

Evidence of Bilocation

Editor:

Jill Orsten

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Lisa Giroday

Sam Philips

Mike Swaney

BILOCATION

April 12–28, PART I: MIXED MEDIA

Joseph Hart, Mark DeLong

...

May 3–17, PART II: DRAWING

Manuel Okias, James Whitman

...

May 24–June 14, PART III: INSTALLATION

Gregory & Cyril Chapuisat, Chad Oakenfold



A Series Of Exhibitions At L.E.S. Gallery

BILOCATION IS A SOCIOLOGICAL EXPERIMENT

It is hard to deny the human fascination with the idea of having 'another'. While conceptualizing the idea of this series it became apparent that there are many variables. Not only are we pairing two strangers (perhaps doppelgangers in a sense) from differing geographical conditions, we are also evoking the idea that because of similar practise, there will be significant connections between these artists. Our experiment is not rigorously controlled but it does create an engaging dialogue and in doing so, it serves a cultural purpose. When given the opportunity to experience the visual outcome, we are reminded metaphorically that one important reason to produce art is to represent the the expression of the individual. If we are concerned with expanding individual practise, while providing a platform for like-minded artists to connect (and possibly collaborate), are we defeating the purpose of individual expression or are we valorizing their personal intent by placing it in an equalizing context for the purpose of comparison?

—Lisa Giroday,
Proprietor & Curator
L.E.S. Gallery



Preface

—Sam Philips

Lisa Giroday [*proprietor of the L.E.S. Gallery*] came up with the idea of manipulating the German word *doppelgänger* to express the segregation and isolation that the Vancouver cultural scene can manifest. We proceeded to relate our favorite local artists with like-minded international artists. Lisa Giroday, Mike Swaney and I [the curators of the *Bilocation Series*] want to illustrate that through the connection of analogous international artists, what is happening in Vancouver is significant and relative to the global arts scene. Given the sinister implications of the term “*doppelgänger*”, we found the term *bilocation* to be a more appropriate word for our concept.



Bilocation is a less ominous, slightly different in nature but similar to the notion of the ‘*doppelgänger*’; it is the ostensibly supernatural act of appearing or being in two or more locations simultaneously. One of our curatorial objectives is to unpack the notion of the ‘*doppelgänger*’, as we realize the negative connotations encompassing the folklore of the term and the inherent irony of us 1. Attempting the task of pairing artistic doubles, and 2. Initiating communication between ‘*doppelgängers*’—it is commonly considered unwise to communicate with a *doppelgänger*, and to see one’s own is a bad omen. Our subversion and re-contextualization of these meanings is playful, inspiring the idea of a global network of idiosyncratic ‘doubles’. Instead of ‘*doppelgänger*’ or ‘*bilocation*’ evoking inauspicious suppositions, we explore the concept as a catalyst with the intent to expand a network of artists and establish, as implied earlier, a more developed sense of global community.

Misinterpretation between *bilocation* and dualism is easy; however, misinterpretation is a predominant sub-theme in this series. The process and uncertainty of what occurs from conception to realization is perhaps of utmost importance to us as curators. For one, how will the artists interact given this proposition? The *Bilocation Series* is a process of further investigating identity for all individuals and places concerned. There exists no antithesis, no good or evil, master or servant, active or passive binaries

between either the artists or between the geographical locations in which they reside; we avoid being oppressively dualistic in our project. A criticism associated with the Vancouver art scene—precisely the criticism that instigated this exhibition, is that there exists a regionalist identity. However, in the artist pairings of Bilocation, the Vancouver artist can't necessarily be identified from the international artist in this sense. Despite optimistic connotations, it is hard not to contemplate whether Vancouver is a 'shadow', a 'ghost', or an 'other' in terms of geography. How is it that Vancouver is so critical and self-conscious of its own scene that it evokes ironic thematic aspects not only in the work of its artists but consequently in the exhibitions that are formed here? Are we perpetuating this sentiment and contributing to a self-consciously ironic theme, or are we attempting to initiate a change or an expansion?

As one of the artists involved in this exhibition pointed out, "Should we be looking for similarities in our work? Isn't that a simplistic social behavior?" This question inevitably raises a subsequent question, "isn't that what we also inherently do as curators producing a group exhibition?" How does one then organize an exhibition focusing on a discourse that is already so intrinsic to an artist's or curator's practice—an axiom—which nonetheless holds great importance, consciously and subconsciously? The act of seeking out similarities embodies what we as artists struggle with and simultaneously thrive upon: the conflict of not wanting to mimic another artist whilst craving that interaction and inspiration to enrich our own practices. When scrutinized in this fundamental manner, the intention of this exhibition starts with a simple theme, and from it creates a maze leading to more specific rumination.

In the instance of this exhibition, two entities caucus with the intention of seeking and exploring these similarities and differences, and auspiciously evaluating them in relation to the self as autonomous. As curators, the complexities inherent in our theme interest us greatly. A central result of our artist pairing in this series is that it acts as a symposium, as a point of connection, as a cultural exchange, most simply and essentially thriving from both disparate elements and parallel ones.

If bilocation is seen in some instances as being related to the psyche, we wish to utilize the L.E.S. Gallery's location as a theoretical form of consciousness for these 'doubles'.

