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THURSDAY

FRIDAY

SATURDAY

SUNDAY

TUESDAY

MAY 2

3

4

5

7

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1PM
NFB

p.25

MÉLI-MÉLO

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NFB

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CRAIG
BALDWIN:
PROGRAMME 2

3PM
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THEY FUCK
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LIFE SWARMS
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VIDEO

MAY 2-16

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SCHEDULE

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8

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SATURDAY
11

SUNDAY
12

THURSDAY
16

AGO

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1PM
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TWISTING
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NARRATIVES

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PARADISE
LOST

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BONES OF
THE FOREST

p.45

9PM
MET

GREASY
MEDIA

p.49

FOR THE COMPUTER SCREEN p.13

1PM-6PM (TUES-SAT) @ I/A

OF EVENTS

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Mediawave Exchange: Zsolt Bede Fazekas, Jenő Hartyándi (curators)
"I" of the Hurricane: student jury, Sheridan College
V is for Video: student jury, Ontario College of Art
Bones of the Forest: Karen Tisch (programmer)

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Archival photo from Sara Diamond's Fit to be Tied /courtesy of Vancouver Public Library

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À l'est de l'Otaouais, Part I
 videos by
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Toy Catalogue
 Super 8 film
 April 17 - May 18

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A message from Telefilm

Telefilm Canada salutes the movie-going public on the occasion of the Images Festival of Independent Film and Video. The fascinating art of cinema brings us into contact with our own national imagery and gives us an opportunity to discover foreign cultures. There is no better ambassador!

As we celebrate the 100th anniversary of motion pictures, it is important to pay a well-earned tribute to the talent of our industry's artists and professionals. Canadian film is original, diverse and of high quality. It deserves our encouragement and praise.

Telefilm Canada is a federal cultural agency whose primary mandate is to support the development and promotion of the independent film, television and video industry. The Corporation fosters excellence and performance and is delighted with the growing success of Canadian works, here and on the international scene.

On behalf of Telefilm Canada's Board of Directors and employees, we wish you an excellent 1996 festival.

Telefilm Canada

Téléfilm Canada salue chaleureusement le public cinéophile à l'occasion d'Images, festival du film et de la vidéo indépendants. Le cinéma est un art fascinant. Il nous met en contact avec notre propre imagerie nationale et nous permet de découvrir les cultures étrangères. C'est un extraordinaire ambassadeur!

Alors que le septième art célèbre son centenaire, il est important de rendre un hommage bien mérité aux artistes et aux artisans de notre cinématographie. Le cinéma canadien est original, diversifié et d'une grande qualité. Il mérite qu'on l'encourage et qu'on l'applaudisse.

Téléfilm Canada est un organisme culturel fédéral voué au développement et à la promotion de l'industrie canadienne du film, de la télévision et de la vidéo. La Société favorise l'excellence et la performance et se réjouit du succès croissant des oeuvres canadiennes ici et à l'étranger.



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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.



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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.



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Cinéma Libre, a non-profit organization, is a distribution company set up and managed by independent directors and producers. It was founded in 1977 to provide an appropriate distribution system for a type of cinema not broadcast on television or screened in commercial theatres. Cinéma Libre has been very active in promoting Québec-made films and videos, and for the past few years has played an important role in the promotion of new English-Canadian films, produced both in and outside of Québec.



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LIFT

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The Liaison of Independent Filmmakers of Toronto is a non-profit co-operative which

supports and encourages all forms of independent filmmaking. 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.



National Film Board of Canada Ontario Centre

150 John Street
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The National Film Board of Canada is a unique cultural organization, established in 1939 by an Act of Parliament. Its mandate is to make and distribute films and audiovisual products which convey Canada's social and cultural realities to Canadian and foreign audiences. Internationally recognized for the quality of its films, the NFB has won more than 3,000 awards in prestigious festivals worldwide, including ten Oscars. One is an honorary Oscar "in recognition of its dedicated commitment to originate artistic, creative and technological activity and excellence in every area of filmmaking."



Ontario College of Art

100 McCaul Street
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Through the Integrated Media programme, the Ontario College of Art offers students 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 encouraging personal responsibility for artistic development.



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The Racial Equity Fund (REF) is a not-for-profit organization with the mandate to encourage the meaningful participation in Canadian cinema of first-time and emergent filmmakers from the Aboriginal, African, Asian, Black, Caribbean, Mexican, Central and South American communities. REF provides professional development assistance for filmmakers by funding the development and production of films. Fostering equitable access to the means of film production, REF raises public awareness of the racial/cultural diversity within Canada. REF receives co-sponsorship from the Ontario Film Development Corporation and support from the National Film Board.



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Ryerson offers a choice of part-time and full-time study to meet students' needs. A new certificate series in New Media has been added to the existing certificates in Film Studies and Still Photography Studies, currently available through Continuing Education. Courses in broadcasting, television production and theatre are also offered on a part-time basis. The full-time Film and Photography programme integrates the study of film, photography and new media.



V Tape

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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.



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Telefilm Canada is a federal, cultural corporation whose primary mandate is to support the development and promotion of the independent film, television and video industry.

PANELS AND ARTISTS

THE FAMILY: THEY FUCK YOU UP

Saturday, May 4, 3:00 PM

The NFB John Spotton Cinema, 150 John Street

Fee: pay what you can

They fuck you up, your mum and dad.

They may not mean to, but they do.

They fill you with the faults they had

And add some extra, just for you.

— Philip Larkin, "This Be The Verse"

From the cynical to the idyllic, competing images of the family permeate art and popular culture, providing a constant source of controversy and debate. Mixing the theoretical with the confessional, this panel will explore a myriad of issues surrounding the family and its representation.

MODERATOR AND PANELIST

Mike Hoolboom is a Canadian independent filmmaker who's been keeping the labs busy since 1980. At night he's been moonlighting on a book of interviews entitled *Fringe Film In Canada: Tales of the Bizarre and Unexplained*, to be released in the fall by Gutter Press.

PANELISTS

Janine Fung is a Toronto-based filmmaker. Her first film, **Leftovers**, which premiered at the Toronto International Film Festival, was about herself, her mother and a turkey.

Richard Fung is a Toronto-based videomaker and writer whose tapes have been screened nationally and internationally and whose essays have been published in several journals and anthologies. He is the recipient of various awards, including Rockefeller and McKnight Foundation Fellowships.

Carol Laing is an artist and freelance writer who divides her time between Toronto and South Bay. In Toronto, she teaches at the Ontario College of Art and is a member of the Redhead Gallery and the board at Mercer Union.

Kathleen Pirrie Adams is a writer, filmmaker and programmer currently exploring multi-media and working on a film about sexual jealousy.

Jeanne Randolph has written and lectured extensively on the relevance of psychoanalytic theory to visual culture. Her latest book, *Symbolization and its Discontents*, will be published next fall.

CINEMA POVERA: FROM COLLAGE-ESSAY TO CULTURE-JAMMING

ARTIST'S TALK BY CRAIG BALDWIN

Sunday, May 5, 4:00 PM

The NFB John Spotton Cinema, 150 John Street

Fee: pay what you can

Craig Baldwin ponders some problems and solutions for the pro-active media maker who finds herself at the margins of state and corporate funding. As his work demonstrates, poverty of means can be turned into an

asset — through ingenuity, passion and aggressive exploitation of small and low-tech formats (Super-8, pixlevision, 8mm video, found footage, garage studios, etc.).

Showing video excerpts from his own and others' work, Baldwin proposes a media praxis that is energized by its convergence with the post-industrial urban milieu. His is a cargo-cult aesthetic that savages, salvages and subverts commercial dress for ironic effect — a bracing, *fin de siècle* agit-prop.

ECO PERIL: LANDSCAPE, TECHNOLOGY AND REPRESENTATION

Saturday, May 11, 3:00 PM

The NFB John Spotton Cinema, 150 John Street

Fee: pay what you can

Inspired by two works featured in this year's festival, **Fat of the Land** and **Bones of the Forest**, this panel will explore the question of how technology informs our sense of landscape. Subjects and concerns will include: technology and native culture; landscape in the cybersphere; modes of standardization, homogeneity and repetition; interior design developments such as naugahyde and fake wood panelling; and sites of environmental devastation.

MODERATOR

Zoe Newman is Managing Editor of *Alphabet City* magazine. Her video, **Designing the Body**, was part of the Inside/Out Collective's 1995 film and video festival. She is currently at work on her Master's thesis, an investigation of the relationship between identity and political struggle.

PANELISTS

Sarah Clift is currently working on her Master's thesis at Trent University. Her research explores site-specific monuments — specifically, the Marmora open-pit mine — as entry points into questions of collective memory, the role of the memorial and the meaning of history.

Heather Frise has made several video documentaries, including **Military Girls**, **Elegant Touch**, **My Mother's Father** and **The Road Stops Here: The Walbran Valley**. She teaches at the Gulf Islands Film and Video School on Galiano Island, as well as teaching video workshops to women in prison. She is co-director of **Bones of the Forest**, which is screening at this year's festival.

John Knechtel is the editor of *Alphabet City* magazine, whose latest issue, *Fascism and its Ghosts*, was published earlier this year. His current research investigates the relationship between urban forms and the cybersphere. *Alphabet City 6*, *Open City*, is due out this fall.

James Whetung is a student at Trent University and lives on the Curve Lake Reserve just outside of Peterborough, Ontario. His work and research focus on the spiritual implications of environmental devastation, and its impact on Native culture.

You've Got a Friend Foundation (N. Cousino, G. Todus and S. Lewison) is a coalition of intrepid media artists whose prankish, low-tech videos aim to "destabilize the complacent homogeneity of mediated Americana-ism." Their most recent collaborative project, **Fat of the Land**, is screening at this year's festival.

<CLIK-TOK>

AESTHETICS OF THE INTERACTIVE SCREEN

Sunday, May 12, 2:00 PM

Inter/Access, 401 Richmond Street West, Suite #444

Fee: \$5/\$3 for Inter/Access members

You sit alone, at arm's length from the glowing screen, immersed in your multimedia environment. The relationship between you and the world radiating from the monitor has transformed since the days when the only screen you watched was the TV.

What are the techniques of engagement being developed by the artists and designers of cyberspace? How can text, imagery, graphics, moving pictures and sound be synthesized into a media construction that spans both time and space? This panel explores the emerging language of interactive media and looks at its potential for artists in speaking to (with) their audience.

MODERATOR

Carol Anna McBride is a filmmaker, writer and media instructor. She holds a graduate degree in Cultural Studies from OISE and has an active interest in cyberspace communities and developing interactivities. She is currently writing an SF feature film called **(M)OTHERTONGUE**.

PANELISTS

David Groff is a partner in Mackerel, a leading multimedia design company, and has been directing print and multimedia projects for many years. His work on CD-ROMs, museum exhibits and marketing projects is characterized by its innovation and simplicity. Recent projects include the **Maclean's Guide to Canadian Universities** (CD-ROM prototype) and Rogers's **WAVE** (cable-link access).

Velcrow Ripper has been making independent films and videos for over sixteen years, having written, directed, produced, photographed, edited, optical-printed and sound-designed the majority of his productions. His feature documentary, **Bones of the Forest** and his first website, **Scared Sacred**, are featured in this year's festival.

Elizabeth Vander Zaag is one of Canada's pioneers in analog and digital video. Since 1976 her work has combined video and computers, and is linked thematically by her search for metaphors within technology to describe women's lives. Vander Zaag is the founder and current head of Western Front Multimedia.

<CLIK-TOK>

NAVIGATING NON-LINEAR NARRATIVES

Thursday, May 16, 8:00 PM

Inter/Access, 401 Richmond Street West, Suite #444

Fee: \$5/\$3 for Inter/Access members

Are the goals of non-linear narrative mutually exclusive? Can an author create the continuity and coherence commonly associated with narrative structure and still allow the viewer to determine the outcome of a story?

Those who experiment with branching narrative have long attempted to simulate the causal relationship between the will and the nature of experience, and to emulate the non-linear nature of thought. Do the new digital media offer us the opportunity to create a new literary form? Is this new form of story-telling a leap in the evolution of human expression, or a fad more appropriate to Nintendo games?

MODERATOR

Steev Morgan is a Toronto-based artist and curator who works with computers. His most recent work is **The Gathering Space**, an interactive projection installation in collaboration with Tom Leonhardt. Morgan curated "Net@Works," an exhibition of Canadian new media artists in Mexico City, and contributed programming and graphic work to Vera Frenkel's **Body Missing Project**.

PANELISTS

Vera Frenkel is a multidisciplinary artist who lives and works in Toronto. Her gallery installations and multi-media productions have been seen across Canada and internationally. She has just returned from Linz, Austria, where her **Body Missing Project** was the centrepiece of an international symposium on art theft and cultural appropriation. Her most recent exhibition, including access stations to the **Body Missing** website, opened at the National Gallery of Canada earlier this month.

Robert Ouellette is the director of the John Street Interactive research project. Trained as an architect, installation artist and photographer, his work investigates the intersection of digital technology with architecture, art and film. His most recent project is the **John Street Interactive CD-ROM**, which includes the work of 24 Canadian artists and explores the non-linear narratives of culture and the city.

Steve Reinke is a media artist and writer living in Toronto. This year he has completed **The Hundred Videos** and his first computer project, **Mr. Green**.

Kika Thorne is _____. She makes _____. She is the professor of _____ at _____. You fill her in.



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Catch the Toronto Premieres of **KILLING GRANDPA**, **CATICA THE MONKEY**, & **WHERE ARE YOU THE LOVE OF MY LIFE THAT I CANNOT FIND YOU?**; or reacquaint yourself with some of the masterpieces of Argentine cinema from **THE OFFICIAL STORY**, through the work of María Luisa Bemberg, to Solanas's **TANGOS**, **THE EXILE OF GARDEL** (featuring the music of the incomparable Astor Piazzolla).

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O N T A R I O

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- **ELECTRONIC MEDIA**—to facilitate creation of works of art using electronic media.

