

More
Images
page 2

RARE CELESTIAL PHENOMENON:

SHOOTING
DIAMONDS

©Brad W. Foster 2009

First blush I would have
y that Mithril armour
d be the way to go.
how it protected poor
Frodo from the troll
k. Plus it looks
etter.

That said, I have always
'ound Captain America to
e a bit annoying. All that
upporting the state bla
lah, blah. As if! I
don't think superheros
would really support



\$3.00
**VULCAN LOGIC
WINTER EAR MUFFS**

Designed & handcrafted
in VULCAN, AB., Canada

Box 787 TOL 2B0

WHEN TERRA'S ICY NORTH WIND BLOWS,
SOTAR OF VULCAN KNOWS THE RIGHT CLOTHES.
OF THE COLD HE'S NO FEAR,
& THE REASON IS CLEAR:
HE USES HIS HEAD & IT SHOWS !!

The Skateboarder, the Surfer, the Fan and the Curator

Helen Reed interviews
Keith Langergraber

Keith Langergraber is an artist and a fan of science fiction. In his recent exhibition at the Western Front, *The Society of Temporal Investigations*, he brought these two often-disparate realms into focus. The exhibition featured Langergraber's drawings based on the science fiction television series *Battlestar Galactica*, fan-made zines and his fan film, *The Theatre of the Exploding Sun*.

Helen Do you identify as a *Battlestar Galactica* fan?

Keith As a kid I enjoyed the original show and I have watched the new series. I see myself as a *Battlestar Galactica* fan but not part of the *Battlestar Galactica* fan community. Having some distance from the larger fan community gives me some anthropological distance. I feel this allows me to create work on the subject in a more critical manner.

Do you think that distance is required for criticality? There are some great examples of fan art that have a kind of criticality embedded in their obsession. Slash art comes to

mind, in which fans create art based on imagined gay/lesbian/queer relationships between the main characters from television shows — Kirk/Spock, for example.

I don't think that critical distance is required, but for myself sometimes it helps to have some distance. For example, with earlier exhibits dealing with the sub-culture of surfing and using it as a vehicle to explore aspects of tourism, it worked out better for me in that I was not local. With my work around skateboarding I am definitely more a part of the community and I had no problem with being too close to the subject.

I see a lot of parallels between my work dealing with skateboarding and sci-fi fan sub-cultures in that they both view the city in interesting ways. Skateboarders create their own mental maps based on various skate spots just as sci-fi fans create their own mental geographies based on sci-fi film shoot locations.



Skateboarders seem to be looking for architectural opportunities, what are sci-fi fans looking for?

Since *The X-Files*, fans have searched the city for sci-fi shoot locations; so much is being filmed here. Sci-fi cult fans will also look for ongoing filming locations. This involves asking local residents about film shoot locations, as the producers have to inform them. The producers, on the other hand, want to keep such locations secret from the hardcore fan. I find it interesting that in this search, local store owners and businesses become "informants."

Do you draw a line between fan art and fine art? Is it important to you that these categories are distinct? What are the benefits and detriments of contextualizing fan art as fine art?

I am interested in blurring the lines between the two. For instance, in my last exhibit some of the framed drawings in the salon-style hanging had a quality resembling the drawings found in the many fan zines displayed in the gallery, while others were more influenced by artists situated within the larger contemporary art world. I am influenced by the work of Raymond Pettibon, in that he has always blurred the lines between popular culture and the avant-garde. The title of your exhibition — *The Society of Temporal Investigations* — relates to your interest in blurring the lines, I think. You are invoking the sci-fi fascination with time travel, and also connecting to some of Robert Smithson's ideas.

Smithson provides a good entry point to sci-fi fan culture in the gallery context, in that Smithson was a

huge fan. He explored this in his essay, "The Shape of The Future and Memory," making connections between his art and time travel. J.G. Ballard, a prominent New Wave science fiction author, anticipated that our descendents in the remote future would perceive Smithson's earthworks as time machines: "artifacts intended to serve as machines that will suddenly switch themselves on and begin to generate a more complex time and space." My film explores ideas around *Spiral Jetty* as a time machine, in that it temporally displaces my character and alter ego Eton Corrasable through time and space.

Given the structures of consumption in the age of Web 2.0 and user-generated content, with an emphasis on direct engagement and participation, do you think that fan practices of engagement are still an "outsider" practice?

I still find fan-based work and culture to be an outsider practice, and I don't necessarily see this as a bad thing. Even though fans use the web in an open and participatory manner, I do believe fans have their own inner social code and hierarchy, which allows the sub-culture to subsist and survive outside of the mainstream. I believe that more interesting veins of cultural production can come from these "less legitimate" or "outsider" positions.

Right, I agree! But it also seems like the terrain that has previously been traversed by the fan — fan vidding, fan fiction, fan art — is in some ways being absorbed into commercial culture as a marketing strategy. I'm thinking of the emerging consumer expectation of direct engagement, like Adidas setting up a framework for consumers to participate in the design process of shoes, or the Star Wars franchise's website where clips of the films can be downloaded for sanctioned remixing, with the stipulation that once the film is uploaded it is the property of Lucasfilm. I suppose my question is, in light of examples like this, what is the relevance of the fan now?

