Instant World:
The Beginning of a Beginning

An essay by Shauna Jean Doherty

September 6 – October 21, 2023

In 1986 a small number of obscure, technically complex artworks were en route from Canada to Italy. They were bound for the Venice Biennale, one of the world's greatest recurring art exhibitions. Every other year, the major art event showcases ultra-contemporary works by artists from across the globe, capturing the political, social, and aesthetic concerns of the moment. In 1986 the exhibition's overall theme was art and science, earning it the sobriquet "the Laser-Friendly Biennale."[1]

Selected by curator and artist Geoffrey Shea, the in-transit, Canadian techno-artworks were created using a homegrown, cutting-edge information system called Telidon. Contained on a series of floppy disks and playable only using specialized hardware, they are considered today to be the country's first interactive networked computer artworks. In spite of this rich history, Telidon art as a genre is barely known even to the most zealous of contemporary media art enthusiasts. These primordial digital works embody a critical beginning for both art and Internet history, but due to the "ever-present technical difficulties" that accompanied Telidon technology, the artworks selected for the Biennale were never put on view and would be subsequently stashed away in a cardboard box for four decades.[2]

Developed in a research lab by the federal government's now defunct Department of Communications (DOC), Telidon was designed to enable everyday Canadians to conduct a range of virtual activities, including banking, shopping, and learning from the comfort of their living rooms. An early trial, dubbed Vista and coordinated by Bell Canada, found the adult entertainment content to be particularly popular. The system's electronic pages could be accessed via specialized hardware, which consisted of a keypad and decoder that sat on top of a standard CRT TV and was enabled by the technology's revolutionary ability to circulate low resolution graphics over phone lines.

One of Telidon's most unprecedented aspects was that users could access the system's databases at any time of day, which stood in contrast to the passive consumption and regimented availability of conventional television programming. With its interactivity, round-the-clock availability and infinitely varied content, Telidon imagined the graphical, functional and virtual aspects of the modern day internet, at least a decade before Tim Berners-Lee's invention of the World Wide Web would change the course of communications history.

Telidon was mostly intended to produce images in a still format, however, as artists encountered its slow and sequential rendering speeds—due to the limited processing power and network bandwidth of early 1980s computing hardware—they discovered its aesthetic and narrative potential. Taking advantage of the technology's limitations, artists created simple graphics that possessed animated effects and layers of text, shapes, textures, and punchy electronic colours. By drawing and redrawing the same shapes in different positions, when presented sequentially the shapes would appear to move, as the image rendered.

From its launch in 1978 to its demise in 1985 when the Canadian government announced its divestment from the project, Telidon burned brightly, albeit briefly.

Douglas Parkhill, one of the fathers of the technology, named a report chronicling Telidon's history "the beginning of a beginning." It was delivered to the Canadian Deputy Minister of Communications in 1987.[3] Fittingly, the title of Parkhill's account was drawn from a quotation by science fiction writer H.G. Wells who declared, "The past is but the beginning of a beginning, and all that is or has been is but the twilight of the dawn," in a lecture published in 1913 titled The Discovery of the Future.[4]

***

As those proto-digital Canadian artworks travelled across the Atlantic to Italy almost forty years ago, the world was standing at the threshold of a new

1 William Feaver, "A Laser-Friendly Biennale," The Art News 85 (September 1986): 60–63.
2 Geoffrey Shea, "Dead Medium: Canada's Telidon Network; Australia's 'Viatel' and 'Discovery 40,'" The Dead Media Project, (nd), http://www.deadmedia.org/notes/2/024.html.