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ONTARIO ARTS
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<CLIK>

an exhibition of interactive art for the computer screen



Tap the mouse and start surfing — jump to a website half-way around the world; roam through virtual space; carve a new cultural territory out of the communications wilderness. Sit in front of your glowing monitor, lost in the Net, and immerse yourself in a new kind of media-rich experience....

If the Apples™, Bells™, Rogers's™ and Sonys™ of the world achieve their vision, the "interactive experience" will soon be ubiquitous. We'll all be jacked into the Internet, driving our multimedia appliances through the big data pipelines, grazing on an abundance of information — and where technology is expanding, artists are sure to start messing. Of course, some would argue that good art has always been interactive....

Inter/Access (a centre for artists exploring cyberspace) has teamed up with **The Images Festival** to present <CLIK>, a programme of eight artworks for the computer screen. Each one is a unique exploration by the artist into an area of personal interest. Incorporating the latest interactive device is not the primary focus of the works. Some experiment with narrative using non-linear structures. Others play with the aesthetics of the interface and the subtleties of the interactive experience. All require the unique dynamic and responsive nature of computer systems to come alive.

It is revealing to note that the artists in this programme have all come to these projects after working in a wide range of media including video, film, sculpture, installation, performance and communications. There has long been a small and vital community of techno-literate artists eager to grapple with emerging electronic technologies. Only recently, however, has a wider interest in the computer as a medium developed in the art world. This new popularity is indicative of the growing sophistication and availability of production tools for artists as well as the emergence of public distribution media such as the World Wide Web and CD-ROM disks. At present the relationship between artists and these media is tenuous. The technology and its associated paradigms are marginal to the established art zone. The artists who do possess a solid grounding in the technology share a healthy scepticism towards the information economy. For others, perhaps even more so for those outside of art funding circles, the new means of distribution offers a changing economy of expression; one in which the individual can have a stronger voice.

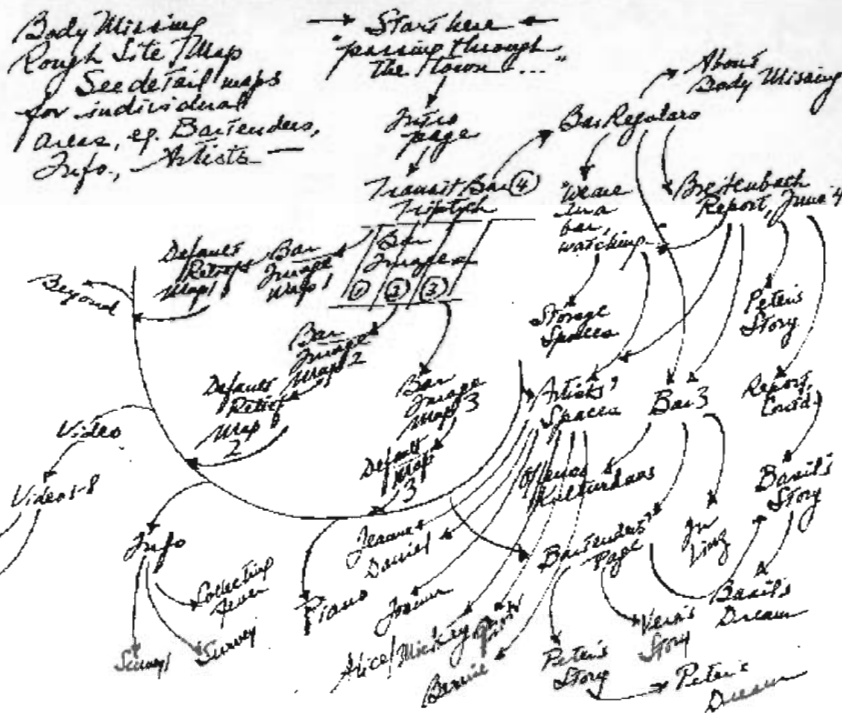
Four of the works in <CLIK> can be found on the World Wide Web in our online gallery; also accessible at **Inter/Access**:

- Vera Frenkel takes her world-touring gallery installation **The Transit Bar** into cyberspace with **The Body Missing Project**, an intricate web of conversations and situations.
- In **Embryogenesis of Breath**, Jack Butler uses the web to publish an investigative project rooted in the worlds of art and science.
- Kika Thorne's **GirlGang** spreads narrative branches from the shared secrets, fantasies and intrigues of four fictitious schoolgirls.
- Words come alive on the screen with the concrete poetry of Velcrow Ripper in **Scared Sacred**, a hypertextual meditation on the meaning of life.

The remaining works reside on computers and can be viewed in the **Inter/Access** gallery space:

- **Whispering Pines** by Elizabeth Vander Zaag uses a blend of words, music and images to weave a beautifully poetic space around an aging woman.
- Steve Reinke assembles found remnants of an unknown man's life in **Mr. Green: An Archive of 39 Documents, with Commentary**, leaving it to the viewer to construct his virtual identity.
- In **EXIT: Possible Worlds**, Jeff Mann presents several "possible worlds" of computer-manipulated photographic dioramas — created using QuickTime VR immersive technology — and their accompanying ambient sound environments.
- Michelle Gay's subtle explorations in the art of the interface lend a dreamlike quality to her **Five Walks in the Fictional Waters**.

Of course, just calling something interactive doesn't automatically make it interesting. But it can't be denied that these media have the potential to significantly change the nature of our culture and the relationships between creators, their tools, the marketplace and the audience. <CLIK>, then, is an early attempt at identifying the art zone to be found within the hype of popular interactive media. If you want to interact with the work, come see it at the **Inter/Access** gallery. You can also talk with some of the artists about the unique issues involved in working in these media during the <CLIK-TOK> panels (see series listing on page 11). If you've got web access, check out the programme on the festival site at <http://www.interlog.com/~images>.



Embryogenesis of Breath

Artist Jack Butler produces interdisciplinary works that bridge the visual pleasure of art and the rational demands of science. His World Wide Web project, **Embryogenesis of Breath**, integrates traditional art practices and materials (drawing and sculpture) with digital technologies to ask these questions:

How do emotion and desire affect the representation of "truth" in science and "truth" in art? How does "beauty" relate to "information" in visual models of the growth and shape-changing of the human embryo? — Jack Butler

Jack Butler • 1996 • website • London, ON • artist-distributed

The Body Missing Project

Vera Frenkel's **Body Missing** website is an inquiry into the *Kunstraub* (art theft) policies of the Third Reich. Continued here as a prototype for future work, this website features preliminary investigations into a mysterious absence, conducted by artists and writers Joanna Jones, Alice Mansell/Mickey Meads, Piotr Nathan, Bernie Miller, Daniel Olson, Jeanne Randolph, Betty Spackman/Anja Westerfrölke, Michel Daigneault/Stephen Schofield and Judith Schwartz, all regulars at the **Transit Bar**. Their inquiries focus on the *Sonderauftrag* (Special Assignment) Linz, Hitler's little-publicized but systematic plan to acquire artworks by any means, including theft and forced sale, for the proposed Führermuseum in Linz, his boyhood home. Shipped from all over Europe to the salt mines at nearby Alt Aussee, the bulk of the collection was stored in conditions of perfect archival temperature and humidity, until found by the Allies after the war — cave after cave of paintings, sculptures, prints and drawings destined for the vast museum that was never built.

In the **Transit Bar** the talk continues: about fetishistic art-collecting fever and war trophies; about the shifting ground between the seeming disappearance of a work and its outright loss; about the possibility of reinventing, through a kind of cultural memory and fellow-feeling, a connection that opens to an earlier artist and an absent work. Whether in the form of an interrogation, a concrete poem, a personal history, studio re-enactment, or fiction, these web pages will continue to change, and other contributions will be posted later as the site develops.

For now, the six major areas of the *Body Missing* prototype — Artists, Bartenders, Beyond, Piano Players, Sources and Video — are accessible through the **Transit Bar** imagemaps, and from several points of access after that. Parts of a handwritten site map appear at intervals, and mailers for viewers' comments...but it's perhaps best to get lost and then find your way again.

— Vera Frenkel

Vera Frenkel • 1995 • website • Toronto, ON • artist-distributed

GirlGang

Fall 1995. Nina and Sadie meet Ruth and Tahmra at St. Mary's. Together they will lure you into a picture-book World Wide Web site of sex, drugs and the three Rs. **GirlGang** is a queer schoolgirl interactive fiction where you choose who you want to hang out with, whose hormones you crave and, ultimately, who you become intimate with. Promiscuity and domination punctuate the ardour of this sorority.

GirlGang stars performance artist Louise Liliefeldt as Nina, filmmaker Janine Fung as Ruth, painter Nicole Peña as Tahmra and videomaker Christina Zeidler as Sadie. Sponsored in part by Chris Eamon and the Walter Phillips Gallery. — Kika Thorne

"Kika Thorne's website will address the body as a site for narrative at the same time it addresses the internet as a site for disembodied narrative. As the user explores these women's stories, the more personal, sordid and complicated they become. The seduction of communications technology is underscored by the voyeuristic engine of the narrative. The deeply private is played out in a space of utter publicity." — Chris Eamon

Kika Thorne • 1996 • website • Toronto, ON • artist-distributed

Scared Sacred

In other times, in other places, the Oracle has been an important source of wisdom. Stories have been passed down from generation to generation, from person to person. Now that various forms of mass media extend across the globe — acting as a filter for all information — traditional stories and myths become co-opted, homogenized, Disneyfied. Paradoxically, the Internet, itself a form of mass media, can enable a move back to community-generated wisdom. **Scared Sacred** is a World Wide Web site where personal histories interlink — an electronic oracle.

The site is constructed from a number of interwoven nodes, linked by Hypermedia; in addition, the piece will contain tangential links to related World Wide Web sites. The three primary nodes of exploration are **Scared**, **Sacred** and **Electric Oracle**, each of which holds numerous subnodes containing hypertext stories, images and sounds that reflect the questions and themes at hand.

Scared Sacred is an evolutionary, mutating, multi-form, multi-media piece. It began as a prose piece — a guided visualization journey that gets twisted. This evolved into a multi-media performance art piece incorporating theatre, live sound and action poetry. The performance explores the notion that fear of chaos and global annihilation could propel us towards the sacred; at the same time the piece questions and satirizes the commodification of the sacred that has occurred within a consumer society. This World Wide Web site will mutate back into a multi-media performance, which will integrate large-screen projections of the website. — Velcrow Ripper

Velcrow Ripper • 1995 • website • Banff, AB • artist-distributed



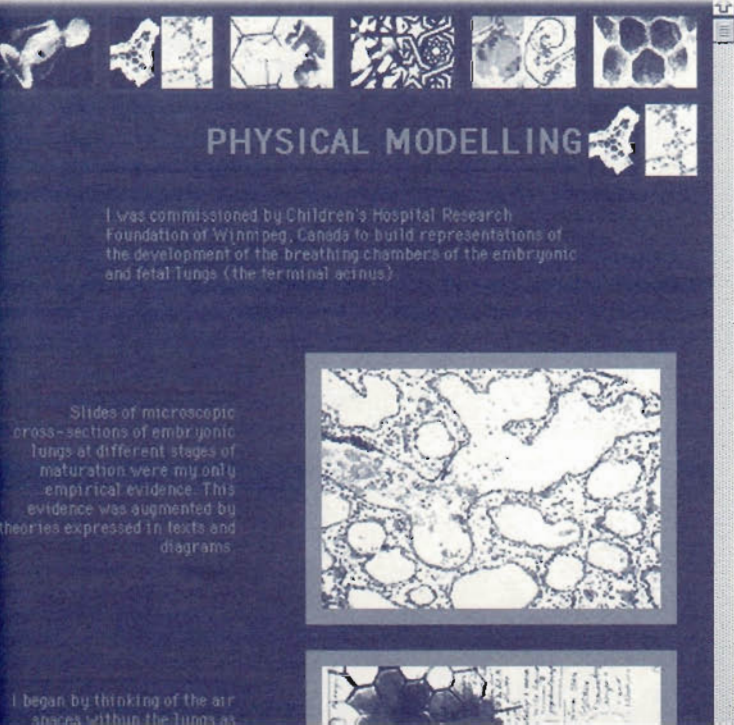
Whispering Pines

Whispering Pines

This CD-ROM creates a metaphor for an aging woman through visual links to decay in nature. The first section is comprised of a series of three transformations. Video frames of a weathered log and a close-up of a 70-year-old actress, Sidney, lying nude on a beach are embossed together so that one turns into the other. The embossing software works on the higher frequencies found around lines, so calculations on the imagery parallel the effects of aging on the surfaces of human skin and natural objects. In one series the cross-section of a log showing the rings of age is embossed around the woman's ear. The process of this transmutation — of having one image inform the presentation of the other — provides a metaphor for my personal exploration of the transition between life and death in this piece. The music, played by George Lewis, is a trombone interpretation of Johnny Horton's old song "Whispering Pines."

The rest of the CD-ROM takes the user into the life of a woman living on a remote West Coast island. The name of her cabin is "Whispering Pines." The pine trees "whisper," nature communicates. Through this piece we can share the woman's experience of daily life and her sense of a spirituality rooted in nature. There is a narrative — a letter — around which the scenario is structured. — Elizabeth Vander Zaag

Elizabeth Vander Zaag • 1995 • computer-based • Vancouver, BC • artist-distributed



PHYSICAL MODELLING

I was commissioned by Children's Hospital Research Foundation of Winnipeg, Canada to build representations of the development of the breathing chambers of the embryonic and fetal lungs (the terminal acinus).

Slides of microscopic cross-sections of embryonic lungs at different stages of maturation were my only empirical evidence. This evidence was augmented by theories expressed in texts and diagrams.

