

C O N T E N T S

PAGE		
2	schedule	
9	welcome & award	
12	Speaking New Media Symposium	
presented by Karen Tisch	15 Celebrating Toronto	FRIDAY, APRIL 28 7:30 PM
presented by Laura U. Marks	18 Touch Memory (or, haptic to see you)	SATURDAY, APRIL 29 2:00 PM
introduction	22 The Outer Limits: Mike Hoolboom's Films	
presented by Geoff Pevere	26 The Outer Limits: Mike Hoolboom's Films: The Agony of Arousal	SATURDAY, APRIL 29 7:00 PM
presented by Patricia Montoya & Jorge Lozano	28 No Hay Respuestas/No Answers	SATURDAY, APRIL 29 9:00 PM
a New Screen presentation	31 Dirty Little Stories	SATURDAY, APRIL 29 11:00 PM
presented by Geoff Pevere	33 The Outer Limits: Mike Hoolboom's Films: Theatres of the Self	SUNDAY, APRIL 30 7:00 PM
a New Screen presentation	36 Looking Back	SUNDAY, APRIL 30 9:00 PM
presented by Geoff Pevere	37 The Outer Limits: Mike Hoolboom's Films: Uh Oh Canada	MONDAY, MAY 1 7:00 PM
presented by Ontario College of Art students	38 V is for Video	MONDAY, MAY 1 9:00 PM
a New Screen presentation	42 Mother Tongue	TUESDAY, MAY 2 7:00 PM
presented by Paul Lee	43 Laundry Women, Dragon Ladies & Other Exotic Oriental Girls	TUESDAY, MAY 2 9:00 PM
a New Screen presentation	45 Reclaim	WEDNESDAY, MAY 3 7:00 PM
a New Screen presentation	46 Time Travel	WEDNESDAY, MAY 3 9:00 PM
a New Screen presentation	48 Fight the Right	THURSDAY, MAY 4 7:00 PM
a New Screen presentation	49 Quirks and Quarks	THURSDAY, MAY 4 9:00 PM
a New Screen presentation	51 Family Ties	FRIDAY, MAY 5 7:00 PM
a New Screen presentation	53 Freudian Slips	FRIDAY, MAY 5 9:00 PM
introduction	54 Rituals For Future Bodies: Science Fictions / Fictions of Science	
presented by Laura McGough	55 Rituals For Future Bodies: Science Fictions	SATURDAY, MAY 6 NOON
presented by Laura McGough	57 Rituals For Future Bodies: Fictions of Science	SATURDAY, MAY 6 2:00 PM
a New Screen presentation	58 Love Letters	SATURDAY, MAY 6 7:00 PM
a New Screen presentation	60 In the Realm of the Senses	SATURDAY, MAY 6 9:00 PM
62	programmers	
63	distributors	
64	index	

APRIL 28

FRIDAY

APRIL 29

SATURDAY

APRIL 30

SUNDAY

MAY 1

MONDAY

MAY 2

TUESDAY

FESTIVAL

all screenings at
The Metropolitan Cinema
394 Euclid Avenue

Speaking New Media Symposium
at The Metropolitan Cinema and
the NFB John Spotton Cinema
150 John Street

1

Subversion and Compliance: Intellectual Property and Copyright Law

SPEAKING NEW MEDIA SYMPOSIUM
NFB John Spotton Cinema

Jane Gaines,
Steve Reinke,
Robert Lee

2

Touch Memory (or, haptic to see you)

Seeing Is Believing, The Big Sleep,
Hara no tawamure, Birthday
Suit - with scars and defects, O.K.,
Blood Story, Walk, her sweetness
lingers, No Illness Is Neither Here
Nor There: A Short History of the
Lebanese Civil War, Wassa,
The Island With Striped Sky

4

Touch Memory (or, haptic to see you)

SPEAKING NEW MEDIA SYMPOSIUM
The Metropolitan Cinema

Shauna Beharry,
Yau Ching,
Walid Ra'ad,
Laura U. Marks

Artist's Talk: Mike Hoolboom

SPEAKING NEW MEDIA SYMPOSIUM
NFB John Spotton Cinema

Mike Hoolboom,
Geoff Pevere

4

7

The Outer Limits: Mike Hoolboom's Films: The Agony of Arousal

Justify My Love, Red Shift,
Modern Times, Mexico, Brand,
Shiteater, Frank's Cock

The Outer Limits: Mike Hoolboom's Films: Theatres of the Self

Self Portrait with Pipe and
Bandaged Ear, Fat Film, Now,
Yours, Install, In the Cinema,
White Museum, One Plus One,
Scaling, two, Eat

The Outer Limits: Mike Hoolboom's Films: Uh Oh Kanada

Escape in Canada,
Canada

Mother Tongue

Darwish,
Héritage,
Qamaq

7:30

Celebrating Toronto

Pleasure Film (Ahmed's Story),
Daughter/Elocution Lesson,
Closet Case, Whatever,
The Hundred Videos:
Tapes #68, #69 & #70,
I Don't Want to Sound Offensive,
Grand Guignol, Precious,

9

(9 PM)
Time Is On My Side

No Hay Respuestas/ No Answers

Border Swings/Vaivenes
Fronterizos, Anacleto Morones,
Chandeleras, Dawg,
One Moment in Time,
Lily and Lulu go to the March

Looking Back

Children of the Shadows,
Flow

V is for Video

The Fading Light, Prime,
Connexions, Desire,
Le retour de gizzard,
One Sunday Morning,
"Catherine Stockhausen Does...",
Bathers, Trust, BTV, Antiphon,
Domestic Bliss,
Dreaming of Roses,
Connections,
The Lady In Red

Laundry Women, Dragon Ladies & Other Exotic Oriental Girls

The Love Thang Trilogy:
Eating Mango,
Just A Love Thang,
Skydyking, Thanh,
A Woman Being In Asia

11

Dirty Little Stories

Screamers,
A Dirty Little Story,
Uh-Oh!

MAY 3

MAY 4

MAY 5

MAY 6

MAY 7

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

SCHEDULE

Festival Pass \$35
 Coupon Book (4) \$16
 Single Screening \$5
 Opening Night Gala \$10

Advance Tickets available at
 Pages, 256 Queen Street West
 For more information and
 workshop registration call 971-8405

12

Rituals For Future Bodies: Science Fictions

Volatile Memory,
 The Drift of Juicy,
 Livewires,
 A Perfect Pair,
 Odds and Ends

2

Rituals For Future Bodies: Fictions of Science

Female Masochism and Science:
 Powerful Partners,
 Underexposed:
 The Temple of the Fetus

4

Getting On the Air: Broadcast Media

SPEAKING NEW MEDIA SYMPOSIUM
 NFB John Spotton Cinema

Diane Boehme,
 Jerry McIntosh,
 Laura Michalchyshyn,
 Angel Narrick,
 Barri Cohen

Rituals For Future Bodies: Science Fictions/ Fictions of Science

SPEAKING NEW MEDIA SYMPOSIUM
 The Metropolitan Cinema

Kim Derko, Kathy High,
 Nancy Paterson,
 Jeanne Randolph,
 Laura McGough

10

Production Management Workshop

SPEAKING NEW MEDIA SYMPOSIUM
 NFB John Spotton Cinema
 (10 AM to 5 PM)

Sandra Cunningham

3

Reclaim

Self Government...talk about it,
 Femmes aux yeux ouverts

Fight the Right

Rise Of A New Eve,
 Tropique Nord

Family Ties

Assembly,
 Frankie & Jocie,
 Leftovers,
 An Untitled Portrait,
 Kiss The Boys And Make Them Die

Love Letters

You Love Me I Hate You,
 Watermelon,
 Porcaria,
 Nicole & Jessica,
 Love Letter To Doug,
 Cruel

7

Time Travel

Instinct,
 Rhyme 'Em To Death,
 The Evil Surprise,
 Gasp,
 Babylon

Quirks and Quarks

Comédie,
 The Weight of the World,
 Passing Ship, Craft,
 Liabilities - the first ten minutes,
 P & Not P

Freudian Slips

The Incredible Shrinking Woman,
 The 300 lb. Cream Puff For
 Salvation,
 The Temptation Of Sainthood,
 Post Mortem,
 Sunnybrook

In the Realm of the Senses

Virus,
 water into fire,
 koré,
 Confirmed Bachelor,
 Sex Fish,
 Vivarium,
 Skinned,
 Excess Is What I Came For

9

THE ONTARIO ARTS COUNCIL

*offers grants to professional artists
who are residents of Ontario,
working in the following media:*

■ **ARTISTS' FILM AND VIDEO**—a program to assist independent artists using film and video as a form of creative expression. Deadlines: April 1, August 1, December 1

■ **FIRST PROJECTS: FILM AND VIDEO**—a program to encourage and support first time and emerging film and video artists undertaking an original project. Deadline: contact office for information

■ **PHOTOGRAPHY EXHIBITIONS**—exhibition assistance towards the cost of an upcoming exhibition. Deadlines: February 15, April 15, June 15, August 15, October 15, December 15

■ **PHOTOGRAPHY**—assistance for new projects or work-in-progress. Deadlines: February 1, August 15

■ **ELECTRONIC MEDIA**—to facilitate creation of works of art using electronic media. Deadlines: May 1, December 1

For more information and application forms, contact:

Film, Photography, Video Office
Ontario Arts Council

151 Bloor Street West, 6th floor

Toronto Ontario M5S 1T6

(416) 969-7428

Toll-free in Ontario 1-800-387-0058

*Ces renseignements existent également en français.
Communiquez avec le Conseil des arts de l'Ontario.*

ONTARIO ARTS
COUNCIL

CONSEIL DES ARTS
DE L'ONTARIO

cinema canada

focus on the best in Canadian film

CBC  Television



METRO

Ministry of
Culture, Tourism
and Recreation

 **Telefilm Canada**



Canada



ONTARIO
FILM DEVELOPMENT
CORPORATION

SOCIÉTÉ DE DÉVELOPPEMENT
DE L'INDUSTRIE
CINÉMATOGRAPHIQUE ONTARIENNE



TorontoArtsCouncil

VIACOM CANADA

NORTHERN VISIONS INDEPENDENT VIDEO AND FILM ASSOCIATION GRATEFULLY ACKNOWLEDGES
THE FINANCIAL ASSISTANCE AND SUPPORT OF:

5

Telefilm Canada
The Canada Council
The Department of Canadian Heritage, Heritage Culture and Languages Programme
External Affairs and International Trade Canada
The National Film Board of Canada
The Government of Ontario and Ontario-Quebec Cultural Exchange Programme,
through the Ministry of Culture, Tourism and Recreation
Ontario Arts Council
Ontario Film Development Corporation
The Municipality of Metropolitan Toronto
The City of Toronto through the Toronto Arts Council
CKLN
NOW
Rogers Community 10
ACE Bakery
Great Brands of Europe
Upper Canada Brewing Company
Volkswagen Canada
Viacom Canada Ltd.

Exclusively at Sim Video...
the DVW 700 Digital Betacam



Once again, Sim Video leads the way with the first DVW 700 Digital Betacam available for rent in Canada – the latest addition to the country's largest selection of Betacam cameras and accessories.



Sim Video Productions Ltd.
 456 Wellington Street West
 Toronto, Ontario
 M5V 1E3
 Tel: (416) 979-9958
 Fax: (416) 979-7770

Sim Video West Ltd.
 North Shore Studios
 555 Brooksbank Avenue
 North Vancouver, B.C.
 V7J 3S5
 Tel: (604) 983-5258
 Fax: (604) 983-5260

**Please call our
 Toronto or Vancouver
 offices for a demo.**

6



Toronto Film & Television Office

- Free permits for shooting & production vehicle parking
- Advice & assistance with locations, City services & approvals
- Contacts & referrals • Public & media liaison



David Plant, Film Commissioner Phone (416) 392-7570 Fax (416) 392-0675
 Alison Emilio, Marketing Agent Phone (213) 960-4787 Fax (213) 960-4786



Alliance du cinéma indépendant/
Independent Film and
Video Alliance
5505, blvd St-Laurent, #3000
Montréal, Qc H2T 1S6
TEL: (514) 277-0328
FAX: (514) 277-0419
L'Alliance est une association
nationale réunissant 50

groupes impliqués dans la production, la distribution
et la présentation de vidéos et de films indépendants.
The Alliance is a national organization of 50 groups
engaged in the production, distribution and exhibition
of independent film and video.

Asian Heritage Month Group
183 Bathurst St, Suite 301
Toronto, ON M5T 2R7
TEL: (416) 504-1710
FAX: (416) 504-8781

Asian Heritage Month Group
is a collective of artists and
community workers of Asian
descent. The Group's mandate
is to promote cooperation

and understanding among Asian Canadians and their
respective communities; to initiate inter-generational
and inter-disciplinary solidarities and to provide a con-
ducive environment for encouraging Asian Canadians
to utilize their history, culture and art to foster self-
determination and respect for their heritage.



A Space
183 Bathurst St, 3rd Floor
Toronto, ON M5T 2R7
TEL: (416) 504-3227
FAX: (416) 504-8781

A Space, one of Canada's
oldest artist-run centres, has
a 20-year history of innovative,
community oriented, culturally
diverse and politically

engaged programming. A Space shows work that crosses
disciplines, cultures, gender and sexual orientation.



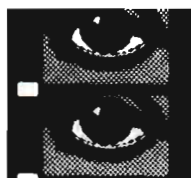
Black Film & Video
Network
24 Ryerson Ave, Suite 307
Toronto, ON M5T 2P3
TEL: (416) 504-1442
FAX: (416) 504-1478
The Black Film & Video
Network is a non-profit
organization of professional
film and video makers actively

supporting and promoting the development of Black
films and video productions.



Canadian Film Centre
2489 Bayview Avenue
North York, ON M2L 1A8
TEL: (416) 445-1446
FAX: (416) 445-9481

The Canadian Film Centre is
a national institution dedicated
to developing the talents of
filmmakers who have demon-
strated the skill and commit-
ment necessary to advance the art of film in Canada.



CFMDC
67A Portland Street
Toronto, ON M5V 2M9
TEL: (416) 593-1808
FAX: (416) 593-8661
Canadian Filmmakers
Distribution Centre is the oldest
artist-run centre in Canada.
A non-profit distributor with
a diverse collection of 1,300

films by more than 425 filmmakers, the CFMDC proudly
represents the interests of independent filmmakers and
video producers across the country. Please contact us
for free catalogues and further information.

CORRIENTES DEL SUR / SOUTHERN CURRENTS

Corrientes del
Sur/Southern Currents
P.O. Box 219, Station P
Toronto, ON M5S 2S7
TEL: (416) 927-8213
FAX: (416) 603-0156
CS/SC is an organization open
to independent film and video
artists of Mexican, Central/
South American and Caribbean

origin, living in Canada. Its mandate is to protect, nurture
and develop the artistic potential of our diverse cultural
heritage. CS/SC is presently organizing the First International
Festival of Independent Short Film and Video produced
by Latin Americans. *Cruzando Fronteras/Crossing
Borders* will take place November 9-12, 1995 at the
Harbourfront Centre in Toronto.



The Lesbian & Gay
Community Appeal
Box 760, Station F
Toronto, ON M4Y 2N6
TEL: (416) 920-5422
The Appeal's mission is to
activate and mobilize people
to support and embrace the
diversity of our community,
and to raise and disburse

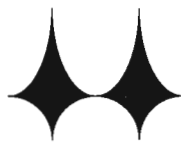
funds for the enhancement of Lesbian, Gay and
Bisexual life in our communities in the areas of
education, health, human rights, arts and culture.



LIFT
345 Adelaide Street W, # 505
Toronto, ON M5V 1R5
TEL: (416) 596-8233
FAX: (416) 596-8413

The Liaison of Independent
Filmmakers of Toronto is a
non-profit co-operative that
supports and encourages all
forms of independent film-

making. LIFT provides affordable access to film production
equipment and post-production facilities; workshops;
financial support through a programme of juried grants
and an annual co-production; exhibition of members'
films; information resources; and a bimonthly newsletter.



Mercer Union
439 King Street West
Toronto, ON M5V 1K4
TEL: (416) 977-1412
FAX: (416) 977-8622
Mercer Union is a non-profit
artist-run centre dedicated to
presenting and promoting a
varied programme of
contemporary visual art.



Ontario College of Art
100 McCaul Street
Toronto, ON M5T 1W1
TEL: (416) 977-5311
FAX: (416) 977-0235
Through the New Media
programme, the Ontario
College of Art offers students
the best possible access to
the contemporary media of

video, audio, film, computer-based arts, digital electronics,
holography and performance art. One of the goals of this
programme is to prepare students for professional life
by fostering independent creative thought and encour-
aging personal responsibility for artistic development.



Pages
256 Queen Street West
Toronto, ON M5V 1Z8
TEL: (416) 598-1447
FAX: (416) 598-2042
Canada's leading intellectual
bookstore is the source of
books on film, video and
cultural theory, and is
committed to the growth

and development of the arts in this country.



Racial Equity Fund
345 Adelaide Street W, # 501
Toronto, ON M5V 1R5
(416) 596-6749
FAX: (416) 596-8413
Racial Equity Fund (REF) is an
equity-based re-granting
programme presently man-
dated to support first-time
and emerging filmmakers

from the Aboriginal, African, Asian, Black, Caribbean,
Central and South American communities in Ontario
by granting monies, through a peer jury process, for
development, production and completion of short,
drama-based films. REF acknowledges the need to
support filmmakers from the diverse cultures in Canada
to tell their stories in their own voices.



Ryerson Polytechnic
University
350 Victoria Street
Toronto, ON M5B 2K3
TEL: (416) 979-5035
FAX: (416) 979-5277
Ryerson offers a choice of full
or part-time study to meet
students' needs. The full-
time Film and Photography

programme has been completely restructured to inte-
grate the study of film, photography, and new media.
Continuing Education offers certificates in Film Studies
and Still Photography Studies and courses in broadcasting,
media arts, television production and theatre.



Trinity Square Video
172 John Street, 4th Floor
Toronto, ON M5T 1X5
TEL: (416) 593-1332
FAX: (416) 593-0958

Trinity Square Video is a non-
profit artist-run centre dedi-
cated to providing indepen-
dent artists, producers and
community groups with access

to video equipment and facilities. Trinity's services include
production equipment, two editing suites, a studio, a
video collection and a year-round workshop programme.



VisionTV
80 Bond Street
Toronto, ON M5B 1X2
TEL: (416) 368-3194
FAX: (416) 368-9774
VisionTV is Canada's Faith
Network, a non-profit network
licensed to provide an English-
language national multi-faith,
religious specialty program-

ming service, offering alternative multi-faith and multi-
cultural programmes that look at life from the perspec-
tives of faith, spirituality, ethics, morals and values. As a
function of its mandate, VisionTV is advocacy television,
open to occasional controversial point-of-view
programmes, but balanced within its overall schedule.



V Tape
401 Richmond St W, Suite 452
TEL: (416) 504-9897
FAX: (416) 504-8781

V Tape is an information and
distribution service for videotapes
by artists and independent
video producers. Its resource
centre and large in-house
viewing library can be accessed

by individuals or groups. Please call for an appointment.



Wallace Avenue Studios
258 Wallace Avenue
Toronto, ON M6P 3M9
TEL: (416) 537-3471
FAX: (416) 532-3132

Whether you work in film,
television, video or photography,
our studio complex can meet
all your needs. Three sound
stages, along with an array

of independent companies offering a full range of
services: casting, catering, lighting and grip equip-
ment, scenic painting, and set construction, PLUS our
80 Ward Street location, ideal for series, features or
M.O.W.s. All at one convenient location in downtown
Toronto's west end.

Financial assistance

- Project development
- Production financing
- Sales and distribution
- Industry development

**Location promotion
and services**

- Location scouting
- Location library
- Production facilitation/
liaison services

Aide financière

- Développement de projets
- Financement de productions
- Vente et distribution
- Développement de l'industrie

**Promotion et services-
lieux de tournage**

- Recherche des lieux
de tournage
- Bibliographie des lieux
de tournage
- Services de liaison

ONTARIO FILM DEVELOPMENT CORPORATION

SOCIÉTÉ DE DÉVELOPPEMENT DE L'INDUSTRIE CINÉMATOGRAPHIQUE ONTARIENNE

OFDC

175 Bloor Street East, North Tower, Suite 300, Toronto, Ontario M4W 3R8
Tel: (416) 314-6858 Fax: (416) 314-6876

An agency of the Ontario Ministry of Culture, Tourism and Recreation
Un organisme du ministère de la Culture, du Tourisme et des Loisirs de l'Ontario

WELCOME

THE NATIONAL FILM BOARD NEW SCREEN AWARD

Northern Visions / The Images Festival

Northern Visions/The Images Festival

Suite 228, 401 Richmond Street West
Toronto, Ontario, Canada M5V 1X3
Tel (416) 971-8405
Fax (416) 971-7412

Advisory Board

Colin Campbell, Sara Diamond, Atom Egoyan,
Niv Fichman, Jean Pierre Lefebvre, M. Nourbese Philip,
Patricia Rozema, Michael Snow, M.G. Vassanji

Board of Directors

David Findlay, Marc Glassman, Philip Hoffman,
Helen Lee, Margaret Moores, Susan Norget, b.h. Yael

Staff

Executive Director: Elida Schogt
Programming Director: Karen Tisch
Symposium Coordinator: Gabrielle Hezekiah
Director of Publicity: Valerie Wint (WriteSource)
Sponsorship Director: Wyndham Wise
Advertising Representative: Karen Cowitz
Programming Ass't & Special Events Coordinator: Alina Martiros
Festival Assistants: Mark Saltus & Geni Lopez
Technical Advisor: Hans Burgschmidt
Projectionist: André Gravelle

Programmers

New Screen Jury: Liz Czach, Robert Lee & Shani Mootoo
New Screen Programmer: Karen Tisch
Guest Curators: Paul Lee, Laura U. Marks, Laura McGough,
Patricia Montoya & Jorge Lozano
Mike Hoolboom Spotlight Curator: Geoff Pevere
V is for Video Jury: Video Critique and History Seminar,
Ontario College of Art

Catalogue

Editor: Diana Fitzgerald Bryden
Managing Editor: Karen Tisch
Designer (catalogue and poster): Tom Leonhardt
Film Output Services: Moveable Type
Printer: MPH Graphics
Cover Image: Azura Bates in Rosamund Owen's
You Love Me I Hate You

note: Due to funding restrictions, The Images Festival is
unable to bring you a bilingual catalogue this year.
The Festival regrets any inconvenience this may cause
our francophone patrons.