3 Douglas Parkhill, "The Beginning of a Beginning," Department of Communications (Ottawa: Government of Canada, 1987).
4 Ibid.

culture, at least according to flamboyant futurist and one-time president of OCAD University, Roy Ascott, who described the moment as such in the catalogue that accompanied the 1986 Venice Biennale exhibition, "Technology & Informatics," which the Telidon works were meant to join. This exceptional historical period, Ascott notes, was one "at the interface between a world conceived in the language of a gross materialism, and a world of language which celebrates the immaterial, the invisible, the virtual, the becoming."[5]

There was much idealism surrounding the coming Information Age and the potential of telecommunications in 1986. The promise of a reality that was more connected, more equitable, and advanced hung within the zeitgeist. IBM had just introduced their first laptop computer and the Internet was rapidly evolving from a semi-obscure American military-driven means of sharing files into a central facet of our lives. Yet, 1986 also saw the darker side of advanced technologies: the Chernobyl disaster unfolded, the first computer virus, "the brain"[6] began to spread, and the Space Shuttle Challenger disintegrated just over a minute after its launch from Cape Canaveral, killing all seven of its passengers.[7]

So little was known then of the massive impact the Internet would have on, well, everything, including the way we see, make, buy, and think about art. Like the Internet, Telidon was taken up by creatives at the very beginning of its development, contributing to a uniquely Canadian legacy of artist-led technological innovation. Marshall McLuhan, the grandfather of the nation's discourse on the productive relationship between technology and culture, consistently turned to artists to unpack the anticipated long-term effects of new media. This recognition of the critical role that artists can play as developers of technology and heralders of its potential consequences, both materially and philosophically, is referred to by Michael Century as the Canadian "alternative technological ethos."[8]

The Telidon artists of the 1980s, like the Internet artists that would proceed them, embody this spirit, emerging at once as catalysts and beneficiaries of technological innovation.

Artists in Canada have an established history of invoking techniques of long-distance tele-connection in their creative pursuits, as both a necessary dissemination strategy and creative concept, an outcome resulting from the expansive geography of the country. Mail, fax, slowscan, and Telidon all constitute a distinctive Canadian aesthetic that embraces communications technologies as both formal and functional elements. As Century argues, the connection between culture and Canadian telecommunications was, and is, no accident. In the 1970s the Department of Communications held purview over science and engineering as well as arts and culture, which resulted in highly productive cross-pollination between portfolios.

The invention of Telidon art began with an investigation called the Telecommission, prompted in 1969 by then Prime Minister Pierre Trudeau, who corresponded regularly with McLuhan. The federal inquiry examined modern media with the aim of applying this knowledge to situate Canada as a world leader in the ever-emerging field of telecommunications. Among the contributors were artists, who, in a chapter called, "Soul in the System," expressed the ways they saw advanced technologies impacting their practices.[9] It was in the resulting report titled, "Instant World" that Telidon emerged. The report reads:

> Think of a system incorporating computing, publishing, newspaper, broadcasting and library, telephone and postal services of the country, together with large slices of teaching, of operations and of many professional activities. All of these each growing in its own right and subsumed in one system will outstrip in magnitude and importance any industry in which human beings have been previously engaged.[10]

5   Roy Ascott, "Art, Technology and Computer Science," Technology and Informatics, (Venice: XLII Esposizione Internazionale D'Arte La Biennale Di Venezia, 1986), 187-88.
6   Jussi Parikka, Digital Contagions: A Media Archaeology of Computer Viruses (New York: Peter Lang Publishing, Inc., 2007), 61.
7   John Hampton, "The Shuttle Explosions; What Preceded The Instant In Which the Challenger Was Lost," New York Times, January 29, 1986, 2.
8   Michael Century, Northern Sparks: Innovation, Technology Policy, and the Arts in Canada from Expo 67 to the Internet Age (Cambridge: MIT Press, 2022), 5.
9   Department of Communications: Telecommission Directing Committee, Instant World: Report on Telecommunications in Canada (Ottawa: Government of Canada, 1971), 23-40.
10   Ibid., 28-29.