I began by thinking of the air spaces within the lungs as



Mr. Green: An Archive of 39 Documents, with Commentary

WORLD
PREMIERE

Mr. Green assembles 39 documents — letters, photographs, lists, receipts — found discarded in a Goodwill filing cabinet. The contents of the documents cover four decades in the adult life of Herbert A. Green, who lived in Toronto and worked in an ink factory. The various items trace a narrative that includes the death of Herbert's father, his own struggle to avoid conscription, years of living at home with his mother and his eventual marriage, late in middle age, after her death. Though, taken as a whole, the documents sketch only the basic facts of a life, each in itself provides a remarkably clear set of details.

Attached to each of the documents is a commentary in QuickTime video with narration. These commentaries form a running dialogue which plays with the process of imagining the life of Mr. Green. — Steve Reinke

Steve Reinke • 1996 • computer-based • Toronto, ON • artist-distributed



GirlCang



Five Walks in the Fictional Waters

Five Walks in the Fictional Waters interlaces short stories about a woman of science, a cargo suit, an ambiguous caress, the supposed death of two young women and healing oneself through self-inflicted wounds.

The allegory of a woman forced to tell stories in order to save her life (Scheherezade) is the foundation of this CD-ROM and appropriately defines my relationship with computer technology. For me, the shift back and forth between the stories and their narrator is a way of acknowledging my position as the originator of these stories and their situation. — Michelle Gay

Michelle Gay • 1995 • computer-based • Toronto, ON • artist-distributed



EXIT: Possible Worlds

EXIT consists of several "possible worlds" presented as digital dioramas on the computer screen. The viewer can visit any of these 360° computer-manipulated photographs and their accompanying ambient sound environments. The intention is to create a strong experience of leaving one's present reality and world view, similar to the experience of travelling in foreign lands. Much is familiar, yet one may begin to question whether even the most basic of social conventions still apply in this place. The piece plays on the idea of "virtual reality" and asserts that, in a sense, all reality is virtual. Our experience is constructed and perceived through commonly-held systems of belief. If these change, then so does reality.

Although the work draws on a literary tradition of social critique through the presentation of multiple parallel realities or surrealities as offered in Swift's *Gulliver's Travels*, the system's interface and structure is intentionally minimal. It is concerned more with situation than with narrative; the ambient and poetic experience of being elsewhere. In contrast to many current multi-media titles there is no story to be told or mystery to be solved other than that which is constructed by the confrontation between the viewer's world and that which is viewed. — Jeff Mann

Jeff Mann • 1995 • computer-based • Toronto, ON • artist-distributed

Five Walks in the Fictional Waters



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SPRING FEVER

It may feel like winter,
but at **Images**,
things are warming up....
We celebrate spring with
some of the best new works
from Canadian film
and video artists.

Sexual Healing



Shooting Blanks

WORLD
PREMIERE

"A meditation on silence, birth and the Canadian cinema. It labours beneath Brecht's dictum — that we need to begin not with the good old thing, but the bad new ones."
— Mike Hoolboom

Shawn Chappelle, Mike Hoolboom • 8 min • 1996 • Toronto, ON • CFMDC



Pearl Mad

"My mother reigned the earth while my father was the keeper of the hives...." In this beautifully-choreographed, experimental investigation into reproductive technologies, first-time filmmaker Martiros uses the metaphor of a beehive to tell the tale of Mae, a "passive collaborator" working in an insemination laboratory. Described by the artist as an "eroticized portrait of a WASP haunted by bees," **Pearl Mad** combines a lush aesthetic with rich black-and-white photography and a haunting voice-over to create a powerful allegory of patriarchy and eugenics.

Alina Martiros • 8 min • 1995 • Toronto, ON • CFMDC



Fit To Be Tied

TORONTO
PREMIERE

Veteran video artist Sara Diamond has received international acclaim for beautifully-crafted, hybrid videos that explore Canadian social and political history from the perspective of women. **Fit To Be Tied** is a signature Diamond work — a rich weave of archival and contemporary footage, documentary and dramatic elements, appropriated and original sound. The topic: rural and urban life during the Great Depression, as seen through the eyes of housewives and domestic workers. The extraordinary testimonies of these women describe their survival through social activism, faith and community support. The subject of poverty — and community organizing — has a powerful resonance in Canada's current political climate.

Sara Diamond • 25 min • 1995 • Banff, AB • V Tape



Non-Zymase Pentathlon

Was that "duck" tennis or "deck" tennis? In this carefully-crafted, cheeky little film, one can only guess the answer to such questions. A witty collage of found images and cut-outs, the film is punctuated by words that instantly claim our attention. To skirt the meaning behind a name is to offer "isotropic" possibilities — and to provide a window into a deliriously "permeated" representation.

Chris Gehman, Robert Ariganello • 5 min • 1995 • Toronto, ON • CFMDC

images
1996

Non-Zymase Pentathlon



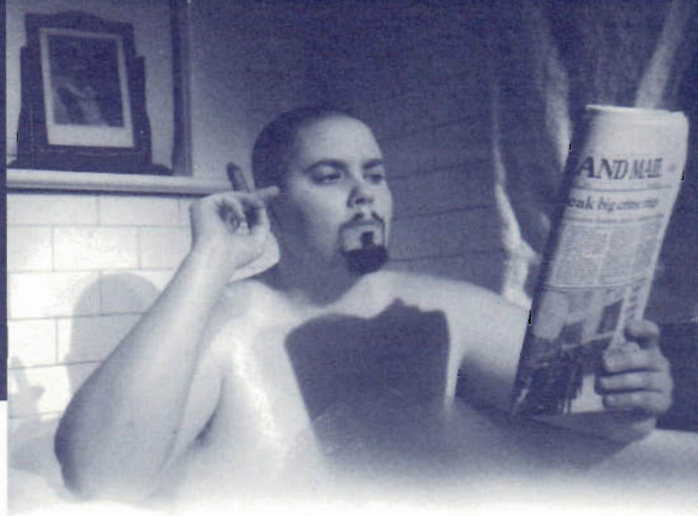
nuvo homo

TORONTO
PREMIERE

An offering of four recipes for today's queers, **nuvo homo** evokes silent-era movies in which actions speak louder than words. **How to Build a Homo**, an operatic feast of warm bodies, lush fruit and veggies, builds to an orgasmic crescendo. **The Fine Art of Babysitting** shows how to make baby dykes. **Desire** juxtaposes two scenarios of lesbian and gay seduction: game-playing and negotiation. In **Flame in Your Heart** a traditional butch/femme ritual is revived: getting ready for the date. — Selected by the New Screen Jury

Lorri Millan, Stephen Lawson • 15 min • 1995 • Winnipeg, MB • Video Pool

nuvo homo



We are experiencing technical difficulties...

WORLD
PREMIERE

Through the use of optical printing, computer manipulation and multiple permutations, a parallel world emerges: one in which observation and voyeurism are not easily distinguished. The process of looking at and mediating the phenomenal world is suggested through highly personalized fragments of landscape, organic forms and traces of a woman inspecting and touching a photograph. An achingly beautiful glimpse into the intimacy with which Kneller works his craft.

John Kneller • 16 min • 1996 • Toronto, ON • artist-distributed



Talk Show

WORLD
PREMIERE

If you were a guest on a talk show, what would your special purpose be? Uneventfulness itself? And at the point of the plateau of the non-event, are we all purely interchangeable? Perhaps the project of utopia lies in the toes....

Steve Reinke • 1 min • 1996 • Toronto, ON • V Tape



Sexual Healing

TORONTO
PREMIERE

Why is it fine to be a stud but totally degrading to be a slut? Through a lively mix of testimony, archival footage, performance art and visual experimentation, **Sexual Healing** explores how some women are reclaiming their sexual power and rejecting or subverting restrictive gender roles. In a series of highly personal interviews, we hear from six women, each of whom has developed a unique method of "taking back her body." Cervical self-examination, performance art, body modification, cyber-sex — **Sexual Healing** presents a plethora of options, and calls on women to discard outdated sexual taboos and experience unprecedented sexual pleasure.

Kathleen Maitland-Carter, Su Rynard • 24 min • 1995 • Toronto, ON • V Tape



Sijil

TORONTO
PREMIERE

Inspired by the work of musician Dr. Allamah Nasir Hunzai, **Sijil** is a meticulously-crafted, single-frame animation which utilizes Islamic geometry and laws of quantum physics to demonstrate harmony between the physical and spiritual sciences. The continuous movement of particles within a dot — fashioned from blue sand and multi-coloured aquarium rocks — evokes the breathtaking effect of a mandala.

Yasmin P. Karim • 3 min • 1995 • Calgary, AB • Western Moving Picture Company Inc.

Images
1996

Pearl Ma



THE FAMILY: THEY FUCK YOU UP:

LIFE SWARMS WITH INNOCENT MONSTERS

When we were little, maybe six or seven, my brother and I would get up in the middle of the night and sneak downstairs to watch the midnight mysteries on television. It sounds funny to say now, but we loved to watch people die. In the daytime we'd practice for hours on the front lawn, crawling and gasping our way towards a perfect death, trying to get it right — until our mother would call us in, embarrassed that the neighbours might see. But every night, as we watched the tube, we knew we shared a secret with broadcast television: it was preparing us for our own end. It was our own death we rehearsed as we pored over **Columbo** and **The Mod Squad** and **Starsky and Hutch**. And we knew also that no detective could solve the mystery of our flesh; that even as children we were already growing older, already dying.

This two-part programme shows the family at the end of its tether. Here, independent artists draw on the materials of their own lives and refashion codes of intimacy to examine the bewildering mix of chromosomes we call family. Assembled here are some of the very best film and video makers working today, whose images continue to illuminate situations rather than stars. As death, incest, S/M and the trials of growing older are explored in astonishingly rich variety, these works underline Lenin's dictum: that ethics are the aesthetics of the future.



In The Form Of The Letter "X"

In 1985 director Cartmell began **Narratives of Egypt**, a four-part series that deals with the father (**Prologue**), the son (**In the form of the letter "X"**), the lover (**Cartouche**) and the mother (**Farrago**). Throughout, the act of naming doubles as organizing principle and thematic undertow. The second film in the series, **In the form of the letter "X"**, is a signature — a filmic equivalent of Cartmell's name (which is reduced by exhaustive transcription to a simple X). X is the mark of those who cannot write, or who do not know their own names. It is also a crossroads; a meeting place.

Photographed over time against a backdrop of the Canadian Shield, **"X"** shows Cartmell's son running in slow motion towards the camera, and, in the film's second half, away from it. The music is taken from a Zombies tune whose opening riff is looped and repeated, held in suspension until the song breaks into its opening lines over the final image: "What's your name? Who's your daddy?" Intertitles lifted from Melville's *Pierre* relate the tale of a graveyard search, a hunt through pyramids only to find that the caskets are empty. The search for ancestors is foiled. There will be no return.

Mike Cartmell • 5 min • 1985 • Toronto, ON • CFMDC



H is for House

In this, one of Peter Greenaway's early short films made before **The Falls**, his mature style is already very much in evidence. Though obsessed as usual with order, systems and the means of classification, **H is for House**, unlike his later set pieces, is about home. This is a structuralist's home movie, its alphabetic accounting not yet marking our inexorable progression towards bodily decay and ruin, as Greenaway's camera creates a pastoral frolic suffused with the light of an English countryside.

Peter Greenaway • 7 min • 1976 • London, UK • Zeitgeist



Alpsee

Alpsee, Müller's latest offering, is a frank revisitation of his own **Final Cut**, rendered now in an elegant, high-gloss style and shimmering colour palette borrowed from the 50s. Like **Final Cut**, **Alpsee** revolves around the relationship between mother and son, but while the former devolves into a granular first-person universe, the latter uses dramatic rhetoric to narrate the rhythmic interplay between a young boy's longing and his mother. Photographed with restless inventiveness and an exquisite eye for interiors, **Alpsee** stages a boy's coming of age; the painful shift from infant dependency to mature individuation.

The gorgeous chromatic scheme and high-key lighting mark a significant departure from Müller's narrow-gauge efforts of the 80s, yet he maintains his characteristic syncopation, his grand eye for detail and his resolute focus on the traumas underlying his subject — he reinvests the everyday with a trauma that is alternatively historical and familial. That his empathy with his subjects is so perfectly borne into the apparatus of a materialist film practice makes him one of the fringe's most powerful and most perfect artists.

Matthias Müller • 5 min • 1994 • Germany • Canyon Cinema

In The Form Of The Letter 'X'



In No Sense

TORONTO
PREMIERE

For those who thrilled to Schillinger's previous short, **Between**, this will come as a surprise. While **Between** featured a grainy, hand-processed take on gender-bending, dildos and subversive desire, seen always in a night-time dreamscape, **In No Sense** is cast in the vivid light of day. Photographed in high-gloss colour, it narrates, with haunting ambiguity, the relationship of a father and his young daughter. While the film luxuriates in a pre-adolescent sexuality, it manages to negotiate the treacherous divide between love and lust. Exquisitely shot, with an uncanny sense of framing, **In No Sense**'s immaculate direction offers its audience a darkly-drawn portrait of home.

Claudia Schillinger • 10 min • 1992 • Berlin, Germany • artist-distributed



Sink or Swim

This award-winning short has been justly celebrated the world over as a triumph of first-person cinema — a diary whose perfectly measured recollections soar with a grace, intimacy and reassurance rare in any endeavour. Structured as a succession of 26 stories and epilogue, this alphabetic primer of girlhood draws on myth, fairytale and personal reminiscence to draft a painful history of growing older. Impelled by Friedrich's signature grunge photography, **Sink or Swim**'s gorgeously-rendered circuses, muscle-women, brides, Japanese pornography and bathing rituals crowd the screen, as successive voice-overs are recited by thirteen-year-old Jessica Lynn. Her voice takes us backwards through the alphabet, refashioning masculine dictates of history through the rich anecdotal detail and imagination of a woman who has managed to grow older without leaving the past behind; who is prepared to speak again as a child, though informed now by a lifetime of incident and mourning.

Su Friedrich • 48 min • 1990 • New York, NY • CFMDC



PRIVATE PARTS & PUBLIC PERSONAS



Come closer, we've got something to tell you....



Sex Bowl

Secrets, fantasies and taboos are revealed in these six bold works, mostly about the body.