Special Thanks To:

Cameron Bailey, Juliana Balogh, Kass Banning,
Joanne Cormack and the Inside/Out Collective,
Sue Cormack, Visnja Cuturic and Ron McCluskey,
Douglas D. Durand, Robert Erlich, Gerry Flahive and the
National Film Board, Fuse Magazine, Marc Glassman
and Pages, Barbara Goslawski, John Greyson,
Janet Hadjimitriou, Gita Hashemi, Michael D. Hyde
and RITE printing, Ali Kazimi, Saeed Khan and
the Asian Heritage Month Group, LIFT, Jorge Lozano,
Carol A. McBride, Alan McNaim and the CFMDC,
Amanda Mills, Margaret Moores, MPH Graphics,
Debbie Nightingale, Diana Muñoz, Andrew J. Paterson,
Chris Reed, David Renaud and CARO, Kim Tomczak and
V Tape, Chris Torella and Streetsound,
Almerinda Travassos, Rinaldo Walcott,
Wyndham Wise and Take One,
Margie Zeidler and 401 Richmond Street,
all of our volunteers, and all of those
who billeted visiting artists
in their homes.

Welcome to the 1995 Images Festival, Toronto's eighth annual rite of spring in celebration of the work of independent film and video producers in Canada and abroad. This year's festival promises to be as vibrant as ever. From over 300 submissions, jurors Liz Czach, Robert Lee and Shani Mootoo and programmer Karen Tisch have compiled 11 New Screen programmes that showcase the most challenging, thought-provoking and adventurous works in recent film and video production. This year, for the first time, in addition to its annual call for submissions, **Images** put out a curatorial call that has resulted in four innovative programmes by guest curators Laura Marks, Paul Lee, Laura McGough and the team of Patricia Montoya and Jorge Lozano.

Each year the festival pays special tribute to an artist who has made a significant contribution to independent film or video in Canada. **Images** is pleased to spotlight the work of one of this country's most prolific and startlingly original filmmakers, Mike Hoolboom. Special thanks go to Geoff Pevere for curating the spotlight and for his accompanying catalogue essay.

In addition to three professional development workshops on the topics of broadcast media, copyright and production management, the **Speaking New Media Symposium**, organized by Gabrielle Hezekiah, features two panel discussions that are integrally related to this year's programming: **Rituals For Future Bodies: Science Fictions/Fictions of Science and Touch Memory (or, haptic to see you)**, as well as an artist's talk by Mike Hoolboom.

This year we say goodbye to long-time Board members Ali Kazimi and Kim Tomczak. We also welcome new Board members David Findlay and Susan Norget and interim Executive Director Elida Schogt. Our heartfelt thanks go to both Elida and Programming Director Karen Tisch for their dedication and hard work. Special thanks go to our funding agencies, sponsors, volunteers and the many talented contributing artists.

Have a great festival and we wish you many wonderful discoveries along the way!

The Northern Visions Board of Directors

The New Screen section of The Images Festival is one of Canada's largest venues for independent film and video. A film or video is defined as "independent" when the artist retains final edit and copyright control. The Festival actively seeks work that operates outside of dominant media programming and which reflects a diversity of expressions. Each year, The Images Festival receives over 300 submissions, of which approximately 50 are chosen for the New Screen showcase. The eligibility requirements are simple: artists are invited to submit independent works of 60 minutes or under, produced in the last two years. All genres are considered, including animation, documentary, drama and experimental.

This year, for the first time, The Images Festival is introducing a competitive element to the New Screen section. The New Screen Award, sponsored by the National Film Board, will be given to a filmmaker or video artist featured in this year's programme. The award is accompanied by a cash prize of \$1,000. An independent jury of three film/video makers, programmers or critics will adjudicate the process.

This year's eligible films and videos will be judged by:

Hussain Amarshi

Hussain Amarshi currently runs Mongrel Media, an independent film and video distribution company. He was the founding coordinator of the Kingston International Film Festival; Executive Director at the Euclid Theatre; Associate Film & Video Officer at the Ontario Arts Council; and has served on the boards of several arts organizations/juries.

Paula Gonzalez

Paula Gonzalez is an Ontario College of Art graduate recently working with Latin American youth groups to produce a video dealing with media stereotypes and their effect on community relations. Her short documentary on Cuba, *Esa Isla*, was screened at the 1995 Cinelatin festival in Toronto.

Andrew J. Paterson

Andrew James Paterson is a Toronto-based intermedia artist working in video, performance, critical and fiction writing and musical composition. He is particularly interested in the curation and programming of media artworks.

About the Sponsor

The National Film Board of Canada is a unique cultural organization funded by the Canadian government. Founded in 1939 by pioneer documentary filmmaker and visionary, John Grierson, the NFB is mandated to make and distribute films and audiovisual products that "convey Canada's social and cultural realities". Internationally recognized for the quality of its films, and the recipient of over 3,000 awards (including nine Oscars), the National Film Board has been producing films for over half a century. These works are seen and admired across Canada and around the world.





**Message from
Michel Dupuy, P.C., M.P.
Minister of Canadian Heritage**

**Message de
Michel Dupuy, C.P., député
Ministre du Patrimoine canadien**

I am pleased to send greetings to all the participants at the **1995 Images Festival**, a prestigious occasion that will reveal the many talents at work in the independent film and video world.

Je suis heureux de saluer les participants et participantes au **Festival Images 1995**. Cette manifestation culturelle de prestige nous fait découvrir le talent exceptionnel qu'on retrouve dans l'univers du film et de la vidéo indépendants.

The active and willing cooperation of film and video artists, a prime ingredient for this successful festival, is essential for the development and growth of the industry. A forum that unites Canadians and international artists engaged in creating independent films and videos helps to focus attention on the fascinating developments in this exciting area of the arts.

Éléments clés du succès de ce festival, le dynamisme et l'esprit de coopération dont font preuve les artistes du film et de la vidéo sont essentiels pour le développement et la croissance de l'industrie. Cette rencontre, qui unit les Canadiens et Canadiennes ainsi que les artistes internationaux engagés dans la création de films et de vidéos indépendants, attire l'attention sur les développements fascinants du monde des arts.

As Minister of Canadian Heritage, I am proud of the contributions that Canadians have made to our film industry and commend the organizers of the Images Festival for their solid efforts to inspire our filmmakers to ever greater heights.

En tant que ministre du Patrimoine canadien, je suis fier de la contribution des Canadiens et des Canadiennes à l'essor de notre industrie cinématographique, et je félicite les organisateurs du Festival Images pour leurs efforts en vue d'encourager nos cinéastes à atteindre de nouveaux sommets.

Please accept my very best wishes for an entertaining festival and for the continuing success of your endeavours.

J'espère que ce festival sera des plus divertissants, et je vous souhaite de poursuivre encore longtemps dans la même veine.

A handwritten signature in black ink, appearing to read 'Michel Dupuy'.

Michel Dupuy

A Message from the Chairman

Telefilm Canada warmly salutes film enthusiasts on the occasion of this, the eighth edition of The Images Festival of Independent Film and Video. This annual gathering, which unites the finest productions from Canada and abroad, takes us off the beaten track into a fascinating realm of discovery.



The independent film and video sectors are clearly alive and well, and warrant our serious attention. They explore new paths and express with sensitivity and daring the preoccupations and dreams of their widely diverse creators. I encourage you not to miss the Canadian works included in the Festival's program. They are sure to be notable for their quality, originality and variety.

On behalf of the Board of Directors, administration and staff of Telefilm, I wish the organizers, participants and invited artists a most productive Festival.

A handwritten signature in dark ink, appearing to read 'Robert Dinan'.

Robert Dinan, QC

Message du président

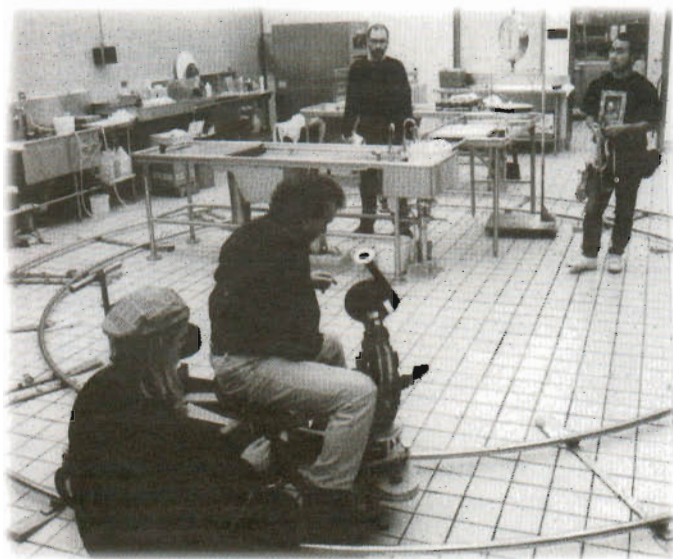
Téléfilm Canada salue chaleureusement les cinéphiles à l'occasion de la huitième édition de The Images Festival of Independent Film and Video. Cette rencontre annuelle, où se côtoient les meilleures productions canadiennes et étrangères, permet de sortir des sentiers battus et de faire d'heureuses découvertes cinématographiques.

Le film indépendant et la vidéo sont bien vivants et méritent toute notre attention. Ils explorent des voies nouvelles et expriment avec sensibilité et audace les préoccupations ou les rêves de leurs créateurs, d'où qu'ils viennent. Je vous invite à ne pas manquer les oeuvres canadiennes à l'affiche du Festival. Je suis persuadé qu'elles sauront vous plaire par leur qualité, leur originalité et leur diversité.

Au nom du conseil, de la direction et des employés de Téléfilm, je souhaite aux organisateurs, au public et aux créateurs invités un festival des plus fructueux.

A handwritten signature in dark ink, appearing to read 'Robert Dinan'.

Robert Dinan, c.r.



Touch Memory, (or, haptic to see you)

Saturday, April 29, 4:00 PM

The Metropolitan Cinema, 394 Euclid Avenue

How does touch encode memory? How does film express the sense of touch? How does the body remember histories that are lost in the movement between cultures, or in the passage to adulthood? Tactile memories appeal to our senses — to the longing of skin and smell and taste. This panel will explore how the senses speak through film and video, bringing forward memories that are lost to vision and to sound. (This panel addresses questions raised in the programme of the same name.)

Panelists

Shauna Beharry: "My work is small, simple and travels by word of mouth. I trust in it."

Yau Ching is an independent video artist and filmmaker based in New York City. She has been a visiting artist at Brooklyn College, UC Irvine and Video In, Vancouver. Her work has won international awards. Her 1993 video, *Flow*, appears in the *New Screen* programme.

Walid Ra'ad is a Lebanese independent multi-media producer and a Ph.D. candidate in Cultural and Visual Studies at the University of Rochester, New York. His current work examines texts and images produced by or about Lebanese and Western hostages held in Lebanon in the 1980s. His *No Illness Is Neither Here Nor There: A Short History of the Lebanese War*, has been included in this programme.

Moderator

Laura U. Marks is an independent writer, editor and curator based in Rochester, New York. She has curated *Touch Memory, (or, haptic to see you)* for The Images Festival.

Subversion and Compliance:

Intellectual Property and Copyright Law

Sunday, April 30, 1:00 PM

The NFB John Spotton Cinema, 150 John Street

Digital technology has almost abolished the idea of the "artistic original" by making appropriation and pastiche more accessible and indispensable to contemporary art practice. Independent film and video producers working today would find it virtually impossible to create without sampling existing audio and visual sources. This poses a problem for copyright law, which has been unable to contain, rethink and reposition the idea of intellectual property. This presentation will feature author and lecturer Jane Gaines speaking about the intersection of legal and cultural studies in copyright, and video artist Steve Reinke discussing appropriation in video art practice.

Panelists

Jane Gaines is an Associate Professor of Literature and English at Duke University in North Carolina. She has published and spoken extensively about film, television, gender and race and representation. Her recent book, *Contested Culture: the Image, the Voice, and the Law*, outlines the debates in cultural studies and intellectual property law.

Steve Reinke is an internationally exhibited media artist and writer living in Toronto. He will be premiering the most recent component of his work-in-progress, *The Hundred Videos*, at The Images Festival.

Moderator

Robert Lee produces video and multi-media performances.

Artist's Talk: Mike Hoolboom

Sunday, April 30, 4:00 PM

The NFB John Spotton Cinema, 150 John Street

Experimental filmmaker Mike Hoolboom is the featured spotlight artist at The Images Festival. In a discussion with critic and broadcaster Geoff Pevere, Hoolboom will explore the movement towards a more conventional narrative style in his recent work. Pevere and Hoolboom will also discuss the general status and role of experimental film in Canadian culture. Why has it been consistently marginalized? What does this mean for recent directions in Hoolboom's work? Hoolboom will also examine how his satirical interest in the operations of the state, and in relationships between the state, the individual and the media, is related to issues of living with HIV.

Getting On the Air: Broadcast Media

Friday, May 5, 4:00 PM

The NFB John Spotton Cinema, 150 John Street

The arrival on the scene of several new Canadian TV stations has opened up the potential for a much wider exhibition of Canadian film and video. How do independent filmmakers and video artists tap into this potential? What kinds of questions should you be asking in order to get your work shown? What are broadcasters looking for? Representatives from various new and more established broadcasting stations explain their mandates, acquisitions policies, terms of agreement with producers, and discuss general issues of broadcast rights.

Panelists

Diane Boehme, Development Officer, Independent Production, CityTV/Bravo!
Jerry McIntosh, Senior Producer, CBC Newsworld (*Rough Cuts*).
Laura Michalchyshyn, Programming Coordinator, Acquisitions, Women's Television Network; Programmer and Producer, *Shameless Shorts*.
Angel Narrick, Manager, Programming, VisionTV.

Moderator

Barri Cohen is an independent documentary producer/filmmaker. She is the editor of *Point of View Magazine* and co-chair of the Canadian Independent Film Caucus.

Rituals for Future Bodies:

Science Fictions/Fictions of Science

Saturday, May 6, 4:00 PM

The Metropolitan Cinema, 394 Euclid Avenue

This panel addresses issues raised in the two-part media programme of the same name. A panel of feminist mediamakers, curators and theorists will serve as our guides, leading us on a journey into a not-so-distant future to explore the effects of technologies on the female body. Along the way, they will also chart the role of science fiction and speculative fantasy as a potent political and creative practice for re-imagining and redefining what it will mean to be female in this future world.

Panelists

Kim Derko is a cinematographer whose work includes two films by Paula Fairfield: *Screamers* (1994) and *Livewires* (1990), both featured in this year's festival. Kim has also directed several films: *The Scientific Girl* (1998), *An Intelligent Woman* (1991) and *Book of Knives* (1995 - forthcoming). A fascination with women's representation in science fiction, and the moral and theoretical position of women in scientific discourse, pervades Derko's work.

Kathy High is a New York-based videomaker, writer and mixed media artist whose experimental video works explore the problems entailed in combining documentary and narrative elements and investigate the engendered implications of scientific technologies. Her 1993 feature video, *Underexposed: The Temple of the Fetus*, appears in this programme.

Nancy Paterson's interactive mediaworks have been exhibited internationally at venues including *The Role of Computer Graphics in Human Perception* in Columbus, Ohio (1995), *Technoart 94* in Toronto, *Siggraph 93* in Anaheim, California, *Montage 93* in Rochester, New York, the *Third International Symposium On Electronic Art* at the Museum of Contemporary Art in Sydney, Australia (1992), and the Canada Pavilion at *EXPO 92* in Seville, Spain. Critical essays have been hard copy published in the USA, Germany and Australia; an essay titled *Cyberfeminism* is also soon to be hard copy published.

Jeanne Randolph is a Toronto-based writer, instructor and critic who has written and spoken extensively about technology and art. Her most recent essay, "A City for Bachelors," will be published in *Immersed in Technology: art and virtual environments* (MIT Press).

Moderator

Laura McGough is an independent curator and video artist currently based in Washington, D.C. She is a co-founder of *NOMADS*, a Washington, D.C.-based video exhibition group. McGough has curated *Rituals for Future Bodies: Science Fictions/Fictions of Science* for *The Images Festival*.

Production Management Workshop

Sunday, May 7, 10:00 AM - 5:00 PM

The NFB John Spotton Cinema, 150 John Street

As a participant, you will have the opportunity to read through and break down the script of a 20-minute dramatic film. You will then create a shooting schedule and a complete production budget. Together we will cover contractual issues such as ACTRA agreements, insurance policies, crew deal memos, equipment and laboratory deals. Once you have created the perfect production manager's scenario for this film, you will have the chance to meet the PM of the film-in-progress and learn what actually happened during the shoot. Finally, you will attend a screening of this film fresh from the cutting room.

Instructor

Sandra Cunningham's career in film has taken her from Montreal to Rome to Toronto. She has worked as production manager with some of the country's finest independent filmmakers, including: Atom Egoyan (*The Adjuster*, *Exotica*), Srinivas Krishna (*Masala*), Jeremy Podeswa (*Eclipse*) and Patricia Rozema (on her latest feature film, *When Night is Falling*). In 1993, Sandra produced Colleen Murphy's short film, *Putty Worm*.

DESH **PARDESH**

1995

five days of living, loving,
left culture

5th Intra-National
Festival/Conference exploring the politics of
South Asian Cultures
in the West.

May 10-14
Toronto

Contact desh pardesh @96 Spadina Avenue, Suite 607, Toronto

Tel: (416) 504.9932

CALL FOR SUBMISSIONS IN FILM AND VIDEO

YYZ WELCOMES CURATED, SOLO AND
GROUP SHOW PROPOSALS IN TIME-BASED
MEDIA.

YYZ OFFERS ARTISTS THE OPPORTUNITY
TO SHOW THEIR FILM/VIDEO DURING MONTH-
LONG, LIBRARY-STYLE SCREENINGS.

ARTISTS RECEIVE A \$1200 FEE FOR SOLO
EXHIBITIONS.

PROPOSALS ARE REVIEWED ON AN ONGOING
BASIS. PLEASE CALL THE GALLERY FOR FUR-
THER INFORMATION.

YYZ

YYZ Artists' Outlet
1087 Queen St. West
Toronto, Canada. M6J 1H3

tel. 416-531-7869 | fax 416-531-6839

**"The act of
censorship
does not empower
us to think
for ourselves."**

**"Censurer
ne nous aide pas
à penser par
nous-mêmes."**

INDEPENDENT FILM & VIDEO
ALLIANCE
DE LA VIDÉO ET DU CINÉMA
INDÉPENDANTS

1-800-567-0328

DEVELOP YOURSELF PROFESSIONALLY AT RYERSON

*Broadcasting • Film Studies • Media Arts
• Television Production • Theatre*

Polish your skills, explore a new interest, or get the grounding you
need in these and more than 50 other subject areas. Ryerson
Continuing Division offers the courses you want now.

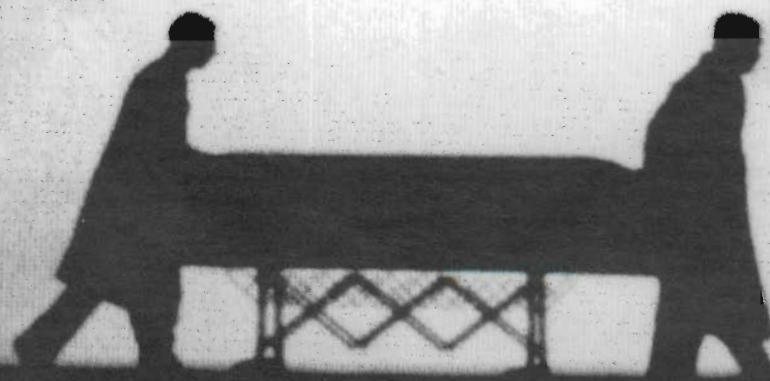
Documentary Skills • Writing for the Electronic Media •
Television Production Techniques (Studio and EFP) •
Television Documentary Production • Motion Picture
Production • Film Technology • Art Direction • Screen Writing
• Business of Film • Post-Production Sound • Feature
Film/Video Production • Movie Marketing • Alternative Cinema
Experience • Visual Studies • The Moving Image • Animation
Studies: Production, Sound Synthesis • Image History • Image
Theory • Computer Graphics • Make-up Artistry • Set
Decoration • Special Effects and Props • Voice Technique

Spring term courses begin May 8. To receive a copy of the Continuing
Education Spring/summer or annual calendar, which contain detailed
information on course offerings, visit the Information Centre at 350
Victoria Street (at Gould) or telephone (416) 979-5036.

RYERSON

The Images Festival opens with a showcase of world premieres by Toronto-based artists. In keeping with the overall focus of the 1995 Festival programme, Celebrating Toronto pays tribute to the vibrant experimental film and video communities operating in this city. A screening of eight innovative short works — fresh from the editing suites — will be followed by a special presentation of the experimental documentary, *Time Is On My Side*.

Celebrating Toronto



Time Is On My Side

Pleasure Film (Ahmed's Story)

FILM 7 min 1995

Ann Marie Fleming
Toronto, ON
artist-distributed

WORLD
PREMIERE

In a compelling narrative, a woman relates the trials of a hungry man who will go to great lengths to be fed. This latest work by Ann Marie Fleming once again demonstrates the artist's delicious sense of the absurd. Featuring actor Valerie Buhagiar, Howard and His Doghouse and the off-screen presence of Ahmed, a master of tall tales.

Daughter/Elocution Lesson

15

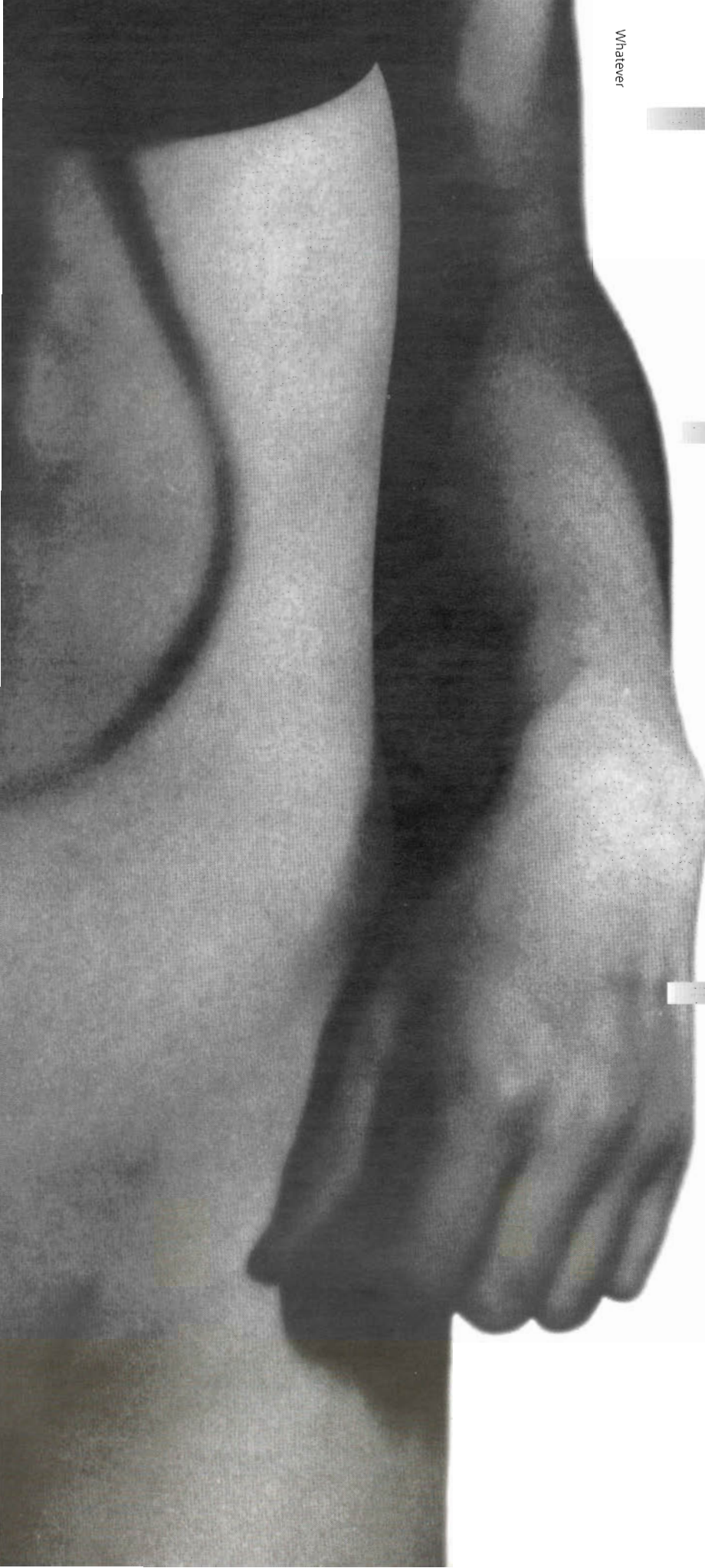
VIDEO 4 min 1994

Karen Kew
Toronto, ON
V Tape
cantonese/english

WORLD
PREMIERE

The single image of an Asian girl skipping is slowed down and repeated throughout Karen Kew's experimental video, in which she weds "home movie" footage from '60s Johannesburg with a Cantonese voice-over and english "subtitles". The discrepancies between the oral and written text create a powerful evocation of longing, displacement and the need for memory.

images 95



Whatever

Closet Case

FILM 4 min 1995

Wrik Mead

Toronto, ON

CFMDC

WORLD
PREMIERE

In this quintessential "coming out" film, a grinding rhythm leads us through a passage of closed doors, as a man struggles to break free from his literal and social confinement.

