

# UNBOUND A/V ART

## Redefining the Undefined

A Momentary Curatorial Collective: Statements and Bios

April to December 2023

Statements and bios are listed alphabetically by last name

## ABOUT

Curated by Constantine Katsiris, Kofi Oduro, Jennifer Smith, Emma Hendrix and Julie Gendron, *Unbound A/V Art: Redefining the Undefined* was a survey of A/V art that questions the traditional postulational presumptions of the genre and prepares space for it to transform. A/V artwork is not limited to this selection but reflects the contemplative discussions among our

temporary curatorial collective enabled by online meeting technology, from across provinces, with varied artistic focuses and a common ideology.

*Of the 19 A/V artworks, there were four themes:*

- *Processing Anatomy*
- *World Building*
- *Abstract Screenscape*
- *Stage and Platform*

Except for a few of the chosen artworks, these were intended to be seen in different in-person settings that include multi-story installations, dance parties, dance stages, intimate art houses and large performance spaces. The online exhibition was an

opportunity to keep A/V performance artists visible during the COVID-19 pandemic.

## JULIE GENDRON

STATEMENT: My first introduction to A/V was in my 20s at a warehouse dance party at a time when DJs still hauled records, and laptops only belonged to businessmen with blue ties. At this party (and many others) the visual part of A/V was created by splicing and taping 8mm film into loops and running them through multiple film projectors. They were performatively swapped out and overlaid by the artist, whose identity was unknown to me. Inspired, I learned how to create loops on

VCR tapes from miscellaneous TV dubs. I used an old analog video mixer that was probably originally intended for 80s arena rock shows. The "mirror effect" was its most satisfying effect, and the only worthwhile one besides the alpha, which could mix VHS sources. The comeback of the mirror effect on video some 20 years later by younger artists who enjoy its "novelty" amuses me and makes me very aware of my age. Today, A/V art is created and exhibited all over the world. Its definition is ever-evolving and growing with the development of new technologies and processes. In relation to North America, my presumption was that it is a less exhibited genre that is underappreciated. As Manufacturing

Entertainment, an artist duo that engages in many collaborations, Emma Hendrix and I wanted to explore why. Working with my fellow curators has shown me that there are many artists working in A/V art across Canada. Our curatorial collective remixed definitions and dissolved a few assumptions. The strongest characteristic of A/V art for me is that it provides an interpretive abundance. There are no direct paths to meaning. It is like a multidimensional painting. Instead of an instance in time, it is an immersive journey through a time-based flow. My suggestion for people who are new to this form is to sit down, take your time and put your headphones on.

BIO: Julie Gendron is an artist whose work challenges perceptions by way of interactivity, decay, playfulness and abstraction. Julie completed her graduate work in the Department of Art, Design and Technology at Concordia University specializing in Participatory Design. She has received awards from the Japan Media Art Festival, Canariasmediafest (Spain), Berlin Indie Film Festival, Centre interuniversitaire des arts médiatiques, and Dora and Avi Morrow Award for Excellence in Visual Arts. She has performed, exhibited and shared her work in Sweden, Iceland, Spain, Japan, Australia, the USA and across Canada. Julie also works as an independent consultant specializing in the arts digital strategy and is one-half of

Manufacturing Entertainment with Emma Hendrix.

LINKS: [Manufacturing Entertainment IG](#),  
[desiring productions](#)

## EMMA HENDRIX

STATEMENT: What I miss about mix tapes is the time and care it takes to create them: I had to listen in real-time choosing the cassettes and think about the person I was making it for. I would try to listen through the recipient's ears while the music transferred to the tape, and within that discover the perfect songs to follow, with just the right amount of silence between them. There's a delicate







# CONSTANTINE KATSIRIS

STATEMENT: Through our discussions about what denotes A/V artworks and the associated boundaries, the concept took on a prismatic quality, once everyone's perspective was taken into account. Similarities between the various works were like disparate nodes strewn about a chaotic space until eventually they were connected and coalesced into thematic programs.

BIO: Constantine Katsiris (scant intone) has been active in exploring the electronic arts since the mid-1990s as an artist, curator, designer, and producer. Over a period of

more than twenty years, he has been integral in organizing countless events for experimental, improvised, and electronic music both locally and abroad. These events have featured performances by artists from across Canada as well as international artists from all over the globe. This experience has led him to be involved with programming showcases for world-renowned festivals and booking tours for artists on Panospria, his sub-label of No Type Records based in Montréal. LINKS: [scant intone](#)

## KOFI ODURO

STATEMENT: What if you knew what you were looking for but then saw something you didn't expect? How do you feel when you



mediums where artists' voices are heard through their work, evoking emotions and sensations. "Unbound" sets to release the straps of Genre and reimagine the full depth and breadth that is A/V.

BIO: Kofi Odur (Illestpreacha) is a Creative Coder & Experience Enhancer, who merges an array of media to provide unique experiences that promote discussion, reflection, and interaction. With over 10 years of performance, event production and audiovisual output, he has extensive experience in many new forms of promotional and performance technologies. He is well known, respected and successful in his communities online and off.

LINKS: [Illestpreacha IG](#)

## JENNIFER SMITH

STATEMENT: Entering into this collective of amazing A/V artists and thinkers I knew I was going to get to learn a lot. As a curator, my work often focuses on digital-based art, but I had not thought about some of that work as A/V art. Through the process of discussion and exploration with the group, we talked about what A/V art is and is not. We shared work we loved and challenged each other's ideas. We moved through ideas of how A/V art can be presented, looking at stage-based performance, installation, performance art,



It feels rare that there are opportunities to deeply explore ideas of an art form together, and this was one of those unique and magical moments.

BIO: Jennifer Smith is a Métis curator, writer and arts administrator from Treaty One territory. She is the National Director of the National Indigenous Media Arts Coalition's (NIMAC). Jennifer has curated exhibits and video programs for the Manitoba Craft Council, Video Pool Media Arts Centre, Open City Cinema, MAWA, the Manitoba Crafts Museum and Library, and in 2018 was the Indigenous Curator in Residence at [aceartinc](http://aceartinc.com).