"Strike me. Spare me. Love me. Kiss me, set me free." The language of desire (delivered in a deliciously seductive, raspy drawl) commingles with the language of bowling in this black-and-white, quick-cutting lesbian rap extravaganza.

E.T. Baby Maniac, Shu Lea Cheang, Jane Castle • 7 min • 1994 • New York, NY • V Tape



Nice

The song warbles: "You've got to get up every morning," as our protagonist pulls on the utilitarian attire of the lesbian proletariat. What follows is an identity tangle of all the possibilities of a lesbian-chic lifestyle, such as working out, sports cars and expensive lingerie.

Kelly O'Brien, Jane Farrow • 10 min • 1995 • Toronto, ON • V Tape



Not Tough Enough

A camp-style hymn.... Sing along with the lesbyterians from Nova Scotia!

Ariella Pahlke, Brenda Barnes • 5 min • 1994 • Halifax, NS • V Tape



Sick World III: The Baby

TORONTO
PREMIERE

Through a series of monologues, the narrator, a lesbian in a coupled relationship, tells their story of having a baby. "How we did it" — birth, breast-feeding, sensory experiences and redefining gender through the parental structure — is told with considerable élan and humour.

Deborah VanSlet • 20 min • 1994 • Montréal, Qc • V Tape





Your Name in Cellulite

This animated chamber of horrors depicts the mechanical and ritual trappings of femininity with a playful hand. Everything you didn't want to know about shaving, painting, plucking, squeezing and curling. Ouch!

Gail Noonan • 6 min • 1995 • Mayne Island, BC • Moving Images Distribution

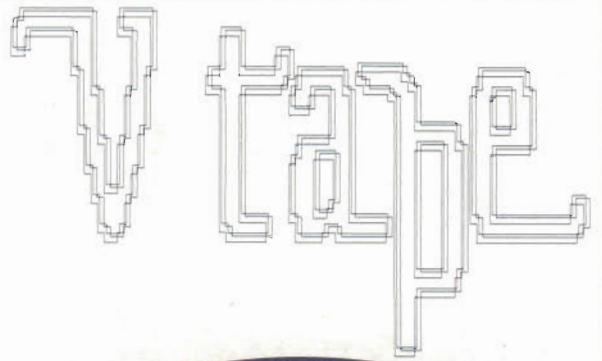


TORONTO
PREMIERE

UNDER THE KNIFE: Personal Hystories

Rhythmic, beautiful stories from the womb of Newfoundland. Segments titled "Dancing with the Dread," "How to Have a Hysterectomy" and "Small Mercies" contain re-enactments, drawings and organic images that reflect what it means to go under the knife.

Pam Hall • 26 min • 1995 • St. John's, NF • artist-distributed



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artists in IMAGES 96

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Sick World III: The Baby

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by Garry Beitel

at the 96 IMAGES Festival

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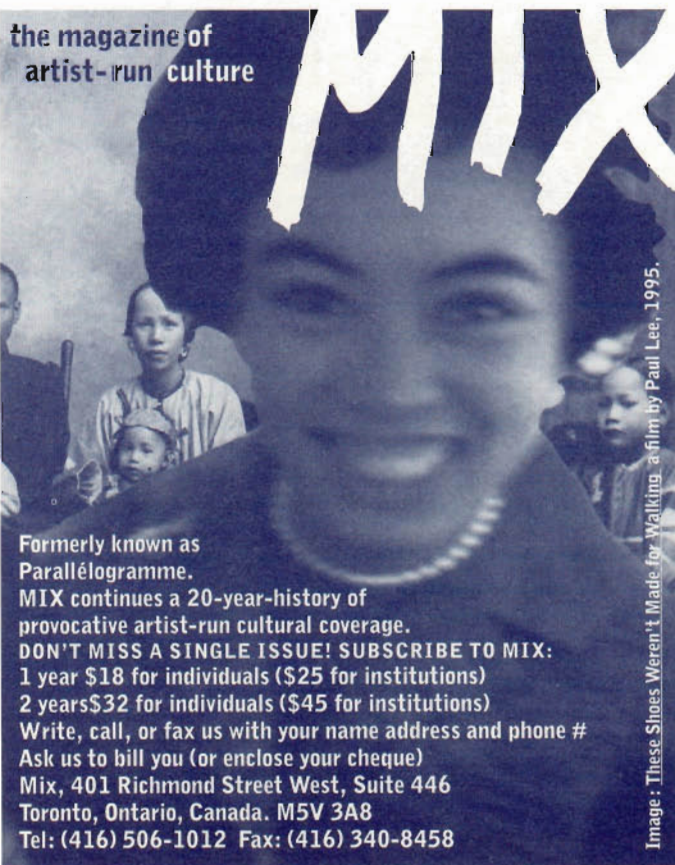


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Image: These Shoes Weren't Made for Walking, a film by Paul Lee, 1995.

MéLi-Mélo

A moose-child loses his way in Paris.

Mother and daughter face off in a lively game of bridge.

Aboriginal activists make radio history....

Québec video at its best.



Ma rencontre avec Marianne Faithfull

A delightful one-minute animation that moves from a Paris terrace to a moose-child in New York to Marianne singing.

Diane Obomsawin • 1 min • 1995 • Montréal, Qc • French only • GIV

TORONTO
PREMIERE



Radio Novelas

This warm and touching illustration of radio that makes a difference documents an Aboriginal cultural exchange between community radio activists in Bolivia and Québec.

Garry Beitel • 58 min • 1994 • Montréal, Qc • French w/ English subtitles • Cinéma Libre

TORONTO
PREMIERE



Bridge

The complexities of a mother-daughter relationship are brilliantly juxtaposed with the game of bridge and its conventions. The coded dialogue, intonations, looks and gestures are wonderfully executed.

Jeanne Crépeau • 29 min • 1994 • Montréal, Qc
French only • Vidéographe Inc.

TORONTO
PREMIERE



THE FAMILY: THEY FUCK YOU UP: LOVE OBJECTS



France/tour/détour/enfants Programme 1: Obscur/Chimie

Cinema has always looked at the world less than it has looked at the world looking at it. And when television came along, it quickly replaced the world and didn't look at it anymore. When you watch television, you don't see that television is watching you. — Godard

After his *nouvelle vague* features of the 60s and his polemics of the next decade, in the late 70s Godard hooked up with Anne-Marie Miéville to produce a series of radical television programmes. Miéville had worked as set photographer on **Tout va bien** in 1972, before travelling with Godard to Palestine to co-direct **Ici et ailleurs** the next year. Together they moved to Grenoble and formed Sonimage, a small Swiss studio which would produce several features and some of the most remarkable television ever broadcast.

This is the first of a twelve-part series that imagined television as the new home for the family — the site where "family" was staged and rehearsed. Godard/Miéville visit a single family here whose two young children, girl and boy, form the alternating focus of six pairs of programmes. Tonight's inaugural show focuses on Camille, the blonde innocent who proves an irresistible foil to Godard's hilarious philosophic discourse on being, doubles and the medium of the family itself. Boldly hypnotic and characterized by incisive wit and withering societal critique, **Paris** stands as a testament to the potential of television as it might have been, if spared the task of issuing a pacifying banality.

Jean-Luc Godard, Anne-Marie Miéville • 26 min • 1978 • Grenoble, France • French w/ English subtitles • Electronic Arts Intermix



Sorry Suicide Girl

TORONTO
PREMIERE

A low-tech homage to death and desire, **Girl's** symbols of mourning include a photograph of the artist's sister as a teen, months before her suicide. Thorne's hand hovers over the image, looking to reach past the irredeemable divide of death and animate once more her sister's spirit. Thorne's voice sounds throughout, recorded on a failing cassette machine that causes it to run faster and higher in pitch, more closely resembling that of the child she was. Her address is aimed at her present lover, whom she slowly fists. As her fingers enter the other woman's body she remembers her sister, and her lover's cunt becomes a madeleine — source and repository of remembrance.

Kika Thorne • 3 min • 1992 • Toronto, ON • artist-distributed



Asparagus

Rendered in the traditional cel animation style more usually associated with Disney, Pitt's **Asparagus** is a deliriously-coloured and carefully-wrought staging of artistic longings, in a distinctly feminist vein. Surreal in application and chromatically delectable, it depicts a woman entering a forest of towering asparagus spears and stroking them slowly — later, she shits them out, their careening toilet-whirl spelling out the film's title. A hallucinogenic meditation on the making of art, **Asparagus'** dark longings and immaculate realization make it one of the hallmarks of American independent animation.

Suzan Pitt • 15 min • 1979 • New York, NY • Canyon Cinema



The Right Side of My Brain

Richard Kern was part of New York's Cinema of Transgression, popularized by chief dude Nick Zedd and fuelled by the porno patois of Lydia Lunch. Here Lunch writes, stars and adds music to this lurid, four-part saga of an isolated nymphomaniac determined to make it with the dirtiest, lowest sleazebags she can find. In a breathy rasp, Lunch delivers a non-stop rap about the body as pleasure palace and torture chamber. She gives a sterling performance as she relentlessly boils down every relation to sex and every sexual act to power. Photographed with rare economy in Super-8, **Right Side** is a primer of the politically incorrect, determined to make its audience squirm.

Richard Kern • 26 min • 1984 • New York, NY • artist-distributed



Sorry Suicide Girl



Mama und Papa: An Otto Muehl Happening

Two major figures of the Austrian avant-garde began their work in the 50s: Peter Kubelka and Kurt Kren. But while Kubelka soon made his way to America and established himself firmly within the pantheon of its burgeoning underground cinema, little note was made of Kren, whose flickering, structuralist studies would receive scant attention until his American migration two decades later. Much of his work applies rigorous editing systems to a carefully-arranged subject, whether photographs of dangerous offenders, trees in autumn or abstract paintings. But he also applied his furious montage technique to collaborations with a pair of notorious Viennese artists: Otto Muehl and Gunter Brus. These performance documents feature a flagrantly transgressive humanity that owes much to Artaud — here, a howling, naked chain of bodies is joined in rituals of blood and sperm, aiming always towards excess, annihilation and ecstasy.

Kurt Kren • 4 min • 1964 • Austria • Canyon Cinema



Pretending We Are Indians

Pretending is a fugue of past and present, as a family's oral history is strained through a sceptical narrator. Deploying an unadorned voice-over, the filmmaker recalls the passing down of stories from previous generations — the myths and secrets that have influenced her own narratives. A succession of step-printed forest walks form the film's spine, its Super-8 original arrested here in a rapid procession of friezes. Between this succession of fall colours are animated vignettes which support the speaker's reminiscences. Beautifully rendered in paint-on-glass tableaux, their evanescence and rapid transformation lend vitality to this recall, as the musings of one generation are scrutinized by the next.

Katharina Asels • 3 min • 1981 • Toronto, ON • CFMDC

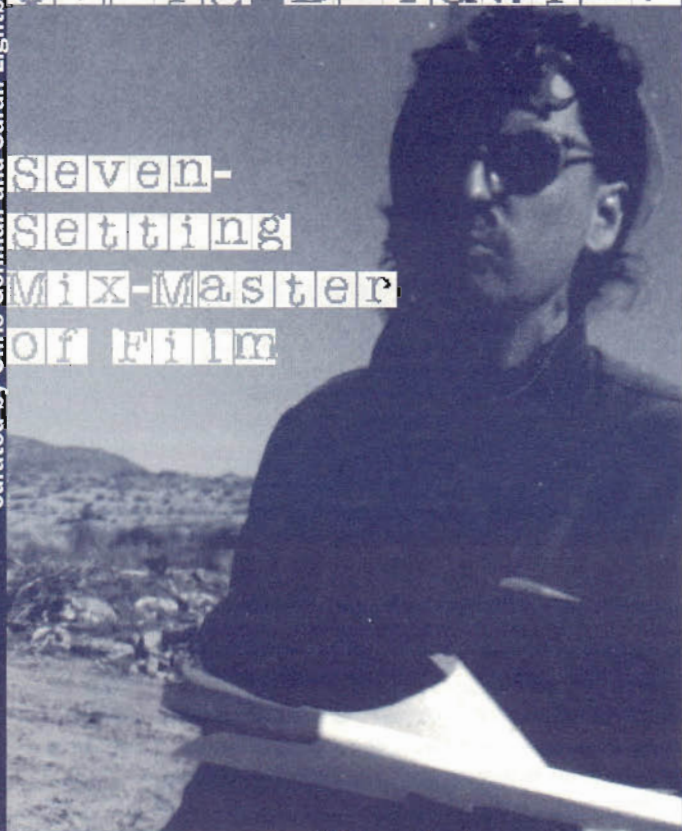


Home Stories

Comprised entirely of 1950s Hollywood extracts, **Home Stories** manages an elegant deconstruction of its originals while reconfiguring fragments into a haunting medley of domestic terrors. Discrete scenes of women (peering out windows, running past emptied halls, anxiously turning their heads) are blended ingeniously — with the painstaking craft that marks all Müller's practice — into a single, unified story.

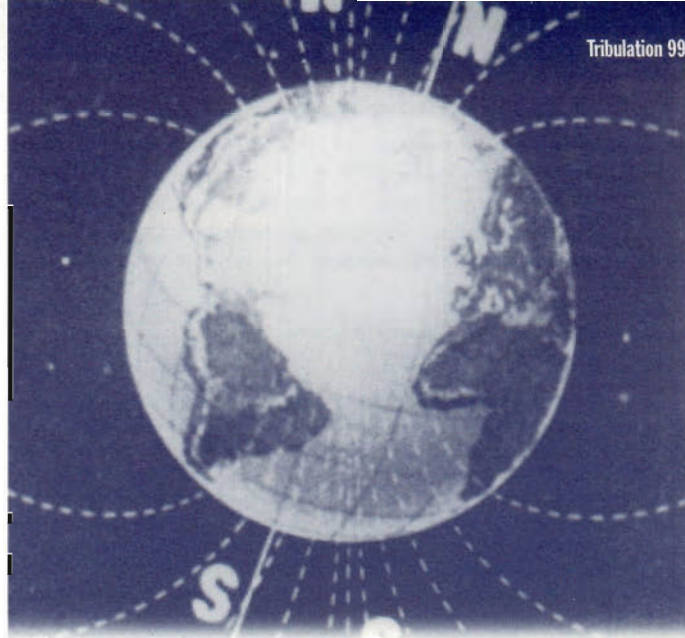
Stripped of their original narratives, these fragments remain nonetheless charged with melodrama and suspense, as their stiff, deliberate blocking moves the protagonists towards the expression of a single heightened emotion. The original narratives have dissolved into the architectures of their surround, which vibrates with a palpable sense of menace. With all of its grand technicolour interiors scrubbed to a uniform shine, Müller reconvenes the home as an architecture designed to contain female desire. His persistent use of frames within frames — doorways, windows and headboards crowd the composition — lends a keen sense of visual enclosure.

