

MICHELLE TERAN

Born in Canada, 1966 // www.ubermatic.org/misha // misha@ubermatic.org

Professional Activities

Dance Unlimited (Amsterdam) artistic advisor
Kunsthøgskolen i Bergen (Bergen) guest teacher
Kunsthochschule für Medien Köln (Cologne) guest teacher
Bauhaus Universität (Weimar) guest teacher
Willem de Kooning academie (Rotterdam) guest teacher
time_place_space 2 (Wagga Wagga, NSW) workshop facilitator
Montevideo Time Based Arts (Amsterdam) workshop facilitator
Das Arts (Amsterdam) mentor
MoveGrooveMix (Topusko, Croatia) workshop facilitator
Hot Wired Live Art 2 - Airwaves (Banff) producer
Momentum (Toronto, Amsterdam, Oslo) producer
Useful Objects (Prague) curator, producer
Sternberk Augustinian Monastery Installation Symposium (Sternberk, CZ) curator, producer

Selected Presentations

2009 **Techformance**, Arco International Art Fair, Madrid
Techformance, Zentense Art Centre, Murcia

2008 **Parasitic Video Network**, Interactive Institute, Kista, Sweden (solo)
Escalators / Mobility Vision, Theater der Welt, Halle (Saale)
Mois Multi9_EX, Recto Verso, Québec City
Centre for Contemporary Art, Girona (solo)
Encoding Experience, Plimsoll Gallery, Hobart, Tasmansia
Surveillance and Discipline in Public Space, Kosova Art Gallery, Prishtina

2007 **Urban Sensorium**, TRIAD Gallery, Seoul
A20 Recall, La Chambre Blanche, Québec City
Urban Interface | Oslo, Atelier Nord, Oslo
Dubious Views, Gallery TPW / Virtual Museum Canada, Toronto

2006 **First Play Berlin**, HAU2, Berlin.
Dual Realities, The 4th Seoul International Media Art Biennale (Media_City Seoul 2006), Seoul
Exploration #5, Tesla, Berlin (Solo)
Always On, CCCB/MACBA, Barcelona
Reclaim The Spectrum, Zemos98 Festival, Seville.
Interactive City, Zero One San José Festival /ISEA2006, San Jose.
ARCO International Art Fair, Madrid.
Say It Now!, Vooruit Centrum, Gent.

2005 **CyberArts Exhibition**, OK Centrum, Linz.
Sonarmatica, CCCB/MACBA, Barcelona.
Radiator Festival, The Broadway, Nottingham.
May You Live in Interesting Times, Chapter Arts Centre, Cardiff
Media Space 05, Wand 5, Stuttgart.
HTMlles07, StudioXX, Montréal.
Basic - Transmediale Festival, Haus der Kultur der Welt, Berlin.
Espacio Fundación, Buenos Aires.

2004 **ECHO Local**, Gallery 400, Chicago.
LF:TK, Waag Society for Old and New Media and throughout the city, Amsterdam. (solo)
DataDifference, Spectrum Gallery, BEAP04, Perth.
Sonic Scene, Mobile Digital Commons Network, public wireless hotspots, Montréal.
Viper Festival, Kunsthalle Basel, Basel.

2003 **Maids in Cyberspace Festival**, Studio XX, Montréal.
Das Verwanten 2, Vooruit, Gent.
Politics of Noise, Argos Festival, Brussels
Out of the Box, Impakt Festival, Utrecht.
Radio 100 Walk, Radio 100, Amsterdam (solo)
Sister O Elektrik Theatrik Operation, Waag Society, Amsterdam and Art Space, Sydney.
Interfacing/Radiotopia/Keyworx, Dutch Electronic Arts Festival, Rotterdam

2002 **FLOW**, Images Film and Video Festival, Toronto

2001 **Stereotactic**, Mercer Union: a centre for contemporary art, Toronto. (solo)

