

# contents

The eleventh annual IMAGES festival 1998

- 10 NEW SCREEN *one*
- 12 NEW SCREEN *two*
- 13 NEW SCREEN *three*
- 14 NEW SCREEN *four*
- 15 NEW SCREEN *five*
- 16 NEW SCREEN *six*
- 17 NEW SCREEN *seven*
- 18 NEW SCREEN *eight*
- 19 NEW SCREEN *nine*
- 21 NEW SCREEN *ten*
- 22 NEW SCREEN *eleven*
- 23 NEW SCREEN *twelve*
- 24 NEW SCREEN *thirteen*
- 25 NEW SCREEN *fourteen*
- 26 NEW SCREEN *fifteen*
- 28 NEW SCREEN *sixteen*
- 29 NEW SCREEN *seventeen*

- 33 WORKSHOPS
- 34 SCHEDULE
- 38 KAZIMI *spotlight*
- 42 PRIVATE *eye*
- 46 ANIMATION *east/west*
- 49 URBAN *tales*
- 51 MUSCLE *memory*
- 53 A *is for* ANIMATION
- 54 V *is for* VIDEO
- 57 F *is for* FILM
- 60 FINNISH *programme*
- 63 TRINITY *collection*
- 64 INSTALLATIONS
- 67 DISTRIBUTORS
- 68 INDEX

11111

11111

11111



# NOW OFFERING VIDEO TO FILM



EXCLUSIVE FILM AND VIDEO  
50 PORTLAND STREET TORONTO M5V 2M7

416 598 2700

16mm SUPER 8 35mm

## David J. Woods Productions Inc.

### Microdolly ▶

Hot Shot  
Betacam SP  
Super Maxi jib  
Hi-8, Video 8  
Javelin cranes  
Wireless mics  
Aerocranes  
Grip packages  
Dino Dolly  
Magnum Dolly  
Z-jib

Wide range of  
Video Equipment  
Rentals.

Betacam Camera Packages  
with Audio packages, Tripods, Lights

Customizing packages to  
meet your needs.

934 Eastern Avenue, Toronto, Ontario, Canada M4L 1A4  
Phone: (416) 778-8661 Fax: (416) 778-8662  
DavidJWoods@CIMtegration.com

ONTARIO ARTS  
COUNCIL

CONSEIL DES ARTS  
DE L'ONTARIO

The **Ontario Arts Council (OAC)** is proud to have supported many of the works which will be screened at this year's **IMAGES** festival.

OAC offers the following programs to Ontario-based, professional video and film artists and media arts organizations:

### Artists' Film and Video:

A production program to assist independent artists using film and video as a form of creative expression.

Deadlines: Apr. 15 /98, Oct. 1 /98

### First Projects: Film and Video:

A production program to encourage and support first time and emerging film and video artists undertaking an original project. Deadline: Jan. 15 /98

### Media Arts Organizations Special Projects:

Assistance for special projects in media arts.

Deadline: Contact OAC for details.

### Photographers:

Assistance is now available through the Grants to Visual Artists program. Contact OAC for details.

### For more information contact:

Arts Programs, Ontario Arts Council  
151 Bloor St. W., 6th floor, Toronto, Ontario M5S 1T6  
(416) 969-7450 Toll-free 1-800-387-0058  
E-mail: [info@arts.on.ca](mailto:info@arts.on.ca)  
Web site: [www.arts.on.ca](http://www.arts.on.ca)

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

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





# Telefilm Canada

C'est avec un grand plaisir que Téléfilm Canada accorde de nouveau son soutien à *Images Festival of Independent Film and Video*. Ce type de forum contribue à la bonne santé de l'industrie audiovisuelle canadienne. Il permet à des créateurs novateurs et originaux de se faire connaître et constitue un des rares cadres où convergent les différentes technologies - les festivaliers se voient offrir une programmation de choix, d'ici et d'ailleurs, dans le domaine des nouveaux médias, de la vidéo et du cinéma.

Pour la troisième année consécutive, nous décernons un prix Téléfilm Canada de 5000 \$ pour le Meilleur Film ou Vidéo Canadien. Ce prix permet de signaler une œuvre exceptionnelle parmi une production provenant de toutes les régions du pays et de contribuer au financement d'un nouveau projet de qualité.

Téléfilm Canada encourage depuis plus de trente ans les talents canadiens dans les domaines du film et de la télévision et, plus récemment, des nouveaux médias. Par le soutien que nous apportons à des manifestations comme *Images Festival*, nous investissons dans l'avenir de l'expression culturelle canadienne.

Au nom du conseil d'administration et de toute l'équipe de Téléfilm, nous vous souhaitons un excellent festival!

It is with great pleasure that Telefilm Canada once again supports the *Images Festival of Independent Film and Video*. This type of forum is an essential component of a healthy Canadian audiovisual industry. It is not only an exhibition opportunity for innovative and daring creators, but it is one of the few environments where technologies converge — festival-goers can experience the latest in new media, video and film, made right here at home and around the world.

For the third consecutive year we are presenting the Telefilm Canada Award for Best Canadian Film or Video, worth \$5000. This is a unique opportunity to single out an exceptional work from entries that come from across the country and to help finance a new project from a promising creator.

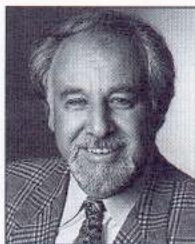
Telefilm Canada has now begun its fourth decade of supporting Canadian talent in film, video, television and more recently, multimedia. Through supporting events like the *Images Festival*, we are investing in the future of Canadian cultural expression.

On behalf of the Board of Directors, and the Telefilm Canada team, have a wonderful festival!



**Robert Dinan O.C.**

Chairman of the Board, Président du conseil d'administration



**François Macerola**

Executive Director, Directeur général



**NORTHERN VISIONS/  
THE IMAGES FESTIVAL  
OF INDEPENDENT FILM AND VIDEO**

SUITE #448, 401 RICHMOND STREET WEST,  
TORONTO, ONTARIO, CANADA. M5V 3A8

Tel: (416) 971-8405 Fax: (416) 971-7412

Email: [images@interlog.com](mailto:images@interlog.com)

Website: <http://www.interlog.com/~images>

**Board of Directors**

Ricardo Acosta, Nina Czegledy, Richard Davis,  
Larissa Fan, Ellen Flanders, Marc Glassman,  
Jorge Lozano, Milada Kovacova, Anita Lee, Ger Zielinski.

**Advisory Board**

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

**Staff**

Executive Director: Deirdre Logue  
Festival Coordinator: Daniela Snappova  
Programmer: Paul Lee  
Programmer: Stefan St-Laurent  
Communications and Development: Cicely McWilliam  
Technical Director: Hans Burgschmidt  
Technicians: Andre Gravelle, Jack Studzienny  
Bookkeeper: Rebecca McGowan  
Accountant: David Burkes  
Festival Assistant: Iram Blajchman

**Programmes**

Private Eye: Curated by Deirdre Logue and  
Kathleen Pirrie Adams  
Written on the Body: Curated by Kathleen M. Smith  
Post Modern Urban Tales: Curated by Michelle Mohabeer  
Spotlight on Ali Kazimi: Programmed by  
Marc Glassman and Milada Kovacova  
Finnish programme: Curated by Tapio Makela  
in collaboration with Nina Czegledy  
F is for Film: Paul Lee, Stefan St-Laurent  
V is for Video: Coordinated by Curtis MacDonald,  
Curated by John Chung, Elena Georgiadis and Jason Ryan  
A is for Animation: Curated by Chris Robinson  
Trinity Square Purchase Collection:  
Facilitated by Steven Foster  
Deadpan: Curated by Kika Thorne,  
Coordinated by Deirdre Logue and Ingrid Mayerhoffer  
Installation Activity: Coordinated by Deirdre Logue

**Website**

Art Direction: Daniela Snappova  
Designers: Tara Shukla and Daniela Snappova  
Trailer: Rosalyn Kalloo

**Catalogue and Poster**

Editor: Daniela Snappova  
Copy Editor: Scott Mitchell  
Proof Readers: Staff, Milada Kovacova and Sandra Rechico  
Concept: Lisa Kiss and Daniela Snappova  
Art Direction and Design: Lisa Kiss  
Photography (poster): Daniela Snappova  
Digital Illustration (poster): Lisa Kiss and Marcelle Faucher



Bertrand Carrière: Vu du pont. *Respondetemi*, 1991

Proud supporter of  
**The Images Festival**

**STEPHEN BULGER GALLERY**

700 Queen Street West, Toronto, Canada, M6J 1E7

Phone: (416) 504-0575 Fax: (416) 504-8929

E-mail: [sbulger@interlog.com](mailto:sbulger@interlog.com)



**Chisholm Archives Inc.**

**Mary di Tursi**

99 Atlantic Ave. #50  
Toronto, Canada M6K 3J8

Tel: (416) 588-5200  
Fax: (416) 588-5324  
Email: [chisholm@istar.ca](mailto:chisholm@istar.ca)

**FEARLESS  
FILMS**

The Fearless Film & Video Corporation

141 Bathurst Street, Suite 202  
Toronto, M5V 2R2  
(416) 504-9694 PHONE  
(416) 504-9693 FAX

Online to Digital Betacam \$145/hr or Beta/SP \$95/hr  
From Beta/SP - Hi8 - SVHS - 3/4"  
Linear & NonLinear On-line & Off-line Editing Suites

**[www.fearlessfilms.com](http://www.fearlessfilms.com)**



# sponsors

## FUNDERS



THE CANADA COUNCIL  
FOR THE ARTS  
SINCE 1957

LE CONSEIL DES ARTS  
DU CANADA  
DEPUIS 1957



ONTARIO ARTS  
COUNCIL  
CONSEIL DES ARTS  
DE L'ONTARIO



METRO



Canadian  
Heritage

Patrimoine  
canadien



ONTARIO  
FILM DEVELOPMENT  
CORPORATION

SOCIÉTÉ DE DÉVELOPPEMENT  
DE L'INDUSTRIE  
CINÉMATOGRAPHIQUE ONTARIENNE



TORONTO  
arts  
COUNCIL



Telefilm Canada

## SPONSORS

NOW

VIACOM CANADA



CKLN  
88.1 FM



SIM VIDEO



Bell Mobility

Edipix



Chapters  
Great Books Are Just The Beginning



TORONTO



L'EXPRESS

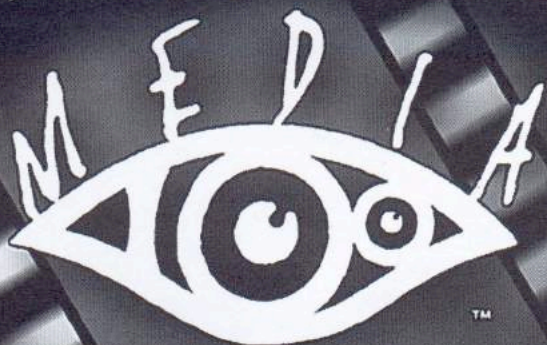
FESTIVAL



STEPHEN BULGER GALLERY



Open your eye...



...to a great documentary  
editing tool from

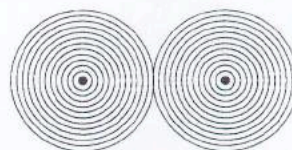
**Edipix**

Canada's Media 100 Source!  
416•497•4444

# Music in Stock

Classical • Rock • Industrial  
New Age • Ethnic • Country & Western  
Opera • Vocals • Sports • Folk

Easy copyright clearance.



**Chris Stone Audio Productions Ltd**

45 Charles Street East, Toronto, Ontario M4Y 1S2  
tel (416) 923-6700 fax (416) 923-3351

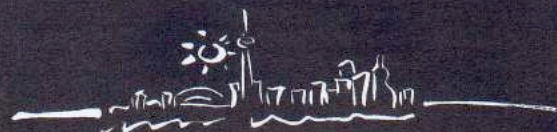
**STOCK MUSIC CONSULTANTS**

**ARRI**

**CONGRATS  
TO THE WINNERS**

**ARRI CANADA LIMITED**

433 Horner Ave., Unit 11  
Etobicoke, ON M8W 4Y4  
Tel: (416) 255-3335  
or (800) 379-ARRI  
Fax: (416) 255-3399  
email: @arrican.com  
Internet: <http://www.arri.com>



Toronto Film &  
Television Office

**SUPPORTING THE FILM  
AND TELEVISION  
INDUSTRY SINCE 1979**

**TORONTO**

Rhonda Silverstone, Film Commissioner (Acting)  
Phone (416) 392-7570 Fax (416) 392-0675  
Alison Emilio, Marketing Agent  
Phone (213) 960-4787 Fax (213) 960-4786  
Internet: [www.to-ontfilm.com](http://www.to-ontfilm.com)  
E-mail: [film@city.toronto.on.ca](mailto:film@city.toronto.on.ca)



## IMAGES 1998 SELECTIONS COMMITTEE MEMBERS

Michael Balser, Wendel Bruno, Lise Creurer,  
Dominique Cardona, Laurie Colbert, Vince Colyer,  
Andy Fabo, Barbara Goslawski, Susan Kealey,  
Brenda Kovrig, Heidi McKenzie, Michelle Mohabeer,  
Leslie Peters, Gariné Torossian,  
Greg Woodbury

*Daring As Always...* It is while you read the 1998 Images Festival Catalogue that you will notice this year is like no other. Along with a wild and wonderful selection of the best Canadian and International New Screen works, this year focuses on curation, collaborations, installation and on some of the world's most daring and sophisticated works of art. This year has been extremely challenging but, it was worth it. Thanks to our 1998 artists for your brilliant films and videos and to our home audience for your continued support of independent film, video and the exhibition of the media arts. We do it all for you.

It has been an honour and a privilege to work collaboratively with the following artists, organizations and curators, who have brought the best of their creativity and resources into the mix. We would like to thank Kathleen Pirrie Adams and InterAccess for their continued commitment to bringing new media technologies and film and video together through the Private Eye programme, our independent curators, Michelle Mohabeer, Kathleen M. Smith and Kika Thorne for bringing us *Post Modern Urban Tales of Love, Angst, Longing and Despair, Written on the Body: Flexing Muscle Memory* and the exhibition of *Deadpan* by Steve McQueen, respectively. A special thanks to Tapio Mäkelä and Nina Czegledy for his curation and her coordination of the Finnish Exchange programme. Thanks to Jill Armstrong and Cynthia Ward from Calgary and Helen Hills and Helen Bredin from Halifax for their dedication and energy in curating *The Mysterious East and The Little Known West* programme. Thank you to Ali Kazimi, our 1998 Spotlight artist, to Trinity Square Video and Stephen Foster for the coordination and screening of their 1998 Purchase Collection, and to Chris Robinson for his commitment and curation of the international student programme *A is For Animation*. It also gives us great pleasure to present installations and films of extraordinary circumstance by Steve McQueen, Bob Andersen, Francis Le Bouthillier, Gérard Courant and Tom Leonhardt. Our ability to exhibit works of this nature is endlessly exciting for us. To our designer Lisa Kiss who took on the impossible. To our technical team, Hans Burgschmidt, Jack Studzienny and Andre Gravelle, thanks for making sure we've got the power, our trailer maker, Rosalyn Kallou and finally to our extraordinary volunteers, for your hours of support.

The Board would like to express their warmest gratitude to the Images Festival Staff, Deirdre Logue, Daniela Snepkova, Cicely McWilliam, Stefan St-Laurent and Paul Lee for their savvy, creativity and commitment to the execution of this event and for their dedication to the future of exhibition in Canada. A special thank you to Sarah Lightbody, we wish you all the best in your future adventures.

We would also like to take this opportunity to acknowledge the generous support of the Canada Council for the Arts, Telefilm Canada, The Ontario Arts Council, the Toronto Arts Council, the Department of Canadian Heritage, the Ontario Film Development Corporation and the Municipality of Metro Toronto who have maintained their commitment to independent production and exhibition. Finally to our 1998 host, the Music Gallery, who has given us a great place to hang our lens caps.

## AWARDS

*The Images Festival of Independent Film and Video is proud to facilitate several awards each year, given to selected artists exhibiting in the New Screen section:*

**The Telefilm Canada Prize** is presented to the Best Canadian Film or Video featured in this year's New Screen. A \$5000.00 prize, to be used for the development of a short or feature film or video project, will accompany the award.

**The Viacom Canada \$1000.00 Award** is for Best Direction of a Canadian work in the New Screen section.

**The Marion McMahon Award** is presented to a woman filmmaker in the New Screen section who

works with autobiography, the complexity of 'subject' and in the spirit of McMahon. The recipient is given the opportunity to attend the Independent Images filmmaking workshop, held every summer and facilitated by Phil Hoffman.

**The V Tape Award** in the V is for Video programme. This \$100.00 award is given by People's Choice in this, our most senior student programme.

**The Best of the New Screen International Award** will be presented by the Images Festival. The Stephen Bulger Gallery is contributing a photograph by contemporary Québécois photographer, Bertrand Carrière.

Women in Film and Television-Toronto is presenting an award to the **Best Canadian Female Director**

whose work is included in the New Screen. The recipient receives a free one year membership and the opportunity to take a professional development workshop of their choice.

PS Lightsource is presenting an award for **Best Cinematography** to a Canadian film or video maker whose work is included in the New Screen. This award consists of a lighting truck and a technician for one day.

*The winners of these prestigious awards will be selected by a volunteer jury, comprised of local film and video professionals, by People's Choice Ballot or by the Images Festival Board of Directors.*

**THANK YOU'S:** João Borges (Sotto Travel), Jeff Crawford, Barbara Goslawski, Alan McNairn (Canadian Filmmakers Distribution Centre), Jennifer A. Houlahan (First Run/Icarus Films), Laura Hudson (Cinenova), Brian Lau (National Asian American Telecommunications Association), Annette Lønvang (National Film Board of Denmark), Maija Martin (Video Out), Milagros Sollano Solis (IMCINE), Lisa Steele, Kim Tomczak, Louise Littlefield, Wanda Vanderstoep, Cynthia Lickers, Leslie Peters (V Tape), MM Serra (New York Filmmaker's Cooperative), Ben Cook (London Electronic Arts), Wendy Lidell (International Film Circuit), Stephen Bulger (Stephen Bulger Gallery), Jane Farrow (Inside Out Collective), Jennifer Reeder (Video Data Bank), Gerald Weber, Ralph McKay (Sixpackfilm), Annie Tellier (Cinema Libre), Miki Obi (Pia Film Festival), Annie Reiser (First Run Features), Gary Thomas (The Arts Council of England), Hamutal Margalit (The Sam Spiegel Film & Television School), Isabel Neugebauer (Anigraf), Margit Kleinman (Los Angeles Goethe Institute), Doana Popescu (Toronto Goethe Institute), Rand Willemssen (Argos), Chrissy Bright (London International Film School), Rony Vissers (incident), Matthew Barney, Virgilio Garza (Barbara Gladstone Gallery), Jan Schnijren (Monte Video), Simone Urdl, Atom Egoian (Ego Film Arts), Stefanie Andrej (Studio Fur Experimentellen Animationsfilm), Karin van den Heuvel (Dutch Film and Television Academy), Lieven Debrunver (Gateway Film), Gary Beevers, Jane Balfour (Jane Balfour Films Limited), Toril Simonsen (The Norwegian Film Institute), Ingrid Vining (Grimtborpe Film), The Marian Goodman Gallery (New York), The Embassy of Finland, The Belgian Consulate, The Israeli Consulate, Gord Mills (PS Lightsource), Sandra Rechico, The Music Gallery Staff, Jackman Hall and the Art Gallery of Ontario, The Royal, Cinecycle, Sarah McElcheran, Michelle Cader, Marcelle Fancher, Gordon Alexander, Steve Geraghty and Ani DiFranco.





# **Viacom Canada**

*is proud  
to sponsor the*

## **IMAGES '98**

**Festival of Independent  
Film and Video**

### **VIACOM CANADA**





# new screen

— IMAGES 1998: April 23 to May 2

Having searched in dingy basements, eccentric studios and posh screening rooms of festivals in Berlin, Hamburg, San Francisco, New York and Tokyo, we have discovered some of the world's hidden treasures. This year we bring to you over 110 works from 26 countries, reflecting many diverse themes, communities, genres, aesthetics and techniques. The titles presented in the 17 New Screen programmes are challenging, invigorating and provocative.

Most of the titles in this year's New Screen were chosen from over 600 submissions by our three-tiered selection process. We would like to thank our dedicated team of screening committee members for the long and sometimes arduous hours of previewing. With their feedback in mind, we worked together with Board members Milada Kovacova and Ger Zielinski to fine-tune the programming. The rest was up to us.

Look through the New Screen programmes and you will find an abundance of world premieres and Canadian premieres. Many of these titles you will never see at the more mainstream and commercial festivals in Canada, but we dare to show them. In addition to the roster of high-profile international works and little-known gems, we salute all the wonderful works by Toronto filmmakers and video artists, many of which you will find in our two Home Brew programmes.

Opening Night promises to catch everyone off-guard. José Torero's *The Cake* and Scott Patterson's *Pact* will make you laugh so hard you'll choke on your popcorn; Lieven Debrauwer's *Leonie* will make you weep in your drink; and Claudia Morgado Escanilla's erotic *Sabor a mí* will make you wish you had brought more napkins.

Not to be missed this year is Johan Grimmonprez's *dial H-I-S-T-O-R-Y* (every day, last summer, people would line-up for 4 hours at Documenta X in Kassel, Germany to catch a glimpse of it!), or Wu Ming (No Name)'s *Frozen*, banned by Chinese authorities. Its footage was secretly smuggled to Rotterdam where an eager crew put it together. Matthew Barney's operatic and bizarre *Cremaster 5* takes you into the underworld of a lamenting soprano, a suicidal magician and several squirmish water nymphs. This film is one of the most brave and cutting edge works made in recent years, and we are proud to be the first festival to introduce Barney's work to Canada.

We hope you enjoy all the passionate moments on the Images' screens at four venues over the ten days of the Festival. You have our guarantee that your dreams will be wilder, more colourful and definitely more twisted.

**Paul Lee**  
**Stefan St-Laurent**  
**Images New Screen Programmers**





# new screen one

**OPENING NIGHT:** Thursday, April 23, 9pm, Royal Theatre

Sponsored by:

**VIACOM CANADA**

## TEN YEARS AFTER

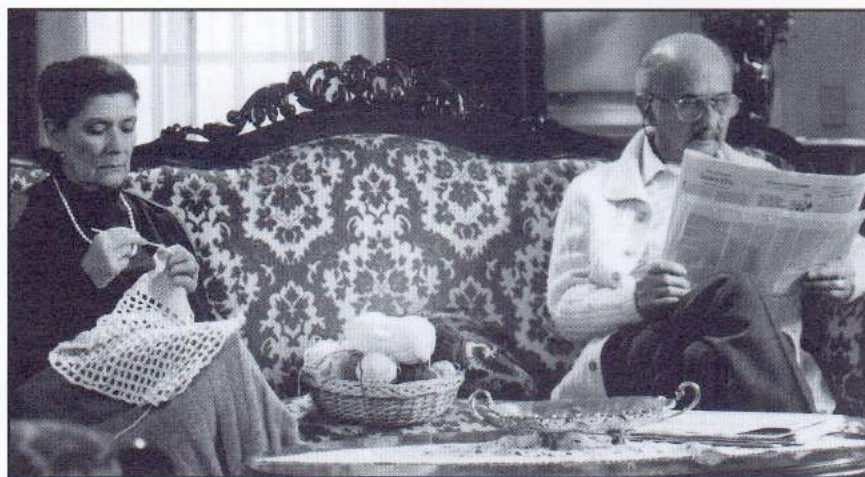
Atom Egoyan, Canada

35mm, 4 min., 1987/1997

*Toronto premiere*

Atom Egoyan began work on this experimental film 10 years ago. Shot in 16mm with a hand-cranked Bolex, this work-in-progress is a personal exploration of his relationship with his father. Father and son visit the San Francisco Art School his father attended years ago.

Cairo-born and of Armenian descent, Toronto-based Atom Egoyan is one of the most celebrated contemporary filmmakers on the international scene. He has directed seven feature films, including *Family Viewing*, *Calendar*, *The Adjuster*, *Exotica* and *The Sweet Hereafter*. He has participated as a jury member at the Cannes International Film Festival, and was knighted "Chevalier des Arts et Lettres" by the French Government in 1996. Egoyan recently signed to write the screenplay adaptation of William Trevor's novel *Felicia's Journey* for ICON in the US.



**An Afternoon in the Life of a Middle Class Couple**

## AN AFTERNOON IN THE LIFE OF A MIDDLE CLASS COUPLE

Fernando León, Mexico

35mm, 3 min., 1995

Spanish with English subtitles

Winner of Special Mention at the 1996 Guadalajara Mexican Film Festival, and screened in the Critics' Week at the 1996 Cannes Film Festival, *An Afternoon in the Life of a Middle Class Couple* tells the story of an autumnal couple who swear their love for each other until death separates them. But they have lived together for so many years, they've run out of things to say.

Prior to making *An Afternoon in the Life of a Middle Class Couple*, Fernando León made a number of other short films: *Encuentro* (1986), *Te Solté la Rienda* (1986), *Anillo de Compromiso* (1989), *La Muerte como un Sueño* (1992) and *Mi Pollito de la Feria* (1995).

## O BOLO (THE CAKE)

José Roberto Torero, Brazil

35mm, 20 min., 1996

Portuguese with English subtitles

*Canadian premiere*

An attempt to define the thing called happiness. One of four episodes of the film *Happiness is...*, this film follows a day in the life of an elderly couple who tell each other what they will do with the insurance money when the other one dies. Utterly hilarious!

