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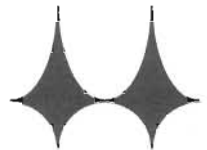
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# Images is 10 years old!

## That's 70 in dog years...

and we have navigated our Festival shuttle through this decade with dedication, through the stormy constellations of art and politics with commitment, through an asteroid shower of cuts to arts funding with persistence, landing on the corner of Bathurst and Adelaide at The Factory Theatre. Wow what a flight!...now it's your turn.

As you take your seats, fasten your safety belts for the screening of over 180 new works from all over the universe and for a strange and exciting atmosphere bursting at the seams with activity. The 1997 Images Festival is your chance to

see some extraordinary work and to celebrate with us, 10 years of survival, hard work and success. We welcome audience member, sponsor and artist alike and hope our lust for great independent work encourages you to participate, to produce, to talk about and to support independent film and video.

In conjunction with a dynamite New Screen, highlights 'not to miss' in this year's Festival include our Spotlight on the work of renown Canadian multi-disciplinary artist, Vera Frenkel. This four part programme, curated by Dot Tuer, will honor 20 years of

Vera Frenkel's work and includes an artist talk, three screenings and her participation in *My Lies and Your Truths*, a round table discussion on strategies of hybrid art and the documentary. Other 'not to miss' Images events are the profile on the work of Toronto filmmaker Wrik Mead in collaboration with the PleasureDome collective (artist talk included), our shared effort with InterAccess entitled >>Ice Flow>> which will exhibit 8 new Canadian Websites, screening events by beacons in the community such as the C.F.M.D.C., Trinity Square Video and The Asian

Heritage Month Group, the presentation of Bruce Elder's 40 hour film *The Book of All the Dead*, presented in three parts, a video loop, *Known/Unknown: Plague Column* by Carolee Schneemann, *Mechanique*, a 15 projector installation by Detroit artist, Robert Andersen and a special collection, featuring 5 Quebec artists works from LES FILMS DE L'AUTRE.

Just when you thought we couldn't squeeze more in, we did, with our 2 student programmes, 4 fabulous workshops, student video installations and numerous performances, parties,

awards presentations and receptions. This 1997 Festival Catalogue is your personal guide to ten action-packed days and nights of raucous adventure. We give you, our patrons, supporters, sponsors, artists and friends a thanks and a huge round of applause! This Festival would certainly not be possible without you. We wish you an incredible adventure as we all ride this star toward the next millennium, hope to see you in the dark.

*The Staff and Board of the Images Festival of Independent Film and Video*

### Special Thanks to:

The Images Festival Staff and Board of Directors would like to thank the following organizations and individuals for their generosity, friendship and hard work. We couldn't have done it without you!

Margaret Moores, Janusz Uiberall, Dot Tuer, Vera Frenkel, Andrea McVean, Dean O'dorico and Steven Clegg from Woody's, Ian Day, Steve Gravestock and Cinematheque Ontario, Robin Periana, Marcelle Lean, Amanda Keenan, Francine Perinet and the Oakville Galleries, Rebecca McGowan, Tom Taylor and PleasureDome, Martin Heath and Cinecycle, Phil Hoffman, Craig Baldwin, Sarah Lewison, Kevin Denny, Nicole Cousino, Petra Chevier, M.M. Serra (New York Film Co-op), Karen Knights (Video Out), Susan Oxtoby, Curtis MacDonald, Val Fullard, Ellen Flanders and Inside/Out, Jane Farrow, model of the month Louise Andrew, Lisa Kiss, Steve Sanguedolce, Chris McNamara, Sandra Cunningham, Ricardo Barcelo, Jeff Crawford and the C.F.M.D.C., Yves Jezequel, Vues d' Afrique, Tom Leonhardt, Camille Turner, Bart Cross, Ken Gass, Deborah Cho, Andy Moro and The Staff at the Factory Theatre, Margie Ziedler and 401 Richmond Ltd., Jack Studzienny, Kim Truchan, Sandra Rechico, Steven Foster and Kerry MacDonald of Trinity Square Video, Claudie Levesque LES FILMS DE L'AUTRE, Kim Tomczak, Lisa Steele, Louise Liliefeldt, Wanda van der Stoep, Cynthia Lickers and V tape, Hans Burgschmidt, David Burkes, the Staff at Mix Magazine, the Staff at Fuse Magazine, Dave Reneau and the Staff at CARO, InterAccess, Saheed Khan and the Asian Heritage Month Group, Debra McInnis, Lisa Hayes and Deanna Bowen from L.I.F.T., Louise Lore and The National Film Board and our out going Staff and Board Members, Karen Tisch, Margaret (yet again) Moores, Gary Popovich, Marc Sullivan and Susan Norget.

We would also like to acknowledge all of the help and support of Telefilm's, Carole Langlois, who has left her post to pursue her creative desires. Vous allez nous manquer, Carole.

Finally, a big thanks to all of our performers, DJ's and our incredible, indispensable and fantastic volunteers.

### Awards

We would like to announce new awards to this years Images Festival. Joining the Telefilm Canada Prize for Best Canadian work in the New Screen Section, we welcome Viacom Canada, The 16 Shoppe, Medallion-PFA, the Shoot Shop, the Marion McMahon award, as well as the Best of the New Screen International, presented by the Images Festival.



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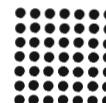
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The award will be presented to the director of the best Canadian film or video featured in this year's Festival.

A \$5,000 prize, to be used for the development of either a short or feature film or video project, will accompany the award. The winner will be selected by a volunteer jury, comprised of film or video professionals chosen by Images Festival organizers.

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.

Happy 30th, and  
Thank You Telefilm !

The Images Festival of Independent Film and Video would like to take this opportunity to congratulate and thank Telefilm Canada on its 30th Anniversary. We place great value on our relationship with Telefilm which has involved not only financial support but critical discussion and mutual respect. Telefilm also presents The Telefilm Canada Prize, which reflects Telefilm's desire to invest in the future of Canadian film and television. This has been very important to the Images Festival and our participants. We look forward to working together in 1997 with Telefilm Canada to maintain a living national and international independent film and video culture.

# Telefilm Canada

Au cours des dix dernières années, le festival Images a contribué à mieux faire connaître et apprécier la production canadienne et a rapproché les cinéastes de leur public. Toutes nos félicitations aux organisatrices et aux organisateurs de cet événement culturel d'envergure !

Téléfilm Canada célèbre aussi son anniversaire cette année. La Société se consacre au développement et à la promotion de l'industrie canadienne du cinéma et de la télévision depuis 30 ans. Elle a soutenu financièrement quelque 600 longs métrages, 500 documentaires, 450 émissions et séries dramatiques, 200 émissions pour enfants et 200 émissions de variétés. Elle s'est associée à plus de 1 200 producteurs et à plus de 1000 réalisateurs de longs métrages et d'émissions de télévision pour la création de ces nouvelles productions.

Téléfilm Canada se réjouit de la qualité et du succès de la production canadienne. Celle-ci offre aux auditoires canadiens des images et des histoires qui lui ressemblent. Elle a également la faveur des auditoires étrangers, qui apprécient sa facture et ses sujets d'intérêt universel.

Au nom du Conseil d'administration et de l'équipe de Téléfilm, nous souhaitons le meilleur des succès au Festival Images à l'occasion de son 10e anniversaire.

For the last 10 years, the Images festival has helped raise awareness and appreciation of Canadian productions and brought filmmakers into closer contact with their audiences. Three cheers for the organizers of this significant cultural event!

Telefilm Canada is also celebrating an anniversary this year. The Corporation has been dedicated to developing and promoting the Canadian film and television industry for 30 years now. In that time, the Corporation has contributed financially to some 600 feature films, 500 documentaries, 450 drama series and programs, 200 children's programs and 200 variety shows. It has supported more than 1,200 producers and 1,000 directors of feature films and television programs in creating these works.

Telefilm is delighted with the quality and current success of Canadian productions. They offer Canadian audiences images and stories that reflect their own reality, and also appeal to foreign audiences, which appreciate their craftsmanship and their subjects of universal interest.

On behalf of the Board of Directors and the entire Telefilm Canada team, we wish the Images festival the greatest success in its 10th-anniversary edition.



Robert Dinan, Q.C.,  
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# New Screen '97

## First Love Second Planet

Featuring fourteen programmes of eclectic work culled from the cream of our gargantuan fall call for submissions, (as well as some additional detective work), NEW SCREEN Images '97 comprises some of the most astonishing, gritty and innovative works recently produced around the world. Highlights of the 1997 NEW SCREEN section include two works by Swiss artists, Stella Handler and Philip Schmid who will be in attendance for Opening Night presenting their acrobatic rock video, *Combo*, which took home "The Jury Prize" at the '95 Video Festival of Estavar-Llivia in France. With the assistance of the

Toronto-based Japan Foundation, we are presenting three bold and sensuous titles by emerging Japanese women artists, Wada Junko, Mariko Takido, and Hiromi Saeki. Junko's *Peach Baby Oil* won "The Grand Prize" at the '96 Image Forum Festival in Tokyo, and is being featured in our Opening Night program. These tapes come out of a long tradition of Japanese super 8 experimental production and reflect an emerging critical female concern with isolation, daily regimes, surveillance and paranoia. The Bay area of San Francisco is one of the most active centers for media art production in the

world. From this spring of activity we are presenting a collection of personal experimental narrative works: David Munroe's *First Love Second Planet*, Tana Jansen's *Hairy Me*, and Anna Minkinnen's *Heredity*, among others. From further down south in Orange County, California comes *Bontoc Eulogy*, the personal detective-story which follows one man's search to unearth the experience and disappearance of Markod, an Igorot warrior held captive at the 1904 St. Louis World's Fair, the largest "ethnological display rack" the world has ever known. Over on the east coast is the New York Underground, employing

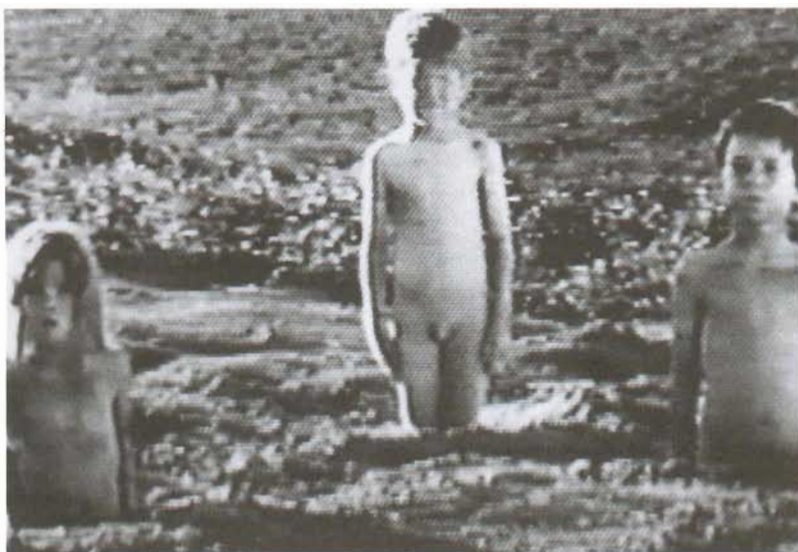
lo-tech means to produce highly subversive works. Sometimes wiggled-out ridiculous, sometimes emotionally charged, and at times explicit, *Chronic*, *Soi Meme*, and *Trick Film*, among others, represent this raunchier urban aesthetic. From Chad comes the bloody tale of *Goi Goi*, sure to make you think twice about cheating on your lover. We are also featuring two impressive narrative works, *Snake Feed* from New York, and *Groove on a Stanley Knife* from the UK, both dealing with physical addiction and the harsh realities of living in the margins of unforgiving big cities.

Last but not least, we are presenting a mass of fresh Canadian works, highlights being: two paranoid rants by Vancouver filmmaker and guest artist, Ken Hegan, *William Shatner Lent me His Hairpiece* and the earlier *Farley Mowat Ate my Brother*, which took home the "Best Short Film" award at the '95 New York Underground Festival. Mowat himself states: "What a delightful film! Should be a winner at the Cannes Festival. Tremendously funny." Also from Vancouver is the Cineworks omnibus production, *Coming to Her Senses*, a film made in six parts, by six women, exploring the six senses of the body. From

the east coast we are presenting David Middleton's *1001 Cups of Coffee*, a lucid reflection on what it means to be a 'sports prick' many cups of coffee later in life. The surreal landscape of a dancer's mind is beautifully exposed in the world premiere of Toronto's own Dan Sadler's *A Hollow Place*, presented in our Opening Night programme. Toronto filmmaker Steve Sanguedolce will present the Toronto Festival premiere of his personal experimental-adventure movie, *Away*. Then there is an entire programme of world premieres by emerging, as well as more established, Toronto film and video artists. We would like to thank Board members Marc Glassman and Milada Kovacova, and local filmmaker Mike Hoolboom for acting as an informal programming consultation committee, and please note when reviewing the New Screen programmes that although each programme does have its own personality, these programmes are not organized thematically, on the contrary, there was concern paid to their diversity.

Thanks for coming out, and may the '97 Images New Screen rattle your heartstrings, scorch your eyeballs, and make you laugh until you pass out in our well stocked Festival bar.

**Sarah Lightbody  
Stefan St-Laurent**  
Images New Screen  
Programmers



*Mecanomagie*

# New Screen 1

## OPENING NIGHT: The coming of the new millennium

Thursday, April 10th, 8pm

*William Shatner Lent Me His Hairpiece*

### I'M GONNA

**Martha Colburn,**  
super 8/video, Baltimore,  
2 min. 1996

A post-punk bronco ride  
going straight to the top!

**Martha Colburn** is a filmmaker and musician living in Baltimore. Her life was blessed by a man in a trench coat and tight lingerie who flashed her while she was shooting her first roll of super 8. Her ideas for films, art, and music keep her busy forever. In 1996 she toured with her films and as a drummer for X-ray Eyes at war refugee camps in Slovenia and galleries, clubs and squats in Europe.

### MECANOMAGIE

**Bady Minck,**  
35mm, Vienna, Austria,  
15 min. 1996

In the midst of harvest, a small rural town in northern Luxembourg is visited by powerful humanoids. They zigzag over trails and roads unnoticed. Soon, the sowing and growing rituals are interrupted by strange events. The powers of nature are made manifest in this surrealist journey, where children sprout from the fertile soils and insect-infested cakes grow on trees. By the end, we are asking ourselves who in the world is bringing on these crazy changes: Gods or Aliens?

**Bady Minck** received her diploma in sculpture and experimental film animation at the Academy of Art in Vienna. Since 1979, she has made 7 short films. **Mecanomagie** is her latest film.

### WILLIAM SHATNER

**LENT ME HIS HAIRPIECE**  
**Ken Hegan,**  
16mm, Vancouver,  
12 min. 1996

A lucky circumstance brings Hegan face to face with William Shatner in the parking lot outside a trekking convention. Hegan winks Shatner back to his ship in an effort to escape a hoard of duped fans. What ensues is sure to be the beginning of a long and sordid game of gimme back my hairpiece, both claiming ownership of the excalibur enchanted toupee.

**Ken Hegan** A recent writer, director, producer, and on-air announcer for the Discovery Channel's "Foodstuff" series, Ken is now developing his debut feature comedy, **The Deadline**. "When I did **William...** (the play version) in 1994, I was performing a flood of plays with paranoid titles like: **Anne Murray is Stalking Me**, **John Travolta has A Big Head**, and **Farley Mowat Ate My Brother**." For those unfamiliar, Mowat is the Canadian nature author who Reagan banned from entering America in 1985 under suspicion of communist and anarchist sympathies. The film **Farley** is screening in "Zombies, Sluts and Furry Girls that Bark".

### COMBO

**Stella Handler**  
and **Philipp Schmid,**  
video, Basel, Switzerland,  
7 min. 1995

Vocal acrobatics, heroic guitar work and a tiny, crazy flamenco slam-dancer are woven together into an unbelievable slick slice of pop music.

**Philipp Schmid** was born in Basel, Switzerland in 1962. His experimental films have won prizes the world over. He has collaborated with Swiss artist Stella Handler on many projects, including **Sad Song** which is also being screened at this year's festival in "Mental on My Mind"

### FIRST LOVE SECOND PLANET

**David Munro,**  
16mm, San Francisco,  
17 min. 1996

"Love stays with you like a dog with a funny walk" slurs Crystal, an incest survivor who endures the weight of love as though it were a closeted and terminal addiction. Crystal's sex fantasy marks the reenactment of an original trauma which transports us to the planet Venus, a hot and stifling landscape where all efforts at intimacy with her boyfriend Lars literally go up in smoke. Aware to her own inabilities, yet never a victim, Crystal

becomes an existential hero, braving attempts at the almighty temple of communion in a hostile and emotionally crippled world.

**David Munro** was born and raised in Miami, Florida, studied political science at Brown University, and then traversed the continent in order to pursue film studies at San Francisco State University. David's previous film, **Bullethead**, a stylized political allegory about an east German luge racer with a surgically streamlined head, has been screened internationally. **First Love Second Planet** is David's University thesis project.



Combo



# PEACH BABY OIL

**Wada Junko**,  
super 8/video, Tokyo,  
10 min. 1996

Saturated in metaphorical baby oil, the sense of personal space in this film is drawn towards the singular female figure like a fecund placenta. More evocative of a womb-like aquatic fish bowl than a small Japanese apartment, the figure crawls the walls like a groggy spider man, impresses her face against window glass, and imagines the arrival of a first lover. The growing and shrinking of organs and architecture blend together in creating an unusually sophisticated subjective representation of a virgin's sexual awakening.

**Wada Junko** Born in 1973 in Aomori Prefecture, Japan, Wada attended the Image Forum Institute in Tokyo for filmmaking. In keeping with a long tradition of experimental Japanese film, Wada works primarily with super 8mm. Wada's films and videos include: *Ice cream 38 C* (94), *Papaya-Coconut Passion* (95), *Exercise March* (95), and *A Lesson in Boy's Love* (96). *Peach Baby Oil* has been exhibited internationally and received the Grand Prize at the 1996 Image Forum Festival in Tokyo.

This presentation was made possible with the assistance of The Japan Foundation.

# A HOLLOW PLACE

**Dan Sadler**,  
16mm/video, Toronto,  
6 min. 1996

In the surreal landscape of a dancer's mind, the explosion of a car acts as a metaphor for the loss of one woman's partner. She is then enclosed by four dark shapes where her deceased lover emerges through a projection on a wall. She digs in the dirt looking for answers, ignoring the solutions he offers her. In the end, she accepts the death and breathes in her new life, forgiven in this brief contact.

**Dan Sadler** was born in Victoria, BC in 1970. He has worked as a writer, editor, director and producer in television, theatre and film. Some of his most recent work includes several experimental film/video pieces for the multimedia *Pinkeye Orchestra*, and *A Hollow Place*.

# CÉRÉMONIE (CEREMONY)

**Yves Cantraine**,  
35mm, Paris,  
France/Brussels, Belgium,  
22 min. 1995 French with  
English subtitles

Loosely based on a short story by Gustave Flaubert, Ceremony takes place on a wide river's shore. After a long absence, a son returns to visit his father. On the seventh day, they will part again. The son prepares a ritual that will set his father's body on fire over the still waters of the marshes. Hundreds of birds fly away, reminding us of the awesome distance that separates the living from the dead.

**Yves Cantraine** was born in Renaix, Belgium in 1957. He received his Master's degree in Film Studies at the New York University.



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# New Screen 2

## NEUROTICA

Friday, April 11th, 9pm

Neurosia

### EINE SEEKRA KHEIT AUF FESTERM LANDE (SEASICK ON SOLID GROUND)

**Christian Frosch and  
Kristina Konrad,**  
16mm, Vienna, Austria,  
15 min. 1996

Franz Kafka's "The Prayer" is the starting point of a journey that begins on the outskirts of Berlin. A young man is threatened with the loss of ground under his feet. He meets a woman who shoots him after a brief and passionate affair. He drags himself to a desert where a rapacious television crew await to record his final moments. Poor guy.

**Christian Frosch** was born in Waidhofen-on-the-Thaya, Austria in 1966. He studied at the Viennese Film Academy and at the German Film and Television Academy in Berlin. He is currently working on his first feature film entitled **The Total Therapy**.

**Kristina Konrad** was born in Switzerland in 1953. After completing her studies in history and philosophy in Geneva and Paris, she began freelancing as a documentary producer. She has co-directed videos with Gabrielle Baur in Nicaragua. She lives in Berlin.

### NEUROSIA: 50 YEARS OF PERVERSITY

**Rosa von Praunheim,**  
16mm, Germany,  
90 min. 1995  
German/English with  
English subtitles

The film opens with notorious gay filmmaker Rosa von Praunheim getting shot on stage while hosting a tribute to himself. Top trash reporter Gesine Ganzmann-Seipel is given the assignment to uncover the motives behind the unsolved murder. This leads her from the German Underground to New York City where she probes a fascinating array of characters: ex-lovers, down-and-out actors, porn stars and a peculiar mother. Soon, the platinum blond reporter discovers that everyone wanted Rosa killed. Recapping half a century of gay activism and guerrilla filmmaking, this self-indulgent yet hilarious docu-autobiography lends insight to one of the world's most influential queer directors. Cut into the film are clips from Rosa's previous 50 films - a scene of his mother mounting a camel is horsey gay cinema at its best!