2000 **Interface**, Images Film and Video Festival, Toronto
Grrls Meet in Different Ways Now, BEK, Bergen and the World Wide Web (solo)

- GAMESHOW, Axis, Amsterdam.
net.congestion, NEMO science centre, Amsterdam.
Images Film and Video Festival, Toronto
1999 Idoru, Interaccess, Toronto (solo)
Getting Ready, World Wide Web.(solo)

Selected Residencies, Networks and Commissions

- 2008 Interactive Institute (Stockholm)**
 Project residency to develop 'Parasitic Video Network'
Surveillance Studies Network (UK)
 academic network of 5 universities in the UK set up to study surveillance in all its forms
- 2007 La Chambre Blanche (Québec)**
 Project residency to develop A20 Recall
- 2006 Tesla (Berlin)**
 Project residency to develop 'Exploration #5'.
- 2004 Mobile Digital Commons Network, (Montreal),**
 Commission to produce 'FM Buzz Sessions' for Sonic Scene project, Montréal.
Waag Society for Old and New Media (Amsterdam)
 Commission to produce 'LiveForm:Telekinetics (LF:TK)', Amsterdam. With Jeff Mann
Finnish Institute (London)
 Creative Crossings: location, community and media. Artists and researchers from Finland, United Kingdom and Canada working in locative media, hybrid media environment and mobile technologies.
- 2003 Studio XX (Montreal) and Bootlab (Berlin)**
 Residency to develop 'Flatlandia' project. With Amanda Ramos.
Waag Society for Old and New Media (Amsterdam)
 Research residency for developing new performance works using live video, streaming, wireless, and physical interfaces within connected space(s).
- 2001 Banff New Media Institute (Banff)**
 Co-production with BNMI for 'Hot Wired Live Art 2 - Airwaves', a collaborative live art lab experimenting with digital media and wireless technologies in performance.
STEIM (Amsterdam)
 Research residency into using sensors to encode gestural data and control various kinetic devices over the internet. With Jeff Mann
- 2000 Bergen Centre for Electronic Art, BEK (Bergen)**
 Participation in 'Hot Wired Live Art' international event.

Selected Talks

- 2008 Mobility Visions / Bewegende Zukunft Conference, Halle, panelist**
Candyland, Stockholm, artist talk
Rag Tag, Stockholm, artist talk
Media Lab Prado, Madrid, artist talk
Transmediale08: Conspire, Berlin, panelist
- 2007 The Porous City: Art Claiming the Urban Void Conference, Oslo**, artist talk
The Body Double: Ubiquitous Computing, Privacy and Surveillance Space, Tacheles, Berlin, artist talk
Dance Unlimited, Amsterdam, artist talk
Technische Fachhochschule, Berlin, artist talk
- 2006 Technical University, Berlin**, artist presentation
The Apartment Project, Istanbul, artist talk
Galerija Kontekst, Belgrade, artist talk
HAU2, Berlin, artist talk
Tesla Salon, Berlin, artist talk in conversation with Andreas Broeckmann
Queen's Mary University, London, artist presentation
Sonar Festival, Barcelona, artist talk
Emerson College, Boston panelist, Floating Points 3 (FP3) Panel
Dorkbot Madrid, Madrid, artist talk
- 2005 New Media Scotland, Edinburgh** artist talk in conversation with Clive Gillman
Digital Cultures Symposium, Nottingham, panelist
Media Space 05, Stuttgart, artist presentation
Banff New Media Institute, Banff, Canada, panelist
SAT, Montréal, artist talk
Transmediale05 Festival, Berlin, artist talk
- 2004 Viper Festival, Basel** artist talk