Whatever

VIDEO 20 min 1994

Kika Thorne

Toronto, ON

artist-distributed

WORLD
PREMIERE

Whatever takes up the thorny issues of race and identity in an elegant weave of experimental portrait, racial exposition, diary work and "coming out" film. The effect is an inventory of personal experience framed within questions of colour and its attendant host of invisible ideologies. (Mike Hoolboom) This tape is about me. I am present in every scene; the camera, the context and often the performance; but I am never named, like whiteness itself. (Kika Thorne)

The Hundred Videos: Tapes #68, #69 & #70

VIDEO 8 min 1995

Steve Reinke

Toronto, ON

V Tape

WORLD
PREMIERE

In 1961, an Ottawa government scientist invented the first consumer-friendly instant mashed potato product (previous flakes were limited to military applications). Dr. Asselberg's Flakes, a three-minute collaboration with Robert Chandler, documents this discovery and discusses its social ramifications. In *Love Among Corpses*, the narrator buries microphones in a graveyard in order to hear the conversations of the dead. *Harvey K.*, a collaboration with Nelson Henricks, is a fast-paced montage of appropriated film clips featuring Hollywood actor Harvey Keitel groaning and grunting. His animal-like utterances will form a music-like score. A bit of text will be added.

I Don't Want to Sound Offensive

VIDEO 5 min 1994

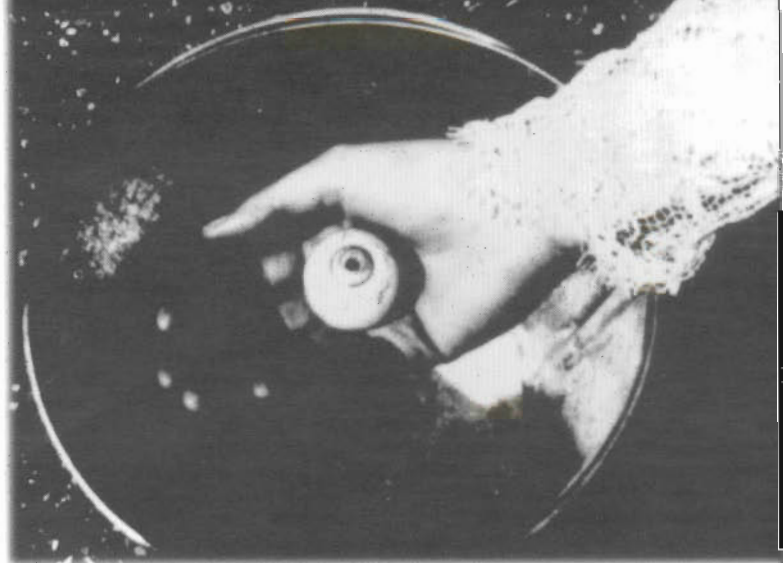
Liz Rosch

Toronto, ON

V Tape

WORLD
PREMIERE

This porn/rock video juxtaposes clichéd images from amateur sex tapes with a voice-over of a man discussing his homosexuality, and consequent "recovery," thanks to Jesus.



Grand Guignol

VIDEO 10 min 1995

Robert Lee

Toronto, ON

artist-distributed

WORLD
PREMIERE

Descriptions often tell us nothing about a subject, other than how well it can be described. In the same way that adjectives can be excessive, why watch the endless comings and goings of people when their narratives can be condensed into significant dialogue and reduced to synopses? Especially when the only test of how well a story has been communicated is whether it moves us viscerally, or whether we can remember it. Unfortunately, the sole purpose of some memories is to leave one behind. (Robert Lee)

Time Is On My Side

FILM 58 min 1995

Jacques Holender

Toronto, ON

artist-distributed

WORLD
PREMIERE

Witty and chilling, *Time Is On My Side* takes us on a bizarre odyssey through the netherworld of the death industry as we follow the progress of a famous rock star's body — with his disgruntled spirit as our guide. Along the way, we meet the people who make their living where life ends: the chief pathologist who performs the autopsy, the embalmer and hair-stylist who prepare the body for visitation and the crematorium operator who sends our narrator on his final journey. The fact that the entire "cast" (including the corpse) is real, makes this film a harrowing yet unique experience.

Precious

FILM 12 min 1994

Mike Hoolboom

Toronto, ON

CFMDC

WORLD
PREMIERE

A parable that fuses the romantic and childlike with the grotesque and surreal, as a woman in ornate bridal garb cavorts through a graveyard, her hand clutching an eyeball. Spotlight artist Mike Hoolboom's most recently completed film. (Geoff Pevere)



Touch Memory

(or, haptic to see you)

Where does memory go — and how does it resurface — in film? Images that correspond to vision and hearing can be recorded, copied and transmitted — they are public. Visual and sound images can be taken over, too easily, by public meanings; by what the culture at large invests in them. But senses that are closer to the body, or that cannot be recorded (the crude experiments of virtual reality notwithstanding) are repositories of private memory. The sense of touch, for example, is capable of storing powerful memories. Smell and taste are also strong purveyors of memory — think of the many works that use cooking scenes to arouse recollections of homeland, childhood and sensual pleasure. How do film and video recall the experiences of these other senses?

sponsored by Wallace Studios

presented by Laura U. Marks

As you might expect, many haptic works recall a child's way of seeing the world, and the relationship between a child and a mother. The feelings of an infant's closeness to the mother, or a child's inability to distinguish where its own self ends and the world begins, can be captured in a visual surface.

Haptic films are visual madeleines for memory, appealing to senses that are less protected, or less intellectualized, than vision. Some of these works arouse suppressed memories, recalling traces of childhood and repressed experiences, often as they engage with the experience of living in a new culture. The senses of touch and smell are volatile repositories for memories that have become inaccessible to a new language or culture. Tactility is a way of perceiving when other means fail you, as in Seoung-ho Cho and Sang-Wook Cho's *The Island With Striped Sky*, Walid Ra'ad's *No Illness Is Neither Here Nor There: A Short History of the Lebanese Civil War* and Phillip Mallory Jones's *Wassa*. The haptic captures the experience of a traveller who calls upon her senses to supplement other sources of information.

The haptic can also have erotic effects. While appealing to the senses that come into play in eroticism, it can diminish the effects of vision and audition — developing instead a visual texture and sound that, rather than representing distinct objects of perception, create the effect of intimate presence. The erotic relations in these works come not just from identifying with a character on screen, but from an identification between the body and the screen. There is an undeniably erotic quality to works that use video texture to replace optical imagery, like Shani Mootoo's unabashedly beautiful *her sweetness lingers*. Even a work that does not have erotic content, like Atsushi Ogata's spring poem, *Hara no tawamure*, has some of the sensuous qualities of touch-based vision.

The works in this programme go beyond their visual and aural surfaces, heightening sensory experience and evoking the subtle properties of memory.

A panel discussion will follow the screening.
See page 12 for details.

18

This programme presents works that use the tactile qualities of film and video. I use the term *haptic* to describe such work: a form of vision based on a tactile way of relating to an object.

The haptic is a more intimate visual relation than the optic; it appeals to the eyes as though they were organs of touch.

Film effects such as graininess and overexposure, and video effects such as digitization, can render the object indistinct while drawing attention to the act of textural perception. A generation ago, experimental filmmakers like Stan Brakhage, Bruce Baillie and Barbara Hammer were using the textural properties of film to call up different qualities of perception and states of being.

Early videomakers like Shigeko Kubota and Bill Viola similarly exploited the power of video to efface the image, drawing attention to their own psychological and bodily conditions and away from an objective picture of the world. These artists are some of the parents of contemporary haptic media. Like them, contemporary artists have been using film and video to explore the limits of the visual, but with an expanded awareness of how perception is affected by cultural difference.

Other parents of the haptic, such as Mona Hatoum and Phillip Mallory Jones, have been exploring the cultural limits of visibility and audibility. In this vein, the single piece that inspired me most to embark on my search for the haptic is a short videotape by Shauna Beharry, *Seeing Is Believing*, which was shown at **images 92**. The tape, a mourning piece, enacts the artist's search for memories of her mother. Beharry finds such memories not in photographs — which are tied into Western and elite optical languages — but only in putting on her mother's sari. The video camera captures this memory of touch by caressing the surface of a photograph until it becomes not so much a visual image as a tactile medium.

Other works in this programme that evoke skin memories are Lisa Steele's *Birthday Suit* and Moucle Blackout's *O.K.*

Seeing Is Believing

VIDEO 8 min 1991

Shauna Beharry

*Moose Jaw, SK
artist-distributed*

In this mourning tape, the artist learns to remember her deceased mother — not through vision, but through touch. Only when she puts on her mother's sari does Beharry feel that she has "climbed into her skin". The disparity between the searching movements of the camera and her wistful voice on the soundtrack — between visual and audio — creates a poignant awareness of the missing sense of touch.

The Big Sleep

VIDEO 8 min 1992

Seoungho Cho

*New York, NY
Electronic Arts Intermix*

CANADIAN
PREMIERE

Cho's masterly video sensibility creates an idealized dream state, in which the artist's control of technology becomes equivalent to the dreamer's control of the unconscious. The progressive decay of the video image resembles memory loss, while hands seem to search themselves for other kinds of remembering.

Hara no tawamure

VIDEO 5 min 1992

Atsushi Ogata

*Tokyo, Japan
V Tape*

CANADIAN
PREMIERE

One of a four-part series of poems to the seasons, *Hara no tawamure* translates as something like "spring play" or "a caprice of spring". A bed of morning glories swims across Ogata's camera, dissolving into a colourful field of texture. Cries and resounding echoes on the soundtrack infuse this tactile tape with an added layer of energy — the effect is something like flocked wallpaper brought to life.

Birthday Suit — with scars and defects

19

VIDEO 12 min 1974

Lisa Steele

*Toronto, ON
V Tape*

This tape about the skin's memory has a central place in the archive of feminist work on the body. In 1974, Steele celebrated her birthday by recounting the history of the marks on her body. These little marks on the skin seem to transmit their knowledge directly to the artist's fingers.

Walk

VIDEO 11 min 1994

Hana Iverson

New York, NY

artist-distributed

CANADIAN
PREMIERE

The senses collaborate to make up for the loss of vision. Peter, a man who lost his vision when he was 20 years old, brings the viewer along on an exploration of his heightened sensory awareness of touch and hearing, culminating in a breathtaking walking tour of Bach's *Adagio in C Minor for Oboe and Violin*.

her sweetness lingers

VIDEO 12 min 1994

Shani Mootoo

Vancouver, BC

Video Out Distribution

TORONTO
PREMIERE

An almost unbearably beautiful love poem, whose rich sensuality shames soft-core attempts at imaging desire. *her sweetness lingers* uses the textures of video to enhance the lush space of a garden and the surfaces of the beloved's body.

20

O.K.

FILM 5 min 1987

Moucle Blackout

Vienna, Austria

Austria Filmmakers Cooperative,
National Library of Australia,
Film and Video Lending Collection
german

CANADIAN
PREMIERE

This film by Austrian filmmaker Moucle Blackout is about film's surface, and the surface where memory rests. Blackout shot the original in Super-8, projected onto her hand, and re-filmed this in 16mm. A woman's voice says "Oberflächen-Kontakt" (superficial contact). "The surfaces have touched each other but the contact remains superficial," says Blackout. "Film on the palm, the touch of an image." (Austria Filmmakers Cooperative Catalogue)

Blood Story

FILM 3 min 1990

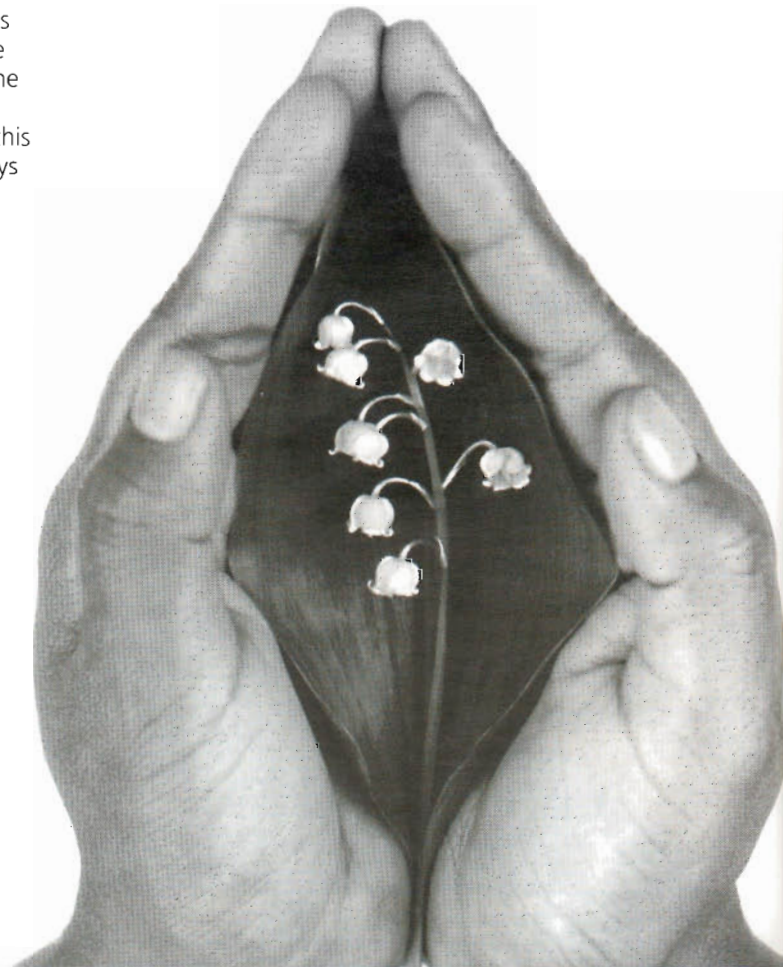
Greta Snider

San Francisco, CA

Drift

TORONTO
PREMIERE

A film that summons the smell of blackberries — fragrant, sticky and bruised.



No Illness Is Neither Here Nor There: A Short History of the Lebanese Civil War

VIDEO 15 min 1995

Walid Ra'ad

Lebanon/USA

artist-distributed

arabic/french/english

w/ english subtitles

WORK-IN-PROGRESS

An excerpt from an experimental documentary about the containment and management of the violence of the Lebanese civil war. Through a history of the objects that adorn the artist's house in Beirut, the tape reveals issues that are being repressed in the zeal to reconstruct the city. From this personal history emerge others — of public and domestic violence, migration and exile — that complicate the versions of the civil war told in Lebanon and the West.

Wassa

VIDEO 4 min 1989

Phillip Mallory Jones

Baltimore, MD

Electronic Arts Intermix

Wassa is a music video that pairs Jones's evocative images from Burkina Faso with the music of Houstapha Thiohbian. Jones creates a rhythmic, dreamlike collage of the activities of everyday life. The tape is part of his ongoing exploration of African diasporic culture through nonverbal storytelling and a transcultural language of sound and image construction.

The Island With Striped Sky

VIDEO 10 min 1993

Seoungho Cho,
Sang-Wook Cho

New York, NY

Electronic Arts Intermix

Videomaker Seoungho Cho and painter Sang-Wook Cho have produced a mirage-like portrait of New York City, concentrating on the sites where the city literally reflects itself, and on the rumble and surge of traffic that is a constant urban soundtrack. The environment is reproduced as an audiovisual texture, suggesting something of the disorientation of a traveller for whom objects and impressions have equal value.

CANADIAN
PREMIERE

her sweetness lingers

images 95

The Outer Limits: **Mike Hoolboom's Films**



About the Director

Mike Hoolboom was born in 1959. 20 years on he formed White Noise Labs, a Toronto street performance group.

The following year, he was reprogrammed for film, and has since produced 40 (mostly short) movies. These have appeared in some 200 festivals, but more usually in living-rooms, laundromats and the basements of friends. None of these movies would have appeared without the guidance and wisdom of Kika Thorne and Steve Sanguedolce, who have kept him from indulging the worst of his excesses. As a propagandist for Canadian fringe film, he has published 60 articles/reviews/diatribes in various magazines, as well as curating programmes (he is a founding member of Pleasure Dome), starting a magazine (it died) and a CKLN show which featured films on radio, and working the party circuit. He is presently growing a third arm in order to steady himself for another summer without baseball.

Filmography

1980	Song For Mixed Choir (7 min)
1981	Self Portrait with Pipe and Bandaged Ear (1.5 min)
1981	College (23 min)
1981	Now, Yours (10 min)
1984	Bar Good Food Desert In (3.5 min)
1984	The Big Show (7 min)
1985	Book of Lies (7 min)
1986	White Museum (32 min)
1987	Fat Film (4 min)
1988	Grid (1.5 min)
1988	Scaling (5 min)
1988	From Home (60 min)
1989	Bomen (2.5 min)
1989	Brand (6 min)
1989	Was (13 min)
1989	Eat (7 min)
1990	Xomen (4 min)
1990	Towards (4 min)
1990	Fat Corner (5 min)
1990	two (with Kika Thorne) (8 min)
1990	Southern Pine Inspection Bureau #9 (9 min)
1990	Install (8 min)
1991	Red Shift (2 min)
1991	Modern Times (4 min)
1991	Man (with Ann Marie Fleming) (5 min)
1992	The New Man (with Ann Marie Fleming) (6.5 min)
1992	Disneyland in June (9 min)
1992	MeXico (with Steve Sanguedolce) (35 min)
1992	In the Cinema (1 min)
1992	Steps to Harbour (17 min)
1992	Careful Breaking (7 min)
1993	One Plus One (with Jason Boughton and Kathryn Ramey) (3 min)
1993	Indusium (10 min)
1993	Escape in Canada (9 min)
1993	Shiteater (12 min)
1993	Kanada (65 min)
1993	Frank's Cock (8 min)
1994	Justify My Love (5 min)
1994	Valentine's Day (80 min)
1994	Precious (12 min)

"My skin is the place where I stop and something else begins."
Canada (1993)

I suggest we begin at the end: at the borders that offer one way to understand one of the most complex and prolific bodies of work in contemporary Canadian cinema. Since Mike Hoolboom began making movies with his father's Super-8, he has demonstrated a consuming interest in navigating the outer limits: of perception, of language, of self, of mechanical reproduction, of bodily sensation and experience (and, most recently and surprisingly, of the discourse of nationhood).

To ask the questions he asks is to exile oneself to the margins; to be consigned to a cultural periphery reserved for those who stretch the limits of common experience: the criminal, the insane, the addicted, the dying, the avant-garde artist. The "experimental" filmmaker. The fact is that most forms of mainstream cultural expression inhabit a non-reflective comfort zone, from which anything marginal is so distant as to be invisible. Which is the catch of such an artistic calling: to traverse the margins is to choose to dwell there, far from the centre.

Consider the terms we use to contain a rudely uncompromising sensibility like Hoolboom's: avant-garde, radical, experimental — terms which preserve a notion of normal cultural practice while locking their referents outside of it. To experiment is not only to tinker around on the margins of some more fixed and monolithic entity; it implies a perpetually unfinished and frivolously inconsequential activity that never yields results — which is presumably fine by the self-indulgent wankers who engage in such experiments.

It's this dilettantish connotation that most maligns an artist like Mike Hoolboom. Looking back from this particularly busy intersection of his life and art, one sees as many results as one does experiments. But our cultural language doesn't allow for the possibility of such results — for that would compel us to invite artists like Hoolboom in from the cold. Instead, he's had to learn to hammer ever louder on the door of mainstream cultural practice.

Language — which Hoolboom deploys and deconstructs with such imagination — has become a refuge for the culturally marginalized, who have unsurprisingly learned to forge an armour of critical discourse that functions as yet another border separating them from mainstream comprehension. Critical discourse keeps the same distance from the middle as the work it engages with — a development which again serves to exile and isolate. Lacking the proper language for the interpretation of avant-garde work, mainstream critics — like myself — rarely venture to discuss it, leaving it instead to those whose words patrol the border between the middle and the fringe.

To approach Hoolboom's work is to wade through intimidating thickets of language. Venture towards 1985's **Book of Lies**, in which Hoolboom uses black frames to distend and reconfigure an airline commercial featuring a diver, and try to disentangle your bootlaces from Jack Rusholme's rhetoric in the astute but burdensome *How to Die: The Films of Mike Hoolboom*: "Here the body displays itself as an attitude of parts, broken by a machine-made compact of representation, its gestures of ascent subject to a narrative gaze of tumescent arousal and deflation (emblematised by the climber's rise and fall), and viewed as an accumulation of fragments." Who could fault the uninitiated for heading back to the cineplex?

In the same way that he is able to juggle the prosaic with the esoteric in his work, Hoolboom vaults between the colloquial and the arcane when writing on himself. Thus, in his fascinating and demanding exercise in critical autobiography, *Watching Death at Work: My Life in Film*, he is capable of grabbing us by the lapels with such apt and cogent observations as this: "As I watched (Michael Snow's *Wavelength*), flickering between boredom and fascination, it simply seemed to me the first film I'd ever sat before that required my attention." Yet elsewhere he demonstrates a far less approachable critical humour. Here he is on 1989's *Eat*: "Its archaeologies of superimposition are not an obfuscation of the present but its foundation, its history made manifest, re-invoked in a present which is pictured as an intersection of consumptions." I guess when life at the margins is all you've got, in time it starts to feel like home.