**Rosa von Praunheim** was born 53 years ago as Holger Mischwitzky in Riga, Latvia. In 1971, he achieved nation-wide notoriety in Germany with his film **It's Not the Homosexual Who Is Perverse, But the Situation in Which He Lives**, which was instrumental in founding the new German gay movement. Later, he gained international acclaim for his films **A Virus Knows No Morals** and **Silence = Death**. He now lives in New York City.



Neurosia

# New Screen 3

## SAFE SEX VODOO DOLLS

Friday, April 11th, 11pm

*Bubblegum*

### VORTEX

**Roslyn Power,**  
video, Toronto,  
4 min. 1996

Careening down industrial scaffolding, we follow our frenzied Wonder Womanish heroine as she winds around corridors, fleeing a posse of fashionable demons who are itching to get a piece of her soul.

**Roslyn Power** is a filmmaker/editor currently based in St. John's Nfld. She is a new media graduate of The Ontario College of Art. She has four short films to her credit *Chicken*, *Process*, *Prime*, and *Vortex*; and has shown her work with "Shameless Shorts" (Women's Television Network), Images Film Festival and other screening venues.

### BUBBLEGUM

**Peter Strickland,**  
16mm, London, UK/  
New York City,  
15 min. 1996

Culled from the most tainted of the New York Underground, it is the all star cast of the gruesome Nick Zedd (Police State, The Wild World of Lydia Lunch) and Warhol's last superstar Holly Woodlawn (Trash, Women in Revolt) that make this film such a tweaked out bad-assed triumph. Woodlawn plays the aging star-struck obsessive who falls for Zedd's cruel narcissism, waterfall hairdo and slithering snakeskin boots. Zedd soaks up the idolatry by fraudulently assuming the identity of Woodlawn's favourite rock star; deluded hopes play out empty promises to the bittersweet end.

**Peter Strickland** was born in 1973 Reading, England. Rejected by every film school he applied to, Strickland rose to the occasion by coming up with his own paean to the beauty of failed expectations in the form of *Bubblegum*. The film paid off in praise with showings at major festivals such as Edinburgh, London and Berlin as well as the New York and Chicago Underground Film Festivals where it premiered in the summer of '96. Peter is currently working on several projects including two super 8 films: *Maln* and *Nurse With Wound*.

### SNAKE FEED

**Debra Granik,**  
16 mm, New York City,  
23 min. 1996

"A crocodile only eats 50 meals in its lifetime and does not recover from exertion quickly, which means it can't afford too many losses..." After a long personal battle with addiction, Irene is struggling to rebuild her life. She works nights at the local Bingo Hall, spends her days cleaning houses, while her husband Rick stays home on a methodone program taking care of the household and a small-time pill trade; add to that, two kids, a dog and a ravenous reptile. This gritty, straightforward narrative traverses a harsh reality.

**Debra Granik** studied politics at Brandeis University in Boston and has since moved to New York City where she is studying film production at New York University. She has been working freelance, producing and editing videos for trade unions on health and safety issues. Currently she is working on a documentary about a gay seniors' center in Queens. Next year she hopes to make a feature length version of *Snake Feed*.

### POST CARD #2 FROM JIN'S BANANA HOUSE

**Jinhan Ko,**  
video, Toronto,  
2min. 1996

A shot of an empty bed in a west coast hotel room invites a voice-off narrator to construct a story about love and sleep. This video, produced at the Banff Centre, is dedicated to artist Dean Adams who has never slept in this bed.

**Jinhan Ko** is a Toronto-based artist whose video, installation and performance work has been exhibited extensively in Canada. *Jin's Banana House* is an on going multi-media work dealing with issues of identity and cultural transference. He is currently finishing a road movie called *Soft Shoulders*.

### C'EST LE VEAU QUI BÈLE (THE BLEATING CALF)

**Pierre Yves Clouin,**  
video, Paris, France,  
1 min. 1996

There is a calf; it bleats.

**Pierre Yves Clouin** is a film and video artist living in Paris, France, his work has been screened extensively across Europe, the United States and Australia.

### A TEMPORARY ARRANGEMENT

**Phillip Barker,**  
35mm, Toronto,  
12 min. 1995

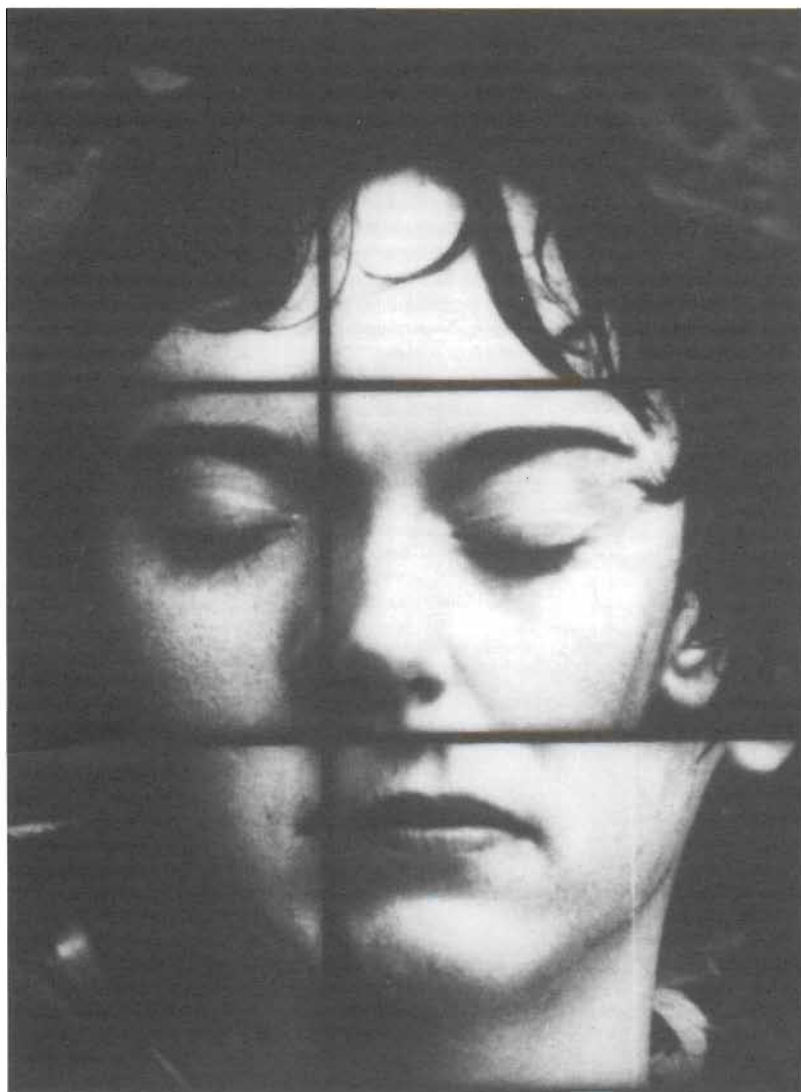
Two enigmatic characters are searching for something in the wilderness, maybe each other. Their bodies float in a sublime stream of water, never meeting. A magical collage constructs the face of a woman in nine separate sections. This becomes the film's allegory for the complexities of human nature.

**Phillip Barker** came to Canada from England when he was 13 years old. In Canada, he has created many multi-media works, including an installation for the Canadian Pavillion at Expo '92 in Seville, and Film and Projection Design for Salome at the Canadian Opera Company. Just recently, Barker has been Production Designer on Atom Egoyan's new feature film *The Sweet Hereafter*. His film *A Temporary Arrangement* has won many prizes, including Best Experimental Film at the Melbourne International Film Festival and the Toronto Worldwide Short Film Festival.



*Snake Feed*





*A Temporary Arrangement*

## New Screen 4

SURPRISE TBA SCREENING

Saturday, April 12th, 2pm.

### **Soi-Même**

#### **SOI-MÊME**

**M.M. Serra,**  
16 mm, New York City,  
6 min. 1996

Spend an intimate evening with Goddess Rosemary; have a peek through palm leaves and tinted windows and watch her take care of business. As the title suggests, our dear Goddess is quite capable of getting off by herself. A stunning and engrossing performance.

**M.M. Serra** is Executive Director of the New York Film-Makers' Cooperative. She received her MA in Cinema Studies at the New York University. She has curated over 15 programs that have been exhibited world-wide. As an independent artist, she has directed 16 short films and videos.

#### **L' INSOUÇONNABLE UNIVERS DE JOSIANE (THE UNSUSPECTING WORLD OF JOSIANE)**

**Martine Doyen,**  
35mm, Brussels, Belgium,  
26 min. 1996

Josiane wins a contest and gets the opportunity to be in a photo-romance novel with Belgium's hottest teen idol, Riccardo. Her dream of winning Riccardo's heart comes crashing down when she sees him for the hot-tempered prick he really is. The devastating finale reminds us all of how dilapidated fantasies can turn ugly.

**Martine Doyen** has been implicated in the Belgian arts scene for many years; in film, theatre, television, graphic arts and scriptwriting. She has directed over 10 short films which have been adorned with many awards in international festivals. She is currently working on a film project entitled **Noel au Balcon**.



**Soi-Même**

# New Screen 5

## PETRIE DISH EROTICS

Saturday, April 12th, 9pm

skin•es•the•si•a

### SKIN•ES•THE•SI•A

**Vicky Funari**,  
video, San Francisco,  
18 min. 1994

*skin•es•the•si•a* scrambles the codes of female movement by juxtaposing images from the work of performance artist Hanna Sim with images of Sim working as a nude dancer in a peep show house. Position, movement, and body-tension is explored while Funari's voice, sounding throughout, subverts the lines between "performance art" and "pornography."

**Vicky Funari** received her BFA in Film and Video from New York University's Tisch School of the Arts in 1985. Her work focuses primarily on women's issues and questions of cultural and gender identity. Vicky is currently producing and directing a non-fiction feature film entitled *Paulina!*, about a working-class Mexican woman and her spirited struggle to shape her identity in the face of multi-layered discrimination. Vicky currently resides in San Francisco.



skin•es•the•si•a

### UNDER THE SKIN GAME

**Diane Nerwen**,  
video, New York, City,  
17 min. 1996

*Under the Skin Game* is an experimental documentary which examines Norplant, the controversial contraceptive implant, and how it is being advocated as a device for governmental control in the United States. The tape explores this drug as a potential legislative tool to be used against the poor and those women who have been historically victimized on the basis of race and class.

**Diane Nerwin** is a video artist and media arts educator whose videotapes have been exhibited in the United States, Canada and Europe. She was born in Montreal, and currently lives in New York City.

### LE JARDIN DES CORPS (THE GARDEN OF THE BODIES)

**Raymond Rajaonarivelo**,  
35mm, Madagascar/France,  
10min. 1995

On the span of an entire day, shadows shimmer and dance in a studio, telling us a story about eternal memory. Exquisite sculptures stare us in the face, hoping to catch a glimpse of our souls. The Garden of the Bodies is the first in a series of films dedicated to African artists.

**Raymond Rajaonarivelo** has directed two feature films in Madagascar, *Tabataba* (1988) and *Quand les étoiles rencontrent la mer* (1996). His films have been widely screened at festivals around the world.

### HEREDITY

**Anna Minkinen**, 1  
16 mm, San Francisco,  
12 min. 1996

By donating her blood, an isolated teenager attempts a cure for urban alienation; her blood could be fueling the heart-beat of a crippled child, a body hovering in the margins between life and death. But this is just the beginning... she doesn't want to simply "belong," she wants to "master," and donor banks are looking for a lot more than just blood.

**Anna Minkinen** began making short experimental films while a student at Brown University where she studied under filmmaker Leslie Thornton. Upon graduation, Anna returned to her family roots in Helsinki Finland as a Fulbright scholar where she made *Home Cooking*, a short film inspired by Finnish folklore. Anna then moved to California where she completed her MFA at San Francisco State University and where she wrote and directed *Heredity*.



Heredity

### BED

**Mariko Takido**,  
super 8/video,  
Tokyo, Japan, 10 min. 1996

Evading the surveillance of a male voyeur, a young woman gorges her lesbian lover with a thick, creamy, pablum-like goo. The clinical kitchen setting seen against an external curtain of suspicion, suggests a relationship made obscure by strict behavioural codes.

**Mariko Takido** was born in Shimizu City, Japan in 1974. She graduated from Musashino Art University in 1996. She studied filmmaking at the Image Forum Institute of Moving Image in 1995. She has produced and directed two short films, both in 1996, *Return Match* and *Bed*.

This presentation was made possible with the assistance of The Japan Foundation.

### BACKCOMB

**Sarah Pucilli**,  
16mm, London,  
UK, 6 min. 1995

Freud claimed that the reason women engage in the art of weaving is to subconsciously make order out of, or disguise, our unbeautiful genitals. *Backcomb* illustrates a polar narrative which is filled with the sensuality of a thick black curling mane, its tendrils working like a boa-constrictor, laying claim to everything in its grasp.

**Sarah Pucilli** Born in 1961, Sarah received her BA in creative arts at Manchester Metropolitan University, her MA at the Slade School of Art in London, and additional studies in the practice and theory of fine art at the University of East London. Sarah is currently employed as a lecturer at Staffordshire University, Stoke-on-Trent. Her major film works include: *You Be Mother* and *Milk and Glass*.



# New Screen 6

## DIARISTIC ENCOUNTERS

Sunday, April 13th, 7pm

### HARDWOOD PROCESS

**David Gatten,**  
16mm, Chicago,  
14 min. 1996

A handmade diary film generated from alternative processing techniques, chemical treatments, and optical & contact printing, **Hardwood Process** is a history of scarred surfaces, an inquiry, and an imagining: for the marks we see and the marks we make, for the languages we can read and for those we are trying to learn. Written in the scratches on the floors, the scars on the hands, and the chemical etchings of the film emulsion, these languages of experience are unstable ones—vocabularies constantly shifting with the passage of time. (D. Gatten)

**David Gatten** attended Phil Hoffman and Marion McMahon's Independent Images summer workshop in Mt. Forest, ON in both '95 and '96, experiences which have proved to be influential for his work over the last two years. Recently his work has focused mainly on issues surrounding the construction of language, the inscription of experience, and the articulation of daily diaristic encounters with filmic material as expressed through low-tech hand-made cinematic techniques. David is currently completing his MFA at The Art Institute of Chicago.

### A HUNTER CALLED MEMORY

**Alejandro Ronceria,**  
16mm, Toronto,  
17 min. 1996

A mud-caked hunter finds himself in a post-urban wasteland. There he prepares an intricate ritual to recall primal space and time. The poignant choreography allows the character to express his most urgent needs.

**Alejandro Ronceria** was born in Bogota, Columbia, in 1958. He trained as a dancer and choreographer before becoming a filmmaker. **A Hunter Called Memory** is his directorial debut.

### A BOX OF HIS OWN

**Yudi Sewraj,**  
video, Montreal,  
20 min. 1997

The video tells a story of Yudi, who has a dream which his mother interprets as a message from his ancestors, calling him back to the place where he was born. He decides to visit family that he has never met and collects stories and images. When he returns, he constructs a box and places it in the middle of his living room. The inside of the box resembles a "peep show closet." A revelatory exploration.

**Yudi Sewraj** was born in Georgetown Guyana. In 1975 his parents immigrated to the Toronto/Hamilton area. Art school was a happy accident for him. He had applied to become a live-in housekeeper in the South of France, but was turned down. He then applied to the Dundas Valley School of Art where he was accepted. He completed his B.F.A. at the Nova Scotia College of Art where he studied "Intermedia." When asked what he does, he now answers definitively.....video!

### CULTURE CLASH- CULTURE FLASH

**Eva Brunner-Szabo,**  
video, Vienna, Austria, 1  
min. 1995

The obtrusiveness of tourism is personified by a dancer who, at different times throughout her brief performance, is flashed (and momentarily frozen) by the busy bulbs of foreign photographers. Ironically, this film ends up revealing more about the exotic side of the filmmaker than the performer.

**Eva Brunner-Szabo** was born in 1961 in Oberwart, Austria. Her installation, video and photographic works have been exhibited in hundreds of galleries and festivals world-wide. She received her PhD in journalism and communication in 1990 at the University of Vienna. She is a member of the Medienwerkstatt Wien, studio for independent video.

### Bontoc Eulogy

### BONTOC EULOGY

**Marlon E. Fuentes,**  
16mm, Orange, CA,  
57 min. 1995

A personal story about the Filipino experience at the St. Louis World's Fair of 1904, the film unfolds from the perspective of two characters: the Narrator, a Filipino immigrant in America, and Markod, an Igorot warrior held captive at the Fair. Bontoc chronicles Markod's experience as one of the eleven hundred natives brought to America to be part of the "Philippine Reservation". The St. Louis Fair was the site of the largest "ethnological display rack" the world had ever known, a place where thousands of "primitive" men and women from all over the globe were displayed side by side with the artifacts and monuments of Western scientific progress and civilization. (M. Fuentes)

**Marlon E. Fuentes** is a Philippine-born filmmaker, photographer, and conceptual artist. His work has been shown in over sixty individual and group exhibitions over the past fifteen years. His film, **Sleep With Open Eyes**, is an autobiographical trance film that explores the relationship between dreams, memory, and consciousness, and the formal issues of cinematic rhythm and sound. An homage to Varese and Bataille, the award winning **Sleep** has been described as "an intensely personal cinematic meditation on the nature of pain." Other major works include: **Tantalus**, **Arm**, and **Cree**.



**Bontoc Eulogy**



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# New Screen 7

## TRAVELS IN HYPER-REALITY

Sunday, April 13th, 9pm

Away

### INVISIBLE WORLD

**Stacey Richter and**

**Anna Lee Keefer,**

16 mm, Tucson Arizona,  
40 min. 1994

Enter the fourth dimension of the invisible world, where dead parents sing lullabies through drive-in diner voice-boxes, and elevators take angel-food cakes to the spir-its in heaven. Francine Farmer is twenty years old, her favourite colours are baby-blue for clothes, and red for cars. One day Francine takes a tip from a customer and dons a Priscilla Presley wig. Her entire world is transformed. Shot in black and white in the desert city of Tucson, Arizona, *Invisible World* is the spectacular debut of two first-time filmmakers.

**Stacey Richter** Co-Producer, Writer, Director. Stacey received an MFA in creative writing from Brown University in Providence, Rhode Island in 1992. Her fiction and poetry have appeared in various small magazines, and she recently won the 1996 Mississippi Review prize for fiction. She lives in Tucson, Arizona where she works as a film reviewer for a weekly paper. *Invisible World* is her first film.

**Anna Lee Keefer** Co-Producer, Co-Director, Director of Photography Anna is a photographer living in Tucson. She has a BA in fine art photography from Hampshire College in Massachusetts. *Invisible World* is her first motion picture project.

### NOCTURNE

**Michael Crochetiere,**

16mm, Montreal/Regina  
6 min. 1996

A train passes by, a boy with a sparkler in his hand leads us into the world of night. A dark, haunting portrait of Montreal stranded in nocturnal fog.

**Michael Crochetiere** holds degrees in English Dramatic Literature, Theatre Arts and Film Production from Concordia University and the Art Institute of Chicago. He has taught at McGill, Concordia and the University of Regina.

### AWAY

**Steve Sanguedolce,**

16mm, Toronto,  
59 min. 1996

A desperate guy is rescued when he gets a phone call from Francis Ford Coppola asking him to join the crew of *Apocalypse Now* (he's delegated to spray shiny coats of sweat on Martin Sheen) - so begins Steve's adventure. The intertextuality of this film is inventive: *The Price Is Right!*, press conferences with Coppola, travel footage and scenes from *Heart of Darkness* are woven into a narrative that allows our protagonist to confront the terrible secret that drove him apart from his twin brother.

**Steve Sanguedolce** was born in Toronto in 1959. Steve studied film at Sheridan College, and began making films in 1979. Later, he began exploring documentary filmmaking. He has made over 8 films, and has co-directed with Mike Hoolboom on *Mexico*.



*invisible World*



# New Screen 8

## HOME BREW: Toronto World Premieres

Tuesday, April 15th, 9pm

*Grandpa's Fingers*

### STATE OF FEAR

**Stuart Andrews and Scott McLaren,**  
video, 15 min. 1996

Shot on The Metro Days of Action, October 25th and 26th 1996, this Orwellian video-tape employs "the voice of the people" as channeller for the rants of Donald Duck, Woody Allen, Noam Chomsky and other popular heroes.

**Stuart Andrews and Scott McLaren** are Toronto-based film/video makers, and co-founders of the "Through the Looking Glass Lens Acting/Directing Film Workshop."

### INCANTATION

**Cara Morton,**  
16 mm, 12 min. 1997

Originating in the lens of a discreet hand-crank Bolex camera, *Incantation* is a delirious hand-processed weave of urban protest and contact dance that evokes the powerful spirit of personal and political resistance.

**Cara Morton** studied Communications at Concordia University, and is presently enrolled in the graduate film production program at York University. Her film *Opening Silences*, which was co-produced with Nuria Enciso, was exhibited at the Ann Arbor Film Festival in Michigan.

### CRACKERBARREL MY ASS

**Jane Farrow,**  
super 8/video,  
8 min. 1997

In 1991 the Tennessee-based US Cracker Barrel restaurant chain fired several gay and lesbian employees acting on an internal staff policy that prohibited hiring people "whose sexual preferences fail to demonstrate normal heterosexual values."