- DEAF04, V2 Institute for Unstable Media, Rotterdam, Netherlands, panelist
 Banff New Media Institute, Banff, Canada, panelist
 Biennial of Electronic Art Perth (BEAP04), Perth, Australia, panelist
 Alberta College of Art and Design, Calgary, artist talk
2003 Transmediale Salon, Podewil, Berlin. artist talk
 Argos Festival, Brussels, panelist
 Australian Network of Art and Technology, Adelaide, Australia, artist talk
 Perth Institute of Contemporary Art, Perth, Australia, artist talk
 Performance Space, Sydney, Australia, artist talk
 Impakt Festival, Utrecht, Netherlands, panelist
 V2 Institute for Unstable Media, Rotterdam, Netherlands, round table discussion
 Dutch Electronic Arts Festival (DEAF), Rotterdam, Netherlands, panelist
 Dutch Electronic Arts Festival (DEAF), Rotterdam, Netherlands, artist talk
2002 International Society for Electronic Art (ISEA), Nagoya, Japan, panelist
 World-Information.org, Amsterdam, artist talk
2001 Banff New Media Institute, Banff, panelist
2000 Ryerson Polytechnic University, Toronto, artist talk

Selected Works

- 2009** Buscando el Sr Goodbar (Luis Jose en el Piano), urban bus tour
2008 Project for a City. Girona, urban projection
 Parasitic Video Network, site-specific video installation
2007 Friluftskino, experiments in open air surveillance cinema
 A20 Recall, online map, walking performance tours
2006 Exploration #5, site-specific installation, video walk
2003-2006 Life: A User's Manual, public street performance using found surveillance
2004 LiveForm:Telekinetics (LF:TK): the telepresence picnic, installation and public event.
 With Jeff Mann.
2003 InterFacing/Radiotopia/KeyWorx, connected performance between Rotterdam and New
 York. In collaboration with Isabelle Jenniches.
 FM Buzz Sessions, series of short sound compositions using surveillance footage.
 Flatlandia, image database. With Amanda Ramos.
2002 2.4_interference_interaction, networked live installation and public intervention.
 AFK, online performance interventions in front of public webcams. In collaboration with
 Isabelle Jenniches, sites around Southern California and Ontario.
 LF:TK (The Telematic Dinner), networked installation and public event. With Jeff Mann
2001 Stereotactic, live video performance with Michelle Kasprzak..
 Hot Wired Live Art, International live art event.
2000 Grrls Meet in Different Ways Now, telematic performance. With Ellen Røed.
 The Playgirls, Performance installation and webcast. With Amanda Ramos
 O + E, connected performance between Amsterdam and London
 Ménage à Trois, 10 day online performance installation.
 Hot Wired Live Art, International live art event
 Project, Live audio/video performance.
 Momentum, networked live art event connected between Toronto, Amsterdam and Oslo.
1999 M@ggie's Love Bytes, live videoconferencing performance with Motherboard.
 Idoru, webcam performance/installation. With Amanda Steggel
 Getting Ready, webcam performance
 Lonely Hearts Club, online performance/installation. With motherboard

Awards and Grants

- Canada Council for the Arts - Alberta Creative Development Initiative Grant, 2008.
 Department of Foreign Affairs - international touring support for LiveForm:Telekinetics, 2006
 Second Prize, Vida 8.0 Art & Artificial Life International Competition for LiveForm:Telekinetics (LF:TK), 2005
 Canada Council for the Arts – media arts production grant, 2005.
 Honorary mention, Prix Ars Electronica 2005, interactive art category, Ars Electronica, Linz
 Nominated for Transmediale05 Award for 'Life: a user's manual', Transmediale, Berlin, 2005
 Canada Council for the Arts - media arts commission grant for LiveForm:Telekinetics, 2004
 Department of Foreign Affairs - International Academic Relations grant for Time_Place_Space2 project, Wagga
 Wagga, Australia, 2003.
 Travel grant — Canada Council for the Arts, 1999, 2002, 2004, 2006, 2007
 Canada Council for the Arts – New media research residency for Waag Society for Old and New Media, 2002.
 Department of Foreign Affairs – financial assistance for STEIM-Waag Society residency, Amsterdam, 2001.