It's possible, at this moment — after such recent exercises in dramatic narrativity as *Kanada*, *Valentine's Day* and the forthcoming *Blood Money* — that Hoolboom is trying to move in from the margins, and this is at once both surprising and perfectly characteristic of him. This is a filmmaker whose primary aesthetic impulse is the exposure of the limits of discourse: how language circumscribes both identity and behaviour, how images can be contextualized to "mean" just about anything, how narrative film practice represents the systematic elimination of what for Hoolboom is one of the most alluring properties of the photographic image in the first place: its infinite, unknowable ambiguity. Revealingly, in one of his first forays into scripted narrative, the little-seen but fascinating *From Home*, Hoolboom decides to make a fiction from a personal story of a relationship in decline, and then adopts the fictionalizing process as one of the film's key concerns. "Why do we make stories out of such things in the first place?" *From Home* asks, while doing so itself. Then it answers, literally: "We make fiction out of them to make them universal."

Narrative is a social contract, a way that otherwise incomprehensibly subjective experience is arranged according to certain widely shared laws of representation. For Hoolboom, the very act of narrativising is one of radical reduction: it's the elimination of all other interpretive possibilities in favour of the one privileged by the storyteller. Its aim, like that of so much storytelling, is to control response and interpretation. Elsewhere in *From Home*, his unaffectedly confessional voice-over articulates an essential Hoolboomian epistemology, which itself is re-invoked in *White Museum*: "As a filmmaker or a viewer of a film you always begin at the same place, with everything, with every image, and from there you have to make a selection, a choice."

Each choice represents the blocking of yet another angle of interpretation. "What is being left out here?" Hoolboom asks us as we contemplate 1991's *Red Shift*, and in 1981's *Now Yours* he wonders about the artificial credibility bestowed on something merely because it's on film. "If you had anything to say," he asks his audience, "would *you* be on film?" In his early work, the infinite potential of response is something the films seem to promote. Not just in the way certain images recur from film to film, but in the way they're recontextualized to take on new meaning. Later, as the films move — slowly, with guns drawn — towards dramatic narrative, they will only do so hyper-selfconsciously, talking to themselves all the time, like Popeye muttering his way toward another apocalyptic appointment with Brutus.

As to what's characteristic about Hoolboom's recent moves narrativeward, consider them the natural extension of his relentless selfconsciousness: having moved far enough away from the paradigm of narrativity to see the machine at work, his artistic impulse has been overtaken by a desire to operate this machinery itself; to see how much improvising it will tolerate before he's pushed back to the margins again. Plus, one sees in Hoolboom's work, and in the breathtaking distance covered by the movement from the intensely subjective *Self-Portrait with Pipe and Bandaged Ear* (1981) to the expansive sociopolitical concerns of *Valentine's Day* (1994), an exhaustive, almost omnivorous cycle of hunger, ingestion and appetite.

Generally speaking, his practice is like a camera that slowly pulls focus to draw more and more into its frame. The early work reflects a kind of poetic subjectivity, as though the artist were drawn to non-narrative practice primarily because it seemed the only reasonable and honest means of representing subjective experience. From this, Hoolboom's work develops a concern with the limits of its own articulation — with the relationship between form and expression — taking the terms of mediated communication as its subject. This concern reaches its most radical and memorable extreme with the almost masochistically confrontational *White Museum* (1986), in which Hoolboom questions, teases, cajoles and lectures his audience for over 30 minutes while we stare at the blank white screen of cinema degree zero. At one point his voice asks the projectionist to turn the house lights up so we can see who else is in the auditorium with us — or find our way to the exits — then resumes a meditation on the audacity implied by the simple act of making personal statements for public consumption. "If I want to change the world," he says at a point where many will already have slipped out the back, "I need to be a visionary. If I want the world to change me, I need to learn to listen." He is being typically modest: it is we who also need to learn to listen, to discover in the white screen the possibility of our own capacity to hear stories and voices that are not contained within the frame of our experience. The white screen is either the butt-end of experimental practice or the threshold of infinite possibility. Or both.

Hoolboom's recent longer works — which are as formally removed from the first-person minimalism of *White Museum* as radio is from painting — are nevertheless almost belligerently verbal, providing his actors with ripely non-naturalistic passages of discourse on art, history, politics, love and (most transgressively and exuberantly) sex. He seems to have struck some form of anxious truce with the words he once found so suspiciously arbitrary and inadequate. Now his characters spew forth ideas ("The body does not believe in progress," says Callum Rennie in *Frank's Cock*) and bon mots ("The worse things get, the better they look on television," says Andrew Scorer as Prime Minister Wayne Gretzky in *Kanada*) with a raging articulateness that recalls, of all things, a radicalized Oliver Stone. (I understand now why Hoolboom is such a *Natural Born Killers* fan: it's like one of his movies with balls instead of brains.)

Gradually, all but the least intrusive visual devices are being stripped away. *Frank's Cock*, which is essentially a one-person monologue presented on a screen split into four images, still demonstrates a lingering suspicion of the hegemony of words. Throughout, the monologue is forced to compete with the images — of microscopic cellular activity, of Madonna, of hardcore sex

— that surround it. In **Kanada**, the dramatic sequences are optically filtered in such a way that compels attention to their form, and punctuated by scenes of an announcer (Hoolboom in a deathmask) reading news stories — to illustrate both how the drama we're witnessing becomes media currency, and the absurd cost of that process. Stricken by senility some time in the not-distant-enough future, Prime Minister Jean Chretien declares his own penis the new unit of imperial measure. **Valentine's Day**, which features two characters first introduced in **Kanada**, does so without the optical filtering, but preserves the masked newsreader (this time in a hockey mask). The script for **Blood Money** is the most seemingly straightahead story so far: minimal use of formal self-reflexiveness, no cutaways to mock news reports. It's enough to make you wonder if even Mike Hoolboom wants his place in the middle.

In the unlikely event that he does, it's difficult to imagine him settling there for long. From the beginning, his practice has been defined by the search for the limits of expression; he's like one of those aquarium fish who spend the entirety of a brief lifetime pushed against the glass. Besides, much in his biography suggests an almost congenital need to question, explore and expose. He has written of growing up beneath a downy blanket of ignorance concerning his own family history and the amount of blood spilled along the pathway to that childhood comfort.

The son of a Dutch father — whose name literally translates as "hollow tree" (trees figure prominently as one of his most potently vulnerable symbols of self) — and a Dutch/Indonesian mother, Hoolboom has written harrowingly of his mother's narrow escape from execution when the Japanese invaded her country and sent his grandfather to a concentration camp. Years later, avoiding the draft, his father and mother came to Canada, where they had three children. Later, Mike, the oldest, would include in his work family movies of himself and his siblings, as a lever, prying the doors to memory. (Incidentally, these films were shot on the same Super-8 camera (his father's) that served the filmmaker when he began making his own movies.)

As a young man, Hoolboom ingested copious amounts of drug and drink, dabbled in performance art, and finally signed up for film school — in his words, to "wrap myself in the machine of memory". From the outset, his film practice was personal, relentless and anti-conventional, but the inevitable poverty and marginalisation attendant to such activity merely seemed to compel him to produce (he made 13 films in nine years). The longest film of his early years, the notorious **White Museum**, a 32-minute blank-screen-with-voice-over exercise, uses lack of cash as a way of discussing how money makes the reels go round: "I don't have enough money for the images," he explains to an audience left staring at a blank screen. Later, **From Home** ("the film damn near killed me to make") was completed with \$8,300 of the filmmaker's largely non-existent personal funds.

In 1989, when Hoolboom learned that he had contracted HIV ("I didn't really handle the news well," he wrote subsequently with matter-of-fact understatement), it merely intensified his drive. Since, he has completed 27 films, organized experimental conferences and tours, started a film magazine and a library and written voluminous critical articles on experimental practice. Moreover, the revelation of the imminent deterioration of his own body has placed the artist squarely at the literal outer limits

of existence, a place whose interest to him is therefore no longer theoretical or academic: it's his home.

Which is why, if Mike Hoolboom seems to be demonstrating an interest in moving toward the mainstream, that move applies to the art but not the artist himself. While the form the work takes may embrace conventional elements, the issues it raises are anything but. Since he's learned of his medical condition, Hoolboom's work has expanded from the discourse of body, language and cinema to a scathingly satirical examination of the institutions of state, culture and nationhood. For, as **Escape in Canada** (1993), **Kanada**, **Valentine's Day** and the forthcoming **Blood Money** make clear, the artist's own mortality has been consistently affected by the external machinery of social organisation.

Thus the language of state and nationhood is analogous to the discourse of body and self. Perhaps this is why Hoolboom's **Canada** is a place stricken with disease, denial, bad blood and rampant ignorance of its own history: it's the larger body we all share, and its limitations also mark the periphery of our own sense of who we are or imagine becoming. Like the cinema and memory itself, it's a machine. The problem is that, as with the other machines he's dismantled, Mike Hoolboom has already learned this one doesn't work. How it's *supposed* to work is no mystery: that's what politicians and the mainstream media are for. They draw attention away from the machine's malfunction by emphasizing the exceptional nature of any such malfunction: a little tinkering here and there, and a smoothly-operating yet fundamentally unchanged system will be up and running again. To see how truly screwed-up things are takes someone who's had a chance to watch the machine for a good long time. From a distance, and from the outside.

Mike Hoolboom will give an artist's talk on Sunday, April 30. See page 12 for details.



Saturday, April 29 • 7:00 PM • The Metropolitan Cinema

The Outer Limits: Mike Hoolboom's Films: The Agony of Arousal

26

Brand

Justify My Love

FILM 5 min 1994

Mike Hoolboom

Toronto, ON
CFMDC

As one of Madonna's once-controversial music videos runs the gamut of high-gloss corporate erotica, a love letter of sorts runs across the bottom of the screen. Well, at least love of the kind a video like this might inspire. Of what "material" is the girl made, anyway?

Red Shift

FILM 2 min 1991

Mike Hoolboom

Vancouver, BC
CFMDC

A film that worries about words: what they mean, how that meaning changes depending on who's using them, how they work as images as opposed to text. Most pertinent question asked: "What is being left out here?" *The result is less an expression of readership than an insistent exposition of its image — as if words or their readers were only real to us insofar as they resembled an image.*
Mike Hoolboom

Modern Times

FILM 4 min 1991

Mike Hoolboom

Vancouver, BC
CFMDC

Industry has rhythm. So does the hand-cranking of an old Bolex, and so too (in spades) does this punchy meditation on a body crushed by the wheels of industry. *I imagined the camera as a dark box admitting a slim and intermittent light into its dark interior and structured Modern Times the same way — framed by darkness on either end, miming the shape of its subject.*
Mike Hoolboom



Mexico

FILM 35 min 1992

**Mike Hoolboom,
Steve Sanguedolce**

Mexico/Canada
CFMDC

Travelling to Mexico, Hoolboom sees Toronto everywhere. History, landscape and art itself are viewed as elements swept up in the march of global economy, leaving our travellers to ask a logical but deeply problematic question: "Whose story is being told here?" One of Hoolboom's best, and one that evocatively showcases his skills as a writer. *In the summer of 1989, Steve Sanguedolce and I drove down to Mexico with a carful of film gear. The plan was to shoot from the hip and we'd cobble the remnants together later. Which is more or less what happened.*
Mike Hoolboom

Brand

FILM 6 min 1989

Mike Hoolboom

Toronto, ON
CFMDC

Light plays on the surface of rippling water, while children frolic in a playground. The mood of this film is as elusive as memory. Everything is beautiful; everything fades.

Brand is a fugue of memory and the present day, a film lyric which crosses playground children with light playing over the water of Lake Ontario.

Mike Hoolboom



Frank's Cock

Shiteater

27

FILM 8 min 1993

Mike Hoolboom

Vancouver, BC
CFMDC

In this, one of Hoolboom's funniest, most heartfelt and irreverent films, Frank's lover (Callum Rennie) rhapsodizes about the epiphanies in a life spent with his now AIDS-stricken boyfriend. Meanwhile, Madonna, blood cells and hardcore sex vie for our attention in the rest of the frame. Contains possibly the funniest reference to Peter Gzowski ever uttered in public.

Shiteater

FILM 12 min 1993

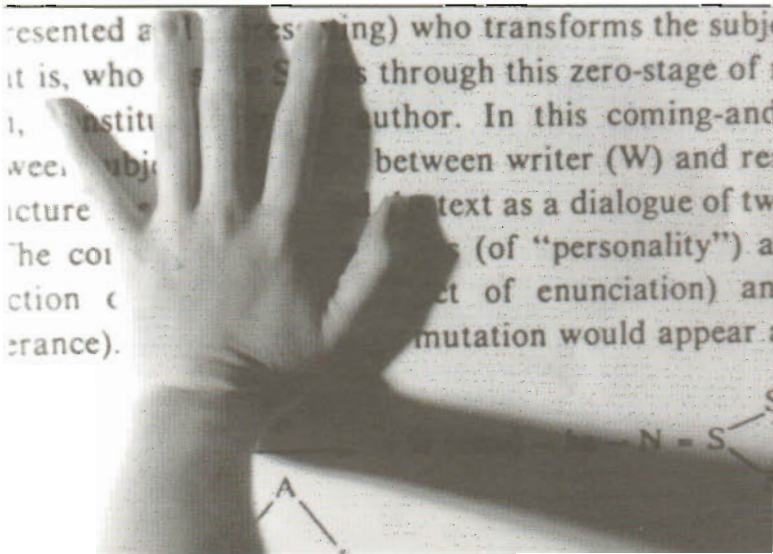
Mike Hoolboom

Vancouver, BC
CFMDC

In nightmarishly high-contrast black-and-white, Andrew Wilson rises from bed and — often in extreme close-up — geeks himself up in preparation for the pay-off of the title. Later, he ejaculates on the camera lens, creating a bizarre variation on the blankness of *White Museum*. As grotesque, repulsive and fascinating as it sounds.

Red Shift

presented a (describing) who transforms the subject
it is, who is through this zero-stage of
1, institut author. In this coming-and
ween subj between writer (W) and re
picture text as a dialogue of tw
The co (of "personality") a
ction c t of enunciation) an
erance). mutation would appear





Anacleto Morones

NO HAY respuestas NO ANSWERS

presented by Patricia Montoya and Jorge Lozano • sponsored by Corrientes del Sur/Southern Currents

These representations and interpretations of women's experiences are drawn directly from the lives and imaginations of their creators. Rich in texts and subtexts, and in underlying images, these works are full of wonder, perplexity and humour. Using different forms, from experimental to linear narrative, from animation to docudrama, the artists represented in this programme explore women and their many images — and display a profound understanding of their subjects.

Border Swings/Vaivenes Fronterizos shows aspects of Latino life in the United States that are largely unseen on the east coast.

The border culture movement is a rich and exciting one, and **Border Swings** explores its many objects and means of resistance — to assimilation by the United States; to imperialism; to the invisibility of women. In this border experience, people foresee and demand new possibilities for being. Rejected by the status quo, the vitality of their struggle is obvious, and they are growing strong. Like its subjects, **Border Swings** does not give in. It keeps us anticipating freedom, like a prisoner about to break loose.

Anacleto Morones is the story of a man and the women who know him. In this beautifully made film, women take charge of their sexuality, their desires, their satisfaction — and contradict the religious beliefs in which they are so fervent. In their conversations with a man whose emotional pain and misery drive him to kill, these women evolve as characters and develop in a manner that makes the viewer enter their lives, their experiences and their hopes. Based on a Juan Rulfo story, the film does credit to the original, representing the text in a very precise way while retaining its magic.

Chancleteras is a video about gay pride, about cross-dressing, about the pleasures of melodrama. The streets are the reason for being: a performance space. The cross-dresser is a walking challenge to hostile attitudes; a walking demand for change. To be visible and misleading in one's visibility is a revolutionary act. Here, a woman, once she is interpreted and represented, claims her own image and does as she pleases; she interrogates but does not wait for an answer.

Dawg is angry, exaggerated, crude, yet very close to reality, as it confronts the outrageous public behaviour women often have to endure. In film, one can exaggerate to demonstrate...and in doing this, a familiar fantasy comes alive at last. How many times have we said men are dogs? Now, with **Dawg**, we get a closer look!

Contrasting points of view, contrasting forms: **One Moment in Time....** Transgressing, transgender, transforming. A response to mainstream representations and perceptions of the young, gay and Latino in films. Felix Rodriguez takes what's there, snatches it from the invisible hands of the powerful, reclaims it, and presents us with a gift — the product of his resistance.

The Dyke March, a historic moment in the cultural life of New York City, was a great display of joy, strength and beauty. **Lily and Lulu go to the March** is an animation film that documents this celebration — when Dykes took over the city. This video is as generous as all great parties are, as Lily and Lulu share their creative happiness with everyone. This programme wishes to do the same: to share the creative generous spirit, to offer a wide range of visions, ideas and experiences — with no apologies.



Border Swings / Vaivenes Fronterizos

VIDEO 8 min 1994

Berta Jottar

Tijuana, Mexico/San Diego, CA
Borderama Productions/
Mexico Transnacional
spanish/english

**CANADIAN
PREMIERE**

This is videomaking as an alternative strategy — to document forms of political and cultural resistance. We are introduced to a group of women artists and activists living and working along the Tijuana/San Diego border. A private investigator has arrived at the Calijas Mexican border looking for a body: a female body that crossed long ago and has never returned. Who can document the body, anyway?



Border Swings / Vaivenes Fronterizos

Anacleto Morones

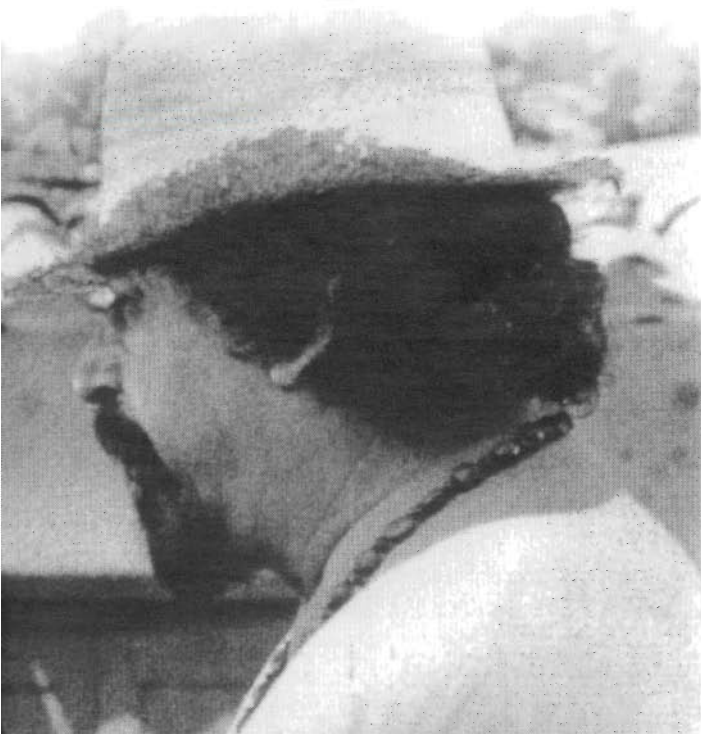
FILM 30 min 1994

Esther Duran

USA/Venezuela
Macario Films
spanish w/ english subtitles

**CANADIAN
PREMIERE**

A mysterious faith-healer, a hurt man who works for him, and the women who adore him are the pillars that sustain the fantasy in this adaptation of Juan Rulfo's short story.



Anacleto Morones

Chancleteras

VIDEO 6 min 1992

Marcos Becquer, Jose Gatti, Julio Martinez

New York, NY
artist-distributed

A witty video about cross-dressing, pride, shoes and walking.

Dawg

VIDEO 6 min 1994

Ilya Chaiken, Jeanine Corbet

Brooklyn, NY
Fat T Productions

A woman leaves her house and is attacked by dogs. This video is a reaction to the kind of men who can't leave a woman alone, and can't stop panting as she makes her way down the streets.

**CANADIAN
PREMIERE**

One Moment in Time

VIDEO 22 min 1992

Felix Rodriguez

*New York, NY
artist-distributed*

New York's voguing and ballroom culture is represented in this passionate video, where a butch god gives it all for a new lover — a straight one.

Lily and Lulu go to the March

VIDEO 11 min 1994

**Lily Marnell,
Luciana Moreira**

*New York, NY
artist-distributed*

Lily and Lulu play, eat and record the Dyke March during the hot summer's "Stonewall 25" celebrations in New York City. Claymation/live action.

**CANADIAN
PREMIERE**

30



V TAPE

congratulates all the film
and video artists in
IMAGES 95

come and visit us in
our new offices

**401 Richmond Street West
Suite 452, Toronto, Canada
M5V 3A8
tel 416 504 9897**

**REVERSE
shot**

The current,
hip,
politically informed,
accessible,
inspiring,
eclectic,
distinct,

THE CITY
Issue 4, Spring 1995

stimulating magazine for
Canada's independent film & video scene.

Subscriptions only \$15/year. US please add \$5. GST included.
Mail cheque with return address to:
Reverse Shot, 200 - 1131 Howe Street, Vancouver, BC, V6Z 2L7.

Dirty Little Stories

a New Screen presentation • sponsored by V Tape

*Kick off your shoes, puff up your pillows,
and let us tuck you in with these three sexy bedtime stories.*

Screamers

Screamers

FILM 31 min 1994

Paula Fairfield

Toronto, ON

Pandora Pictures Inc.

CANADIAN
PREMIERE

Having trouble screaming? Jack is. Mikki's trying to control hers. Doreen has no problems screaming, but is anyone listening? Throw in some amazing knife-throwers, a rubber doll repair-woman, a screamers' support group...and you get *Screamers*: a film that breaks the sound barrier.

Uh-Oh!

VIDEO 38 min 1994

Julie Zando

Chicago, IL/Madison, WI

V Tape

Video Data Bank

TORONTO
PREMIERE

In this version of *The Story of O*, an all-female cast of cowboys participates in S/M rituals in the basement of a diner. One woman, a waitress named Oh, falls in love with a cowboy named René. Their story is interwoven with the original *Story of O*, and the result is an exploration of the relationship between love and risk-taking; and the idea of submission as the ultimate expression of romantic love.

A Dirty Little Story

VIDEO 20 min 1994

Melodie Calvert

Columbus, OH

V Tape

TORONTO
PREMIERE

From childhood S/M lessons (learned from TV) to adult confessionals, *A Dirty Little Story* explores sexual fantasies, practices, compulsions and denials. Mixing documentary, narrative and appropriated images and sounds, director Melodie Calvert expands the terrain of what is sexually acceptable for and between women.

A Dirty Little Story



BLACK FILM & VIDEO NETWORK



**PROFESSIONALS
HELPING TO MAKE
BLACK FILM
HAPPEN**

24 RYERSON AVE., #307, TORONTO, ONTARIO M5Y 2B3
TEL: (416) 504-1442 FAX: (416) 504-1478

How minorities are
usually represented by
mainstream media.