If widely adopted, the system would connect Canadians and firmly establish the country as a powerhouse in the field of technological innovation. In an information pamphlet circulated to the public by the federal government in 1980, Telidon was heralded with an unbridled optimism. It boasted: "A new era in communications has dawned. A dramatic innovation, called Telidon, will soon transform the familiar television set into a remarkable information retrieval system and, eventually, a two-way communications centre from which viewers may conduct business, take educational courses, or send and receive mail at the speed of light."[11] A Toronto Star article from 1981 called Telidon an "electronic marvel,"[12] and the CBC dubbed it, "knowledge at your fingertips" the same year. [13]

While Telidon was still in development in the early 1980s, Trinity Square Video, an artist-run centre in Toronto, hosted workshops that introduced artists to the new technology's creative applications, demonstrating how to make simple graphics that could be integrated into video artworks or could be put together to make interactive pieces. According to an account by Jeff Mann published in Leonardo, "a computer communications facility for artists" called Matrix was established in 1981 "when a group of Canadian artists began experimenting with a new technology called Telidon videotex."[14] It was around this time that Telidon equipment could be found in Toronto's Queen Street West art scene. Often, works could be viewed at Toronto's Cameron House, alongside performances by the Hummer Sisters, under the purview of their video and theatre group, VideoCabaret.[15] In 1982, Telidon art played a role in an artist-led mayoral race intervention, in which Deanne Taylor, representing the Hummer Sisters, briefly changed her name to A. Hummer, ran against Art Eggleton, and came in second.

The most enthusiastic members of the fledgling Telidon art community formally united to found Toronto Community–Videotex (TCV), a centre that facilitated the public use of Telidon creation equipment and evolved into what is today known as InterAccess (IA). The organization's incorporation documents filed in March 1983 list Nina Beveridge, Bill Perry, Paul Petro, and Geoffrey Shea as its founding members.

TCV enabled artists to disrupt the Telidon system's strict distinction between content producers (publicly funded organizations and commercial entities that could afford the substantial cost of the computing systems required to create and deliver Telidon information) and consumers, who were expected to interact with the system in limited, pre-defined ways. TCV provided the local community of artists with the tools required to create works not beholden to any corporate or government agenda.

Many of the works these artists created were interactive, revolutionizing the art world by converting viewers into users. One of the technology's greatest innovations was the ability to generate works with a tree-like, choose-your-own-adventure style with it, that presented its viewer with pages and options to advance through various pathways. Interactive Telidon artworks, like those of artist Nell Tenhaaf, could be experienced in a multitude of ways, by selecting one of the various options that appeared on the work's main menu. From there, the viewer could undertake journeys depending on the pages they selected. Ultimately, these experimental works were rarely experienced in their intended form, that is, displayed on Telidon equipment. Rather, they were seen in bars and basements as VHS recordings of the artist demoing the work played on CRT screens, or as 35mm slide reproductions.

In November of 1985, Shea curated Art is Communications with Paul Petro. This was one of the earliest (and only) gallery exhibitions of Telidon artworks in Toronto. In his curatorial essay for the exhibition, Shea notes that the show "parallels a larger social discussion about the increasing role of technology in our lives."[16] The following year, Shea

11   Department of Communications, Telidon (Ottawa: Government of Canada, 1980), 1.
12   Colin McConnell, "Electronic marvel: Arnie Maralit demonstrates how to doodle creatively on the videotex page-creation terminal which can be used for home education and recreation purposes," Toronto Star, May 8, 1981.
13   "Telidon — 'knowledge at your fingertips!'" CBC News, 1981, https://www.cbc.ca/player/play/1630717874.
14   Jeff Mann, "The Matrix Artists' Network: An Electronic Community," Leonardo 24, no. 2 (1991): 230.
15   J. Kelly Nestruck, "Toronto Performer and Producer Deanne Taylor Was 'Queen of Queen Street,'" Globe and Mail, Jan. 4, 2021, https://www.theglobeandmail.com/canada/article-toronto-performer-and-producer-was-queen-of-queen-street/.
16   Geoffrey Shea, "On Curating This Videotex Exhibition," Art is Communications (Toronto:

sent that package of Telidon disks to Venice where speculation on the role of technology in the lives of artists continued to proliferate. Curator Roy Ascott expressed an optimistic view of the burgeoning "information paradigm"[17] writing:

