

Daniel Dugas graduated with an MFA, Time Arts from the School of the Art Institute of Chicago. He was an artist in residence at the Banff Centre both in the Visual Arts and in the Music Department, at Sculpture Space in New York, at EMMEDIA in Calgary and recently at the A.I.R. Vallauris in France with collaborator Valerie LeBlanc.

Daniel recently launched an audio CD of real time interactive soundscapes: *Free Market Karaoke*. He performed *FMK* nationally in the summer of 2005. Daniel's fifth book of poetry: *Même un détour serait correct* was published last fall by Les Éditions Prise de Parole. The DVD of the same name was shown at the 19th Instants Vidéo in Marseille, at the Rencontre du film numérique de Mantes La Jolie and in the Vidéoteque éphémère, of the VIDEOFORMES 2006 festival in Clermont-Ferrand, France.

Dugas is a founding member of IMAGO artist run print shop in New Brunswick; the TRUNK© gallery, an alternative exhibition space and the EMMAX Club, Calgary, a Max /MSP Jitter software based club hosted by EMMEDIA. He is currently teaching in the Media Arts and Digital Technology Department at the Alberta College of Art and Design.

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Opening reception:
Friday February 23, 7 pm
(PAVED Arts Event Space)

Conversation with the artist:
Saturday February 24, 1 pm

Exhibition hours:
Tuesday – Saturday, 12 – 6 pm

Admission to all events is free.



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February 23 - March 10, 2007

Daniel Dugas *FIB & BID*

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BID is the symbol for Sotheby's, a noted auction house on the New York Stock Exchange (NYSE). A FIB is a trivial lie.

This interactive video projection is based on a short clip from the movie THE JUROR, a 1996 film directed by Brian Gibson. Demi Moore stars as Annie Laird, a single mother, picked for jury duty on a Mafia trial. She is forced to persuade her fellow jurors to vote "not guilty" by the "Teacher" who threatens to kill her son.

When the trial is over, it seems that he cannot let her go.¹ Annie is a sculptor who makes boxes reminiscent of the FLUXKITS.² The content holds meaning for the artist and can be interacted with by the audience. The Teacher played by ALEC BALDWIN befriends ANNIE by buying a few of her works on exhibit in a New York gallery. Here is the transcript their first encounter:

THE TEACHER
Do you know Japan?

ANNIE
uh huh

THE TEACHER
Contemporary Art is a sort of currency there now. Because its value is so inconstant, it's so attractively pliant.

ANNIE
...I'm lost... I'm not connecting the dots here

THE TEACHER
None of that really matters, all that matters is we need to start getting your pieces traded... record some six figure sales... get you the right review in Art Forum, the proper niche at the Basel Art Fair, that sort of thing but that's my job don't you worry about that.

ANNIE
Listen Mister Cordell

THE TEACHER
Call me Mark

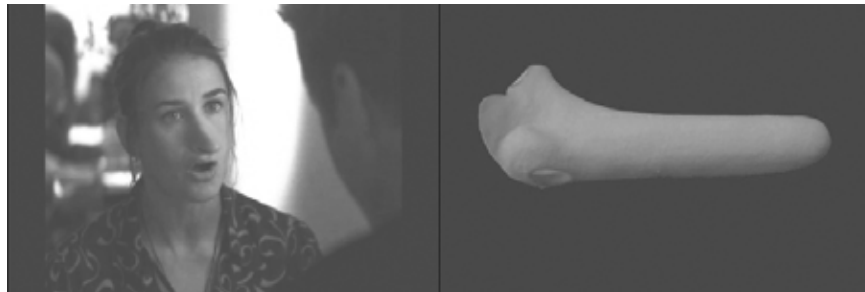
ANNIE
OK Mark. Listen...

THE TEACHER
May I call you Annie?

ANNIE
...Yeah, you know you can call me whatever the hell you want but I am not interested in having my art used as some kind of currency!

THE TEACHER
Annie... what do you think I get out of this... do you think I make money out of this... I don't, I don't need to... what I do for a living pays me very, very well.

I do this so that artists like you can go into you studio and work on your boxes and not worry whether of not your children are being fed... so that these idiots that control the art....



"I do not want my art used as a currency" is the key phrase. When I first saw the movie I was laughing out loud, I could not believe that an artist would say that. How funny can we be? What kind of sordid joke is this? I have to say that when I looked at the movie again I was still laughing. But what does it mean? Is it like a mechanic who says "No, no, no I cannot accept any payment for changing the cylinder head gasket on your car," or a real estate agent who says, "Please do not insult me by wanting to give me money in exchange for selling your house" etc. Obviously this is nonsense but when it comes to art, or at least in the media version of the artist, it is acceptable, it is plausible: artists are unpractical and eccentric.

This clip incited me to look at the art market, which is a business like any other. Art, like chemicals and pork bellies, is subject to the pressure of the market. If Annie Laird refuses to sell then maybe it will make her art less available, more desirable, and therefore, increase the value of her work. But then again, she could vanish into oblivion. She could also choose to flood the market with her boxes à la mode de Wal-Mart, but that is another story.

I choose the Sotheby's Art House because it is the oldest international auction house and because they are listed on the NYSE, unlike Christie's, which is a private company. I was interested in using some of the information

that is relayed in real time — minus 20 minutes — on the Internet like the highest price of a share, the lowest price of a share, the volume of sale, the difference between the highs and the lows, etc. I have been following the stock market for some time using the data to create soundscapes as in the *Free Market Karaoke* project (2005) or to alter projections as in the *do_wild_loops; do_wild_jumps; [big ceo's talking to small bugs]* installation (2003). I am interested in the visualization of data, in the graphical presentation of information but also in the re-contextualization of information. In the *do_wild_loops* project, I saw the DOW CHEMICAL CO stock rise sharply when the Iraq war started in 2003. Because of this dramatic change I had to review and reset the range in which the incoming information would evolve.

In *FIB & BID* I am using the numbers to scratch and loop through the clip at an intersection of the data (objectivity) and the desire (subjectivity) of the artist. I am also using the information to grow and shrink a Pinocchio nose, the ultimate icon of a lie. If a FIB is a small lie, then perhaps the effect of the data on the projection has something of a small truth.

- Daniel Dugas
Calgary, January 20, 2007

1. http://en.wikipedia.org/wiki/The_Juror
2. http://www.digitalsalon.com/weblog/archives/archive_2005-w51.php