*Crackerbarrel* is equal parts sexy and snarky in a cheeky rewrite of history, featuring Secret Agent 98 defacing bathroom walls in the name of decreased homophobia while increasing heterosexual happiness. (J. Farrow)

**Jane Farrow** is an aspiring feature film producer paying her dues as an office temp, journalist, rock writer, super-8 filmmaker and media activist. The ongoing credit list includes co-organizing the cinematic trashfest lecture series, *Hollywood Babe-a-lon* (with RM Vaughn), and co-producing *3 Minute Rock Star* (with Allyson Mitchell), a super-8 extravaganza for forty first time filmmakers.

### DON'T BUG ME

**Allyson Mitchell,**  
16mm, 1 min. 1997

An instructive animation on moving with your gut-instinct.

**Allyson Mitchell** When Allyson was a wee babe in the woods, her cultural world revolved around the Marx Theatre in Oshawa, Ontario, teaching her that film was her calling. Allyson's dream is to validate her view of this big-assed world by putting it where it belongs, on the big screen, shared with a loving and warm audience.

*Don't Bug Me* is her first step in realizing this dream.

### GRANDPA'S FINGERS

**Lisa Hayes,**  
16mm, 4 min. 1997

A short fable about family, storytelling, and cannibalism that gives new meaning to the phrase "finger food." (L. Hayes)

**Lisa Hayes** is an independent filmmaker who works part-time as Technical Co-ordinator at a film co-op, The Liaison of Independent Filmmakers of Toronto (LIFT). Her first film *Dike* (1996), has been shown at dozens of international festivals around the world, and was voted Best Short Film at the Sydney International Film Festival (Australia, 1996). She is currently in post-production on her third short film, *Women Are Not Little Men*, and is in development on another short, *Lez Be Friends*.

### FROGLIGHT

**Sarah Abbott,**  
16 mm, Toronto,  
4 min. 1997

It is 2:00 a.m., and we are in the bullrushes looking for frogs, we too have become tiny bumps on a log. Shhh... could this be the land of the jolly green giant?

**Sarah Abbott** Since the birth of *My Withered Tomato Friend* in 1991, Sarah has discovered that tulips tell secrets and amphibians are never predictable.



*Crackerbarrel My Ass*

# C'EST LA VIE

**Barbara Sternberg,**  
16mm, Toronto,  
10min. 1997

A tide of yellow and blue tints stain the lush footage of scenes from a shoreline. A beach is peopled with effervescent bodies, swaying like waves to a hypnotic soundtrack. On hot days like these, our minds surrender to a soothing play of fantasy.

**Barbara Sternberg** has been making films in Toronto since the mid-seventies. Her involvement in the Toronto film community has been substantial; she co-founded *PleasureDome*, an artists' film exhibition group, and helped to organize the International Experimental Film Congress (May 1989). Her films have screened widely across North America and Europe.

# TRIPTYCH

**Nina Czegledy,**  
video, Toronto,  
8 min. 1996

The underlying story behind this film evokes the "mother's" story combined with the memories and images of her triplet sons, who in their childhood inhabited a special world of their own. "Once upon a time" begins this satirical tale, where the narrator may or may not be telling you everything.

**Nina Czegledy** is a videomaker whose works have toured in Hungary, Bucharest, Paris, Copenhagen, Moscow, Helsinki, London and Canada. Her articles have appeared in *Art Today*, *Fuse* and *Azure*. She now resides in Toronto.

# PARANOID

**Sue Riedl,**  
16mm, Toronto,  
14 min. 1996

A small bar named Miguel's houses some shady deliberations on odour, adultery and murder. Not the ideal place for the guilty conscience. The protagonist Kari walks around the bar not noticing the trail of smell she's leaving behind. Soon, no one can ignore the all too familiar smell of...

**Sue Riedl** Born in Markham, Ontario, Sue majored in film at Queen's University where she recieved her BA. *Paranoid* is her third film, and it was independently and solely financed through her company Hollyhock Productions. She is presently writing to direct her next project.

# THE FRONT SEAT

**Barbara Mainguy,**  
16mm, Toronto,  
4 min. 1997

Alice moves from the back to the front seat of the car, causing a stand-off with its other passengers. Stick to your guns Alice!

**Barbara Mainguy** is a writer and editor in Toronto. *The Front Seat* is her first film.



**Paranoid**

# DELTA DON

**Roy Mitchell,**  
super 8/video, Toronto,  
8min. 1997

Delta Don is in each one of us; where we yearn for that perfect longtime companion, we usually settle for less. Delta Don, however, has the staying power of a good 70's pop tune. In spite of all odds, he inspires us to push harder, even if that takes us to the truck stops and rest areas along the I-75 in Georgia and Tennessee. A bittersweet, hummable comedy. (R. Mitchell)

**Roy Mitchell** was born in Sault Ste Marie 28 years ago. He is inspired by pop music and the smiles on children's faces. A late bloomer in the video community, Roy is always informed by his mother. When not making videos, he teaches English to adults in Toronto.



**The Front Seat**



# NEW SCREEN 9

## URBAN-A-RAMA

Thursday, April 17th, 7pm

### LE LION ET L'AGNEAU (THE LION AND THE LAMB)

**Luc Beauchamp,**  
35mm, Montreal, QC,  
8 min. 1995

The breath-taking photography of this film will take you through the streets of a city in peril. A drunk man announces the end of the world, a motorist curses at a passer-by and a drug addict convulses on the grounds of a public park. A dark shadow is cast upon the urban setting. The paths of thousands of panicking pedestrians cross at an intersection where time seems to have stopped.

**Luc Beauchamp** was born in Montreal in 1962. He graduated from the Université de Montreal and went on to film studies at the Université de Quebec a Montreal. Since 1987, he has directed 4 short films.

### MODULATIONS

**Nadine Valcin,**  
16mm, Toronto,  
1 min. 1996

This experimental documentary examines how three people of different cultural heritages perceive, define and affirm their identity within the Canadian context.

**Modulations** sets out to expose the full complexity of the issues surrounding multi-culturalism in a constantly shifting Canadian landscape. The interviews are woven into poetic and striking images.

**Nadine Valcin** completed a Bachelor of architecture at McGill University. She is currently working as a television producer/director.

**Modulations** is her first film.

### SPORTS URBAINS (FORGOTTEN URBAN SPORTING HEROES)

**Christian Passera,**  
35mm, Paris, France,  
11 min. 1996

Are competitive sports and daily routine one and the same? In this mockumentary, average city dwellers are hailed for their heroic efforts, all performed within the boundaries of a limitless urban landscape. A woman takes a giant leap to avoid traffic, a shoplifter sprints from the scene of the crime, a crowd hurdles through a busy Parisian subway station to catch the last train. With some sports stars getting paid in the millions, it makes us wonder why the heroes of this film accomplish their performances in complete anonymity.

**Christian Passera** was born in Paris in 1962. He is working on his Doctorate at the Sorbonne in Cinematographic Studies. He has been involved in the Parisian film community since 1985. **Sports Urbains** is his first film.

### OCTOBER 25TH & 26TH, 1996

**Kika Thorne,**  
video, Toronto,  
9 min. 1996

This experimental film documents various stages of the Days of Action protest in Toronto. It leads us to a group of ingenious activists who construct a giant wind tunnel over a subway grid outside City Hall. A beautifully shot and crafted film that truly conveys the spirit of grassroots activism. It would even make Mike Harris nostalgic.

### Sports Urbains

**Kika Thorne** was involved in the October, December and February Group actions against the Tory government. "With our fluid, expanding membership - we are artists and architects who challenge the forms of protest. If you want to participate in the next public intervention, write to [kika@inter-log.com](mailto:kika@inter-log.com) or call Adrian Blackwell at 532-4054."

### ASTHMA

**Martha Colburn**  
super 8/video, Baltimore,  
2 min. 1996

More like garburator art than collage, **Asthma** mashes together the most toxic throat-raunched bits of footage that you will ever see in your life, guaranteed.

**Martha Colburn** \*see I'm Gonna OPENING NIGHT

### LOTERIA

**Roberto Ariganello,**  
**Frederico Hidalgo**  
16mm, Mexico City/Toronto,  
22 min. 1996 Spanish with English subtitles

The voices of ticket-vendors, lottery officials and children blend with the images of contemporary Mexico City. This unusual documentary explores the many facets of the popular national lottery. Children are employed to call out the winning numbers at the time of the draw, their innocence supposedly reflecting the integrity of the organization.

**Roberto Ariganello** is a filmmaker and photographer who lives in Toronto. He is currently working on several film projects, including an experimental animation film with Chris Gehman. He teaches regularly at the Liaison of Independent Filmmakers of Toronto.



Lotería

**Frederico Hidalgo** is an award-winning filmmaker who currently lives in Montreal. Frederico has just completed his *Masters in Film* at Concordia University. He is now working on a number of film projects.

#### SWALLOW

**Elisabeth Subrin**,  
video, Chicago,  
28 min. 1996

Abnormal behavior would be nowhere without the teenage girl. What comes first, perfection or neurosis? Perhaps this is the first dis-

order of language, the disorder of things, as in "eating-disorder." Using found footage, pixel-vision and hi 8 videotape, **Swallow** collages the impressions and confessions of a tormented teenager's relation with her body and sense of identification, all in the wake of the feminist revolution.

**Elisabeth Subrin** has been a Chicago-based critic, curator, arts instructor, film and video producer since 1989. She has an MA from Harvard and an

MFA in Video from the Art Institute of Chicago. **Swallow** won First Place Experimental at the USA Film Festival in Dallas and Juror's Choice at the 1996 Charlotte Film & Video Festival, in Charlotte, North Carolina. Elisabeth is currently working on a video titled: **Semiotics of the Kitten**.

**THE NEW YORK MARATHON**  
**Koh Yamamoto**,  
16mm, New York City,  
2 min. 1995

**The New York Marathon** is a zany celebration of athletics in the service of the

erotic. A team of freaky relay-racers bustle the streets of Manhattan passing off a king-sized rubber dildo. They make their way to the naked, devil-red filmmaker, who writhes in sexual expectation. The film ends with a shocking shot of Lucifer's love tunnel...

**Koh Yamamoto** was born in Japan in 1972, and began making films at thirteen. Yamamoto moved to the United States after he graduated from High School. He is

presently stirring the film scene in New York City where he lives. His film **Slave #13** will also be screened in *Zombies, Sluts and Furry Girls That Bark*.



Swallow



# New Screen 10

## I WANT YOU TO FEEL THE WAY I DO

Thursday, April 17th, 9pm

### Performance

#### STILL LIVING

**Caroline Weihs, Barbara Graf and Michael Domes,**  
16mm, Vienna, Austria,  
11 min. 1995

"What isn't caught, does not exist; what has been caught is dead." A dark world of faceless bodies unfolds as 3000 still photographs are given life by film. These animated bodies collide, fall and disappear into oblivion. A haunting catalogue of human gestures and physical exercises.

*Caroline Weihs, Barbara Graf and Michael Domes are all members of the Institute for the Science of Evidence for aesthetic and experimental research. Their work with art and theory comprise film, video, photography, theatre, sculpture and text.*

#### TALIENT SHOW

**Laura Parnes,**  
video, Brooklyn, New York,  
4 min. 1996

This video satirizes music videos, while exploring sexual development in the age of the spectacle. In found footage of an 8th grade talent show, young boys lip-synch a rock song as their bodies flail about on stage. A hypnotic and bare-bones soundtrack tells a brooding tale of the let-downs of young love.

*Laura Parnes \*\*\*please see Ladies in MENTAL ON MY MIND*

#### PERFORMANCE

**Laura Parnes,**  
video, Brooklyn, New York,  
4 min. 1995

The images of *Performance* are from the same found footage as *Talent Show*, exquisitely reassembled to accommodate the voice of a disinterested narrator. Thirteen year-old girls perform an out of step dance reminiscent of *A Chorus Line*. Their awkward bodies sway in slow motion to a spooky, repetitious soundtrack of guitar riffs and drum beats. This dance is that of adolescent girls whose sexual development is shaped by an awareness that they are the spectacle, objects to be worshipped and despised.

*Laura Parnes \*\*\*please see Ladies in MENTAL ON MY MIND*

#### BARCLAYS

**Katrina Flener,**  
video, New York City,  
14 min. 1995

Finally, the ultimate Heidi psycho-drama! Barclays is the name of a Role-Playing house in NYC. The tape shows excerpts from a one hour session.

*Katrina Flener is currently living in New York City where she is completing the post-production on a collaborative feature narrative tentatively entitled The Fourth. She is also in pre-production for another collaborative project titled Are We Winning Yet?, a feature documentary about current drug policy in the United States.*

#### NORA

**Caroline Langill,**  
video, Ottawa,  
3 min. 1997

The breast: lust and fertility rolled into one. *Nora* examines the complex relationship between a mother and her nursing baby.

*Caroline Langill is currently enrolled as an interdisciplinary student in the MFA Visual Arts program at York University. She is co-producing, with Penny McCann, Fires of Joanna, a fifty minute 16 mm film. She continues to exhibit video installation work, and last January produced an exhibition entitled Custody of the Eyes which was exhibited at the Ottawa Art gallery.*

#### SPIRIT OF A NATION

**Nicole Cousino,**  
16 mm/video, New Jersey,  
3 min. 1996

An urban legend regarding the peculiar circumstances of a father's shooting of his daughter is unpackaged in psychoanalytic terms. A chorus of can-can girls with moustaches perform the analysis.

*Nicole Cousino has been an active contributor to the field of low budget independent film and video with Paper Tiger Television-West. She is seeking innovative ways to upset institutions and empower the average "Joe Blow." She currently lives in New Jersey and is working on a documentary about a US Maximum Security Prison. She was one of the five collaborators who produced Fit of the Land, screened at last year's Images Festival.*

#### CHARLENE'S ANGELS

**Donna Quince,**  
super 8/video, Ottawa,  
10 min. 1996

Farrah Fawcett take a look around! Did you and the gals ever think that you would become the inspiration behind low-tech, no budget animated dike crime mysteries? Here's to you! This grungy gem is sure to become a Canadian indie lesbo classic.

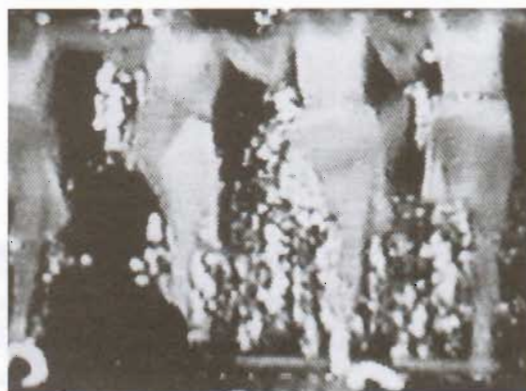
*Donna Quince was born in Montreal in 1956. She studied theatre at John Abbott College in Ste. Anne de Bellevue, Quebec, art at CEGEP de Hull, and at the University of Ottawa where she received her BA and and BEd. Her film and video work has been exhibited across Canada, and in the United States, France and Australia. Quince is currently at work on a clay animation based on the opera Lakme. She lives and works in Hull, Quebec.*

#### CHRISTMAS IN THE DISTANCE

**Anu Kuivalainen,**  
16mm, Helsinki, Finland,  
32min. 1994

A 27 year-old woman travels to a strange town in order to contact her father whom she has never met. The only clue she has is her father's home phone number. Her boyfriend's voice can be heard in the background, constantly offering advice to Anu who begins to have cold feet. When she finally finds the courage to call her father, the hotel telephone operator refuses to forward her call. *Christmas in the Distance* is an experimental documentary that takes us on a very personal and gripping search, one that will never quite disclose the bond between a father and a daughter.

*Anu Kuivalainen is in her sixth year of documentary studies at the University of Art and Design Helsinki, Department of Film and Television. Since 1990, she has written and directed 6 short films, mostly experimental documentaries. Christmas in the Distance is her latest production.*



Performance



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Eliza Griffiths, Karate Girl 4 (1996)



# New Screen 11

## ASTRO LOVE & MOON MILK

Friday, April 18th, 7pm

Galaxy Girls

### PREMONITION

**Dominic Angerame,**  
16mm, San Francisco, CA,  
11 min. 1995

Roads, bridges, street lamps and underpasses are all harbingers of an untold urban tale, set in the vacant San Francisco Embarcadero Freeway before its' destruction. We are led through a desolate cityscape as if we were actually penetrating it. A bridge covered with graffitied sperms heading towards downtown, is a metaphor for the man-made womb that is the City. **Premonition's** experimental approach is as lucid as it is perplexing.

**Dominic Angerame** obtained his MFA in Filmmaking at the San Francisco Art Institute in 1981. Since then, he has written and directed over 20 films. He is currently Director of Canyon Cinema, the world's largest distributor of independent film and video. He also teaches at the Academy of Art College and the University of California.

### GALAXY GIRLS

**Christina Zeldler,**  
video, Toronto,  
3 min. 1996

Two extra-terrestrial space chicks scrounge for food, steal a brain, run around and blast off.

**Christina Zeldler** Christina knows that she makes video, she knows that she designs publications, she knows that she walks her dog, she knows that this can get kind of crazy. She feels ok about that.

### DANCE

**Gerald Saul,**  
super 8, Regina, Alberta,  
3min. 1996

Dance is an homage to the rhythms of the spirit, the whimsical meanderings on a Saskatchewan summer day. While the images will dance to any music set to them, without sound the film reaches deeper into the viewer's psyche, moving to our very thoughts and heartbeats. (Gerald Saul)

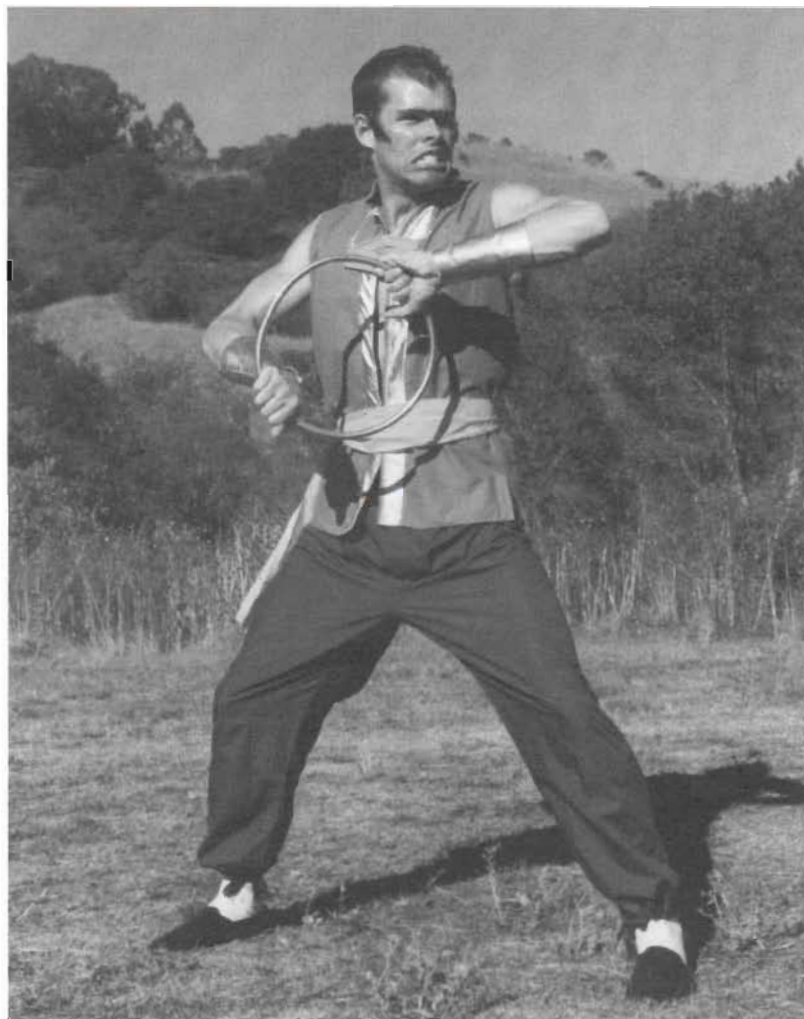
**Gerald Saul** obtained his M.F.A. in Film Theory and Film Production at York University in 1996. He is an active member of the Saskatchewan Filmpool Co-operative, where he presided on the Board of Directors for 3 years. He has produced, written and directed over 30 films.

### THE INVINCIBLE KUNG FU GUY

**Will Martin,**  
super 8mm/video, Los Angeles, 23 min. 1994

The ultimate super 8 homage to David Carradine, our 70's paragon Kung-Fu Grasshopper master. Rivaling the bravery of perhaps only the Tidy Bowl man, Will Martin plays the martial arts vigilante hero who must get the precious Tiger Herb to his home village in order to stop the spreading of the dreaded Dragon Fever.

**Will Martin** decided at the tender age of ten, along with millions of others who were watching Star Wars several times a week, that he was going to be a special-effects man. After a small-scale success during his senior year of high school with his sci-fi film satire, **The Star Warrior** (1984), he enrolled in the film department at the San Francisco City College. **The Invincible Kung-Fu Guy** was his first film following college.