Martina Müller • 6 min • 1991 • Germany • Canyon Cinema



About the Director

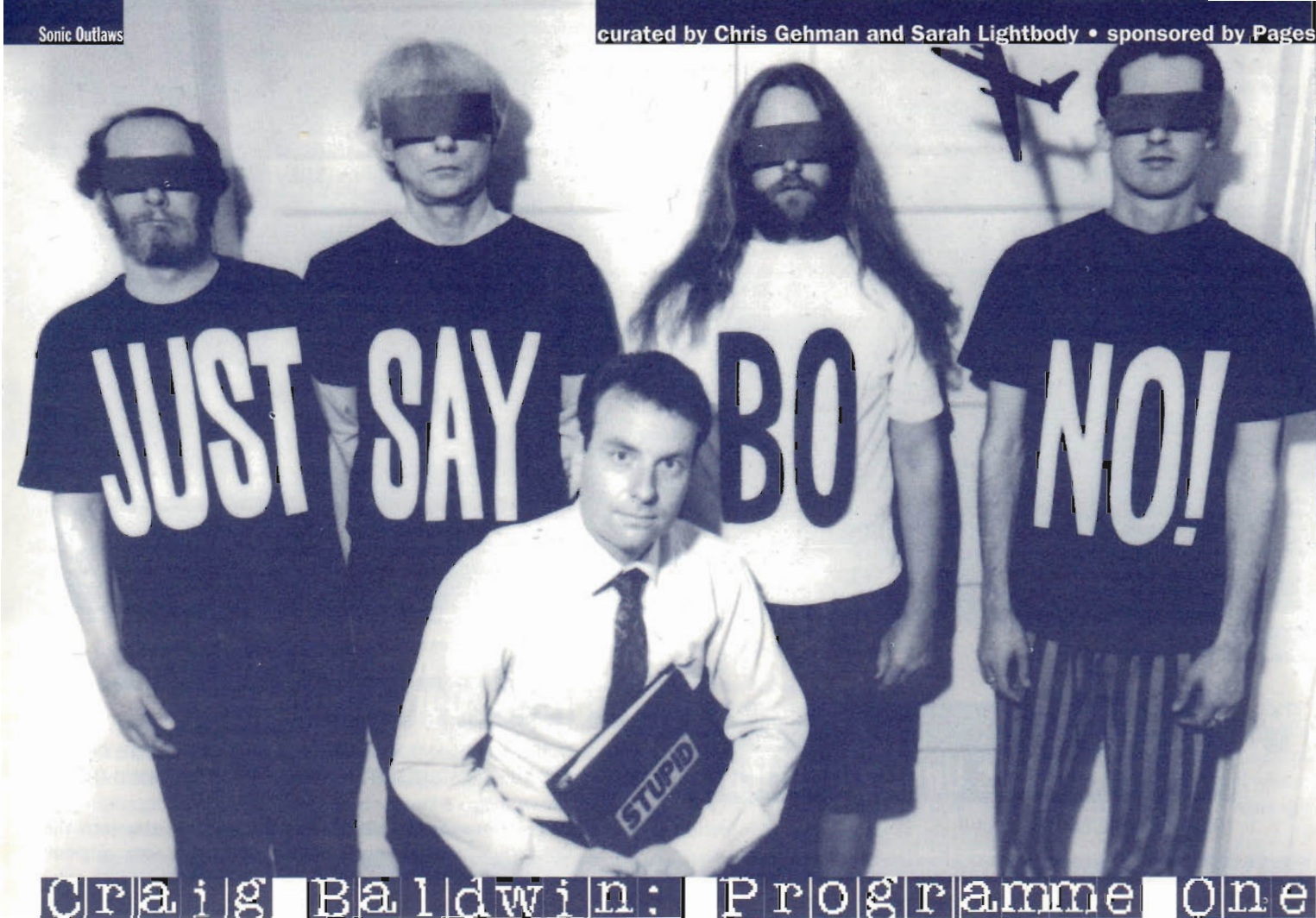
Born in Oakland and raised in Sacramento, Craig Baldwin attended the University of California at Santa Barbara and Davis, and San Francisco State University (M.A., 1986). His desire to liquidate formal distinctions between "popular" and "fine" art, "public" and "private" imagery and "political" and "aesthetic" categories expressed itself in several photo-essay, video and Super-8 projects previous to his first 16mm production, **Wild Gunman**, a dense montage of cowboy iconography, advertising campaigns and geo-political conflicts. Baldwin's audio-visual argument against imperialist ideology was further developed in **RocketKitKongoKit** and the satiric psycho-political rant, **Tribulation 99: Alien Anomalies Under America**. The S.F. Bay Guardian bestowed its annual **Goldie** Award on him in 1991. His following project, **¡O No Coronado!**, was recognized by the S.F. Foundation in 1992, receiving its James D. Phelan Award in Film Art. Baldwin currently serves as an independent programmer for various arts-presenting organizations in San Francisco, while teaching part-time.



Craig Baldwin's films emerge from the same cultural underground as self-published zines, cassette-only music releases and guerrilla media interventions. Baldwin studied film under Bruce Conner (director of **A Movie**, **Report** and **Cosmic Ray**, among others) at the University of California, where he learned the basic techniques of found-footage filmmaking. As his interest in making art with found materials grew, he studied Dada, the Situationist International, mail art, billboard alteration and other socio-politically motivated artistic actions.

Baldwin describes his own work as "*cinema povera*." From his first 16mm film, **Wild Gunman** (1978), to the recent **¡O No Coronado!** (1992), his recurring subject has been American imperialism. He uses found film fragments to illustrate, often hilariously, the political theses that underlie his films, which are about as far as you can get from "straight" social activist documentaries. Rather than adopt a tone or structure that he sees as "guilt-ridden and moralistic," he uses savage satire to make his point. His films violate the boundaries between pop culture and high art, documentary and fiction, politics and aesthetics. The results are witty, politically-charged, almost psychedelic critiques of the dominant culture.





Craig Baldwin: Programme One



Sonic Outlaws

TORONTO
PREMIERE

COPYRIGHT INFRINGEMENT IS YOUR BEST ENTERTAINMENT VALUE.

In his most recent film, the feature-length **Sonic Outlaws** (1995), Baldwin turns his attention to his own milieu: an underground network of sound samplers, video collagists and media pranksters. The film offers a chronicle of various artists and their works, as well as the exaggerated responses they have engendered among the owners of "intellectual properties" (e.g. record companies, recording industry associations and entertainment personalities such as Casey Kasem, whose furious cursing is featured on Negativland's *U2* record). While **Sonic Outlaws** is closer to a straightforward documentary than Baldwin's other films, it sacrifices none of his idiosyncratic humour. Interviews with artists and excerpts from their works are offset by plenty of found footage, which acts as a witty counterpoint to all the talking.

The film begins with the trials and tribulations of Negativland, a San Francisco Bay-area sound collage group best known for the copyright infringement suit brought against its members by popular band U2's record label. Baldwin also examines a fascinating prank in which Negativland distributed a faked press release linking their song "Christianity is Stupid" to the actual murder by a mid-Western teenager of his family. While the band sat back and watched, the gruesome details of the murder and its supposed connection to their music were repeated and cannibalized by the news media, from local television stations to *Rolling Stone* (none of whom, apparently, checked the facts).

Negativland's work and their experiences become the point from which this film departs to examine a whole complex of artistic, political and legal issues that arise from sound and image collage. From Dada to the Situationists, from the novelty photomontage postcards of the nineteenth century to the high-tech media barrage of Emergency Broadcast System, **Sonic Outlaws** makes the case that "copyright infringement is your best entertainment value."

Craig Baldwin • 87 min • 1995 • San Francisco, CA • artist-distributed

Craig Baldwin: Programme Two



Tribulation 99: Alien Anomalies Under America

THESE ARE THE END TIMES!!!!!!

Upon its release in 1991, **Tribulation 99: Alien Anomalies Under America** became an instant counter-culture classic. Baldwin has described the film as a "pseudo pseudo-documentary, obsessively organized into 99 paranoid rants" — an accurate description, but not adequate to the complexity of the film's conception.

Tribulation 99 presents a factual chronicle of U.S. intervention in Latin America in the form of the ultimate far-right conspiracy theory, combining space aliens, environmental catastrophe, cattle mutilations, killer bees, covert action, religious prophecy and every other crackpot theory you've heard. The hundreds of clips that make up the film — taken from monster movies, educational and industrial films, documentaries and television — are accompanied by a relentless "deep-throat" narration, which provides the evidence for the theories of retired Air Force Colonel Craig Baldwin.

Just as the entire film substitutes a bizarre right-wing conspiracy theory for a rational leftist chronicle of American imperialism, each element constitutes a further substitution. The fictional Colonel stands in for filmmaker Baldwin; a race of space aliens called "Quetzals" represents Latin American democratic movements (a motif familiar from a whole genre of 50s science fiction and horror films like **The Thing**, **Invasion of the Body Snatchers** and **Them**). Throughout its 48 minutes, **Tribulation 99** maintains a fever pitch of paranoia and an overwhelming density of imagery, true to the tone of the conspiracy theories, religious comics and "outsider art" that inspired it.

Craig Baldwin • 48 min • 1990 • San Francisco, CA • Canyon Cinema



¡O No Coronado!

BLACK MAGIC AND WAR ENTERED INTO THE HEARTS OF MAN AND THE CREATURES. FEAR WAS EVERYWHERE AMONG THEM.

¡O No Coronado! (1992) was Baldwin's entry into the Columbus quinquennial debate. Here, he adds original, dramatic footage to his usual mix of found materials in order to recount the story of failed conquistador Francisco Coronado, who wandered all over the southwestern U.S. in search of the legendary Tivola, the "Seven Cities of Gold." The film opens with an ominous clip from an educational film about underground nuclear waste disposal in a so-called "burial ground," suggesting that the precious metal sought by the conquistadors would turn out, centuries later, to be uranium rather than gold. Using anachronisms of this kind, the film continuously makes links between the era of Spanish imperial conquest and today's American landscape, from the nuclear industry to the Coronado shopping mall.

A blow to Coronado's head "releases a delirious flow of long-buried memories, sending him back in time." This framing device allows Baldwin to fill in the background to the Spanish invasion of the Americas: the Crusades, the Inquisition and the search for a passage to India. Later, the gullible adventurers of New Spain, eager to duplicate the extravagant plunder of the Incas by Pizarro, willingly believe the fabulous tales of magnificent cities told by travellers. Led by Coronado, they set off on an ill-fated expedition, meeting with one disaster after another while inflicting terrible violence upon the natives they encounter. In addition to Baldwin's own hallucinatory material, the story is told with fragments from historical dramas, documentaries and illustrations. This fractured narrative style suggests that the power of historical "reconstructions" depends more on their internal consistency than on any kind of objective truth. Thus, in a typical reversal, one of the virtues of Baldwin's work is its inconsistency; its tendency to let all the seams show.

Craig Baldwin • 40 min • 1992 • San Francisco, CA • Canyon Cinema

CITY OF THE DEAD

City of the Dead and the World Exhibitions



City of the Dead and the World Exhibitions

TORONTO
PREMIERE

"This is a crucial time for Islam and non-Islamic cultures," declares one of the many people interviewed in this documentary on Islamic architecture and the politics of private and public space. **City of the Dead** traces the displacement and ghettoization of Islamic peasant populations, the erosion of the semi-private space that has been vital to Islamic culture, and the origins of today's fundamentalism, which, through violent acts, seeks to throw off a colonially-instigated urban apartheid. Such fundamentalism, feared by Islamic liberals, reveals the breakdown of the tolerance expressed in the humane architectural beauty of the mosques.

Julian Samuel • 76 min • 1995 • Montréal, Qc • V Tape

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BEAR SILENT WITNESS TO THE PASSAGE OF HISTORY
AND THE DRAMA OF EVERYDAY LIFE.



TORONTO
PREMIERE

Logodi Utca / Logodi Street

Lyrical, layered visual effects reconstruct memory through archival footage, family photos and neighbourhood stories from a street in Budapest. This is personal documentary with a larger vision.

Nina Czegledy • 23 min • 1995 • Budapest, Hungary/Banff, AB
Hungarian w/ English subtitles • V Tape



Aube urbaine / City Dawn

As a new day dawns in the city, what does each moment or person contain? This stylish example of the "portrait of a city" film genre makes effective use of black-and-white cinematography to portray the thoughts and images of ordinary folks.

Jean-Marie Oagné • 23 min • 1995 • Montréal, QC
French w/ English subtitles • Cinéma Libre



CANADIAN
PREMIERE

Conversations Across the Bosphorus

Returning to her native Istanbul, the artist combines journal entries, interviews and stunning cinematography to record the conversations of women discussing Islam. With a deft hand and a poetic imagination, she juxtaposes both progressive and fundamentalist perspectives on politics and spirituality. In doing so she reveals what unites and separates different generations of women. These insights emerge from a compelling visual and cultural landscape.