Vision showcases Canadian independent films and documentaries that probe and celebrate those on the so-called margins of our society, giving them the profile and voice they normally don't have on mainstream media.

ALTERNATIVE VOICES *Vision TV*

258
**Wallace
Avenue
Studios
INC.**

- 3 Air-Conditioned Sound Stages
- Lighting & Grip Equipment Rentals
- Set Design, Construction & Scenic Painting
- Catering, Etc.
- Camera Rental

**FILM
VIDEO
PHOTOGRAPHY**

Complete studio rental facilities available
Call for our free information package today

Wallace Avenue Studios
258 Wallace Avenue, Toronto, Ontario M6P 3M9
Phone: (416) 537-3471 Fax: (416) 532-3132

The
Queen Street scene
begins at
Pages
Books & Magazines
256 Queen Street West
Toronto
Phone (416) 598-1447
Fax (416) 598-2042
Meet you at
Pages!

The Outer Limits:

Mike Hoolboom's Films:

Theatres of the Self

Scaling

33

Self Portrait with Pipe and Bandaged Ear

FILM 2 min 1981

Mike Hoolboom

Toronto, ON
CFMDC

Leader, emulsion blots and negative frames flash aggressively as a voice trills a single, piercing note. As a self-portrait, it seems beyond first-aid.

All this points towards a last, lingering embrace, a parting kiss and dread that features here — in a soft-pedalled urban lyric humming the black and white of it all. Mike Hoolboom

Fat Film

FILM 4 min 1987

Mike Hoolboom

Toronto, ON
CFMDC

Grainy home movies of a distant childhood slam against restless images of contemporary domestic discord. Voices seem to emanate from past and present, contributing to an overall impression of film as collision with memory.

Fat Film is a fugue of past and present, featuring the filmmaker as disinherited time traveller. Mike Hoolboom



One Plus One

Now, Yours

FILM 10 min 1981

Mike Hoolboom

Toronto, ON
CFMDC

Part of a trilogy, including *The Big Show* and *White Museum*, that takes the space of the theatre as its subject, this is a film that holds a mirror to our own responses. Among other discomfiting things, it asks: "If I asked to be alone, would you leave?"

It's filled with a bristling paranoia, as if it resented the fact of its exhibition, a curious attribution for a film, to say the least.

Mike Hoolboom

Install

FILM 8 min 1990

Mike Hoolboom

Toronto, ON/Halifax, NS
CFMDC

Art comes apart, to be reassembled at point of exhibition. Here Hoolboom's artistic practice emphasizes the parts over the whole, as the film gradually installs itself in your senses. Contains the lovely and pertinent phrase, "sliding between light and shadow".

In the Cinema

FILM 1 min 1992

Mike Hoolboom

Vancouver, BC
CFMDC

I began to piece together a film where the title would be the lead player — the most important part of the film. I wrote out a statement on cards and filmed them one word at a time.

Mike Hoolboom

White Museum

FILM 32 min 1986

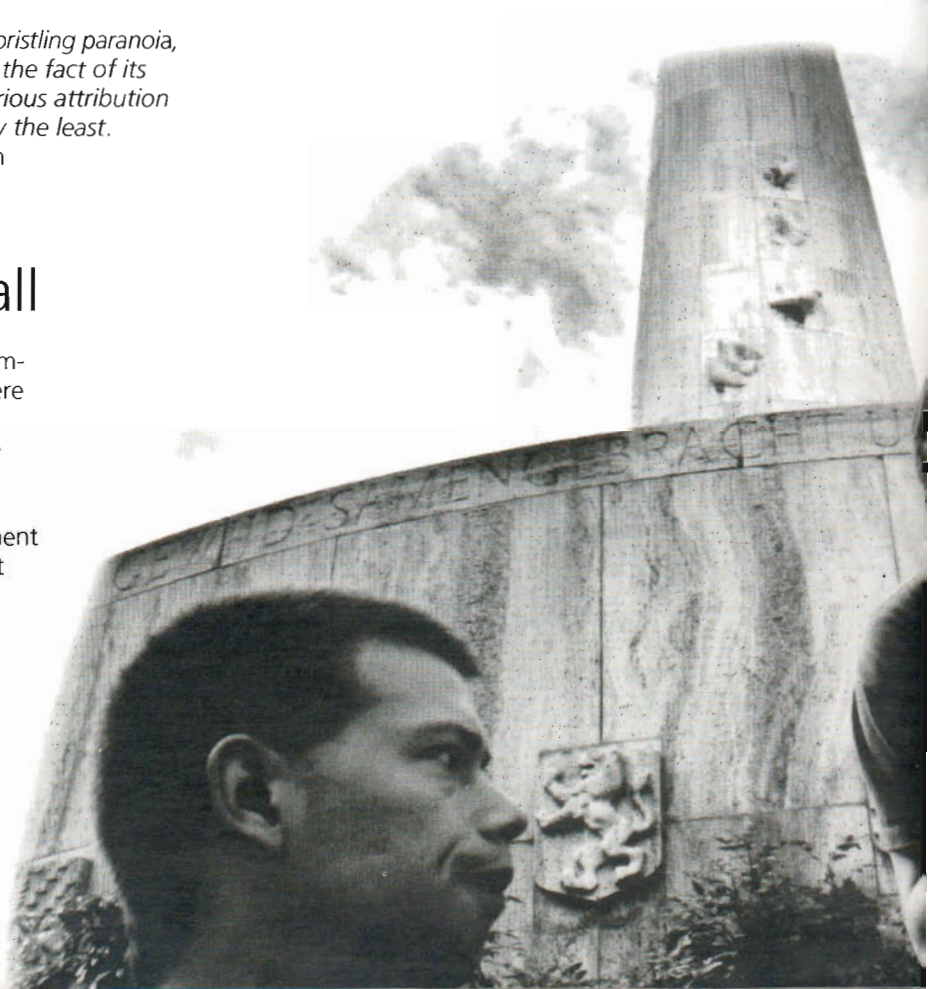
Mike Hoolboom

Toronto, ON
CFMDC

No images. Just a white screen and Mike's voice wondering what the hell we think we're doing here. Funny, smart and occasionally infuriating.

Cinema povera.

Mike Hoolboom



One Plus One

FILM 3 min 1993

Mike Hoolboom,
Kathryn Ramey,
Jason Boughton

Seattle, WA
CFMDC

A pixillated couple plays dress-up and undress-up as Earl Peache's industrial-strength audio track pulsates and ebbs with churning tides of sound. *Neighbours* for the end of the millennium.

Scaling

FILM 5 min 1988

Mike Hoolboom

Toronto, ON
CFMDC

Observed naked by a laterally-tilted camera, one Mike paints a white wall black while another Mike paints a black wall white. A film that goes both ways. *A minimalist's film noir.*
Mike Hoolboom

FILM 8 min 1990

Mike Hoolboom,
Kika Thorne

Germany/Canada
CFMDC

Love in the midst of chaos and cacophony — or is it love as chaos and cacophony? *I'd been invited to a film festival in Germany and we trooped off together, Super-8 camera in tow, squeezing moments of the everyday into the rectangular confines of the narrow gauge.*
Mike Hoolboom

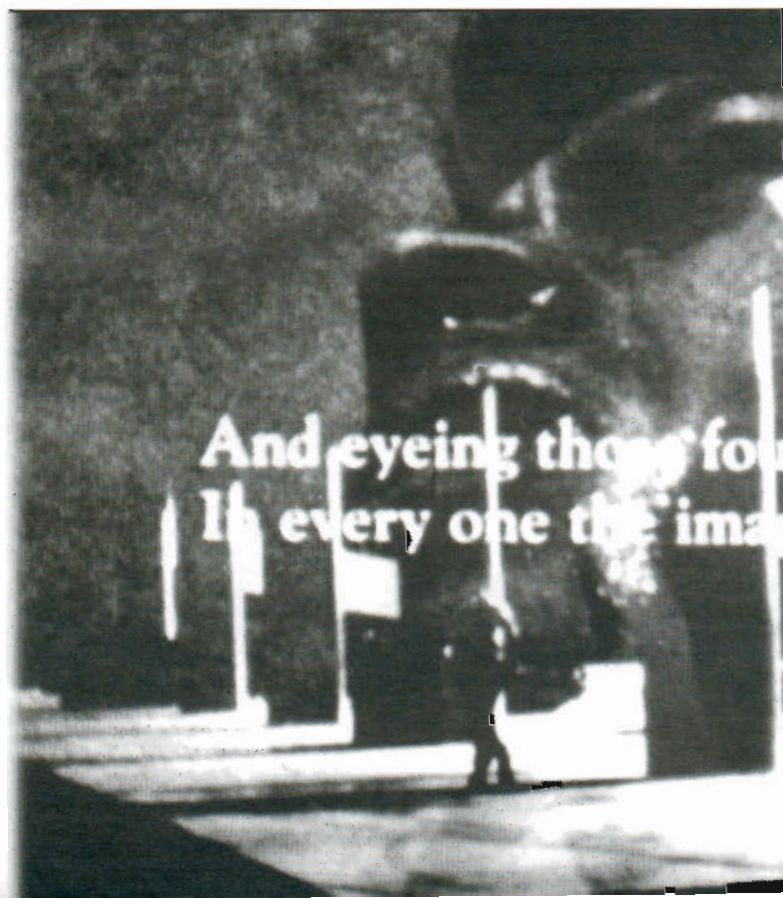
Eat

FILM 7 min 1989

Mike Hoolboom

Toronto, ON
CFMDC

Food as the site of a host of cultural pathologies is the subject of this, one of Hoolboom's most visually arresting and provocative films. Pornography, advertising, anorexia and apocalypse: superimposed and seemingly melting one into the other. *Eat is an attempt to begin not with the good old things but with the bad new ones.*
Mike Hoolboom



The power of personal testimony illuminates two very different tales of displacement, loss and the sometimes harrowing journey from childhood to adult life.

LOOKING BACK

a New Screen presentation • sponsored by VisionTV

36

Flow

Children of the Shadows



Children of the Shadows

FILM 25 min 1993

Marc Cukier

Toronto, ON
artist-distributed

In the summer of 1988, the Belgian magazine *Regards* featured an article about Jewish children who were hidden during the Nazi occupation of Belgium. The cover photograph — of the filmmaker's mother, now living in Canada — instigated three journeys: the mother's search for the photo's source; her recollection and sharing of her past; and the filmmaker's efforts to know his mother. Combining documentary footage and sensitive re-enactments, this film bears witness to one woman's history as a survivor of the Holocaust.

Flow

VIDEO 39 min 1993

Yau Ching

New York, NY

V Tape

Video Data Bank

english/mandarin/cantonese

w/ english subtitles

This film examines notions of cultural translation and dislocation, through the experiences of a Chinese woman who, having lived through the Chinese Cultural Revolution and moved to New York, has partially forgotten her native tongue, without mastering English. Archival footage and roving shots of Chinatown are strategically placed amidst the woman's candid revelations, which are articulated in a unique way.

TORONTO
PREMIERE

The Outer Limits: Mike Hoolboom's Films: Uh Oh Kanada

Escape in Canada

Shooting Blanks

READING 3 min 1995 A three-minute reading by Mike Hoolboom. *Tops.*

Mike Hoolboom
Toronto, ON

Escape in Canada

FILM 9 min 1993

Mike Hoolboom
Seattle, WA
CFMDC

Having stumbled upon a hair-raisingly patronising travel documentary promoting Canada ("the land of escape!") as a vast playground for tourists, Hoolboom re-processes it in its negative image. Which may be the only way a Canadian can position himself within such an alien projection of nation: from behind the screen that hides the truth of colonized national experience.

Kanada

FILM 65 min 1993

Mike Hoolboom
Vancouver, BC / Toronto, ON
CFMDC

Inside, a hooker (Babz Chula) is reluctantly acclimatising herself to co-habitation with her lover (Gabrielle Rose). Outside, Canada is negotiating with a big American network for the rights to televise its imminent civil war. In between, television news drones on in 24-hour perpetuity. Scabrous, funny and often brilliantly written, Hoolboom's first foray into dramatic feature narrative is as promising as it is idiosyncratic. Sample line: "If voting made a difference they would make it illegal."

37

Kanada



Monday, May 1 • 9:00 PM • The Metropolitan Cinema

V is for VIDEO

For many film and video artists, the ultimate realization of our accomplishments is to see our work performed in front of an audience of peers. Canadian artists continually struggle with their "garage bands" and "home videos," simply because there is no suitable venue for their work. **V is for Video** offers Canadian video students the promise of inclusion in a juried exhibition. For the third year running, students gain their first exposure to a public in this important component of **The Images Festival**.

These (mostly) short videos provide an extremely honest and sometimes startling view into the lives of Canadian students.

V is for Video is student video judged by students. The jury is made up of students enrolled in the seminar class, Video Critique and History, at the Ontario College of Art (OCA). Who's eligible to enter a tape? Any student enrolled in a Canadian art college, or in an arts programme at a university or college. This year, over 50 individual tapes from 10 educational institutions across Canada were submitted to the jury process. The resulting 15 titles (from six schools) were selected.

By providing a competitive environment within which to judge their skills and work, **V is for Video** offers some emerging Canadian videomakers a chance to develop their professionalism. For others, it's a chance to air their views of life, equality, sexuality and topics considered taboo in many commercial media and educational institutions.

As OCA student juror Marty Bennett says, the jury process is a terrific opportunity for jury members as well as entrants.

"When we see the differences in style and technique in relationship to the school where the work was produced, we can relate it to what we're doing within our own work."

Says Marcia Bowers, a 2nd year student at OCA, "...it gives young artists a chance to look at other young artists' work... work that you can't view every day. Also, the communication that takes place within a jury is important. We discuss every video, which stimulates, inspires and gives ideas."

For those submitting work, this is an opportunity to be judged — as all professional artists are judged in exhibition settings — without benefit of prologue or defence. The work must stand on its own — and to be successful in this competition, the message must be in the medium. Likewise, the student jurors for **V is for Video** have the opportunity to apply their recently honed critical skills as they select work for inclusion in this programme. Although only a few videos will make it into the final selection, the experience is a positive reflection on the state of video within Canadian art programmes.

Programme essay written by Laura Morrish. Student programme coordinators: Laura Morrish, Juliana Balogh, Marcia Bowers and Johanne Gagnon. Course instructor: Lisa Steele. Programme notes prepared by Juliana Balogh, Marty Bennett, Johanne Gagnon and Sylvie Treu. Thanks to the OCA Student Union (SU) for funding this annual curatorial project, and to all participating schools and student artists. Additional support provided by V Tape (Toronto), which also awards the People's Choice Award on the night of the screening. And special thanks to **The Images Festival** for providing **V is for Video** with a public venue within the festival.

The Fading Light

VIDEO 20 min 1995

Christopher Heary

*Oakville, ON
Sheridan College*

An intriguing documentary about death and its ramifications for the psychological, economic and social aspects of life. The line between fact and fiction is drawn and developed to give the viewer a taste of mortality through the eyes of people who are involved intimately with the business of death. Poignant voice-over reflections from HIV+ youths stand in counterpoint to the bluntly practical statements of those "in the trade".

Connexions

VIDEO 7 min 1995

Tracy Lovitt

*Toronto, ON
Ryerson Polytechnic University*

This graceful video is a verbal duet between a couple involved in a crumbling relationship. A flowing montage of images depicts two people who are utterly self-involved and alone, despite intimations of togetherness.

Prime

VIDEO 4 min 1995

Roz Power

*Toronto, ON
Ontario College of Art*

Presented in rock video format, this experience for the senses draws the viewer in with its lush imagery and alluring soundtrack. The montage of bizarre visuals — a series of vignettes for five characters — builds slowly to a sensual climax before fading, as each personal struggle subsides.

Desire

VIDEO 4 min 1995

Christina Zeidler

*Toronto, ON
Ontario College of Art*

Different facets of female sexuality and psyche collide in a patchwork of striking images that make for an engaging look into one woman's desire. An element of surprise surfaces when the object of said feeling reveals itself to the unsuspecting audience.



Catherine Stockhausen Does..

VIDEO 9 min 1995

Catherine Stockhausen

Halifax, NS

Nova Scotia College of Art & Design

In performance, the artist reveals "motivation" to be the most gruelling aspect of any exercise programme. An element of ironic humour emerges as Stockhausen answers her own inquiry by pushing her body to the edge.

Bathers

VIDEO 6 min 1995

Jeff Moore

Toronto, ON

Ontario College of Art

The image is of two men, each alone, each showering and attending to personal grooming, never appearing together in the frame. But through dissolving video effects and an erotic yet disembodied soundtrack of running water and male voices seeking sex, companionship and connection, the two images unite.

Le retour de gizzard

VIDEO 5 min 1995

James Parker

Toronto, ON

Ryerson Polytechnic University

Do you live in a vermin-infested place? Well, you probably pray for disco-dance vermin with as much energy as this drop-in-and-never-leave duo. Loopy music and a mirror ball add to the fun of this colourful and free-form narrative. But watch out: Strobe Warning!



One Sunday Morning

VIDEO 1 min 1995

Jae Pak

Toronto, ON

Ryerson Polytechnic University

Reminiscent of Chaplin shorts, this witty and entertaining variation on the "boy meets girl" formula lulls the audience with its gentle pace as it moves towards a surprise that leaves us hanging.

Trust

VIDEO 7 min 1995

Blair O'Connor

Halifax, NS

Nova Scotia College of Art & Design

In an intimate performance for the viewer, this work explores negotiations of the limits of trust. In laconic, contradictory musings, the artist examines his own motivations as they emerge in his relations with others.

BTV

VIDEO 7 min 1995

Al Rushton

Edmonton, AB

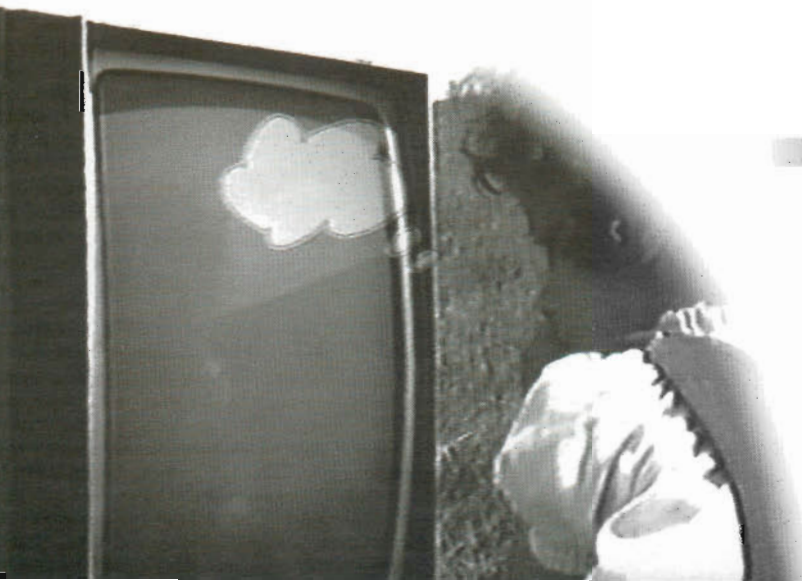
University of Manitoba

A commentary on television, this well-orchestrated work uses paradox and representation to get its message across. With a young child standing in for the "on the spot" reporter and a flock of sheep playing the part of the "test audience," BTV reflects on the barrage of information that broadcast TV dishes out — and does so with a wicked sense of black humour.

BTV



40



Antiphon

VIDEO 6 min 1995

Mirosława Betlet

*Toronto, ON
Ontario College of Art*

"Antiphon: a short liturgical text chanted in response."

In beautifully composed images, Betlet produces a visual response to a lost past, layered into elegiac glimpses of personal photos and mementos.

Domestic Bliss

VIDEO 2 min 1995

Martha Newbigging

*Toronto, ON
University of Toronto*

Effectively using the ability of video to layer images, this short public service announcement exposes the numbing reality that violence against women is located within the home. Images of violence and competitive sport are literally played out over the seemingly "normal" exterior of an ordinary house.

The Lady In Red

VIDEO 6 min 1995

Randy White

*Toronto, ON
Ontario College of Art*

This emotional trip down memory lane is a portrait of an ordinary citizen, as seen through the eyes of her loving son. As snapshots and family photos parade by, a charming voice-over narration leads the viewer to a gentle climax that is deeply moving, but never sentimental.

Prime

41

Dreaming of Roses

VIDEO 6 min 1995

Natalie Lochwin

*Toronto, ON
Ontario College of Art*

In the artist's own words: "This is a dream for Nancy Cruzan, who affected me personally. I just wanted to give her something to pass on to the hereafter." Off-air footage of a public death elicits a response from the artist.

Connections

VIDEO 2 min 1995

Juliana Balogh

*Toronto, ON
Ontario College of Art*

A lyrical performance weaves a multi-layered visual presentation of the body, memory-like images and the poetry of Sarah Potvin.

MOTHER TONGUE

a New Screen presentation • sponsored by the Racial Equity Fund

Darwish

FILM 13 min 1994

Shafeeq Vellani

Bristol, UK

Picture This Independent Film
and Video

In this exquisite portrayal of spiritual and physical journeying, a young boy, his taxi-driving father and his wool-spinning grandfather wander through an anachronistic British landscape. Also featured are the music of Nusrat Fateh Ali Khan, the mesmerizing whirling of a dervish (a literal translation from the Persian word Darwish, "the threshold of the door"), and a poem by Rumi, the founder of whirling dervishes.

The stories we tell our children;
the blood that passes through our veins
— the essence of heritage.

Héritage

FILM 26 min 1994

Najwa Tlili

Montreal, Qc

Cinéma Libre

arabic w/ french subtitles

This beautifully filmed narrative is an excellent exploration of what happens when a young woman returns to her homeland, long after having immigrated to Montreal. A simple yet remarkably poignant and sensitive portrayal of conflict between cultures, and between different generations and their expectations of each other. While negotiating these conflicts, the young woman is compelled to confront the fact that she has adopted a Westernized gaze and turned it on her own homeland. Director Tlili deftly guides this example of the complex subject of cultural inheritance and responsibility away from either didacticism or sentimentality.

TORONTO
PREMIERE

Qamaq / Stone House

VIDEO 29 min 1993

Zacharias Kunuk

Igloolik, NWT

V Tape

Much more than "a day in the life of...", this work has instantly asserted itself as a most vital contribution to documentary film and video history. A perhaps not-so-unconscious reflection of and comment on Robert Flaherty's 1922 film, *Nanook Of The North*, Zacharias Kunuk's 1993 video puts the cap on the anthropological perspective inherent in all such previous works. It's obvious that this is not anthropology, but a remembering, an honouring, a celebration — and a person's unabashed infatuation with his land, its people and their way of life. For its sheer beauty, (besides Kunuk's important innovation in the politics of gazing and image construction), *Qamaq* is a must.