Ontario Arts Council Exhibition Assistance grant, 1996, 1998, 1999, 2001

Education

- 1992 - 1993** Ontario College of Art and Design (AOCA)
off-campus independent studies program, Florence, Italy.
- 1988 - 1992** Ontario College of Art and Design
Painting and Drawing, Toronto, Canada.
- 1987 - 1988** Instituto de las Bellas Artes.
Visual Arts. San Miguel de Allende, Mexico.
- 1986 - 1987** Hospicio Cabañas
Painting and Theatre. Guadalajara, Mexico
- 1984 - 1986** University of British Columbia.
Undergraduate studies in science. Vancouver, Canada.

Bibliography / Citations

- Wilson, S. Border Patrol: Artists Working at the Frontiers of Science and Technology. Thames & Hudson. 2008 [forthcoming]
- Tenhaaf, Nell, Art Embodies A-Life: The VIDA Competition, Leonardo Electronic Almanac, Vol 41, No. 1, February, 2008.
- Dixon, Steve, Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation, MIT Press, April, 2007.
- Draeger, Volkmar, Überwachung des Alltäglichen, Neues Deutschland, 24.10.06
- Jane Norman, Sally, Locative Media & Instantiations of Theatrical Boundaries, Leonardo Electronic Almanac, Vol 14 No 3, July, 2006.
- Dreher, Thomas, Participation with Camera: From Video Cameras to Camera Phones, IASOnline Netart, 2005.
- Waltz, Mitzi, Alternative and Activist Media, Edinburgh University Press, 2005.
- Andrews, Robert, The Art of Privacy Invasion, Wired News, October, 2005.
- Bosco, R y Caldana, S., Biológicas y Digitales: las formas híbridas conquistan el festival Ars Electronica, El Pais, September, 2005.
- Romero, Pablo, SonarMática huye del arte digital abstracto puro y recupera el paisaje, El Mundo, June, 2005.
- Ayén , Xavi, Paisajes bucólicos sobre pantalla de plasma, La Vanguardia, June, 2005.
- Schneider, Julia Gwendolyn, Always in Opposition, Springerin, Spring, 2005
- Niedenthal, Clemens, Großer Bruder, kleine Schwester, Berlin-Kultur, February, 2005
- Merschmann, Helmut, Kritisch, politisch, mittelmäßig, Telepolis, February, 2005
- Transmediale 05: Basics, Neural Online new media culture, online, <http://neural.it/nnews/transmediale05.htm>.
- Gervansoni, Claudio, Transmediale.05: sistemi de controllo sociale, Mytech.it, February, 2005
- Hauser, Jens, Michelle Teran - Life: a user's manual, Arte: Kultur Digital, February, 2005
- Mohllaib, Nikola, Die mediale Kunst der Überwachung, February, 2005
- Lechner, Marie, Quand Transmediale dissèque le tech, Libération.fr, February, 2005.
- Smith, Russell, Embodiment and euphoria: DataDifference conference, Real Time Arts, online, http://www.realttimearts.net/beap/smith_datadiffconf.html, September, 2004.
- Sweeney, Therese, No apron strings...: LiveForm:Telekinetics, Real Time Arts, online, www.realttimearts.net/beap/sweeney_liveform.html, September, 2004.
- c.van Veen, Tobias, Dreams of the Displaced, May 2004 issue 'FLOW', Horizon Zero.
- Life: a user's manual, Neural Online new media culture, online, www.neural.it/nnews/lifesauersmanual.htm
- 13:Perform, Horizon Zero, online, Banff Centre for the Arts, January/February, 2004
- Interview on JJJ Radio, Perth, September 17, 2003
- Interview on ABC Radio, Adelaide, September 18, 2003.
- Interview with David Jobling, 2SER, Sydney, September 14, 2003
- XX Files show, radio interview on Flatlandia project. CKUT 90.3, Montreal, June 18, 2003.
- Uitzending MEERtv, Salto, Amsterdam, June 7-8, 2003.
- Farkis, Suzanne, What the World Needs Now?, Year01.com, online, Winter, 2002.
- Lizbeth Goodman and Katherine Milton, A Guide to Good Practice in Collaborative Working Methods and New Media Tools Creation, Contribution by Sher Doruff, Oxford University Press, Spring, 2003.
- Lizbeth Goodman and Katherine Milton, A Guide to Good Practice in Collaborative Working Methods and New Media Tools Creation, Contribution by Scott delaHunta, Oxford University Press, Spring, 2003
- Collision screening on Salto cultural television station. NextFiveMinutes4, September 7, 2003, Amsterdam.
- Brummel, Klazien, LOL, THEATERMAKER, Amsterdam, April, 2002
- The right time, the right place: Michelle Teran in Time Place Space2, realtimearts.net, 2002.
- Ludovico, Alessandro, Hot Wired Live Art 2, Neural Online new media culture, online, 27.08.01.
- Shinn, Eric, The search for 'middle space', The Toronto Star, Toronto, 05.05.01.
- Jones, Mark, You too Can Be Part of the Emergency Crew – Michelle Teran's Art: Finding Connection in Disconnected