PLATES





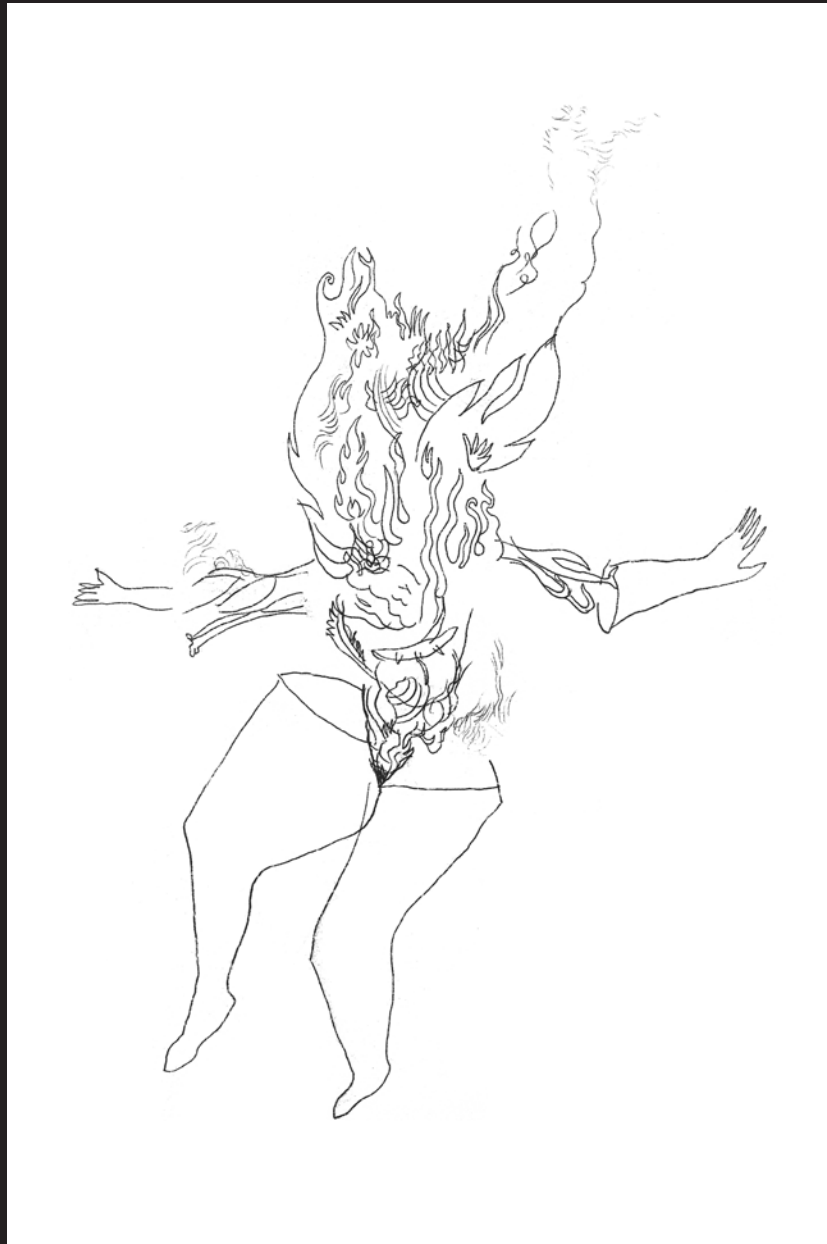
*Joseph Hart 1-3. Untitled
Collaged Paper, Ink, Acrylic, & Graphite On Paper
Completed 2007-2008*