Tuesday, May 2 • 7:00 PM • The Metropolitan Cinema

LAUNDRY WOMEN, DRAGON LADIES & OTHER EXOTIC ORIENTAL GIRLS

The Love Thang Trilogy: Eating Mango, Just A Love Thang, Skydyking

VIDEO 12 min 1994

Mari Keiko Gonzalez

New York, NY

NAATA/ Cross Current Media

TORONTO
PREMIERE

The Love Thang Trilogy consists of three short, sensual vignettes that portray Asian lesbian lifestyles and concerns. Positive, political and uplifting, this pioneering work makes "sisterhood" visible, and frees it from the usual gross stereotyping and neglect that it receives from the mainstream media.

Eating Mango is based on a poem to a Latina lover, and explores an interracial lesbian relationship. Through this intimate portrait, the video shows similarities — and bridges some differences — between the Latina and Asian communities.

In **Just A Love Thang**, an Asian American woman is madly in lust with the woman who works at the nearby yogurt bar. What follows is a series of steamy chapters of lesbian desire, intercut with newspaper headlines of hate crimes, and media depictions of Asian women as sex machines.

For once, we get a sense of what's real and what's not.

In **Skydyking**, an erotic account of longing, desire and sheep, an Asian lesbian fantasizes about coming out to her estranged mother.

From the silent flickering images of early European films to the stunning cinematography of modern big-budget Hollywood productions, Asian women have been consistently portrayed as ignorant, subservient but manipulative weaklings who unquestioningly allow themselves to be subjected to the whims and fantasies of brash, insensitive (but oh-so-heroic) MEN. The problem with these Suzie Wong characterizations of Asian women — as laundry women and servants, sinister dragon ladies or exotic Oriental whore/playthings — is that they have permeated cinematic language so deeply that they persist and resurface even in the most well-meaning productions. Sadly, in many Asian films, where these misrepresentations could and should be challenged, they are often reinforced in order to maintain film sales in European and North American markets.

The first wave of revisionist films that attempted to correct these stereotypes came from the American independents in the 1970s, led by Wayne Wang (**Dim Sum**), and followed in the 1980s by the notable work of Arthur Dong and Christine Choy. With the advancement of video technology, camcorders have become an affordable alternative to the expensive medium of film. And through video, there has been a dramatic increase in the number of independent media artists and activists in continental Asia, where filmmaking has often been an inaccessible medium due to the lack of government funding. From this insurgence of independents has come a new body of work that portrays Asian women in real life, divorced from the prevalent cinematic agenda of fetishes and prejudice. **Laundry Women, Dragon Ladies & Other Exotic Oriental Girls** brings to **The Images Festival** a collection of some of the most thought-provoking recent independent work made by or about Asian women. All of the featured works are Canadian or Toronto premieres.

This programme is one of a three-part series curated by Paul Lee in celebration of Asian Heritage Month. For information on the remaining programmes, contact Cinematheque Ontario at 923-FILM.

Thanh

VIDEO 24 min 1994

Laurie Collyer
San Francisco, CA
artist-distributed

CANADIAN
PREMIERE

Issues of access, communication and education are addressed from a variety of perspectives in this moving portrait of a Vietnamese American teenage girl with severe disabilities, whose only means of communication is through specialized technology.

A Woman Being In Asia

VIDEO 60 min 1993

Byun Young Joo
Seoul, South Korea
Docu Factory VISTA
korean w/ english subtitles

CANADIAN
PREMIERE

This video documentary about the sex trade in Asia shows South Korea's role at both ends of the exchange. As well, Byun Young Joo explores the gap between her personal involvement as a videomaker and the professional and political concerns that surround the film's subject. The members of Byun's film crew use methods that get them right into the heart of operations: they trail Japanese tourists and their "dates" around a hotel in Korea and conduct a revealing interview with a German man in Thailand. Interviews with Korean women reflect a myriad of opinions on prostitution, some of which conflict with those of activists working towards the improvement of conditions for Asian sex workers. The involvement of governments and tourist bureaus indicates that the sex tourism industry is not so much a national problem as one of international capitalist exchange.



LOOKING FOR CHEAP

THRILLS

A
space

Join the A Space Events
Committee!

Attend monthly meetings!
Select and coordinate projects!
Participate in
festivals and conferences!

CALL NOW!

The Events Committee supports a wide range of community-based activities, including performances; readings; screenings; lectures and artist talks; festivals; publications; exhibitions and other art projects. Events Committee support can make a difference to projects involving new ideas and emerging artists.

183 Bathurst St. Ste. 301,
Toronto, Ontario, M5T 2R7
Tel: 416-504 3227, fax: 504 8781

We

More than

are

saris, satay

Asians

and

and

samurai...

we

are

everywhere.

THE SECOND ANNUAL

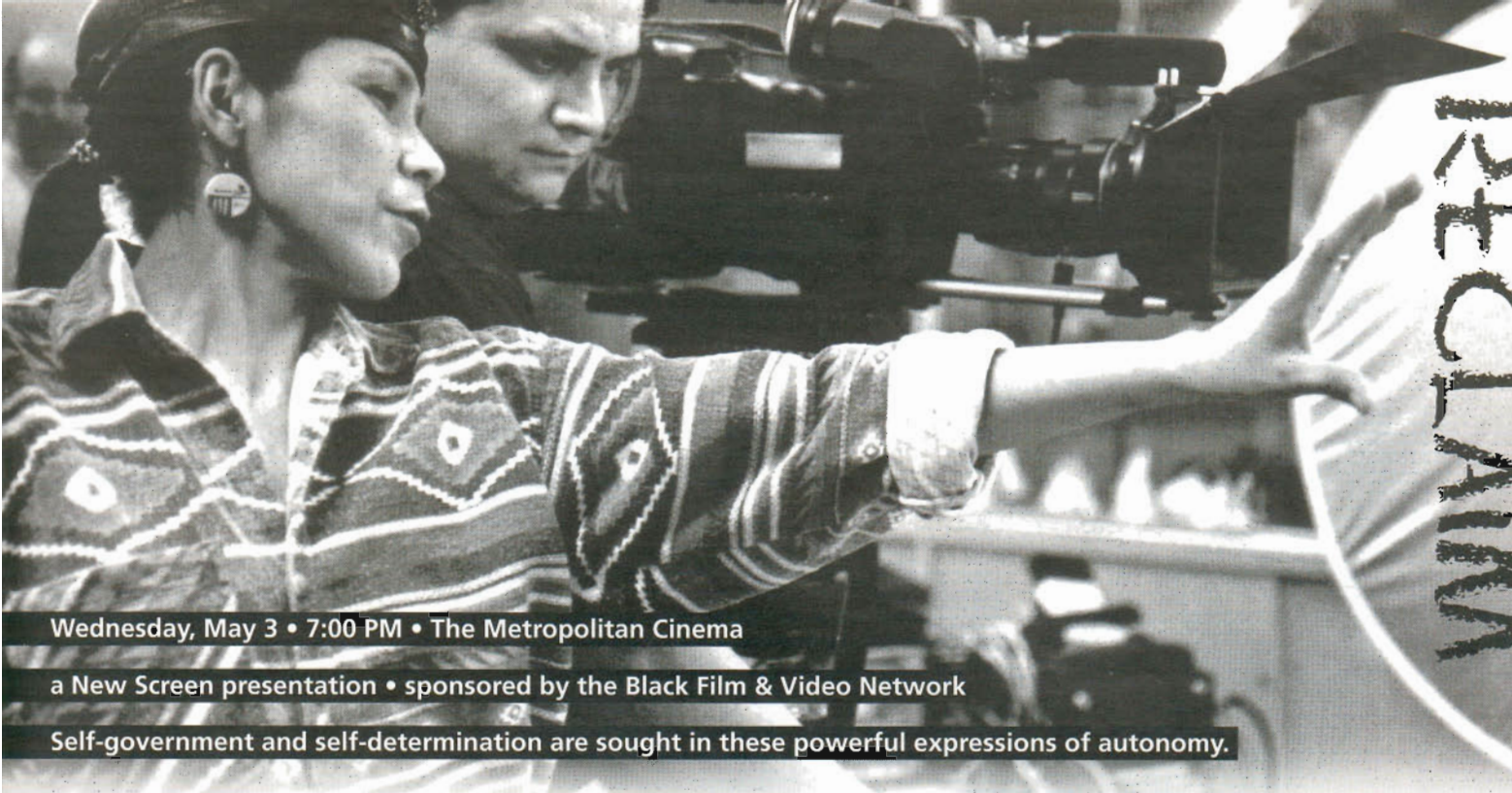
ASIAN HERITAGE MONTH FESTIVAL

A month long festival in

Many
of music, dance, theatre
multi media art exhibitions
film, video, panel discussions
readings and forums for
different arts disciplines.

Taking Asian Art
out of the margins
and into the
mainstream.

Opening Night Party: May 6, 1995
Asian Monkey Bash,
Lion Heart Studio, 26a Oxford



Wednesday, May 3 • 7:00 PM • The Metropolitan Cinema

a New Screen presentation • sponsored by the Black Film & Video Network

Self-government and self-determination are sought in these powerful expressions of autonomy.

Self Government...talk about it

Self Government ...talk about it

VIDEO 11 min 1994

Aboriginal Film and
Video Art Alliance

Banff, AB

V Tape

english/cree

Produced by members of the
Aboriginal Film and Video Art
Alliance and The Banff Centre
for the Arts, these six public
service announcements will be
played in this programme and
throughout the Festival:

Hip Hop
Future Child

Too Many Chiefs...Not Enough Indians

Timeline

Turtle Island...Take 'Em All

Indian Life With TV

directed by Ruby-Marie Dennis
directed by Angie Campbell
directed by Ruby-Marie Dennis
directed by Gary Farmer and Angie Campbell
directed by Joane Cardinal Schubert
directed by Gary Farmer

Femmes aux yeux ouverts / Women With Open Eyes

VIDEO 51 min 1993

Anne-Laure Folly

Togo/France

IDERA Film & Video

french w/ english subtitles

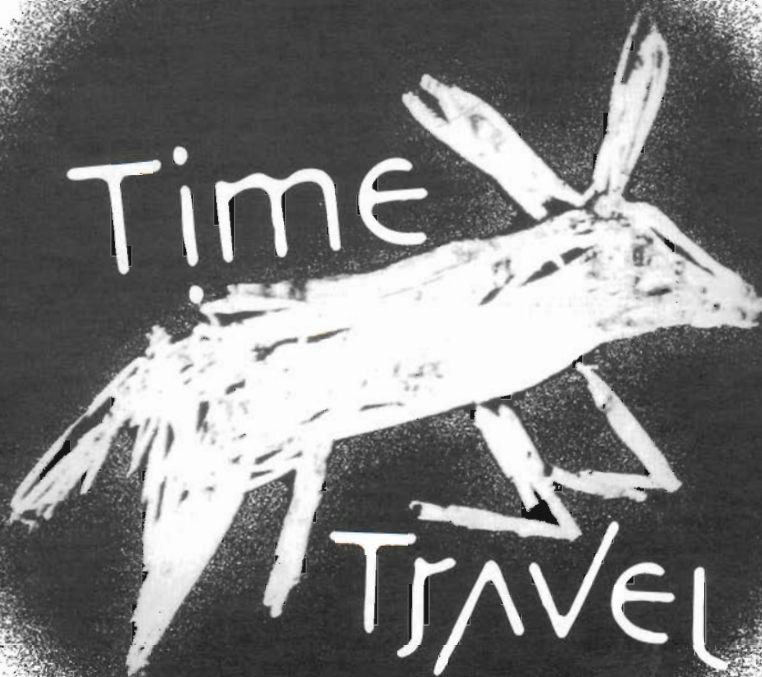
Award-winning Togolese
filmmaker Anne-Laure Folly
presents these compelling portraits
of West African women, who
speak powerfully and insightfully
about female genital excision,
HIV/AIDS, political protest and
the role of women in their
national economy. You will not
have understood these issues as
they apply to West African
women until you hear these
women speak for themselves.

45



Instinct

Time



TRAVEL

*animated cave paintings
15th-century witch-hunts
'60s psychedelia
post-industrial Babylon*

*Take a fabulous trip
through time.*

Instinct

VIDEO 4 min 1994

Manfred Smollich

*Toronto, ON
V Tape*

The roles of predator and prey get reversed in this playful scratch-animation video.

Rhyme 'Em To Death

VIDEO 14 min 1994

**Elizabeth LeCompte,
The Wooster Group**

*New York, NY
Electronic Arts Intermix*

The trial from Victor Hugo's *Hunchback of Notre Dame* is retold — from the perspective of Esmeralda's goat. The tragic scenes are enlivened by the aural world of the goat, and by the use of actual transcripts from 15th-century trials in which animals were persecuted as witches.

The Evil Surprise

FILM 16 min 1994

François Miron

*Montreal, Qc
CFMDC*

A film about technology and the moving image, *The Evil Surprise* combines found footage from educational, medical and psychedelic films to explore how technology is changing our state of being. An assault on the senses about the assault on sense.

Babylon



Gasp

VIDEO 13 min 1993

Diane Nerwen,
Les LeVeque

Syracuse, NY
artist-distributed

CANADIAN
PREMIERE

As geographical boundaries collapse with the advent of virtual spaces, the identity of the traveller, patient or subject is diffused. The act of viewing merges public and private identities, and the body with the machine. The viewer can only gasp at such an onslaught of delirious and mundane transmissions.

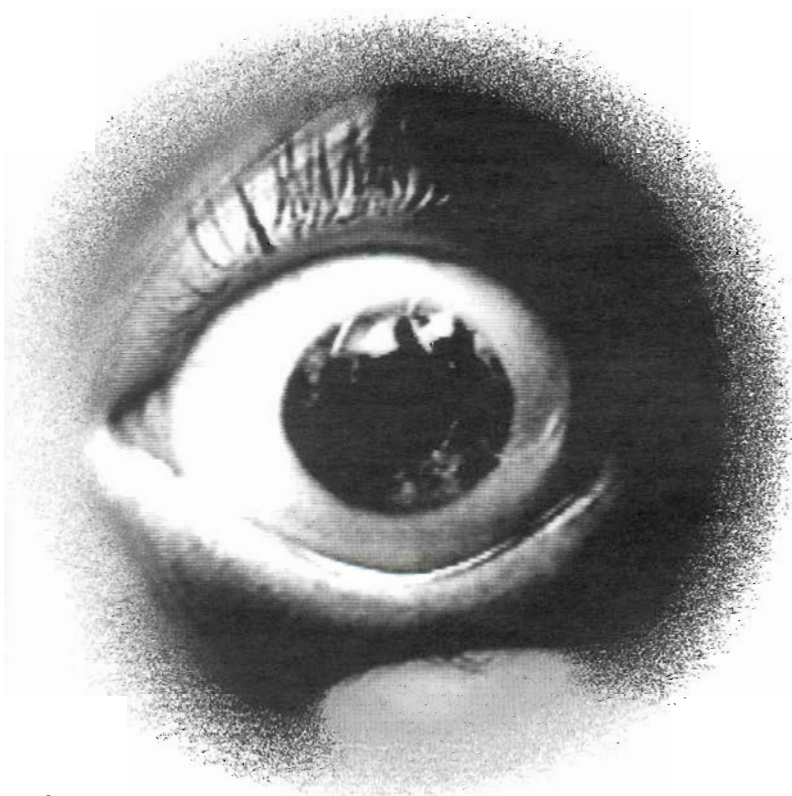
Babylon

VIDEO 19 min 1994

Istvan Kantor

Toronto, ON/Montreal, Qc
V Tape

Caught in a time warp between '70s sci-fi spectacle and contemporary angst imaging, this visually and structurally poetic vision of a vanishing 20th century is as apocalyptic as it is stunningly theatrical. A superhuman creature visits a monumental and vibrating scrap-metal landscape, where the only remaining humans have been debased by the disastrous power of technology.



Gasp

ACE

BAKERY



BREADS

• Available in Retail Store •

"The resulting loaves are superb, full flavoured and chewy."

Joanne Kates, *Globe & Mail*

"It's good news that Ace Bakery produces a vast range of terrific breads..."

Cynthia Wine, *Toronto Star*

SANDWICHES

"...they serve an appealing array of sandwiches."

Lorraine Segato, *NOW Magazine*

"...one of the best light lunches I've had in some time."

Percy Rowe, *Toronto Sun*

Our sandwiches are made daily on fresh bread baked in our stone deck oven.
No additives or preservatives used.

TRADING HOURS

Monday - Friday	8 am - 6 pm
Saturday	8 am - 5 pm

548 King Street West

(1- 1/2 blocks west of Spadina)

Tel: (416) 504-6781

Fax: (416) 504-4806

Fight the Right

Tropique Nord

a New Screen presentation • sponsored by CKLN

Thursday, May 4 • 7:00 PM • The Metropolitan Cinema

48

Many women are being recruited into right-wing parties across Europe ... willingly giving up their own rights. In Canada, Black community members struggle for visibility in a shifting Quebecois society.

Rise Of A New Eve

VIDEO 22 min 1994

Spectacle TV Centre
Siobhan Cleary

London, UK

V Tape

english/french/italian/german
w/ english subtitles

CANADIAN
PREMIERE

A look at a different kind of women's movement — one with a decidedly anti-feminist agenda. The alarming increase in numbers of anti-feminist women — and their involvement in fascist parties in Italy, France, Germany and the UK — has resulted in a disturbingly widespread and powerful voice. Why are these women attracted to movements that ultimately seek to enslave and manipulate their gender, exclude them from positions of public influence and outlaw abortion? An important video, especially considering its relevance to the insidious presence of similar voices here in Canada and in the United States.

Tropique Nord / Tropic North

FILM 52 min 1994

Jean-Daniel Lafond

Montreal, Qc

Cinéma Libre

french dubbed into english

Director Lafond turns the camera on a Quebecois minority, besieged by racism, whose presence has been excluded from Canadian history. Rendered invisible within the context of Quebec's struggle for recognition as a distinct community, members of the Black community pose the question: is it not possible to be Black *and* Quebecois? With roots in French-speaking Nova Scotia since 1636, Black Acadian historian Paul F. Brown talks about the frustration of being mistaken for Haitian. "Where am I supposed to go (back to)?" he asks. Black journalist Michaelle Jean, of Haitian ancestry, says: "I am a Quebecoise and Quebec is my community." Jean passionately envisions a Quebec where north and south might come together to "fashion an image of a country in a new New World," a Quebec that has "swept away its demons and fears and reconciled itself with its own Black past".

**Kraft cheese slices
disaster flicks
gravimeters
Petula Clark**

**The quirks and
eccentricities of
contemporary life.**

QUIRKS AND QUARKS



The Weight of the World

49

FILM 17 min 1994

Brian Stockton

Toronto, ON

Canadian Film Centre

A day in the life of some tenants in an apartment building, where getting down is about all you can do. Shot in sensational "Grav-o-Rama," **The Weight of the World** explores what might happen to everyday life if the earth's gravity were suddenly doubled: the mundane becomes impossible, and keeping one's socks up is a struggle.

**TORONTO
PREMIERE**

Comédie

VIDEO 7 min 1994

Nelson Henricks

Montreal, QC

Vidéographe Inc.

french/english

w/ english subtitles

In part one of this architectural portrait of Montreal, a newcomer ponders universal questions, beginning with the 'Q' from the Hydro Quebec Building. In part two, a man solves the mystery behind the configuration of the tiles in the Champs de Mars Métro station.

Passing Ship

VIDEO 6 min 1994

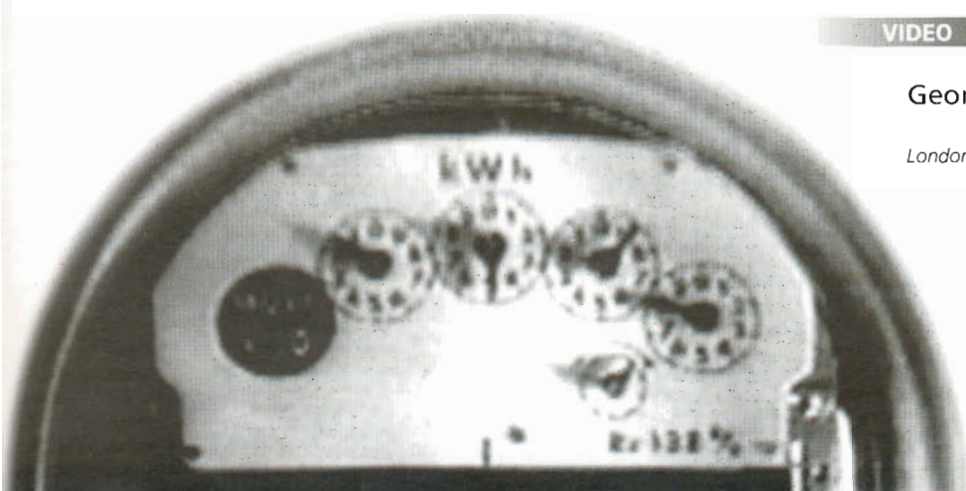
George Barber

London, UK

London Electronic Arts

Imagine the post-trauma therapy of someone who survives the type of plane crash you might witness in a disaster film. You might see the survivor in the background as an extra who cringes every time someone plays the theme song.

**CANADIAN
PREMIERE**



Comédie

images 95

P & Not P

Liabilities — the first ten minutes

VIDEO 10 min 1993

Monique Moublow

Halifax, NS

V Tape

Ever wonder what type of person you would have become had your parents decided to name you after a character in a late-night movie? This autobiographical tape recounts the possibilities, with an alternate persona who challenges distinct notions of truth and fiction.

P & Not P

FILM 27 min 1994

Gary Kibbins

Los Angeles, CA/Toronto, ON

V Tape

Using the arguments of philosopher Alexius Meinong — that things can have characteristics even when they don't exist — this film features P, a character who has no characteristics. In the end, in the same way a child might see a real horse in a hobby horse, we generally see what we want to (and ignore what we don't).

**TORONTO
PREMIERE**

Craft

VIDEO 14 min 1994

Cheryl Donegan

New York, NY

Electronic Arts Intermix

Donegan eats her way through a Wonderbread 'n Kraft cheese sandwich, to an aggressive rock 'n roll soundtrack. Each iconic layer cleverly reveals the auto-eroticism inherent in the production and, in this case, the simultaneous consumption of the art object in American culture.

**CANADIAN
PREMIERE**

The Weight of the World



FAMILY TIES

Cheryl's brother has big feet. Margaret's father is caught under the garage. Janine's mom is brandishing a carving knife. Get the picture?

Kiss The Boys And Make Them Die

Assembly

VIDEO 3 min 1994

Pat Derkis

Toronto, ON

V Tape

CANADIAN
PREMIERE

The manufacture of a family is effectively chronicled here through select details: a Fisher Price toy, scenes from an industrial laundry and a series of family snapshots increasingly inhabited by empty liquor bottles.

Leftovers

FILM 8 min 1994

Janine Fung

Toronto, ON

CFMDC

Beneath the uniform slices of a turkey dinner lurk a mother brandishing a sharp knife and a family whose intolerance toward each other discloses the fragile nature of family ties.