Jeanne C. Finley • 42 min • 1995 • Istanbul, Turkey • Video Data Bank



When it comes to selecting new works by student film and videomakers, a peer jury is often the best judge of what's freshest and most interesting. Following the tradition of **V is for Video**, this year sees the birth of a student film programme, juried by film students from Sheridan College. The three jurors, Jason De Groot, Julie Wilson and Jill Purdy, have all received early critical acclaim for their own work. Jason De Groot and Julie Wilson each garnered the 1995 Sheridan College Experimental Award of Merit from Pleasuredome and the Canadian Filmmakers Distribution Centre. Jill Purdy received a 1995 TVOntario Telefest Award in the Short Experimental Category. Purdy and Wilson's works have been screened at the prestigious Ann Arbor Film Festival.

The "I" of the Hurricane of this programme's title is an apt metaphor for the creative process: seemingly chaotic and diffuse, yet the centre of surprising calm and intense focus. The twelve films selected here are all innovative works, ranging in scope from the personal to the personally political. Captivating and dynamic, they occupy a space that spirals skyward, suspending the viewer in moments of expression, impression and sensual experience.

Programme essay and notes written by Jill Purdy and Julie Wilson. Faculty advisor: Philip Hoffman.



January 25th

The love/hate relationship between a filmmaker and his poetry.

Matt Cahill • 5 min • 1995 • Toronto, ON • Sheridan College

Viva Buddy

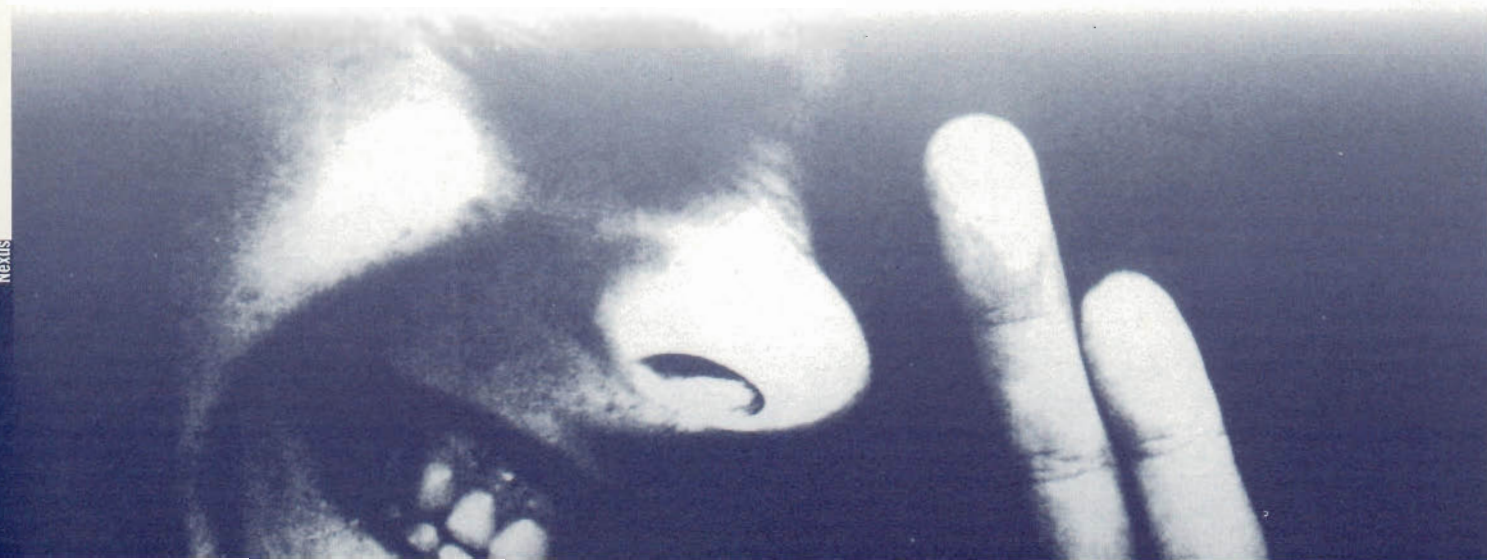
Travelling to an unknown destination, a couple encounters a fork in the road and chooses a destiny with Buddy Holly.

Robert DiGiovanni • 8 min • 1995 • Toronto, ON • York University

Nexus

Journeying to the subconscious, we encounter things which are not at the disposal of conscious memory.

Rob Pilichowski • 5 min • 1996 • Toronto, ON • Ryerson Polytechnic University



Ryland's True Story

Through story-telling and documentary, visual media are explored to challenge what we have come to believe as truth.

Jeff Sterne • 8 min • 1995 • Toronto, ON • Sheridan College

Inarya

The interaction between the self and past experiences is addressed through perceptions of memory.

Tracy German • 10 min • 1994 • Toronto, ON • Sheridan College

Individual Illumination Untangles

An autobiographical exploration of race, culture and gender.

Zan Chandler • 6 min • 1995 • Toronto, ON • Ryerson Polytechnic University

Individual Illumination Untangles



Watching

"Reality is not always what we see on the T.V. or read. It's what we ignore and sometimes refuse to admit." — M.A.

Marcos Arriaga • 8 min • 1995 • Toronto, ON • Sheridan College

Viva Buddy



Images
1996

V is for Video



So You Think You Know Me...

A video self-portrait of the artist, constructed from the fragmented testimonies and throwaway lines of family and friends. The paradox between our self-perceptions and the view which others have of us slides in and out of focus.

Maria Michails • 5 min • 1995 • Montréal, Qc • Concordia University



Welcome to another in a series of unique offerings from **V is for Video**. This exhibition, which began in 1993, is a curatorial project of the Ontario College of Art's Video History and Critique Seminar (Integrated Media Programme), and provides students with an outstanding opportunity to screen works by other students — whether first projects, as over fifteen were this year, or works from accomplished graduates of media arts programmes.

This year, students enrolled in art colleges and university art programmes across Canada entered a total of 75 tapes into competition. The jury members based their decisions on the following criteria: creative use of the medium, technical proficiency, clarity and, of course, audience appeal. The resulting selection forms a dynamic, exciting programme that showcases the best of student video from across Canada. Enjoy!

This year's jury: Jon Anderson, Frederic Beaumes, John Chung, Clarissa Chung, Ian D'sa, Darwin Duka, Leslie Fraser, DC Hillier, Allen Jebelli, Yong Sook Jeong, Amy Kahleen, Heidi Leverty, Cynthia Lickers, Michael Pender, Leslie Peters, Mark Seagram and Tyler Taverner. Instructor Lisa Steele was assisted by Heidi Leverty and Leslie Fraser in organizing the jurying process in class. Programme notes were written by Ian D'sa, Leslie Fraser and Leslie Peters.

V is for Video is grateful to Heather Finlay in the Integrated Media office for assistance. And we express our appreciation for the continued support shown by all the students at OCA, through the generous financial contribution of the OCA Student Union, which makes this exhibition possible. And, of course, to the **Images Festival** for providing this invaluable venue for student-produced video.



The Decision

Sometimes a decision is just a decision, and has to be made. But the road travelled is often as important as the destination. A rumination on getting there.

Leslie Peters • 3 min • 1995 • Toronto, ON • Ontario College of Art



E.S.L.

In this brief documentary, a young Vietnamese man recalls being interned in a Hong Kong refugee camp as a child. In the present, he creates delicate sculptural forms that evoke winged flight and strength, while specific memories are revisited in his voice-over. A synthesis of rebirth and triumph.

DC Hillier • 7 min • 1995 • Toronto, ON • Ontario College of Art



Sin Salida (No Exit)

A Latin musical dance-thriller guaranteed to keep you on the edge of your seat. As the lone desperado performs fast-paced dance moves, vintage Latin nightclub music throbs in rhythm with the experimental video techniques — watch out for the shock ending.

Ken Clanfield, Richard Munter • 3 min • 1995 • Toronto, ON • Ryerson Polytechnic University



untitled

A sextet of ordinary reflections — literal and cerebral — on some extraordinary questions. The body rules in this single-take tour-de-force.

Stephen Legari • 2 min • 1995 • Montréal, Qc • Concordia University



inama

37



Mindfuck

"Mindfuck: to manipulate someone to think and act as one wishes; brainwashing." — from the *American Slang Dictionary* Call it acting or prostitution, the phone-sex phenomenon reflects the darker side of telemarketing. From the absurd to the disturbing, **Mindfuck** is a candid discussion with those on the receiving end: the operators themselves.

Kagan Goh • 25 min • 1995 • Toronto, ON • Ryerson Polytechnic University



The Door

Based on E.B. White's short story, this complex — and often perplexing — video involves the viewer in the main character's search for meaning. Madness and frustration are woven in with the images, while we are relentlessly asked to respond to the unanswerable.

Mark Cohen • 11 min • 1995 • Toronto, ON • University of Toronto

images
1996

The Decision



Inanna

This haunting visual poem explores the power of female energy, using striking images juxtaposed with text. Ambient whispers and chanting enhance the overall effect and lead the viewer to the climax of the piece.

DC Hillier • 5 min • 1996 • Toronto, ON • Ontario College of Art



That Obscure Object of Desire

38



Upon the White

In consultation with his own subconscious, a young man hopes to derive meaning from a dream which is puzzling him. An amusing yet oddly disturbing look into the nature of dreams and consciousness.

Michael Morrow • 13 min • 1995 • Toronto, ON • Ontario College of Art



There's A Fine Line...

images
1996



That Obscure Object of Desire

A paradoxical saga about a young man and his attempts to pursue the woman of his dreams.

David Frankel • 4 min • 1994 • London, ON • University of Western Ontario



Confessions of an Oral Addict



Confessions of an Oral Addict

Is the way we use our mouths symbolic, or is it just the way we use our mouths? The artist takes an in-your-face approach to this and other questions, while exploring her own oral nature.

Jenn Goodwin • 4 min • 1995 • Montréal, Qc • Concordia University



There's A Fine Line...

This musical valentine sidesteps tradition, offering an unusual protest against the cuts in Ontario's social programmes. A serenade delivered by those who are affected most, its message is impossible to mistake.

Susan Fairbairn • 6 min • 1995 • Toronto, ON • University of Toronto

Halfway Home

"Like you, grandfathers,
I cannot change places,
I am half-home."
— Derek Walcott, "The Train"

Shimmer



living in half tones

CANADIAN
PREMIERE

The unresolved ache of an international adoption (from Korea to the United States) is revealed through delicate cinematography. Poignant, impressionistic images of cityscapes and children at play evoke the pain of permanent loss.

Me-K Ando • 9 min • 1995 • Minneapolis, MN • Third World Newsreel



Shimmer

"My memories are borrowed from old photographs," says the male narrator, a young man whose ancestors were circus performers who travelled from town to town, never settling in one place. "Where do these voices come from?" he asks, as he confronts his need to escape memory as much as he wants to hold onto it.

Nelson Henricks • 7 min • 1995 • Montréal, Qc • Vidéo-graphie Inc.



Homes Apart

TORONTO
PREMIERE

The yearning for "home" when torn between two countries is honestly explored in this video from the Ethiopian community. Where do you want to be buried — your birthplace, or the place you live now?

Assegid M. Gessesse • 15 min • 1995 • Toronto, ON • artist-distributed



The Yellow Pages

CANADIAN
PREMIERE

A text, *The Joy Luck Club*, floats for a moment on the screen. This is followed by a number of shots from the television footage of the Tiananmen Square confrontation between students and tanks. Through the absence of sound and the slow procession of each letter of the Roman alphabet, **The Yellow Pages** constructs an ironic and sometimes bitter denunciation of clichéd Western impressions of Chinese culture.

Ho Tam • 8 min • 1994 • Toronto, ON • V Tape

living in half tones



40



Lighting the Seventh Fire



Lighting the Seventh Fire

CANADIAN
PREMIERE

Chippewa Indians of Lac du flambeau are coming full circle in their return to traditional fishing culture. In this uncompromising documentary we see contemporary racism collide with historical fact, American law with Indian law and an escalation of the negotiation stakes. **Lighting the Seventh Fire** predicts eventual victory for the Chippewa.

Sandra Johnson Osawa • 48 min • 1994 • Seattle, WA • V Tape



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lost wallets

lost illusions

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Curtains

"Dear Saturday-night patrons of the arts...GO HOME!" The honeymoon's over, the magic is gone and nothing but vanity or pretension remains. In an interlude before curtain-call, a brokenhearted actress delivers an honest lament for the passing of passion.

Stephanie Morgenstern, Mark Morgenstern • 12 min • 1995 • Montréal, Qc • Ewola Cinema



What Is A Line?

A renowned and heartbroken lesbian artist takes a train ride that turns into an emotional roller coaster. A hilarious catalogue of the baggage that goes along with love, rejection and break-ups, this video offers creative forms of revenge for the lovelorn.

Shari Frlot • 10 min • 1995 • New York, NY • Third World Newsreel



Leave Me Alone Don't Ever!

Betrayal in a compost heap. A bird's-eye view of an ex-lover's car. A tumble down the church steps... all adding up to macabre fun in a West Coast landscape.

Velcrow Ripper • 5 min • 1994 • Galiano Island, BC • CFMDC



images
1996



"Absence"

**TORONTO
PREMIERE**

Earth, air, fire, water — these four elements form the backdrop to a chaotic birth of the self. The evocative soundtrack takes us on a pre-verbal journey through a cosmology of constant rupture. We end sitting before a bonfire in the dark: a fragile peace.

Robin Barr • 5 min • 1995 • Vancouver, BC • artist-distributed



Thomas

This superbly-acted short family drama takes place during a winter storm. Its muted emotional tones are underlined by bleak prairie silences and the isolation of family members from each other. We are haunted by the loneliness of a young boy's grief over his brother's death.

Keith Behrman • 14 min • 1995 • Vancouver, BC • artist-distributed



The Teapot

**TORONTO
PREMIERE**

This interpretation of Hans Christian Andersen's tale of a Victorian teapot makes witty use of the allegorical tradition. The "queen of the table," personified here by a matronly voice, is eventually reduced to broken shards. Her ironic story reveals strength in adversity and ruined pride...somewhat tongue-in-cheek, of course.