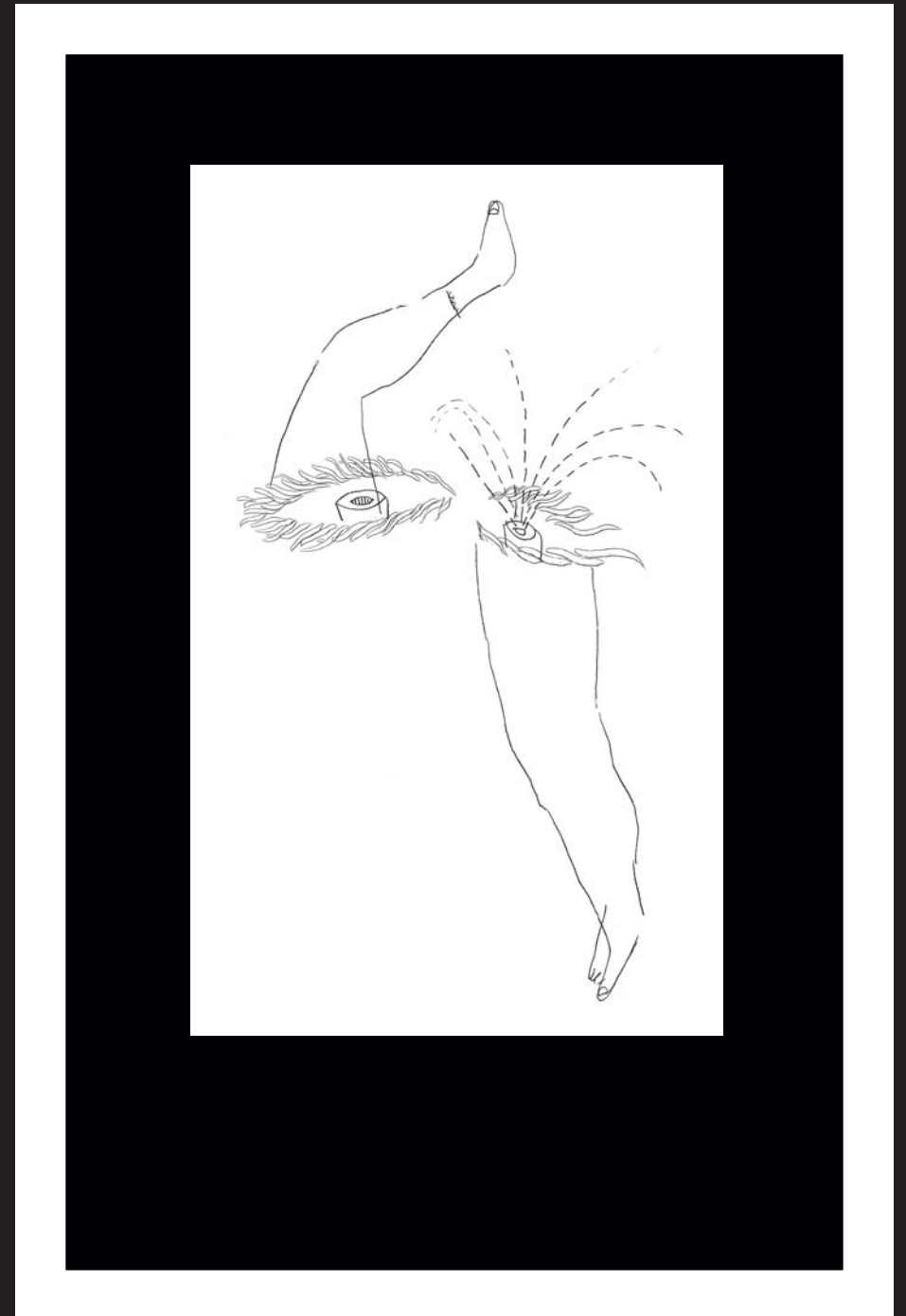


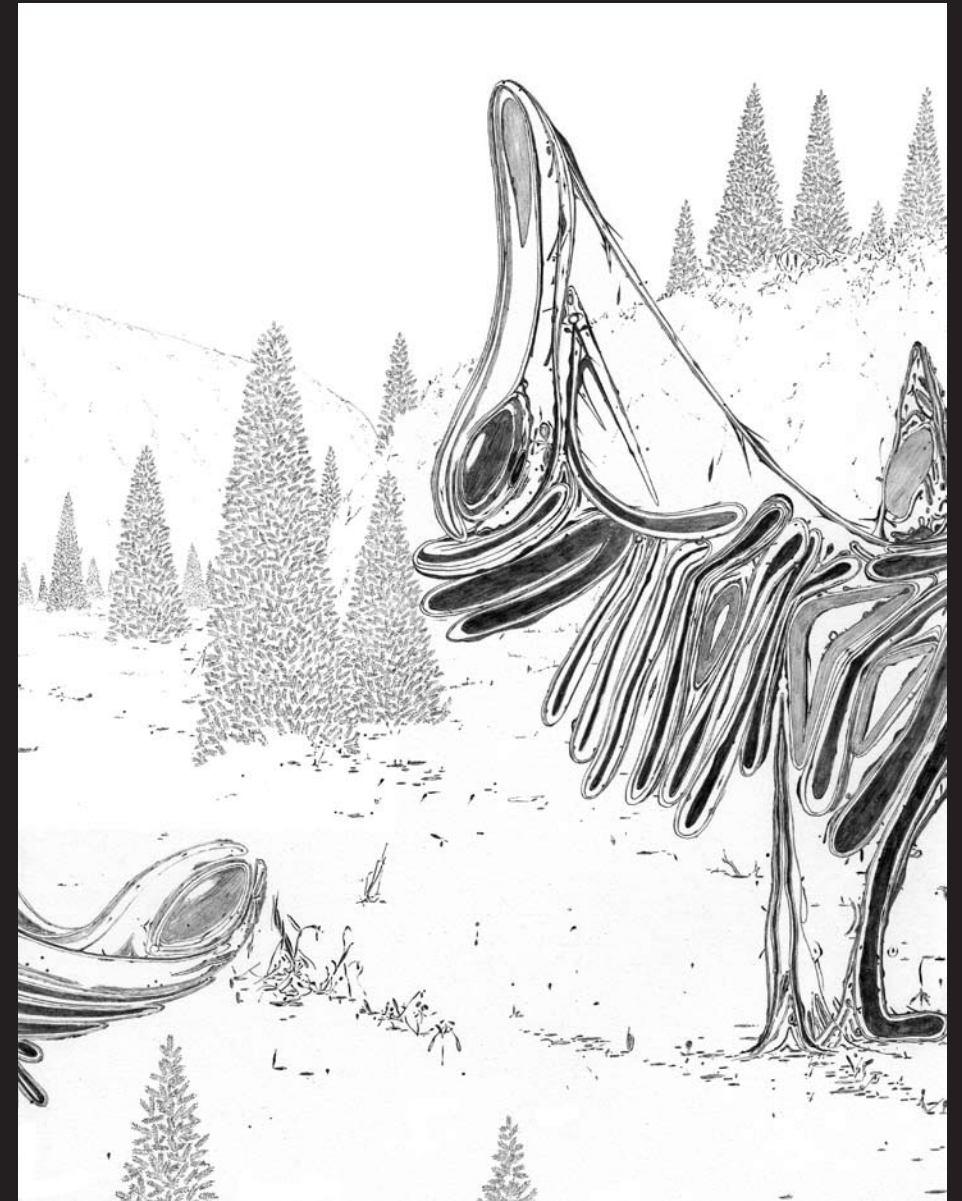
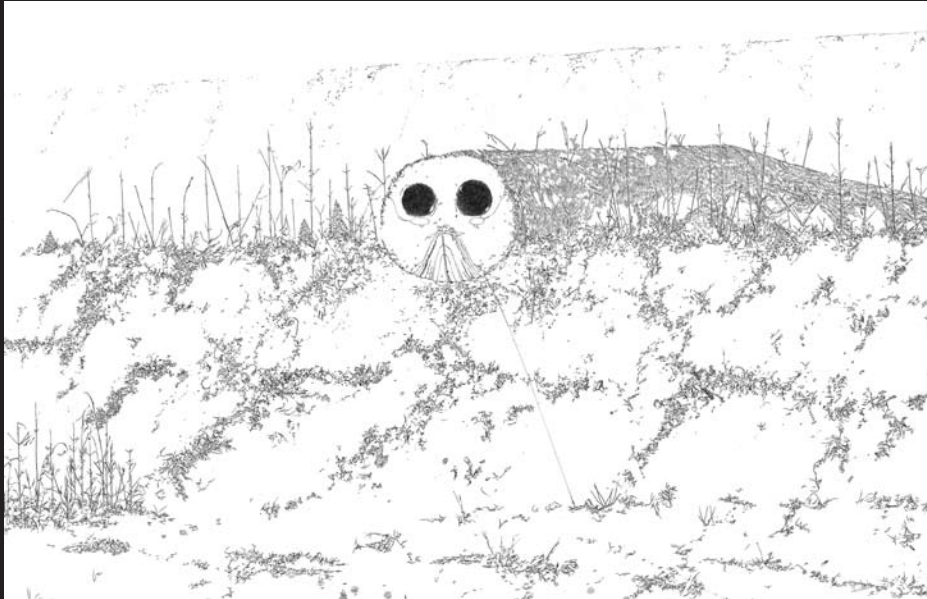


Mark DeLong 4-5. Left: *Garbage Runner*
Above: *Water World Womean* Inkjet & Acrylic Ink On Paper



Manuel Ollás 6-7. *Untitled Carbon Tracings On Paper*





James Whitman 8-9. Above: Small Ravine

Right: Mother Hen And Chick 8.5" x 11" Detail Of 38" X 50" Original,
Pencil On Paper, 2007







Gregory & Cyril Chapuisat 10–11. Previous: Métamorphose d'Impact

Installation At Le Crédac Attitudes In Paris, France, 2007

No Place Like Home Installation At Stadtgalerie, Bern, Switzerland, 2007

Chad Oakenfold Above: Villa Americana



You are lost the instant you know what the result will be.
—Juan Gris

With the anticipation of the various artistic processes involved in creating work for the Bilocation Series arises consideration of social experimentation, interaction, and the element of chance. The process of creating the work for this series is of high interest to us as curators as we contemplate the possibilities of not only aesthetic and thematic, but also process-based similarities and differences. Will these idiosyncratic ‘doubles’, when confronted with their own ‘doppelganger’, welcome the interaction, have an interest in collaboration, compare, contrast and introspect, or choose isolation as part of their artistic process? This is where everything begins.