**The Invincible Kung Fu Guy**

# A CURRENT FEAR OF LIGHT

**Alex Mackenzie,**  
super 8/video, Vancouver,  
5 min. 1996

*A Current Fear of Light* is an attempt to address light in its purest cinematic forms - scratched and punctured black emulsion. The film plays off two common states of the human eye: Nystagmus meaning sleepy or drowsy, and Phosphene meaning to show. (A. Mackenzie)

**Alex Mackenzie** has been producing short experimental works in film and video for over 8 years. His obsessions with the cinematic apparatus and experience culminated with *In Security* (1992) and *Blind Light* (1993), which have shown at numerous festivals internationally. *A Current Fear of Light* is part two of a trilogy around incandescence. Alex currently works as a freelance graphic designer and started the "Edison Electric Gallery of Moving Images" in 1994, curating independent film and video there every weekend for the past two years.

# FASTER MOVIE, KILL, KILL, KILL

**Thomas Isler,**  
16mm, Zurich, Switzerland  
4 min. 1995

Five attempts to destroy a camera, five experiments about speed, five times overstepping limits. Hop on a motorcycle with Thomas Isler and get ready for a hell ride!

**Thomas Isler** Born in 1967 in Basel, Switzerland, multi-disciplinary artist Isler has been a student in the film and video arts at the School of Art and Design Zurich. His film and installation work has been extensively exhibited throughout Switzerland and Germany.

# NOIR

**Tiffany Golden,**  
video, Oakland, CA,  
2 min. 1996

A visual exploration of Blackness.

**Tiffany Golden** was born in Carmel California. Her inspiration for filmmaking comes from her love for irony, and the definition of one's being through imagery and character. *Noir* won 2nd place in California's Black Filmmakers Hall of Fame Film & Video Competition

# LINEAR DREAMS

**Richard Reeves,**  
35mm, Canmore, Alberta,  
8 min. 1994-96

*Linear Dreams* begins with a pulsating heartbeat. As the camera pulls out, a micro-world of ghosts, spirits and hallucinations bombard the black screen. The cosmic dream appears magically before us, as if we are in a deep unconscious state. This experimental film was produced by drawing and painting directly onto 35mm motion picture film, complemented with animated sounds hand-made along the film's edge. The word linear is composed of two words: Line, as in drawing, and Ear, as in hearing.

**Richard Reeves** has been experimenting with cameraless filmmaking since 1992. He has worked at the Quickdraw Animation Society for two years, and is now exploring the endless possibilities of the film medium.

# LOST BOOK FOUND

**Jem Cohen,**  
16 mm/video, New York, NY,  
37min. 1996

A New York street hawker fishes a strange notebook out of a subway grate. In it, we find meticulous scribbles about places and events, a manic system to understand big-city chaos. A narrating hot dog vendor borrows the book, and finds himself spellbound by its schizophrenic categorizations. Though his bid to buy the book fails, he nonetheless continues the graphological project by mentally recording the anonymous writings found in raunchy locales such as public bathroom stalls and phone booths.

**Jem Cohen** lives and works in New York City in the independent theatre community. His work in film, video and installation swings between experimental, documentary and narrative fiction. *Lost Book Found* is his latest video.



**Galaxy Girls**



# New Screen 12

## ZOMBIES, SLUTS AND FURRY GIRLS THAT BARK

Friday, April 18th, 11pm

Slave #13

### KYOSEI SOKAN (DEPORTATION)

**Norihiro Saruyama,**  
super 8/video, Tokyo,  
3 min. 1995

A man jerks a gas pedal beginning his tour of a grotesque and violent underworld. Using extreme close-ups and rapid cutting,

**Deportation** makes no distinction between sea and land creatures. Hundreds of slimy octopus glide the contours of a naked driver, who in the end, dies from the rush of Saruyama's warped meditation on speed and sex. Not by any means your average road trip.

**Norihiro Saruyama** was born in Tokyo, Japan in 1972. He graduated from the Image Forum Institute of Moving Image and is now studying at the Tokyo School of Visual Art. **Deportation** is his third short film.

This presentation was made possible with the assistance of The Japan Foundation.



Farley Mowat Ate My Brother

### FARLEY MOWAT ATE MY BROTHER

**Ken Hegan,**  
16mm, Vancouver,  
8 min. 1996

Mowat's nature books were clearly written in order to revenge himself on the children of the world who tormented him as a child for his having excessive facial hair. Hegan's brother Tony, agrees to attend a rendezvous with the bitter recluse Mowat, where he gives him more than just a piece of his mind... according to Hegan, Tony was wholly consumed!

**Ken Hegan**\*See **William Shatner Lent Me His Hairpiece** in the Opening Night program

### SUBURBAN SLUTS IN HELL

**Lisa Nordstrom,**  
16mm, New York City,  
27 min. 1995

"Leather, Mom... LEATHER! that's what the COOL guys like." An excellent stomach churning white-bread jaunt through the lives of Suburban sleezbags Julie and Sandy who manage to transgress their picket fences and move to the big city. Of course, Lucifer's henchpeople literally clutter the streets of downtown NYC and are ever on the prowl for unsuspecting sacrificial young virgins. Hmmm, what to do, what to do.

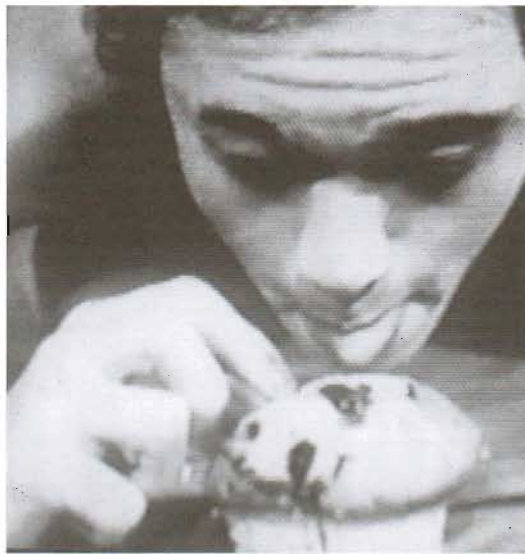
**Lisa Nordstrom** was raised in Long Island and moved New York City to study filmmaking at New York University. Her work is strongly informed by the PSA aesthetic, highlights of her student work include: **Condom Sense**, **Bikers for Sexual Equality**, and **the Lives and Loves of Lisa Lust**. A student film Lisa produced for director Jeff Sommerville, **Krazy Teens USA**, was broadcast on MTV's "Liquid Television" and was screened around the country at the 1995 Lollapalooza Music Festival.

### JOANNA DIED AND WENT TO HELL

**Eric Brummer,**  
super 8/video, Los Angeles,  
11 min. 1996

Shot on super 8 with a \$250 budget, **Joanna** is a truly underground horror experience. Using extremely raw stop-footage animation, Eric's work reflects the early efforts of Ray Harryhausen while incorporating both a B-movie Sam Raimi appeal and the contemporary mass panic obsession with the likes of Jeffrey Dalmer and similar tabloid-exploited maniacs.

**Eric Brummer** jacked them all and mastered none. He won his first art award at the age of five, for the 76 Firestation award on fire awareness. He started shooting super-8 at the age of 13. Eric has drummed with a few bands including: *Men in Black*, *Crankshaft*, *London after Midnight*, *Annihilators* and *Emotional Pain*. Eric worked as editor for a magazine called *M.M.*, and has written articles for *Hustler* and other fanzines. Eric continues to make art while working in construction in south central L.A.



Slave #13

# SLAVE #13

**Koh Yamamoto**,  
16mm, New York City,  
4 min. 1995

A spikey-haired monkey child is forced to perform frenetic kalisthenics for chump change. A beautiful silver goddess appears offering deliverance into a less humiliating hereafter.

*Koh Yamamoto was born in Japan, in 1972, and began making films at the age of thirteen. He came to the U.S. after he graduated from high school. He currently resides in New York City.*

# MOVIETONE

**Robert Kennedy**,  
video, Toronto,  
7 min. 1996

Be your own critical success story! Thanks to new scientific advances in the area of "brain chemistry," you can create your own showbiz glamour reality! **Movietone** is a short psychomercial introducing a new miracle product which aside from giving you the drama you've always viewed but never experienced, can also help with self-esteem and even bad eye-sight.

*Robert Kennedy is a Toronto film and video maker currently receiving instructions from unseen controllers.*

# HAIRY ME

**Tana Johnson**,  
super 8/video, San  
Francisco, 16 min. 1996

Have you ever had a problem with facial hair? The search for Big Foot is on! Witness the near escape of the panic-stricken vacationing family. Meet the exotic bearded-lady Queen Zenobia who only shows her face for cash as a side show exhibit. **Hairy Me** is the surreal personal nightmare of one such hairy faced-girl.

*Tana Johnson is a film and video maker and performance artist who was recently awarded a Personal Works grant from San Francisco's Film Arts Foundation for **Hairy Me**. She earned an MA from San Francisco State University's Inter-Arts Center. Her major works include **My Breasts Are My Children** and **Vinylmania**.*

# TRICK FILM

**Peggy Ahwesh**,  
16mm, New York City,  
6 min. 1996

A madame and her doggy keep each other entertained.

*Peggy Ahwesh has lived and worked in New York since 1982. She makes films, videos and digital media. She has shown her work extensively in the country and abroad. She currently teaches filmmaking and media related courses at Bard College and has taught media practice and theory at The Center for Modern Culture and Media at Brown University and in the Film Department at The San Francisco Art Institute. She is currently working on a feature film called **Lies and Excess**.*



Trick Film



# New Screen 13

## THE TEETH, THE LIPS, THE ROOF OF THE MOUTH

Saturday, April 19th, 7pm

Goi-Goi

### CHRONICLES OF A LYING SPIRIT BY KELLY GIBRON

**Cauleen Smith**, 16mm, San Francisco, 5 min. 1996

Fragment upon fragment of evidence and memory is relayed and repeated, reminding us that we cannot be limited by our own singular histories. **Chronicles** is a personal film which explores the shifting identities of an Afro-American woman named Cauleen.

**Cauleen Smith**, an African-American filmmaker, graduated from San Francisco State University with her BA in cinema in 1991. Cauleen's 16 mm short, **Daily Rains** has been screened both at Sundance, and the Pan-African Festival in Milan. Cauleen is currently working on a number of projects including **Blue Flick**, which creates a world in which an ancestral presence is vital to the survival of Black People, and the feature length **Drylongso: everyday people**. Cauleen is currently enrolled in the graduate Film program at UCLA.

### GOI-GOI

**Mahamat Saleh Haroun**, 35mm, France/Chad, 15 min. 1995

Goi-Goi likes to drink and play cards with buddies. The entire village knows that during this time, his wife pursues her secret trysts with a lover. When Goi-Goi finds out, he kills her lover and plans to murder her in order to recover his honour. But something horrible happens...

**Mahamat Saleh Haroun** was born in Tchad in 1962. He moved to France to study Cinema and Journalism. Haroun's first film, **Maral Tanie**, won prizes all over Europe and Africa. He is presently in post-production for his first feature film entitled **Fatime, the Blue Bird**.

### COMING TO HER SENSES

**Various**, 16mm, Vancouver, 20 min. 1996

Six women filmmakers met in Mary Daniel's kitchen. Each drew a sense from a hat, was given a single roll of film stock, handed a list of film production equipment to which she would have free but limited access, and was asked to return in a year's time with a 3 minute film exploring, (through her 'sense,' the theme of 'sensuality.' Their finished films were merged together to form one 24 minute show - **Coming to Her Senses**. Produced with the assistance of Cineworks in Vancouver.

### NARCISSUS

**Ilena Pietrobruno's** films have played at festivals throughout Europe and the US. In 1989, her short drama **Sisters of Gion** won the Canadian Student Film Festival for Best Experimental Film. Her recently completed first feature, **Cat Swallows Parakeet** *Speaks*, is fast becoming an underground hit.

### TINY BUBBLES

**Bo Myers** is a graduate of McGill University's History/Philosophy programme and of Emily Carr Institute of Art and Design's Film/Video programme. Her first film, **The Indelible Print**, enjoyed repeated screenings in Vancouver, Montreal and Mexico City. **Tiny Bubbles** is the second installment in her **Sketchbook Series**.

### THE PICKUP

**Seanna McPherson** Since graduating from the film programme at Simon Fraser University, Seanna has been working her buns off in the trenches of 'the industry', and taking on a number of production roles for independent filmmakers. **The Pickup** marks her (non-student) debut as director.

### THE MISSING YOU

**Mary Daniels** has been active in Vancouver's independent film scene since the mid 1980's. Her films have played at the international film festivals of Toronto, Montreal and Vancouver, and to critical success internationally.

### ANGUSTIA

**Claudia Morgada** graduated with an outstanding achievement award from the Film Programme at Concordia University. Her films **Oda a las Chilotas**, **The Pleasure of Silence**, **Spit It Out** and **Unbound** have won awards at festivals in Canada and Europe.

### BRIGHT & DARK

**Ellie Epp** studied film at University College London, and philosophy at Simon Fraser and Queens Universities. She has been exploring the processes of human perception through film for over 20 years. Her 1976 film **Trapline** is cited as an influence by many independent filmmakers, and has come to be considered a classic experimental film.



Groove on a Stanley Knife

# HEY TIGER

**Martha Colburn**,  
super 8/video, Baltimore,  
3 min. 1996

Shot in super 8 black and white, this spazmodic striptease moves with the moog!

**Martha Colburn** \*see *I'm Gonna* in the Opening Night program

# THE PLACE WHICH IS NOT NECESSARILY WRONG

**Hiromi Sacki**,  
super 8/video, Tokyo,  
20 min. 1996

The ongoing relationship between a young Japanese woman and a Federal statistics report compiled by the "Japanese Friendship Measurement Society" is the subject of this film.

Although the report likely exists only in the woman's imagination, it resonates with impact and credibility. She defends herself against documentations of narcissism, vapidity, over-emotionalism, and other pathologized normal events as if she were on trial. A question is raised, "aren't there things you don't want to look at?"

**Hiromi Sacki** was born in 1971 in Tokyo. She studied filmmaking at the Image Forum Institute of Moving Image in 1994 and 1995. *The Place Which is Not Necessarily Wrong* has been shown at the Akiruno Film Festival in Tokyo and at Millennium in New York City.

This presentation was made possible with the assistance of The Japan Foundation.

# GROOVE ON

**A STANLEY KNIFE**  
**Tinge Krishnan and Beth Kotler**,  
16mm, Sheffield, UK,  
40 min. 1996

On the run from a bloody scrap with their dealer, Steph and Tam take refuge in an abandoned bacteria infested industrial toilet. Totally stressed but biding their time, the girls rock out to Tam's musical drumming fantasy until tense silence once again descends. A bitter cross examination ensues and Steph confesses a hideous secret. Brutal flashbacks merge with Steph's own sexual/martyr fantasies; a past trauma is laid raw and given a whole new measure of meaning.

**Tinge Krishnan** Born in Bangkok, Thailand, Tinge Krishnan moved to London, England to study medicine. She received her Bachelors of Surgery from Sheffield in 1993 and then moved to New York City to pursue her MFA in Film Production. Tinge has been back to Thailand several times, working alongside the sex workers, assisting with contraception and disease prevention.

**Beth Kotler** obtained her B.A. Honours in Drama at Bishop's University in Lennoxville, Quebec. She is presently working as an intern with Michael Moore at Dog Eat Dog Films in New York. She has written and directed several plays in Canada, including *Dancing at Lughnasa*.



Angustia



# New Screen 14

## MENTAL ON MY MIND

Saturday, April 19th, 9pm

*Ladies, There's a Space That You Can't Go*

### 1001 CUPS OF COFFEE

**David Middleton,**  
16 mm, Halifax,  
5 min. 1995

The brutal cycle of one man's life: hockey, booze, and women, is played out again and again in what could almost be a film loop arrangement. An honest and lucid reflection on what it means to be a 'sports prick' many cups of coffee later in life.

**David Middleton** teaches film at the Nova Scotia College of Art and Design and Photography at The Nova Scotia Community College. His photographs have been exhibited internationally. He has completed five short films entitled, *Walking Dinosaur*, *Living or Dead*, *Crank*, *Roids*, and *1001 Cups of Coffee*.

### SAD SONG

**Stella Handler & Philipp Schmid,**  
16mm, Basel, Switzerland,  
3 min. 1996

Tension lingers under the skin, in the smallest of facial muscles, behind eyelids, in the neck. A man tries to hold up a cheerful face until his sorrow crumbles his weak smile. All shot in live animation, *Sad Song* pays homage to a man who no longer wants to hide things from his wife.

**Stella Handler** was born in Dornach, Switzerland in 1962. **Philipp Schmid** was born in Basel, Switzerland in 1962. They have been collaborating together on many occasions, including the video *Combo*, which is also being screened at this year's festival on opening night.

### DAS HINTERZIMMER (THE BACK ROOM)

**Regina Hollbacher,**  
16mm, Vienna, Austria,  
10 min. 1995

Attempts to exchange glances with someone sitting opposite fail. The film knits fragmentary views of the world and private rooms, where dark figures contemplate the loss of utopia. They are wedged in between the inside and the outside world, always in perpetual yearning. A film that talks in pictures, *The Back Room* is a farewell full of longing.

**Regina Hollbacher** was born in Salzburg, Austria in 1969. She studied photography and film design in Dortmund, Germany. *The Back Room* is her second film.

### STRAIGHTEN UP

**Susan Terrill,**  
super 8/video, Ottawa,  
3 min. 1996

Gruesome to the end, this little ditty depicts one woman's "painful" obsession with her favourite hockey star.

**Susan Terrill** is an independent film and video maker and the Technical coordinator of SAW Video co-op in Ottawa. Her latest film, *Cream Sauce*, was recently screened at the National Screen Institute's Local Heroes Festival.

### LE PONT (THE BRIDGE)

**Charles Rojo,**  
super 8, Paris, France  
13 min. 1996

In a run down apartment in suburban Paris, a murderer awaits his prey. Bombs explode in the distance as a young woman runs her daily errands. She crosses the wrong path and is shot on a bridge. An incomprehensible web of events is laid out bare, and the identity of the players remains a mystery. Not that it matters; we're too busy trying to figure out why an apocalypse is approaching.

**Charles Rojo** was born in Paris, France in 1972. He still lives in Paris where he works as editor-trainee at Magouric Production, a very successful short film production company.

### TASHENINHALT UND NASENBLUTEN (POCKET CONTENTS AND NOSE BLEEDING)

**Thomas Woschitz,**  
35mm, Klagenfurt, Austria,  
11 min. 1995

Five Austrian lumberjacks and a car-salesman hop into a car and set out to fulfill their dream of going to Canada. The contents of their pockets being a flask, a screw, a nut, a pocket dictionary and a snap-shot, it becomes apparent that these burly men won't be getting to Canada anytime soon.

**Thomas Woschitz** Born in 1968 in Klagenfurt, Austria, Thomas studied at the Centro Eperimentale di Cinematografia in Rome. He now works as a freelance director.



*Everybody Loves Nothing (Empathetic Exercises)*



*Everybody Loves Nothing (Empathetic Exercises)*

**EVERYBODY LOVES  
NOTHING (EMPATHETIC  
EXERCISES)**

**Steve Reinke,**  
video, Toronto,  
11 min. 1996

Completed during the artist-in-residence program at Video In, **Everybody Loves Nothing** is assembled with archival footage from the Prelinger Archives: films on testosterone-pellet implantation for effeminate boys, newsreels and home movies from the 30's & 40's, and dermatology documents are all woven into seven discrete exercises which posit various relationships between author/audience and the subjects in the footage.

**Steve Reinke** obtained his MFA in Visual Art at the Nova Scotia College of Art and Design. Reinke's ambitious project, **The Hundred Videos**, was completed in 1996. His video works have been exhibited at numerous festivals and galleries, including the Power Plant, the Art Gallery of Ontario and the San Francisco Lesbian and Gay Film and Video Festival.

**HOUSE OF CARDS**

**Deborah Tabah,**  
16mm, Vancouver,  
4 min. 1995

As absent parents express love and guidance via postcards, image and advice fragment, exposing underpinnings of the relationship. (D. Tabah)

**Deborah Tabah** was born in Montreal and studied Philosophy before turning to Film Production at Concordia University. She worked for 8 years as a focus puller and camera operator in commercials, features, documentaries as well as independent productions in Montreal and Vancouver. Deborah has been living in Toronto for the past year.

**LADIES, THERE'S A SPACE  
THAT YOU CAN'T GO**

**Laura Parnes,**  
video, Brooklyn, New York,  
6 min. 1995

This video is both a deconstruction and a distortion of an episode on the talk-show Sally Jesse Raphael entitled "My Daughter Dresses Like a Hooker." Sampled audience statements and driving dance beats merge with distorted talk-show participants to form a self-mutilating music video. Mutated models perform for a disturbed mob of women who relentlessly attack with threats of rape and diets.

**Laura Parnes** was born in Buffalo, New York in 1968. She received her BFA from the Tyler School of Art, Temple University, in Philadelphia. She has been actively involved in the New York art scene since 1992. She is Co-Director of Momenta Art, a not-for-profit exhibition space in Williamsburg, Brooklyn.

**The Back Room**

**CHRONIC**

**Jennifer Reeves,**  
16mm, Brooklyn, New York,  
38 min. 1996

An experimental narrative tracing the story of Gretchen, a young woman whose hardships lead to self-mutilation. The elements of the film (scripted and documentary footage) are assembled to maintain an emotional and visceral connection between Gretchen and the viewer. A truly engaging and earnest approach to understanding the inner life of a woman on the fringe of society. Emerging filmmaker Jennifer Reeves constructs a beautiful world for Gretchen, each scene a rhapsody of images.