> New technology, far from being the enemy of creation and expression as popularly imagined, is only the enemy of those old orders of art which glorified the object in a material universe, and with it ideas of a market product, stylistic trademark, copyright, ownership, set within immutable canons of 'excellence,' 'beauty,' 'value,' and 'truth;' all reinforcing an artificially stable unified but totalising world view.[18]

Ascott was struck by the emerging field of network art, of which Telidon was a forerunner, and notes in the catalogue that the entire "Technology & Informatics" exhibition was indicative of the possibilities of interconnectivity, having been organized remotely with collaborators around the world. In the brochure, he writes prophetically that "Telematic culture, seen here at its beginnings, produces an art which is both inconclusive and immanent … Here is work in process, in production. Rather than presences we have traces. Electronic space is a new kind of space. Computer time is another kind of time. We are in new relationships to surface, image, and memory."[19]

In that same catalogue, writer, curator, and artist Tom Sherman assigns critical attention to the ways new media are affecting audiences and individuals, grappling with "a violent, unstable world apparently running out of time."[20]

"We barely survive emotionally," wrote Sherman, "by taking advantage of the super-human memory and communications potentialities of contemporary technological devices."[21] Already, Sherman seemed concerned about the consequences of ultra-connectivity, while also

acting as a fundamental figure in Canadian art and technology, having founded the Canada Council's Media Arts department in 1983 and establishing its first grant programs for computer-integrated media. Still, he warned, "first we were moving through the information and now the information is moving through us."[22]

The works that managed to emerge during Telidon's short lifespan are wonderfully wide-ranging, some manifesting simply as exercises that depict the technology's capabilities, while others are impressive expressions of the artists' graphic and narrative imaginings. Many of them reflect the concerns of the early 1980s, such as John Fekner's *Toxic Wastes from A to Z (coming after you and me)* (1981), which examines environmental degradation by parodying a children's television show format to transcendently depicting gay intimacy as in the works of Robert Flack—made especially prescient by the AIDS epidemic—to the retelling of art history, as seen in Douglas Porter's *Empty Objects* (1985). Glenn Howarth's works, which were donated to the archives of the University of Victoria in 2012, are strikingly painterly and illustrate the rugged sublimeness of Canada's West Coast, while Paul Petro's *My Media My Self* (1984) reflects on the psychic impacts of Telidon itself.

After millions in public and private funds had been invested in its massive social and technical potential, the federal government's monetary support of Telidon officially ended in March 1985, one year before the artworks that came of the unique system were meant to be debuted in Venice, and only seven years after the project had been officially launched.

***

So, it was much to everyone's surprise when a long forgotten trove of cardboard boxes was unearthed at InterAccess, following the organization's relocation from 9 Ossington Avenue to 950 Dupont Street in Toronto. I was working there as IA's Programming Coordinator in 2018 when the batch of 8" and 5 ¼" disks were (re)discovered, along with a smattering of VHS tapes. This catalyzed a multi-year search

United Media Arts Studies: A Space, 1985), 8.
17   A term used by Michael Century to describe the productive dynamic between the proliferation of computers, software, and networks and the artists who explored their boundaries through creative experimentation.
18   Roy Ascott, "Art, Technology and Computer Science," Technology and Informatics, (Venice: XLII Esposizione Internazionale D'Arte La Biennale Di Venezia, 1986), 187-88.
19   Ibid.
20   Tom Sherman, "With Respect To Audience," Technology and Informatics, (Venice: XLII Esposizione Internazionale D'Arte La Biennale Di Venezia, 1986), 191.
21   Ibid.
22   Ibid.

and discovery operation that has stretched across Canada and dipped into the United States, tracking down Telidon works that were created in Victoria, Vancouver, Montréal, Ottawa, Toronto, Halifax, and at New York University's Alternate Media Center, when a group of artists including John Fekner, Andy Warhol, and Keith Haring were invited to experiment with the new fangled Canadian innovation. From the football field-sized archive at the Science and Technology Museum as well as Library and Archives Canada in Ottawa to Toronto's Reference Library and Artexte in Montréal, there were plenty of traces of Telidon and the pioneering art that was made with it, patiently awaiting the recognition it failed to receive in its era.