Space, Coretext, online, <http://www.coretext.net>, Issue 2001a.
Martin, Anderson, Saturday Night Fever: Digitally Mastered, Digital Art Source, online, 23.01.01.
Farkas, Suzanne, Creating Space for Healthy Communities, Year01, online, <http://www.year01.com>, Winter 2000.
Part 3 of the Series ART ON THE WEB, Panel discussion by three young and innovative web artists from across Canada. Jessica Carpenter, Garnet Hertz and Michelle Teran. Moderated by Eleanor Wachtel. CBC Radio. June 5, 2000.
Gopnik, Blake, Outta site, The Globe and Mail, Toronto, 13.05.00.
Dault, Gary Michael, Screen Savers, The Globe and Mail, Toronto, 13.05.00.
Deanne Smith, Lisa, Mindoru, Lola, Issue #6, Summer, 2000, pg. 23, Toronto.
Gopnik, Blake, On the line between art and film, The Globe and Mail, Toronto, 21.04.00.
Hansen, Cathrine Krane, Fekting, nudler og neetkunst, Bergens Tidende, Bergen, Norway, 10.01.00.
Paterson, Andrew James, Karaoke, Lola, Issue #3, Winter, 1998, pg. 85, Toronto.
Marie, Dyan, Michelle Teran and Roland Poulin at the Meg Gallery and Olga Korper Gallery, C Magazine, Issue #52, Feb – April, 1997, pg. 44, Toronto.
Hume, Christopher, Art by Numbers, The Toronto Star, Toronto, 21.05.96.

Selected Reviews

Exploration #5

Experience comes from experiencing. The last thing Michelle Teran did was taking a video scanner and projector in a handbag throughout Kreuzberg. Pictures of surveillance cameras or television pictures coming from a living-room were projected back on walls of houses. At Tesla, where Teran is having a residency at the moment, she organized a walkabout through the Podewils'sches Palais. With great sensitivity she explored the space and the special circumstances of it. Though the house often seems abandoned, when looking at the monitor that one carries along one marvels at how many people are really around. One visits workers and even a building surveyor who appears for a few seconds.

Meike Jansen, Berlin journalist, TAZ Zeitung, 16.10.06. Translated from German.

Life: A User's Manual

Michelle Teran's performance 'Life: A User's Manual' was nominated for its political intervention and the experimental risk it takes. Her exploration of public and private space makes a comment on the use of surveillance cameras in contemporary urban settings. The jury was convinced by the act of subverting existing surveillance tactics by transmitting the camera's footage to the public.