**Jennifer Reeves** received her Bachelor in film/gender studies at Bard College in Annandale, New York. She has written and directed 7 short films which have won many awards, including the Juror's Prize at the Black Maria Film Festival in 1997 for her film **Chronic**. She now resides in Brooklyn where she teaches film at the Millennium Film Workshop.



**Chronic**



**Chronic**



# THE IMAGES FESTIVAL OF INDEPENDENT FILM

THURSDAY 10

FRIDAY 11

SATURDAY 12

SUNDAY 13

MONDAY 14

		<b>2pm</b> New Screen 4 TBA	<b>2pm</b> Vera Frenkel Spotlight Programme #3
		<b>4pm</b> Vera Frenkel SpotLight Programme #1	<b>4pm</b> Panel Discussions My lies and your truths

## TICKETS

	\$6
	\$5
Coupon Book	\$24
Passes	\$40
Passes	\$45
Opening	\$5
Closing	\$5

Can be purchased at The  
at the Images Festival o

	<b>7pm</b> Vera Frenkel Artist Talk	<b>7pm</b> Vera Frenkel Spotlight Programme #2	<b>7pm</b> New Screen 6 Diaristic Encounters	<b>7pm</b> V is for Video
<b>8pm</b> New Screen 1 The Coming of he New Millennium				
	<b>9pm</b> New Screen 2 Nuerotica	<b>9pm</b> New Screen 5 Petrie Dish Erotics	<b>9pm</b> New Screen 7 Travels in Hyper-Reality	<b>9pm</b> Beauty School Dropouts
<b>10pm</b> Opening Nite Party				
	<b>11pm</b> #3 Safe Sex Voodoo Dolls	<b>11pm</b> Performance Night		<b>11pm</b> Reception Installation

# M AND VIDEO – APRIL 10 TO APRIL 19 1997

TUESDAY 15

WEDNESDAY 16

THURSDAY 17

FRIDAY 18

SATURDAY 19

<div>Single</div> <div>Student/UN</div> <div>6 for \$4</div> <div>In advance</div> <div>at the door</div> <div>Without stubs</div>				<div>12pm</div> <div>Les films de L'autre</div>
				<div>2pm</div> <div>Les films de L'autre</div> <div>reception to follow</div>
				<div>4pm</div> <div>Wrik Mead</div> <div>Artist talk</div> <div>Reception to follow</div>
<div>e Factory Theatre or</div> <div>ffice</div>				
<div>7pm</div> <div>Trinity Square</div> <div>Video Purchase</div> <div>Collection</div>	<div>7pm</div> <div>Asian/Images</div>	<div>7pm</div> <div>New Screen 9</div> <div>Urban-A-Rama</div>	<div>7pm</div> <div>New Screen 11</div> <div>Astro Love</div> <div>+Moon Milk</div>	<div>7pm</div> <div>New Screen 13</div> <div>The Teeth,</div> <div>The Lips,</div> <div>The Roof of the</div> <div>Mouth</div>
	<div>8pm</div> <div>&gt;&gt;iceflow&gt;&gt;</div>			
<div>9pm</div> <div>New Screen 8</div> <div>Homebrew</div>	<div>9pm</div> <div>CFMDC 30th</div> <div>Anniversary</div> <div>Programme</div>	<div>9pm</div> <div>New Screen 10</div> <div>I Want You to</div> <div>Feel th Way I Do</div>	<div>9pm</div> <div>Homo Eroticus</div> <div>The Films of</div> <div>Wrik Mead</div>	<div>9pm</div> <div>New Screen 14</div> <div>Mental on</div> <div>My Mind</div>
<div>11pm</div> <div>Reception</div>	<div>11pm</div> <div>Reception</div>	<div>11pm</div> <div>Performance</div> <div>Night</div>	<div>11pm</div> <div>New Screen 12</div> <div>Zombies, Sluts</div> <div>and Furry Girls</div> <div>that Bark</div>	<div>11pm</div> <div>Closing Party</div> <div>+Messy</div>



# IMAGES FESTIVAL

## 'Establishing Independence'

### WORKSHOPS 1997

**Wanna be a Sixteen Superstar? B&W Underground** a do it yourself, nuts and bolts, week-end workshop aimed at teaching participants how to shoot and hand process black and white, 16mm film. Taught by local, award winning filmmaker Steve Sanguedolce, this 3 day workshop (April 18-20) will explore the possibilities of this raw, low cost approach. Each participant gets a day of 16mm Bolex instruction, a 100 feet of high contrast stock is shot with instruction on day 2 and finally a day of 'do it yourself', hand processing basics. The completed works will be screened within the scope of the workshop. This workshop is in collaboration with

the Liaison of Independent Film Makers.  
*Cost to each participant - \$150*

**Want to make a video? But you don't have a budget?**

Two Minute-Hero(ine) Video Workshop

Facilitator: Christopher McNamara

A two day workshop exploring the possibilities of using video to create personal narrative and experimental work without external editing. Taught by 'rust besit' video maker, Chris McNamara, the focus of this exercise is to demystify the process of video making and to introduce artists to the creative possibilities inherent in the medium. Each participant will work on writing a short

(two minute) script or treatment. The material generated will be workshoped with the group at large and the videos will then be produced (with participants acting as crew with technical assistance) with in-camera editing (i.e., sequenced in order with no option to edit). Working within this limitation is a way of encouraging participants to produce within a simple, defined context without the option of editing and "fixing it in the mix". This workshop will help to give you the tools for resourcefulness.

*Cost to each participant - \$75*

**Want to be The Boss?**

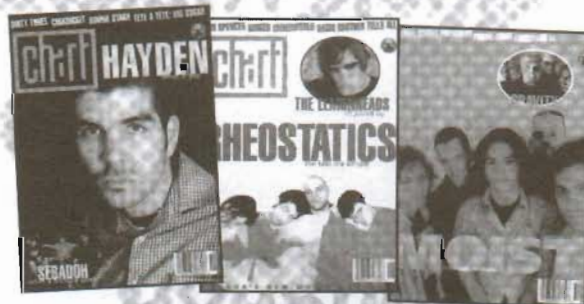
The production management workshop is taught by Sandra Cunningham, Toronto-based, 'Ace' Production Manager. In 2

days you will be taken through the essential elements of production management with an awareness of limited funding and shrinking support systems for emerging film and video makers. Starting with reading through and breaking down the script of a dramatic film, participants will create a shooting schedule and a complete production budget. The workshop will also cover contractual issues, insurance, equipment and laboratory deals. Sandra Cunningham has worked as a production manager with some of the country's finest independent filmmakers including Atom Egoyan, Jeremy Podeswa and Patricia Rozema.  
**\$80.00**

These workshops have been made possible with the generous support of OFDC



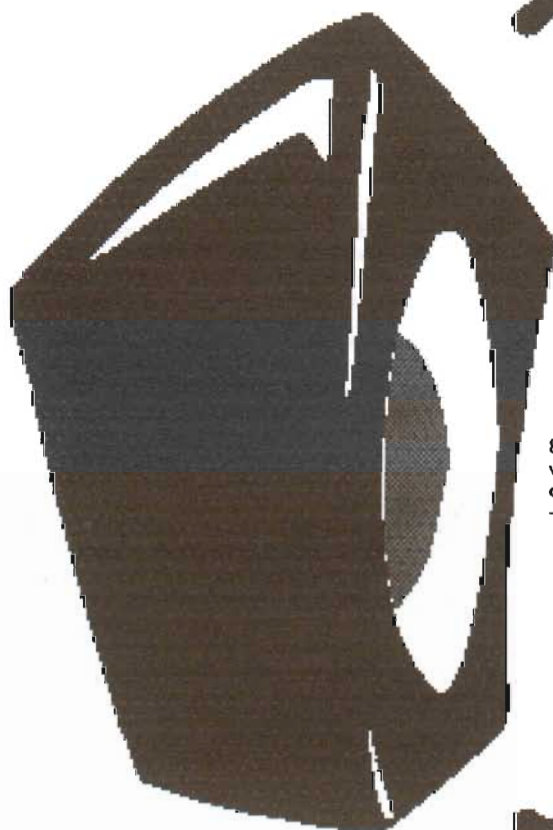
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**88.1 CKLN is definitely on the cutting edge -  
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- listener

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that cannot be heard on other stations"*

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A Space, one of Canada's oldest artist-run centres, has a 25-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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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; production support grants; exhibition of members; films; information resources; and a bimonthly newsletter.



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Trinity Square Video is the oldest non-profit, artist-run public access centre for video. For over a quarter of a century we have provided access to thousands of artists and community groups to video equipment, workshops and facilities. Trinity also has an active year-round programming schedule of screenings, as well as an artists in residency program and the annual purchase collection award.



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The Integrated Media department of the Ontario College of Arts & Design offers students access to the media of video, film, sonic arts, digital arts, 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, the presentation of OACD student work supported by the OCAD Student Union.



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Ryerson offers a choice of part-time and full-time study to meet students' needs. Certificate series in Film Studies, New Media, and Still Photography studies are 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.



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Founded in 1982, Vtape is Canada's largest and most comprehensive information and distribution service for media works by artists and independents. Born from a love of video and electronic arts and actively involved in fulfilling the needs of both artists and audiences. V tape makes these exciting new art forms accessible to viewers in Canada and around the world.

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Oakville Galleries is a not-for-profit, public art gallery committed to presenting an innovative program of exhibitions encompassing a wide range of contemporary art by regional, national and international artists. Oakville Galleries has two separate and unique exhibition spaces: Centennial Gallery, located in downtown Oakville at 120 Navy Street and Gairloch Gallery, located in Gairloch Gardens at 1306 Lakeshore Road East

Diversi Film & Video Fund (DFVF) is a not-for-profit organization with the mandate to encourage the meaningful participation in Canadian cinema of first-time and emergent film and video makers from the Aboriginal, African, Asian, Black, Caribbean, Mexican, Central and South American communities. Diversi (DFVF) provides professional development assistance for media makers by funding the development and production of films. Fostering equitable access to the means of film and video productions, Diversi raises public awareness of the racial/cultural diversity within Canada. Diversi receives support from the National Film Board.

The Lesbian and Gay Film and Video Festival of Toronto, is now in its seventh year. Beginning in 1991 in alternative screening spaces, Inside Out is now Canada's largest and most exciting queer film and video festival. While we are primarily geared towards queer communities, our programming reflects a wide range of issues and identities. This year Inside Out will screen at the Cumberland Cinemas in Yorkville from May 22-June 1.

Asian Heritage Month Group is a collective of artists committed to educating the public and promoting the appreciation and awareness of Canadian Asian heritage and culture in its many forms by providing and facilitating lectures, panels, workshops and performances in educational institutions, community centres and other public venues.

Pleasure Dome is a year round film and video exhibition group dedicated to the presentation of experimental time-based work. The programming collective, elected to a two-year term by the general membership, presents four seasonal programs per year.

Inter Access offers a community network and resource base to enable artists and the public to explore the intersections of culture and technology through the creation, exhibition, presentation and discussion of electronic art forms and new communications media.

After more than twenty years of alternative Canadian arts publishing, FUSE continues to offer a vibrant mixture of columns, feature articles and reviews, with a focus on the political role and social implications of contemporary art practice. FUSE is distributed on newsstands across Canada and the United States, and to major libraries overseas.



# Threads of Memory and Exile:

EXAMINING THE ART OF STORYTELLING IN THE WORK OF VERA FRÉNKEL.

**It is a testimony to the simultaneous ephemeral and tangible qualities of Vera Frenkel's video art that years after I first viewed her videotape, *Her Room in Paris*, I still retain a vivid image of the room in which the central character of the tape, Cornelia Lumsden, a little known but brilliant Canadian writer, wrote a great novel in exile and then mysteriously disappeared. The room as I remember it is small and cluttered, with loose papers curling at the edges in chorus with the peeling of faded flowered wallpaper. A gray diffuse light filters through lace covered windows that open onto a mournful Paris sky. A stately oak desk dwarfs a threadbare couch over which a shawl is carelessly thrown. The memory is picture perfect, flawless in its photographic detail, except for one troubling aspect. I am convinced that a video monitor is present amongst the loose papers and worn objects of the room. This however, is impossible, since Cornelia wrote her novels in the period between the two World Wars before there was television.**

Watching the videotape again, I discover that the room I had imagined in all its detail does not exist. More precisely, the videotape is not about the material evidence of Lumsden and her writing sanctuary but about its absence. The viewer never actually sees the room, although it is true that one blurred black and white photograph of the room is momentarily displayed before the camera. Instead, one is a witness to the testimonies of an expert, a friend, a rival, a lover and a reporter who proffer information and rumours concerning

Lumsden's life and the circumstances surrounding the mystery of her death. I discover that what I have retained all these years are the traces of an after-image: a fictional reconstruction of a room in Paris stitched together from the scattered clues and artifice of Frenkel's narratives. I harbour a memory, that like Frenkel's work, moves between the act of seeing and the act of remembering.

In Frenkel's videos, this illumination of memory as simultaneously real and fabricated threads together themes of exile and displacement, loss

and longing, into a rich tapestry of work spanning twenty-three years. From her earliest experimentation with telepresence in *String Games: Improvisation for Inter-City Video* (1974) to her current *Body Missing* website (1996 and ongoing), Frenkel engages the viewer in an active process of piecing together meaning from fractured points of view. From her single channel videotape *Introduction to Some of the Players (No Solution - A Suspense Thriller, #2)* to her videodisc installation ...*from the Transit Bar*, she is concerned with a conceptual

model of interactivity rather than with the sanctity of the image, creating in the process an ongoing interrogation of how remembering and forgetting are cast into flux by new technologies.

While each of Frenkel's individual works offers the viewer distinctive pathways into an entangled web of memory and technology, what is also remarkable is the way in which the works interconnect. On a formal level, the migration of images and characters and themes from one tape to another multiply potential interpretations and meanings. On a conceptual

level, the destabilization of narrative conventions such as the detective or romance formats lead to a profusion of possible truths and fictions. Through the ancient ritual of storytelling, Frenkel has created a representational realm that finds a contemporary parallel in the hypertext junctures and chimerical on-line identities of the World Wide Web. But while the electronic landscape of the WEB promises redemption through the blurring of boundaries between consciousness and simulation, Frenkel's work cautions against false messiahs preaching a technological salvation.

In the World Wide Web, the computer screen serves as a window that opens onto a seemingly endless expanse of information. Within this vast network of archives and web pages, chat lines and databases, hypertext charts multiple pathways through a labyrinthine territory, and promises to reconfigure what we know and remember. Through the invention of on-line identities, surrogate personalities promise the freedom to discard our bodies and forget our histories. In Frenkel's work, on the other hand, the video screen reflects back to the viewer a technological horizon filled with elusive ghosts and discordant memories. In contrast to hypertext, the intimate disclosures and deceptions of her storytelling link disparate fragments of information, calling into question how we know and how we remember. Rather than surrogate personalities, her invention of fictional identities discloses the existence of missing bodies and forgotten histories. In a prescient, and almost uncanny manner, Frenkel creates an electronic landscape in which it is the structure of memory rather than the structure of information that is reconfigured.

Take, for example, the mysterious identity of Cornelia

Lumsden, the obscure but brilliant Canadian writer who is first conjured by Frenkel through a ghostly absence in *Her Room in Paris*. In a strange turn of events, a chance encounter between Frenkel and a woman claiming to be a member of the Lumsden family unsettles a delicate ecology of fabrication. Frenkel was giving a lecture in Montreal when a woman rose from her seat in the audience and demanded to know by what right the artist was using the Lumsden name in a work of art. A reenactment of this confrontation subsequently forms the underpinning of Frenkel's videotape, "... And Now, The Truth", (*A Parenthesis*). In this tape, the story of the "real" Lumsden (whose mother's name is Cornelia, and who writes novels in Paris) builds upon the testimonies of *Her Room in Paris* to create another layer of memory and dissimulation.

In "... And Now, The Truth," an interview takes place between the woman claiming to be a member of the Lumsden family and an expert on the novelist's life and work, played by Frenkel. The juxtapositions of the expert's knowledge, accumulated from years of careful study, and the memories

that the "real" Lumsden divulges about her past, replete with snapshots of the family castle, deepen the enigma of Cornelia Lumsden. It seems plausible, although improbable, that an encounter between the artist and the "real" Lumsden did occur. Yet the tall tales the latter tells of the family's genealogy and the curious coincidences that emerge between herself and Frenkel's fictional character heighten a suspicion that not only Cornelia but the family member has been fabricated by the artist's hand, however, the more intricate and entangled the web of memories becomes, the more tangible Cornelia Lumsden seems.

With the same ease that the "real" Lumsden appears to slip in and out of Cornelia Lumsden's life, and Frenkel's storytelling, the viewer begins to slip in and out of a belief in the novelist's existence. She is so familiar that I am sure I have stumbled upon a reference to her writing in one of those voluminous and dusty tomes on Canadian literature that I occasionally pull at random from the library shelf. What makes Cornelia Lumsden real in the viewer's mind is not only a confusing interplay of truth and fiction, but the emotions that her

story of exile evokes. Through her enigmatic absence, Cornelia Lumsden becomes a cipher for feelings of alienation and dreams of belonging that mark the experience of exile. She becomes a repository for the gaps and ellipses of history that stories of exile elicit.

When Cornelia Lumsden wrote her novel, *The Alleged Grace of Fat People* in 1934, Paris was still an artistic Mecca for avant-garde coteries. The National Socialists had just come to power in Germany. While Canadian writers and artists sought in Europe the freedom to reinvent cultural boundaries and expression, the first refugees were fleeing Hitler's fascism. When Frenkel made the Cornelia Lumsden tapes in 1979/80, exile as a form of creative alienation was already a modernist myth, called by Frenkel herself at the time, "Canada's favourite fairy-tale". It was now mass media images and instantaneous satellite transmissions rather than artists that promised the reinvention of cultural boundaries. It was the ideological divisions and geographical barriers of the Cold War rather than fascism that dominated economics and politics. Of the massive displacements

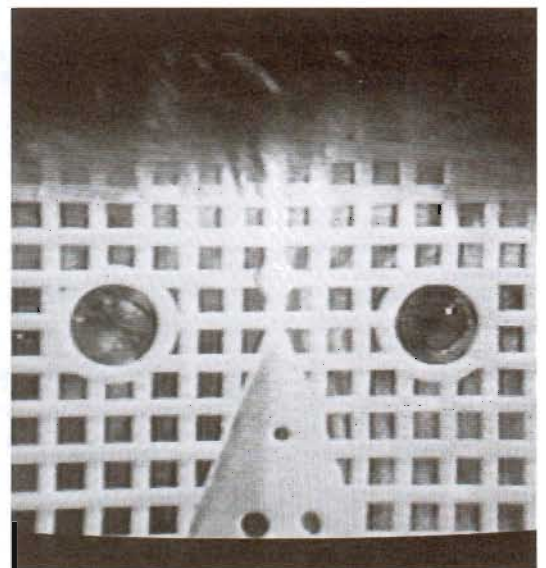
of peoples and histories wrought by the ravages of World War II, barely a whisper was heard.

Hemmed in by television signals and ideological silences, artists of the 1970s sought to bridge the alienation of the self from technology by turning the eye of the video camera back upon themselves. Using the grainy images, awkward close-up framing and feedback capabilities of primitive portapak video to enact an intimate mirroring of body and machine, they created in the process what art historian Rosalind Krauss has termed an "aesthetics of narcissism." As one of Canada's leading video artists, however, Frenkel did not use video to reflect the body back upon itself but to record the fragmentation of the body and of narrative. Holding up the video camera as a witness to the alienation of the self from technology, she became a detective in an electronic surface of appearances, questioning what was forgotten and what was unspoken in the impending ascendancy of the simulacrum over reality.

In Frenkel's earliest video work, *String Games: Improvisations for Inter-City Video*, (1974) she orchestrated a live teleconferencing



*The Secret Life of Cornelia Lumsden: A Remarkable Story, Part I: Her Room in Paris*, 1979. V.F. in the Scene in the Café  
Videostill: Jim Chambers



*The Secret Life of Cornelia Lumsden: A Remarkable Story, Part II: "... And Now, the Truth" (A Parenthesis)*, 1980. The Storyteller's Mask.  
Videostill: Rick Simpson





*String Games: Improvisations for Inter-City Video*, Montreal-Toronto, 1974. L. to R: Five fingers of the Toronto "hand", Stephen Schofield, Ellen Maidman, Thomas Stiffler, Julia Grant, Bill Wylie, face Montreal in a cat's cradle improvisation. Bell Canada Teleconferencing Studios, Toronto. Videostill: Undo Kelly

transmission between two groups of people playing a game of Cat's Cradle between Montreal and Toronto. Although the technology of telepresence offered the illusion that the participants could see and touch each other, what the viewer sees in the video documentation of the event are the disjointed and incongruous gestures of the participants. Seeking to string together a seamless pattern of interaction, the players reveal instead a disorientation of body and place. For what connects their gestures is not the teleconferencing camera but an imaginary thread that they are passing back and forth between them. This process alludes to what is lost in electronic transmission, the passage of a thread of communication falling into the space between transmitted images.