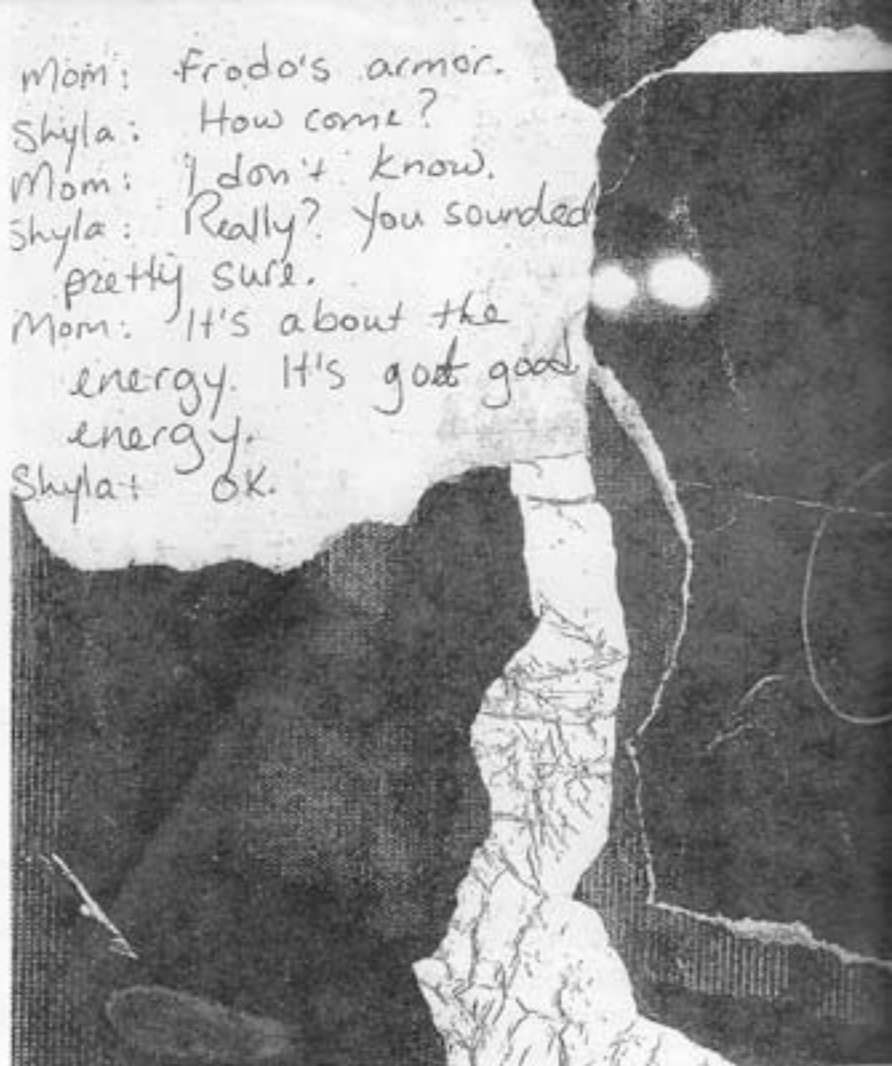
I agree there are some new challenges to fan production, especially in regards to keeping the sub-culture from being absorbed into dominant or popular culture. The sanctioned *Battlestar Galactica* "fan films," now the property of NBC, are quite slick. High production special effects can be imported into the film through a video creation engine provided by the show's producers. I do find the end product of such creations less interesting than the "independent" fan film where the special effects are campier. I find the narrative structures of these independent fan films to be far more cohesive than those sanctioned by the show's producers. But there are always exceptions.

Yes, there is something appealing about the campy, amateurish aesthetic of a lot of fan production. Perhaps this has something to do with notions of authenticity?

I am more interested in the sense of immediacy and spontaneity in the more "independent" fan films. I tried to reflect this approach in my fan film/video art piece so as to reference the independent spirit of the fan film and to challenge the trend of high production values, especially in video art, and particularly in Vancouver.

The word "fan" is an abbreviated form of the word "fanatic," which is rooted in the Latin fanaticus, meaning "of or pertaining to a temple." Do you think that there is a religious or revelatory association inherent in fan art?