—Sam Philips
Bilocation Curator





Joseph Hart (New York)



Mark DeLong (Vancouver)





Manuel Olías (Madrid)



James Whitman (Vancouver)



The Orb Gallery was shown in Cobraheads, an exhibit at the Butchershop. Work by Erik Lyon was on display within the interior of The Orb. It is currently held at the Memelab in Vancouver.

A Most Peculiar Case of Doppelgängeria —Jesse Scott

We, as curators, play with the notion of doppelgänger, realizing the negative connotations surrounding the folklore of the term and the inherent irony of us attempting the impossible task of pairing artistic doubles.

—Curatorial Statement, *Bilocation Series*

It is apparent, at first glance, what the Curators were thinking when they paired Chad Oakenfold and The Brothers Chapisat together for this exhibition—you can see this for yourself. Both dish up rather magnificent, immense, and whimsical constructions; contrast Oakenfold's *Orb Gallery* with the nests and mazes of the Brothers and you see the attention to function, form, and scale that engenders comparison.

It is interesting to see the refutation of this pair in not falling into the comfortable path of a joint sculpture; to be sure, this is not confirmed as of yet, but it would seem that the *Spatial/Sculpture Series* is poised to take on a more minimal answer, a more metaphysical dimension.

The Brothers Chapisat, as I affectionately reorder their name whether they like it or not, have a practice that is entering into its sixth year. While their exhibitions mainly concentrate within central Europe—read Switzerland and France—it does seem well traveled compared to Oakenfold's practice. Of course, this is primarily because Chad has traveled the path of web and graphic design over the past years, having eschewed a current studio practice in lieu of tele-communicating and creating in a pseudo-virtual world.

Between the Brothers and Chad, there are different paths that have been chosen to follow the traverse of an artist (or perhaps only to escape a madness, a void within).

Gregory and Cyril use ephemeral, temporary materials, and install for months at a time to avoid the need for a studio. Chad has gone completely digital, effectively nomadic. Different responses to the same question—geographical space here echoes institutional space, and vice versa.

Space is happening in the world!

—Sun Ra, *Space Is The Place*

SPACE & PLACE

If the issue is one of space, then where are we?

This is a city of glass, of alienating, uninspiring architecture (despite having fostered one of the most famous practitioners, who refuses to work in this city because of the inevitable red tape that will curtail and bind his vision). This is the birthplace of Artist Run Culture, and host to a proliferation of them, in various stages and of various worth. But the ARC's have become parallel to the institutions they were once perpendicular to, having copulated and coagulated with them, at several obtuse and obscene angles.

In a recent survey conducted by the Creative Cities Network, (or the section that is now the CECC or Centre for Expertise on Culture and Communities) it was determined that the GVRD holds the largest amount of artistic producers, cultural workers, and independent artists—per capita—in Canada.

The issue of space is a heated one throughout Vancouver's history, with notable flash points occurring in the last few years—read the Closure of Independent Art Space.

Through a remarkably conjoined process, the Office of Cultural Affairs and its parallel divisions in Planning & Enforcement have managed to institutionally ignore artists; avoid granting awards to individuals,

methodically shut down art space for bylaw infractions, allow slumlords to proliferate in the DTES while simultaneously punishing DIY communities for using their space, and not advertise the few relevant programs they have, such as the Cultural Facilities Renovation Program (which is in danger of becoming abandoned because no one has applied for it), and free cultural space such as the Cultch and Firehall are privy to (it is estimated there are up to a dozen other sites in Vancouver that are privy to this rent-free benefit for cultural use, but the City will not release the addresses).

To be sure, there are signs of hope these days, though whether they are window dressing for the three billion visitors we have scheduled in our Moleskines' and iCals' for February and March of 2010, or whether it is something we can collectively leverage into a 'legacy'—to use their current catchphrase—remains to be seen; the City has recently voted to accept the recommendations taken from the Creative City Conversation that the OCA conducted with hundreds of artists and cultural advocates; VanCity has commissioned the Sacco Report, by renowned Cultural Economist Luigi deSacco, of Milan.

Like any place that is largely associated with a school of thought, Vancouver is subject to the love/hate divide; and there is a strong trend in teaching that tends to replicate itself in the perpetuation of output.

I am of course speaking of the photo-conceptualism school embodied by Jeff Wall, Ken Lum, etc. ... A dynamic that is based on an admission of the viewer but still instills a necessary sense of separation on their part is bound to be fractured, divided. ECIAD and UBC both parrot this dynamic, offering themselves up as true institutional institutions; both celebrating while apologizing for our very own art-stars even if it does allow us to be part of a larger conversation—'Hello world! Look at us! We have our problems too!'

Then what of the ruptures, the ground floor? Well, if you are fond of second hand smoke and asbestos, if you can live with being apolitical but for



This still is taken from a video of transporting [The Orb Gallery](#) to the [Butchershop](#) for the [Cobraheads](#) exhibit. The video was filmed and edited by Michael Udem.

engaging in a filthy tourism of shit hole warehouses and firetrap renos, then you too, scenester, can look at poorly-lit line drawings in the sub-partum scene that is the future of Vancouver!

Where does this leave us? How is one to proceed? In what way are these problems and solutions to be shared? What of Bilocation? How far is it between Vancouver and Geneva? How do we map the topography?

*The hope is that it will spur new forms of creative thought.
Its purpose is utilitarian, much like a desk is the support for a drawing, but it is also a power play. An artist's work is embedded within another.*
—Artist Description, *Orb Gallery*

STUDY: CHAD OAKENFOLD

Oakenfold's work is fundamentally about power. Structural relations abound. The power dynamics between artist and system, between artist and piece, between piece and viewer.

More, there is a sense of self-consciousness here. Apart from the choice to act as a designer, Oakenfold's works are invariably about art as architecture. They are enabling, empowering, a plane of immanence, specifically designed as such. The politics intersect when one realizes that these are not predetermined spaces (much). Graphic Design, User-Interface Design, tools of perspective, blogs, let alone sculptures ... all are communicative, linkable, practical.

Of course, they operate within semi-closed systems; one cannot use his web-site to make music. This is parallel to the problem of politics, obviously, as has been learned through several lessons; one battle cannot be won alone, and one system cannot be subverted without all systems being subverted.

Regardless, Oakenfold's work, particularly his sculptural pieces, are building blocks, additive synthesis. They are not reductionist, though they have, if they are not self-referential, a consciousness of the context (gallery, interfacing, interacting, production) that they are in. Formatting identity of itself, but allowing an eruption of identity against it.