Jean-Pierre Avoine • 5 min • 1995 • Montréal, Qc • V Tape

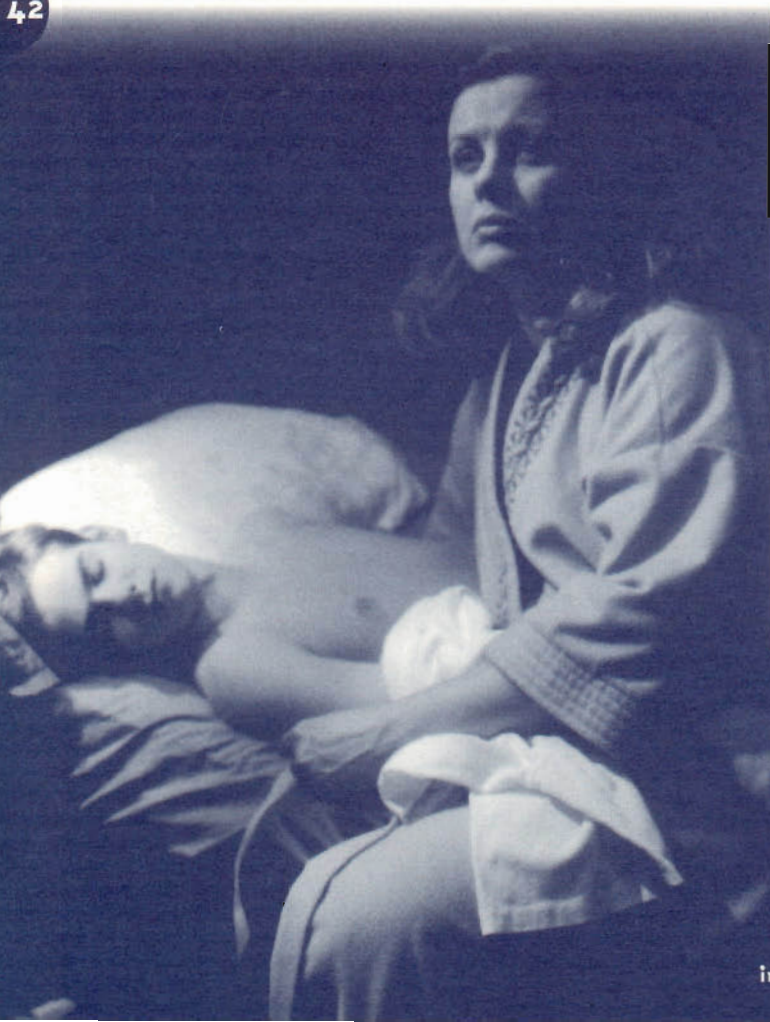


Lost & Found

**CANADIAN
PREMIERE**

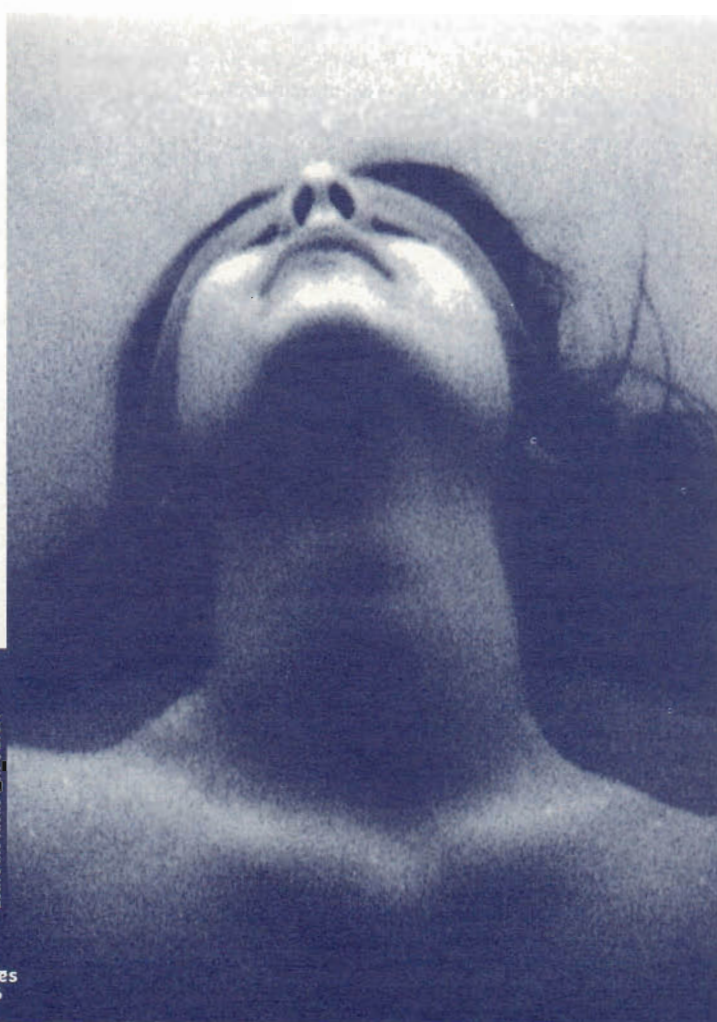
In this action-adventure Bombay-style, a shoeshine boy attempts — against increasing odds — to return a lost wallet to its wealthy owner. Set in a punitive landscape of corruption and class prejudice, this simple moral tale raises questions about the value of individual honesty in a tainted society.

**Kaizad Gustad • 29 min • 1995 • Bombay, India
Hindi w/ English subtitles • Third World Newsreel**



seamouth

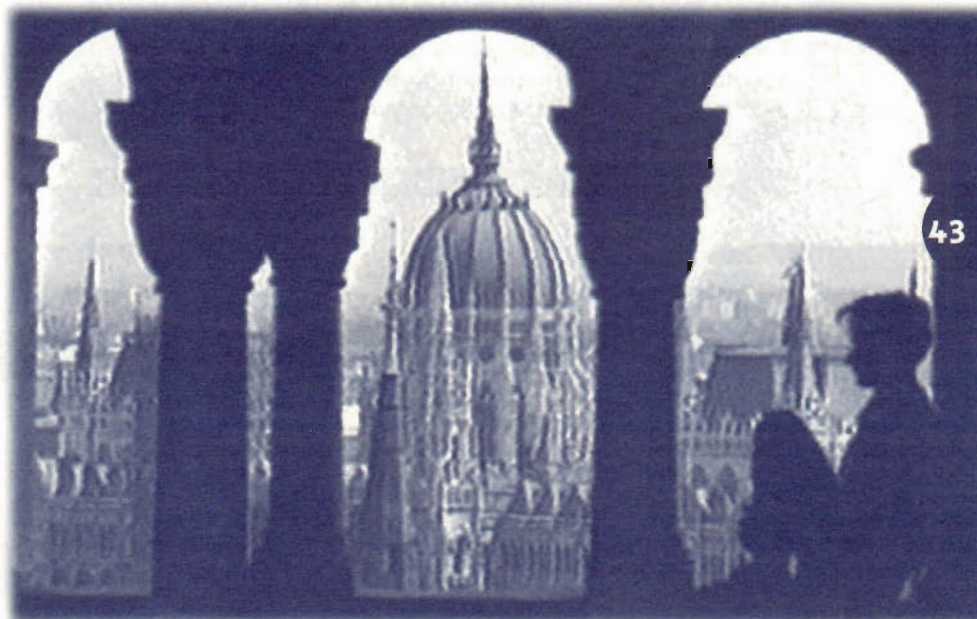
Leave Me Alone Don't Ever!



This year, as part of an exchange with the **Mediawave** visual arts festival, **Images** is pleased to present two programmes of recent film and video from Hungary and East Europe. Every year, numerous media arts festivals take place in Central and East Europe. **Mediawave** — based in the quaint town of Győr, half-way between Budapest and Vienna — is the largest such event in the region.

Under former Communist regimes, experimental art, including film and video, was viewed as a form of dissent and was often repressed. Since 1989, major socio-political changes have taken place in East Europe. The current liberal atmosphere encourages a wide range of artistic expressions; however, the disappearance of government support, both for production and for showcasing work, has put serious constraints on independent artists and festival organizers. In view of these circumstances, the success of **Mediawave**, a grassroots-initiated event established in 1991, is even more remarkable. The works featured in the **Images** programmes will allow Canadian audiences to appreciate examples of current East European independent film and video, and to experience the richness of this culture first-hand.

Mediawave: Programme One



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Abstract Knowledge

CANADIAN
PREMIERE

How could we have lived with this unknown third one who kept an eye on us, recorded our actions, intervened in our lives when he wished to? When the system changes, people remember who got on best with Number Three.

Csilla Kóncei, Tibor Schneider • 12 min • 1993 • Rumania



9 Haikus

CANADIAN
PREMIERE

Five people discover a series of haikus from 17th- and 18th-century Japan. As they try to act out these apparently actionless verses, a happening is born. "In an eagle-nest through branches of a camphor-tree, the sun is setting." "Such a dumb silence. I can hear a bird's steps on dead leaves." "In a winter storm a cat is sitting in silence...."

László Bérczes • 24 min • 1995 • Hungary



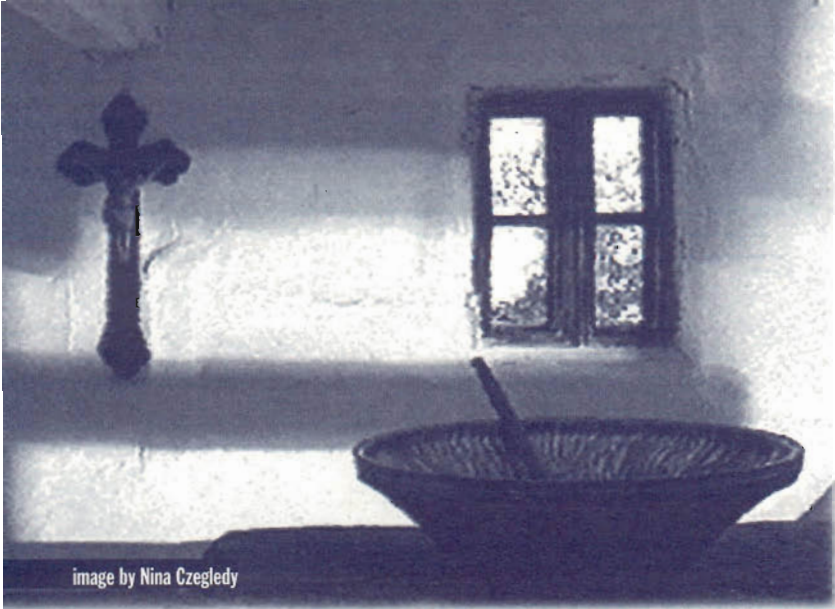


image by Nina Czegledy



I don't know where, or when, or how....

A documentary film from the former Yugoslavia about what happens when the old are denied the chance to live with dignity. The results are tragic: a soaring death rate among old people, some of whom turn to suicide as an escape from humiliation.

Gvardiol Zelimir • 8 min • 1994 • Yugoslavia



Shriek into the Ear-Drum

Shriek into the Ear-Drum is an unconventional chronicle of Rumanian avant-garde literature and art between 1916 and 1947. The film attempts to echo the atmosphere of these wild years through the use of techniques such as collage. Text excerpts have been collected from publications and manifestos of the period.

Igazsás Radu, Solomon Alexandru • 27 min • 1993 • Rumania



Cast of Shadow on the Grain of Dust

Cobwebs, windowpanes lashed by the wind, unfinished meals, bird skeletons.... This film renders palpable the destruction of grape-pressing shacks in Zala, a region in southern Hungary — the last stadium of a passed world....

István Kotnyek • 20 min • 1995 • Hungary



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Bones of the Forest

Art and politics are beautifully melded in this accomplished documentary, which examines the devastating impact of contemporary forestry practices on the environment and on human life. In the tradition of the best activist filmmaking, **Bones of the Forest** jumps straight into the political fray, presenting the complementary and contrasting opinions of native elders, immigrant "settlers," environmentalists and industry leaders. Juxtaposed with these interviews are experimental sequences that combine animation, time-lapse photography and sound to remind us of the extraordinary beauty that is at stake in the battle for the forest's survival.

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"...a deliriously avant-garde aesthetic...an evocative, off-beat, expressionist soundscape.... The result: a diverse poetic weave that mirrors the fecund complexity of the forest itself...."
— Jim Sinclair, Pacific Cinematheque

"...a sensually potent and politically provocative look at environmental devastation...a major cinematic achievement...but more immediately, a powerful contribution in the fight for global environmental sense." — Alison Verme, Vancouver International Film Festival

images
1996

Heather Frise, Velcrow Ripper • 80 min • 1995 • Galiano Island, BC • Mongrel Media

Twisting the Knife

When the ties that bind start to choke, how do you fight your way free? The people in these videos have each found their own way out.

Film Muet/Silent Movie



Film Muet/Silent Movie

Through repetition and manipulation, home-movie footage of a boy and a girl running towards their father is made to reveal subtle distinctions between his embrace of each child. A poignant narrative of a young girl's feelings of rejection quietly emerges from the silent, slow-motion sequences.

Freda Guttman • 10 min • 1995 • Montréal, QC • V Tape / CIV



Clean and Sober PSAs

CANADIAN
PREMIERE

This series of four PSAs, including one collaboration between Meredith Holch and series director Melanie Goodchild, tackles the subject of substance abuse.

In **Clean and Sober 16 Years** a Cherokee woman displays the fruits of her creativity.

In **Clean and Sober 6 Years** a Yacqui woman finds home in symbols of culture and community.

In **Clean and Sober**, collaborators Holch and Goodchild offer a portrait of a 23-year-old black male artist who's the height of cool — plus he's clean and sober. In the appropriately titled **Drum Beat**, drumming is the rhythm of life and community.