International Jury Statement, Transmediale05 award, Berlin, 2005

Teran's 'Life: A User's Manual' takes both its name and its mandate from Oulipo. Her titular appropriation is the English translation of Oulipo-member Georges Perec's *La Vie mode d'emploi* (1978), while the borrowed ambition is the inevitably doomed attempt at instituting order onto a seemingly chaotic mass of information. With Oulipo, this mass is language; with Teran, it is the city - the Netherlands' Utrecht, in particular. In 2002-03 Teran took a series of ten public walks in Utrecht, accompanied by her 2.4 GHz receiver, a television connected to same, video cameras, and a few interested individuals. When her receiver picked up a transmission, she attempted to discern the image (the broadcast was frequently fuzzy) or establish where the camera was located; if this was apparent, Teran would inform the proprietor of her signal-piracy. From this brilliant premise, Teran has haphazardly mapped the walks online and included video excerpts from the intercepted transmissions, not to mention written snippets of dialogue between herself, her procession of fellow walkers, and the camera-owners.

Patrick Ellis, Montréal writer, Magazine électronique du CIAC/CIAC's Electronic Magazine, Issue no 22, 2005

Michelle Teran is the pied piper of wireless networks. Leading a band of followers through the city streets, the Canadian artist drags along a screen embedded in a suitcase that is showing supposedly secret images captured from cameras inside surrounding buildings. Call it war-driving for video. Although many people assume new surveillance technology that lets cameras transmit footage wirelessly to TVs and computers is private, Teran is on a mission to show them otherwise.

Robert Andrews, Cardiff journalist, Wired News, 03.11.05

Along with the images displayed on screens visible on the side of the shopping cart, the captured sounds are broadcast, weaving a narrative of the unseen eyes and ears of private policing as Teran navigates both the real and virtual urban landscape. Here, the artist taps the potential of the invisible by giving it exposure to the world.

Regine Debatty, blogger, We Make Money Not Art, 15.11.04

The fascination with revealing the evasive nature of hertzian space and the stories hidden behind it have been the subject of some of the most interesting projects carried out in the last months in the field of new media. In *Life: A User's Manual*, for instance, Michelle Teran from Canada scoured the streets of a big city equipped with a frequency

scanner to reveal the information flows which soak through every urban space. Teran taps into signals from wireless video cameras surrounding the area and shows these images on a monitor placed in a shopping trolley she pushes as if she were a homeless person. Daily scenes of anonymous figures emerge from this analogical fog like ghosts, taking place in hotel receptions, cash dispensers and other spaces under surveillance.

José Luis de Vicente, Barcelona curator and writer, Art and Futura catalogue text, 2005

Wireless sound resonates with potential. The potential of transferring one media to the other in the experience of data flows is the potential of the wireless arts, and it is this potential that is explored in a subtle yet incisive manner by Michelle Teran. Teran's ongoing project 'Life: A User's Manual' consists of a series of public performance walks and online mappings that explore the hidden stories captured by private wireless CCTV (Closed Circuit Television). Dressed as a homeless woman, Teran pushes a shopping cart containing, under rags and discarded objects, a mobile computing system that snatches surveillance broadcasts from the surrounding airwaves. Along with the images displayed in real-time on screens that are visible on the side of the shopping cart, the captured sounds are broadcast, weaving a narrative of the unseen eyes and ears of private policing as Teran navigates both the real and virtual urban landscape. Here, the artist acts as an unseen repeater, a figure of transience in a world of paranoid monitoring and territorial control. She taps the potential of the invisible by giving it exposure to the world, rendering the impossible as the new wealth of experience and questioning for all to hear and see.

