

## Influences

Janet Cardiff – Clip 12

**George:** We're really more influenced by music and film and immersive ride type things in some way, like Disneyland. I don't consider that a huge influence, but it gives us ideas.

**Janet:** I think that our influences are quite varied, as George said, in that performance, a dance performance gives us an idea or something that we have been reading. Literature has always been a big influence for me; writers like Jorge Borges, who is a writer who is concerned with theoretical structure of the piece, but also conceptual play and also entertaining . . . but I think we also come out of a lineage of media art in Canada. I don't think our work would be happening if it weren't for Michael Snow or Doug Back or . . . different artists.

**George:** I think it's more science-fiction-based for a lot of Janet's walks ... *Paradise Institute* can be interpreted in a science-fiction way, but we try to be a bit more subtle. We are inspired by science-fiction writers like Philip K. Dick and Neil Stevenson especially. He is an amazing writer, a current writer, as well as William Gibson.... Within science-fiction kind of writing, and now culminating in *The Matrix* in the last few years, the question of reality is this whole thing that we're very interested

in, in how do we perceive reality, how do we know what's real, and so in science-fiction there is a lot of that going on with immersive technologies that some artists work with, but we don't really like to work with that head-mount gear and stuff like that. But in science-fiction writing, they are talking about that where it's gone beyond that head-mount gear that gives you a headache. They're talking about something where you don't actually know what's real and what's fiction, and that's kind of fascinating to us. And that's why we work with the technologies we work with because they actually do that similar thing so the headphones and the sound can do that.