I believe fans have a high degree of obsession. I am guilty of this myself, but I see this as no different to the obsession of the major players in the art world. Dealers, curators and artists are absolutely fanatical in their interest and knowledge pertaining to contemporary art. So in some ways, in my last exhibition I had a bit of a problem using the term "fan," in that I found so many similarities between the hardcore Trekkie and the art fan. Of course, you need some



Mom: Frodo's armor.
Shyla: How come?
Mom: I don't know.
Shyla: Really? You sounded pretty sure.
Mom: It's about the energy. It's good good energy.
Shyla: OK.

malaspina PRINTMAKERS

Upcoming Courses and Workshops

Introduction to Screen-printing Evening Intensives
Every Wednesday Evening, 6 - 10 pm
One evening \$60 or 3 Nights for \$120 Material Fee: \$10

Introduction to Monotype
August 21, 11 am - 5 pm Saturday
Course Fee: \$70 Material Fee: \$10

Traditional Copperplate Etching
September 18 - October 30, 1 - 5 pm Saturdays
Course Fee: \$260 Material Fee: \$60

Speaking with Many Voices - Printing with Many Processes
September 14 - November 2, 7 - 10 pm Tuesday Evenings
Course Fee: \$240 Material Fee: \$60

Introduction to Collography
November 6 - 27, 1 - 5 pm Saturdays
Course Fee: \$190 Material Fee: \$15

1 on 1 Instruction

Artists can purchase hourly instruction to learn specific techniques or processes. Malaspina Printmakers 1 on 1 Program is designed to provide customized learning situations in printmaking techniques to meet the needs of a wide variety of artists. From short refreshers on equipment to learning an entire procedure or troubleshooting a specific technique, Malaspina staff will pair you with an experienced print artist for 1 on 1 Instruction.

Studio Rental

Professional facilities for lithography, intaglio, relief, screenprinting, photo-based printmaking and large format digital output. Artists have access to equipment which includes manual and motorized litho presses, four etching presses, an aquatint box, a fully equipped darkroom, a digital print lab and a good selection of limestone and marble stones.

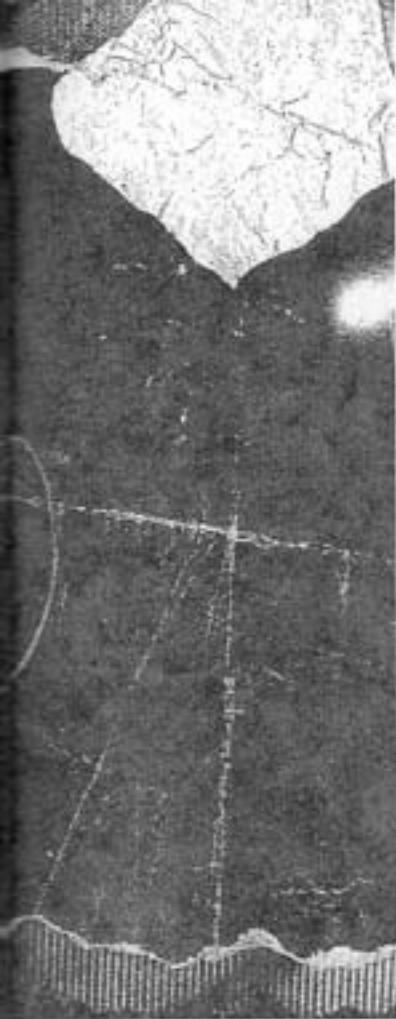
24 hour Access

One year	\$1400
Six months	\$770
Three months	\$407
One month	\$176
One week	\$82.50

Limited Access

10 Pass	\$95
One month	\$110
One week	\$55
One day	\$38

For more information please visit www.malaspinaprintmakers.com or contact us at: malaspinagallery@telus.net
1555 Duranleau Street, Granville Island, Vancouver, BC V6H 3S3 (604) 688-1724



sort of framework to work with, but I find it interesting that the Trekkie or Trekker is written off as being out in left field while the curator or writer is taken far more seriously. I was interested in levelling the playing field with the last exhibit by revealing how complex and nuanced sci-fi fandom has become. I find there are a lot of similarities to the D.I.Y. phenomenon of the fan film and the early beginnings of video art, so I exploited this with my meta-fan film, *The Theatre of the Exploding Sun*.

Yes! To quote Randall Szott of *Leisure Arts*, "Art people are Trekkies too"!

Keith Langetgraber is a teacher at Emily Carr and Thompson Rivers Universities. His work grows out of an interest in social, cultural and political change found through scrutiny of a selected site. His exhibitions consist of the accumulation and reconstitution of information through the peeling back of layers of the vernacular landscape.

Helen Reed is an artist based in Portland, OR. Over the past five years her art practice has involved working with specific invested communities. Her most recent project is *Twin Twin Peaks*, a third season of *Twin Peaks*, written and acted by the show's fans. reheardengagement.com



CO.ERASGA IN PARTNERSHIP WITH THE W2 COMMUNITY MEDIA ARTS SOCIETY
presents
**SHADOW
MACHINE**
A MAJOR NEW MULTIMEDIA & DANCE CREATION



CHOREOGRAPHED BY: ALVIN ERASGA MEDIA ARTISTS: PETER COURTEMANCHE, KEN GREGORY, CAROL SAWYER DANCERS: BILLY MARCHENSKI, ALVIN ERASGA TOLENTINO, MOLLY McDERMOTT, JANE OSBORNE, BEVIN POOLE VENUE: W2 STORYEUM 151 W.CORDOVA

OCTOBER 20-23 2010 TICKETSTONIGHT.CA
27-30 604.684.2787

WWW.COMPANYERASGADANCE.CA • WWW.CREATIVETECHNOLOGY.ORG

© 2010 LIBRARY BOARD 2010