## TÄNÄÄN (TODAY)

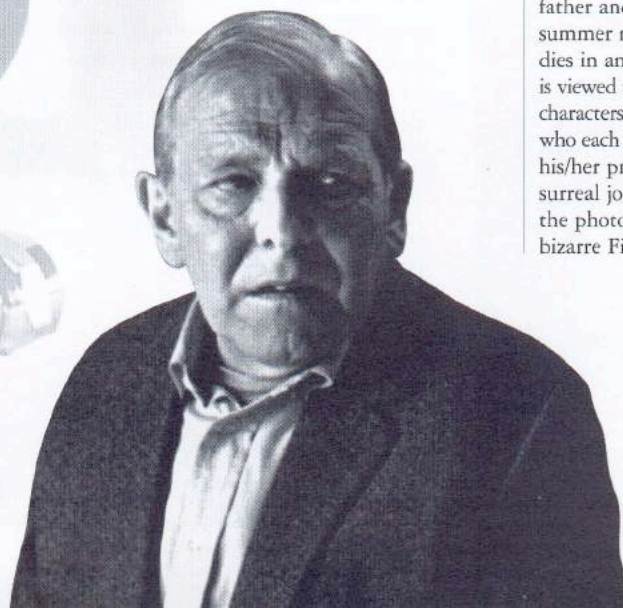
Eija-Liisa Ahtila, Finland

35mm, 10 min., 1997

Finnish with English subtitles

*Canadian premiere*

*Today* consists of three short polemical episodes traversing the relationship between father and daughter. On a still summer night, the grandfather dies in an accident. This event is viewed through three different characters, three family members who each reveal a part of his/her private life. A surreal journey through the photo album of one bizarre Finnish family.



Leonie





Pact

## ZERO

Joe Kelly, Canada

16mm, 3 min., 1997

Toronto premiere

An exhilarating take on ethnographic films, *Zero* combines innovative animation techniques and editing with a great ear for rhythm to create a funky retake on those tired National Geographic-type flicks. Made for less than \$500.

*Joe Kelly is an independent filmmaker who is currently focusing on experimental animation. Originally from Newfoundland, he now calls Calgary his home. Joe is the Production Coordinator at the Quickdraw Animation Society.*

## NEVER SLEEP NAKED

Guttorm Petterson, Norway

35mm, 5 min., 1995

Norwegian with English subtitles

Canadian premiere

A must-see for anyone who sleeps in the buff. An unlucky man wakes up without his pajamas to dire consequences.

*Guttorm Petterson is a film director at Oslo Kinematografer. His previous short films include: Light Flight (1989) and The Accident Report (1993).*

## BIEN SOUS TOUS RAPPORTS (FINE IN EVERY RESPECT)

Marina de Van, France

35mm, 12 min., 1997

French with English subtitles

Toronto premiere

Sarah is performing fellatio on her boyfriend, Olivier. Interrupted by her parents and brothers, the whole family gets together to do an in-depth critical analysis of the act. Leave it to the French to intellectualize a blow job.

*Marina de Van has studied philosophy at the Sorbonne and film at the FEMIS in Paris. Fine in Every Respect was her graduating thesis. It won the Jury Prize in Metz.*

## PACT

Scott Patterson, Australia

35mm, 10 min., 1996

Toronto premiere

Follow a couple clumsily attempting a dual suicide. Theirs was a love that just wouldn't bloody die - not in 10 minutes anyway.

*Scott Patterson has directed three short films, including Lessons in the Language of Love. His film Pact won the Premiere Prize at the Hamburg International Short Film Festival in Germany.*

## LEONIE

Lieven Debrauwer, Belgium

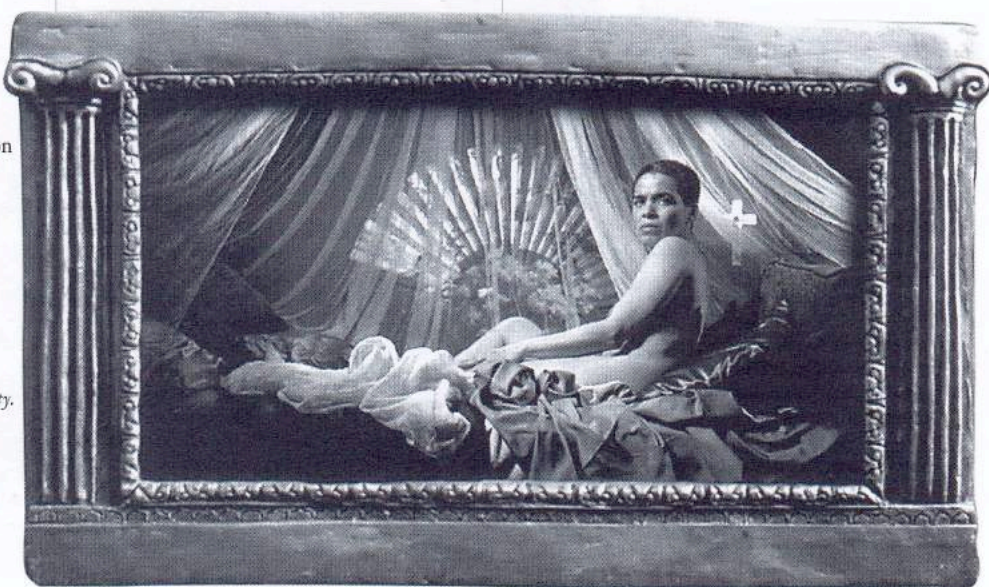
35mm, 12 min., 1997

Flemish with English subtitles

Canadian premiere

*Leonie* is a quiet examination of aging, love and loss. Cyriel must watch as the woman he loves gradually forgets their life together. By Cyriel's deathbed, Leonie seems unaware of her loss, as she cradles fondly his token of love.

*Lieven Debrauwer has directed seven short films, including Leonie, which won the Jury Prize at Cannes 1997. He is currently working on his new film, Testament.*



Sabor a mí

## 15TH FEBRUARY

Tim Webb, UK

16mm, 6:35 min., 1996

Canadian premiere

*15th February* mixes live action and animation to describe a symbolic rejection and its sadistic outcome. Based upon a real-life incident which took place around St Valentine's Day, as related in a poem by Peter Reading.

## SABOR A MÍ (SAVOUR ME)

Claudia Morgado Escanilla, Canada

35mm, 21 min., 1997

Spanish with English subtitles

Toronto premiere

A beautifully crafted film that languishes in the meaningful glances and pregnant silences preceding a romantic seduction between an intrigued Latina housewife and the handsome woman who lives next door. *Sabor a mí* is a florid tale of the love, miracles and intimacy that inhabit the world of these two women.

*Claudia Morgado Escanilla graduated with an outstanding achievement award from the Film Program at Concordia University in Montréal. Her previous films include: Odas a las Chilotas, The Pleasure of Silence, Spit It Out, Unbound and Angustia (Images 1997).*



15th February





# new screen two

Sponsored by:



**360° WOMEN!:** Friday, April 24, 7pm, The Music Gallery

## TOP OF THE WORLD

Marjorie Kaye, USA

16mm, 17 min., 1997

*Toronto premiere*

The new girl in town fixates on winning the bad-girl of her dreams. Despite warnings from concerned friends and interfering psychotic ex-girlfriends, Shannon aims to win Rannnd's heart. Motorcycles and coffee turn dreams into reality. Winner of Best Girl Short at the 3rd Santa Fe Film Festival and of the Director's Award for Best Short Film at the Reel Affirmations Washington, DC, Lesbian & Gay Film Festival.

*Marjorie Kaye is a graduate of New York University's Tisch School for the Arts. She has directed several shorts and music videos. She lives and works in Los Angeles.*

## SHOOT ME ANGEL

Amal Bedjaoui, France

35 mm on Video, 9 min., 1995

French with English subtitles

*Canadian premiere*

An erotic urban allegory: a police-woman pursues a dark silhouette. A strange duel ensues between violence and desire.

*Amal Bedjaoui studied filmmaking at New York University, graduated from the French national film school L'ID-HEC in 1985, and earned a degree from the University of Paris IV in 1987. She has worked as assistant director with Alain Resnais, Ariel Zeitoun, Gérard Oury and Benjamin Lewin. She produced and directed her first short, *Une vue imprenable*, in 1993. *Shoot Me Angel* is her second film. She is currently working on two documentaries and a short film.*

## MY CUNT

Deb Strutt and Liz Baulch  
Australia

16mm, 6 min., 1996

*Toronto premiere*

Melbourne actor Maude Davey stars in the film adaptation of her subversive black comedy, (originally written for the stage), about the agonies of living with a cunt. In this bold and controversial monologue, Maude poses sly questions about the meaning of female perfection, as she introduces us to her grandmother's favourite party trick and gives us a glimpse of what Demi Moore, Pamela Anderson and her grandmother have in common! Winner of the Audience Choice Award at the 1997 Melbourne Queer Film & Video Festival.

*Deb Strutt has wide and varied experience in all areas of the arts, including photography, radio broadcasting, opera and musical theatre. She is currently studying at Deakin University, and works as the Executive Producer of Australia's first lesbian and gay television broadcaster, Bent TV. *My Cunt* is her first film. Liz Baulch completed a science degree and worked as a technician for National Audio Visual Australia. She is now President of Bent TV. *My Cunt* is Liz's first film.*

## STABAT MATER

Olga Samolevskaya, Ukraine

Video, 12 min., 1997

Latin with no subtitles

*Canadian premiere*

Using the image of the Holy Madonna to unify human spirituality with divinity, Olga Samolevskaya has crafted a stunning video about eternal maternal love, the

reincarnations of the soul, and the beauty that always saves the world. Winner of Best Experimental Video at Film Video '97 in Montecatini, Italy.

*Olga Samolevskaya was born in Kiev. She graduated from the Institute of Theatre Arts in Kiev in 1981. She now works as a film director for the National Cinematheque of Ukraine.*

## STRETCHMARK

Veena Cabrereros-Sud, USA

Video, 9 min., 1996

An intimate and raw look at the interior life of a single mother, *Stretchmark* examines the taboo emotions of single parenthood - loneliness, boredom and anger. Using Super-8 footage, a young woman's voice, images of her body, her son, their apartment and the city where they live, the filmmaker constructs an experimental exploration of assumptions about motherhood and family.

*Veena Cabrereros-Sud is a Filipina-Indian writer, filmmaker and mother. She is currently an MFA candidate at New York University's Graduate Film Program. Her first video, *Sisters N Brothers* (1994), a collage about race, rape and racism, received numerous awards. *Stretchmark* is her second work. Her essay *Kicking Ass* was published in*

*Rebecca Walker's anthology *To Be Real* (Doubleday).*

## MY FEMINISM

Laurie Colbert and  
Dominique Cardona,  
Canada

16mm, 55 min., 1997

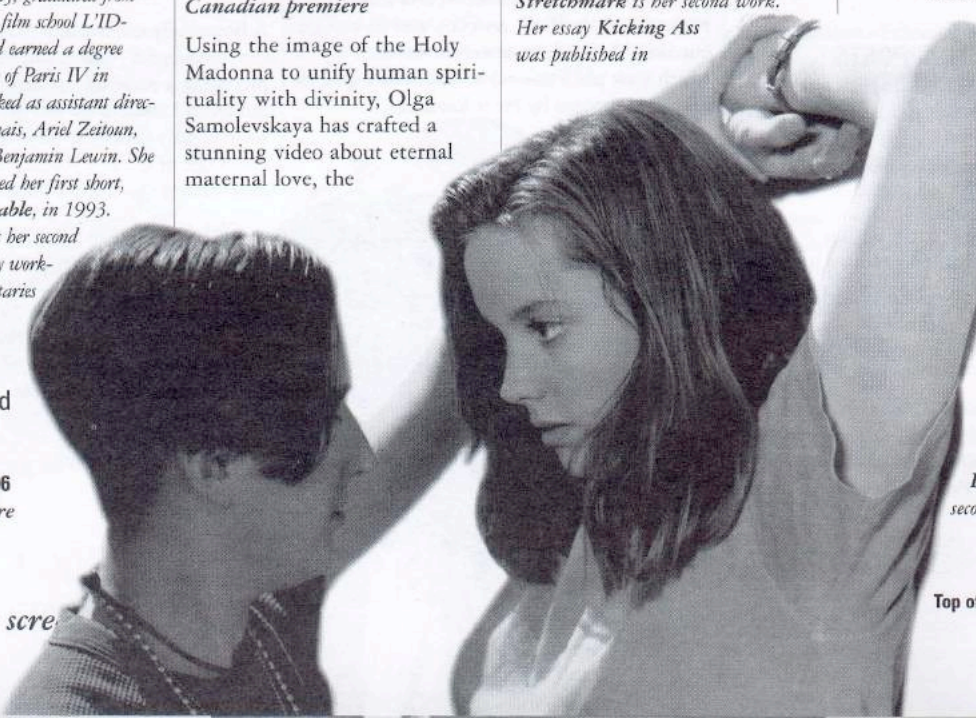
*Toronto premiere*

In a right-wing era when people are questioning the value of feminism or whether there continues to be a feminist movement, *My Feminism* reminds us that the revolution continues. Speaking passionately on a wide range of issues confronting women (such as health care, lesbian-baiting, pornography and reproductive rights) are some of the feminist champions of our time: Mary Becker, Urvashi Butalia, bell hooks, Judy Rebick, Ailbhe Smyth, Gloria Steinem and Urvashi Vaid.

*Born in Algeria, Dominique Cardona moved to France at the age of seven. She received her law degree from the University of Montpellier. In 1990 she moved to Toronto and attended the summer film program at New York University. Laurie Colbert is a Toronto filmmaker and a recent graduate of the resident director program at the Canadian*

*Film Centre. Laurie and*

*Dominique made their directorial debut in 1992 with *Thank God I'm a Lesbian* (Images 1993), which won the Audience Award at the Créteil International Women's Film Festival and at the Turin International Lesbian & Gay Film Festival. *My Feminism* is their second film.*







# new screen *three*

**DOKUMENTA KAMP:** Friday, April 24, 9pm, The Music Gallery

## LOVERFILM

Michael Brynntrup,  
Germany

Video, 21 min., 1996

German with English subtitles  
Canadian premiere

Noted German experimental filmmaker Michael Brynntrup tantalizes us with his diaristic account of his many lovers. What seems at first to be an extended exercise in ego, gradually becomes a powerful social record of gay life in the years spanning gay liberation and the AIDS crisis.

*Born in Westfalia, Michael Brynntrup studied in Freiburg, Rome and Berlin. In 1991, he received his MFA at the Braunschweig School of Art. Since 1981, he has made over 50 experimental short films and videos and two feature films. Many of Michael's award-winning works have been widely screened internationally to great acclaim.*

## SPF 2000

Patrick McGuinn, USA

16mm, 10 min., 1997

Canadian premiere

In this hilarious homage to 1970s Italian sexploitation films, two gay men sunbath by a creek, where they meet a handsome teenage boy, his overprotective mother and an all too wise alien. "McGuinn's films are full of imagination." -*Time Out New York*

*Patrick McGuinn graduated from NYU's Film School, worked as an editor on PBS documentaries, and made several short films (and longer ones), including *Desert Spirits* and *Surob: Alien Hitchhiker*.*

## OASIS OF THE PHAROAHs

George Kuchar, USA

Video, 17 min., 1997

Canadian premiere



Lap Rouge

Mike Kuchar and three friends go on a road trip to see Barbara and David exchange vows. When they get there, they are a bit out of place in the lavish, Egyptian-themed wedding, complete with petting zoo and sultan tents. An experience not unlike being in Las Vegas on acid.

*George Kuchar and his twin brother Mike became part of the underground New York film scene during the 60s, creating mini-melodramatic films that parodied pop culture and fantasy with kitsch, humour and perversion. George discovered video in the mid-80s in the form of an 8mm camcorder, which quickly became his third eye.*

## Nÿ, THE LOST CIVILIZATION

Dylan McNeil,  
Monaco

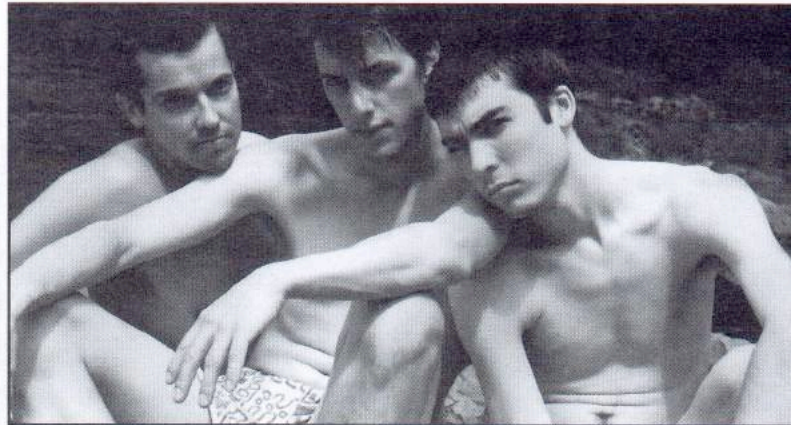
16mm, 18 min., 1997

Toronto premiere

The anthropological study of Nÿ (pronounced

"NEEH"), a city built on smoke. In this strange city, garbage bags become dangerous objects, society ladies form street gangs, and a single word -fuck- is used as subject, object and verb. All this takes place in an exceedingly strange and strikingly familiar city...

*Nÿ is Dylan McNeil's third short film, directly following his second short*



SPF 2000

*film, which was preceded by his first short film. His upcoming projects include a fat-free version of *Macbeth*, focusing on keeping it under 250 calories (based on 24 frames per second foot of 5245 negative film stock).*

## LAP ROUGE (THE RED RAG)

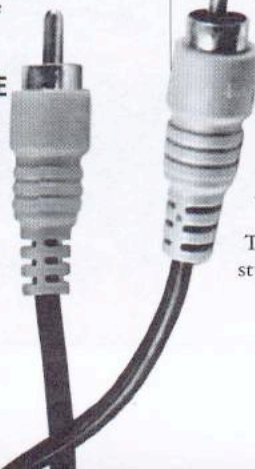
Lodewijk Crijns,  
The Netherlands

16mm, 43 min., 1996, Dutch and French with English subtitles

Toronto premiere

Lodewijk Crijns would like to introduce you to Herman and Egbert, brothers who live with their aged mother in the French countryside. *Lap Rouge* is a fascinating yet disturbing look at brothers twisted by an unhealthy and uncaring relationship with their domineering mother. Surely one of the oddest and most challenging films ever shown in Toronto.

*Lodewijk Crijns graduated as a documentary director from the Netherland Film and Television Academy in Amsterdam. His film *Kutzooi* (A Bloody Mess, 1995) received the Film and Video Encouragement Award from the Amsterdam Arts Fund. *Lap Rouge*, a multi-award winner, is a step in a direction that some consider to be very controversial.*







# new screen *four*

**BLAST FROM THE PAST:** Saturday, April 25, 9pm, The Music Gallery



Happy-End

## HAPPY-END

Peter Tscherkassky, Austria  
16mm, 12 min., 1997  
*Canadian premiere*

Somewhere between resurrection and exorcism, Tscherkassky's found-footage palimpsest invites us into the private home-movie domain of a couple known only as "Rudolf" and "Elfriede." Condemned to eternal years of "bonbons, caramels and chocolates," their never-ending annual performance for the camera is a relentless bacchanalian rite à deux, with a soundtrack that starts with a contagious pop song and slowly becomes a requiem ad nauseam.

## THE VISION MACHINE

Peggy Ahwesh, USA  
16mm, 20 min., 1997  
*Canadian premiere*

"In a film like *the vision machine*, it is the presence of the camera that ensures that what we are seeing is indeed "real life." Women dance to a bunch of pop music 45's from the 1950s and 60s, played on a couple of old turntables. At times, they stomp on the turntables, and distort or interrupt the music. Later they are seen around the table at a dinner party, stuffing themselves while cracking "feminist" jokes. The "reality" of these scenes consists precisely in the refusal of the women to pretend that the camera is not there.

They are acting for the camera, but they are doing this in real life, not in a fiction.

*Peggy Ahwesh has lived and worked in New York since 1982. She works with video and digital media. She currently teaches filmmaking and media-related courses at Bard College. Her film, the vision machine, premiered at the Whitney Museum of American Art in January 1998. She is currently working on a feature film called Lies and Excess.*

## PENSÃO GLOBO

Matthias Müller,  
Germany/Portugal  
16mm, 15min., 1997

A man facing his approaching death takes what is perhaps his last journey and ends up in "Pensão Globo" in Lisbon, where he sets out on aimless excursions through the city. With oversaturated colours, both sanguine and succulent, vision swims and slips away in echoing superimpositions. These overlapping exposures convey a sense of the permeable boundaries between life and death.

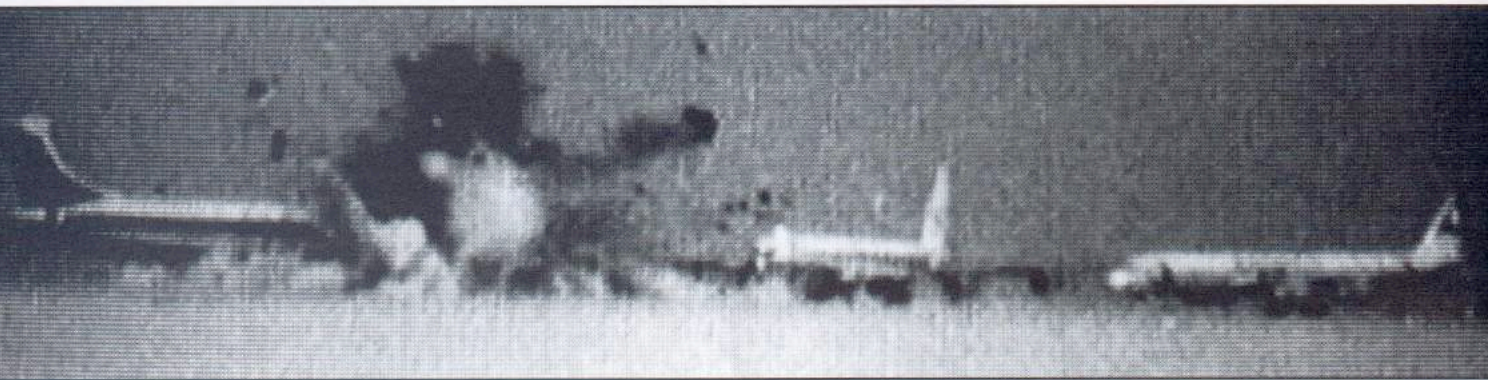
*Matthias Müller has directed mostly short experimental films which have been adorned with prizes from film festivals the world over. He has just recently had a mini-retrospective at Pleasure Dome in Toronto.*

## DIAL H-I-S-T-O-R-Y

Johan Grimonprez,  
Belgium/France  
Video, 68 min., 1997  
*Canadian premiere*

Buckle up for the unofficial chronicle of worldwide airplane hijacking! This pseudo-documentary will take you on a playful-subversive tour from the romantic hijacker-revolutionary of the 60s and 70s to the cynical, anonymous parcel bombs of the 90s. Its blending of archival footage and personal home-movie imagery investigates the media politics of contemporary catastrophe culture. Inspired by two Don DeLillo novels, *White Noise* and *Mao II*, and savouring the writer's motto "Home is a failed idea", director Johan Grimonprez fully demonstrates how the spectacle of international terrorism and the desire for the ultimate disaster invade all living rooms to threaten our domestic bliss.

*Johan Grimonprez is the director of the internationally acclaimed video pieces Kobarweng or where is your helicopter and of the multi-channel video installation It will be alright if you come again, only next time don't bring any gear, except a tea kettle. dial H-I-S-T-O-R-Y was labeled as one of the most important discoveries at Documenta X, and has since been shown in Paris (Centre George Pompidou), New York (Deitch Projects) and Rotterdam (Rotterdam International Film Festival 1998).*







# new screen five

**FUGITIVE IDOLS:** Sunday, April 26, 1pm, The Music Gallery



**Alien/Nation**

## **ALIEN/NATION: FILMART TAKES POSITION**

Various Artists: Austria, Belgium, England, Germany, Italy, Morocco, Switzerland, USA

16mm, 60 min., 1997, English subtitles

*Canadian premiere*

*Filmart Takes Position* is the title of an international call for artistic contributions issued every two or three years by Sixpack Film in Austria. The theme each time is new and concerned with a socio-political subject in the widest sense of the term. Parallel to the so-called globalization and the economic pressure thereby created, an extensive process of social de-solidarization is taking place. Among the first victims of this process are the immigrants. *Alien/Nation* was chosen as the theme of the first filmreel in order that film artists could publicize their positions, something which is rarely done. The renewed outbreak of problems of social exclusion, migration, prejudice, political and government repression and the global feeling of threat and alienation were to be the themes of the films submitted throughout 1996. All types and genres were accepted, the only limitation being that the contributions should not exceed five minutes. 172 films and videos were submitted. An international jury selected 15 works from eight countries - 15 visual counter-measures with differing approaches. The filmreel *Alien/Nation* develops the theme in the manner of a cabinet of curiosity: digitally worked video art; classical animation; highly-concentrated, personal commentaries and minimalist works from the area of avant-garde film.

*Mariage Blanc*, *Gustav Deutsch* *Biba-Non-Biba*, *Hanzel & Gretzel*  
*Dar-El-Beida*, *Tim Sharp* *Gruezi* (Hello), *Jonas Raebler* *Extract*, *Kristin Mojsiewicz*  
*PH/R/ASES*, *Sikay Tang* *Heimkehr 1941/1996* (Homewards 1941/1996), *Caroline Weihs*  
*and Michael Domes* *Snapshots*, *Kurt Kren* *Zehn Kleine Negerlein* (Ten Little Black Kids), *Jochen Ehmann* *Paradigm Lost, Part I*, *Shabeen Merali* *Non Portare I Cani In Chiesa* (Don't Bring Dogs Into the Church), *Marco Lanza* *Genocides*, *Hanzel & Gretzel*  
*Ich Suche Nichts*, *Ich Bin Hier* (I Don't Look for Anything, I Am Here), *Holger Mader*  
*Alarm*, *Dietmar Brehm* *Die Letzten Bilder der Nacht* (The Last Pictures of the Night),  
*Paul Divjak*



**Taxi Dancer**

## **TAXI DANCER**

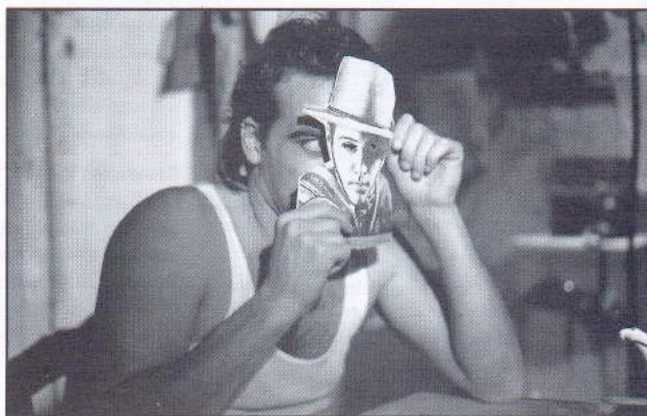
Caroline Strubbe,  
 Gilbert and Jan Dalemans, Belgium

16mm, 40 min., 1996, silent

*Canadian premiere*

In 1926, Rudolph Valentino, icon of the silent film, dies in New York at age 31. After his early death, a wave of mass hysteria and suicide attempts sweep North America and Europe. Some fans actually follow their idol into death. Later that week, a liftboy of a luxurious hotel is found dead in his room, surrounded by photos of the deceased actor. While telling the story of this liftboy who was mesmerized by the Valentino magic, *Taxi Dancer* reflects on how an idol such as Valentino exists in the mind of its public, embodying beauty and elegance with a tantalizing eroticism accessible to all gender and sexual preferences.

