part of the work is an installation that sequences manipulated photocopies into an overall composition of repetition built from an accumulation and layering of abstract patterns. He uses the photocopies like tiles, but applies them in no specific order or direction, building an expanding field where there is an obvious repetition of form and shapes, but no cohesive pattern or reproduction of an original image. Each copy differs from the one before it as Kaktins-Gorsline mixes gestural improvisation with mechanical reproduction. The act of making, of copying, becomes a performance that is captured and presented as an equally fragmented video.

Krisjanis Kaktins-Gorsline has recently exhibited at Actual Gallery (Winnipeg), the School of Art Gallery (University of Manitoba), Galerie Simon Blais (Montreal), Foreman Art Gallery (Sherbrooke, QC), Thierry Goldberg Gallery (New York) and Deitch Studios (New York). He is represented by Lisa Kehler Art + Projects in Winnipeg and Katharine Mulherin in Toronto.

### **iv. Connection Points:**

Though these three exhibitions differ in terms of format, style and content, they share a point of connection, centering on the idea of performance. The exhibition represents a range of

approaches the multi-varied and malleable form of performance, from carefully staged narrative productions to aural recordings to formal explorations of color and sound.

### Further Than I Can Throw A Stone

The videos that form *Further Than I Can Throw A Stone* diverge in concept and production, spanning years and continents, but are connected in their exploration of identity and performance. The videos featured in the exhibition understand the use of the body and identity as an artistic device. The artists each carve out a central character – some lean towards the autobiographical, while others create fictive personae, or draw upon historical figures to create their narratives.

Jeremy Blake's *Winchester* is rooted in the architecture and mythology of the Winchester Mystery House in San Jose, California, a mansion full of strange Victorian craftsmanship and mazes built by eccentric firearms heiress, Sara Winchester. Blending the legend of the mansion (the widow believed that her home was haunted by victims of Winchester firearms), historic 16-millimeter photographs, and the artist's florid ink drawings and animated imagery, Blake's *Winchester Trilogy* is a dreamlike experience that explores the fears and beliefs that drove the home's nonsensical growth.

Erica Eyres' *Autobiography* features a male narrator whose performance reveals an unexpected detachment from the story he presents. As the narrative unfolds, it becomes increasingly unclear whether the title refers to the speaker, the artist, or any of the characters depicted. *Autobiography II* follows the first; in which a tightly framed images of the Manitoba Museum's dioramas assume an ambiguous quality that alludes to a film set or some otherworldly site. The video's narrative follows the course of human evolution, beginning with early forms of underwater life, moving towards dinosaurs, mammals, and eventually humans. At this point, the mannequins devolve to become increasingly abstract. Like the figures described in *Autobiography*, the mannequins are rendered void of distinguishing features, disabling the viewer from empathising with their emotions. The stories' biographical fallacy is furthered by the use of a stand-in narrator, whose presence contributes to a mechanism referred to as "the estranged voice." This process of estrangement complicates the viewer's understanding of the author's subjective truth and problematizes the notion of the 'autobiographical'.

Kelly Mark's *108 Leyton Ave* is a precisely synced video of the artist playing cards and conversing with herself. The split- screen video projection features the artist masterfully mimicking her own gestures, while debating with herself, using colloquial expressions relating to "nothing" and "everything". The list of clichés is expertly woven into the script as contradictions, counter- arguments, counsel and complaint, building towards a poignant and surprisingly personal portrait of the artist.

Within these three examples, we can see the varied ways in which artists explore and explode autobiography and performance. From haunting to humorous, the works featured in *Further Than I Can Throw A Stone* compel the viewer to consider their own biographies and narratives.

### Moon Rehearsal Tape

Performance is perhaps most evidently presented in Coles and Bindi's *Moon Rehearsal Tape*, in which a sound system, acting as both sculpture and instrument of use, becomes as a stage for a series of events and screenings. The installation itself embeds a performance: Coles and Bindi used the gallery space in the weeks prior to the exhibition to perform and record a piece that utilizes their multi-component sound system.

The video recording will play on a directed loop in the gallery space and will include the artists' preparation for, and takedown of, the performance. Through the recording, Coles and Bindi stage a performance in the space as specters of themselves; a performance which encourages the viewers to walk through the space, and indeed "through" the performers (present in the form of a digital projection).

The performance integral to *Moon Rehearsal Tape* unsettles the conventional framework of a performance, in which performers act and the audience watches. Though this framework is always a negotiation of sorts, it typically operates with the notion that there are a series of expectations to be fulfilled by the two parties. In this installation, in which the performers are absent (at the very least, their corporeal forms), it is the viewer who takes the primary focus. In addition to this shift from performer to viewer, the viewers are also invited to witness the set up and takedown of the performance, an act to which they are usually not privy.

