

Crossing Fonds Digital Archives Symposium 2024

The Crossing Fonds Digital Archives Symposium, April 25-28, 2024 hosted in Metro Vancouver and online, will share two years of collaborative efforts and stimulate reflection on both the Crossing Fonds platform/ecosystem and the opportunities and challenges of digital archives writ large. This gathering unites academic, GLAM (gallery, libraries, archives and museum) and community-based experts who bring knowledge and practice in digital archive platforms and interface design, visualization, critical archival theory and practice, principles of OCAP and CARE, an ethics of care, participatory and co-design methods and expertise with digital records, particularly from media arts and culture. The symposium combines face-to-face and online presentations and dialogues featuring archival projects from IBPOC, queer, disabled, and other equity-deserving communities. Preliminary workshops allow a deep dive into the Crossing Fonds ecosystem, its tools, visualization approaches, and critical archival methods.



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Crossing Fonds

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crossingfonds.com

Crossing Fonds 2024 at VIVO Media Arts



Image: *Fonds Crossing* [details], Dana Claxton, 2024

and finally... the image transfers to the screen*

Jennifer Dysart

Media Screening

Featuring media from the Crista Dahl Media Library & Archive (CDMLA) and contemporary artists investigating, or inspired by, analog archival resources and their own community histories.

On-demand Online Screenings:

April 25 to May 8, 2024

vivomediaarts.com/programming/crossing-fonds-symposium-evening-2

stuck between an archive and an aesthetic, Pamila Matharu, 39 minutes, 2019

stuck between an archive and an aesthetic, is an experimental video essay mining lost and forgotten voices reverberating inside and outside the institution. Matharu uses event documentation from discarded videotapes as a starting point to explore what is missing from the archive. Remixing this found material that travels outside the museum walls, witnessing significant uprisings and returning back inside the institution where she asks; what exactly has or has not changed in the often-misunderstood area of “diversity programming?”

Framing Agnes, Chase Joynt, 75 minutes, 2022

After discovering case files from a 1950s gender clinic, a cast of trans actors turn a talk show inside out to confront the legacy of a young trans woman forced to choose between honesty and access.

Studio Screenings:

April 26

@ VIVO Media Arts

Digit Recalls the Future, Elizabeth Vander Zaag, 3 minutes, 1978

The “Digit Logic Lecture” is an unanimated episode of the “Digit” series, recorded on a week when Vander Zaag was unable to access the computer to create a new work. Vander Zaag created Digit to be a digital foil for her analog identity. This early work is a basis of the artist’s concern with what it is to be the human in human-computer interactions. *Digit Recalls the Future* (1978) is a futuristic animation made of drawings, programming text, and male and female voices in the style of a language lesson in which it is observed that “everyone will wear little devices, which record audio and video of everything in their lives.”

a so-called archive, Onyeka Igwe, 19 minutes, 2020

The work interrogates the decomposing repositories of Empire with a forensic lens. Blending footage shot over the past year in two separate colonial archive buildings—one in Lagos, Nigeria, and the other in Bristol, United Kingdom—this double portrait considers the ‘sonic shadows’ that colonial images continue to generate, despite the disintegration of their memory and their materials. Igwe’s film imagines what might have been ‘lost’ from these archives, mixing genres of the radio play, the corporate video tour, and detective noir with a haunting and critical approach to the horror of discovery. [Captioned]

Caribou in the Archive, Jennifer Dysart, 8 minutes, 2019

In *Caribou in the Archive*, rustic VHS home video of a Cree woman hunting caribou in the 1990s is combined with NFB archival film footage of northern Manitoba from the 1950s. In this experimental film, the difference between homemade video and official historical record is considered. Northern Indigenous women hunting is at the heart of this personal found footage film in which the filmmaker describes the enigmatic events that led to saving an important piece of family history from being lost forever. [Subtitled]

Fonds Crossing, Dana Claxton, 10 minutes, 2024

Fonds Crossing - considers Indigenous and “western” fonds literally meeting in the middle and crossing over each other via two figures whom pass objects from the Indigenous archive to be placed in the western archive. From white/ grey boxes to parfleche boxes and baskets/ the exchange considers value / mutual respect and relations to the natural world. The artist is considering how history, and stories are marked and recorded and how paper or video tape and rattle or a stone or drum - are all markers for recording territories, histories and truths.

Shattered, Karin Lee, 22 minutes, 2007

100 years after the Anti-Asian race riots in Vancouver Canada, media artist Karin Lee questions the relationship between immigration, labour and business while commenting on the current phenomenon of globalization. *Shattered* brings together two historic perspectives of the riots while locating it within contemporary Vancouver. Created during an artist-in-residency program at VIVO Media Arts Centre, the work was shown as a two channel site-specific video installation in Vancouver’s Chinatown and Japantown on the night of the 100th anniversary of the riots - September 7th, 1907. [Text based translation]

Coyote X, Terry Haines, 13 minutes, 2013

Coyote’s historical and cultural significance across Native nations is as a trickster, a figure that both learns from his mistakes and complicates matters. Its fundamental nature provides a unique perspective: Coyote mirrors our own actions of adaptation and survival, standing like us in the shadow of a dominant society, amid urban sprawls, colonial ramifications and the realities of expansion. His evolving presence in the land represents a convergence of nature, tradition and society within the space he historically occupies.

— and finally... the image transfers to the screen*

VIVO's Programming team for this Crossing Fonds program is composed of third-generation settlers and recent immigrants. Our process is informed by our different perspectives, and our relationships and understanding of our place on this land. We bring our professional and life experiences and subjectivities to the media we choose to showcase. We employ consensus to resolve them.

The selected artists have remediated archival fonds, oral histories, documentary film, home footage, discarded television recordings, and surfaced the sonic shadows (Igwe) resonant in abandoned archives.

The Programming team echoes themes present in the Crossing Fonds case studies. It's not surprising that the theme of "crossing" is woven through this selection - from the British Empire's ocean crossings, their theft of cultural objects, and the erection of archives in the service of colonial propaganda; to a contemporary invocation of the boundary-crossing trickster, the coyote, as a symbol of this "precarious existence" (Haines) on these stolen, occupied and unceded territories.

The artists consider how objects are "markers for recording territories, histories and truths" (Claxton); how the queering of an archive can enable trans men and women to speak across generations; and how Indigenous and racialized people have excavated personal and institutional archives to reposition community histories.

We hope these media works resonate with your conversations and imaginations.

Genki Ferguson, Karen Knights, nazanin oghanian, Arman Paxad, Carla Ritchie
Programming team
April 2024

* The title of this event is a quotation from Jennifer Dysart's *Caribou in the Archive*, 2019.

Kultsia: The Art of the Apology, Cease Wyss, 34 minutes, 2012

This work was the 3rd stage of my personal research with my mother, Kultsia-Barbara Wyss, who spent 7 years in the St Paul's Residential School and went on to spend years in Day School, through St Edmonds. Both of these schools were/are in North Vancouver and are walking distance from where my other grew up. It is a conversation over tea, about her time at Residential School, and how she witnessed her life from a young girl to her elder hood, and the many challenges she faced as well as endured as a result of attending these schools. It is a legacy piece that I created for her grandchildren to hear her personal story. It is meant to either be heard in its entirety or to be heard at any point in the timeline.



Kultsia: The Art of the Apology [Still shot], Cease Wyss, 2012

Watch:
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