*Caroline Strubbe's* previous short film *Melanomen* was awarded the Golden Bear for Best Short Film at the 1993 Berlin International Film Festival. *The Dalemans Brothers* started out working with photos and collage. The images began to move onto video, and now onto celluloid film.



**Taxi Dancer**





# new screen six

CAN'T KEEP IT INSIDE: Sunday, April 26, 9pm, The Music Gallery

Sponsored by:



## 'SI'ELU'TAXW (ANNOUNCE)

First Nations Video Collective, Canada

Video, 11 min., 1997

Toronto premiere

'Si'Elu'taxw is a series of short experimental videos, 30 to 60 seconds in length, made by the First Nations Video Collective, examining the treaty and land claims process in British Columbia. These videos include:

### From Time Immemorial

(Tony Melting Tallow, 60 sec.)



This work addresses the past by reliving the original names given to the cedar tree, the river

and the ocean. This work contrasts this past with the First Nations people's spiritual, political, social and environmental realities in 1997.

### Earth Flesh

(Thirza Jean Cuthand, 60 sec.)

The land speaks, "There has been a lot of talk about who owns this land, but no one has asked who the land owns." This work uses projected images of the land, disrupted by images of the body, to speak of the living land.

### Who Will Tell Me

(Adele Kruger, 30 sec.)

From a child's point of view,

legal jargon remains a mystery. What a child knows is what she experiences.



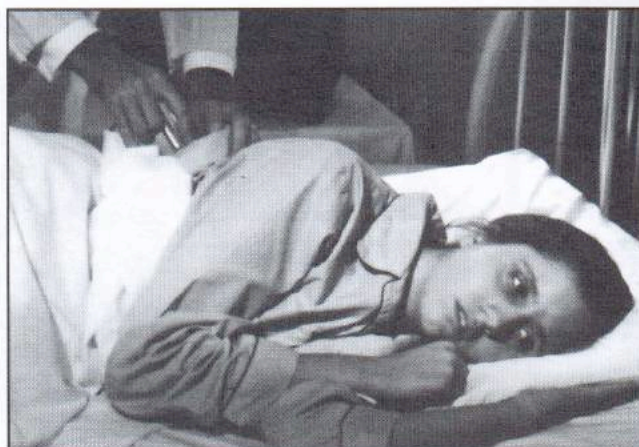
### There Was a Time

(Michelle McGeough, 60 sec.)

The McKenna-McBride Commission of 1916 is one of the early examples of land lost by the First Nations in British Columbia. In gathering the evidence and testimony of the



Commission, Chief Henry Mar spoke words that are just as applicable today as they were 82 years ago.



The Blood Records: written and annotated

### Why Not Aboriginal Columbia

(Michelle Sylliboy, 60 sec.)

Viola Thomas, President of United Native Nations in Vancouver, points out how the land question is often viewed from a patriarchal perspective, which overlooks Aboriginal women's opinions.

### 1914 (Charlotte Wuttke, 60 sec.)

Confusion, misunderstanding, oppression, power and lack of information were some of the elements that helped to shape the McKenna-McBride Agreement and Royal Commission. These emotions are evident from the statements made by Chief Negai of the Mahmalitlikullak Nation and Chief Owabagalese of the Kuwawkwelth Nation. Their words are juxtaposed with images of the land lost.

### Marshmallow War

(San Dee Doxtador, 60 sec.)

Memories of a summer day in 1986 are recounted in Marshmallow War. Women and children from the Gitksan Nation formed a human chain to stop armed Fisheries agents during a "fishing dispute." In the presence of reporters, they fought back and started a marshmallow war.

### Generation Wait

(Stephanie Llewellyn, 60 sec.)

The First Nations people's struggle for autonomy is juxtaposed with the calm presence of Elder and Chief Len George of the Burrard Nation, in what appears to be an unexploited nature.

### New Arch Angel

(Allan Hopkins, 30 sec.)



New Arch Angel was a Russian fort in Alaska in the 1700s that was destroyed by the local First Nations people. The community fought against a colony bent on ignoring the ownership of traditional hunting grounds. There is always a New Arch Angel waiting to happen, and there will always be a New Arch Angel to struggle against.

### THE MAN WHO COULDN'T FEEL AND OTHER TALES

Joram ten Brink, UK

16mm, 52 min., 1996

Canadian premiere

A complex and intriguing work, *The Man Who Couldn't Feel and Other Tales* weaves archival footage with materials shot by the filmmaker over the course of ten years of travel. Themes as varied as Third World issues, the Bomb, revolution and religion are threaded through Brink's laconic narration.

Joram ten Brink studied music and film in Holland and England and he currently lives in London. His films include *A Door in the Wall* (1988), *Jacoba* (1989) and *C. Lanzmann in the Phoenix* (1993).

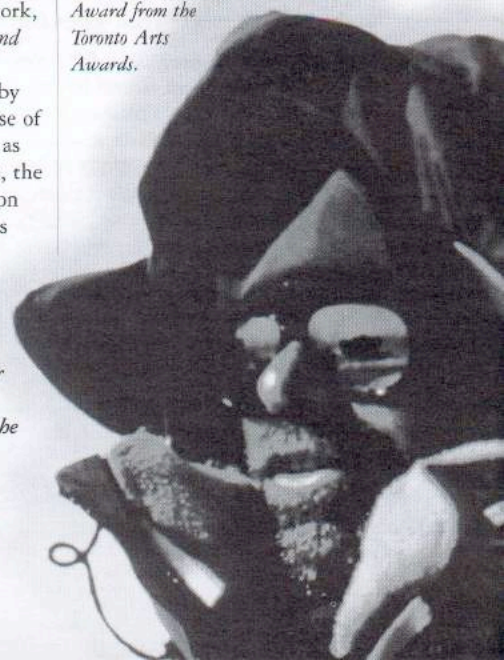
## THE BLOOD RECORDS: WRITTEN AND ANNOTATED

Lisa Steele and Kim Tomczak, Canada

Video, 52 min., 1997

Set in a tuberculosis sanatorium in 1944 in the heart of the Canadian prairies, *The Blood Records: written and annotated* explores the world of a young girl with TB. Struggling to escape her diseased body, her spirit roams freely throughout the long days and nights. This is a haunting tale of disease and loss. The work infuses the irrevocably sad memories of the girl with a hope only possible through survival.

The impressive collection of Lisa Steele's videos have been extensively exhibited nationally and internationally. She is founding director of V'Tape, and founding publisher and editor for FUSE magazine. Kim Tomczak is a multi-disciplinary artist primarily known for his work in performance, photography and video. Since 1983, Lisa and Kim have worked exclusively with each other, producing videotapes, performances and photo/text works, including *Legal Memory*, their first feature-length work. In 1993, Lisa and Kim were recognized with two prestigious awards: the Bell Canada Award for excellence in the field of Canadian video art, and the Peter Herrndorf Media Arts Award from the Toronto Arts Awards.



The Man Who Couldn't Feel And Other Tales





# new screen seven

Sponsored by:  
**L'EXPRESS**

## A NEW FRENCH WAVE:

Monday, April 27, 7pm, Jackman Hall, Art Gallery of Ontario

*avec le soutien du Consulat général de France, Service Cultural, Scientifique et de Coopération*

### LIBERTÉ CHÈRIE

Jean-Luc Gaget, France  
35mm, 28 min., 1997  
French with English subtitles  
Canadian premiere

Ismaël is a street mime. He mimes the Statue of Liberty so well that you'd think it was the real thing. His only problem is that the more he mimes being a "statue," the less free he feels. His marriage is in trouble, and then there is Alex, a young man who seems determined to come between Ismael and his wife, France. Could this all be a metaphor for France's love-hate relationship with America?

*Jean-Luc Gaget has written many scripts for film and radio. He has directed eight short films, including **Le bus**, nominated for a César (France's equivalent of the Oscars) for Best Short Film. **Liberté Chérie** premiered at Cannes 1997.*

### LE SUJET (THE SUBJECT MATTER)

Christian Rouaud, France  
35mm, 38 min., 1997  
French with English subtitles  
Toronto premiere

A chronicle of the ambiguous relationship between a documentary filmmaker and Stella, a very ordinary woman verging on middle age. Liliane Rovere's extraordinary performance in the film won **Le sujet** the Public's Choice award at the Festival du nouveau cinéma in Montréal.

*Christian Rouaud is associated with Paris-based production company Movimento, where he directed his first film, **Le sujet** (1997).*

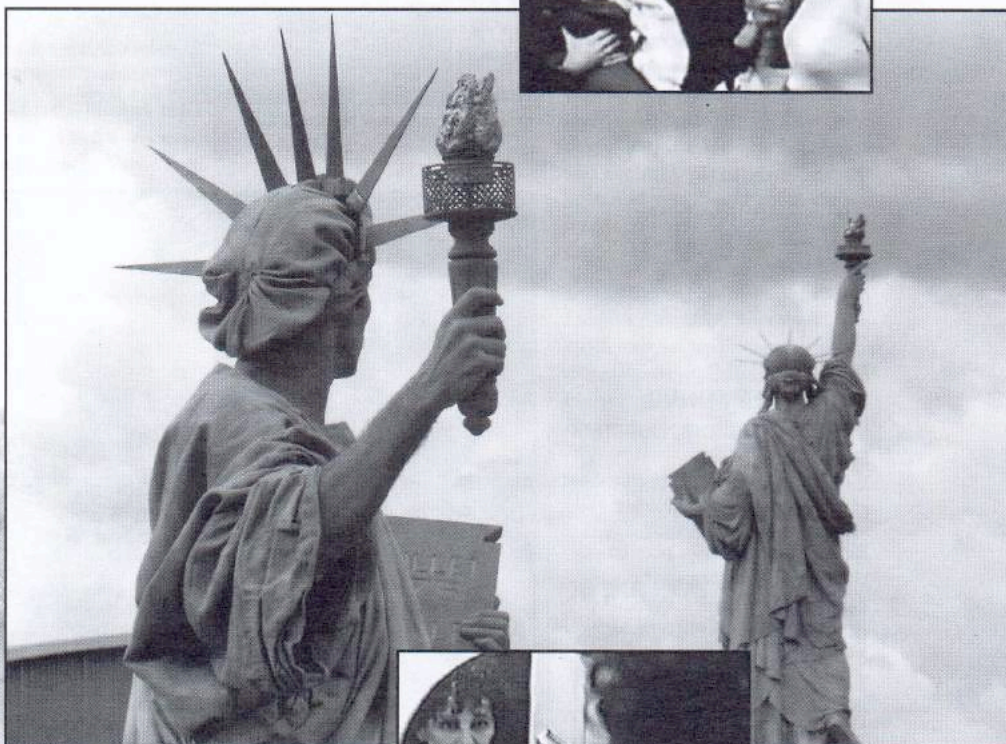
### LES VACANCES (HOLIDAY)

Emmanuelle Bercot, France  
35mm, 15 min., 1997  
French with English subtitles  
Canadian premiere

On the day before the holidays, Ann doesn't have enough money to take her daughter, Melody, away on vacation. She has a difficult time facing her daughter's disappointment so she barely scrapes together enough for the trip. She decides that what she has pulled together is not enough and risks it all in a double or nothing gamble...

*Emmanuelle Bercot is an actor in theatre and cinema. After graduating from the FEMIS, where she directed her first film **True Romanes**, she presented her thesis film **Les vacances** at Cannes in 1997. There, her film won the Grand Prize in the Official Competition.*

Les vacances



Liberté Chérie

### UNE SOURIS VERTE (THE HUNT)

Orso Miret, France  
35mm, 35 min., 1997  
French with English subtitles  
Toronto premiere

Sylvie, an addict and prostitute, is left in the hands of Marc, an occasional hired man and hunting fanatic. Disobeying his boss's orders, he drags Sylvie off on a deer hunt. A shot is fired, and Sylvie is nowhere to be found...

*Orso Miret has been making films and videos since 1988. His films **Dans la forêt lointaine** and **De l'histoire ancienne** have both been prize winners at international festivals. He is currently writing a script for his first feature film.*



Le sujet



Une souris verte





# new screen *eight*

## DANISH GIRLS SHOW EVERYTHING:

Monday, April 27, 9pm, Jackman Hall, Art Gallery of Ontario

### RUSALOCHKA (THE MERMAID)

Volodymir Tykhiy, Ukraine  
35mm, 28 min., 1996  
*Toronto premiere*

An Ukrainian adaptation of the classic Hans Christian Andersen's tale, this love story between a fisherman and the mermaid he found is a remarkably poetic gem. This is a beautifully crafted film, with every frame perfectly composed and not a single word uttered in the entire film.

*Prior to making Rusalochka, Volodymir Tykhiy made the short video Underground (1993), and two short films, The Axe (1995) and The Roof (1996).*

### DANISH GIRLS SHOW EVERYTHING

Various Directors, Denmark  
35mm, 93 min., 1996  
Danish with English subtitles  
*Canadian premiere*

Released in 1996, in part to celebrate Copenhagen as the European Cultural Capital for that year, *Danish Girls Show Everything* is a mixed bouquet. Twenty directors from around the world were invited to deliberate on diverse phenomena of which the common denominator is that they are shown off by a Danish girl. These works cover just about every conceivable genre, including ultra-short novella, experimental, documentary, animation, video art, poetry and portrait. Though these twenty cinematic visions may run off in different directions, they somehow convene on the same themes: Danish girls, national identity, sexuality, dreams and encounters with the unknown.

#### The Weather

(Ane Mette Ruge and Jacob Schokking)  
*A day in the life of two goddesses, as they benignly show us the weather*

*conditions they are capable of creating at the turn of a wheel.*

#### Expectations (Krzysztof Zanussi)

*A Danish girl speaks about her pleasant experience of being under the covers for the sex scene of a film.*

#### Me (Marc. J. Hawker)

*Here's a sweet and unforgettable nightmare.*

#### Meditation (Susanna Edwards)

*Who would guess that the lovely lady was carrying a rifle in her bag?*

#### Danthing (David Blair)

*She learned to speak with her mind across distances, using things she found floating in air, and in her blood.*

#### My Things (Franz Ernst)

*As if it were for the first time, she shows us her girls' things with magically absurd names such as Midnight Skin, Colonia Promesa Myrurgia, Sharpor Lip Balm, Espagna and Rexona.*

#### Light Apparel (Mani Kaul)

*Never give advice to a man groggy with sleep. Some holes cannot be mended.*

#### Archaeology (Morten Skallerud)

*If she sits down and looks out over the sea, she may be able to see something before the world becomes small and everything turns black.*

#### Centre (Steen Møller Rasmussen)

*Centre - periphery. Surface - depth. The ball is in play. The girls play. Yellow ball - black sun.*

#### Life in 6 Steps (Vibeke Vogel)

*Individually they show something; together they show everything!*

#### Berlin Retour (Gusztáv Hámos)

*Looking for Walther Rutman's lover, "Berlin," she is whirled through 70 years of German history.*

#### Casting (Monika Treut)

*Danish girls don't show everything to just everyone.*

#### Peeping (Zhang Yuan)

*It is not enough for a Danish girl, or for anyone, to observe China through a keyhole for a little while.*

#### Bliss (Ane Mette Ruge)

*It is hard to live in a city with a soul and it is similarly difficult to express gratefulness to it. But she was there.*

#### Dreaming (Dusan Makavejev)

*Movies are always taking us to strange places where we would never, as decent people, go.*

#### My Father (Jacob F. Schokking)

*The ornithologist's daughter finds herself in the dusty cave of the past.*

#### Pork and Apple Stew

(Lars Nørgård)

*Concentrated smoke signal - now Kurt's stupid pig is to be slaughtered.*

#### Rhythm (Mika Kaurismäki)

*We can all learn to dance the tango from Argentina. But samba No!*

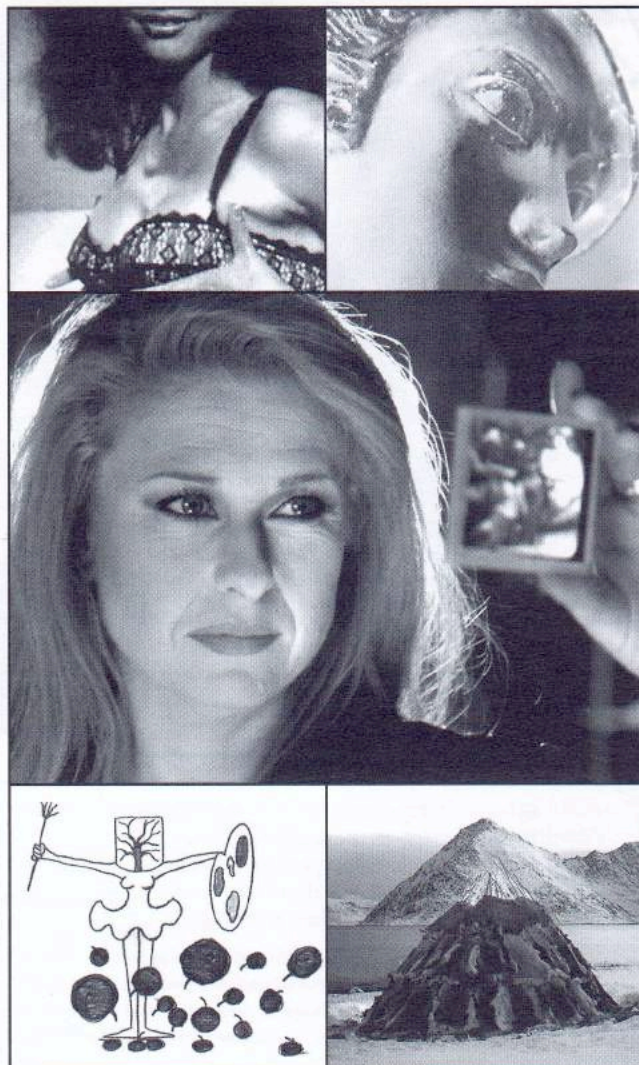
#### Tobacco (Anne Regitze Wivel)

*She is an old woman. She is sitting smoking a cigarette. That's all that happens.*

#### Why Don't We

(Jaime H. Hermosillo)

*Is it just a tease to get under your skin?*



Clockwise from top right: The Weather, My Father, Archaeology, Pork'n Apple Stew, promo still





# new screen nine

Sponsored by:

**Edipix + M**

**HOME BREW 1: Tuesday, April 28, 7pm, The Music Gallery**



a private patch of Blue



My Own Obsession



Why I Hate Bees



Do Nothing

James O'Reilly  
In Parkdale



## THEORY

Peter Gmebling and  
Leslie Peters, Canada  
Video, 3 min., 1997  
World premiere

An ambient landscape of light, colour, form and sound. *Theory* is a by-product of an ongoing experiment committed to the process of deconstructing the video signal.

*Peter Gmebling* is an artist who communicates his divine wisdom to the rest of humanity through the use of time-based media. *Leslie Peters* is a member of the Symbiosis Collective and of Antenna, a women's experimental video collective. She has been working in video for four years, producing 10 independent videos and several installations.



## WHY I HATE BEES

Sarah Abbott, Canada  
16mm, 4 min., 1997

A comedic journey into a young girl's memories of near death, based on the short story by Nancy Jo Cullen.

Since the birth of *My Withered Tomato Friend* in 1991, *Sarah Abbott* has discovered that tulips tell secrets and amphibians are never predictable. Her film *Froglight* had its world premiere in the Home Brew program at Images in 1997.

## HUSTLE MY CRUSH

Heidi B. Gerber, Canada  
16mm, 5 min., 1997  
World premiere

Ronnie Miller lives in a trailer in a small town. It's Halloween and Ronnie is feeling romantic. His problem is that he loves a woman who doesn't seem to love him back. Without warning, the ghost of Ronnie's past appears to remind him not only of his inner strength, but also that he is one fine dancing machine. This mystical moment propels Ronnie to the Halloween Dance at the local club later that night. His plan? — To hustle his crush.

*Heidi B. Gerber* graduated from the University of Toronto with a BSc in Nursing. She was Associate Producer on *Ebb and Flo*, a half-hour whimsical road movie produced in fall 1997

in Nova Scotia for CBC. She recently received the Canadian Film and Television Producers' Association International Youth Award.

## JAMES O'REILLY

IN PARKDALE  
Alex Pugsley, Canada  
16mm, 10 min., 1997

In this true-life account of his uncle's murder, playwright and actor James O'Reilly takes us on a walking tour of Parkdale, once the summertime playground of Toronto, now a neighbourhood inhabited by people from all walks of life.

Originally from Halifax, *Alex Pugsley* has written for *The Globe and Mail*, *The Toronto Star*, *Canadian Forum*, *The Los Angeles Reader*, *CBC Radio* and *Atlantis Films*. Recent work includes the novel *Kay Darling* (written with *Laura MacDonald*), the award-winning short film *The Ghetto of Cool People*, and two other short films *Fidelio* and *The Pargonopers*. He is currently at work on a novel and a feature-length screenplay.

## A PRIVATE PATCH OF BLUE

Tracy German, Canada  
16mm, 13 min., 1998  
World premiere

*a private patch of Blue* expresses the ubiquitous nature of life's quiet moments, when we happen to be attuned to ourselves

and the world around us. "I have breathed you in and there are no words to exorcize you from my soul." —Eleanor Crow

*Tracy German* graduated from *Sheridan College* as a film major in 1995, and has since worked as an optical printer and as an assistant at *Philip Hoffman's Independent Images Workshop*. She has also served on *Pleasure Dome's* board and regularly teaches *Bolex* workshops for *LIFT*. *Tracy* is now busy raising her son *Rowan* and working on a new film.

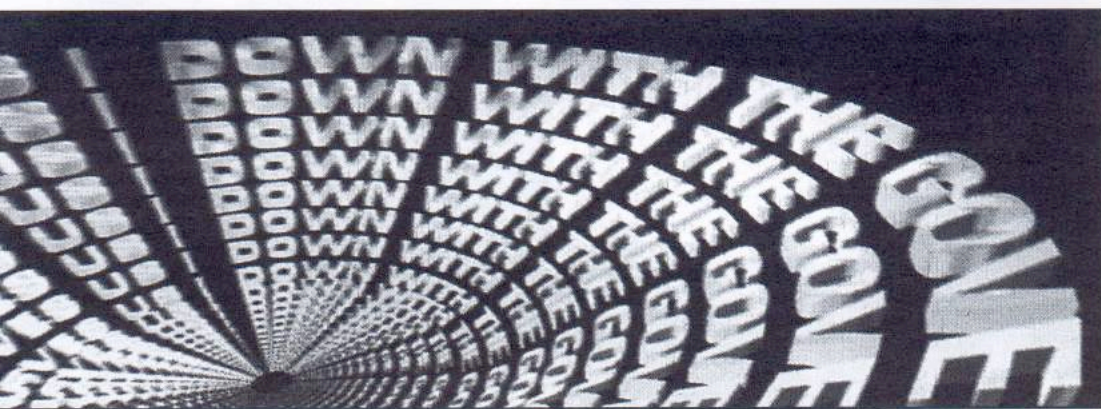
## DO NOTHING

Ruba Nadda, Canada  
16mm, 4 min., 1997  
Toronto premiere

A 12-year-old girl stands on a street corner and asks male passersbys if they think she is beautiful, only to be met with responses that are revealing of the ugliness in which we all live. Awarded Best Filmmaker at the 1997 New Frontiers Film Festival in Ottawa.

*Ruba Nadda* studied English literature at *York University*, and then went on to pursue film production at *New York University*. There she made five films, three of which have been touring the film festivals circuit. She recently received a writing grant from the *Toronto Arts Council* for a collection of short stories entitled *Daughter of Palestine*.





Black Flag

## BUSK

Paula Tiberius, Canada  
16mm, 6 min., 1997  
Toronto premiere

"Life is hard when you live on Gerrard," especially when you're a white French-Canadian rapper trying to make it on the streets of Toronto. *BUSK* is a fish-out-of-water comedy about a guy with a dream who doesn't give up even when his whole 'hood is against him.

Born in Los Angeles, Paula Tiberius is a Toronto filmmaker working on 16mm shorts. After studying film theory and criticism at the University of Toronto, she made her first film, *Oxanna*, in 1994. In 1995 she founded TAPAS Films with producer Tanya Henley and made her second film, *Killing Time*. Since then she has directed three music videos and has written two feature scripts. *BUSK* is her latest film.

## THE HARRIS PROJECT

Marcos Arriaga & Jeff Sterne, Canada  
16mm, 10 min., 1998  
World premiere

Four filmmakers start out by developing a project that confronts Mike Harris' Common Sense Revolution, but in the end, their documentary turns away from the political battle and begins to question the difficulties of making everything work within a constantly changing world.

Born in Peru, Marcos Arriaga graduated in Journalism in 1985 at San Martin de Porras University. In 1987 he immigrated to Canada, and graduated from the Sheridan College Media Arts Program in 1995. His films include: *Watching* (1994), *Mars* (1995, video) and *El Barrio* (1998). While working at a truck plant, Jeff Sterne studied English and Art History at McMaster University. In 1993 he enrolled in the Media Arts Program at Sheridan College. Before graduating in 1995, he made *The Other Side of a Road Movie* (1994) and *Ryland's True Story* (1995).