Frankie & Jocie

VIDEO 20 min 1994

Jocelyn Taylor

New York, NY

Third World Newsreel

CANADIAN
PREMIERE

Jocie is a lesbian. Frankie is her straight brother. Jocie prods the non-plussed Frankie to tell how he feels about her being a lesbian. They joke good-naturedly about his attraction to the girls she goes out with, and his sexual jealousy. But within this affectionate relationship, alienations exist. Each sibling lives entirely different realities, and one is implicated in the socially endemic violence towards the other as it is played out on the street, in public attitudes and reactions towards visible lesbians.

Kiss The Boys And Make Them Die



An Untitled Portrait

VIDEO 4 min 1993

Cheryl Dunye

*New York, NY
V Tape*

A very personal video about the artist's relationship with her brother.

Kiss The Boys And Make Them Die

VIDEO 30 min 1994

Margaret Stratton

*Chicago, IL
Video Data Bank*

**CANADIAN
PREMIERE**

This is a video about desire, language, suicide, Prozac, straight women, lesbians, therapy, ghosts, voyeurism, childhood.... This is a video about stories: the stories we tell ourselves, the stories we tell others and the stories we tell no one. This is a video about being taught to hate men, then being despised for loving women. This is a video about....

Leftovers

The Incredible Shrinking Woman

FILM 10 min 1993

Eisha Marjara

*Montreal, Qc
artist-distributed*

How many calories in chocolate cake? Is sex an aerobic activity? How many calories does it burn? Would they cancel each other out? This experimental first film deals humorously yet poignantly with dieting, beauty rituals, measurements and sexuality in an anorexic culture. It received honourable mention at the Semana de Cine Experimental, and has been screened in New York City at the Asian American International Festival.

The 300 lb. Cream Puff For Salvation

VIDEO 4 min 1993

Terril-Lee Calder

*Winnipeg, MB
Video Pool*

**WORLD
PREMIERE**

A female voice declares: "my love for her has been severed," unleashing a twisted tale of obsession and tormented love. Carnavalesque music and transformed nursery rhymes underscore the indefinite boundaries between the innocent and the perverse.

The Temptation Of Sainthood

VIDEO 12 min 1993

Simon Pummell

*London, UK
London Electronic Arts*

**TORONTO
PREMIERE**

A re-enactment of a Freudian case history, involving Schreber, a man who believed he was going to give birth to the son of God. (Interestingly, his own father was an authority on childrearing.) Like religious visionaries who experience ecstasy during suffering, Schreber learns to find pleasure in his discipline and punishments.

Post Mortem

VIDEO 5 min 1993

Robert Sanders

*London, UK
London Electronic Arts*

**TORONTO
PREMIERE**

This quirky tape details the last moments before and after an electrocution — when a scientist discovers that angles don't photograph well, and that Petula Clark is everywhere.



sponsored by the Independent Film and Video Alliance/Alliance de la vidéo et du cinéma indépendant
a New Screen presentation

Freudian Slips

Diet gurus, Freud, authoritarian parents
and modern-day mental institutions
all conspire to control and restrain
our behaviour, our bodies and
our innermost desires.

Friday, May 5 • 9:00 PM • The Metropolitan Cinema

53

Sunnybrook

Sunnybrook

VIDEO 45 min 1995

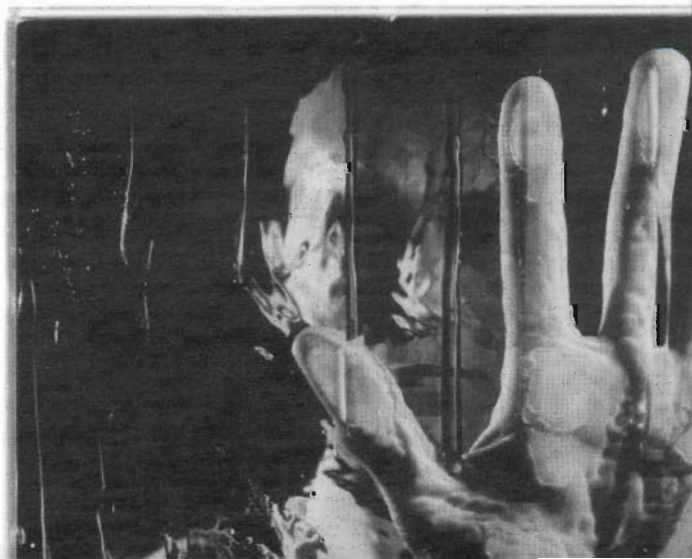
Persimmon Blackbridge,
Lorna Boschman

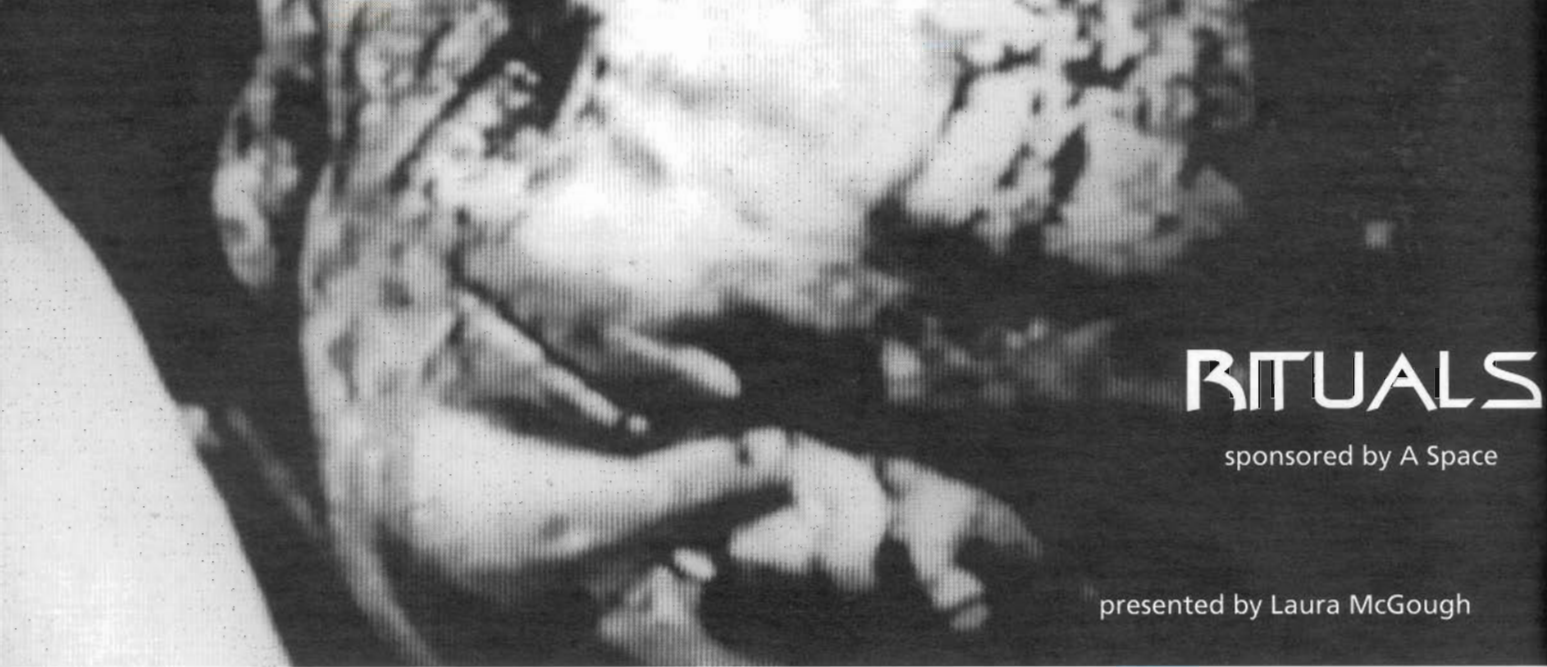
Vancouver, BC
artist-distributed

WORLD
PREMIERE

Diane is hired at "The Sunnybrook Institution for the Mentally Handicapped" after claiming to be an experienced staffperson from another clinic — while in reality, she was an outpatient. Four Sunnybrook inpatients are portrayed through a script full of humour, irony and anger, as they find ways to resist and defy overwhelming institutional repression. Meanwhile, Diane tries to build alliances and pass as normal.

Post Mortem





RITUALS

sponsored by A Space

presented by Laura McGough

Underexposed: The Temple of the Fetus

54

This two-part programme assembles a diverse body of work by feminist video artists and filmmakers who use science fiction scenarios to explore a range of possible technofutures and technological issues of significance to women.

At first glance, feminism and science fiction may seem like a marriage of opposites. SF has traditionally been a male preserve, a jealously guarded forum where mostly white men have worked out their anxieties over a future that threatens their supremacy.

From **Metropolis** to **The Attack of the 50 Ft. Woman**, evil robots and invading aliens have been portrayed as females, ultimately defeated by the technical superiority and ingenuity of human males.

But as a genre, science fiction is also ripe with potential as a political practice. SF turns on fantasy and social imagination, experimentation and cultural change, adventure and sexual diversity, as its practitioners envision possible worlds full of a complex set of human relations — human and machine, human and alien, human and virtual space, to name a few. SF offers women an arena where they can fuse social, political and sexual concerns with what author Sarah Lefanu has called the "playful creativity of the imagination". As women venture into the netherland of science fiction, entire realms previously off-limits — space travel, cybernetics, virtual reality — are transformed from all-male domains into contested territories. SF as practiced by feminist writers, video artists and filmmakers can be a powerful and playful resource for forming identity and resistance in a rapidly approaching technofuture.

As a space where women can use their creativity to envision possible futures, science fiction seems especially vital as we approach the millennium. In the late 20th century, technology has come to define what counts as human in crucial ways. An array of techno-prosthetics, from cellular phones to walkmans, extends and enhances our physical limitations. The human body has, metaphorically, become a machine; "cyborg" renames the human condition. But technology also affects the female body at the very real level of the flesh. Innovations in reproductive technologies, for example, have posited the female body as a site for experimentation — which at once threatens to render it obsolete, while reaffirming reproduction as its sole function.

And, while the relationship between women's bodies and technology has unique connotations, women are often left out of discussions of technology in both the popular press and subcultural writing. From research and development to video games, cyberpunk to smart bombs, technology is almost exclusively coded in male terms: as a toy for boys, with woman a mechanical bride, forever in the service of both.

Using science fiction as a sort of genetic forum, the artists whose work is featured in **Rituals for Future Bodies** bravely go where few women have gone before — to subvert the traditional male codings of technology. Keenly aware that the tools of science fiction are both fiction and science, fancy and fact, the artists manipulate and expand the genre to create narratives that reflect its dual nature: science fiction and fiction of science. The former is an important vehicle for mental travel to fictionalized worlds that evoke present-day concerns and realities, the latter a potent forum where the dissection and demystification of complex scientific practices can occur — under the guise of being an imaginative, mostly fictional narrative. Whether science fiction or fiction of science, the videos and film that comprise **Rituals for Future Bodies** share a common concern: the future of the female body under the weight of technology.

The image of a bright, shiny future enhanced by technology that fueled the early years of the century has long been cast aside for a gloomier, murkier vision that darkly, and uncomfortably, reflects the present. SF offers one possible site where we can contest and redefine this relationship in ways that are imaginative, creative and even playful. **Rituals for Future Bodies** will locate itself at the intersection of science fiction, feminist theory and fiction of science. Along the way we'll meet an assortment of very technical girls, underground cyborg rebels, bomb-building Amazons and logo-infused prostitutes — mechanical brides of a much different sort — who will serve as the cartographers on our journey into the future/present. As we join them on their adventures into the uncharted lands of fact and fiction, keep in mind Donna Haraway's oft-quoted adage: "The boundary between science fiction and social reality is an optical illusion."

A panel discussion will follow the second screening.
See page 13 for details.

Saturday, May 6 • 12:00 noon • The Metropolitan Cinema

FOR FUTURE BODIES: SCIENCE FICTIONS

Livewires

Livewires

VIDEO 10 min 1990

Paula Fairfield

Toronto, ON

V Tape

Subtitled "a technological allegory about fear in the age of electronic intimacy," *Livewires* serves as the perfect antidote to Ursula Pürrier's work. The tape depicts the struggle to maintain identity and self-image in a highly mediated society, where the flat screen of the TV monitor becomes a distorting mirror, fragmenting and disassembling the female body.

55

Volatile Memory

FILM 15 min 1988

Sandra Tait,
Gretchen Bender

New York, NY

artist-distributed

TORONTO
PREMIERE

Starring Cindy Sherman, this prototype cyberpunk film has strong overtones of William Gibson's cult novel, *Neuromancer*.

Sherman plays an outlaw whose lymphatic system was experimentally replaced with organic computer chips to combat a childhood disease. With her system failing and government agents hot on her trail, she turns to underground, illegal sources for rewiring. A very technical girl, indeed.

The Drift of Juicy

VIDEO 10 min 1989

Ursula Pürrier

Vienna, Austria

Medienwerkstatt Wien

(Media Workshop)

TORONTO
PREMIERE

Where do you go when I say "go home"? Long before the information superhighway entered the vernacular, Pürrier was exploring identity in cyberspace by playfully blurring the lines between male and female, human and machine, self and other. Although much of the action in this experimental video seems to take place inside of electronic space, images of flesh, tattoos and blood flicker onto the screen, reminding us that the body has not yet disappeared.

Odds and Ends



A Perfect Pair

VIDEO 14 min 1987

Valie Export

Vienna, Austria

Video Data Bank

german w/ english subtitles

Export demonstrates how the body — specifically the female body — is co-opted by commercialism, as information and visual technologies transform human experience. In **A Perfect Pair**, logos, slogans and brand names pour out of every crevice of the actors' bodies. A body-builder seduces a prostitute with lines such as: "Your eyes are the most beautiful blue ad-space." "Your neck could be a slogan for stylized technology." At the tape's end, a woman literally becomes a walking advertisement, laden with gadgets. From here, a cyborg reality is one small step!

Odds and Ends

VIDEO 28 min 1993

Michelle Parkerson

Los Angeles, CA

American Film Institute

CANADIAN
PREMIERE

Subtitled "A New Age Amazon Fable," **Odds and Ends** portrays a bleak technocratic future where Black women warriors wage a vigilant battle against racial and gender annihilation. In the year 2096, "on a distant starpath somewhere between Mu Galaxy and Miss Edna's Curl Palace," our heroine, Lt. Loz Wayward, encounters white racist clones, bomb-building Amazons, and post-apocalyptic settings, in this richly designed science fiction adventure.

Subscribe to FUSE!

For \$20 you receive 5 issues

(including one **special** issue) crammed with provocative writing on art and politics.

Upcoming in our summer issue

Bruce Morrow interviews Isaac Julien.

Reviews of Peter Karuna's *Black on White*,

Steve Reinke's *The Hundred Videos*,

Loretta Todd's *Hands of History* and

Christine Welsh's *Keepers of the Fire*.

Plus Film and Video News by Karen Tisch.

FUSE Magazine, 183 Bathurst Street

Toronto, Ont. M5T 2R7 Tel: (416) 367-0159

FUSE
MAGAZINE

Racial Equity Fund

A regranting program for filmmakers from the Aboriginal, African, Asian, Black, Caribbean, Central and South American communities in Ontario. Annual adjudication process for short, drama-based films in development, production and/or completion stages.



For information please contact:

345 Adelaide St. W., Suite 501

Toronto, Ontario M5V 1R5

Tel: (416) 596-6749, Fax: (416) 596-8413

Charles Street Video

A Professional Media Centre for Artists

Affordable access to electronic production and post-production technology, including:

Betacam SP, AVID, Daxis & Sony S-VHS.

Phone or write to request an information booklet.

tel: 416-365-0564 fax: 416-365-3332

65 Bellwoods Avenue, Toronto, Canada M6J 3N4

still:S. Rynard



presented by Laura McGough • sponsored by A Space

RITUALS FOR FUTURE BODIES:

FICTIONS OF SCIENCE

Saturday, May 6 • 2:00 PM • The Metropolitan Cinema

Underexposed: The Temple of the Fetus

Female Masochism and Science: Powerful Partners

VIDEO 8 min 1993

Barbara Lattanzi
Buffalo, NY
artist-distributed

This video is about how scientists work, how a compass tells direction and how strong a magnet is. Which part of a magnet is strongest? What happens when two magnets work on each other? How do you make magnetism behave?

Underexposed: The Temple of the Fetus

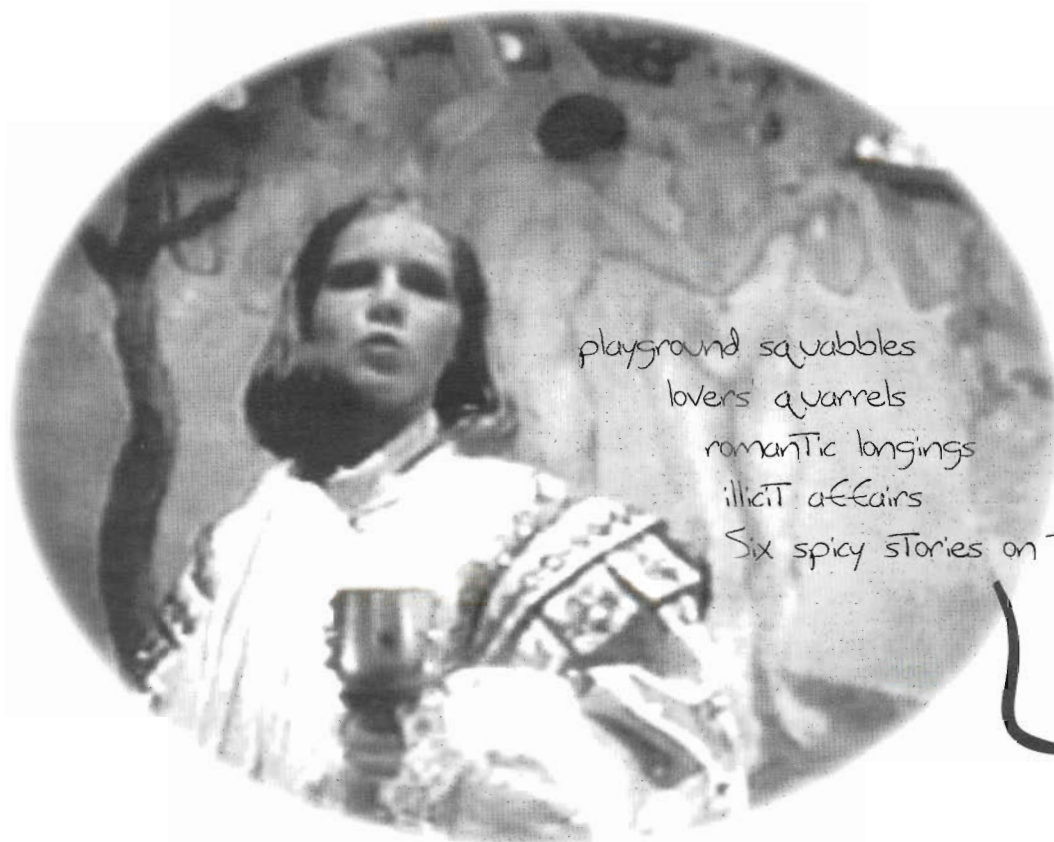
VIDEO 75 min 1993

Kathy High
New York, NY
V Tape

CANADIAN
PREMIERE

This video offers a critical exploration of social attitudes regarding artificial reproductive technologies and genetic engineering. Future fiction is interwoven with current fact. In 1999, a TV news journalist uncovers a government genetic laboratory; actual documentary interviews with historians, feminists, "fertility" doctors and surrogate mothers show today's reality. Featuring cameo appearances by Annie Sprinkle and performance artist Robbie McAuley.

57



playground squabbles
lovers quarrels
romantic longings
illicit affairs

Six spicy stories on This Thing called Love.

Love

58

You Love Me I Hate You

FILM 22 min 1994

Rosamund Owen

*Toronto, ON
Canadian Film Centre*

This film portrays the travails and torments of a young girl growing up in the early '60s. From schoolyard taunts of "fatso" to the sexually charged battles between her parents, Bernadette (Azura Bates) attempts to distinguish love from hate. A bittersweet tale about the confusion and painful innocence of childhood.

Watermelon

VIDEO 4 min 1993

David Strupp

*Toronto, ON
artist-distributed*

A hot summer day. A backyard. Two women eating watermelon. The pursuit of the suburban dream. Nothing is ever as it appears on the surface....

**WORLD
PREMIERE**



Porcaria

FILM 35 min 1994

Filipe Paulo

Toronto, ON

CFMDC

This black-and-white comedy evokes the kind of late-night film you might encounter by accident, but are compelled to continue watching by the promise of sexy situations. The narrative, about an unemployed couple, the boarder who moves in and the telephone repairman, moves frantically to an unexpected conclusion — but not before including a seduction scene that involves a pork chop.

Love Letter To Doug

VIDEO 3 min 1994

Steve Reinke

Toronto, ON

V Tape

This is the kind of love letter you'd wait your whole life for — even though it only lasts a few minutes.

Cruel

FILM 20 min 1994

Desi del Valle

San Francisco, CA

Chula Pictures

english/spanish

In this dramatic narrative (Del Valle's first film), a Mexican American woman is faced with her own internalized homophobia and racism, as she tries to reconcile her insecurities when her Latina lover leaves her for a white woman. The film is a sensitive portrayal of each parting lover's internal conflicts.

Letters

Nicole & Jessica

VIDEO 5 min 1994

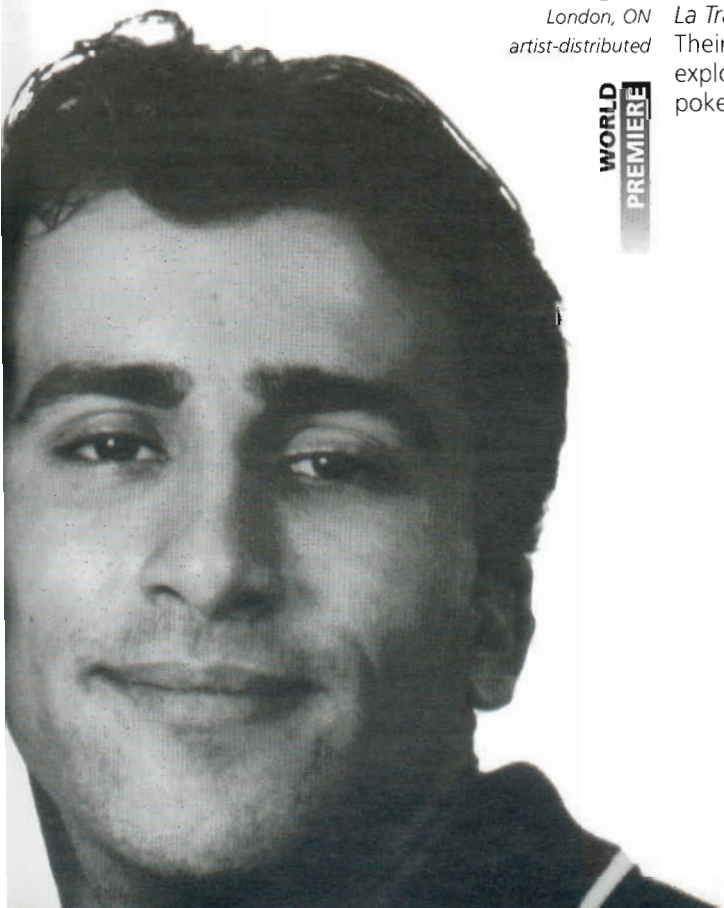
Garnett Hodgins

London, ON

artist-distributed

Two twelve-year-old girls in period dress assume the roles of Violetta and Alfredo in Verdi's *La Traviata*, with hilarious results. Their highbrow lip-synching explores youthful sexuality and pokes fun at gender roles.