In subsequent works, such as *Introduction to Some of the Players and Signs of a Plot: A Text, True Story & Work of Art*, a game of Cat's Cradle becomes a mystery puzzle; in *Stories from the Front (& the Back)* and *The*

*Last Screening Room: A Valentine*, it becomes a true, blue romance. The cast of players becomes increasingly complex; the imaginary thread that connects their actions becomes increasingly tangled. Missing bodies, a novelist in exile, banned story tellers and state censors populate her narratives. Storytelling emerges as an antidote to the fracturing of communication. Yet the poignancy of the participants' gestures in *String Games: Improvisation for Inter-City Video* remains an underlying constant: their desire to reach out across time and space to touch one another central to the exploration of new technologies in Frenkel's work.

When *String Games: Improvisation for Inter-City Video* was made in the 1970s, the World Wide Web was still in its infancy, born of and carefully nurtured by a military-industrial complex. The materialization of a desire to reach across time and space was a distant mirage on the technological horizon. By the 1990s, the WEB had become a household word and the divisions of the Cold War had given way to a global embrace of new technologies as a tool of instantaneous communication. As a counterpoint to an increasingly totalizing vision of cyberspace, Frenkel's 1992 videodisc installation ... *from the Transit Bar* restages the disorientation of body and place first enacted in *String Games* as a deterritorialization of memory and space. Here, exile as a metaphor for alienation and displacement first conjured in the enigmatic absence of Cornelia Lumsden becomes the embodied dislocations of languages and histories. The fracturing of communication takes place within the physical confines of the installation.

Within a gallery setting, Frenkel constructs a piano bar in which the walls are slightly skewed and false windows open onto still life tableaux of fake palm trees, suitcases and raincoats. As viewers meet to sip drinks, or perhaps talk to the bartender, they are also witnesses to stories that unfold on six video monitors placed in the walls and on the bar and piano. On the monitors, fourteen friends of the artists tell tales of forced emigration and border crossings, recount memories formed by war, trauma, displacement. Although the subtitles on the monitors are in French or German or English, the voice-over languages are Yiddish and Polish. The viewer, straining to thread together the narrative fragments she or he hears, literally inhabits the space between image transmissions. From this location, the viewer experiences exile as an alienation of the self from history rather than from technology; she or he encounters the echoes of memories linking real bodies across time and space.

Similar to the way in which Frenkel turns the conceptual premise of *String Games* inside out in ... *from the Transit Bar*, her most recent work, *Body Missing* remaps the mystery genre explored in *Introduction to Some of the Players and Signs of a Plot: A Text, True Story & Work of Art* to intertwine the detective work of art with the archival task of history. In her earlier works, the mystery revolves around the missing body of Sample Art Broom. Although there is a crime scene, the body cannot be found, and thus the reasons for its disappearance cannot be solved. Instead, Frenkel, who is a narrator turned detective, gathers scattered clues and a trail of evidence to knit together an open-ended plot with an unexpected twist.



*This Is Your Messiah Speaking*, 1990. Two-channel version. Left Monitor: animation, Piccadilly Circus Spectacolor Board. Photo: The Artangel-Trust



*This Is Your Messiah Speaking*, 1990. Two-channel version. Right Monitor: Hands of A.S.L. signer. Videostill: Kim Tomczok



**Body Missing.** 1994. Multi-channel installation. Storage racks, Altaussee salt mines, Austria, depot for stolen art intended for the Hitlermuseum. Archival photo



**The Last Screening Room: A Valentine.** 1984. video still. V.F. as one of several narrators. photo credit: Sheena Gourlay

In *Body Missing*, first exhibited as a multiple channel video installation in the Offenes Kulturhaus in Linz, Austria in 1994, the mystery is no longer about a body but about the art-theft policies of the Third Reich and the lost artworks that Hitler stored in a salt mine near Linz during World War II. Returning to the era when Lumsden was writing her novel in exile, Frenkel collects evidence from archival lists and photographs, conversations overheard in cafes and the memories of people who witnessed events at the time. She becomes not only a detective and a storyteller but an archaeologist in the Foucauldian sense: excavating a genealogy of art and politics.

In her subsequent adaptation of *Body Missing* as a website, Frenkel's work comes full circle: the tools of new technology deepening the enigma of history in the same way that the video screen deepened the enigma of Cornelia Lumsden. Integrating the ancient ritual of storytelling with the connective possibilities of hypertext, Frenkel links her investigation of the lost works of art and the web pages of artists who have been asked to mount their own inquiries with the narrative fragments of the stories told to the viewer in ... *from the Transit Bar*. In a continuing quest to reconfigure the structure of memory, she unveils a complex mapping of representation in which the act of remembering is now dispersed across both historical time and electronic space.

While Frenkel's strategies of narrative fragmentation and her interplay of real and fabricated evidence easily move through the structures of the World Wide Web, her work also cautions the viewer against abandoning our bodies to the realm of simulation and our histories to a technocratic vision of the future. In *Censored: or the Making of a Pornographer*, the sexual habits of fleas come under the magnifying glass of the censor to warn us of the power of the state to control our images and our narratives. *The Last Screening Room: A Valentine*, a story about a time when storytelling is banned and memory is considered a highly flawed form of data, presents the viewer with a dystopic and ironic version of exile as a form of alienation from our own culture.

At the end of *The Last Screening Room*, the narrator reveals that an imprisoned storyteller had in her possession a scarf embroidered with the initials C.L. Although the narrator dismisses speculations that the storyteller might have been the enigmatic Cornelia Lumsden, the viewer feels reassured that

through her memory the legacy remains of a time when the recounting of the past was revered as a form of reinventing cultural boundaries. For in the figure of Cornelia Lumsden resides a deep belief that underlies all of Frenkel's work: a belief in the power of memory rather than technology to give shape to the incorporeal, and the potency of storytelling to breathe life into art.

In "... *And Now The Truth*," images appear of Japanese Bunraku puppeteers practicing their craft of animating nearly life size marionettes. As ancient as the ritual of storytelling, the Bunraku puppetry involves a lifetime

apprenticeship in which years are devoted to perfecting simulated movements that render lifelike inert matter. Revealing the hand that lies behind the mimicry of life, Frenkel offers the viewer a metaphor for the mechanics of new technologies. As viewers, we can accept the puppets as real, or we can begin to search for the threads that animate their gestures. This Spotlight on Vera Frenkel invites the viewer to engage in the latter: to find our own pathways through her interwoven narratives of exile and history, and create our own memories from her interplay of truths and fictions.

**DOT TUER** is a writer and cultural theorist whose work on contemporary art and new media has been widely published in Canadian and international magazines and anthologies. She teaches at the Ontario College of Art and Design and has presented lectures on art and new technologies in North America, Europe and Australia. She also works as a film and video curator, and produces Super-8 and video documentaries.



... *from the Transit Bar*, 1992. Partial view of six-channel video installation/functional piano bar, documenta 9, Kassel, Germany. Photo: Dirk Bleicker



# Vera Frenkel Spotlight

## PROGRAMME #1:

Saturday, April 12, 4 p.m.

This programme traces the themes of exile and memory that emerge in the Cornelia Lumsden tapes and are taken up as issues of displacement and language in... *from the Transit Bar*. The three works provide an overview of how storytelling has evolved in Frenkel's work from an examination of the instability of the boundaries between fiction and truth to an intricate chronicling of immigrant histories and disclosures.



### THE SECRET LIFE OF CORNELIA LUMSDEN; A REMARKABLE STORY; PART 1: HER ROOM IN PARIS,

1979. 60 minutes. Video. An excerpt of 18 minutes will be screened.

Cornelia Lumsden is a little known but brilliant Canadian writer who wrote a novel, *The Alleged Grace of Fat People*, in exile in Paris in 1934. Her mysterious life and disappearance is recounted through the eyes of a friend, a rival, a lover, a reporter and an expert, played by Frenkel and Tim Whiten.



### THE SECRET LIFE OF CORNELIA LUMSDEN; A REMARKABLE STORY; PART 2: "... AND NOW, THE TRUTH", (A PARENTHESIS), 1980, 31 minutes. Video.

Frenkel, as the inventor and guardian of Cornelia Lumsden's identity, meets a woman who claims to be the "real" Lumsden and who demands to know why her name is being used in a work of art. The tape explores the consequences of this surprising turn of events.

... FROM THE TRANSIT BAR, 1992, 30 minutes. Video. Source tape for six-channel videodisc installation.

In this installation source tape, the stories that fourteen Canadians tell about their experiences of displacement are fragmented through different languages. The original interviews are heard in Yiddish or Polish. The subtitles on the monitors are in French or German or English.

TOTAL RUNNING TIME: 79 minutes.

## PROGRAMME #2:

Saturday, April 12, 7 p.m.

In this programme Frenkel fine-tunes her art of storytelling to interweave themes of memory and exile with cautionary tales of bureaucracy and censorship. In *The Last Screening Room: A Valentine*, she examines a time in the future, or perhaps in the present, when storytelling is banned for dealing in undocumented information. In *Censored: or the Making of a Pornographer*, the sexual habits of fleas come under the magnifying glass of the censor.



### THE LAST SCREENING ROOM: A VALENTINE, 1984. 44 minutes. Video. One channel version.

A story about a storyteller is recounted by a Privacy Guarantor, who is hired by the Ministry of Health to listen to stories of prison inmates and then forget them. In this one instance, the Privacy Guarantor makes an exception and records a prisoner's tale of travelling and artists and memories during a regime in Canada under which storytelling is banned.

### CENSORED: OR THE MAKING OF A PORNOGRAPHER, 1987. 25 minutes. Video.

This is a tragic-comic tale about an epic cinematic extravaganza on the life cycle of fleas and what happens when the censor intervenes.

TOTAL RUNNING TIME: 69 minutes.

## PROGRAMME #3,

Sunday, April 13, 2 p.m.

This programme traces the trope of the missing body and structures of fractured communication in Frenkel's work from her early video telepresence project, *String Games: Improvisations for Inter-City Video* to her most recent video installation work and website, *Body Missing*. It provides an overview of the different ways Frenkel has approached issues arising from the relationship of technology to the body, history, messianic fantasies and false redemptions.



### STRING GAMES: IMPROVISATIONS FOR INTER-CITY Video, 1974.

Simultaneous transmission, four channel playback. 9 hours. Video. An excerpt of 5 minutes will be screened.

A brief documentary fragment will be presented of a live teleconferencing transmission that took place between two groups of people in Montreal and Toronto. They play a game of Cat's Cradle, using sounds, images and poem fragments.



**THIS IS YOUR MESSIAH SPEAKING,**

1990. 9 minutes, 40 seconds. Video. Two channel version.

In tracing the relationship between consumerism and cult practice, several narrative threads, including A.S.L. signing and a disembodied voice claiming to be "your Messiah", urge the viewer to shop before it is too late.

**NO SOLUTION - A SUSPENSE THRILLER, #5, SIGNS OF A PLOT: A TEXT, TRUE STORY & WORK OF ART.**

1979. 60 minutes. Video. Two channel version.

A mystery puzzle revolving around the missing body of Sample Art Broom results in an open-ended plot with an unexpected twist. Frenkel plays a narrator turned detective who gathers scattered clues and a trail of evidence.



**BODY MISSING.**

1994. 36 minutes. Video. Source tape for a multiple channel installation.

Parts 1, 3, 5 of the six segments will be screened. Parts 2, 4, and 6 are included in the Trinity Square Video programme on Tuesday, April 15 at 7pm.

In six interrelated segments, fragments of stories about the lost artworks that Hitler stored in a salt mine near Linz at the end of World War II unfold through the juxtaposition of archival lists and photographs, conversations overheard in the Transit Bar and the memories of people who witnessed the events.

TOTAL RUNNING TIME: 92 minutes.

## Videography

**STRING GAMES: IMPROVISATIONS FOR INTER-CITY VIDEO,** 1974. Simultaneous teleconferencing transmission. four channel playback. 9 hours. (video documentation available).

**NO SOLUTION - A SUSPENSE THRILLER, #2, INTRODUCTION TO SOME PLAYERS,** 1979, 22 minutes.

**NO SOLUTION - A SUSPENSE THRILLER, #5, SIGNS OF A PLOT: A TEXT, TRUE STORY & WORK OF ART,** 1979, 60 minutes. (single channel) and two channel versions / continuous play with installation).

**THE SECRET LIFE OF CORNELIA LUMSDEN; A REMARKABLE STORY; PART 1: HER ROOM IN PARIS,** 1979, 60 minutes.

**THE SECRET LIFE OF CORNELIA LUMSDEN; A REMARKABLE STORY; PART 2: "... AND NOW, THE TRUTH", (A PARENTHESIS),** 1980, 31 minutes.

**STORIES FROM THE FRONT (& THE BACK),** 1981, 60 minutes.

**THE LAST SCREENING ROOM: A VALENTINE,** 1984, 44 minutes. (single and two channel versions).

**LOST ART: A CARGO-CULT ROMANCE,** 28 minutes, 1986.

**CENSORED: OR THE MAKING OF A PORNOGRAPHER,** 1987, 25 minutes.

**THIS IS YOUR MESSIAH SPEAKING,** 1990. 9 minutes, 40 seconds. (single and two channel versions).

**... FROM THE TRANSIT BAR,** 1992. 30 minutes. (source tape for a six-channel videodisc installation).

**BODY MISSING,** 1994, 36 minutes, six parts, each 6 minutes: 36 minutes in total (source tape for a multiple channel installation).

### TRACK RECORDS:

#### Trains and Contemporary Photography

Roy Arden, Ron Benner, Murray Favro, Vera Frenkel, Angela Grauerholz, O. Winston Link, Louise Noguchi, Glenn Rudolph, David Tomas, Douglas Walker, Kathryn Walter, James Welling.

May 10 to June 29, 1997

Opening reception: Friday, May 9, 7:30 p.m.

Organized by Oakville Galleries and circulated by the Canadian Museum of Contemporary Photography.

Bilingual Catalogue available with essays by Su Ditta, Marmie Fleming, Tom Fleming, Lynne Kirby and David Tomas.

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# V is for video

## STUDENT PROGRAM

Monday, April 14th, 7pm

Since 1983, students enrolled in Video Critique and History Seminar at the Ontario College of Art & Design have viewed scores of tapes by student artists from across Canada and made a selection to show in a public programme. This year, 78 titles were submitted from students enrolled in 8 college and university art departments across Canada.

This year's jury: Dara Gellman, Vanessa Goldschiff, Martin Jones, Curtis MacDonald, Lucero Milchorena, Chester Parker, Mark Polic, Stephen Rife, Marek Stalmach, Chantal Thompson and Chris Vella.

The instructor was assisted by Curtis MacDonald in organizing this year's event. Programme notes written by Vanessa Goldschiff, Martin Jones and Curtis MacDonald.

V IS FOR VIDEO appreciates 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 who provide this invaluable venue for the exhibition of student-produced video.

**V is for Video special presentation curated by Curtis MacDonald**

The three video installations I have chosen are by Leslie Peters, Peter Flemming and Dara Gellman, all in their fourth year at the Ontario College of Art and Design. I feel that each piece is representative of the quality and diversity of work being produced at O.C.A.D. This festival provides an important opportunity for these Highly Innovative, conceptual works to be shown for the first time.

*Dream of her in white.* Dara Gellman, 4 Channel video installation, silent, vhs, 1997

Engaging symbolism derived from the literary character of Ophelia, *Dream of her in white*, is part of an ongoing series exploring the construction of identities.

#17, Leslie Peters, 3 monitor video installation  
A contemplation of experience and the process of experience becoming memory.

*Don't even think of crossing my line of piss or I'll bite your goddam ass off, you fucker.* Peter Flemming, video  
woofwoofarfypagrryaparoooooofyapyapyapbarkwoofyaparoooooowooofrrrrrrrrwoofyapstampeditnoeraseesee.



## THE PROGRAMME

**Tasman Richardson, RESTRUCTURING (SECTION A & B)**

*Ontario College of Art & Design, 1997, 0:58.*

A dance of elegant destruction, an ode to power at its most beautiful, a powerful visual experience.

**Marian Danica Ban, MOMENTS WITH PANELLOPY**

*Nova Scotia College of Art & Design, 1996, 14:14*

A video portrait of Panellopy, a zany talker with so many splits in her personality, she's a kaleidoscopic zeitgeist. Modern living at its most verbal.

**Liane Tessier, THE STORY OF A**

*Nova Scotia College of Art & Design, 1996, 6:00*

Rumours and hearsay and stories told by others to refer to others again. A text-based display of communications at their most tangled. Stories spin and distort, as revelation, upon revelation conspire to reveal nothing.

**Curtis MacDonald, THE LOVERS**

*Ontario College of Art & Design, 1996, 7:00*

When obsession gets a foothold, who knows how far a guy will go? Original music and an over-the-top performance by the artist compound the humour of this bittersweet love story of boy meets toy.

**Michael Morrow, TASKER THE PIANO CATCHER**

*Ontario College of Art & Design, 1996, 12:00*

Desperate filmmaker seeks an old world stunt man with confidence galore. Object? impossible feats of bravery. A goofy adventure with lots of surprises.

**Chad Silver, LIFE SAVER**

*Nova Scotia College of Art & Design, 1996, 0:46*

What makes pain killers so effective? This short conceptual video explores the effect of burning too brightly.

**Marie-Andrée Hudon,  
PROSTHETIC GENDER**

*Ontario College of Art &  
Design, 1997, 7:00*

A brilliant examination of the roles and stereotypes that toy companies generate in order to influence the minds of young girls plus a visit to the Barbie WebSite for some words of wisdom direct from the source.

**DC Hillier,  
DROWNING**

*Ontario College of Art &  
Design, 1996, 4:35*

A powerful narrative about surviving violence.

**Sean Wainstein,  
GOLDEN DREAMS**

*Ontario College of Art &  
Design, 1996, 2:30*

A haunting evocation of recovered memories and a lost sister. Veiled imagery complemented by the words of the artist conspire to reveal the depth of loss.

**Leslie Peters,  
UNTITLED**

*Ontario College of Art &  
Design, 1997, 1:00*

This one minute segment is a feast of sound and vision, vibrant colour, quick shots and great noise with an environmental message that's straight to the point.

**James Buchanan,**

**ONE DAY AT A TIME**

*Algonquin College,  
1996, 13:30*

The O'Connors have an unusual marriage, coping and struggling to make it with an uncertain fate ahead. A sensitive and revealingly intimate portrait of a couple caught face to face with an unknowable future.

**Ellisabeth Lesche,  
OH, ENDLOS WEITER  
AUGENSCHNEIN**

*University of Guelph,  
1996, 15:00*

A visual rumination on difference in the face of mechanized uniformity. "Not like in chaos, crushed, ground, but: in harmony scattered, where we perceive the order in variety, and where everything, different, still plays together." Alexander Pope

**Mark Polic,  
BRANDED**

*Ontario College of Art &  
Design, 1996, 8:00*

It's a B-movie on video, a white suburban boy makes contact with alien life via computer and an encounter with the real thing. When he "comes to" it has all been a bad dream but we all know that he's been branded for life.

**Jennifer Lam,  
PHOTOCOPIER**

*Queen's University,  
1997, 4:20*

A new age journey with the photocopier or what to do when it all gets to be too repetitive.

**Simone Meir,  
FAILING ABOVE WATER**

*Ontario College of Art &  
Design, 1996, 6:00*

A solo dance performance is interlaced with archival family footage to explore problems of self-representation for women.

**John Chung,  
SEEHEAR**

*Ontario College of Art &  
Design, 1996, 0:54*

A colourful experiment pushing the viewers' sensory system to the limit.

**Peter Bolkovic,  
THE GIFT**

*Ontario College of Art &  
Design, 1996, 10:00*

A quiet suburban landscape conceals a disturbed mind at work as that nerdy guy down the block decides to go all out to get noticed by chicks. A well-told tale of black humour with comeuppance aplenty.

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# Beauty School Dropouts

## A COLLECTION OF RECENT CANADIAN STUDENT FILMWORK

Monday, April 14th, 9pm

### Propos

#### Programmers: Jai Sarin and Isabella Pruska

Programmers Jai Sarin and Isabella Pruska are Students at Ryerson Polytechnic University enrolled in the Media Arts Program. Both are active as Filmmakers as well as Programmers.

Isabella's film *Homioereda* and Jai's *Just Words* were both shown at the Art Gallery of Ontario's "Independent's" film series. Both are also founding members of The Experimental Film Group (at Ryerson) where the classics of the Avant-Garde and Experimental Films are shown on a weekly basis.

**1.THE LAST NIGHT OF CHARLES BUKOWSKI, Chris Markowsky**  
4 min. - 1994 - Toronto, ON, Sheridan College

The filmmaker laments the past and wonders the future, in this intensely personal work.

**2.SPACEJAZZEROS, Nicole Chung**  
3 min. - 1997 - Toronto, ON, Ryerson Polytechnic University

Two Girls into painting and skating struggle against school and misconceptions about love.

**3.PROPOS, Valerie Ascah et Chloe Fortin**  
1 1/2 min. - Montreal, QU., Concordia University.

Six friends, six students, six 20 year olds talk to the filmmakers and us.

**4.NEWFOUNDLAND: COMING OR GOING? Noel Harris**  
10 min. - 1996 - Welland ON, Niagara College

A Documentary exploring the cultural changes Newfoundlanders face after moving to Ontario. An experience the Filmmaker himself went through.

**5.MAJOR TOM, Sjon Morgan Johnson**  
10 min. - 1995 - Vancouver, BC. Vancouver Film School

A Film that peeks into the secret world of a mentally and physically challenged young man's imagination.

**6.FLYING PUPPET, Alexandre Oktan**  
11 min - 1996 - Toronto, ON. Ryerson Polytechnic University.

One man's journey around the world and into himself.