## CORNERED

Michael Downing, Canada  
16mm, 4 min., 1997

Feel like bouncing off the walls? *Cornered* is a postmodern comment on the classic Fred Astaire dance sequence from *The Royal Wedding*, when Fred Astaire is dancing on the walls and

ceiling. The music in the film is a mix created by Toronto's renowned DJ Brennan Green, combining Maria Callas with various beats.

Michael Downing is the recipient of the 1994 Clifford E. Lee Award for Choreography from the Banff Centre for the Arts. Michael also directs his own dance company, *dancefront*, which performs site-specific dances in public spaces wearing business suits, in locations such as the financial districts, subways and airports of metropolitan centres. Prior to *Cornered*, Michael directed and choreographed a number of dance films. Michael has created his own film production company, *filmfront*.

## MY OWN OBSESSION

Gariné Torossian, Canada  
16mm, 30 min., 1998  
Canadian premiere

Fresh from its world premiere at the 1998 Berlin International Film Festival, *My Own Obsession* is a journey through the identity of an Armenian-Canadian woman. She is a photographer whose only subject is herself, and each of her poses gazes straight at the viewer/camera. She exists in an egocentric uni-

verse, ruled by Narcissus. My *Own Obsession* documents her pathology through her interactions with others and with her own images, and in the process deals with the implications of identity and culture.

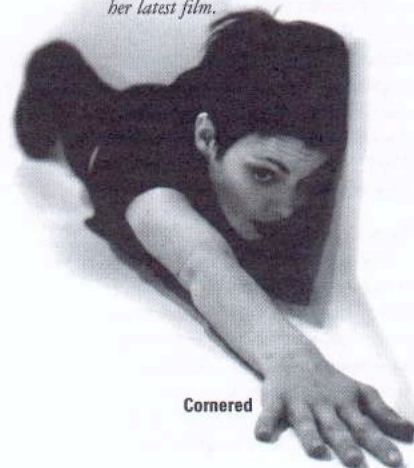
Gariné Torossian was born in Lebanon, of Armenian origin. Her previous films include: *Visions* (1992), *Platform* (1993), *Girl from Moush* (1993, winner of Best Experimental Film at the 1994 Melbourne International Film Festival), *Drowning in Flames* (1994) and *Passion Crucified* (1996).

## BLACK FLAG

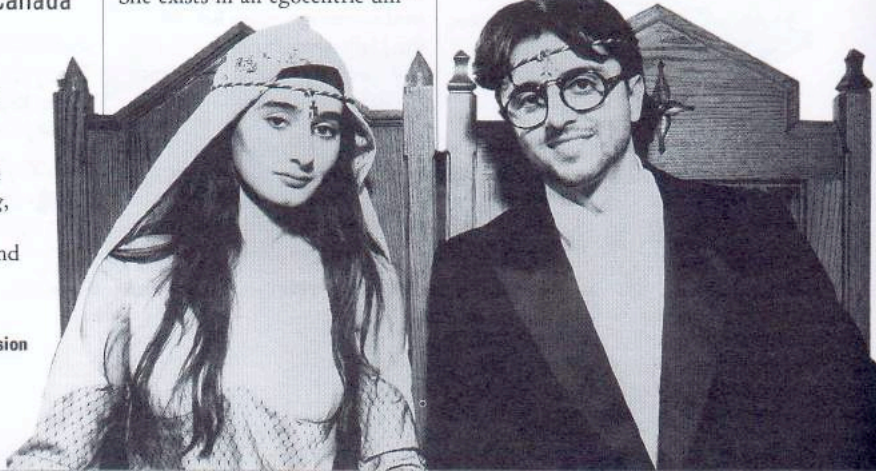
Istvan Kantor  
(aka Monty Cantsin), Canada  
Video, 9 min., 1998  
World premiere

*Black Flag* explores the architecture of textuality through the language of confrontation, contest and revolt. It juxtaposes the noise of the body-machine and fragmented passages of words to reflect direct relations to actual political issues (cutbacks, eliminations), social situations (poverty, daily survival) and individual existence (frustration, struggle). Its message is summed up in a political slogan, "Down with the government that starves us!" *Black Flag* is also part of the 1998 Trinity Square Video purchase collection.

Istvan Kantor, best known as Monty Cantsin, founder of Neoism?!, is a media artist/producer, active in many fields, including performance, robotics, installation, sound, music, video and new media. He has performed at the Centre Georges Pompidou in Paris and at Documenta VII in Kassel, Germany. His videotapes exhibited extensively the world over, include *Sizoklok* (1988), *Cult of Sex* (1994), *Red Flag* (1996) and *Nineveh* (1997).



Cornered



My Own Obsession





# new screen ten

Sponsored by:

**TORONTO + LFT**

**HOME BREW Q:** Tuesday, April 28, 9pm, The Music Gallery

## GUISE

Wrik Mead, Canada

16mm, 10 min., 1997

In *Guise*, a woman carries a dual burden, one physical, one psychic. Rising from the earth, clad in the heaviest of chain mail, she attempts to set herself free. Metaphor and poetry mix in an engaging examination of lesbian identity as both protection and encumbrance. The text was written by Wrik Mead and Julia Creet.

*Wrik Mead's retrospective last year at the Images Festival was jam packed, proving that the avant-garde film scene in Toronto is alive and well. In 1996, Mead's work was part of a tour of Canadian experimental film stopping over in Italy, Paris, Berlin, Melbourne, New York and Hong Kong. A graduate of the Ontario College of Art his photo-based art has been exhibited in Toronto and Montréal.*



Guise

## CUPCAKE

Allyson Mitchell, Canada

Super-8 on video, 2:30 min., 1998

World premiere

*Cupcake* hits the streets of New York City, hungry for the sweetest dessert. She wants to taste every flavour. This girl is polyester eye-candy and eating is definitely sexy.

*Allyson Mitchell is a cultural producer based in Toronto. She makes stickers, writes stuff, shoots films and videos. She co-produced 3 Minute Rock Star, a Super-8 extravaganza that took the city by storm last year. She taught us that you don't need big budgets for big ideas. Her animated film Don't Bug*

*Me had its world premiere at the Images Festival in 1997.*



Full Service Automation

## FULL SERVICE AUTOMATION

Darya Farha, Canada

16mm, 7 min., 1997

*Full Service Automation* is a non-narrative experimental animation that is characterized by barely possible, incoherent or unmotivated movement. The female body becomes something unpredictable and unknown, unattached from the usual meanings, but also seems to feel more intensely. The result is an unsettling and ambiguous immediacy that is identified with both suffering and pleasure.

*Darya Farha studied literature for many years before becoming a peripatetic student of film and photography. During one of her courses she was introduced to experimental animation and began to make her first film, Full Service Automation. She recently exhibited a series of photocollages that use the artwork from this film. Darya is now at work on her second animated film.*

## PURI

Arif Noorani and Kevin d'souza, Canada

Video, 6 min., 1998

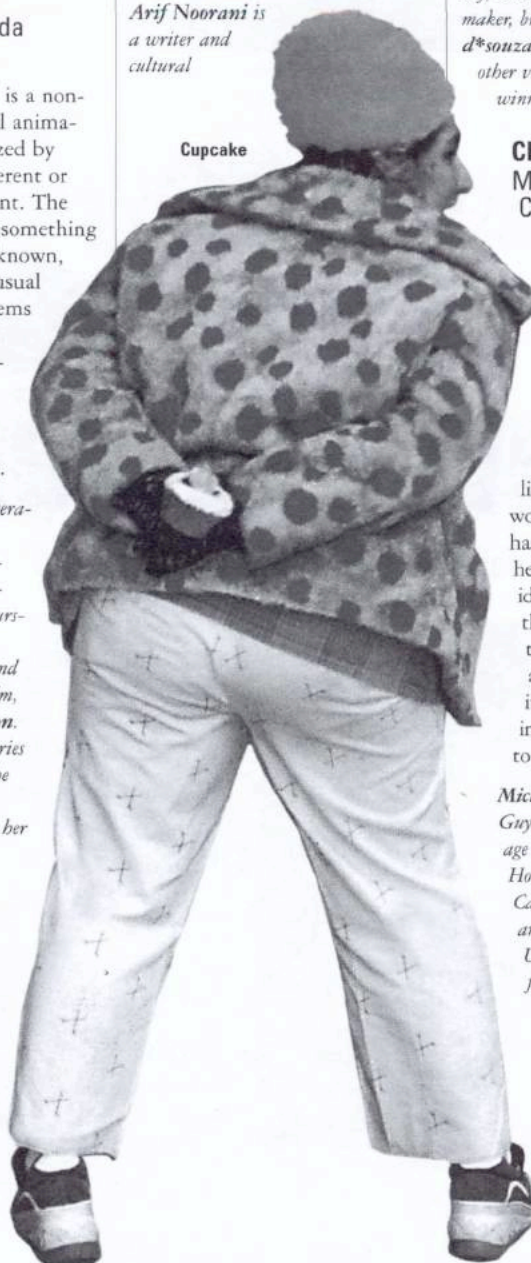
World premiere

Who will value our desires in this modern-day spice trade?

Tired of seeking affirming reflections of self, the videomakers step behind the mirror and insert their brown, South-Asian selves into the picture. The result is a series of dream-like vignettes that ruminate on desire, fantasy and passion. School teachers, childhood friends, fathers, brothers, Hollywood actors and a cute corn-boy become the objects of their longing.

*Arif Noorani is a writer and cultural*

Cupcake



Child-Play

*activist. He is the past Coordinator of Desh Pardesh. He is currently working on his first novel. Canadian prairie-boy, activist-organizer, writer, video maker, brown-queer-fag Kevin d'souza is a 5 on the anagram. His other video works include the award-winning Growing to Darkness.*

## CHILD-PLAY

Michelle Mohabeer, Canada

16mm, 15 min., 1997

Set in an imaginary locale that closely resembles the Caribbean, *Child-play* is an allegorical fantasy-tale that parallels the "innocence" of childhood with the elder phases of life. Ateesha Mansara is a woman in her late 60s, who has lived a life colonized by her own fears about her identity being usurped by the spirit of a child molester she encountered at the age of 10. This spirit revisits Ateesha 50 years later, in an attempt to lay "claim" to her soul. Or does he?

*Michelle Mohabeer was born in Guyana and came to Toronto at the age of 12. She graduated with an Honours BA in Film Studies from Carleton University, and with an MFA in Film from York University. She has programmed for many film festivals and independent venues. Her films include Exposure (1990), the multiple award-winning Coconut/Cane & Cutlass (1995), and Two/Dob (1996).*





An Illustrated History of Western Music

**ECHO VALLEY**  
Steve Reinke, Canada  
Video, 5 min., 1998  
World premiere

A dispassionate youth lays bare what's on his mind. Diaristic notes appear on the screen and then melt away, supported by a nauseating medley of popular songs. With passages like "I think of Karla Homolka as a true role model, a survivor," *Echo Valley* is more a psychoanalytical survey of an alienated teen than a political statement. Or is it?

Steve Reinke is an artist best known for his video and writing. He is currently assistant professor at the University of Western Ontario. His gargantuan project *The Hundred Videos* has been exhibited in Toronto (at The Power Plant), Montréal and Rotterdam.

**AN ILLUSTRATED HISTORY OF WESTERN MUSIC**  
Dennis Day, Canada  
Video, 13 min., 1997

A loose adaptation of various Western musical genres with a considerable homosexual bias. Match the music with the mood.

Dennis Day has received critical acclaim for his video productions involving complex computer-editing techniques. His videotapes have been screened internationally in festivals and museums, including Media Art Museum, Tokyo, Berlin Film Festival and the Museum of Modern Art, New York. His videography includes *Heads or Tails* (1990), *Le Voleur* (1989) and *Heaven or Montreal: The Unfinished Video* (1993-97).

**IT HAPPENED IN THE STACKS**  
Hope Thompson, Canada  
16mm, 9 min., 1997  
Toronto premiere

A noir melodrama about a librarian's struggle as she encounters the capricious behaviour of a would-be kennel owner who is searching for a reference. Intrigue, romance, crime and punishment for lesbian librarian, Jane Putnam. It all happens in the stacks of the city's oldest public library.

Hope Thompson graduated from Mr. Allison University in New Brunswick with a degree in Fine Arts in 1986. Since then she has studied film at both Ryerson Polytechnic University and the Ontario College of Art, as well as taking numerous workshops at the Liaison of Independent Filmmakers of Toronto. Her earlier films include *Dr. Rudd Takes a Drink* and *Crossing the Line*.

**M.A.S. (MISSING AT SEA)**  
David Coffey, Canada  
Video, 26 min., 1998  
World premiere

Two distinct stories that begin in two different times and places wind their way toward the same event in *M.A.S. (Missing At Sea)*. One story follows a man's quest to win over the affections of a fellow sailor. The other tells the tale of a young woman's fascination with a loner who has a secret to tell.

Born and raised in Thunder Bay, David Coffey has lived most of his adult life in Montréal and Toronto. He recently completed his MFA in Film at York University and is now working as an editor.

Though he has never been to sea, he is an aficionado of Super-8 and films under 30 minutes.



Missing At Sea



# new screen eleven

Wednesday, April 29, 9pm, Royal Theatre



Unternehmen Arschmaschine

**UNTERNEHMEN ARSCHMASCHINE (THE ASSMACHINE ENTERPRISE)**  
Mara Mattuschka and Gabriele Szekatsch, Austria  
16mm, 17 min., 1997  
German with English subtitles  
Canadian premiere

There's an awful din going on in the factory basement. The virtual salon has opened up its bowels. Two obsessive and remarkably similar-looking female scientists are caught up in the anal circuitry. As they make their way towards the black hole, they set off a pataphysical machine.

Mara Mattuschka was born in Sofia, Bulgaria. She studied ethnology, linguistics, painting and film in Vienna. Her forte is

experimental filmmaking. Gabriele Szekatsch was born in Vienna. She is an independent journalist, writer and screenwriter.

**CAMPING COSMOS**  
Jan Bucquoy, Belgium  
35mm, 90 min., 1996  
French with English subtitles  
Canadian Premiere

Snubbed by every festival in the country for its bad taste and anti-bourgeoisie notions, Jan Bucquoy's *Camping Cosmos* can finally be seen on the big screen in its full uncensored glory. When the Belgian Government pulled its funding for the film's production, deeming it too perverse, Bucquoy did not give up. Instead, he wrote a script that centered around a group of cultural



animators (a bevy of former 1968 intellectuals) who try to bring the working class nearer to art and culture. On the Belgian coast in the summer of '86, white-trash campers, football fans, bad poets, pathetic performers and the sexually frustrated gather to share their vacations at *Camping Cosmos*. Absurd situations ensue as all the characters meet up and break off: at one point, an anonymous graffiti artist spraypaints "The Cinema is an Artificial Anus" on a neighbour's camper. Can you reconcile football with surrealism, avant-garde art with radio talent contests, the needs of the heart with the needs of the loins? Well of course you can. A provocative and mind-boggling piece of celluloid, *Camping Cosmos* is the epitome of Belgian humour, likely to insult the intelligence of anyone who dares to see it.

*It is impossible to find an artist today that is so vulgar, stupid and shallow as Jan Bucquoy. -A.P., La Libre Belgique (a right-wing political newspaper)*

*Comic-strip book author, guide of the unique 'Museum of Underpants', curator at the 'Museum of Woman', Tintin's persecutor and notorious iconoclast Jan Bucquoy hates established values. He despises conformity, the upper-middle class, royal families and any kind of mutant capitalism. He is the man that sets fire to a genuine Magritte in order to create a new work of art entitled "Magritte's Ashes". His film trilogy started with *The Sexual Lives of the Belgians*, then*

*Camping Cosmos (winner of the Grand Prize at Freakycon anti-censorship film festival in France), and is presently completing the final part entitled *The Last Temptation of the Belgians Before They Disappear*.*



*Camping Cosmos*

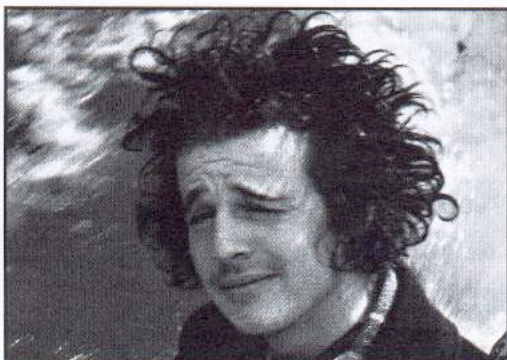


# new screen *twelve*

THE LAST ACT: Thursday, April 30, 7pm, Royal Theatre

Sponsored by:

**MIX**



Le succédané

## LE SUCCEDANÉ

Nicolas Frichot, Canada

16mm, 9 min., 1997, French with no subtitles  
Toronto premiere

A burlesque tale of a comedian who tries to convince a producer to make a film, as urban landscapes glide past them on both sides of the Seine river.

## FROZEN

Wu Ming (No Name), People's Republic of China

16mm, 90 min., 1997, Mandarin with English subtitles  
Canadian premiere

*Frozen* is unique, even among independently produced Chinese films, for providing a rare look at the avant-garde art world of Beijing. A young performance artist decides to make his own suicide his last work of art.

On the longest day of the year, he plans to melt a huge block of ice with his own body heat and die of hypothermia. He calls this protest against the coldness of society "Funeral on Ice." The story is only partly fictitious according to the filmmaker, who hides behind the pseudonym Wu Ming (No Name) for fear of incurring the wrath of the Chinese authorities. The film was shot in 1994, based upon a similar performance staged by a member of a group of Nihilist artists in Beijing.

*Frozen* is striking for its portrayal of an underground counterculture we in the West never knew existed in China. Wu Ming is not a first-time filmmaker, and his assured modernist style is ideally suited to this nuanced portrayal of alienated youth. A haunting and beautiful film.

Frozen





# new screen *thirteen*

**MATTHEW BARNEY'S CREMASTER 5:** Thursday, April 30, 9pm, Royal Theatre

*This presentation has been generously supported by Sandra L. Simpson.*



Cremaster 5

## CREMASTER 5

Matthew Barney, USA /Hungary

35mm, 54 min., 1997

Canadian premiere

What would happen if we were to suddenly witness in a film the segments of our dreams we cannot remember? Images of a world populated by asexual acrobats, Asian water nymphs, suicidal magicians, opera queens and a Giant? *Cremaster 5*, the concluding segment of Matthew Barney's epic five-part Cremaster series, is set in the splendour of the Hungarian State Opera House and the Gellert Thermal Bath in Budapest. Barney (who plays all the male characters) has directed for the cinema a lush romantic and peculiar opera.

The Queen of Chain (*Dr. No's* Ursula Andress) laments the loss of her lover, the equestrian Magician. While she sings her requiem, Diva, a jester adorned in pink ribbons, climbs the vine that frames the proscenium of the stage, dangling upside down as he reaches the top. As the mournful soprano reaches the climax of her performance, an unexpected chain reaction ensues: the Jacobin pigeons which have been gracing the queen's side are sucked into holes beneath

her throne and are pulled into the Turkish bath beneath by the ribbons attached to their necks. In the bath, the seven water sprites appear to weave the ribbons to the Giant's scrotum as he stands in the pool. The pigeons are released, lifting the Giant's testes upward to unfold one of the most glorious

**"The final formation  
of the perfectly hermetic  
circle is when you are  
capable of sticking your  
head up your ass."**

*-Matthew Barney in  
conversation, Sept. 1995.*

scenes in modern cinema. To top it all off, the queen passes out, the jester falls and smashes his head, and we find the dead magician at the bottom of the Danube River.

In this opera-as-orgy, a series of dissociated scenes speak of the characters' struggles with sexual definition. *Cremaster 5* (cremaster is the name for the muscle that controls the

raising and lowering of the testes) is then an homage to the sexual potential in every human. An artist who can imagine all the arts-theatre, fashion, sculpture, opera, video, cinema, performance-as one single hybrid art form has created a new world for all of us to inhabit temporarily. Matthew Barney, the artist, may be a hybrid creature of his own making, a cross between Salvador Dali, Andy Warhol and Botticelli.

*Matthew Barney was born in San Francisco and lives and works in New York City. His video, installation and sculpture works have been exhibited in galleries and biennales all over the world, including the Tate Gallery, the Guggenheim Museum SoHo, the San Francisco and New York MOMA, Documenta IX, and the Centre Georges Pompidou. He was awarded the "Europa 2000" Prize at the 45th Venice Biennale in 1993. In 1996, he received the Hugo Boss Award at the Guggenheim Museum. He has just completed Cremaster 5 of the Cremaster series-parts 2 and 3 are still to come, one of them to be shot on the Columbia ice field in Canada. His filmography includes Facility of Decline (1991), OTTOSHIFT (1992), Drawing Restraint 7 (1993), Cremaster 4 (1994) and Cremaster 1 (1995). The Images Festival of Independent Film & Video is the first venue to exhibit any of his work in Canada.*





# new screen fourteen

TRANCESCAPES: Friday, May 1, 9pm, The Music Gallery

**BODIES OF WATER**  
Shanti Thakur, Canada  
Video, 2 min., 1998  
World premiere

*bodies of water* is a poetic memory of the filmmaker's return to the Ganges River in India, where her grandparents were cremated. The filmmaker contemplates her relation to culture and family. Impressionistic, meditative images of water are superimposed, with music by Ry Cooder and V.M. Bhatt.

*Shanti Thakur* has produced, directed and written social issues documentaries for the National Film Board of Canada and for her own Montréal-based production company, Lucida Films Inc. Her documentaries include *Circles: It's about Healing, It's about Justice* (1997), which explores circle sentencing and First Nations communities in the Yukon; *Domino: Stories of Interracial People* (1995); and *Crossing Borders* (1992).



Boutros Al Armenian

**BALIFILM**  
Peter Mettler, Canada  
16mm, 28 min., 1997

A lyrical journal in sound and images filmed in Bali, Indonesia, in 1991 and 1992, *Balifilm* offers a personal observation of the creative pulse of an extraordinary culture. The live soundtrack was created by eight musicians playing in a traditional gamelan orchestra.

*Peter Mettler* attended film studies at Ryerson Polytechnical Institute. He has travelled extensively and lived in Switzerland periodically while working

on various film projects. Selected filmography: *Scissere* (1982), *The Top of His Head* (1989), *Tectonic Plates* (1989), *Picture of Light* (1994).

**CHASTIE (PARADISE)**  
Sergey Dvortsevov, Kazakhstan  
35mm on video, 23 min., 1996  
Kazakh with English subtitles  
Toronto premiere

Set in a nomad shepherd's camp in the Southern Kazakhstan mountains, *Chastie* is a portrait of the simple life of the Kazakhs. Not a conventional documentary, it is a lyrical film which



Balifilm

looks for the beauty in everyday life. Filmed over three months and using four cinematographers, *Chastie*'s scope is both huge and modest and ranges from panoramas of the vast wind-beaten steppes, to such homely images as a cow with its head stuck in a milk can, women baking bread in the soil and a little boy eating his sour cream. *Chastie* is both an ethnographic poem about the region and a declaration of love for life.

First-time director *Sergey Dvortsevov* must have been pleasantly surprised when his film *Chastie* won more than 15 international prizes, including the

Grand Prize at *Visions du Réel*, Nyon; Best Short Film at *Cinema du réel*; Grand Prize, Stuttgart; Grand Prize and Prize for Best Debut, FilmForum, Socky; and Award of Excellence, Yamagata Film Festival.

**BOUTROS AL ARMENIAN/MEDITERRANEAN MODERN**  
Jamelie Hassan, Canada  
Video, 8 min., 1997  
Toronto premiere

Written from the perspective of an itinerant painter, Bedros (Boutros Al Armenian), a refugee from the Armenian catastrophe in the 1920s now living

*Boutros Al Armenian/Mediterranean Modern* grew out of one of her widely exhibited installations.

**GLOBE THEATRE**  
Gerald Saul, Canada  
Super-8, 3 min., 1997  
World premiere

The film contrasts the perception of perpetual winter with the reality of the warm, sun-filled Saskatchewan summer. A snow globe acts as the metaphor. *Globe Theatre* is part of a larger, ongoing project entitled 25



Globe Theatre

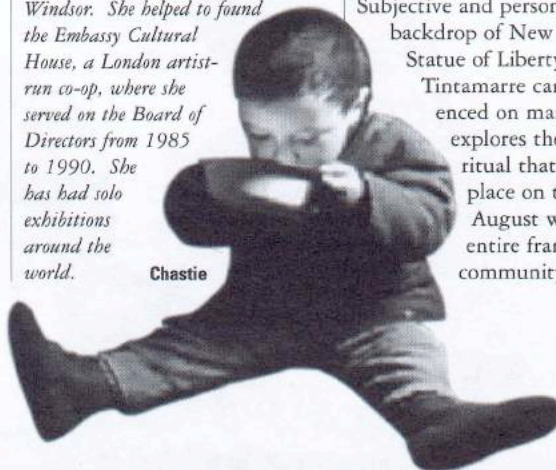
Short Films in/about Saskatchewan.

*Gerald Saul* is a Saskatchewan-based filmmaker and animator who has been experimenting with the medium for over 10 years. He has an MFA from York University and is currently lecturing at the University of Regina. His films have been screened at the Images Festival in past years.

**TINTAMARRE**  
Shirley de Silva and Elio Pereira, Canada  
Video, 8 min., 1998  
World Premiere

Subjective and personal, on the backdrop of New York City's Statue of Liberty, *Tintamarre* can be experienced on many levels. It explores the Acadian ritual that takes place on the 15th of August when the entire francophone community in the

*Jamelie Hassan* was born in London, Ontario, and has studied at art academies and universities in Rome, Beirut, Baghdad and Windsor. She helped to found the Embassy Cultural House, a London artist-run co-op, where she served on the Board of Directors from 1985 to 1990. She has had solo exhibitions around the world.



Chastie





Reines d'un jour

East gathers in the streets to MAKE NOISE with pots & pans, cans, drums, spoons and whistles.