Tobias c. van Veen, Montréal writer and curator, HorizonZero Issue 15 : FLOW, May/June, 2005

Against a backdrop of user-led functional cartography activities such as those undertaken by the University of Openness Faculty of Cartography [5], locative media works like Michelle Teran's *Life: a user's manual* posit technologically and poetically intertwined readings of the public and private spaces that make up urban fabric [6]. Teran's week-long walks in different cities, mobilizing scanning and recording devices which operate in the narrow band of the radio spectrum allocated for public use, are structured as two distinctive activities. In the course of hour-long street performances, the artist guides her walking audience through sequences of interlaced public and private views, gleaned from the latter off wireless CCTV streams. During collaborative mapping expeditions, the artist and fellow explorers collect live feeds for online maps to produce collages of surveillance footage, images from the street, conversations, and any other annotations recorded by the mappers. Electronically penetrated private spaces are thus publicly discovered and paraded in the streets and/or in subsequent museum installations, to become part of the commons.

Sally Jane Norman, director of Culture Lab, Newcastle University

Leonardo Electronic Almanac, Vol 14, Issue 03, 2006

David Rokeby, using digitally transformed images of surveillance cameras, asks questions about the ways in which principles of digital surveillance influence or even determine our vision of social processes, communication and our attitude towards others. This issue is also present in large-scale public "relational architecture" installations by Rafael Lozano-Hemmer. However his works focus mostly on surveillance systems regarded as a tool that not only influence interpersonal relations but also our self-awareness in public domain. As surveillance cameras moved from state building and other public sites to private space of homes and pc desktops the image they produce became more intimate and introspective. It can be regarded as a projection of personal fears, desires, intentions and dreams. This is the theme of Michelle Teran works, especially her "Life: A User's manual" piece. Pictures of surveillance cameras can also reveal almost metaphysical dimension of our environment. Taken out of context of control and discipline, their "immateral", "inhuman" quality evoke meditative states, which is well manifested in Thomas Koner's work.

Maciej Ozog, theorist of film and new media art, Department of Electronic Media, University of Lodz, Performing Places conference, Helsinki. 07-09.11.06.

LiveForm:Telekinetics (LF:TK)

A work with more literal Readymade qualities in its adaptation of ordinary kitchen equipment is

LiveForm:Telekinetics or *LF:TK*. This work usurps both the use value and the brand value of commodities to generate pockets of collective, local and rather chaotic creation. Artists Jeff Mann and Michelle Teran, Canadian artists living in Germany, build sensors and motors into cutlery, plates, bowls, scissors, corkscrews, etc., to endow them with highly animated expressiveness. These retrofitted items are used for multiple physically separated dinner parties that are networked together, preferably through the free Wi-Fi hotspots that now dot many cities: Picnickers in one spot run custom software that collects sensor data from the gestures of eating and sends it live to identical objects in another location that could be on the other side of the world.

Nell Tenhaaf, Leonardo Electronic Almanac, Vol 41,, Issue 01, 2008

Corkscrews whirl and spin, toasters with arms made from knives and forks wave rhythmically in the air, tea-strainers open and close their mouths in harmonic accompaniment. A joyful gathering of everyday equipment, appear to dance together to the beat of the music. But on the surface what looks like just 'too much' happiness and fun becomes sobering. It is disturbing to realise how easily a whole value system that promotes functionality, seamless productivity and efficiency, from the world of business communications machinery has been absorbed and accepted

as the 'normal' tools, behaviours and etiquette for network communications within our personal and social lives. *LiveForm:Telekinetics* clearly shows us how our communications with the people we care for and love are being limited by the tools we have uncritically accepted. The enchanted objects celebrate through the social mediums of music and play, new communication languages, new networked social experiences, and the creative social processes in the production of the objects themselves, reminding us what it is we have been missing all this time."
Jury Report, Vida 8.0 Art & Artificial Life International Competition, Madrid, 2006

Interesting about *LF:TK* is that a new sort of social space is created, not entirely physical, not entirely virtual. There is also a kind of seductive poetic dimension to the project: rethinking how communication can take place between two physically separated persons without the use of mentally oriented (speech, text) media, but through physical objects. Mann & Teran also encourage people to reinvent the idea of what a social space can be. At the same time they are making an ironic comment on the limiting virtual character of chat rooms and virtual platforms on the Internet by reintroducing playful physical sensations.