Somewhere along this Canadian media art odyssey, I connected with John Durno, Head of Library Systems at the University of Victoria, who, in a basement lab on campus, holds one of the last remaining operational Telidon decoders. He has been restoring Telidon artworks since January 2015 and has tirelessly revived the ones found at InterAccess, including the disks that were bound for the city of canals.

In September 2023, after a protracted journey, the Biennale works will return to the shores of Venice and will be presented by Durno at the 10th International Conference on the Histories of Media Art, Science and Technology. This time, the works will take the form of digital files that are less likely to pose the technical challenges they did almost half a century ago. Their conference presentation will coincide with the largest exhibition of Telidon works in history at the gallery where it all began, InterAccess.

The show at InterAccess will continue the endeavour Petro and Shea set out on in 1985 in Art is Communications, to "illustrate the use and development of videotex in the realm of art in Canada...to reveal and heighten a critical awareness of the medium as an expressive tool."[23] In his essay, "On Curating This Videotex Exhibition," Shea expresses an ethos that applies to InterAccess as a whole, which remains true on the occasion of

23   Paul Petro and Geoffrey Shea, Art is Communications (Toronto: United Media Arts Studies: A Space, 1985), 1.

the organization's 40th anniversary, "to provide... an objective viewing of the processes and results of working with technology, as well as a chance to explore other writers' and artists' perceptions of the ideologies imbedded in the technology, that is, the degree to which this technology dictates and informs the creative process."[24] While technology evolves and advances over time, the art we make with it continues to serve as a mirror that both heralds and warns of the future.

Thus completes a four decade saga. In *Remember Tomorrow: A Telidon Story* Canadians, largely for the first time, will finally have the opportunity to behold the equally ill-fated and groundbreaking Telidon system and the artworks that came of it, whose defiance against presentation was an outcome of the specificity of the technology that made it so exceptional.

24   Geoffrey Shea, "On Curating This Videotex Exhibition," Art is Communications (Toronto: United Media Arts Studies: A Space, 1985), 8.

———————————————

Adele D'Arcy studied fine art at Concordia University, graphic design at Sheridan College, and digital illustration at the University of Toronto. An early proponent of digital media, D'Arcy was involved with InterAccess for several years as a trainer, board member, and artist in residence. Her current work is inspired by the decorative art of bygone days as well as early 20th century children's book illustration, expressed through a hybrid of painting, digital media, and traditional graphic arts techniques.

John Fekner, born in New York City in 1950, is an artist known for his spray painted environmental and conceptual outdoor works. Fekner has worked with a range of media including painting, cast paper reliefs, performance, and the computer, addressing concepts including perception and transformation, as well as specific environmental and sociological concerns such as urban decay, greed, chemical pollutants, and mass media.

Robert Flack was born in Guelph and moved to Toronto to study at York University. He began working at Art Metropole in 1980, where he acted as a layout artist on many General Idea-related projects such as FILE Megazine. His work was concerned with psychic energy and expressed an otherworldliness, a quality that became amplified with his HIV sero-conversion in 1988. From that point forward, Flack's work focused on the internalized realms of the chakras and the "etheric body." Preceding his death in 1993, Flack exhibited

nationally and internationally in Berlin, Vienna, Amsterdam, and at several venues in Canada.

