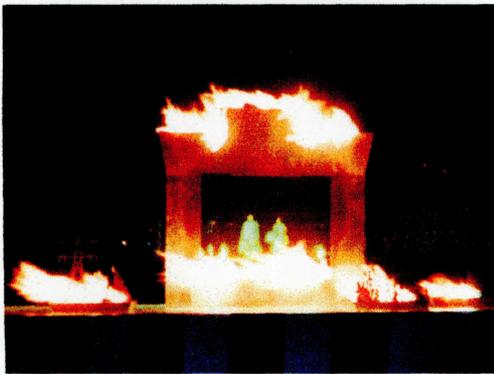
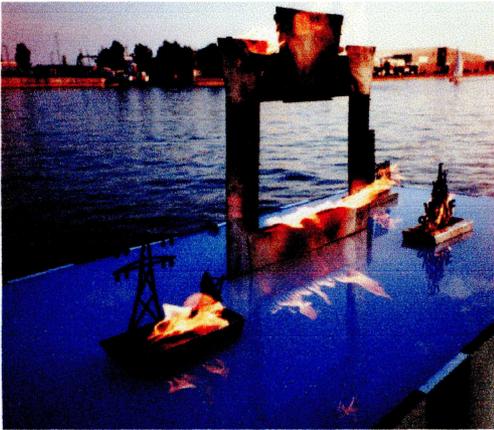


FEU DE JOIE



RANDY & BERENICCI
bandr@rogers.com
59 Grange Avenue
Toronto M5T 1C8 Canada
416 593 4965

Feu de Joie was first presented on September 21, 2002, the autumnal equinox, between 7 and 10 pm. The location of the site-specific performance was at the edge of Toronto's harbour, beside the Ferry Terminal to the Toronto Island Airport.

The audience viewed the spectacle from the derelict industrial quay on the north city shore. We performed our action on the south Island shore, before the runway of the antiquated Toronto Island Airport. Between us and the audience was a 150 metre wide nautical shipping channel. Large and small pleasure boats randomly passed between us and the audience throughout the duration of the piece. On the runway behind us airplanes took off and landed. The presentation began at dusk and ended in the dark of night as the orange full harvest moon rose behind us.

Floating in a constructed water-table sculpture before the audience, at the edge of the cement quay, were stainless steel representations of a classical Punch & Judy puppet theatre and three miniature barges - all continuously engulfed in flames. Mounted on the three barges were precision-cut silhouette representations of - a hydro tower and satellite dish, the ruins of language, and a generic modernist cityscape. People were free to choose a vista to view the flaming sculpture or watch the continuous performative action across the harbour channel - while mingling with one another at the edge of the lake on the beautiful, clear solstice night.

Dressed in the non-descript clothing of international travellers, we walked endlessly in situ, carrying our suitcases and bags - modern nomads, travellers, or refugees - gaining no ground in our constant transit. Bathed in the flickering glow of greenish light we appeared as if captured in night vision, displaced as others in anonymous detached newscasts.

At an optically correct distance from the flaming puppet theatre was positioned a viewing telescope. When seen through the 500mm lens, it appeared the live action across the channel was occurring inside the puppet theatre proscenium - the performers walking endlessly in the consuming flames. People waited in turn for their personal optically assisted vision. *Feu de Joie* was ultimately a performance for an audience of one.

This first presentation of *Feu de Joie* was dedicated to The United Nations Day of International Disarmament and Non-violence (Sept. 21, 2002) under the umbrella of the U.N. sanctioned Wildfaith initiative. The inclusion in this politic was important to the reading of our intervention.

Feu de Joie integrates durational performance, sculpture, pyrotechnics, optics, sound, natural phenomena, site, political activism and public intervention. The artwork seems to successfully tap the zeitgeist of our times by addressing universal issues of displacement and detachment. The piece is portable, technically feasible and can be presented in various context. The staging materials deconstruct into a 3x6 crate. The single technical requirement is propane. The piece requires minimum set up and can be presented anywhere.