The Street Scan Carrides video was conceived and realized as an auto analytical response to an existential experience of a city in flux. While the original moment in time has passed, of special interest are the views of False Creek, Vancouver’s inner city and the impending industrial clearances. The abject condition of False Creek offered a location for a photographic practice of intellectual speculation, with the city as subject matter. The as-it-happened car radio audio was a rhapsodic background for a gentle conceptual projection concurrent with the real time of the video.

These rapidly de-territorialized spaces provided a catalyst for artists to articulate a Vancouver location-based art form. The conceptual art of late 60s and early 70s opened up the world through the city as the topos of the studio, an expansive advanced experimental practice where the studio was in one’s ideas or head. In turn, the new photographic practice was vehicular and required mobility. Video and photographic optical physiognomic renderings could be later expressed as words, critical musings or perhaps as a literature of images.

At times, Street Scan Carrides directs and registers a gaze from the vantage point of looking north onto False Creek, an industrial work basin with mountain background views of a city that lacks a collective memory. Over time, what can be seen in the fleeting moments of False Creek became the displacement of the industrialized city centre of blue collar employment with, for example, the grandiose spectacles of Expo 86 and the 2010 winter Olympics. The transformation has resulted in a private public space of new communities catering to a Brand of Vancouverism—mega market real-estate architectural planning as concrete and glass curtain condominiums for a middle to upper class, the fabrication of a narcissistic city and diminishing authentic memories.

There is also a parallel to early video technologies used. Both the city and the video are in a constant state of change and obsolescence (the video, however, is recoverable through digital technology). As an artifact, yet still active in the “greater archive” of “moving images,” Street Scan Carrides continues to work as an exploration in a time and space continuum, and where remote pasts will meet remote futures.

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