Benjamin Gaulon is an artist, researcher, educator, and cultural producer. His work focuses on the limits and failures of information and communications technologies, planned obsolescence, consumerism, ownership, as well as privacy, through the exploration of détournement (misappropriation), hacking, and recycling. His projects take the form of software, installations, pieces of hardware, web-based projects, interactive works, street art interventions and are, when applicable, open source. He is currently director of NØ SCHOOL, a non-profit organization based in France, that supports and promotes emerging art and design research and practices that address the social and environmental impacts of information and communications technologies.

John Gurrin is an artist, sound engineer, designer, filmmaker, and teacher. His work has been shown internationally and reviewed in The New Yorker and The New York Times. Starting initially as a painter and musician, he turned to film and sound while attending McGill University. His first exhibited work used interactive distributed computer systems, namely Telidon, for which he wrote and programmed stories and visual poems. During this period he presented "One Hour of Love" at the Arsenale in the 1986 Venice Biennale. Gurrin currently teaches Sound Image and Studio Recording at New York University. He has worked as a sound person for various directors, artists, and musicians including Martin Scorcese, David Byrne, Sean Penn, U2, Madonna, David Bowie, Ray Charles, and Lou Reed. Gurrin is a founding member of Men Without Hats who released the song Safety Dance in 1982.

Glenn Howarth was born in Vegreville, Alberta in 1946. As an artist whose practice spanned a range of media including oil on canvas, charcoal, and graphite, he was fascinated with the science and philosophy of perception. The aesthetic of his work was highly influenced by the shapes and colours of Canada's West Coast, having spent the majority of his career in Victoria, British Columbia. After graduating from the University of Victoria's Visual Arts program in 1987, he began the Victoria Drawing Academy in his studio in Fan Tan Alley in the city's historic Chinatown and also taught at the University of Victoria and the Banff School of Fine Arts. Howarth's foray into digital art was brief, productive, and relatively little known. He represented Canada in the 1983 Bienal de São Paulo, both curating and participating in an exhibition of 11 Canadian digital artists working with Telidon. He passed away in Victoria in 2009.

Don Lindsay has worked in the field of software product design and development for four decades. As a former Director of Design at Microsoft, former Design Director at Apple, and Vice President of User Experience at Blackberry, he holds over 300 global patents encompassing user interface design and gesture and speech interaction. Today, Lindsay serves as an independent director on the boards of startups. From 1983 to 1985 he was the Creative Director at Norpak Ltd., a company that manufactured Telidon equipment.

Pierre Moretti was one of the first artists commissioned to make artwork using Telidon. An accomplished animator, he produced a range of psychedelic films for the National Film Board of Canada that explored the country's national identity. The experimental style of his works reflect the 1960's era in which they were created. Superimpositions, spirals, duplications, optical illusions, and kaleidoscope effects are techniques he used throughout his creative career.

Andrew Owens was an early contributor to InterAccess. From 1983 to 1985, he was also the Chair of the Board of Directors of the Institute of Creative Communications, where he advised governments and broadcasters on communications policies regarding precursors to the internet, like Telidon. By 1985 he had created a bank of data, Beta, distributed by TVOntario that contained 400 pages dealing with various subjects including a monthly art show. In 1986 his work was selected by Red Barns of New York University for exhibition at the Venice Biennale. Owens went on to work in the field of advertising for clients that includes IBM, Sharp, and Colgate-Palmolive. He holds an honours degree in Chemistry and was born in Wales.

Paul Petro is a curator and gallery owner who has operated his Toronto-based gallery Paul Petro Contemporary Art since 1993, programming works by contemporary Canadian and international artists. Prior to opening his gallery, Petro was a practicing artist and independent curator, a recipient of production grants from the Canada Council for the Arts and the Ontario Arts Council, and served on arts council advisory boards and juries. He has been involved in the artist-run sector in Canada on the Electronic Arts Committee at A Space, Toronto (1985-90) and as a Founding Director of InterAccess (1983). Petro is also past President and member of the Board of Directors for C Magazine (2001-09).