**7.LANDSLIDE, Kara Blake**  
3 min - 1996 - Toronto, ON, Ryerson Polytechnic University.

An ambiguous trance rhythm moves sound and image freely across the screen and invites the viewer to play a part in the daydream.

**8.MIND WANDERING, Chris Walsh**  
3 min. - 1997 - Oakville ON, Sheridan College

" (Merry) Christmas musings and Super 8mm were meant for each other; it's a marriage of two ghosts." Chris Walsh.

**9.RED, Steve Bal4**  
3 min. - 1997 - Toronto On, Ryerson Polytechnic University

A super 8 collage of all things Red.

**10.ROCK THE CRADLE, Michael Dowse**  
7 min - 1996 - Calgary, AB. University of Calgary

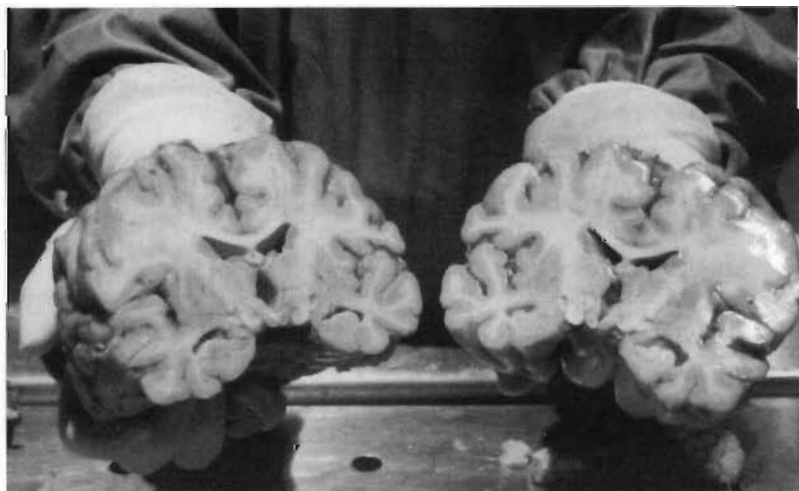
An obnoxiously loud Father and a quietly numb daughter are the two characters in this somewhat disturbing film.

**11.NEUROFEEDBACK, Chantalle Tucker**  
10 min. - 1996 - Toronto, ON, Ryerson Polytechnic University

An exploration of the mental languages experienced by those who suffer from clinical depression.

**12.CHEMICAL WEEKEND (PART 1 & 2) Vipin Sharma**  
9 min - 1997 - Toronto, ON - The International Academy of Design

A Meditation contrasting imagery of creation and destruction. - Dedicated to Marion McMahon.



*Neuro Feedback*



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# Homo Eroticus

## THE FILMS OF WRIK MEAD

Friday, April 18th, 9pm

Artist talk, Saturday, April 19, 4 pm

**PleasureDome and Images Festival '97 are pleased to present the films of local-boy-made-good, Wrik Mead. This retrospective spans the past decade, offering up a dozen short films to soften the will and add muscle to the eyes. These pixillated psychodramas isolate moments of desire – *Haven* shows two cartoon boys getting it on, *Closet Case* follows a man working himself out of a bondage suit, *Homebelly* narrates a woman's dreams of love, *Warm* shows a nude man struggling to his feet to lay a wet one on his lover's nap, *Frostbite* depicts a man resuscitated by a lighthouse keeper. Watching these flicks there's no doubt that the police are to society, what dreams are for the individual.**

The films of Wrik Mead are psychodramatic by inclination, first person narratives of desire and accommodation. Like many psychodramas they feature a single protagonist who attempts to negotiate a pre-linguistic surround, trying to find the join between themselves and the outside world. Often featuring brooding minimalist industrial soundtracks, these films pit the body

against the world, as the body's desire rubs up against its own naming, trying to free itself from the narratives of desire which have come to inhabit it. Over and over Mead renders the act of 'coming out' gay, and the struggles which ensue, staging the body as the arena of conflict. If he prefers his actors naked it is because he hopes to read, in their exposed flesh, the way the body

has bent to the rule of another's desire, subject to the gravity of opinion and consent. His figures struggle against these unseen forces, longing to touch, to be allowed to express a same-sex abandon which might finally join the body and the word. Invariably photographed in super-8, they are pointedly grainy, dirty, scratched, and suffused throughout with a mot-

tled surface that evokes a low-tech sublime. Often lasting the length of a super-8 roll, Mead deploys the camera's single frame function to great advantage – often drafting a one person 'performance' directed towards the camera. Their very frontality and fixed framing enlists the camera as part of these performative tableaux, asking that we read these gestures, these

bodies, as the effect of representation. That these representations could change, that a celebration of sexual difference could be possible in cinema, impels much of Mead's work. Pitilessly unromantic, often pessimistic, but filled always with a luscious materiality, bargain basement means, and a wry sense of humour, Mead's darkly drawn schemes of desire mark



**Warm**

## HOMO EROTICUS THE FILMS OF WRIK MEAD (1987 – 1996):

him as a potent new force of the Canadian avant-garde.

*(Mike Hoolboom)*

Wrik Mead is part of a younger generation of avant-garde filmmakers causing a stir in the international arts scene. His films were recently screened as part of a three city tour of

Canadian experimental film in Italy as well as exhibited in Paris, Berlin, New York, Melbourne, Hong Kong and here at home at the 1996 Toronto International Film Festival. A graduate of the Ontario College of Art his photo-based art and painting has exhibited in Toronto and Montreal.

### HAVEN

*(1992, Super 8, 3 min.)*

### WHAT ISABELLE WANTS

*(1987, Super 8, 3 min.)*

### JESUS SAVES

*(1988, Super 8, 3 min.)*

### GRAVITY

*(1991, Super 8, 3 min.)*

### HOME BELLY

*(1994, 16mm, 8 min.)*

### WARM

*(1992, 16mm, 5 min.)*

### CLOSET CASE

*(1995, 16mm, 5 min.)*

### (AB)NORMAL

*(1995, 16mm, 20 min.)*

### FROSTBITE

*(1996, 16mm 12 min.)*

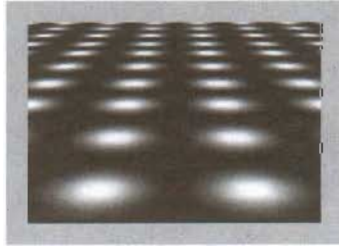


# >>iceflow>> a spring breakup of Canadian web

curated by Tom Leonhardt and Camille Turner

The World Wide Web ... a new medium emerges as older media converge in the digital sphere, as computers ever more densely together. >>iceflow>> is a snapshot, a chronicle of the role played by artists in developing the Web. Canadian artists are presented as part of >>iceflow>>. We invite you to explore the environments created by these artists, in general. Point your browser to

<http://www.interaccess.org/iceflow>



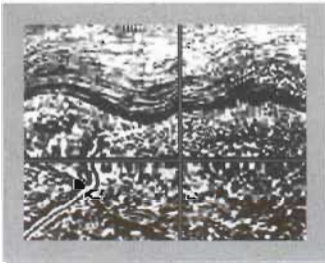
## Dreamscapes

Susanne Donovan (artist/director), Carla Kalberlah, Rose Kreutz, Heather MacIsaac, Sharon Trueman (artists), Virtual Reality Lab (studio)

Sydney, NS, 1997

Virtual reality environment by five artists whose interpretations of emotional states are formed through use of color, scale, shape and sound using VRML.

The evolving technical environment and limitations of the Web shape the ways we use it to communicate. This interactive, interconnected, intermedia space?



## Newmail

Eric Dymond (artist), Linda Albis (dream)

Toronto, ON, 1997

Using web programming to explore a dream related by email and the gender issues it raises. The origins, development and realization of the work are bound to the Internet.



The Web is both intimate and public, personal and anonymous. How do various techniques and approaches shape the Web?

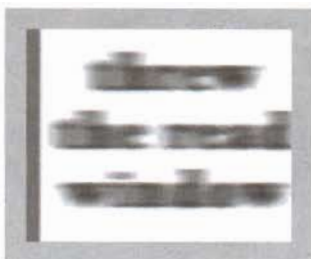


## Happyclown, Inc.

Alexander Braun, Dmytri Kleiner, Anna Melnikoff & others (artists)  
Toronto, ON, 1996

Designed to be both a parody of corporate conspiracy theory, as well as, an enlightening twisted view of the truth behind the new world order. Would you buy a burger from this clown?

The Web supersedes the older centralized information models of publishing and broadcasting by encouraging communities of interest to create vibrant social spaces on the Web?



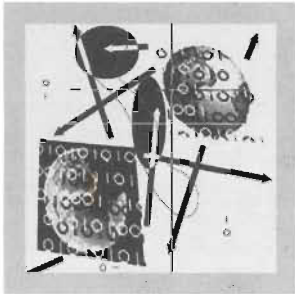
## Threw the Read Window

Tim McLaughlin (artist), the Banff Centre (host)

Vancouver, BC, 1997

This window exists between visual poetry and the digital word. Kinetic text transforms the web page into yet another cog in the fantastic book machine. Inspired by ideas developed by bpNichol.

s transform into yet another information appliance, and as global communications networks spread and weave language of the Web and defining this new social space. Eight Web-specific works from individuals and groups across consider how the work affects you and to participate in online discussions of the projects, as well as, the medium in



## digital eARTh

*Oliver Hockenhull, Thecla Schiphorst (curators/artists/designers), Terence Anthony, Lucinda Atwood, Antonia Hirsch, Mike MacDonald, David Nandi Odhiambo, K. D. Thornton, Zainub Verjee (artists) Vancouver, BC, 1996*

A community space for promoting greater connectivity between peoples, issues, organizations, media and the arts. Includes a wide range of personal artists projects.

ate with each other. What are the characteristics of the developing **language** and aesthetics of

## Dreamed

*A. Frederick Belzile (artist/caretaker), & the dreamers  
Montréal, Qc, 1996*

A participative space on the WWW dedicated to receive and maintain dream descriptions.  
Dreamed is a witness for one of the most creative actions we perform.

Un espace participatif sur le WWW dédié à recueillir et à préserver des descriptions de rêves.  
Dreamed c'est un reflet. Un reflet sur une des actions les plus créatrices que nous faisons.

s employed on the Web instill your sense of **engagement** as viewer, audience and participant?

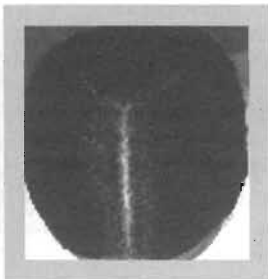


## The Love Money and Weather project

*Petra Mueller (artist)  
Montréal, Qc, 1996*

This project deals in the electronic flow of the everyday staples of everyday life through the agency of weather reports, intelligent agents, and affairs of the heart.

ging participation rather than mere consumption. How can **groups** build information **networks** around



## Imagining communities(bojagi)

*Jin-me Yoon (artist) Susan Edelstein (curator/designer)  
Jenn Lewis, Tony Canzi (designers) Artspeak Gallery (host)  
Vancouver, BC, 1996*

An exploration of the relationship between the experience of cultural displacement and the construction of cultural identity. The "bojagi", a square piece of cloth, is used as an organising metaphor to address questions of audiences and communities while focusing on Korean diasporic women.



# The Book of All the Dead

A SPECIAL PRESENTATION OF BRUCE ELDER'S 40 HOUR EPIC

Wednesday, Thursday, Friday, April 16th, 17th, 18th, 9am - 10pm

Bruce Elder is a leading figure of the avant-garde. The Lithuanian-American filmmaker and critic Jonas Mekas declares him, "Unquestionably the most important North American avant-garde filmmaker to emerge during the 80s." Now arrayed as a massive cycle of films called *The Book of All the Dead* – forty hours of film representing eighteen years of production (1974-1992) – Elder's work is as ambitious and complexly realized as any in international avant-garde cinema. Elder may actually be the last experimental film artist anywhere with the emotional and intellectual resources to have created a quartet of works which conclude the "abandoned" *Book*: *Illuminated Texts* (1982), *Lamentations* (1985), *Consolations* (1988) and the multiple-film "region" collective entitled *Exultations (In Light of the Great Giving)* (1992). This quartet was completed in a single decade.

In the same single decade, Elder has also produced the single sustained critical interpretation of the Canadian avant-garde, *Image and Identity: Reflections on Canadian Film and Culture* (Wilfrid Laurier University Press, 1989), and now a study of American avant-garde film under whose working title, *Embodied Poetics*, two books have gone into press at Wilfrid Laurier. Elder has all the while kept up a steady stream of articles, most notoriously "The Cinema We Need," which set off a heated debate among Canadian film critics.

To approach Elder's films, however, obliges one to note how heretical is the conception that drives them. The problem facing Elder begins with the moment of avant-garde film when he came into cinema. The very title, *The Book of All the Dead*, admits to the ambiguous truth of Michael Dorland's remark that Elder is a "belated" artist. Like every other experimental filmmaker at the end of the Seventies, Elder entered filmmaking under the deep shadow of powerful predecessors. Elder admitted as much the moment he embarked on his major works, which begin with the autobiographical *The Art of Worldly Wisdom* (1979). He starts that film with a long series of title-sequences styled after the fashions of his precursors. The irony, cast musically as a joke: this should be a film of self-disclosure but here comes an admission that Elder cannot "start" even with himself, because other, stronger artists have. Although made under another shadow, the nearly fatal disease contracted in 1977 that wasted Elder's body, *Worldly Wisdom* is a film deviating every way from what it should be: the desperate and epiphanic discovery of the "romantic-visionary" artistic soul. The split-screen images and plural voices we hear deny the unity of the self while many of the episodes in effect serialize the artist's identity. Still, in devising this film, Elder has also discovered his project, his style, and his strategy. These would

unceasingly guide his labours for the next dozen years. When *Worldly Wisdom* was made at the close of the Seventies, the shared high energies of the avant-garde had waned. The avant-garde of the Eighties would prove to be an era of dissipation, resentment, bad theory and worse politics. Viewer interest dispersed, artists confused. The Eighties were not, then, a time to attempt ambitious works of imagination. To take up that aspiration was to be a heretic. Never hesitant, Elder took that role on and nailed himself defiantly to the film academy's door. *The Book of All the Dead* was conceived in great ambition, and Elder discovered making it a long series of inherited ambitions. Each of which he exfoliates, criticizes and ironizes, but also makes his own. A host of formal and intertextual strategies arise after *Worldly Wisdom*, each of them more "postmodernist" than the last. No other filmmaker, in other words, has made such fabulous issue of being "belated," nor made that work so well for him as Elder has.

The infamously confident logic of texts of modern ambition are undercut in *Illuminated Texts* (1982), Elder's most powerfully and bluntly Canadian-philosophical film. It is a descent into the Inferno. The engagement with the solemn mythopoeic "return and retreat of origins" (Foucault) that modern poets dig into to answer modernity, and that underwrote the American visionary cinema is then reenacted, genealogically, over three continents in *Lamentations* (1985). That film is an eight-hour journey through memorial time, a "grand recit" (Lyotard) totally recited that is likewise totally deconstructed – and in the strong sense of that word. *Consolations* is a fourteen-hour "meditation" on what an artist might do when history collapses and myth shrivels, and he must struggle past resentment over that. *Consolations* is a very long shared secular Purgatory, and a summing up. Then, finally, with *Exultations* (a sub-cycle of single "feature-length" films within the whole *Book*), Elder enters the "chaos" cosmos – of fractal mathematics, computer-generated imagery and sound, wordless signification – in search of Dante's Paradise.

*The Book of All the Dead* succeeds finally in meeting its ambition, to remember, and the work remembers without resentment what is worth remembering. Elder's "postmodernism" is our collective genealogy become a vast encyclopedia-hermeneutical movie. *The Book* is a giant and passionate cinematic redaction and a cinema we not only need but have use for. Odd as it might seem, then, the forty hours of *The Book of All the Dead* are peculiarly usable. It is really a big contraption, and precisely as such, a production for use – not a dream, a vision, a magick, a totality. It proposes itself to us as our utility. All it demands is that we watch it and listen to it, and we will recognize it as our own. (Bart Testa)

# Special projects

## MECHANIQUE

by Detroit artist Robert Andersen, is a 15 image, 16mm film installation. This work will be installed at the Factory for our Opening Night.

"The projections I use Magically transform the building into something other than an architectural structure," says Andersen. "It allows us to look at the building, and indeed our entire urban landscape, in a completely different manner."

Robert Andersen is a filmmaker and visual artist from Detroit, Michigan. Currently, he is completing his MFA at the University of Michigan, School of Art and Design. He is also president and founder of the Detroit Filmmakers Coalition, Detroit's only non-profit media arts center. Over the last several years, his projection/installation works have been seen in galleries, theaters and on buildings.

## KNOWN/UNKNOWN:

PLAGUE COLUMN  
Carolee Schneemann,  
video installation,  
Springtown, NY,  
7min. loop 1997

Known/Unknown is an eclectic and overwhelming video montage of raw footage on disease, sex and feline murder. The direful parallels made with the medical institution allude to panic and misunderstanding: does the "doctor" cure or administer illness? Fact and fantasy play off each other to abstractly investigate the nature of disease. This personal work is genuine Schneemann; it just won't

acquiesce to the available categories of contemporary art. **Known / Unknown:** **Plague Column** is part of a larger installation intended to be seen on 4 monitors.

Carolee Schneemann is a multidisciplinary artist who has, through 30 years of singular image-making, transformed the very definition of art, especially with regard to discourse on the body, sexuality and gender. Her video, film, painting, photography, performance art and hybrid works have been shown at such renowned institutions as the Whitney Museum of American Art, the Museum

of Modern Art, New York City, the Centre Georges Pompidou, Paris, and just recently a retrospective at the New Museum of Contemporary Art, NYC, entitled **Up To and Including Her Limits**. She has published many books, including **Cezanne, She Was a Great Painter** (1976) and **More Than Meat Joy: Complete Performance Work and Selected Writing** (1979, 1997). She now lives in Springtown, New York.

## EXTERIOR 1:2

by Ottawa artist Tim Dallett, juxtaposes 2 short sequences of 16mm footage in simultaneous projection.

Pixelated sequences translate the camera operator's movements through characteristically urban and rural landscapes into contrasting pulses and rhythms. The camera in the 'rural' footage is moved in a relatively straightforward progression across a field, through a forested area and up a small mountain, while the 'urban' footage is more chaotic, the camera being moved from side to side, and focusing erratically on objects, machinery, etc.

Tim Dallett is an artist, writer and curator who works in a number of disciplines including installation and multimedia performance. He lives in Ottawa, Ontario, where he is a member of available light film/media collective.

## MARION MCMAHON AWARD

Images is very pleased to be able to offer an award to honour the memory of Marion McMahon. Marion's contribution to Canadian critical film and video discourse has been substantial: she was a filmmaker, curator and had just completed a draft of her Phd thesis at the University of Toronto. Marion's interests focused on explorations of autobiography, and the complexity of the 'subject' within the written word. Marion also co-facilitated with Philip Hoffman the "Independent Images" filmmaking workshop in the sunny meadows of Mt. Forest. This award will be granted to a woman filmmaker whose work has been selected for exhibition within the International New Screen section. The recipient will be given the opportunity to partake in the summer workshop, June 23 - June 28, 1997. This award will be juried by past participants of the workshop; Jai Sarin, Sarah Abbott and Cara Morton.

## THE MARION MCMAHON MEMORIAL FUND

A special fund to encourage and assist women working as writers and curators in the area of independent film and video has been set up in Marion's memory. To make a contribution to this fund, send a cheque payable to The Marion McMahon Memorial Fund. c/o Canadian Filmmakers Distribution Centre, 37 Hanna #220, Toronto ON M6K 1W8





# Les films de l'autre

Saturday, April 19th, 12pm & 2pm

## LES FILMS DE L'AUTRE

Founded in 1988 by Benoit Pilon, Jeanne Crépeau and Manon Briand, **LES FILMS DE L'AUTRE inc.** is a non-profit organization comprised of thirteen film and video artists.

LES FILMS DE L'AUTRE has a mandate to create independent films and videos which integrate freedom of expression and innovation of form. In addition, workshops in directing and working with actors are organized on the premises, and there are also editing facilities available to members. Since its foundation, numerous works have been produced, the majority of which have been laureates at a number of festivals.

Along with its principal endeavour of producing films and videos, LES FILMS DE L'AUTRE also seeks to find new avenues of distribution for these and other independent projects. In line with this undertaking, LES FILMS DE L'AUTRE's Spring 1997 Tour has been organized to allow various directors to present their works to audiences across the country.

**ANNA A LA LETTRE C**  
(ANNA AT THE LETTER C)  
by Hugo Brochu / script : Hugo Brochu, from a text by Larry Tremblay / photography : Michel La Veaux / music : Xavier Brochu / production : Hugo Brochu & Les Films de l'autre inc. / with Isabelle Leblanc and Marcel Sabourin / fiction,

16 mm, 33 min, 1996  
(distribution : Cinéma Libre)

A young woman and an old man watch each other. Anonymous. Two bodies in the heat of July. Two people struggling against the banality of circumstances. Against the silence. Against the danger of tenderness and desire.

**HUGO BROCHU**  
Member since 1994

A graduate in Visual Arts and in Communications from l'Université du Québec à Montréal, he had exhibited his video works at Oboro Gallery, Prim and at Médiagraphe. He directed *Des petits pois dans la narine dilatée d'un élan amoureux*, 1991 and *Pour*

*l'amour de Salomé*, 1992.