The laboratory's purpose remains shrouded in mystery.

—Review, www.chapuisat.com

STUDY: THE CHAPUISAT BROTHERS

In the work of the Chapuisat Brothers, the viewer becomes something else entirely, participant, engager, builder, or, child, beast, doe.

There is always, the element of chance, of play, an unfolding indeterminate. Sculptures can often provide a sense of refuge—or better yet—a trying journey that we must embark upon in order to become something else. But of course, it is our choice; several reviews of their work points to the fact that many gallery attendees have refused to play this game.

Again, the element of a semi-closed system: pieces that partly obscure one's surroundings, tunnels that correspond and allow themselves to be dictated by the twists and turns of a space's layout, not a maze, but a determined path, often, a sense of angularity as if the works themselves are subject to varying tensions, the push and pull of several forces. But always an institutional critique, referencing the limits of their context, referencing the modes of production.

Large sculptural pieces inevitably mirror a consciousness about social engagement and social practice, and de-territorialize constructed codes of the gallery space. We are allowed to touch this art, and the piece quickly becomes about not what you make of it, but of what it makes of you.



Start's end of The Chapuisat Brother's installation, [Hyperspace](#) at the [Neue Kunsthalle](#), St. Gallen, 2005.

To celebrate 20 years of the Neue Kunst Halle St. Gallen, a 200 square metre cardboard burrow was created in the main hall. As far as visitors are concerned, the only visible part of the project is the suspended entrance way. Once plunged into darkness, they are then obliged to prostrate themselves and crawl into a hole, where they slide several metres towards the starting point of their adventure. Unable to turn back, they must then get on their knees and clamber, wriggle or squirm through the lair before emerging on the other side. Visitors are put to the test both physically and psychologically during their exploration, punctuated as it is by challenges of varying difficulty which push visitors to exceed themselves. The project invites social interaction, with initiated explorers attempting to dispel newcomers' fear of the unknown by convincing them of the simplicity of this subterranean assault course.

-www.chapuisat.com



It is interesting ... many of the pieces require a lateral positioning of oneself—that is, to be on all fours, or completely pressed to the ground. Inevitably, a certain shift ensues—one of perspective, to be sure, but also of physiology, of politics.

*We employ a dualism of models precisely to arrive
at a point that destroys all dualisms.*

—Deleuze & Guattari, *A Thousand Plateaus*

STUDY: BILOCATION

But we are doppelgangers—it is necessity! We must occupy several spaces, subsume several identities, and be the part of several people. In an alienated, fractured socius (let alone an alienated, fractured art–world) we are conditioned as such. We may even be more than two; every artist here is also a designer, a professional. Everyone is an engaged social citizen.

It is possible, of course, to become whole again. But who knows how? Even if one was able to decipher how to restructure the art–world to allow for this, the art–world is but one among many worlds.

Structures, such as this show, are a start. They parallel and reflect a form symbiosis off the global system, and engender connections and conjunctions between us. The environment of Vancouver has never been more conscious of its place within a legitimate ecosystem, and no thanks to Ken Lum, et al.

It is precisely contrary to their conceptions of identity that this points to—in the work of Oakenfold and Chapuisat, and the political work that is to be done, is not about representing our feelings about identity, but about an immanence, a becoming–identity, becoming–global.

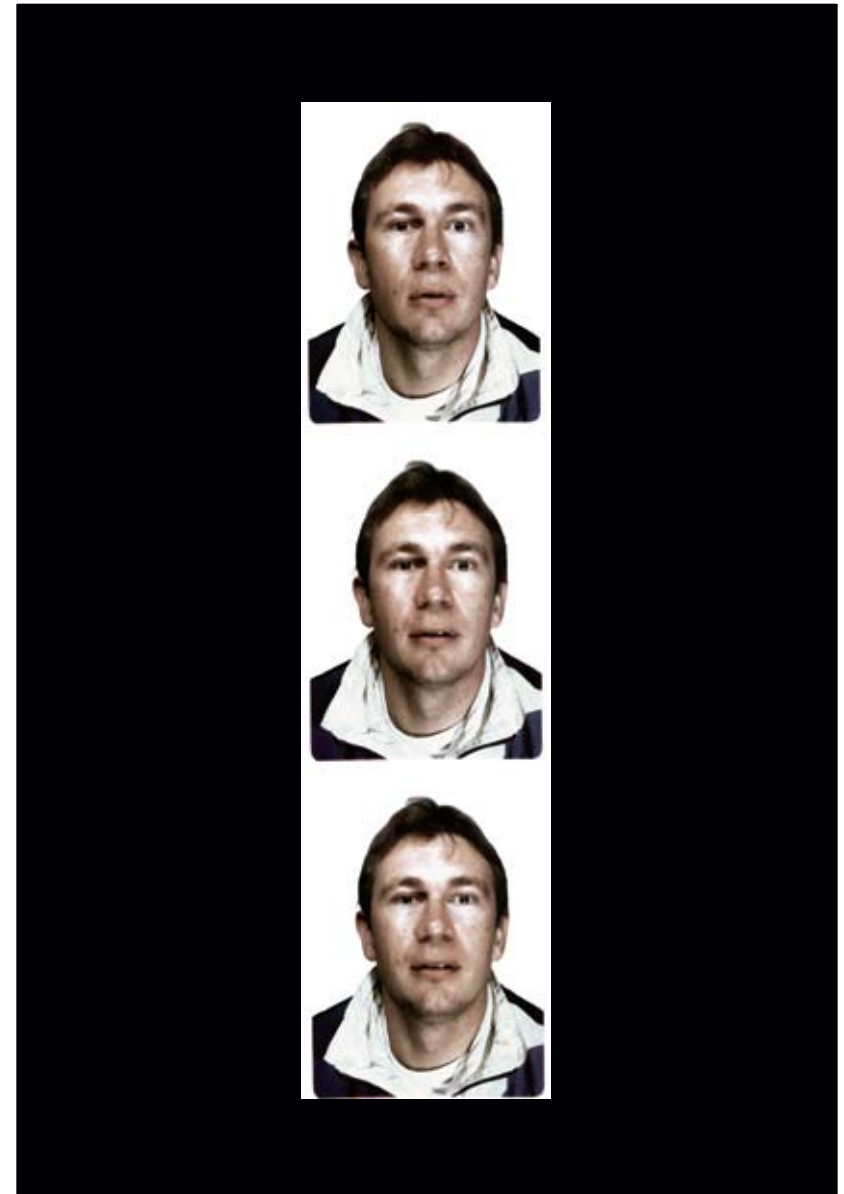
FOUND



[Title For His Found Images]