The installation provokes and evokes—both in the maker and the viewer—modes of active viewing and listening. At a time when personal listening devices and tailored playlists have become ubiquitous, shared aural spaces are increasingly rare. The sound and installation created by *Moon Rehearsal Tape* is decidedly social, immersing visitors and connecting them in space.

### *L'Homelette*

The performative element in Krisjanis Kaktins-Gorsline's *L'homelette* begins with the body. The artist is well known for his use of a complex system of stencils and layering in his painting practice. Recently, he has begun creating stencils developed from impressions of his body, direct records of "the artist's hand". This new sets of stencils is the basis for the abstract painting from which his solo exhibition *L'homelette* takes shape.

Kaktins-Gorsline photographed sections of one of his paintings upon its completion and divided the sections among 11 by 17 sheets, which he then repeatedly photocopied. The artist moved the source images while they were being scanned, yielding distorted forms that blur the distinctions between abstraction and figuration, handmade and mechanical, and copy and original.

The full installation of the photocopies will be on display at the Centennial Concert Hall as part of the New Music Festival. This immersive installation puts forward an archive of sorts where the individual images matter less than their relations, sequencing, and formats do. These photocopies allude variously to abstract gestures, fogs of coloured light, ghostly plasmas and bodily fluids.

It is the process and performance of the copying process explored by Kaktins-Gorsline that is displayed at Plug In Institute of Contemporary Art on the monitor wall. In the video, Kaktins-Gorsline, in a prototypical sterile office environment, documents his particular process of copying, performing for the camera, becoming a character and actor within his own artwork and presenting his actions as a video.

### **v. Framework for Gallery Visit:**

Classroom preparation (before coming to Plug In ICA):

- As a class go over a selection of the provided resources.

- Answer the worksheet questions individually or as a group.
- In smaller groups discuss some of the themes you think will be important in the exhibitions.

Activity (at Plug In ICA):

- Participate in a tour of *Further Than I Can Throw A Stone*, *Moon Rehearsal Tape*, and *L'homelette* guided by gallery staff. This may include an optional tour of Plug In facilities; including the office, permanent collection of artwork, and rooftop terrace (weather permitting).
- Watch the video currently on display within the context of the exhibition
- Participate in a workshop where students will work with a local artist to explore their preconceived ideas of performance and improvisation.

**vi. Background information:**

**Curatorial Overview of *Further Than I Can Throw A Stone*:**

The artworks in this exhibition diverge in concept and production; they span years and continents but for *Further Than I Can Throw A Stone* there is a line being imposed through them, most obviously joined by the material form of video, but also through performance. Several of the artworks contain the artist as performer while others move through abstract fields. Some focus on a central character, leaning toward the autobiographical while others use fictive personae to create peculiar worlds laced with indecision.

The repetition of biography joins these works in a shallow frame, at times purely abstract or nearly static, to draw nuanced, almost pore revealing characters. There is the reserved lead character in Dominique Gonzalez-Foerster and Tristan Bera's *Belle comme le jour* that builds on the story of a fictional persona, Séverine Serizy, from Luis Bruñel's influential film of a similar name. And John Bock's bumbling chronicler who walks the streets of Tokyo performing absurd rituals in the streets. Kelly Mark mirrors Kelly Mark in a humorous conversation with herself that uses one cliché to form another. Jeremy Blake's *Winchester* is a colour field of animated forms and images reflecting on a woman riddled by her family's past. Similarly devoid of a figure, Erika Vogt's foreboding central character is only implied through a collage of overlaid forms. The Karrabing Film Collective use themselves to tell a story of racism and ancestral spirits. In the form of a musical short, the title of Lisa Jackson's *SAVAGE* depicts the brutal action of a government who took a child from her home. In the first person John Knight narrates a paranoid story of a clandestine take over of the print shop at Nova Scotia School of Art and Design in 1979 and Erica Eyres hires a male actor to tell a personal family story in a voice that is clearly not his. Cécile B. Evans' *Trilogy* opens the exhibition. Here she sets herself in the center of the camera engaging the audience with gestures, music and special effects that reference pop icons Paula Abdul and Beyoncé, and choreographers Pina Bausch and Teresa De Keersmaeker.