Céline Pourveur, report for DEAF04 Affective Turbulence: the art of open systems, Rotterdam, 17.11.04

This temporal and spatial coherence has conventionally been upheld in performances offering a communion of direct, living perception, described by Jerzy Grotowski as being the fundamental condition of theatre. Yet if shared *in vivo* experience is indeed the essential condition of live art, then durational locative media works forming communions of interactors can be seen to create the premises of a novel kind of theater. *The Telematic Dinner Party*, where Michelle Teran and Jeff Mann convened Amsterdam and Toronto guests to a shared virtual space, was orchestrated to enhance the sense of community amongst geographically and temporally dispersed members. Time differences required the dinner to be staged over a five-hour afternoon, and strategies were devised to create spatial and temporal continuity amongst the groups of guests. Devices highlighting interaction included automated wine servers which filled glasses on each side of the Atlantic, sensed "Glass Clinkers" which called for toasts, and a speech-mediating animatronic fish. Drawing on an age-old social event with easily recognizable customs and protocols, the *Telematic Dinner Party* serves as a modern echo of the theatrical banquets that form a determinant though often overlooked part of performance history.

Sally Jane Norman, director of Culture Lab, Newcastle University
Leonardo Electronic Almanac, Vol 14, Issue 03, 2006

The front room at Spectrum Gallery looks like the aftermath of an electrician's dinner party. Kitchen utensils and electrical wires are strewn across a table while spoons clatter on glasses and bottle openers jump up and down. This is no normal gathering around the dining table, this is *LiveForm Telekinetics'* addition to *DataDifference*, part of BEAP (Biennale of Electronic Art, Perth). *LiveForm*, a collaboration from Canada and the Netherlands, connects the eating and drinking utensils we use at social gatherings with the internet via electrical circuits. These everyday objects then become physical surrogates for friends on the web.

...

Data is not a whiz-bang exhibition of you-beaut technology. It is an unnervingly quiet, almost controversial show. But it is no less challenging because of this quietness. The artist might not be interested in the aesthetic look of their work, but they are genuinely involved in developing new forms of social interfacing. As a result, the work is accessible, honest and confident. The show is a credit to Perth curator Pauline Williams.

Ric Spencer, Perth journalist, The West Australian, 02.10.04

What intrigues me most about Teran's work is the complexity of her sub-text discourse that she generates by her careful choice of mediums, materials or tools and classical/pop art references. Take her *AFK* series, for instance. In my mind, there are clearly layers of interactions between subject, tools and conceptual discourse on being and nothingness, boundaries and space, alienation and connection, anonymity and voyeurism, public and personal perception that she is attempting to make into a physical art-form.

Suzanne Farkas, Toronto writer, Year01 Forum, Winter, 2002.

Getting Ready

Teran, who makes her living as a graphic designer, exalts in the freedom of the Internet provides as a performance space. Her training as a painter still informs her works -- my favourite of which, *Getting Ready*, is a time-based, Web-cam group re-creation of Degas's painting *La Famille Dellelli*.

Gary Michael Dault, Toronto art critic, The Globe and Mail, 13.05.00.

Menage a Trois

Michelle Teran mixes video, Web and performance in the lobby of the auditorium of Innis College at the University of Toronto, where the Images main program has been taking place. Outrageously dressed in witch-ish orange and black, Teran acts as a kind of human interface between live participants in Toronto and virtual participants present via an Internet video feed from faraway places.

Blake Gopnik, Toronto art critic, The Globe and Mail, 13.05.00.

Idoru

Idoru is a site that melts technological expertise, theoretical brilliance and a startling shimmering beauty. Enter this labyrinthian site and we're totally absorbed, forgetting there's a world beyond this digital magical one.

Will Aitken, Montreal writer and critic, cbc.ca, 05.06.00