Douglas Porter's video work has been shown internationally in New York, Brazil, Switzerland, Germany, Sweden, Portugal, Spain, France, Poland, Sweden, and Australia. His work is held in public collections, including the National Gallery of Canada, Canada Council Art Bank, Nova Scotia College of Art and Design, and Concordia University Library. He experimented with Telidon while living in Halifax, Nova Scotia. In the last few years he has taken up working in acrylics on canvas.

Jerome Saint-Clair aka 01010101 is an artist and researcher whose work uses mostly open source software, hardware, and electronics. His works, which manifest as net art, generative art, interactive digital installations, video projections, and media archaeology, are often critical and humorous. He is a founding member of the Graffiti Research Lab France

(2011), the Dead Minitel Orchestra (2013), the Internet of Dead Things Institute (2018), and is part of the Disnovation working group. He regularly teaches creative coding and acts as a collaborator and technical advisor to other artists.

Geoffrey Shea is a Canadian media artist whose work highlights the intersections and opportunities between technological systems, community, and identity. His artworks incorporate interactive programming, site-specific installation, and mobile phones. His artwork has been exhibited widely, including at several editions of Toronto's Nuit Blanche and the exhibition Talk to Me at the Museum of Modern Art in New York. Shea was a co-founder of InterAccess. He is currently an Associate Professor at OCAD University and is the Co-Director of the Mobile Experience Lab, where he leads research into the intersections between artistic expression and physical disability, and the potential role of emerging technology.

Nell Tenhaaf is an electronic media artist and writer. Tenhaaf's practice focuses on intersections of art, science, and technology, with a particular interest in the biosciences and Artificial Life. Her artworks integrate elements from these different fields in the form of lightbox displays and interactive sculptures. A survey exhibition of fifteen years of her photographic and interactive work was shown in several Canadian venues between 2003 and 2008. Her work has also been exhibited in Spain, Hungary, Germany, Sweden, and the United States. Tenhaaf is represented by Paul Petro Contemporary Art, Toronto.

Peter Zmudzki is one of Canada's leading Information Architects and has worked on projects with IBM, Apple, McGraw-Hill, Citi Corp, and Barrick Gold. A pioneer of emerging technologies, he has been involved on the ground floor on browser-based video streaming and video chat with markup tools and document sharing. Currently, he works in the cryptocurrency space. In the 1980s he was hired by the Toronto-based company Infomart to produce NAPLPs content largely for kiosks in shopping malls and went on to perform the same work in New York. He has lectured at colleges and universities on interactive graphic multimedia and network design and technologies.

Exhibition curated by Shauna Jean Doherty

Shauna Jean Doherty is a curator and writer compelled by the social history of technology. She has curated media art focused exhibitions, video screenings, and events since 2009 in a variety of commercial, public, and artist-run spaces including, Arsenal Contemporary Art (Montreal & Toronto), Vtape (Toronto), EM Media (Calgary), The Centre For Art Tapes (Halifax), The Art Gallery of Ontario, VIVO Media Arts Centre (Vancouver) and the Museum of Vancouver. In 2021 she received the Joan Yvonne Lowndes Award from the Canada Council for the Arts for curatorial excellence. Her written work has addressed topics including sonic warfare, art and AI, post-internet aesthetics, and internet art archiving. Her graduate thesis research examined glitch art and the aesthetics of technological failure. She is currently a Writer and Editor at OCAD University.

Telidon art restoration by John Durno

John Durno is a Librarian at the University of Victoria, where as Head of Library Systems he leads the team responsible for digital asset management, digital preservation systems, web development, server administration, and specialized desktop deployments. His research interests include the recovery and restoration of Telidon graphics and supporting technologies, and curating a collection of historic computers, software, and documentation.

Inter/Access

Canada Council for the Arts Conseil des arts du Canada

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

TORONTO ARTS COUNCIL

CANADA SCIENCE AND TECHNOLOGY MUSEUM

V tape

University of Victoria | Libraries