—Wayne Webb

Somewhere someone is thinking about the same thing you are now. Someone somewhere else, might even be reading this very same passage. At some point, someone somewhere is going to do what you just did and think about someone somewhere else thinking the same thoughts as they are. And sometime, someone, somewhere will wonder about someone else that is thinking the same thoughts in the somewhere that you are now. Our thoughts always travel elsewhere, while our bodies remain entirely somewhere different, it remains always here. We often wonder about what is going on elsewhere, or where that elsewhere is, or who else is doing what we are wondering about. Right now you are wondering where you are going next and someone there is wondering about wondering about going elsewhere too. How else could two people do the same thing at the same place without knowing what the other was going to do? Hence, we have the notion of coincidence. We often wonder about what people are doing when we don't know, or can't see what it is they are up to. Maybe someone is sitting at home eating diner with family. Maybe someone found a photo of you, making you exist in two places at the same time. And just maybe you weren't the only one who ruined the picture.





Concerns On Reflecting —Jill Orsten

Bilocation is an exhibition series that uses the idea of the doppelganger to explore the cultural and artistic scene in Vancouver. By pairing local artists with international ones who have similar practices and outputs, the Vancouver scene can be isolated by contrasting it internationally in order to elucidate its similarities and differences as compared to other places. Owing to negative connotations associated with the idea of doppelganger, the word was dropped in favor of the more mystical and less ominous ‘bilocation,’ a word that refers specifically to temporal simultaneity, while emphasizing the disaffiliation of the site of production. The desire for this sort of clarity, that is the avoidance of suggesting an aesthetic or an intellectual simultaneity, is in itself telling of the community and practice that the exhibit wishes to explore. What is offensive or problematic about the concept of an artistic doppelganger?


The idea that there exists a person who is so similar in manner, looks or habit to another person as to be given the identifier ‘double’ is threatening to both peoples’ sense of individuality. That this is especially threatening in an artistic environment is not surprising given the value often placed on the peculiar and rare attributes of an artist. The immediate response to pairing artists as doppelgangers of one another threatens the illusion of the artist’s absolute uniqueness and individual prowess.

A related but more problematic issue raised by the concept of the doppelganger is the incompleteness of the person that is implied by the existence of the double. In folklore of the doppelganger, the person and their double are seen as deeply linked to one another. Indeed it is reiterated in various stories that a person and their double cannot meet, doing so is catastrophic. This ambiguous link between person and double can be viewed as sort-of a lock and key interaction. Neither party is functional or whole without the other, and this dependence implies certain incompleteness.

Although these two difficulties associated with the concept of the doppelganger make the formation of an exhibit series difficult, there is a great potential in the working out of



these problems. On a superficial level the confrontation and refutation of artistic individuality, as inseparable from valuable process and product is a productive action for engaging critical engagement with the work. More importantly for the usefulness of the exhibit the idea of doppelganger must be understood in an unconventional fashion. The relationship between the artist and their double cannot be seen as diametric. The grouped artists are neither staged as polarized opposites nor as identical entities. Instead the relationship can be seen as that between two artists who are situated on multiple axes or planes of qualities and skills in such a way that they represent systems who either do the same thing through very different processes, or systems that produce entirely different things through the same process. By conceiving of artistic and personal identity in non-binary terms, and by viewing identity as a diffuse mapping of overlapping scales and quantities, we can construct a doppelganger grouping that does not imply inferiority for either party.