WORLD
PREMIERE



You Love Me I Hate You

In the Realm of the Senses

a sensual celebration of body and spirit

koré

60

Virus

VIDEO 4 min 1994

Stuart Gaffney

*San Francisco, CA
artist-distributed*

In this short "home movie," a man considers making a film about being HIV+, which poses problems of self-representation and the representation of AIDS and HIV. Quite simply, the narrator discusses how he sees himself and how he wants to be seen by others.

water into fire

VIDEO 11 min 1994

Zachery Longboy

*Vancouver, BC
V Tape*

A starkly beautiful contemplation on the intersections of Native identity and HIV+ status. In this video, the final piece of his trilogy **Stained Glass Windows**, Longboy disrupts preconceptions about two-spirited peoples, forcing the viewer to address him rather than his disease.

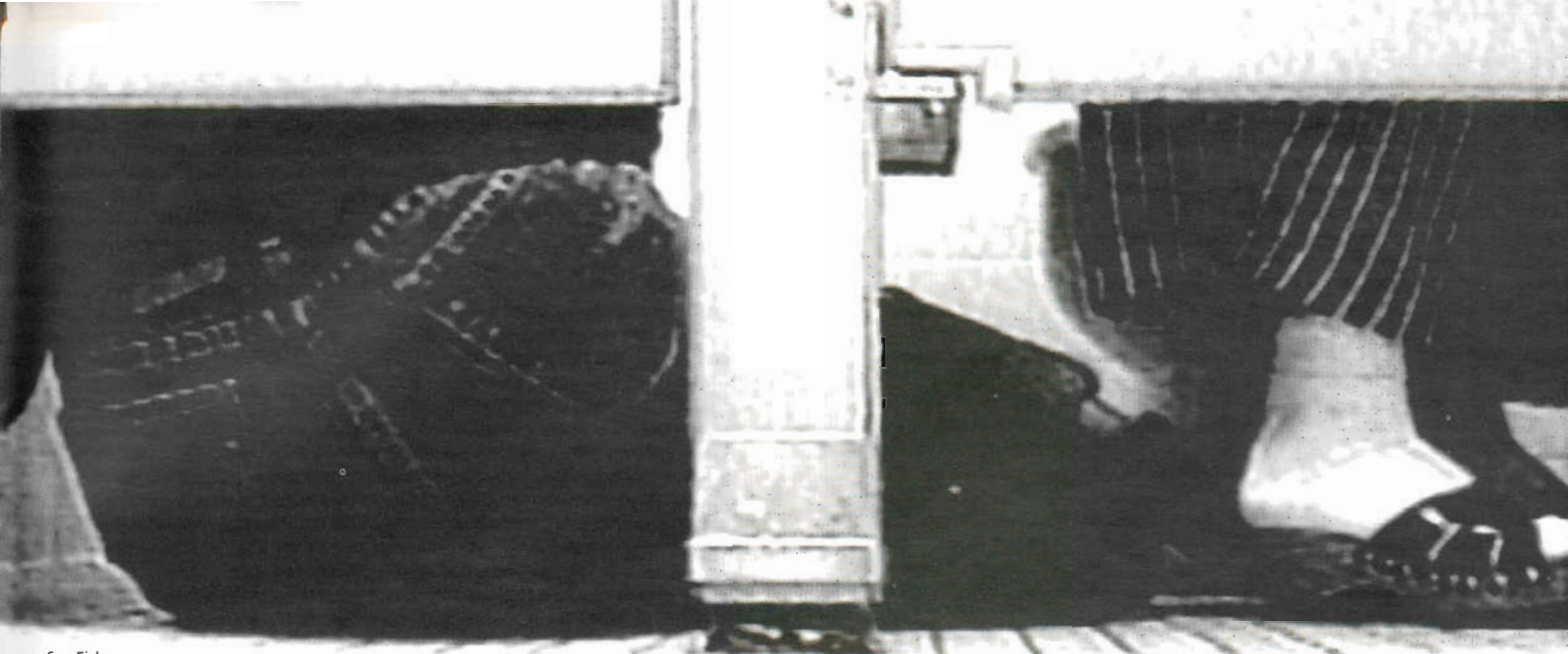
koré

VIDEO 17 min 1994

Tran T. Kim-Trang

*Los Angeles, CA
V Tape
Third World Newsreel*

Investigating the conjunction of race, sexuality, and blindness, **koré** begins by asking: if visual pleasure is phallogocentric, what happens when you wear a blindfold? Does focusing on touch-based pleasure reclaim female sexuality? The film ends by unmasking the institutional neglect of issues concerning women and AIDS, and the systemic disregard for the treatment of vision loss during the advanced stages of AIDS.



Sex Fish

Confirmed Bachelor

VIDEO 3 min 1994

Tom Kalin

New York, NY

V Tape

Electronic Arts Intermix

A voice-over from a fundamentalist propaganda tape, *The Gay Agenda*, recites "statistics" about gay sexual practices. Kalin counters this hate-mongering by smothering it with a lush blanket of blossom images and disco music.

Sex Fish

VIDEO 6 min 1993

Shu Lea Cheang, Ela Troyano, Jane Castle, E.T. Baby Maniac

New York, NY

Video Data Bank

Experience a primordial connection between the slithering sensuousness of aquarium fish and watery girl-girl passion. Gyrating fish, throbbing lovers, fast-paced editing and the percussive pulsing music of Sheila Chandra will leave you breathless.

Vivarium

FILM 13 min 1993

Mahalya Middlemist

Sydney, Australia

artist-distributed

**CANADIAN
PREMIERE**

This experimental dance film, choreographed and performed by Sue-Ellen Kohler and based on her solo dance, *Hybrid-turning the body inside out*, moves beyond simple documentation. An exquisite result of the collaboration between filmmaker and dancer, *Vivarium* reconstructs Kohler's performance through framing, editing and optical printing.

VIDEO 6 min 1993

**Jennifer Abbott,
David Odhiambo**

Vancouver, BC

Video Out Distribution

V Tape

**TORONTO
PREMIERE**

Odhiambo and Abbott use their own bodies, and a multiplicity of rhythmically constructed images and voices, to explore specific implications of relationships between Black men and white women. *Skinned* is an experimental, poetic investigation of identity and the incomprehensible sources of individual desire, and their collision with myths — of the "Black stud" and the "white woman beauty ideal" — that ignite social opposition to interracial relationships.

61

Excess Is What I Came For

VIDEO 8 min 1994

**Paula M. Gignac,
Kathleen P. Adams**

Toronto, ON

V Tape

A sex ride through Dyke Night at the Boom Boom Room. Shot in grainy black-and-white, *Excess* both entices and eludes, in an evocation of the sweet fleetingness of desire.



Confirmed Bachelor



**Canadian
Filmmaker's
Distribution
Centre**

An artist-run non-profit distributor of
Canadian Independent Films

67A Portland Street,
Toronto, Ontario M5V 2M9
Phone: 416/593-1808
Fax: 416/593-8661

For information on sales,
rentals, distribution, previews,
assisted screenings and member-
ships, call 593-1808

David Burkes, B. Com, C.A. Chartered Accountant

30 Wertheim Court, Unit 14, Richmond Hill, Ontario L4B 1B9
Telephone: (905) 882-0497 • Fax: (905) 882-0499

TheatreBOOKS

THEATRE • FILM • OPERA • DANCE
11 ST. THOMAS STREET • TORONTO
ONTARIO • CANADA • M5S 2B7
416-922-7175 • FAX 416-922-0739

Revue Video

*Toronto's Source for
The Best in World Cinema*
Features • Documentaries • Experimental
- Rentals & Sales -

353 Danforth Ave • Toronto • M4K 1N7
(416) 778-5776

PROGRAMMERS

Liz Czach

Liz Czach is a Toronto-based film/video programmer and occasional filmmaker. She is presently a member of the Pleasure Dome exhibition group and has been a programmer with the Inside/Out Toronto Lesbian and Gay Film and Video Festival. She has recently returned to school to pursue an interest in the sciences.

Paul Lee

Paul Lee was born in Hong Kong in 1963 and moved to Toronto with his family in 1975. He graduated from the University of Toronto with an Hon. B.Sc. in biology and an M.A. in anthropology, and from York University with an M.B.A. in marketing/arts administration. Since 1991, he has organized and curated film festivals in Ottawa, Vancouver, San Francisco, Tokyo and Johannesburg.

Robert Lee

Robert Lee is interested in architecture.

Jorge Lozano

Jorge Lozano is a filmmaker, video artist, art director and film/video programmer. His directorial credits include *Brief Chronicles of Glia and Luna*, *Samuel and Samantha*, *Three Sevens* and, most recently, *Ladronas de Tampones* (Tampon Thieves). In 1993, he coordinated the First National Conference of Latin American Film and Video Makers Living In Canada (produced by *Corrientes del Sur/Southern Currents*).

Laura U. Marks

Laura U. Marks is a widely published critic and theorist of independent media and an independent programmer. A dual citizen of Canada and the United States, she has lived somewhere along Lake Ontario for the past 20 years. She is a doctoral candidate at the University of Rochester.

Laura McGough

Laura McGough is an independent curator and video artist currently based in Washington, D.C. She recently organized two travelling packages of video art, *The Visual Politics of Hip-Hop and Pleasure in the Confusion of Boundaries: Tapes from the Tariataguk Video Centre*. McGough is a co-founder of NOMADS, a D.C.-based video exhibition group. She has reviewed video and visual art for *Fuse Magazine* and the *New Arts Examiner*.

Patricia Montoya

Patricia Montoya was born in Colombia and has lived in New York City for 13 years. In 1993, she represented *Third World Newsreel* in the First National Conference of Latin American Film and Video Makers Living In Canada. She has also worked with the New York International Lesbian and Gay Film Festival and the New York Lesbian and Gay Experimental Film and Video Festival, MIX. She is currently completing a Bachelor's Degree in Film and Video Production. Her films include *A Ride Out* and *El Culebrero, la Muerte de un Colombiano y el Acordionista que no esta*.

Shani Mootoo

Shani Mootoo is an Irishborn/Indo-Trinidadian/Vancouverite writer and multi-media artist. Her video works include *English Lesson*, *Lest I Burn*, *A Paddle & A Compass*, *Wild Women of the Woods* and, most recently, her sweetness lingers (featured in this year's festival). She has also published a book of short stories, entitled *Out On Main Street*, and is currently at work on a novel.

Geoff Pevere

Geoff Pevere writes and broadcasts about film and popular culture. His publishing credits include *The Globe & Mail*, *Saturday Night*, *Toronto Life*, *Film Comment*, *Take One* and *CineAction!*. He has worked as a broadcaster for Ottawa's CHEZ-106 FM, CTV Canada's *Canada AM*, *The Journal*, and CBC Newsworld's *Media*. Between 1986 and 1989 he coordinated the Toronto International Film Festival's *Perspective Canada* programme, and in 1989 he began a four-year stint hosting *Prime Time* for CBC Radio. He is currently the host of *Film International* on TVOntario, and is at work on a number of broadcasting and publishing projects.

Karen Tisch

Karen Tisch is a Toronto-based writer, editor and film/video programmer. She is currently Programming Director for *The Images Festival*, Co-chair of the Racial Equity Fund and a co-host of CKLN's *Frameline*. She has initiated film programmes for various organizations, including the National Film Board and the Harbourfront Centre. Her writing has appeared in *Fuse Magazine* and *Take One*.

DISTRIBUTORS

American Film Institute

2021 N. Western Avenue
Los Angeles, CA
USA 90027
Tel: (213) 424-2168
Fax: (213) 467-4578

Austria Filmmakers Cooperative

Währingerstr. 59
A-1090 Wien
Austria
Tel/Fax: 011-43-1-4087621

Borderama Productions/ Mexico Transnacional

33-35, 76 Street, #1F
Jackson Heights, Queens, NY
USA 11372
Tel: (718) 533-7623

Canadian Film Centre

2489 Bayview Avenue
North York, Ontario
Canada M2L 1A8
Tel: (416) 445-1446
Fax: (416) 445-9481

Canadian Filmmakers Distribution Centre (CFMDC)

67A Portland Street
Toronto, ON
Canada M5V 2M9
Tel: (416) 593-1808
Fax: (416) 593-8661

Chula Pictures

471 1/2 Sanchez Street
San Francisco, CA
USA 94114-5101
Tel: (415) 703-0685

Cinéma Libre

4067, boulevard St-Laurent, #403
Montréal, Qc
Canada H2W 1Y7
Tel: (514) 849-7888
Fax: (514) 849-1231

Docu Factory VISTA

4th Floor, Kogeu Blag, 1535-9
Seocho-3-Dong
Deocho-Gu, Seoul
Korea
Fax: 011-82-2-5975365

Drift

611 Broadway, Suite #742
New York, NY
USA 10012
Tel: (212) 254-4118
Fax: (212) 254-3154

Electronic Arts Intermix

536 Broadway, 9th Floor
New York, NY
USA 10012
Tel: (212) 966-4605
Fax: (212) 941-6118

Fat T Productions

289 Pacific Street
Brooklyn, NY
USA 11201
Tel: (718) 488-8806

IDERA Film & Video

#200-2678 West Broadway
Vancouver, BC
Canada V6K 2G3
Tel: (604) 738-8815
Fax: (604) 738-8400

London Electronic Arts

5-7 Buck Street, Camden
London
UK NW1 8NJ
Tel: 011-44-71-284-4323
Fax: 011-44-71-267-6078

Macario Films

357 West 55th Street, #2 J
New York, NY
USA 10019
Tel: (212) 315-5607

Medienwerkstatt Wien (Media Workshop)

Neubaugasse 40A
A-1070 Wien
Austria
Tel: 011-43-1-526-3667
Fax: 011-43-1-526-7168

NAATA/Cross Current Media

346 Ninth Street, 2nd Floor
San Francisco, CA
USA 94103
Tel: (415) 552-9550
Fax: (415) 863-7428

Pandora Pictures Inc.

65 Northcote Avenue
Toronto, ON
Canada M6J 3K2
Tel: (416) 534-3575

Picture This Independent Film and Video

Kingsland House, Gas Lane, St. Phillips
Bristol
UK
BS2 0QW
Tel: 011-44-272-721002
Fax: 011-44-272-721750

Third World Newsreel

335 West 38th Street, 5th Floor
New York, NY
USA 10018
Tel: (212) 947-9277
Fax: (212) 594-6417

V Tape

401 Richmond Street West, Suite #452
Toronto, ON
M5V 1X3
Tel: (416) 504-9897
Fax: (416) 504-8781

Video Data Bank

37 S. Wabash
Chicago, IL
USA 60603
Tel: (312) 345-3550
Fax: (312) 541-8073

Video Out Distribution

1965 Main Street
Vancouver, BC
Canada V5T 3C1
Tel: (604) 872-8449
Fax: (604) 876-1185

Video Pool

300-100 Arthur Street,
Winnipeg, MB
Canada R3B 1H3
Tel: (204) 949-9134
Fax: (204) 942-1555

Vidéographe Inc.

4550 Garnier
Montréal, Qc
Canada H2J 3S7
Tel: (514) 521-2116

Trinity Square Video

Spring Workshops Series 1995

Trinity Square Video
for the alternative video artist.

Workshops this session include:

- Introduction to Production for Women
- Introduction to Production for Women and Men
- Introduction to Editing
- Intermediate Editing
- Intermediate Production: Perfecting Your Skills
- Video as a Conceptual Tool
- Inscriber & Videomaker
- Artists and the Internet
- Grantwriting

Spring workshop:

Sessions run from April - June

Summer workshop:

Session runs during July and August

Fall workshops:

Sessions run from September - November

info

Call: Trinity Square Video, 172 John Street, 4th Floor
Toronto, Ontario M5T 1X5, Tel: (416) 593-1332
E-mail: tsv@magic.ca

Canadian Film Centre



Centre canadien du film

**Rosamund Owen's
YOU LOVE ME I HATE YOU**

&

**Brian Stockton's
THE WEIGHT OF THE WORLD**

*Look for these films at the 1995 Images
Festival of Independent Film & Video!*

300 lb. Cream Puff For Salvation, The	52	Kiss The Boys And Make Them Die	52	Abbott, Jennifer	61	Lochwin, Natalie	41
A Dirty Little Story	31	koré	60	Aboriginal Film and Video Art Alliance	45	Longboy, Zachery	60
A Perfect Pair	56	Lady In Red, The	41	Adams, Kathleen P.	61	Lovitt, Tracy	39
A Woman Being In Asia	44	Le retour de gizzard	40	Balogh, Juliana	41	Marjara, Eisha	52
An Untitled Portrait	52	Leftovers	51	Barber, George	49	Marnell, Lily	30
Anacleto Morones	29	Liabilities - the first ten minutes	50	Becquer, Marcos	29	Martinez, Julio	29
Antiphon	41	Lily and Lulu go to the March	30	Beharry, Shauna	19	Mead, Wrik	16
Assembly	51	Livewires	55	Bender, Gretchen	55	Middlemist, Mahalya	61
Babylon	47	Love Letter To Doug	59	Betlet, Miroslawa	41	Miron, François	46
Bathers	40	Love Thang Trilogy, The: Eating Mango, Just A Love Thang, Skydyking	43	Blackbridge, Persimmon	53	Moore, Jeff	40
Big Sleep, The	19	Mexico	27	Blackout, Moucle	20	Mootoo, Shani	20
Birthday Suit - with scars and defects	19	Modern Times	26	Boschman, Lorna	53	Moreira, Luciana	30
Blood Story	20	Nicole & Jessica	59	Boughton, Jason	35	Moumblow, Monique	50
Border Swings/Vaivenes Fronterizos	29	No Illness Is Neither Here Nor There: A Short History of the Lebanese Civil War	21	Calder, Terril-Lee	52	Nerwen, Diane	47
Brand	27	Now, Yours	34	Calvert, Melodie	31	Newbigging, Martha	41
BTV	40	O.K.	20	Castle, Jane	61	O'Connor, Blair	40
"Catherine Stockhausen Does..."	40	Odds and Ends	56	Chaiken, Ilya	29	Odhiambo, David	61
Chancleteras	29	One Moment in Time	30	Cheang, Shu Lea	61	Ogata, Atsushi	19
Children of the Shadows	36	One Plus One	35	Ching, Yau	36	Owen, Rosamund	58
Closet Case	16	One Sunday Morning	40	Cho, Seounggho	19,21	Pak, Jae	40
Comédie	49	P & Not P	50	Cho, Sang-Wook	21	Parker, James	40
Confirmed Bachelor	61	Passing Ship	49	Cleary, Siobhan	48	Parkerson, Michelle	56
Connections	41	Pleasure Film (Ahmed's Story)	15	Collyer, Laurie	44	Paulo, Filipe	59
Connexions	39	Porcaria	59	Corbet, Jeanine	29	Power, Roz	39
Craft	50	Post Mortem	52	Cukier, Marc	36	Pummell, Simon	52
Cruel	59	Precious	17	del Valle, Desi	59	Pürren, Ursula	55
Darwish	42	Prime	39	Derkis, Pat	51	Ra'ad, Walid	21
Daughter/Elocution Lesson	15	Qamaq	42	Donegan, Cheryl	50	Ramey, Kathryn	35
Dawg	29	Red Shift	26	Dunye, Cheryl	52	Reinke, Steve	16,59
Desire	39	Rhyme 'Em To Death	46	Duran, Esther	29	Rodriguez, Felix	30
Domestic Bliss	41	Rise Of A New Eve	48	E.T. Baby Maniac	61	Rosch, Liz	17
Dreaming of Roses	41	Scaling	35	Export, Valie	56	Rushton, Al	40
Drift of Juicy, The	55	Screamers	31	Fairfield, Paula	31,55	Sanders, Robert	52
Eat	35	Seeing Is Believing	19	Fleming, Ann Marie	15	Sanguedolce, Steve	27
Escape in Canada	37	Self Government...talk about it	45	Folly, Anne-Laure	45	Smollich, Manfred	46
Evil Surprise, The	46	Self Portrait with Pipe and Bandaged Ear	33	Fung, Janine	51	Snider, Greta	20
Excess Is What I Came For	61	Sex Fish	61	Gaffney, Stuart	60	Spectacle TV Centre	48
Fading Light, The	39	Shiteater	27	Gatti, Jose	29	Steele, Lisa	19
Fat Film	33	Skinned	61	Gignac, Paula M.	61	Stockhausen, Catherine	40
Female Masochism and Science: Powerful Partners	57	Sunnybrook	53	Gonzalez, Mari Keiko	43	Stockton, Brian	49
Femmes aux yeux ouverts	45	Temptation Of Sainthood, The	52	Heary, Christopher	39	Stratton, Margaret	52
Flow	36	Thanh	44	Henricks, Nelson	49	Strupp, David	58
Frank's Cock	27	Time Is On My Side	17	High, Kathy	57	Tait, Sandra	55
Frankie & Jocie	51	Tropique Nord	48	Hodgins, Garnett	59	Taylor, Jocelyn	51
Gasp	47	Trust	40	Holender, Jacques	17	The Wooster Group	46
Grand Guignol	17	two	35	Hoolboom, Mike	17,26,27,33,34,35,37	Thorne, Kika	16,35
Hara no tawamure	19	Uh-Oh!	31	Iverson, Hana	20	Tlili, Najwa	42
her sweetness lingers	20	Underexposed: The Temple of the Fetus	57	Jones, Phillip Mallory	21	Troyano, Ela	61
Héritage	42	Virus	60	Jottar, Berta	29	Vellani, Shafeeq	42
Hundred Videos, The: Tapes #68, #69 & #70	16	Vivarium	61	Kalin, Tom	61	White, Randy	41
I Don't Want to Sound Offensive	17	Volatile Memory	55	Kantor, Istvan	47	Young Joo, Byun	44
In the Cinema	34	Walk	20	Kew, Karen	15	Zando, Julie	31
Incredible Shrinking Woman, The	52	Wassa	21	Kibbins, Gary	50	Zeidler, Christina	39
Install	34	water into fire	60	Kim-Trang, Tran T.	60		
Instinct	46	Watermelon	58	Kunuk, Zacharias	42		
Island With Striped Sky, The	21	Weight of the World, The	49	Lafond, Jean-Daniel	48		
Justify My Love	26	Whatever	16	Lattanzi, Barbara	57		
Kanada	37	White Museum	34	LeCompte, Elizabeth	46		
		You Love Me I Hate You	58	Lee, Robert	17		
				LeVeque, Les	47		