**Works to be included in the exhibition:**

January 22 to 31: Cecile B Evans, *Trilogy*, 2011-2013 (18: 25 min)

February 1 to 7: Kelly Mark, *108 Leyton Ave*, 2014 (10:13 min)

February 8 to 14: Lisa Jackson, *SAVAGE*, 2013 (6:00 min)

February 15 to 21: Erika Vogt, *Darker Imposter*, 2014 (3:00 min)

February 22 to 28: Erica Eyres, *Autobiography I and Autobiography II*, 2014 (17:13 min)  
Feb 29 to March 6: John Bock, *Bauchhöhle bauchen*, 2011 (30:00 min)  
March 7 to 13: Dominique Gonzales Forester and Tristan Bera, *Belle comme le jour*, 2013-14 (12 min)  
March 14 to 20: Karrabing Film Collective, *Windjarrameru, the Stealing C\*nt\$*, 2015 (35 min)  
March 21 to 27: John Knight, *MacGuffin 8-2975*, 1975 (9:37 min)  
March 28 to April 3: Jeremy Blake, *Winchester*, 2003 (55 min)

\*Please note we can provide additional contextual information about the video that will be playing the week your class comes to Plug In ICA.

### **Curatorial Overview of *Moon Rehearsal Tape*:**

*Moon Rehearsal Tape*, an immersive sound and video installation by Irene Bindi and Aston Coles, uses the exhibition space as both material and site for performance. An unconventional sound system built by Coles is a central tool for a series of performances, discussions and screenings. With each performance, the installation becomes a shifting network of moving parts.

The singularity of the sculpture is realized through its varying roles. The installation is composed in such a way as to coax unconventional performance from viewers and performers alike, making the artwork a complex matrix of possibility.

Coles' hand-built sound system is made and unmade through a cycle of breakdown and repair performed by the artists and sculpture. Sites of recording and transmission are exchanged and transposed. By means of its regular maintenance, the sculpture becomes a rotating anatomy of speaker parts, altered and replaced. These acts of substitution recall the Greek myth of the ship the *Argo*, whose voyagers gradually replaced each piece of the ship during their voyage so they ended with an entirely new ship, without having to alter either its name or its form. The open system of repair taken up by Coles and Bindi fosters perpetually new relationships between the artists and their work. Its composition is its own school.

The exhibition conceived for Plug In ICA will further develop into a series of events, constituting a broad-ranging, multidisciplinary investigation of audio space and the variegated landscape of contemporary cinema, the gallery becoming a site in which practices and materials are worked through, analyzed, examined, displaced, transcribed, reformed, remediated, and reedited.

Performance by Aston Coles and Irene Bindi:

January 24, 2016 - 4:00pm

Irene Bindi and Aston Coles will perform an experiment in conjunction with their exhibition *Moon Rehearsal Tape*.

Screening: Lenin was a mushroom and Panel Experiment:

February 4, 2016 - 7:00pm

8 Channel Performance and Live Recording:

February 21, 2016 - 1:00pm

SNailPoiSoN performance by Crabskull:

March 3<sup>rd</sup>, 2016 - 7:00pm



Screenless Kestrel's Eye:

March 10, 2016 - 7:00pm

This unique projection will utilize a mirror and the glass walls of Gallery 2 as a lens through which to reflect and project a film up into the night sky. The audience will be left with no distinct screen - only a soundtrack with which to rebuild the film in their minds.

**Curatorial Overview of *L'homelette*:**

Both parts of *L'homelette* begin with one abstract painting that uses stencils made from impressions of the artist's body. The stencils themselves are not necessarily discernible as body parts, and their source is further obscured through layers of color and other methods of mark making, but they - for the artist always signify a level of exposure. Even if mediated, the stenciled body marks inscribe the artist on to the surface of the canvas; his intentions and labour tracked.

This single painting is the basis for an expansive abstract work that begins with its copy - a photocopy to be exact. Kaktins-Gorsline photographs the painting, divides the image into portions. The now segmented painting is divided into 11 x 17 inch sheets that he uses to photocopy repeatedly forming the painting over and over again as a divided self. He uses the photocopies like tiles, but applies them in no specific order or direction, building an expanding field where there is an obvious repetition of form and shapes, but no cohesive pattern or reproduction of the original painting.

He further disrupts the possibility of an exact replica through the process of photocopying by moving the sheets of paper as the photocopier is scanning and intervening in the copying process in various other ways. These deformed, smeared and smudged copies are then used to make further copies. Some distorted and capturing his hand in the process while others barely transformed. He is copying without copying. There is a progressive order, systematic in its disruption of the original with an obvious repetition that is not exact, and thus never leaving behind a precise copy. In each reproduction there is an intention to alter what it is 'copying' and here chance is at play. These are the moments where the artist gives way to his erratic movements and the mechanical process.