**NEW WORK
FOR LES &
BILOCATION**



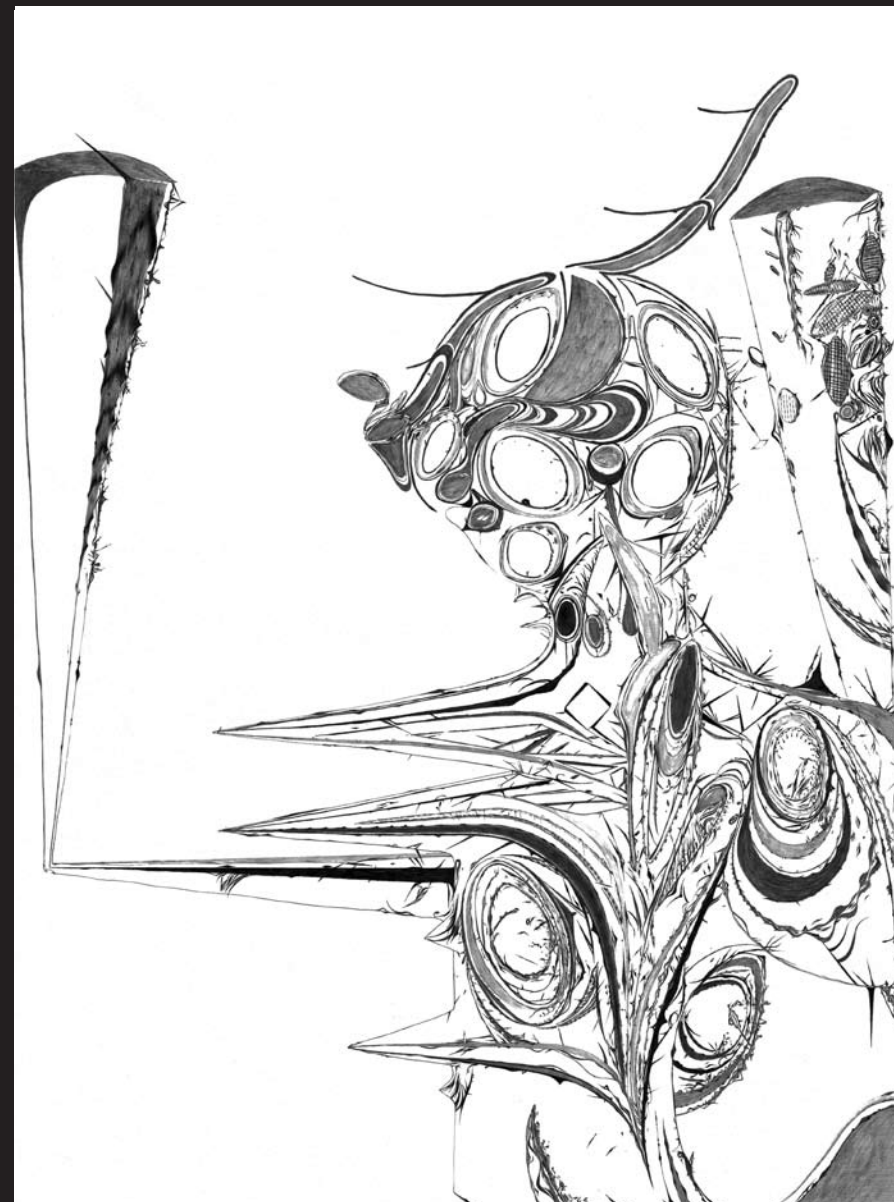


Joseph Hart Untitled Collaged Paper, Ink, Acrylic, & Graphite On Paper

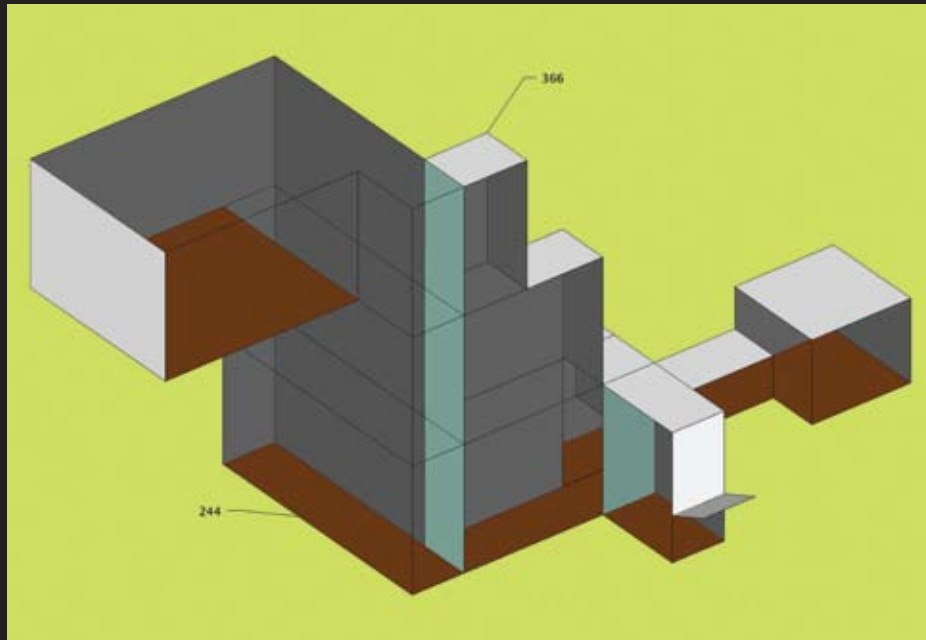
Mark DeLong Running Man Winter Ink-Jet & Acrylic Ink On Paper



Manuel Olías Chanell Ink on Paper



James Whitman Canary Pencil On Paper



Gregory & Cyril Chapuisat Digital Sketch

Chad Oakenfold Gene-Brynner Still From Video Installation

Jesse Scott Interviews

Gregory Chapuisat & Chad Oakenfold

FEBRUARY 22, 5PM, THE TEMPLETON, 1087 GRANVILLE ST.

Jesse Scott: (I was happy that we were able to introduce [Gregory Chapuisat] to the Templeton, the best diner on the West Coast ... with my gaze off wandering to what I have just learned from the menu is a Bruce Erickson mural of mountain tops and clouds—a vista that Chad Oakenfold from Vancouver and Gregory Chapuisat from Geneva would have in common, for sure—we discussed aspects of their work, their positioning, and their particular experiences, through bites of poutine, sips of beer, vodka, apple juice.)

Gregory Chapuisat: (was excited to be in a bona-fide diner) This is the first time I have ever been in one ... It is every little Swiss boy's dream; you only ever see these on television.

GC: I have been six years now a nomad, living from place to place to place, my brother and I. No home, no base, no studio.

JS: I understand your brother Cyril is taking some time off for exactly this reason ... do you envision yourself getting a studio, establishing a base of operations at all?

GC: Yes. I think by 2009 I will have a studio. This life is hard on the love life. I think Berlin, buy a building, me and my girlfriend and others. There it is the last hurrah I think.

JS: Berlin? Yes, I am moving there myself next year ... Let me know about your progress with the space. I am leaving a large studio space here, and will want to try and find something over there.

GC: Sure, okay. Yes.

JS: Space is one of the major issues that I see connect and intersecting my thought when I look at both of your work, your situations ... Both a proliferation of questions and presumptuous answers ... To start, it is quite obvious the connections that Mike, Lisa, Sam [the Bilocation curators] made between your work and why they attempted to pair you together and use you two as a platform to explore the concept of bilocation; you are aware of this?

Chad Oakenfold: Sure, I'm sure it's related to the sculptural ties.

GC: Yes, I think this is so.

JS: *Precisely. I think it's fascinating that the two of you are, in different, but complimentary ways, avoiding that obvious connection.*

GC: Yes, well, you cannot predict these things. They must have a life of their own.

JS: *Well, it is somewhat determinate. I have suspected for some time that Chad's work has shifted precisely because he doesn't have a studio anymore ... we used to live together, and he used a two-car garage for his studio, and then we ran The Butchershop together, but that was shut down by the City ... you know, Gregory, that the issue of artist space—for studios, and for exhibition—is a huge problem here in Vancouver?*

GC: Yes, well this is a problem everywhere, I think.

JS: *I'm really interested in this, and your separate responses to what I think are the same problem.*

GC: Every problem has the right solution.

JS: *Right, but I think you have both found separate solutions, both of which are, at least temporarily, the 'right' one.*

CO: My work has gone primarily digital as a result of not having a studio.

GC: Yes, and for me, it is different, but the same. It is why our work is ephemeral, why we work as we do.

JS: *Why you use salvageable and recyclable materials, like cardboard, mattresses, etc.?*

GC: Yes, in part. Also, because of the cost, because of the environment.

And also ...because of the de-installing, the destruction. For us, that is a most important part, destroying it after. Often, we have friends to phone us up, asking 'Please, please, can I help you take down your show?'

JS: *Because you get to trash it?*

GC: Yes, because of this ... Certain pieces, like the upside down mountain, and the tunnels ... You play some good energy music, some good destruction music, you pick your weapon ... And start to tear it apart. *(stops to order a plate of hot wings, and ask about the waitress about Vodka)*

JS: *(I point to his apple juice) I thought you didn't drink.*

GC: This? This is rum! [laughs] No, it is apple juice. I cannot drink beer before dinner.