Melanie Goodchild, Meredith Holch • 1994 • Morson, ON • V Tape

Clean and Sober PSAs



Motherfuckers

TORONTO
PREMIERE

Lesbians, take your mommy shit and get lost! When it comes to romantic family notions, this lesbian mom has been around the block. She's got a rant that clears up any misunderstandings you may have about the baby carriage.

Laurel Swenson • 4 min • 1995 • Vancouver, BC • V Tape



Mediawave: Programme Two



Hungarian Pie-bald (1. The Police Artist)

CANADIAN
PREMIERE

A series of black-and-white video portraits introduces various characters — victims and self-seekers all — who represent an age of transformation. The people in these portraits are all members of professions that have sprung up from the new social structure and its demands.

Zoltán Kamondj • 40 min • 1994 • Hungary



Hrabal Says...

CANADIAN
PREMIERE

This film is about perseverance in the face of a disintegrating world. Time's passing, children are growing, the tap's dripping...we're still here, and we do what it takes to survive.

Visual Brigade KOZGAZ • 18 min • 1994 • Hungary

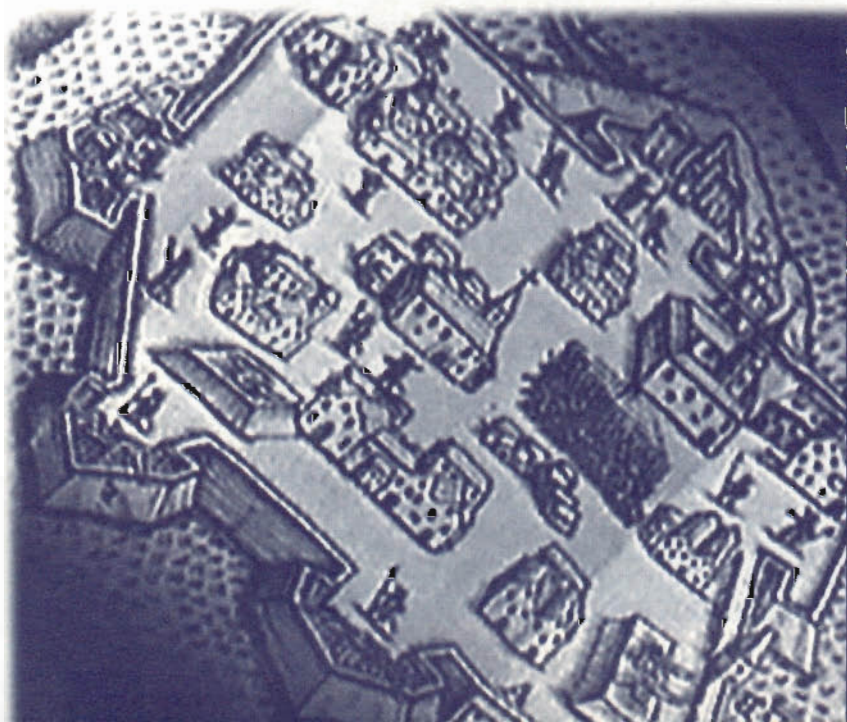


The Three Sisters

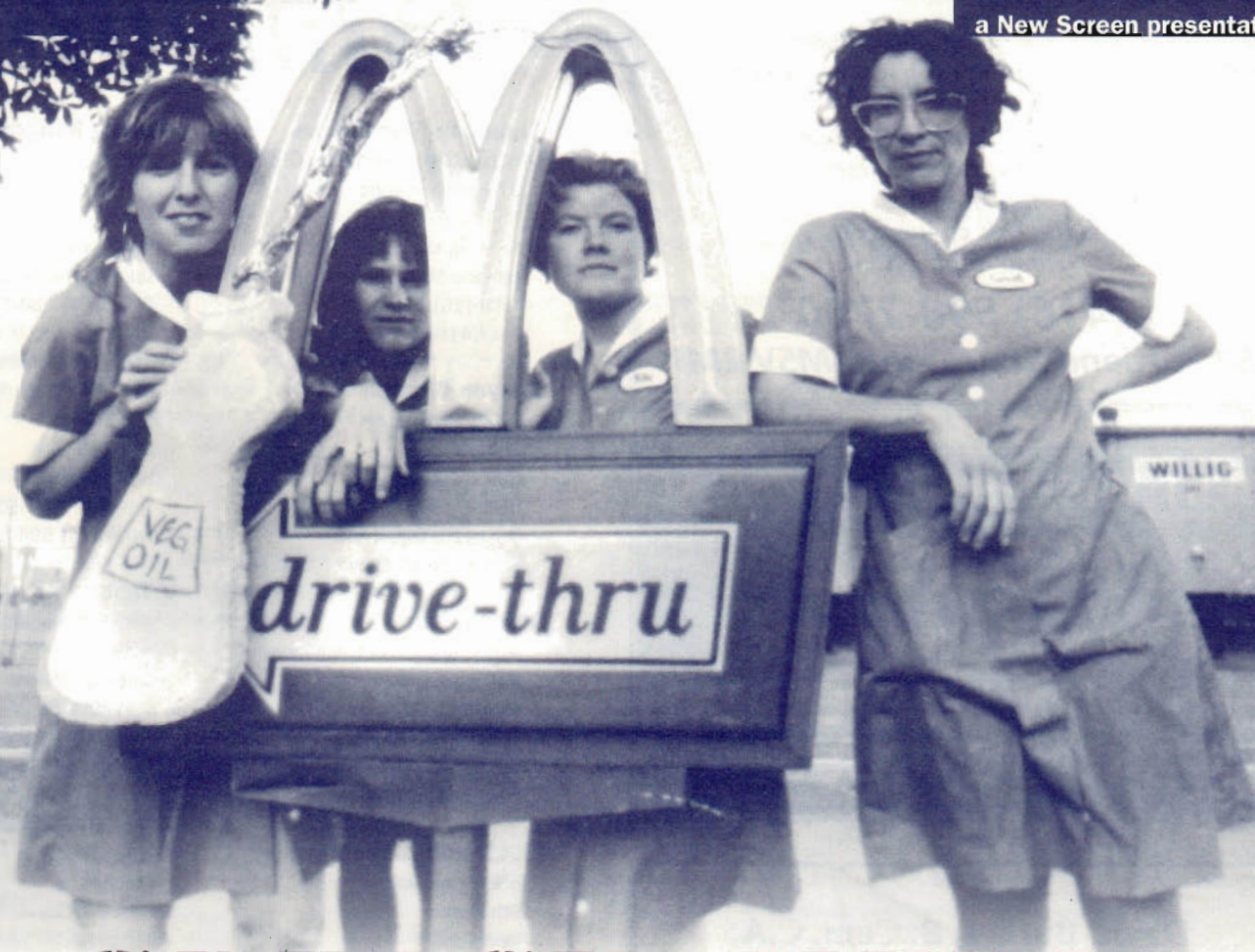
CANADIAN
PREMIERE

Three sisters live in a fugue state between a shadowy past and an unsatisfactory present. They can hardly remember how they ended up in this godforsaken, provincial town. Once they wanted to move to a metropolis...was it Moscow? They were lively and gregarious...soldiers came to visit them.... Their visitors disappeared long ago. Nobody turns up at their house any more — but there's no one left to wait for, anyway.

László Hudi, Jenő Hartyándi • 43 min • 1996 • Hungary



Images of Hungary by Nina Czegledy



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SUBVERT THE POWERS THAT BE... A PRACTICAL GUIDE TO GUERRILLA ACTIVISM.



3 PSAs On Welfare

**TORONTO
PREMIERE**

Each of these 30-second public service announcements was produced by the Erie County Commission on the Status of Women. Three entrenched myths concerning welfare — people are buying luxuries with their welfare cheques, women are getting pregnant to boost their welfare income, and people on welfare are just too lazy to work — are swiftly and thoroughly debunked.

Jody Lafond • 1995 • Buffalo, NY • V Tape



Despite TV Decoded

**CANADIAN
PREMIERE**

This documentary video from Despite TV in Great Britain records some of the events and locations that have challenged the agenda of neo-conservative political forces. From the anti-poll tax riots of 1990 to a Homeless People's Festival, each event is seen as different in approach, but taken together they form a united front of organized resistance whose slogan could be: "Fuck the new world order!"

Despite TV • 19 min • 1994 • London, UK • V Tape



Fat of the Land

**CANADIAN
PREMIERE**

GREASY JUMPIN' JEHOSEFAT! This comical and feasible recipe for balancing the national deficit with used vegetable oil is served up by a group of women who aren't afraid to get their hands dirty. On a twelve-day road trip across the U.S., they preach to the people about corporate snake oil, automobile history and the virtues of bio-diesels made from fryer fat.

Sarah Lewison, Niki Cousins, Florence Dore, Julie Konop, Gina Todus • 56 min • 1995 • San Francisco, CA • artist-distributed

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Marjorie Beaucage
New Screen Juror

"I am a Franco-Métis film/videomaker currently living in Saskatoon. My work is whatever needs to be done at a particular moment in time. Sometimes that means documenting an event on Hi-8, sometimes it means writing articles and proposals, fundraising, curating shows, organizing groups or facilitating learning. I call my work creative documentary. For me, the making of images is a way of expressing the complex realities that we live in, of recognizing and participating in the creation of the NOW in this space and time. It is a way of naming ourselves, and re-memembering ourselves...of making our own history."

Diana Fitzgerald Bryden
Catalogue Editor

Diana Fitzgerald Bryden is a poet whose work appears in two anthologies, *The Last Word* and *Beds & Shotguns*, both published by Insomniac Press. Her poems and reviews have appeared in *The Globe and Mail*, *Shift Magazine* and *Alphabet City*, among others. She is an associate editor for *Alphabet City* and is currently working on a book-length manuscript of poetry.

Chris Gehman
Co-Curator, Craig Baldwin: Seven-Setting Mix-Master of Film

Chris Gehman is an experimental filmmaker and musician, and a film programmer with Pleasure Dome.

Gitanjali
New Screen Juror

Gitanjali a.k.a. Gita Saxena, alias Sir Gitli, is a Toronto-based, independent videomaker. Her directorial credits include **Wallflower**, **Bolo Bolo!** and **New View New Eyes**. She is currently working on **Chocolate Is An Indian Word** with Shauna Beharry, and is in production on a feature, **Lesbian Flirtation Techniques**.

Mike Hoolboom
Curator, The Family: They Fuck You Up

Mike Hoolboom is a Canadian independent filmmaker who's been keeping the labs busy since 1980. At night he's been moonlighting on a book of interviews entitled *Fringe Film In Canada: Tales of the Bizarre and Unexplained*, to be released in the fall by Gutter Press.

Melissa Kew
Festival Assistant

Melissa Kew is currently enrolled in the Cinema Studies and Women's Studies programmes at the University of Toronto.

Tom Leonhardt
<CLIK> Coordinator

Tom Leonhardt is a Toronto artist who works with interactive, computer-based media. He has been instrumental in the growth of Inter/Access, an artist-run centre focused on the exploration of electronic media. He has also worked extensively as an educator, teaching video and computer artmaking at the high school and post-secondary levels. His most recent work, **The Gathering Space** (in collaboration with Steev Morgan), opened at the Centro Nacional de las Artes in Mexico City in the fall of 1995. Tom works as a freelance designer through his company, tomtom interactive. He can be reached at tomtom@ntacc.web.net.

Sarah Lightbody
Managing Director

Sarah Lightbody is a Trent University graduate and is presently employed as Managing Director for the **Images Festival**. She is the past coordinator for the Peterborough Festival of Film and Video.

Deirdre Logue
Executive Director

Deirdre Logue is the present Executive Director of the **Images Festival**. She is on the Resource Board for Mercer Union and the Board of Directors for the Inside Out Gay and Lesbian Film and Video Festival. She is a founding member of the House of Toast, Windsor's Only Film and Video Collective and coordinator for Media City, Windsor's Film and Video Festival. She is also a member of the all-girl performance group, "psychopussy," and ringleader of "Core" (good girls with bad intentions), and has produced a number of short films and videos.

James MacSwain
New Screen Juror

James MacSwain was born in Amherst, Nova Scotia. Since 1980 he has been working in film and video, for which he has received Canada Council and Ontario Arts Council grants. He teaches a Super 8/16mm class co-sponsored by the Nova Scotia College of Art Design and the Atlantic Filmmakers Co-operative. He was instrumental in setting up the Halifax film and video distribution outlet, Atlantic Independent Media, and he has also worked in Toronto at the Canadian Filmmakers Distribution Centre. Lately he has been concentrating on his photo and collage work, which has been exhibited in both Halifax and Toronto.

Dennis Robinson
Advertising Representative

Dennis is a recent arrival to Toronto from Windsor — another Harris economic refugee. He brings to Images considerable experience in managing non-profits and an obsession with culture.

Karen Tisch
Programming Director

Karen Tisch is a Toronto-based film and video programmer and journalist. She has held the position of **Images** Programming Director since 1992. She is co-host of Frameline, a weekly radio show on CKLN, and a regular contributor to *Fuse* and *Take One* magazines. She has curated film and video packages for various festivals and institutions, including the National Film Board, the Harbourfront Centre, Revisions Festival (Winnipeg) and Pacific Cinematheque (Vancouver).

Valerie Wint
Publicist

Valerie Wint is a freelance public relations consultant. Her company WriteSource has carried out PR campaigns for a variety of clients from the Interwood Marketing Group to the 1995 issue of Canada Savings Bonds. She is the Director of the Press Office for the Toronto International Film Festival and provides publicity for **Images** as well as CAN:BAIA (Canadian Artists' Network: Black Artists in Action). She sits on the Board of CAN:BAIA, CABJ (Canadian Association of Black Journalists) and CJRT-FM radio station, and is a member of the Harry Jerome Awards Committee of the Black Business and Professional Association.

Carissa Wong
Festival Assistant

Carissa Wong is studying life sciences at the University of Toronto (Trinity College). Her interest in video and fine art, and the Visual Culture course she is taking, have led her to volunteer with **Images**.

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