He is now releasing his new film **Anna à la lettre C**.

## BARCELONE

by Céline Baril / script & photography : Céline Baril / music : Espana Cani / production : Céline Baril / experimental,  
16 mm, 40 min, 1989  
(coproduction: Idiote Synchronie & Les Films de l'autre inc., distribution : Cinéma Libre)

**Barcelone** is a 9 letter word and a film in 9 episodes : B as in Building cathedrals, A as in up in the Air, R as in Regards, C as in Cinema, E as in Espana, L as in Language, O as in Origin, N as in Navigator, E as in Espana.

## CÉLINE BARIL

Member since 1988.

A graduate of Université du Québec in Visual Arts, Céline Baril is a multidisciplinary artist who, since 1980, has participated in many group exhibitions. Her work has been shown at the Contemporary Art Museum in Montréal, at the Musée du Québec, at the CIAC, at the Power Plant in Toronto and at the Contemporary Art Centre of Troyes in France. Her last installation called **L'Atomium**, combining video-sculpture and photography took place in november 1996, at Christiane Chassay's gallery in Montreal. She directed three films: **Barcelone**, 1989, **La Fourmi et le volcan**, 1992 and **L'absent**, a first feature she just finished this year.

## LA FOURMI ET LE VOLCAN ( THE ANT AND THE VOLCANO )

by Céline Baril / script : Céline Baril / photography : Carlos Ferrand, Céline Baril / music : Evan Green, François Senneville, Pierre McNicoll / production : Céline Baril and Jeanne Crépeau & Les Films de l'autre inc. / with Tu Quynh Luu, Pun Yuen Hung, Shiu Lai Chu / fiction,  
16 mm., 52 min, 1992  
(distribution: Cinéma Libre)



ANNA A LA LETTRE C

# 30TH ANNIVERSARY OF THE FOUNDING OF THE CANADIAN FILMMAKERS DISTRIBUTION CENTRE

Wednesday, April 16th, 9pm

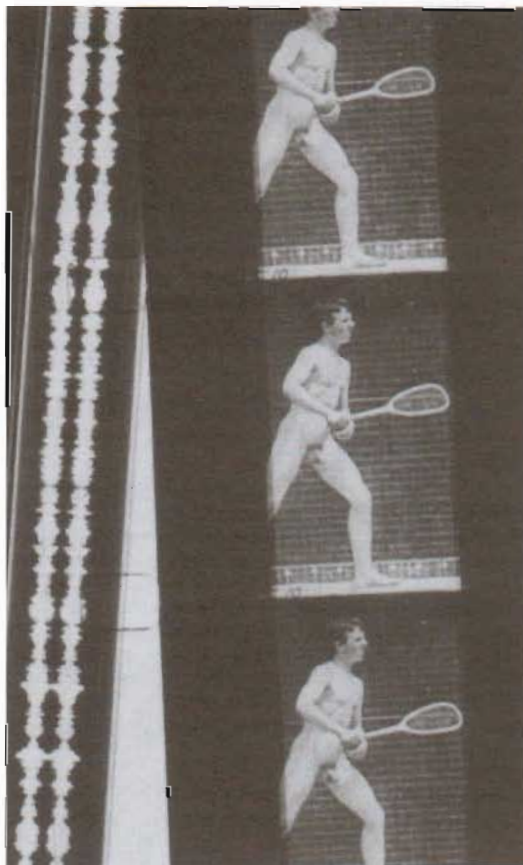
**THIRTY YEARS AGO, WHEN THE CFMDC WAS FOUNDED, FILMS OF THE NEW AMERICAN CINEMA, WITH WORKS BY THE LIKES OF STAN BRAKHAGE, ANDY WARHOL, AND KENNETH ANGER, WERE SCREENED INFREQUENTLY TO SMALL BUT ENTHUSIASTIC AUDIENCES IN TORONTO. REAL AFICIONADOS OF AVANT-GARDE CINEMA HAD TO GO TO NEW YORK TO SEE THE NEW "UNDERGROUND" FILMS SCREENED IN ROUGH SPACES IN GREENWICH VILLAGE. THE NEW YORK SCENE WAS THEN EXPLODING WITH THE LICENTIOUS COUNTER-CULTURE AND SOCIAL PROTEST PROMOTED IN FILM, POETRY, PERFORMANCE ART, MUSIC, AND HAPPENINGS.**

Toronto in 1967 was excruciatingly tame compared to New York. Nevertheless, there was an energetic small group of disaffected, counter-culture youth yearning to participate in the avant-garde scenes that were already more established in the US. There was some indigenous filmmaking and the occasional exhibition of films from New York. Toronto's art scene found itself only an occasional home in the Isaacs Gallery, Dorothy Cameron's Here and Now Gallery, the Gerrald Morris Gallery and, more frequently, at the Bohemian Embassy, a performance space/coffee house.

The founding of Canadian Filmmakers in May of 1967 helped give underground film a more permanent home in Canada. Four filmmakers—

Robert Fothergill, David Cronenberg, Jim Plaxton, and Lorne Michaels—followed in the footsteps of New Yorkers like Amos Vogel, who had organized Cinema 16 Film Library (1950-1966), and Jonas Mekas who founded the legendary Film-maker's Co-operative (1962).

The CFMDC served the Canadian artistic communities. There was an enthusiasm for showing and seeing the more serious film work of American and Canadian underground artists, many of whom were already working in more traditional media. An organized distribution centre, with its potential to make all types of independent films more visible, fulfilled the need for a regular outlet for artist-made films.



*Animals in Motion*

The CFMDC's initial collection was not purely experimental, "artistic" film. The four founding directors were all making short, off-beat, quasi-commercial work. The CFMDC was partly founded out of the practical desire to have the founders' work (and that of their friends) seen. Often the films were acid-inspired, kaleidoscopic "trip" films with "borrowed" rock and roll soundtracks. It was more important that the films were new and different than that they adhere to any given aesthetic principles.

The CFMDC did not cater to any particular type or style of filmmaking. It simply responded to an increase in production and audience demand. As Robert Fothergill has written, it was "the sudden outbreak of independent, do-it-yourself movies,



that led to the creation of the CFMDC".

In June of 1967, Willem Poolman, a solvent lawyer with a passion for underground film, organized the "Cinethon" with the help of Fothergill. They pulled together an astounding collection of Canadian and American work that was shown around the clock for three days. Many filmmakers were flown in to Toronto for the event, and some of the prints remained (rumour has it, somewhat illegally) in the possession of the CFMDC for later distribution in Canada. A ridiculous amount of money was spent by the organizers, but it was very well attended by all accounts. The first catalogue, compiled shortly thereafter by Fothergill and Iain Ewing, the first administrative directors of the centre, lists 16 films. Clara Mayer ran the original office (which has changed addresses 7 times since) at 719 Yonge St.

In 1972, the CFMDC was incorporated as a non-profit, artist-run institution and received funding from the Canada Council, as it does today.

Fothergill, Kirwan Cox, and Jim Murphy were on the board of directors. The catalogue was bilingual and included 300 films by 117 artists. (Now the CFMDC has

about 1,300 films, the work of some 400 filmmakers). While the institution has grown and shrunk and grown again since then, with the ebb and flow of funding, its purpose and essential operations remain largely unchanged. Despite many financial woes over the years, and the constant tension between the creative energy of filmmakers and the more sober task of maintaining a stable administration, the CFMDC has survived. One could say that the story of the CFMDC thus far, as with the artistic community in general, is one of survival.

Looking at some of the best experimental films from the 60's still distributed by the CFMDC, one is immediately struck by the plurality of aesthetics that pervaded that decade, from abstract expressionism to structural film to collage, visual poems and cine-dreams. Running through all of the works, however, is a concern (to varying degrees) with the material basis of film, the structure and effects of the apparatus. Exposing the illusionistic nature of conventional cinema was a way in which filmmakers could position themselves against the mainstream and foster new ways of looking and thinking about the medium. All the films retain a simulta-

neous sense of playfulness and seriousness.

John Straiton's **Animals in Motion** (1968) is a playful, animated reworking of the proto-cinematic photography of Eadweard Muybridge's 19th century motion studies of animals and humans. The film manipulates the still images in a way that would have been technically impossible in the early days of cinema, while constantly reminding the viewer of the mediums' unchanging basis in still photography.

A heavily rhetorical film, made mostly of found footage, Charles Gagnon's **The Eighth Day** (1967) plays with the differences between documentary and entertainment footage.

Gagnon implicates the mass movement of people at work, at play, in film, on tv, in marches, in shopping malls and so on as part of a whole dynamic that results only in conflict and war.

Ken Jacob's celebration of leisure and play **Little Stabs at Happiness** (1959-63) is an antidote to a stifling culture of seriousness. It operates as a document of disaffected 60's youth, at times very silly, at others contemplative and overly self-aware.

Dewdney's **The Maltese Cross Movement** (1967) takes as its subject the

projection apparatus itself, creating a dialogue between what is represented and the mechanism that is making the representation possible. The disjunctive and staccato editing creates a neo-Dada collage of pop imagery and a mischievous sense of tinkering with the apparatus, mocking the invisible nature of conventional projection.

Jack Chambers's first film, **Mosaic** (1964-65), is perhaps the most serious and earnest film in the program. A well-crafted, lyrical meditation on the themes of death, birth, decay, age and youth, it condenses temporal life events into a short film.

**Mothlight** (1963) by Stan Brakhage is one of his best (and best known) works. Coming out of the Abstract Expressionism painting tradition the film is made from parts of a moth, grass, leaves and paint. The film foregrounds the materiality of film: nature represented in light, the death and rebirth of the filmed object. It is a swirling, abstract, stunning experience of colour and a Romantic meditation on nature.

Equally as rigorous in its formal aspects as Brakhage's film Michael Snow's **Standard Time** (1967) gives a starring

role to the camera which acts as if it were (almost impossibly) independent from the filmmaker. The relationship between image, space, and movement is examined with the added experiments of the masterfully crafted soundtrack.

Joyce Wieland's **Water Sark** (1966) shares the best aspects of the lyricism of Brakhage and the formal, reflexive elements of Snow. A wondrous gaze at the minutiae of domestic objects and "interior" life, it explores the abstract shapes and sumptuous colours and reflections in close ups of water, glass, silverware, mirrors, magnifying glasses and prisms. At the same time it contemplates the filmmaker's relationship to her filmed space, giving equal acknowledgment to her body and her camera in the mesmerizing layers of reflection and refraction.

Ken Eakin

Canadian Filmmakers  
Distribution Centre

37 Hanna Ave., Suite  
220


Toronto, Ontario, M6K  
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call for submissions


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**September 15, 1997**


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# Asian/Images

Wednesday, April 16th, 7pm

*La Vida*

**ASIAN/IMAGES IS A COLLABORATIVE PROGRAMME ORGANIZED BY THE ASIAN HERITAGE MONTH GROUP AND THE IMAGES FESTIVAL CURATED BY PAUL LEE.**

The Asian Heritage Month Group salutes the tenth anniversary of the Images Festival with recent independent films and videos by Asian artists. Ranging from visually stunning experimental work to riveting family portraits to challenging narratives, these films and videos from continental and diasporic Asian communities play with and expand preconceived notions of womanhood, family, history, memory, stereotypes, and artistic aesthetics.

**KIMONO**

**Midori Ikematsu,**  
*video, Japan, 2 minutes, 1995-96*

A breakaway from old/traditional/passive images of Japanese women...

A woman in **Kimono** is chased after by the periscopes which represents a voyeur's, a man's point of view. At the end of her surrealistic journey, she transforms into a mythological figure, a fox, and escapes far away into the dune. In Japanese Mythology, a fox represents a woman who tricks men's minds.

**XICH-LO**

**M. Trinh Nguyen**  
*16mm film, U.S.A./Vietnam, 21minutes, 1996*

"**Xich-lo** (Cyclo)" captures the emotional/spiritual reality of a ritual pedicab ride through the heart of Ho Chi Minh City by a Vietnamese American woman in preparation for a significant reunion with her relatives. Utilizing imagery from family super-8 collections and recent super-8 from a trip, the filmmaker juxtaposes her past in Vietnam against her present day reality, exploring self definition in the process of returning to what was once her home and sole point of reference. The film also puts forward a rare, private perspective of the Vietnam Civil War. **Xich-lo** is M. Trinh Nguyen's first film.

**LA VIDA**

**Lawan Jirasuradej,**  
*16mm, Thailand, 20 minutes, 1996*

**La Vida:** the strength within is about the life journey of women from birth to aging. It uses rich color, vibrant stagings and sensitive character portraits to depict real, everyday women on an epic scale. **La Vida** is a luxurious look at women in different phases of their lives that helps us appreciate women's strength and spirit and also provides true insight into aging and the process of life.

**MY LIFE AS A POSTER**

**Sashwati Talukdar,**  
*video, India/U.S.A., 8 minutes, 1995*

**My Life as a Poster** tells the fictional story of the filmmaker and her sister's life. Through images of Indian popular film stars, flowing camera angles and a thought-provoking voice-over, Talukdar evokes and provokes exploration of "Indian culture," identity politics, feminist ideology and her positioning as a "Third World Filmmaker."

**BO SOOT**

**S. Yin You/Peter J. Riesenberg,**  
*video, U.S.A., 24 minutes, 1995*

"A young journalist is assigned to write a story about her great uncle, Bo, played by B.D. Wong, who was one of few Asian American Hollywood actors in the 30's and 40's. While at first she judges him for having taken shameless stereotyped roles, she learns about the difficult circumstances her uncle and others faced and how an individual can persevere and win despite overwhelming barriers."

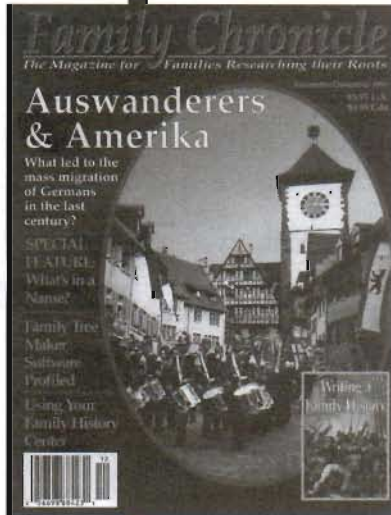
N. Sohn, San Francisco International, Asian American Film Festival.



**Bo Soot**

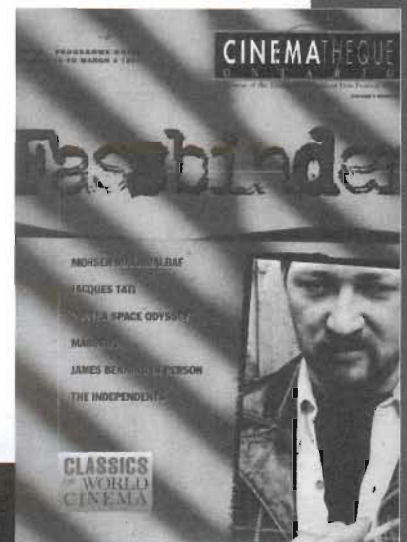
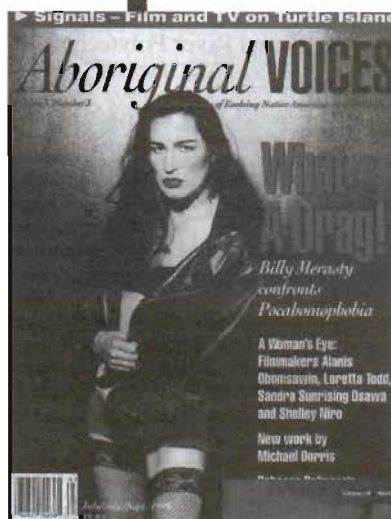


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*In Living Memory*

### **JIM LOVES JACK: THE JAMES EGAN STORY 1995**

**Producer/Director :**

**David Adkin**

3/4", Video

*Running Time: 53:00 mins.*

**Jim Loves Jack** provides an intimate portrait of a relationship between two men which spans nearly 50 years of gay and lesbian history in Canada. The Film tells how Egan, in the late 1940's began to advocate for the equal rights of homosexuals at a time when the term "gay liberation" had not yet been invented. Thirty years later, Egan has re-emerged at the forefront of the gay rights struggle by bringing one of the first constitutional challenges involving gay rights to the Supreme Court of Canada.



*Jim Loves Jack*

### **HEAVEN OR MONTREAL: THE UNFINISHED VIDEO 1993-97**

**Producer/Director :**

**Dennis Day and Ian Middleton**

3/4" Video

*Running Time: 5:00 mins.*

Reflecting on the premature death of a young artist, **Heaven Or Montreal** points to unfinished ideas, creating outlines of lost energy and imagination. As a finale, it summons all its desperation, and asks for silence to speak, and stillness to dance. Ian Middleton, its co-author, died in 1993 of AIDS-related causes.



*Heaven Or Montreal*

### **BODY MISSING 1995**

**Producer/Director :**

**Vera Frenkel**

3/4", Video

*Running Time: 36:00 mins.*

Based on casual conversation overheard in a bar, **Body Missing** is a work about the fetishistic art-collecting practices of the Third Reich. Situated between documentary and fiction in such a way that each interrogate the other, **Body Missing** draws both on historical and current sources. From the many conversations the barkeeper overhears at the Transit Bar, two contradictory narratives persist: indications of growing neo-Nazi activity in town, and a quiet plan





## Dandelions

by artists who have each chosen from the list of missing artworks one in particular to reconstruct, as an homage or trauerarbeit and labour of love.

### IN LIVING MEMORY

1997

**Producer/Director :**

**Amy Gottlieb**

3/4" Video

Running Time:

14:00 mins.

In Living Memory starts with a disturbing yet winsome discussion between an old man sit-

ting on a park bench and a younger woman behind the camera. After rejecting a suggestion that he tell some of the stories of his life, he asks the voice behind the camera who her parents are.

Thus ensues a sobering and comical discussion between father and daughter. Woven between fragments of this discussion in the park, are stories and images which give a sense of my understanding of my father's history and convey the

nature of our relationship. As the intimacy of our relationship is revealed, expanded notions of memory challenge narrow and conventional views of cognition

### QUEERCORE 1996

**Producer/Director :**

**Scott Treleven**

3/4", Video

Running Time:

20:30 mins.

A brilliant account of the thriving Homopunk scene; a document of gay and lesbian icono-

clasts and renegades, the marriage of punk philosophy with activism. Positive aggression, action, sound, and image.

### DANDELIONS 1995

**Producer/Director :**

**Dawn Wilkinson**

3/4", Video

Running Time: 5:00 mins.

"How do I make myself at home in a landscape made foreign to me?" Wilkinson looks at herself - a Canadian born black woman - and pon-

ders the white landscape called Canada. What kind of relationship to the land can she have in a place where she sees herself but where others constantly ask: "Where are you from?"

Wilkinson's existence vis a vis the land seems to lie somewhere in between the extreme long shots and close ups that make up the film, giving at once the feelings of intimacy and estrangement (Marion McMahon).



Body Missing

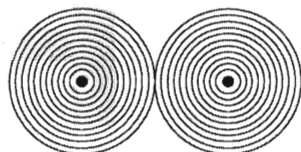


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The **Ontario Arts Council (OAC)** is proud to have supported many of the works which will be screened at this year's **IMAGES** festival. Note the following upcoming deadlines for film and video artists and organizations:

**Artists' Film and Video:**

A program to assist independent artists using film and video as a form of creative expression. Deadline: Apr. 15, Oct. 1, 1997

**First Projects: Film and Video:**

A program to encourage and support first time and emerging film and video artists undertaking an original project. Deadline: Jan. 15, 1998

**Photography Projects:**

Assistance for new projects or works-in-progress. Deadline: Feb. 1, 1998

**Media Arts Organizations Special Projects:**

Assistance for special projects in media arts. Contact OAC for details. Deadline: Contact OAC

**Electronic Media:**

Assistance for new projects or works-in-progress. Deadline: Sept. 15, 1997

**For more information, contact:**

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When applying to a specific program, always confirm the application deadline by calling OAC.

*Ces renseignements existent également en français.  
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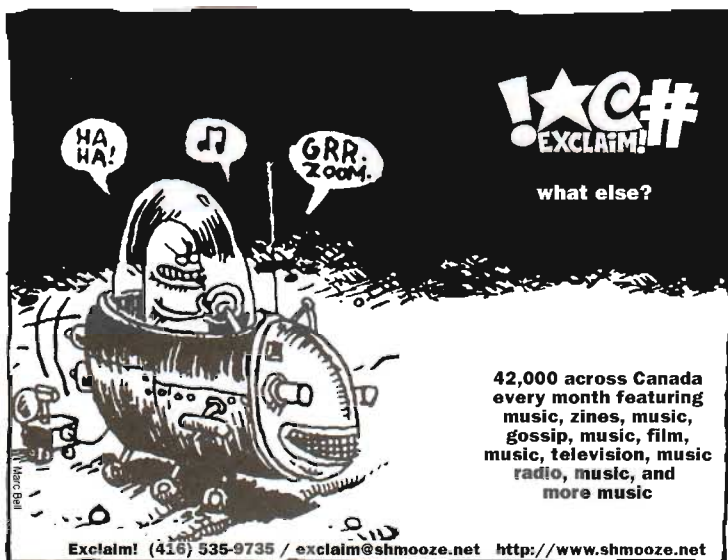
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