Born in Bathurst, New Brunswick, Shirley de Silva is a multidisciplinary artist and Acadian filmmaker. She obtained her Bachelor of Communications (BA) at the University of Windsor and a graduate diploma at Concordia University. Multidisciplinary artist and experimental filmmaker, Elio Pereira

obtained a Bachelor of Arts majoring in Communication Studies at the University of Windsor and just recently completed a graduate degree in Radio/TV/Film at Wayne State University in Detroit. Their films include *Cuisine d'ici, culture d'ici, La pluie fetons le printemps* and *My Madonna Story*.

#### AJIT (THE UNCONQUERABLE)

Arvind Sinha, India  
16mm, 28 min., 1996  
Hindi with English subtitles  
Canadian premiere

Ajit is an eight-year-old child labourer in a Calcutta household. This documentary articulates in its own way the failure of the Indian system to provide the basics of life to a large majority of its people. At another level, the film takes up the issue of unrestrained consumerism. The invasion of foreign television channels is examined in the film with biting humour (a Revlon commercial geared towards

Indian women is hilarious and frightening). Ajit is lost in this maze of adult hypocrisies and insincere political promises.

Arvind Sinha is a self-taught filmmaker based in Calcutta, India. He has been making documentary films for the past six years. Ajit won two prestigious awards: the Mercedes-Benz Award for Most Impressive Film in Leipzig and the UNICEF Trophy in Bilbao.

#### REINES D'UN JOUR (QUEENS FOR A DAY)

Pascal Magnin, Switzerland

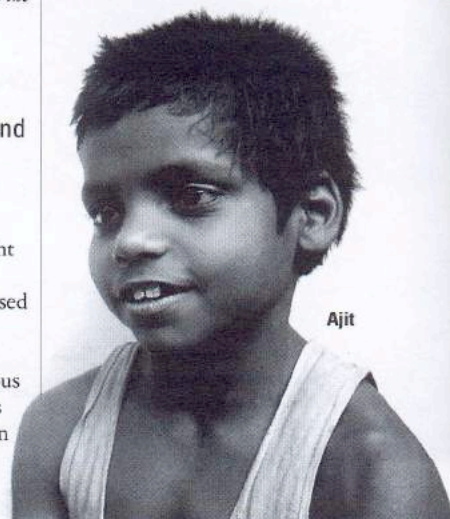
Video, 26 min., 1997

Toronto premiere

In the Alps, six dancers are rolling down the slopes, caught between Heaven and Earth, among cows and villagers. Based on a folkloric tale, this dance video is a powerful tribute to nature's beauty. The vertiginous and sensual choreography was conceived by the six dancers in the video: Marie Nespolo, Christine Kung, Veronique Ferrero, Mikel Aristegui,

Antonio Buil and Roberto Molo.

Pascal Magnin studied at the ESAV (Ecole Supérieure d'Arts Visuels Genève). He has directed commercials, institutional films, dance videos and experimental films in Geneva since the early 90s. His video *Reines d'un jour* won Best Short Fiction at the Autrans Video Dance Festival.



Ajit



## new screen fifteen

MURDEROUS INTENTIONS: Friday, May 1, 11pm, Cinecycle

#### OSTEOMAMBA

Joe Kelly, Canada  
16mm, 3 min., 1997  
Toronto premiere

Dancing to an exciting, off-beat, sampled compilation of Mamba rhythm, the skeletal character in this experimental animated film is a mythical adept which exists outside our physical reality. The skeleton in the film was animated on a photo-

copier. The photocopies were then shot onto 16mm film, and the film was rendered using cameraless animation techniques. A joyful work that makes the macabre irresistibly humorous.

Joe Kelly is an independent filmmaker who is currently focusing on experimental

animation. Originally from Newfoundland, he now calls Calgary his home. Joe is the Production Coordinator at the Quickdraw Animation Society.

#### A ALMA DO NEGOCIO (THE SOUL OF BUSINESS)

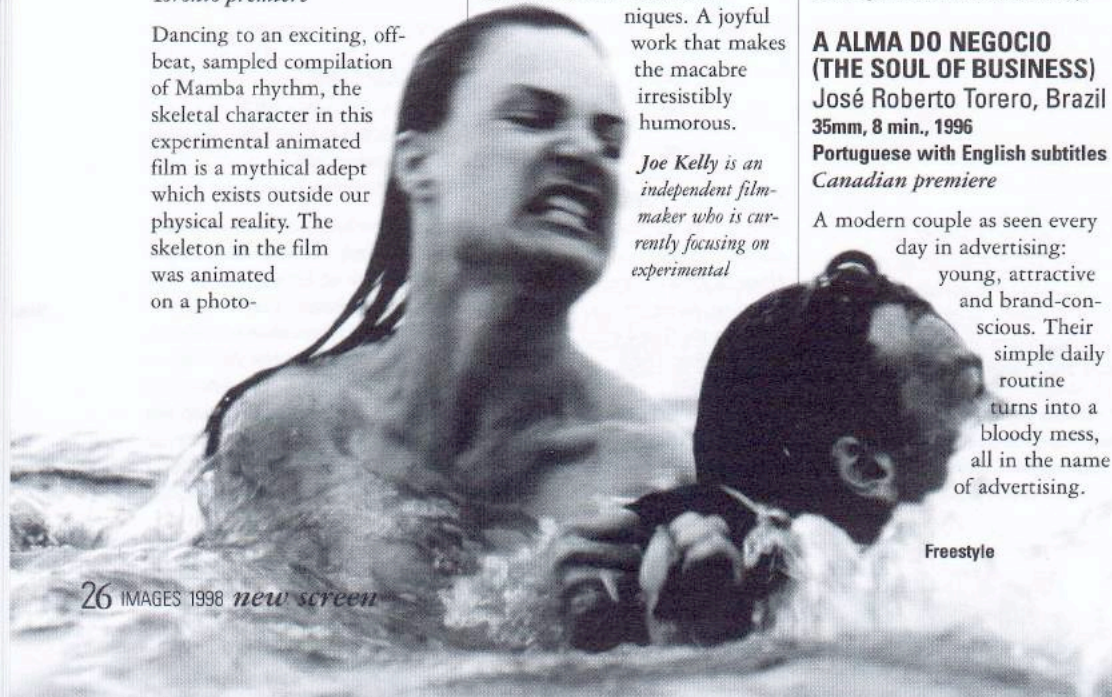
José Roberto Torero, Brazil  
35mm, 8 min., 1996  
Portuguese with English subtitles  
Canadian premiere

A modern couple as seen every day in advertising: young, attractive and brand-conscious. Their simple daily routine turns into a bloody mess, all in the name of advertising.

#### DEUS EX MACHINA

Bosma & Coenen, The Netherlands  
Video, 16 min., 1996  
Canadian premiere

*Deus ex Machina* is a virtuoso interplay of filmed and computer-animated 3D images, in which a never-ending nightmare reveals itself, and the differences between "virtual" and "actual," between dreams and reality, have practically disappeared. A young man with a shaved head drives to a deserted and empty water tower. He enters and finds a chair equipped with a virtual reality set, spectacles and a glove. The man plugs himself in and the chair starts spinning around at the speed of light. "Continue: yes/no?"



Freestyle



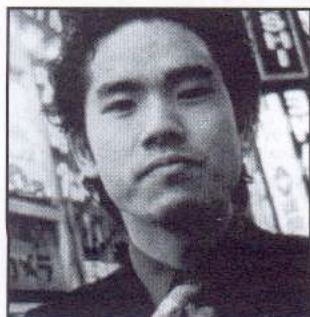
## HOLLYWOOD INFERNO (PART ONE)

Laura Parnes, USA

Video, 4 min., 1997

Canadian Premiere

*Hollywood Inferno (Part One)* is the first section of a series of videos which examine the morality and punishment which covertly drive the plot of the contemporary slasher film. (Part One) is derived completely from appropriated imagery. As in Dante's *Inferno* the



**Muscle Influenza**

female characters in these films are sinners of lust who as representations of desire, must be punished. This video skips all character introductions, acts or scenes, opting for the climax alone.

*Laura Parnes was born in Buffalo, New York. 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 currently Co-Director of Momena Art, a not-for-profit exhibition space in Williamsburg, Brooklyn.*

## THE AXE

Volodymyr Tykhiy, Ukraine

35mm, 10 min., 1995

Canadian premiere

For anyone who has ever contemplated killing their lovers ever so gently and slyly after fucking them, this is the film for you! Our passionate protagonist goes through one scenario after another in a wildly imaginative attempt to terminate the unsuspecting mate. A good inspiration for anyone with a delicious murderous streak.

*Volodymyr Tykhiy made the short video Underground (1993), and three short films, The Axe (1995), The Roof (1996) and Rusalochka (1996), presented in New Screen 7.*

## MUSCLE INFLUENZA

Keiji Ichikawa and

Ken Arima, Japan

16mm, 11 min., 1997

Japanese with English subtitles  
World premiere

The main character is a "freelance" kidnapper who abducts and delivers women to organized crime groups. He goes about his business efficiently and stylishly until one day he decides that he doesn't want to do it anymore. Will they let him get away with that?

*Keiji Ichikawa attended the Nagoya Art Institute, where he graduated in Film Production. He is currently working on a number of 8mm projects. Ken Arima never finished high school. He made two 8mm films in 1996 prior to making Muscle Influenza.*



**Headcase**

## INITIATION

Martin McCaardie, Scotland

35mm, 15 min., 1996

Canadian premiere

When his son Luke starts work at the factory with him, Arthur Kennedy is determined to initiate him into his own version of manhood, sowing the seeds of destruction. And what a bizarre initiation.

*Actor, director and co-founder of Wisequise Productions Theatre Company, Martin McCaardie has also written two of their most successful productions: Damaged Goods and The Wishing Tree. Martin spent 18 months as script editor at BBC Scotland TV Drama. He is currently writing two feature length screenplays.*

## FREESTYLE

David Lowe, Australia

16mm, 12 min., 1996

Canadian premiere

A man is brutally murdered in a swimming pool. The only witness, Mrs. Moore, refuses to tell the police what she has seen. Why? The answer lies in Mrs. Moore's past.

*David Lowe graduated from the Australian Film and Television School in 1997. He has just completed his thesis film, The Two-Wheeled Time Machine.*



**Terminal Lunch**

## TERMINAL LUNCH

Scott Simpson, Canada

Video, 15 min., 1997

Toronto premiere

A young delinquent, wracked with guilt and fleeing from a parking lot mugging gone awry, tries to leave Halifax on the next train to Truro. But an unexpected encounter at the train terminal's lunch counter puts a kink in his plans, and thrusts him into an unexpected, and potentially dangerous moral dilemma.

*Scott Simpson has a number of production and editing credits, including This Hour Has 22 Minutes, Street Cents, Two If by Sea, and Titanic, and various short films, music videos, commercials, and documentaries. He has directed two short films, Mute and Terminal Lunch, winner of Best Atlantic Short Film at the 1997 Atlantic Film Festival.*

## HEADCASE

Clio Barnard, UK

Video, 15 min., 1997

Toronto premiere

*Headcase is a home-movie horror film: a "documentary" which weaves a complex path between fiction, reality and memory, blurring the boundaries and playing with genre. Its heroine, Stretch, adopts a severed head as her companion and hijacks her*

own story, to investigate for herself and her audience.

*Clio Barnard was born in Santa Barbara, California, and is currently living in London, England, where she works for MTV and Channel 4. Her works include Hermaphrodite Bikini, Colour Bar, Bedlam and The Limits of Vision.*

## KATEDRAL (CATHEDRAL)

Gunnar Hall Jensen, Norway

35mm, 9 min., 1996

Norwegian with English subtitles  
Canadian premiere

Two robbers. A priest. A toilet. A church. The ways of the Lord are very mysterious.

*Gunnar Hall Jensen obtained his MFA at Bergen University. He has produced and directed documentary films and music videos in Norway.*



**Katedral**

## PLANET MAN

Andrew Bancroft, New Zealand

35mm, 15 min., 1996

Canadian premiere

One dark night, all the women in the world disappear. Without warning and without explanation. In the backstreets of a crumbling city, a lonely man stumbles across a woman who was left behind. He is desperate to hang on to her - by force if necessary. But this is a woman who has no need for men. *Planet Man* is a film noir for modern times, shot through with dark comedy and the shimmer of a Twilight Zone fantasy.

*Andrew Bancroft has been a writer, director, producer and teacher of film and theatre since 1984. His short film Planet Man was awarded the International Critics Week Prize for Best Short Film at Cannes 1996.*





# new screen sixteen

## XX ANIMATION:

Saturday, May 2, 1pm, Jackman Hall, Art Gallery of Ontario

### WHAT'S ON?

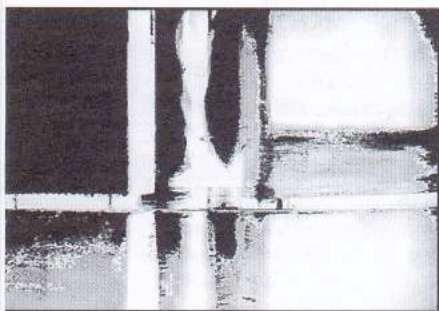
**Martha Colburn, USA**

**Super-8, 2 min., 1997**

*Canadian Premiere*

A Super-8 hyper-fire tele-spazzumentary rendered in orgiastic collage animation, media mush, and hand-coloured film. Snot, boobs, brats and more mutate, explode and spew, fulfilling your need to see cross-dressing amputees and shut-in-look-alikes. A T.V. crash-em-up set to the demented punk rock chaos poetry of 99 Hooker... blasting you into Hell-a-Vision.

*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 film, 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.*



Smash

### SMASH

**Kirsten Winter, Germany**

**35mm, 9 min., 1997**

*Toronto premiere*

In the daily cycle, the transfigured images of the apparently "ideal" life lose their appeal. Severed from their original content, they develop a dynamic of their very own, which inevitably leads to a SMASH, to a breakdown. An "after" with its own



### Many Happy Returns

qualities evolves - until the cycle threatens to continue. So superbly crafted, this animated film, coupled with its powerful soundtrack, assaults the viewer with an overwhelming sense of vertigo.

*Kirsten Winter has directed two animated shorts: Clocks, which was screened in over 70 festivals worldwide in 1995-96, and Smash, nominated for a German Short Film Award this year.*

### MANY HAPPY RETURNS

**Marjut Rimminen, UK**

**Video, 8 min., 1997**

The disjointed debris of our childhood state still lurks within our adult consciousness and can act as a painful, disruptive force. A ghost-like little girl keeps tapping on a woman's consciousness, demanding attention, recalling traumatic childhood events and thus distorting the woman's experience of the present. This moving film was put together with technical brilliance, using live-action, pixilation, puppet and stop-frame animation.

*After graduating from the Helsinki College of Applied Art as a graphic designer, Marjut Rimminen moved to London. Her film Many Happy Returns won the Grand Prix at the 27th Tampere International Short Film Festival.*

### EMBEDDED

**Julie Lapalme, Canada**

**Video, 11 min., 1997**

*Toronto premiere*

A winding staircase, cuckoo birds, wolf, bingo, and polka shoes surface through the dreams in the Bed Box Theatre. Embedded in it are interlinked stories about the emergence of a female voice, active performance and conscious choice-making. The computer becomes a tool for navigating through a miniaturized architecture in a landscape of memory and of the imaginary.

*Julie Lapalme is a graduate of the Nova Scotia College of Art & Design (BFA - 1995), she produced Embedded, her first short, after receiving a Computer Scholarship from the Centre For Art Tapes in 1997.*

### PUBLIC DOMAIN

**Vivian Ostrovsky, France/USA**

**16mm, 13 min., 1997**

**French with English subtitles**

*Toronto premiere*

Brooklyn boxers and bouncing balls.

Catalan dancers and Provencal dogs,

The Douro, the Danube,

Biarritz, Brasil,

In Super-8 colours and black-and-white sounds.

*Vivian Ostrovsky studied film at the Sorbonne, Paris, where she now lives. Her films and installations include Stalingrad, \*\*\* (Three Stars), M.M. in Motion and Uta Makura (Pillow Poems). Her films are part of the collections of the Centre Georges Pompidou, Paris Vidéotheque and the Jerusalem Cinematheque.*

### IMMER ZU

**Janie Geiser, USA**

**16mm, 9 min., 1997**

*Canadian premiere*

*Immer Zu* is an elliptical, experimental animated film which evokes a mysterious undercover world of secret messages, cryptic language, and indecipherable codes. Shot in luminous black and white, the film uses miniature two- and three-dimensional figures and sets, as well as shadow puppetry, to suggest the urgency of a nocturnal mission of life and death importance. In this dark



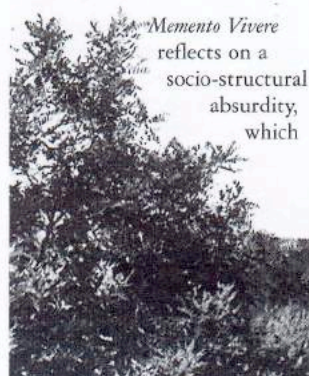
Embedded



and richly atmospheric film, with a soundtrack collaged from several films noir, meaning is constantly covered and uncovered in a shadowed journey toward eclipse.

# **MEMENTO VIVERE (COMMIT LIFE TO MEMORY)**

**Olga Samolevskaya, Ukraine**  
35mm, 12 min., 1996  
*Canadian Premiere*



*Memento Vivere* reflects on a socio-structural absurdity, which

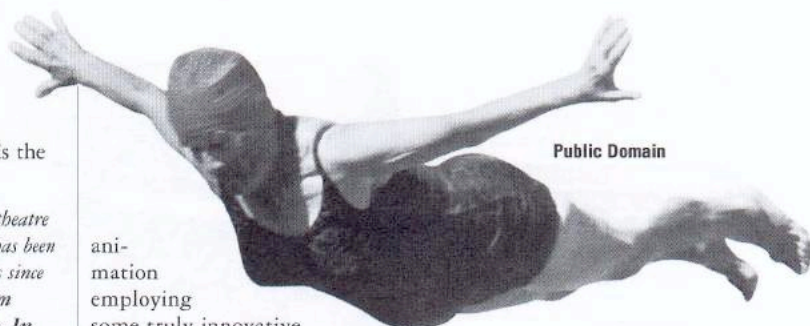
perfects both a weapon of salvation and one that destroys the unique microcosm which is the human organism.

*Olga Samolevskaya studied theatre in her hometown of Kiev. She has been making independent short films since 1982. Her works include I Am Afraid to Paint My Mother, In the Memory of Destruction Houses and Stabat Mater, also screening this year in New Screen.*

# **ELIXIR**

**Irina Evteeva, Russia**  
35mm, 50 min., 1995  
Russian with English subtitles  
*Canadian premiere*

Based loosely on tales by E.T.A. Hoffman, *Elixir* is an outstanding visionary



Public Domain

animation employing some truly innovative techniques. Evteeva uses a wide range of textures, from painting on glass to the human face on film, variously live-action, hand-painted, or superimposed, combining techniques of rotoscoping, pixilation, and variable-speed filming and printing. The captivating result is a magical realm inhabited by fiery salamanders and winged spirits. Good fights evil in search of a life-

giving talisman whose finder will rule the world. *Elixir* is at once a seductive visual mystery-play and an intoxicating philosophical fairytale.

*Irina Evteeva graduated from St. Petersburg's State Institute of Theatre, Music and Cinema, and in 1990 she completed her PhD. Her films include Rat Catcher (1984), A Horse, a Riddle, and Slightly Nervous (1991), and Elixir (1995).*



# **new screen seventeen**

**MONDO VIDEO: Saturday, May 2, 8pm, The Music Gallery**

# **THREE-LEGGED**

**John Wood and Paul Harrison, UK**  
Video, 5 min., 1997  
*World premiere*

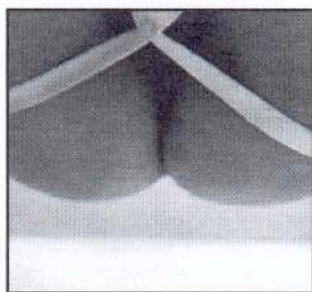
Two people share three legs and try to avoid the unwanted attention of an automatic tennis ball firing gun. This video expresses friendship and sacrifice in the most exhausting and thrilling way.

# **CUL EN L'AIR (MY LEVITATING BUTT)**

**Pierre Yves Clouin, France**  
Video, 3 min., 1997  
*Canadian premiere*

"My levitating butt is a bit of prick." This conceptual videotape transforms a man's buttocks into the head of a giant penis. Luckily, it doesn't blow its load.

*Pierre Yves Clouin has been making video-based works since 1995. His*



*Cul en l'air*

*videotape The Bleating Calf was shown at the Images Festival last year. Clouin has exhibited his works in festivals in Germany, France, Brazil, Australia, USA, Italy, Finland, UK and Canada.*

# **RUE FRANCIS**

**François Vogel, France**  
Video, 4 min., 1997  
*Canadian premiere*

11 rue Francis, 6th floor, street side, sight from the balcony.

What comes to pass on the outside, on the inside of the apartment is observed from close, less close, from far, from very far; is observed from farther and farther away but always from the balcony, street side, 6th floor, at 11 rue Francis.

*François Vogel has been making computer-animated videos since 1995. His humorous videos have been shown in festivals all over the world, including Montréal and Moncton. Rue Francis won the Grand Prize at the Festival of New Film and Video Split in 1997.*

# **IT IS A CRIME**

**Meena Nanji, USA**  
Video, 6 min., 1997  
*Canadian premiere*

*It Is a Crime* is an experimental video that explores representation of South Asians by British and American mainstream films and books. Excerpting a poem



*When I Was A Monster*

entitled "It Is a Crime" by Shani Mootoo, this piece explores the erasure of language in the context of colonialism and its effects on postcolonial peoples today.

# **WHEN I WAS A MONSTER**

**Anne McGuire, USA**  
Video, 5 min., 1996  
*Canadian premiere*

A performance about the artist's experience in the aftermath of an accident. An utterly bizarre



and engaging piece of work.

*Anne McGuire's tapes are works of scientific compulsion. Her crazy performance whims and humour lead to detached deconstruction of social fields in which formally sophisticated micro-moments are married to the playful possibilities of improvised performance.*

## GANZ OBEN

Ewjenia Tsanana, Germany  
Video, 2 min., 1997, no dialogue  
Canadian premiere

An ascent against gravity.

*Eujenia Tsanana was born in Thessaloniki, Greece. She has studied biology and restoration in Greece and visual communication in Hamburg. She has been working with the same theme of "breasts and gravity" since 1995. Her videography includes *Everyday-Life* (1995) and *On The Way* (1996).*



Animaquiladora

## IN FARBE (IN COLOR)

Ewjenia Tsanana, Germany  
Video, 3 min., 1996, no dialogue  
Canadian premiere

A three-minute painting process without the use of hands.

## OVERWEIGHT WITH CROOKED TEETH

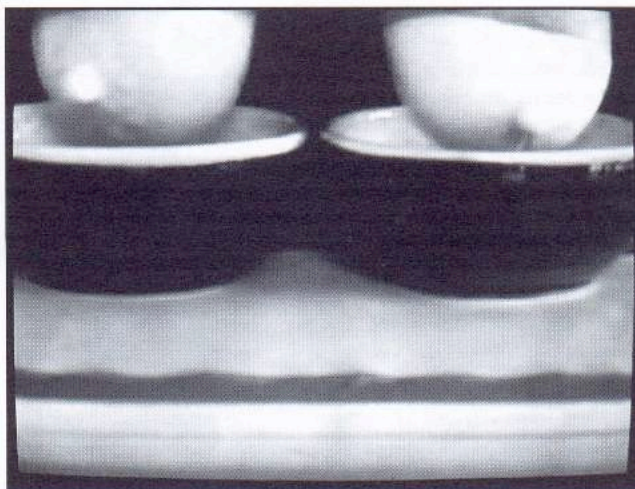
Shelly Niro, Canada  
Video, 5 min., 1997  
Canadian premiere

An experimental video frames issues of Native identity by reversing stereotypes. The narrator asks the viewer, "What were you expecting, anyway?"

## GO WEST YOUNG MAN

Keith Piper, UK  
Video, 4 min., 1996  
Canadian premiere

"Like the subject of their worst fears and the object of their best fantasies



In Farbe

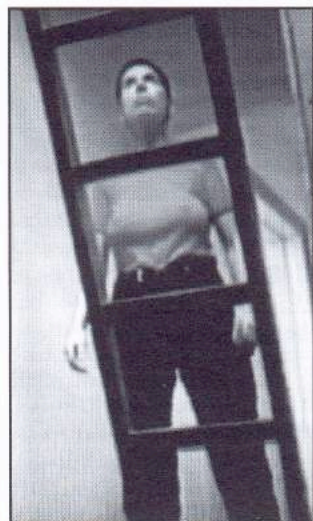
Both asset and liability  
Like everything to them but human"

A black father and son discuss the ways in which popular myths have shaped their everyday experiences. Go West Young Man, created on an Amiga home computer, parallels their dialogue with a montage of historical moments that have influenced Western perceptions of black masculinity.

## ANIMAQUILADORA

Alex Rivera and Lalo López, USA  
Video, 10 min., 1997  
Canadian premiere

A provocative and ironic series of experimental narratives that poke fun at US government policies concerning Mexican



Ganz Oben

migrant workers, the treatment of Mexican immigrants by Middle America, and the prevailing stereotypes about Chicano communities in the US. Winner of the Best Experimental Award at the 1997 San Antonio CineFestival.

*Son of a Peruvian native and a New Jersey native, Alex Rivera grew up in a bi-cultural, suburban, channel-surfing, post-Inca, raised ranch. While attending Hampshire College, his interests turned to media and politics, particularly the politics of race in the "information age." In his work, he attempts to address political concerns in a unique, humorous and ultimately surprising way.*

## TWO FORMS

Shanti Thakur, Canada  
Video, 4 min., 1998  
World premiere

*two forms* is a sensual and meditative study of two hands, ambiguous in gender. Set against resonating church bells in the country, one of the lovers has a calling....Reminiscent of the classical photography of Stieglitz and Cunningham, this film plays with extreme close-ups to expose texture and unrecognizable forms.