There is also a referential copying that underlines *L'homelette* that takes shape in reflection of the work of Sigmar Polke. Polke has made several artworks using photocopies, debasing sourced images and using the very act of copying as a performative element. In works such as *The Young Acrobat* (2000), Polke captures himself copying in a frenzied state. Kaktins-Gorsline also documents his process of copying, performing for the camera, becoming a character and actor within his own artwork and presenting his actions as a video. Emphasising his procedure - its repetition and trance-like qualities, he aligns the process with its material results, colliding the two as artworks.

What is always present in repetition is an equal appearance of sameness and difference. You can't escape one from the other. And the effective of repetition in Kaktins-Gorsline's work is rhythmic, a toggling between *same* and *difference* that creates a syncopated tempo. Like musical notation, which has a descending and ascending beat that are always falling in and out of time with itself.

## **vii. Definitions:**

### Identity:

Identity is the way we perceive and express ourselves. Factors and conditions that an individual is born with—such as ethnic heritage, sex or one’s body—often play a role in defining one’s identity. However, many aspects of a person’s identity change throughout his or her life. People’s experiences can alter how they see themselves or are perceived by others. Conversely, their identities also influence the decisions they make: Individuals choose their friends, adopt certain fashions, and align themselves with political beliefs based on their identities. Many artists use their work to express, explore, and question ideas about identity.

### Performance:

In performance art, the artist’s medium is the body, and the live actions they perform is the work of art. The term, used loosely at first, arose in the early 1960s as American practitioners sought a way to refer to and describe the many live events taking place at that time. Performance art usually consists of four elements: time, space, the performer’s body, and a relationship between audience and performer. Traditionally, the work is interdisciplinary, employing some other kind of visual art, video, sound. Although performance art typically takes the form of live action, it has reached a large public audience through documentation of the performance.

### Appropriation:

Appropriation refers to the act of borrowing or reusing existing elements within a new work. The artists who utilize appropriation believe that in borrowing existing imagery or elements of imagery, they are re-contextualising or *appropriating* the original imagery, allowing the viewer to renegotiate the meaning of the original in a different, more relevant, or more current context. We are asked to rethink the images that we consume on a daily basis in terms of our own perception and consider the underlying messages that function within this imagery.

## **viii. Worksheet:**

Respond to each of the following questions with at least three sentences:

1. Describe the ways you have engaged with performance, both as performer and viewer. List one example where you have been a viewer and one example where you have been the performer. This could be a musical performance, theatre, recital, class presentation, etc. Can you describe what was required of you while you occupied that role? Can you describe what you expected from the audience or performer? Was there ever a time when this expectation was subverted?
2. Several of the video works in *Further Than I Can Throw A Stone* reference cultural icons and performances (Cecile B. Evans, Dominique Gonzalez-Foerster and Tristan Bera, Lisa Jackson). Can you provide an example of appropriation (in an artwork or otherwise? Can you list one example where appropriation works well, and one where you think it goes too far?
3. The artists in the exhibition employ a wide range of mediums – sculpture, sound, video and copy. Can you talk about material in art and what potential(s) different materials offer?

Krisjanis Kaktins-Gorsline employs the photocopying machine as a material as part of his exhibition *L'homelette*. Use this as an example as what materials can be used in creating an artwork.

## **ix. Sources**

### **Link to Plug In ICA:**

<http://plugin.org/>

### ***Further Than I Can Throw A Stone***

Artists' webpages:

Cécile B. Evans: <http://cecilebevans.com/>

John Bock: <http://www.johnbock.de/>

Kelly Mark: <http://www.kellymark.com/>

Lisa Jackson: <http://lisajackson.ca/>

Erika Vogt: <http://www.simonesubal.com/here/artists/erika-vogt/images/>

Erica Eyres: <http://www.ericayres.com/>

Dominique Gonzalez-Foerster: <http://www.dgf5.com/>

Tristan Bera: <http://www.tristanbera-tempstation.com/>

Karrabing Film Collective: <http://www.karrabing.com/>

John Knight: <http://www.greenenaftaligallery.com/artists/john-knight>

Jeremy Blake: [http://www.ktfineart.com/artists/jeremy\\_blake/](http://www.ktfineart.com/artists/jeremy_blake/)

### ***Moon Rehearsal Tape* by Aston Coles and Irene Bindi**

Interview with Aston Coles and Irene Bindi:

<http://blackflash.ca/at-the-corner/>

### ***L'homelette* by Krisjanis Kaktins Gorsline**

Artist's webpage:

<http://www.krisjaniskaktinsgorsline.com/>

Interview with Krisjanis Kaktins-Gorsline:

<http://artoftang.com/elaine-stocki-on-krisjanis-kaktins-gorsline/>