After I am all-pregnant of beer, I cannot eat. And I am a spirits man. I prefer Vodka most of all. What is a good Canadian Vodka?

JS: *(Chad and I look at each other, searching) I don't know that there are any. I usually leave that to the Russians, and focus on Canadian Whiskey. We are a Commonwealth country after all.*

CO: There's a good Polish vodka I drink ... Made from potatoes.

(As Gregory expresses interest in this, Chad draws the bottle from memory because he can't remember the name ... Gregory calls out its name correctly in a matter of seconds.)

GC: We drink vodka like this: take a slice of lemon, and make sure it is covered by fine grounds, of espresso bean, then shoot the vodka and chase with lemon.

(We swear to make plans to finish a bottle together, and then proceed back to the conversation.)

JS: *Another concept that I would like to ask about is related to power; both of your work has a lot to do with enabling, with making the viewer into a user, a functional enabling. Your work is like tools often.*

GC: Yes, as we are starting to get shows in different kinds of institutions. They more and more want 'objects' instead of installations, so we are starting to produce these.

JS: *Like the stitched replica of the Swiss Army gun?*

GC: Yes, like this ... Also, other things, like tools, absurd machines. Machines that create these objects, and the machine is an object itself.

CO: I have used tools in my work a lot as well. Stabbing machines, drawing machines.

Things that are absurd. I think it speaks a lot to the insecurity of the artist, and the contested identity of an object. These serve as defining something, and thus validating its purpose.

JS: *Though these are things that are always outside of you, and so much of your work deals with a consciousness of itself as an object exterior to someone—yourself, or the 'participant'—but also to be used and shaped by them, although within a semi-closed system.*

CO: My piece for this show ... I'm not sure how I feel about it as an object, as it is digital. It could just as easily be put up, and broadcast on YouTube or whatever ... But it is having a special staging because of the gallery.

GC: Yes, my work for this show is very much about this too ... Going small, going interior.

JS: *It is part of the 'Outside Of The Walls' series?*

GC: It hasn't for sure been determined yet, but possibly, yes. I plan to incorporate

whatever I 'soak up' from Vancouver, to see how it changes.

JS: Are you scared of it changing from other parts of the series? From having to pair it with Chad's piece?

GC: No, I am not scared of anything. (He stares me in the eyes for a very long time after saying this.)

CO: (relieving the tension) The similarity is a problem for the curators, a problem for you.

The video has elements of a double, of parallel roles I guess ... But failing in a collaboration is as much as I could do.

GC: There is a problem with dualism. My piece ... Nobody lives there but it is made for someone to live there. But if someone does not like to accept the space, they don't have to use it. They can escape by standing still.

Joseph Hart was born in 1976. He currently lives and works in Brooklyn, New York.

joseph-hart.com, jhartillustration.com

Mark DeLong was born in New Brunswick in 1978 and is a self-taught artist working in sculpture, video, and painting.

He currently lives and works in Vancouver, British Columbia.
bambi.org.uk

Manuel Olias was born in Valencia, Spain and currently lives and works in Madrid. He has exhibited throughout Spain since 1990. As of 2002, he has participated in the online projects 'Art Context' and 'War Time, reflections on and reactions against war by digital and network artists.'

www.manuelolias.es, www.colectivosenred.es

James Whitman was born in Kelowna, British Columbia in 1976. He lives and works in Vancouver. He mostly makes drawings and sometimes other things. Over the years he has worked with such famous collaborators as 536, Patrick Chan, Jo Cook, Owen Plummer, The Cartoon Wars, Kiku-Haux, and the Lions.
lionspile.ca, myspace.com/kikuhaux,

Gregory & Cyril Chapuisat received an artistic education abroad for a number of years before ending up in Geneva in 2001, where their contrasting experiences led them to develop an interest in spatial studies. Their constructions transform space, turning interior and exterior boundaries inside out and toying with the perception of a subjective reality. They demand visitors' active participation, putting them into the position of being an explorer. These environments break down visual and intellectual habits, testing the explorers and obliging them to trust in their senses. Often compared to cocoons or burrows, these installations harbour striking powers. They provoke ambiguous emotional reactions in visitors, like dreams which mingle curiosity, surprise and discomfort.

chapuisat.com, mentary.com/chapuisat

Chad Oakenfold is based in Vancouver. After earning a Bachelor of Fine Arts from the *Emily Carr Institute of Art Design and Media*, he went on to study web development at Capilano College. Since, Chad has offered his services as a freelance web developer. His training in visual art informs his work resulting in elegant and user-centric designs for web and print.
oakenfold.ca



EVIDENCE OF BILOCATION
BILOCATION SERIES CATALOG

WE WOULD LIKE TO EXTEND OUR THANKS TO THE
FOLLOWING PEOPLE:

The artists: Joseph Hart, Mark DeLong, Manuel Olias,
James Whitman, The Chapusiat Brothers, and Chad Oakenfold.
Wayne Webb, Jesse Scott, and Jill Orsten for their contributions
to the catalogue. Eli Beneteau, for designing the catalogue.
Mark DeLong, for facilitating the art auction necessary to fund
this project. All of the artists who donated to the art auction.
Laura M. Macdonald, for facilitating interviews between
the artists.

ON THE PREVIOUS PAGE:

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FOUND IMAGES & NOTES

Paul McCartney (pictured with a wax dummy, is rumoured to
have died in a car accident in 1966 and replaced by a Canadian
O.P.P Officer, William Shears Campbell, who had won a look-
alike contest not long before the Beatle's alleged death), Gliese
581c (this planet discovered in April 2007, in constellation Libra,
20 light years away is said to be habitable like Earth), Zaphod
Beeblebrox (played by Mark Wing-Davey in the television series
and film *The Hitchhiker's Guide To The Galaxy*
by Douglas Adams—he has two opposing heads and three arms),
& Farfur (a Mickey Mouse look-alike on the weekly program
Tomorrow's Pioneers that teaches Palestinian children about
resisting Zionist oppression on Hamas' official television station,
Al-Aqsa T.V.) Submitted By Eli Beneteau
Dolly The Sheep (first mammal cloned from an adult in July
1996, she died on Valentine's Day, 2003), Odo (*Star Trek: Deep
Space Nine*, played by René Auberjonois, hilarious signed
photo), & Gollum/Smeagol (*Lord Of The Rings*, developed a split
personality/evil twin) Submitted By Mike Swaney

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