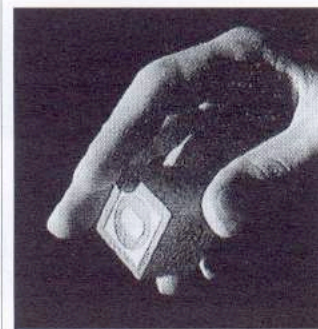
*Shanti Thakur has produced, directed and written social issues documentaries for the National Film Board of Canada and for her own Montreal-based production company, Lucida Films Inc. Her documentaries include: *Circles: It's about Healing, It's about Justice* (1997), which*

*explores circle sentencing and First Nations communities in the Yukon; *Domino: Stories of Interracial People* (1995) and *Crossing Borders* (1992). Shanti is currently completing her MFA in Film at Temple University in Philadelphia.*

## CIRKUS

Herman Weeb, Canada  
Video, 5 min., 1997  
Toronto premiere

In the circus of life, a woman is preyed upon by her own frenzy to monopolize her surroundings. A death wish infiltrates the merry-go-round of her thoughts, but she succeeds in harnessing the power of this emotion to achieve her end. She is looking for something: what can it be?



Crush

## CRUSH

Nelson Henricks, Canada  
Video, 12 min., 1997  
Canadian premiere

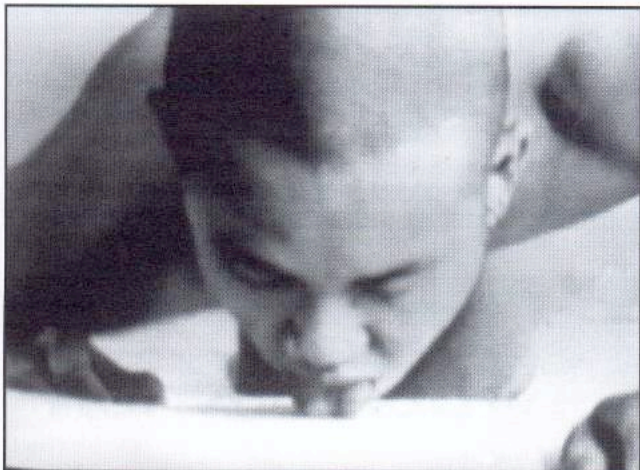
*Crush* is the story of a man who wants to turn into an animal. He employs a variety of techniques to transform himself into a beast. He cuts off parts of his body. He exercises. He swims. He wants to return to the water, to speed up evolution a little. Has he gone mad, or is he just tired of being human? As the narrator descends into his private obsessions, we begin to perceive the distorted outlines of reason which guide his descent. The trajectory he defines allows us to reflect upon the correlations between the body and identity, our culture's obsessions with the body beautiful, and what it means to be human.

*Nelson Henricks studied at the Alberta College of Art and obtained his BFA in Cinema at Concordia*



University. He is best known for his video work, including *Enola Gay* (1986), *Stupid Video* (1986), *Murderer's Song* (1991), *Emission* (1994) and *Shimmer* (1995).

tor and educator/activist. He has curated several video-based exhibitions in the United States. His videos include *Burnt Trench for St. Sebastian* (1989), *Aura* (1991) and *Let My People Go* (1992).



Sniff

### CONDOLA

Geoffrey Topham and Jonathan Wells, Canada  
Video, 11 min., 1997  
Toronto premiere

All the land has been sold and the wealthy live in mobile luxury homes, suspended from a network of cables which covers the whole earth. With this super-sophisticated technology, the slightest malfunction can be catastrophic.

*Geoffrey Topham and Jonathan Wells have been producing their own unique brand of ecstatic video since 1994. Other titles include Kiss My Swollen Throat and Pizza 222.*

### SNIFF

Ming Yuen S. Ma,  
USA/Canada  
Video, 5 min., 1997  
Toronto premiere

In a stark white room, a naked man is crawling in a circle on an unmade bed. He is trying to remember the men he had sex with on the bed by searching for their smells. A fragmentary account of his encounters is layered within a dense electronic soundscape of whispering voices, evoking a sense of memory and loss and the fear of death.

*Ming-Yuen S. Ma is a Los Angeles-based media artist, independent cura-*

### RUT

Yudi Sewraj, Canada  
Video, 2:30 min., 1998  
World premiere

A rut is a groove or path worn down through prolonged use of habit. However, it is also the mating season of various animals.

*Yudi Sewraj received his BFA at the Nova Scotia College of Art and Design in 1992. He directed the films, Pigeons & Chicken Curry (1991) and Sleep Study (1991), as well as the videos, Hybrid Creatures (1993) and A Box of His Own (1997), exhibited at Images last year.*

### BLOW

Craig Boreham, Australia  
Video, 3 min., 1996  
Canadian premiere

A free-flowing chiaroscuro animation on the state of gay male desire in any public space imaginable!

### INTERMEZZI

eddie d., The Netherlands  
Video, 6 min., 1997  
Dutch with English subtitles  
Canadian premiere

Television is all talk with little meaning. From the daily brew of sight-and-sound produced by the medium, we filter what we

wish to see and hear. In *Intermezzi*, eddie d. has rearranged televisual "junk" into an audio-visual poem. Hollow words, fixed expressions and meaningless gestures form the framework for this videotape. Together they form the five couplets of an absurd poem, written in television-prose style and presented by known and lesser-known "talking heads."

### L'INCONFORT OU L'INDIFFERENCE (DISCOMFORT OR INDIFFERENCE)

Amelie Dussault, Stephane Lafleur and Lucie Larin-Picard, Canada  
Video, 5 min., 1997  
French with no subtitles  
Toronto premiere

Do we have the right to see everything, to watch everything, and to put our noses in everything that is going on? Video cameras are all-intrusive, but can they film a young man who quite legitimately wants to go to the bathroom in total privacy? He doesn't want to be disturbed, and above all, he doesn't want to share this moment with the cameras. An argument ensues between the pro's and the con's.



L'inconfort ou l'indifference

### DEVICE

John Wood and Paul Harrison, UK  
Video, 3 min., 1996  
Toronto premiere

Inspired by various objects such as rollerskates, escalators and diving boards. Device is a sequence exploring certain demanding physical movements. Some of them are useful, some elegant, and some violently clumsy. It takes the narrative

out of slapstick and heightens the deadpan, leaving a set of minimalist gags.

### HARRY HOUDINI (THERE IS NO ESCAPE THAT I CAN SEE)

John Wood and Paul Harrison, UK  
Video, 2 min., 1994  
Toronto premiere

A man trapped in the screen struggles to keep his head above water whilst attempting to escape. The camera is caught up in the event, and as the title suggests, the man is framed in a hopeless situation. The beginning and the end look the same, but something in the middle changes.

*The notorious video artist team of Wood and Harrison has been making work since 1993. Their videotapes have been exhibited in galleries and festivals all over the world. Other works include Shaft, Upside Down and Headstand.*



Untitled (My Mama)

### UNTITLED (MY MAMA)

Lynne Chan, USA  
Video, 10 min., 1997  
Canadian premiere

A Chinese-American woman speaks frankly and humorously about her mother's expectations for her. No stone is left unturned as she tells us about her mother's reactions to the "status" of her virginity, her stick-on moustache, and her big-bummed girlfriend.

*Lynne Chan was born a perfect product of suburbia in Cupertino, California. She attended UCLA and currently remains trapped in a swirl of desert smog and silicone. Chan continues to divide her time between trying to make more abbbbs and save up one day for a charcoal-grey, three-piece, pinstripe suit.*



From Isabella Rossellini to Michael Palin,  
over 300 authors have visited our store.  
Have you?

## Chapters on Bloor Street

Three Floors of Great Books,  
located in Canada's Premier Shopping District.  
110 Bloor Street West  
located at the Bay Subway Station  
(416) 920-9299  
Open daily 8:00am to 11:00pm



Great Books Are Just The Beginning

Voted Best Large Bookstore  
Now Magazine's Best of Toronto's 1997  
Readers Poll.



**ASSOCIATION OF  
CANADIAN  
FILM  
CRAFTSPEOPLE**

Toronto, Cineville, 65 Heward Avenue, Toronto, Ontario M4M 2T5  
Tel 416/462-0211 Fax 416/462-3248

**AFV**  
MULTIMEDIA

## VIDEO DUPLICATION

to/from all formats  
**NTSC / PAL / SECAM transfers**

*Located in the heart of Toronto's King West  
Production Area*

**33 Fraser Ave., Suite G-01 Toronto, Ont.**  
(416) 537-9091 Toll Free 1-888-255-3827

**Vivre en français en Ontario,  
ça commence par  
un abonnement à**

# L'EXPRESS

**Le journal des francophones  
de Toronto depuis 22 ans!**

L'actualité locale, nationale et internationale,  
des grands débats et des reportages spéciaux,  
des entrevues avec des gens d'action, des  
chroniques sur les voyages et sur l'environnement,  
les nouveautés de la musique et des arts, une foule de  
suggestions de sorties et d'activités pour toute la  
famille, des offres d'emplois et des annonces utiles...  
Le forum par excellence de la communauté!

**(416) 465-2107**

**express@inforamp.net**  
**www.inforamp.net/~express**



**37 Hanna Ave., #301,  
Toronto, Ont. M6K 1W8**  
**Hours: Mon.-Fri. 10 am to 6pm**

TEL: (416) 588-6444 FAX: (416) 588-7017  
<http://www.inforamp.net/~lift> email: [lift@inforamp.net](mailto:lift@inforamp.net)

The artist run centre solely  
dedicated to independent film production.

Equipment, facilities, crew lists,  
festival and funding information.

Monthly publications  
with the scoop on the local  
independent film scene.

## splice this!

**june 19-21 1998  
at ted's wrecking yard**



**toronto's 1st annual super<sup>8</sup> film festival**

**for info call kelly or laura @ 537-2256**



# workshops



## 1998 Establishing Independence Workshop Series\*

Sponsored by:



ONTARIO  
FILM DEVELOPMENT  
CORPORATION  
SOCIÉTÉ DE DÉVELOPPEMENT  
DE L'INDUSTRIE  
CINÉMATOGRAPHIQUE ONTARIENNE



### 16 SUPERSTAR: B&W 16MM WORKSHOP

A do it yourself, nuts and bolts, weekend workshop aimed at teaching participants how to shoot and hand process black and white, high contrast film stock. Taught by local award winning filmmaker, Steve Sanguedolce, this three day workshop will explore the possibilities of this raw, low cost approach. Each participant gets a day of Bolex instruction, 100 feet of high contrast film stock to be shot on day two and finally a day of 'do it yourself', hand processing basics. The completed works will be screened within the scope of this workshop.

*This year we will be running two 16 Superstar workshops.*

**I. April 24 - April 26 II. May 1 - May 3 (cost \$130/participant)**

### GET PLUGGED IN: VIDEO PRODUCTION

An intensive one day video production workshop facilitated by ace video maker/artist Michael Balser, will cover the basics of coordination and production: how to get it shot. Considerations when selecting production materials and techniques, practical exercises in lighting and sound as well as various approaches to video scripting will be covered. The goal is not only to give artists the tools to create work using accessible video mediums, but the production skills to plan for the editing process, while integrating different technologies. Given the convergence of "consumer" and "pro" equipment, new challenges are continually created for producers. Using consumer end products, such as digital and hi-8 video, participants will cover technical aspects of recording while being made aware of how different formats affect qualities of image and sound. The instructor will

also address other digital and desktop possibilities and how they could be integrated and accessed. Examples of video works completed with a wide range of technologies will be screened and discussed.

**Sunday, May 3, 10:30am-5pm (cost \$60/participant)**

### FRAME BY FRAME: ANIMATION WORKSHOP

A hands-on afternoon film animation workshop examining different techniques for drawing on film: scratching, painting, and ink drawing will be explored with each participant leaving with a short animated production. For people interested in animation and/or the creation of interesting titles, Frame by Frame is an excellent introduction to technique. This workshop will be facilitated by Helen Hill and Helen Bredin from Halifax's Atlantic Filmmakers Cooperative. Both Helen's will also be present for the Festival for the screening of their curated programme the *Mysterious East and the Little Known West*.

**Sunday, April 26, 12 pm - 4 pm (cost \$35/participant)**

### MEDIA 100 NON-LINEAR EDITING WORKSHOP

**Sunday, May 2, 12 - 2pm (FREE ADMISSION) Presented by Edipix**

*These workshops are supported by the Ontario Film Development Corporation and PS/Lightsource.*

**\* Registration required in advance: limited enrollment.  
Contact the Images office @ 971-8405 or drop by 448-401 Richmond St. W.**

Contact: Gord Mills

GordMills@psps.com

# Illuminating

lighting and grip

258 Wallace Ave.

suite 108

(416) 588-6871

fax: (416) 588-4187







# THE IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO

# ima

## THURSDAY, APRIL 23

- 7 pm: Opening Night Cocktails -*Bar Italia*
- 9 pm: Opening Night Gala, NS 1 -*The Royal*

## FRIDAY, APRIL 24

- 11-5 pm: 16 SUPERSTAR Workshop -*The Music Gallery*
- 7 pm: NS 2, 360° Woman -*The Music Gallery*
- 8 pm: STEPHEN MANN, Artist Presentation -*InterAccess*
- 9 pm: NS 3, Dokumenta Kamp -*The Music Gallery*
- 10:30 pm: Opening Party -*Red Devil Restaurant*

## SATURDAY, APRIL 25

- 10:30-5 pm: 16 SUPERSTAR Workshop -*The Music Gallery*
- 2 pm: Trinity Square Video 1998 Purchase Collection -*The Music Gallery*
- 4 pm: Trinity Square Video Reception -*Trinity Square Video*
- 7 pm: The Mysterious East and the Little Known West -*The Music Gallery*
- 9 pm: NS 4, Blast from the Past -*The Music Gallery*

## SUNDAY, APRIL 26

- 12-4 pm: ANIMATION Workshop -*The Music Gallery*
- 12-5 pm: 16 SUPERSTAR Workshop
- 1 pm: NS 5, Fugitive Idols -*The Music Gallery*
- 3 & 6:30 pm: Spotlight Artist, Screening and Discussion with Toronto's ALI KAZIMI -*The Music Gallery*
- 9 pm: NS 6, Can't Keep It Inside... -*The Music Gallery*

## MONDAY, APRIL 27

- 7 pm: A is for Animation -*The Music Gallery*
- 7 pm: NS 7, A New French Wave -*Jackman Hall, AGO*
- 8:30 pm: V is for Video -*The Music Gallery*
- 9 pm: NS 8, Danish Girls Show Everything -*Jackman Hall, AGO*
- 10 pm: F is for Film -*The Music Gallery*

## LOCATIONS LISTED (i

- 1) *Bar Italia*, 584 College St.
- 2) *The Royal*, 606 C
- 4) *InterAccess*, 444-401 Richmond St. W
- 6) *Trinity Square Video*, 35 McCaul St.
- 7) *Jackman*
- 8) *Cinecycle*, 129 Spadina Ave. (in the alley)
- 8) *A Space*

## FOR TICKETS AN

Images Festival office - phone: 416.971.8405 fax: 4

\*Tickets also available a



# ges

APRIL 23 TO MAY 2  
1998

## TUESDAY, APRIL 28

- 7 pm: NS 9, Home Brew 1 -*The Music Gallery*  
9 pm: NS 10, Home Brew Q -*The Music Gallery*

## WEDNESDAY, APRIL 29

- 7 pm: Written on the Body: Flexing Muscle Memory  
-*The Music Gallery*  
9 pm: Short Cuts: Transforming Narratives and Bodies  
-*The Music Gallery*  
9 pm: NS 11, Camping Cosmos -*The Royal*

## THURSDAY, APRIL 30

- 7 pm: Imaging Male Bodies -*The Music Gallery*  
7 pm: NS 12, The Last Act -*The Royal*  
9 pm: NS 13, Cremaster 5 -*The Royal*

## FRIDAY, MAY 1

- 11-5 pm: 16 SUPERSTAR Workshop -*The Music Gallery*  
7 pm: Private Eye -*The Music Gallery*  
9 pm: NS 14, Trancescapes -*The Music Gallery*  
11 pm: NS 15, Murderous Intentions -*Cinecycle*

## SATURDAY, MAY 2

- 10:30-5 pm: 16 SUPERSTAR Workshop -*The Music Gallery*  
12-2 pm: MEDIA 100 NON-LINEAR EDITING Workshop  
-*The Music Gallery*  
1 pm: NS 16, XX Animation -*Jackman Hall, AGO*  
2 pm: Finnish New Media Presentation and  
Artist Talk with Tapio Mäkelä -*InterAccess*  
3 pm: Postmodern Urban Tales -*Jackman Hall, AGO*  
8 pm: Mondo Video -*The Music Gallery*  
10:30 pm: Closing Night Party -*The Red Devil*

## order of appearance):

lege St. 3) *The Music Gallery*, 179 Richmond St. W.  
5) *Red Devil Restaurant*, 14 Duncan St.  
all, AGO, 317 Dundas St. W. (McCaul St. entrance)  
110-401 Richmond St. W. (Steve McQueen installation)

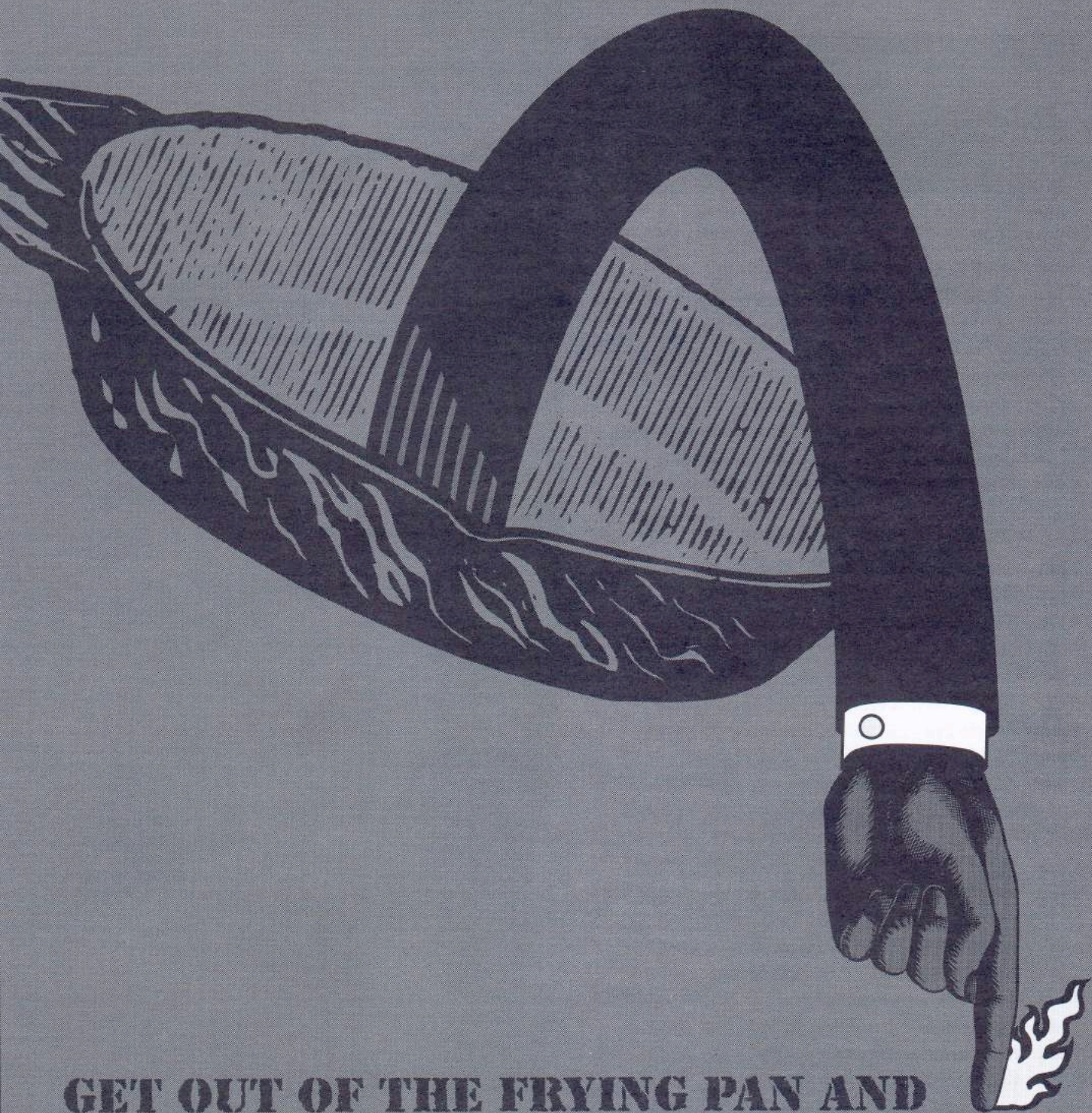
## 0 INFORMATION:

6.971.7412 / Music Gallery Box Office 416.204.1080  
Pages, 256 Queen St. W.

## TICKET PRICES:

- single \$6
- student \$5
- book of tickets  
(six tickets) \$30
- pass \$45





## GET OUT OF THE FRYING PAN AND MOVE INTO THE FLAME.

Red Devil is all about great food cooked over open flames in ways you never imagined. Rotisserie spit roasted chicken. Slow roasted veggies. Bad to the bone ribs. Spice-rubbed hardwood grilled steaks. Wood oven pizza. Come out of the frying pan and get into the fire. At Red Devil.



**RED DEVIL • THE NAME OF THE FLAME**

14 Duncan Street. (at Pearl), Toronto, Ontario. M5H 3G8 (416) 598-5209





*Specialists in...*

FOREIGN & CANADIAN FILM  
45 COUNTRIES REPRESENTED  
ALSO TORONTO'S SOURCE  
FOR • CLASSICS • ARTS •  
INDEPENDENTS • EXPERIMENTAL  
DOCUMENTARY  
GAY & LESBIAN FILMMAKERS

207 Danforth Ave. @ Broadview  
Toronto M4K 1N2  
(416) 778-5776

[www.starcitysearch.com](http://www.starcitysearch.com) for revue video  
[revuevideo@globalserve.net](mailto:revuevideo@globalserve.net)

**PAGES** Books & Magazines  
reading...on the edge

256 Queen St. West, Toronto M5V 1Z8  
Ph: (416) 598-1447 Fax: (416) 598-2042

**PAGES**  
P  
Books & Magazines

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

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

*Savour the Flavour  
of Sri Lankan &  
Southern Indian Cuisine*



**Arani Restaurant**  
401 Spadina Ave. (at College)  
506-1037

**A MAJOR LEAP IN  
FILMMAKING**  
**Save Time • Save Money!**



**The Keylink  
to Digital**

**CINEASST**

[www.cineasst.com](http://www.cineasst.com) • email: [info@cineasst.com](mailto:info@cineasst.com)

**T.(416) 975-2565 F.(416) 975-0895**





# kazimi *spotlight*

Sponsored by:



**SPOTLIGHT ARTIST: ALI KAZIMI**

Sunday, April 26, 3pm & 6:30pm, The Music Gallery

Co-programmed by Marc Glassman and Milada Kovačova

## RESPECT YOURSELF: THE FILMS OF ALI KAZIMI

by Marc Glassman

"Hanif's aunt did not want to be in the film." Ali Kazimi is sitting on his living room couch recalling the making of the film *Some Kind of Arrangement*. On the wall opposite him are bookcases filled with works on photography, literature, politics and film. On top of one case are the plastic cowboy and red Indians from his film *Shooting Indians: A Journey with Jeffrey Thomas*. On another wall are photos shot by Ali of the Indians he first encountered, those who live in the subcontinent, from the Indian Ocean to the Himalayas. Leaning forward earnestly, he continues, "She thought that I was going to do what the media was doing all the time and be disrespectful to her position as a woman who was arranging this marriage." He pauses to emphasize the point. "Hanif was very important to the film because he was taking a proactive approach to marriage. It was an exhausting process winning his aunt back. I had to say to her, 'Go with your initial instincts which were that you trust me.'"

Half a year later, when the film aired on the CBC, Kazimi got a call while the end credits were rolling. It was Hanif's aunt. "She was weeping. She apologized and said, 'I found this to be a very deeply moving film.'" Ali hesitates before putting his own twist on this tale. "It was a wonderful accolade but, at the same time, my frustration with the documentary form is that ultimately you are creating your fiction of the reality you've experienced."

In other words, Hanif's aunt had run into the right guy. Kazimi always holds his subjects in the highest regard. Dignity is naturally given to all of his "characters," in a manner that is similar to the works of Preminger or Truffaut, directors of dramas who always treated their protagonists with equanimity. It's an essential element in his films, one that can be seen in assigned projects like *Some Kind of Arrangement* as well as in such personal works as the feature *Narmada: A Valley Rises* and the recent *Shooting Indians*. It may transform his documentaries into fiction, in the sense that all works of art are constructed, but that change is securely based on Kazimi's belief that everyone has the right to hold on to a singular vision of their place in the world.



Ali Kazimi

Take *Narmada: A Valley Rises*, Kazimi's magnum opus to this point in his career. A tale of massive civil disobedience, it chronicles the efforts of a group of tribal people to maintain their ancient rural society by stopping the construction of a government-sponsored dam which would flood their valley. Naturally, the voices of the valley's activists, the eloquent Gandhians Mehda Patkar and Baba Amte, are heard throughout the film. But so is this statement, delivered by a farmer: "The land is not rubber that they can stretch and say, 'You settle on this piece and then you settle on that one.'" For Kazimi, poetry is not confined to spokespeople; he prefers it when the people speak.

In *Shooting Indians*, the notion of the director sharing authority with his subject becomes a major element in the film. Kazimi became fascinated with the photography of Jeffrey Thomas during his period of adjustment to Canada, after moving from India in 1983. "I wanted to make films outside of the Indian community," recalls Kazimi, "and Jeff's work was a great 'in' for me. Here was someone about my own age who referenced the same classic American documentary photographers as I did. We spoke a common language in terms of the culture of photography, but his notion that photography could be overtly political was a very new idea for me."

Kazimi intended to make a film about Thomas then, in the mid 80s, but was stymied when the Iroquois artist "freaked out" over being the focus of a film while his marriage fell apart and his career was barely launched. Returning to the idea a decade later, Kazimi and a more established Jeff Thomas started the project again, understand-



ing that "it was fraught with all kinds of excitement but also all kinds of pitfalls and paradoxes and contradictions." This time the film went smoothly, delineating Thomas's growth as a photographer and curator while raising the issue of representation of native peoples as seen historically through the colonizing gaze of the romantic portrait cameraman Edward Curtis.

Yet the issue of Thomas's protective attitude towards his private life still had to be dealt with in order for the film to be made. Jeff Thomas refused to have his son, Bear, on screen at all. "That's the hard part," admits Kazimi, "respecting that. I felt limited as a filmmaker because I really wanted to explore their relationship." The director finally struck a balance by including a CBC radio interview with Thomas in which the photographer spoke about his son. Kazimi also added a comment that indicates his belief that Bear would have made a substantial contribution to the film's portrait of Thomas.

That Kazimi would shift a decade-old project in order to articulate both his own and his subject's point of view is typical of this artist's approach to film work. As an acclaimed cinematographer, Kazimi has shot footage for John Greyson, Loretta Todd and Helen Lee, among others. "I really enjoy working with directors who have a very clear vision of what they're doing. It allows me to look at things differently and makes the process more collaborative." When he works as a director, Kazimi has always eschewed the notion of "making myself the focus of the story. I'd rather be the medium for the story to emerge."

While making *Narmada*, Ali ran into countless problems acquiring funding for the film. Rejected by the then-powerful Ontario Film Development Corporation and the Canada Council, and refused consideration at first by Telefilm Canada, Kazimi spent three years cobbling together a budget that allowed him to do justice to the story. In the process, he had to counter ideas that "objective" documentaries are not artistic, that new Canadians (which he is) can't make Canadian films in their former homelands, and that artists of colour should only be funded for works of drama. Yet he observes, "The whole struggle of getting funding was draining but also empowering." He felt he was emulating the people of the Narmada Valley "who refused to behave like victims but were taking their own lives into their hands and saying, 'In spite of insurmountable odds, we're going to do it.'"

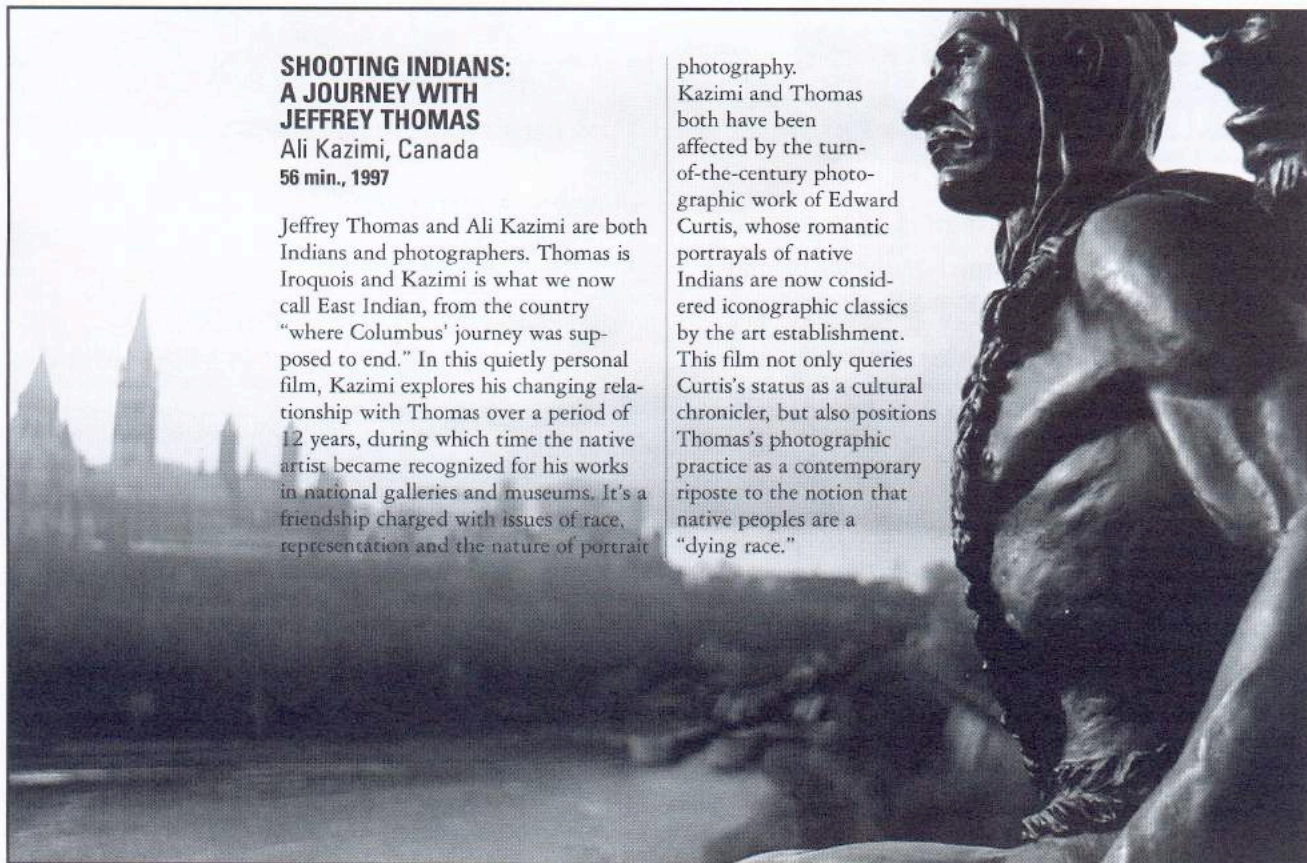
Ali Kazimi has approached his role as an activist for the independent film community with the same relish and refusal to be seen as a "charismatic leader." As a past president of the Independent Film and Video Alliance and former co-chair of the Canadian Independent Film Caucus, Kazimi always acted from a need to "give back to a community that has opened certain doors for me. I know that I can't talk about social responsibility in my films as a theoretical construct and not do anything about it myself, in my life."

Kazimi's career has hardly reached its apex. This is one film artist who obviously has many more projects in front of him. Yet, even at this point, Kazimi's artistic and political agenda is clear. Anticipating some end-point to his work, Ali comments, "I want to be able to look back at my films and say that I did the best I could, both for myself, in terms of what I could do with the material, and, at the same time, that I respected the people who allowed me to do the work."

**SHOOTING INDIANS:  
A JOURNEY WITH  
JEFFREY THOMAS**  
Ali Kazimi, Canada  
56 min., 1997

Jeffrey Thomas and Ali Kazimi are both Indians and photographers. Thomas is Iroquois and Kazimi is what we now call East Indian, from the country "where Columbus' journey was supposed to end." In this quietly personal film, Kazimi explores his changing relationship with Thomas over a period of 12 years, during which time the native artist became recognized for his works in national galleries and museums. It's a friendship charged with issues of race, representation and the nature of portrait

photography. Kazimi and Thomas both have been affected by the turn-of-the-century photographic work of Edward Curtis, whose romantic portrayals of native Indians are now considered iconographic classics by the art establishment. This film not only queries Curtis's status as a cultural chronicler, but also positions Thomas's photographic practice as a contemporary riposte to the notion that native peoples are a "dying race."



Shooting Indians: A Journey With Jeffrey Thomas





Narmada: A Valley Rises

### PASSAGE FROM INDIA

Ali Kazimi, Canada

22 min., 1997

Despite repressive immigration policies that kept many Asians out of Canada during the early part of the 20th century, the Punjabi-born Ragga Singh managed to come to British Columbia in 1913. Kazimi chronicles Singh's life and that of his granddaughter Belle Puri in this historically fascinating documentary. Although Ragga Singh worked in comparative poverty for most his life, as a labourer in lumber mills in rural BC, he raised a family and led an active political life, supporting the rights of Indians to immigrate and vote in this country. Now his granddaughter is a highly respected Vancouver-based CBC journalist. Their family story exemplifies the triumphal path that many Indians have travelled towards success in Canada.

### NARMADA: A VALLEY RISES

Ali Kazimi, Canada

87 min., 1994

It is Christmas day, 1990. Six thousand people led by the strong-willed and articulate activist Medha Patkar depart on a dramatic 200 kilometre journey to protest the building of a dam that will flood their farmlands in the Narmada Valley. With them is Ali Kazimi, who wants to film this Gandhian-style peaceful resistance by a group who refuse to be victimized by higher authorities. Stopped by police at the state border of Gujarat, Patkar and the aged Gandhian Baba Amte start a fast that leads to a nationwide focus on the march. A winner at the Mumbai (formerly Bombay) International Film Festival and Canada's Hot Docs fest, "this film stands in the best tradition of committed filmmaking" (NOW Magazine).

**Ali Kazimi will be present at both screenings, and in conversation with Marc Glassman regarding his experiences as a filmmaker, his philosophy and process of creating work.**

*Marc Glassman is the proprietor of Pages Books and Magazines, arts journalist for CJRT FM's on the arts program, freelance film programmer and a member of the editorial board of Take One Magazine.*



# SIM VIDEO



• **DIGITAL AND SP BROADCAST  
BETACAM CAMERAS AND  
ACCESSORIES; PVW AND UVW  
BETACAM CAMERAS AND VTRS**

• **NEW •**  
**SONY DXC-D30 DIGITAL CAMERAS**

- Flight Packs
- Lighting and Grip Rentals
- Computer Teleprompting

• **NEW •**  
**6mm DIGITAL CAMERAS**

- 24 Frame Video-Cameras and Playback
- Crew coordination and Complete Technical Production
- Avid Nonlinear editing suites and rentals

**SIM VIDEO  
PRODUCTIONS  
LTD.**

456 Wellington St. W.  
Toronto, Ontario  
M5V 1E3

TEL 416-979-9958  
FAX 416-979-7770

**SIM VIDEO  
WEST LTD.**

North Shore Studios  
North Vancouver, B.C.  
V7J 3S5

TEL 604-983-5258  
FAX 604-983-5260

**THE NATIONAL FILM BOARD OF CANADA**  
is Proud to Sponsor this year's Artist Spotlight  
on the Films of Ali Kazimi

*Congratulations to*  
**IMAGES '98!**

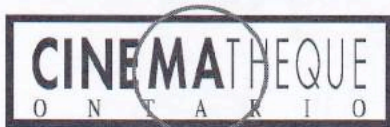
Shining A Bright Light  
on Independent Cinema



## CONTACT '98 -- WITNESSING THE WORLD

(MAY 1 - MAY 16, 1998)

Including films by Man Ray, Bruce Weber, William Klein and Robert Frank



A division of the Toronto International Film Festival Group

**Bell** info <sup>416</sup> **968-FILM**  
[www.bell.ca/filmfest](http://www.bell.ca/filmfest)

With a special spotlight on acclaimed French photojournalist-filmmaker Raymond Depardon (CAPTIVE OF THE DESERT) and featuring the Canadian premieres of PARIS, MALRAUX and AFRICAS: WHAT ABOUT THE PAIN? Plus REPORTERS, his witty look at the French paparazzi.



Ticket Prices (incl. GST). Group rates available

■ Non-members \$8.00	■ Members \$4.80
■ Student members \$4.25	■ Seniors \$4.25

All screenings are held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas St. W. (Please use McCaul St. entrance.) The box office opens 30 minutes prior to the first screening each day. Advance ticket sales for members only. All screenings are restricted to individuals 18 years of age or older. For more information about screenings and membership call the Bell info-line (416) 968-FILM.





# private eye

Sponsored by:



Friday, May 1, 7pm, The Music Gallery

Co-curated by Kathleen Pirrie Adams and Deirdre Logue/Consultant Daniela Sneppova



Ocularis: Eye Surrogates

Surveillance blurs the boundaries of public and private. Personal gestures and intimate spaces are revealed unknowingly and unintentionally with "security" being the rationale for the intrusions and appropriations of the surveillance system.

The images captured by surveillance cameras are alternately horrific and banal: the trace of the abducted child, the empty apartment lobby. They record compulsively, capturing a seemingly endless stream of non-events but always with an eye toward that one telling moment. They serve as after-the-fact evidence and, in the immediate moment, as a kind of supervision that assumes the absence of conscience. Occasionally we watch these images to marvel at the human comedy or enjoy the ballet of everyday life. Their first purpose, however, is always in some way linked to the possibility of transgression or disaster.

## T.V. SPOTS

Stan Douglas, Canada

Video, 12 min., 1987-88

The Private Eye programme has been uniquely peppered with the remarkably ordinary moments transcribed in Stan Douglas's T.V. Spots. Intended for broadcast television, the seven works included here, Lit Lot, Spectated Man, Sneeze, No Problem, Box Office, Answering Machine and Funny Bus-(of twelve in total) bring the subversive potential of video art, in relation to mainstream television, to the foreground.

## LIT LOT

Stan Douglas, Canada

Video, 15 sec., 1987-88

## WATCH

David Rokeby, Canada

Video, 7 min., 1995-6

Street traffic is the most ordinary dimension of public life, and yet it always seems to suggest the possibility that, for the careful observer, there is a secret world of hidden drama. David Rokeby's computer-programmed split-screen view of a busy intersection separates movement from mass, raising questions about how our attention is directed and focused, and what it is that interests us in our world.

## SPECTATED MAN

Stan Douglas, Canada

Video, 30 sec., 1987-88

## OCULARIS: EYE SURROGATES

Tran T. Kim-Trang, USA

Video, 21 min., 1997

Using a 1-800 number to gather responses to questions about surveillance fears and fantasies, Tran T. Kim-Trang skillfully weaves these confessions together with stories, facts and casual reflections on the power of the technological gaze. The result is a fascinating analysis of the interplay between the desire to watch and systems of social control.

## SNEEZE

Stan Douglas, Canada

Video, 15 sec., 1987-88

## OBSERVATION #762

Bart Dijkman,  
The Netherlands

Video, 7 min., 1997

A hidden camera records the obsessive behaviour of a man in a parking lot compulsively locking, checking and rechecking his car. The absurd ritual becomes alternately funny and frightening.

## NO PROBLEM

Stan Douglas, Canada

Video, 15 sec., 1987-88

## HOST

Kristin Lucas, USA

Video, 7:36 min., 1997

Imagine what a power-out might mean for your electronic ego. How do you plug back into the cyborg relations game once the connection breaks? A pop-culture collage exploring alienation in an era where the disembodied voice in the machine and the play-station's anti-empathy ethic prevail.

## BOX OFFICE

Stan Douglas, Canada

Video, 30 sec., 1987-88

## APRIL 2

Shelley Silver, USA

Video, 10 min., 1995

With camera in hand, the filmmaker follows a string of anonymous men through the winding streets of the Marais district of Paris. What starts out seeming like a lark, increasingly conveys the uncanny feelings associated with obsessive stalking.



Spectated Man

## ANSWERING MACHINE

Stan Douglas, Canada

Video, 30 sec., 1987-88

## YOU SEND ME

John Orenlichter, USA

Video, 18 min., 1977

A Suzanna at Her Bath type scenario from the 70s, perfect for the nostalgic voyeur—complete with jersey housecoat, Rod Stewart soundtrack, platform sandals, electric shaver and an almost indescribable surprise.

## FUNNY BUS

Stan Douglas, Canada

Video, 15 sec., 1987-88



You Send Me



**STEPHEN MANN  
BEYOND WEARABLE COMPUTING:  
THEORETICAL ISSUES OF HUMANISTIC INTELLIGENCE**

Friday, April 24, 8pm, InterAccess Gallery  
401 Richmond St. W. Suite 444

Showing excerpts from a recent video entitled *ShootingBack*—a documentary shot in establishments where photography and video are strictly prohibited yet where surveillance is used extensively—Stephen Mann will discuss “surveillance situationist” challenges to the notion of environmental intelligence and the invisibility of ubiquitous surveillance. He will also introduce his *WearComp*, *WearCam* and *Wearable Wireless Webcam* inventions, discussing their origins in the visual arts and their relationship to the concepts of “humanistic intelligence” and personal empowerment through existential technology.

*Steve Mann, inventor of the wearable computer and personal imaging system, developed his WearComp/WearCam invention during his high school years in Canada in the 1970s. Initially conceived as a tool for visual art, his work as a “photographic cyborg”, re-situating the camera as a true extension of his mind and body, now exists at the boundary of art, science and technology. Mann is currently a faculty member at the University of Toronto, Department of Electrical and Computer Engineering.*

For additional information, see:  
<http://www.eecg.toronto.edu/~mann>  
<http://wearcam.org/lvac/index.html>



Stephen Mann's  
“WearComp/WearCam”

**TOM LEONHARDT  
ICUV3**

Music Gallery Lobby, Thursday April 23 - May 2




ICUV3

*ICUV3 (Interactive Camera Unit) is voyeur, surveillance device and party mingler searching for gossip—a media spyder ready to pounce on the next event. It hovers unobtrusively above the Images foyer watching the crowd below gather for the next screening. Sensing something interesting, it scurries across the room to continue its silent observation. The audience watch themselves through its eyes: Why is it looking at me?*

**Tom Leonhardt**

*<tomtom@interlog.com> is interested in using new information technologies to enrich our lives, and his artwork often uses technology to mirror ourselves. He has worked extensively in the arts and culture milieu as an educator, developer, coordinator and curator. Through his company, tomtom interactive, he designs media interfaces. Currently he's part of a team developing a networking and promotional web environment for Canadian new media artists.*



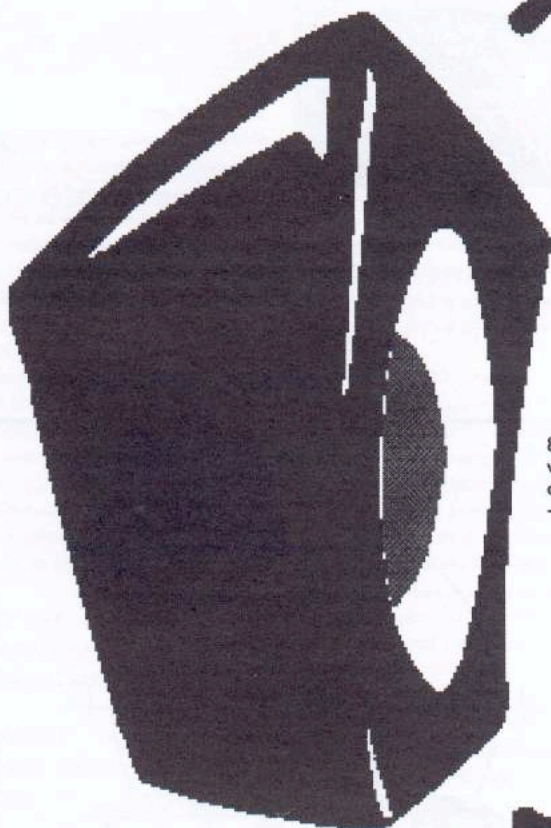
**THE SPY DEPOT**

215 Carlingview Drive, Unit 112  
Etobicoke, Ontario M9W 5X8

**Phone 416-674-9336 Fax 416-674-4617**



**NOW APPEARING AT THE LEFT  
OF YOUR DIAL ...**



**"88.1FM MUSICAL SALVATION,  
THANKYOU"**

- listener

**"A breath of fresh air, a touch of sanity"**

- listener

**"I am sooo grateful for your station its been  
feeding my artistic groove since I returned to T.O.,  
your DJs are fearless - stay small, stay local and  
vocal"**

- listener

**"KEEP REPRESENTING THE T.(DOT) O.(DOT)**

-listener

**88.1 CKLN is definitely on the cutting edge -  
very informative and keeps ethnic communities connected -  
cheers!"**

- listener

**Keep on challenging the powers that be, I am  
hooked for life"**

- listener

**"CKLN IS THE POWER"**

- listener

**"News and political comments from the left perspective  
that cannot be heard on other stations"**

- listener

**HIGHLY RECOMMENDED FOR CRITICAL MOVIE ANALYSIS, GIVEAWAYS & REVIEWS:  
MIDDLE PASSAGE: WED 5-7PM ★ FRAMLINE: FRI 2-2:30PM**

**ON AIR  
595-1655**

**CKLN**

**8 8 . 1 FM**

**NEWS  
595-5068**

**OFFICE NUMBER: 595-1477**



**NELVANA**

NELVANA IS A PROUD SUPPORTER OF  
THE CANADIAN ANIMATION INDUSTRY.



***OFDC Skills Development & Marketing Initiatives  
is proud to sponsor IMAGES' Establishing Independence  
Workshop Series***

***The OFDC – Supporting New Voices***

- Calling Card film program
- Market Mentorships & immersions for producers
- Partnerships in Training to support key professional development opportunities
- Location services & location library
- Tax Credits – special rates for first-time producers



**ONTARIO FILM DEVELOPMENT CORPORATION  
SOCIÉTÉ DE DÉVELOPPEMENT DE L'INDUSTRIE  
CINÉMATOGRAPHIQUE ONTARIENNE**

175 Bloor Street East • North Tower, Suite 300 • Toronto, Ontario M4W 3R8 • Tel: (416) 314-6858 • Fax: (416) 314-6876  
Location Services Web Site: [www.to-ontfilm.com](http://www.to-ontfilm.com) • e-mail: [mail@ofdc.on.ca](mailto:mail@ofdc.on.ca)  
Ministry of Citizenship, Culture and Recreation • Ministère des Affaires civiles, de la Culture et des Loisirs





# animation east/west

**THE MYSTERIOUS EAST AND THE LITTLE-KNOWN WEST**  
Saturday, April 25, 7pm, The Music Gallery

Sponsored by:



## THE LITTLE-KNOWN WEST: QUICKDRAW ANIMATION SOCIETY

Absurdity, abstract and symbolic subjects, little or no narrative, images both poetic and obsessive, critical and fantastic - these are ways of describing films produced by the Quickdraw Animation Society (QAS). These films do not call themselves political, although they contain an element of resistance which is often unconscious. (The political climate and isolation in Alberta, where Quickdraw is based, does not tend to encourage separation into groups that work specifically from an identity politic.) One form of resistance specific to QAS appears to be the animators' need for their films to be experienced as visceral, rather than used as a vehicle to present a literal or text-based narrative. For instance, cameraless animation, a tradition inherited from Norman McLaren and Len Lye, is an integral part of the animation practice at QAS. Cameraless animators work directly on a strip of film stock, making it into an art object in itself, even before it goes into the projector, thus resisting some part of film's *raison d'être*. The film animators at QAS are focused on their craft, and this is an important part of their collective voice. An appetite for experimentation, both physical and conceptual, underlies this presentation of 15 short animated QAS productions.

### STAMPEDE EATS ME UP INSIDE

Trevor Mahovsky (4min., 1997)

A recollection of tongue-in-cheek Stampede nightmares told by a native Calgarian. Paper cel shot on 35mm.

### ABANDON BOB HOPE, ALL YE WHO ENTER HERE

Kevin Kurytnik (7:35 min., 1998)

A subtle political statement, using appropriated icons, mixed metaphors, paper cutouts and cels shot on 16mm.

### ALIEN TREE THINKERS

Uma Viswanathan (4:22min., 199)

A mad, dream-like environment filled with nonsequiturs. Shot on 35mm.

### GREED TOO

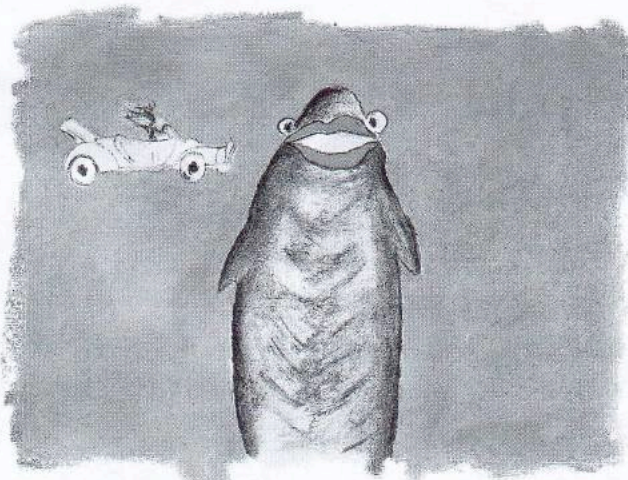
Megan Evans (2:30 min., 1993)

A funky, though unsettling, statement about consumption. Shot on 16mm.

### NUDE DEFENDING A STAIRCASE

Scott Higgs (25 sec., 1993)

A clever, don't-blink-or-you'll-miss-it, one-liner, shot on 16mm.



Alien Tree Thinkers

### WHY WOLVES HOWL

Rod Slamp (1 min., 1992)

Animator creates own amusing mythology. Paper cutouts shot on 16mm.

### DALI ANTS

Don Best, Kevin Kurytnik and Gary Tallin (1:20 min., 1993)

A surrealist play on words, done in backlit stop-motion, shot on 16mm.

### EVOLUTION OF THE LONG-TAILED BIRD

Carol Wang (1 min., 1992)

A graceful metamorphosis from a drawing into the Chinese character with the same meaning.

### MOVEMENTS OF THE BODY - THE FIRST MOVEMENT - THE GESTURE

Wayne Traudt (4:39 min., 1994)

A sinuous black and white exploration of line, music and motion, inspired by the human body. Shot on 35mm.

### PLEASE KILL ME

Don Best (1 min., 1996)

A tiny nightmare scratched directly onto found, used, 35mm film stock.

### RAW FOOTAGE

Cameraless Weekend Workshop at QAS, taught by Richard Reeves (*Linear Dreams*), August 1997. Pictures and sound by 14 participants, sprayed, drawn, carved, glued, bleached, typed &

scratched on 35mm stock. Carrin Perron, Claire McDonald Klug, Leah Anne Sullivan, Carol Beecher, Christian Keller, Don Filipchuk, Yasmin P. Karim, Dawn Trueman, Jason Mathis, Danny Lin, Jill Armstrong, Joe Kelly, Jean-François Côté and Don Best.

### OPPO

Yasmin P. Karim (2:30 min., 1997)

A black and white, rapid, organic flow representing the opposites and harmonies found in nature. Backlit soil shot on 16mm.

### LINEAR DREAMS

Richard Reeves (7 min., 1997)

A kaleidoscopic odyssey, drawn, sprayed, bleached and scratched directly onto 35mm film stock, to create pictures and sound.

### RAW

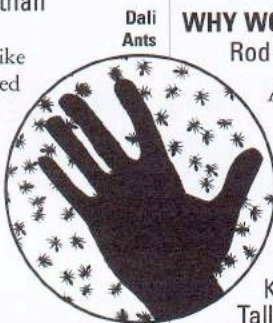
Don Best (5 min., 1996)

Handmade fossil documents moving through time and space. Rubbings of found objects directly onto 35mm film stock, set to ambient soundtrack.

### ASK ME

Carol Beecher (2 min., 1994)

A staccato burst of percussion and cameraless energy scratched and drawn onto 16mm film.



Dali Ants

Ask Me



## THE MYSTERIOUS EAST: THE ATLANTIC FILMMAKERS' COOPERATIVE

The Atlantic Filmmakers' Cooperative presents 10 independently made animated shorts. Each film is almost entirely the work of an individual, usually made with financial, technical and moral support from fellow members of our film co-op. How do these films represent the Atlantic region, in this program which is meant to compare and contrast the visions created in cities separated by 3,000 miles? Many of these films have carefully constructed soundtracks which are simple and sparse, perhaps reflecting the quiet landscape of the long Halifax winters. The cold climate may also explain the prevalence in these imagined tales of insects, animals and Hollywood stars, all exotic to the region. But these films are most connected by the sort of stories they tell. Each film tells a personal story of an individual on a very strange adventure. Young girls approach adolescence with the odd company of worms, wasps, vampires and commercial icons. People emerge with new personalities after being in the company of astrological geniuses, cotton candy sculptors and Dutch strangers. Individual politics are revealed through personal tales.



**Looking for the Line Between Biding and Wasting Time**

*The techniques used include painting-on-glass, drawing-on-film, cutout paper and 3D puppets, collages, drawn and cel animation. All of the work is handmade, since our co-op does not have computer animation equipment.*

### TUNNEL OF LOVE

Helen Hill

3:30 min., 16mm, 1996

A silhouette wins a free ticket for a boat ride through a tunnel of love and learns the lowdown on love. This film combines 3D puppet, drawn, and cutout animation with music by Piggy, the Calypso Orchestra of the Maritimes.

### LOOKING FOR THE LINE BETWEEN BIDDING AND WASTING TIME

Siloen Daley

2:17 min., 16mm, 1996

"I went to Amsterdam and it rained." This film is a personal exploration of the director's experience of loneliness, longing and inspiration expressed as a series of animated images.

### TRUE CONFESSIONS OF THE ALL-CANADIAN GIRL

Beverly Lewis

3:26 min., video, 1994

*True Confessions* is a blatant, yet honest story about growing up female, strong and free, in the



**Mother Marilyn**

true north. Collage animation fills the frame with thoughtful yet potent symbolism.

### TAKE THE CAKE

Helen Bredin

4:30 min., 16mm, 1997

Through live action and animated sequences, this film tells the story of a person, the yellow person, who is afraid to do things. She doesn't do anything until she realizes that she is going to miss out on having a big, fat slice of cake.

### MOTHER MARILYN

James MacSwain

10 min., 16mm, 1997

This film is animated in the rough collage style that Mr. MacSwain has made his own. Utilizing a series of vignettes, the film traces the story of the child born to Marilyn Monroe and President Kennedy. As the satire unfolds, the story becomes the metaphor for the collapse of the American Empire due to mysticism and drugs.

### THE WORLD'S SMALLEST FAIR

Helen Hill

4:26 min., 16mm, 1995

This pixillated film documents what happened when Helen Hill invited one thousand art school students to help create one square mile of cotton candy in fantastical shapes.

### WASPS

Amy Lockhart

4:15 min., video, 1996

One day, quite unexpectedly, a young girl grows a wasp's nest on her back. At first disturbing, the wasps later become a comfort. This film was originally shot on Super-8 film.

### YOU AND I

Andrea Dorfman and Helen Bredin

3 min., 16mm, 1996

In this short mix of animation and live action, two friends exchange stories of childhood superstitions while eating can-

dies that will, perhaps, hold meaning for you too.

### SCRATCH AND CROW

Helen Hill

4:30 min., 16mm, 1995

This animated short reveals the secret life-cycle of chickens, from their hatching by mother cats to their noisy ascent into heaven. This film includes drawn, cutout puppet, and drawn-on-film animation.

### GLOWORM

Amy Baker

3:30 min., 16mm, 1998

As a child, Venda receives a gloworm from her parents to make her blonde hair glow. *Gloworm* tells the story of how the sometimes delightful and other times menacing worm affects her life. *Gloworm* is an adaptation of the surrealist short story "Venda and the Parasite" by Giselle Prassinos and is executed with the painting-on-glass technique.



# community *sponsors*

## A SPACE

110-401 Richmond Street West  
Toronto, ON, M5V 3A8

Tel: (416) 979-9633 Fax: (416) 979-9683  
email: [aspace@interlog.com](mailto:aspace@interlog.com)  
web: <http://www.interlog.com/~aspace/>



A Space, one of Canada's oldest artist-run centres, has a more than 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.

## LIFT

301-37 Hanna Avenue  
Toronto, ON, M6K 1W8

Tel: (416) 588-6444 Fax: (416) 588-7017



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, including the latest technology in digital sound and picture editing: workshops; production support grants; exhibition of members; films; information resources; and a bimonthly newsletter.

## OCAD STUDENT UNION

100 McCaul Street  
Toronto, ON, M5T 1W1

Tel: (416) 977-5311



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. The OCAD Student Union supports the V is for Video programme - the best of recent Canadian student video work.

## RYERSON POLYTECHNIC UNIVERSITY

350 Victoria Street  
Toronto, ON, M5V 2K3

Tel: (416) 979-5035 Fax: (416) 979-5277  
email: [inquire@acs.ryerson.ca](mailto:inquire@acs.ryerson.ca)  
web: <http://www.ryerson.ca>



Ryerson offers a choice of part-time and full-time study to meet the needs of all students. The Professional Cinematography course series helps participants develop their career in the imaging industry through intensive, professional-level courses. Certificate series in Film Studies, New Media, and Still Photography Studies are also available through Continuing Education, as are courses in broadcasting, television production and theatre. The full-time Image Arts program offers majors in film, photography and new media.

## INSIDE OUT

456-401 Richmond Street West  
Toronto, ON, M5V 3A8

Tel: (416) 977-6847 Fax: (416) 977-8025  
email: [inside@insideout.on.ca](mailto:inside@insideout.on.ca)  
web: <http://www.insideout.on.ca>



The Lesbian and Gay Film and Video Festival of Toronto, is now in its eighth year. Beginning in 1991 in alternative screening spaces, Inside Out is now Canada's largest and most exciting queer film and video festival. This year Inside Out will screen at the Cumberland Cinemas in Yorkville from May 21-May 31.

## INTERACCESS

electronic media arts centre  
444-401 Richmond Street West  
Toronto, ON, M5V 3A8



Tel: (416) 599-7206  
email: [office@interaccess.org](mailto:office@interaccess.org)  
web: <http://www.interaccess.org>

InterAccess provides artists and the general public with opportunities to explore the intersection of culture and technology through the creation, exhibition and critique of electronic art forms and new communications media.

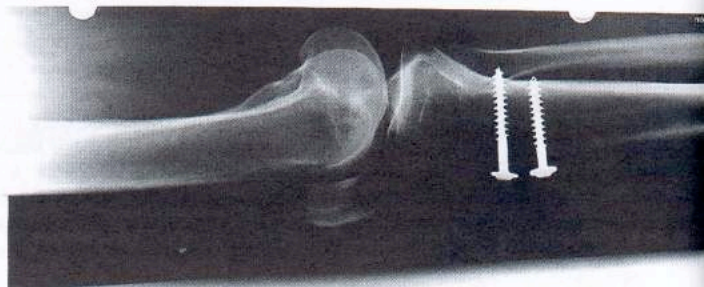
## MIX MAGAZINE

447-401 Richmond Street West  
Toronto, ON, M5V 3A8

Tel: (416) 506-1012 Fax: (416) 340-8458  
email: [mix@web.net](mailto:mix@web.net)  
web: <http://www.mix.web.net/mix/>



Mix: the magazine of artist-run culture is a national quarterly dedicated to the critical discussion of contemporary art. Each issue contains provocative articles on visual culture, a portfolio of upcoming exhibitions across the country, and original work by Canadian artists.







# urban *tales*

**POSTMODERN URBAN TALES OF LOVE, ANGST, LONGING AND DESPAIR**

Saturday, May 2, 3pm, Jackman Hall, AGO *Curated by Michelle Mohabeer*

This selection of independent contemporary work by East and South Asian producers was culled from the best of the New York Asian Cine-Visions 1998 touring shorts program. These films are a zany, eclectic and electric melange of escapades into the postmodern urban psyche of cultural, social and sexual hybridity. Each piece resonates with the "fractured" sensibility of identity politics turned inside-out. Offbeat humour and delicious irony are the ingredients served up in this stir-fry, black bean soup and masala mix. *Michelle Mohabeer*

Michelle Mohabeer is a multi-award-winning independent filmmaker, curator/programmer, freelance writer and film lecturer based in Toronto. Her films *Child-Play*, *Two/Doh*, *Coconut/Cane & Cutlass* and *Exposure* have received international acclaim at festivals across the US, Europe, Latin America, the Caribbean, India, Japan and Australia. Michelle is one of the two Canadian women directors profiled in the new book *Film Fatales: Independent Women Directors* published in the US by Seal Press.



**Single Flowers**

## **COWGIRL**

Sunny Lee, USA

35mm, 17 min., 1996

Sara (played by Sandra Oh) is a wanna-be buckaroo with an Eastern face and a wild Western heart. Her offbeat longing to become the perfect American cowgirl is put to the test when her best friend questions her motives to snare a seemingly perfect cowboy.



**Cowgirl**

## **SINGLE FLOWERS**

Sung Sfaí, Brazil

35mm, 15 min., 1996

*Canadian premiere*

A brazen comedic treat about Rose, Azalea, and Poppy, three solitary women who would rather be alone than in bad company.

## **FISH & CHIPS**

Justin Lin, USA

16mm, 11 min., 199

Mini-slice-of-life dramas unfold on both sides of the counter of a mom-and-pop fish and chips restaurant. Expect the unexpected.



**Taxi Bhaiya**

## **TAXI BHAIYA (TAXI BROTHERS)**

Jannu Alain, USA

16mm, 36 min., 1997

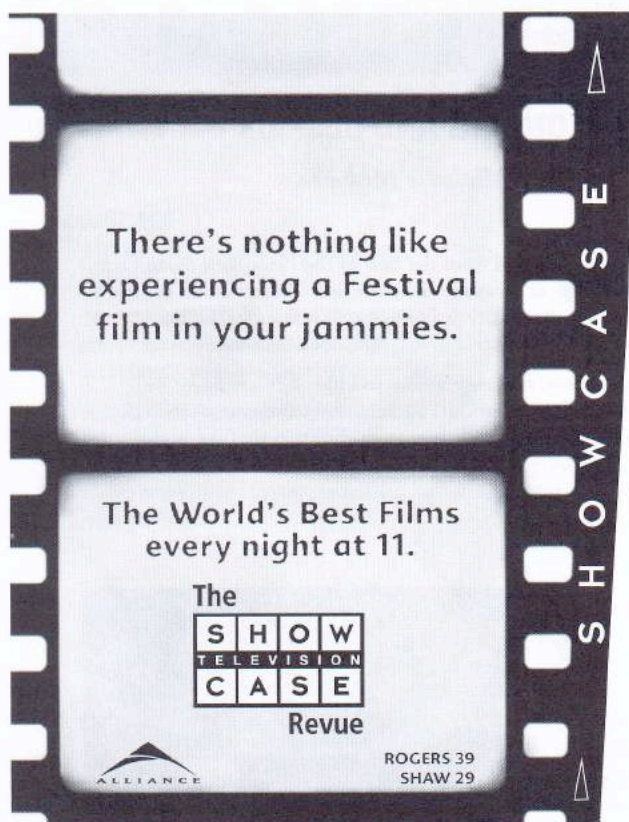
*Canadian premiere*

This off-the-wall film is a zany narrative exposé of the problems and adjustments of first-generation Indian taxi drivers in New York City. A lively and hilarious cast of characters steers this film in uncharted and unpredictable directions from The Tunnel Night Club to the wanna-be fantasy of a cocky Don Juan taxi driver. Very good music track.



**Fish & Chips**





Talent.  
 Diversity.  
 7,500 professional  
 performers.

ACTRA Toronto.



2239 Yonge St.  
 Toronto ON M4S 2B5  
 (416) 489-1311  
 (416) 489-1435 (fax)  
[www.actra.com/toronto](http://www.actra.com/toronto)  
[atp@actra.com](mailto:atp@actra.com)

## The Lab

16/35mm colour  
 negative processing

- Setup
- Academy leader
- Cleaning
- Ready for transfer

Quotes for video post  
 in conjunction with

- D.A.V.E
- Magnetic North
- EYES Post Group
- Premier Post

For further information  
 please contact:

Ed Higginson CSC or  
 Al Lindsay

Tel: (416) 461-8090

Fax: (416) 461-0768



183 Carlaw Avenue, Toronto, Ontario M4M 2S1





# muscle memory

**WRITTEN ON THE BODY: FLEXING MUSCLE MEMORY**

Wednesday, April 29, 7pm, The Music Gallery *Curated by Kathleen M. Smith*

A program of short films that explore human gesture and movement. With dancers, athletes and those who live by their physicality, the term "muscle memory" refers to the ability of the brain and its connectors to absorb repeated patterns of movement and retain them for future use. This physiological phenomenon inspires multiple metaphors: for pleasurable/painful recollections of life that are triggered by movement, and for the cinematic experience itself, which requires the viewer to "remember" the feel of that which they view. *Kathleen M. Smith*

*Kathleen M. Smith is a Toronto-based writer, programmer and producer. She directs the annual Moving Pictures Festival of Dance on Film and Video, which explores the intersection of choreography and camerawork.*

## **FREESTYLE**

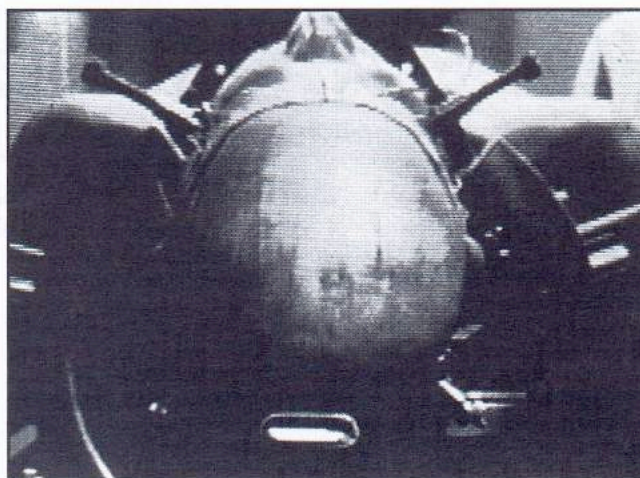
Annette Riisager, Denmark  
1993, 3 min.

The long strokes of a racing swimmer gain urgency with muscular memories of a watery disaster from the past. Breath held, the harnessing of an involuntary force. Breath expelled, a release from guilt and sorrow.

## **LE COMPLAINT DE PROGRES**

Claudio Pazienza, France  
1997, 4 min.

The everyday becomes increasingly strange for an elderly couple set in their ways. To the strains of a Boris Vian tune, they discover the tyranny of teacups, razors and the chairs they sit on.



**Mechanics Of The Brain**

## **MECHANICS OF THE BRAIN**

Sally Silver and Henry Hills, USA  
1997, 21 min.

A mixed-media exploration of the scientific data pertaining to brain/muscle synapses, including references to Pavlov's dog, Galvani's electrical

experiments with frogs' legs and the established vocabulary of modern dance. A remake of sorts of the classic 1926 *V.* Pudovkin documentary of the same name.



**Vertigo Bird**

## **BARBARA**

Claude Mourieras, France  
1997, 4 min.

Inspired by a Jacques Prevert poem of the same name, Barbara tells the tale of untimely death. Mourieras is well-known for his 1992 feature *Montavo et l'enfant*.

## **LA FORCE FAIT L'UNION FAIT LA FORCE**

Johan Grimonprez, Belgium  
1994, 4 min.

A choreographed acceleration of the camera, of a dancer, of race-horses. They all take the same rhythmic course to the climax. This fragmented universe is far removed from childhood when horses were associated with fairs and merry-go-rounds.



**Freestyle**

## **VERTIGO BIRD**

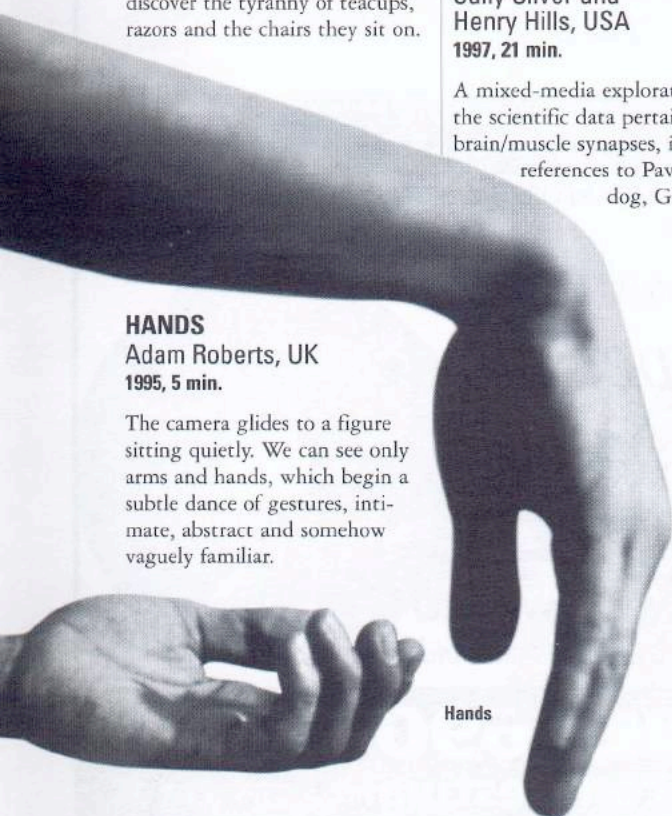
Iztoc Kovac, Slovenia  
1997, 33 min.

Shot on locations throughout the town of Trbovlje, Slovenia, including its underground mines, this film features Kovac's En-Knap company. Chosen for this program for its elegant references to the body's moving and sometimes vertiginous relationship with environment, physical location and geography.

## **HANDS**

Adam Roberts, UK  
1995, 5 min.

The camera glides to a figure sitting quietly. We can see only arms and hands, which begin a subtle dance of gestures, intimate, abstract and somehow vaguely familiar.



**Hands**



Vol.15  
No.6

**FESTIVAL CINEMAS MOVIE GUIDE**  
PROGRAM PERIOD RUNS FOR EIGHT WEEKS  
AVAILABLE AT ALL FESTIVAL CINEMAS PLUS 100s OF OTHER LOCATIONS

**FREE**

# FESTIVAL

TORONTO'S MOST DIVERSE SELECTION OF FILMS ON BIG SCREENS AT SMALL PRICES

*Visit Our Repertory Cinemas*

**THE FOX**  
(QUEEN & BEACH)

*The*  
**Paradise**  
(BLOOR & DOVERCOURT)

**the ROYAL**  
(COLLEGE ST. — LITTLE ITALY)

**BLOOR CINEMA**  
(BLOOR & BATHURST)

**KINGSWAY THEATRE**  
(BLOOR & ROYAL YORK)

**REVUE CINEMA**  
(RONCESVALLES & HOWARD PARK)

**THE MUSIC HALL**  
(DANFORTH & BROADVIEW)

*Be a Festival Member — \$6.00 per year*

*Pay Only \$3.50 per movie*

*Visit Our First Run Cinema*

**THE CAPITOL**  
(YONGE BETWEEN EGLINGTON & LAWRENCE)

*First Run Prices Apply — See Famous Players Listings under Independents*

**FESTIVAL HOTLINE: 690-2600**  
**[www.valuenetwork.com/festival](http://www.valuenetwork.com/festival)**





# A is for animation

Sponsored by:



**THE BEST OF THE INTERNATIONAL STUDENT ANIMATION FESTIVAL OF OTTAWA**

Monday, April 27, 7pm, The Music Gallery *Curated by Chris Robinson*

SAFO is a creation of the Ottawa International Animation Festival (OIAF), North America's largest animation festival. SAFO was created to provide the OIAF with an annual event to better address the growing industrial needs of the animation community. At the same time, SAFO provides a much needed exhibition and promotional venue for student and first film animators who are, despite being the future of animation, routinely marginalized by international festivals.

The films in this programme are innovative, challenging, and mature in terms of their visual aesthetic, technical abilities, and content. In many ways, the uncertain sense of self and place that routinely occupies the minds of a younger generation seems to have freed these artists from pre-conceived boundaries and give their work a unique and daring quality that is rarely seen from more established animation voices these days.

**"Unfortunately, the industrial drive that has taken over the animation community means that many of these fine artists will abandon their personal stories for jobs in the industry. It is therefore increasingly essential that we celebrate and encourage this unique, independent, and diverse range of cultural voices."** -Chris Robinson

*Chris Robinson is the Executive Director of the Ottawa International Animation Festival, North America's largest animation festival, and the founder and director of the International Student Animation Festival of Ottawa. Robinson currently serves as a board member of ASIFA-Canada and has written on animation for Animation World Magazine, Fps, Animato!, and Take One.*

## CAPUCCINO

Ulo Pikkov  
Estonia, 4:30 min.

A look at the stresses and strains of high-rise living.

## PHOTOCOPY MOVIE

Eric Prykowski  
USA, 1:33 min.

An infinitely repeating pattern of photocopied pictures create a revealing story of the growth of a family.

## FRUHLING

Silke Parzich  
Germany, 4:10 min.

A domestic and objective celebration of spring.

## WE LIVED IN GRASS

Andreas Hykade  
Germany, 17:30 min.

This surrealist portrait of a family from a young boy's perspective was Grand Prize Winner at SAFO 97.

## NOCES DE LAIT

Florence Henrard  
Belgium, 4:11 min.

A dramatic family comedy.

## HISAO

Mashiro Sugano  
USA, 8:55 min.

A Japanese singer seeks in dream in a foreign land.

## OPP

Ketil Bruun  
Anderson  
Norway, 5 min.

Two boys play with their dog.

## RIANTE CONTREE

Francois Vogel  
France, 3:50 min.

In the cheerful country, tomatoes and mushrooms disturb you.

## UNCLE

Adam Benjamin Elliot  
Australia, 6 min.

The biography of a humble man, his dog and his crumpets.

## PHI-BRITE

Jeff Koone  
USA, 6:30 min.

Experimental animation done entirely with Lite-Brite.

## SHADOWS IN THE MARGARINE

Pekka Korhonen,  
Leena Yaaskelainen  
and Kaisa Penttila  
Finland, 5:40 min.

Frank and

Margaret were supposed to live happily ever after.

## ON HOLD

Jan Otto Ertesvag  
UK, 4:06 min.  
Time: aeroplane.

## IL VASCELLO FANTASMA

Annalisa Corsi  
Italy, 11 min.

Inspired by Wagner's overture.

## BUSBY

Anna-Henkel Donnersmarck  
Germany, 3:18 min.

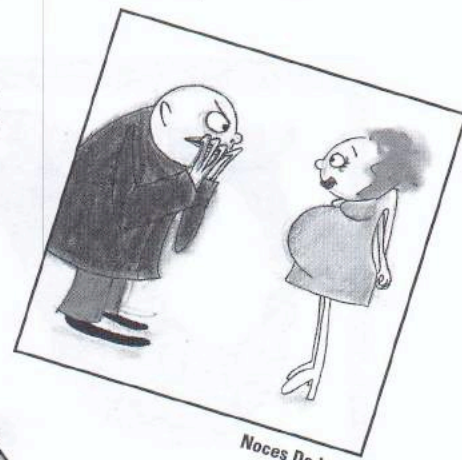
A hands-on tribute to Busby Berkeley.



Busby



Uncle



Noces De Lait





# V is for video

Sponsored by:



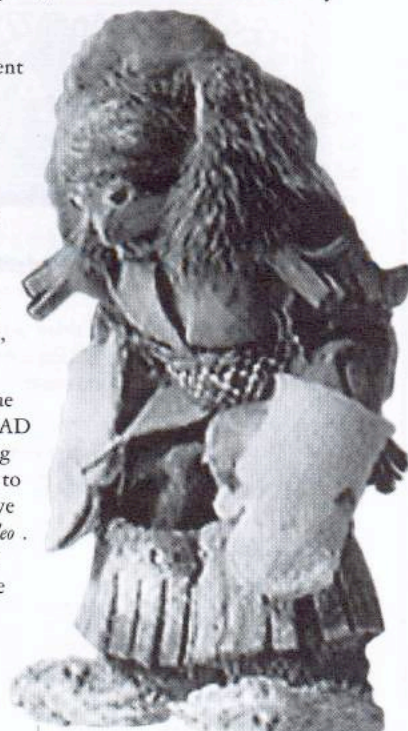
**STUDENT VIDEO PROGRAMME:** Monday, April 27, 8:30pm, The Music Gallery

This year's programme marks not only the 15th year of this annual student-juried exhibition of student produced video in Canada but also a departure in procedure.

This year, due to a change in the curriculum at Ontario College of Art & Design, *V is for Video* found itself without a logical "resting place". Previously, the exhibition was juried in the second term of a video history course. But this year, a three-student jury was convened, the entries screened (over 60 tapes from across the country) and the programme put together. The resulting works - 16 titles from 6 art programmes in Canada - are compelling, artistically experimental and rich, humorous (some) formally challenging (some) and excellent examples of the future of electronic arts in this country.

Over its 15 year history, *V is for Video* has exhibited the works of many notable video artists when they were students. Many have gone on to important exhibition careers; these include Steve Reinke, Nelson Henricks, Rhonda Abrams, Paula Fairfield, Gitanjali, Dan Lander and Paul Landon.

But it must be pointed out that without key support, *V is for Video* would not have been able to continue the project of seeking and exhibiting student-produced video art. This support has come from The OCAD Student Union which has contributed the bulk of direct funding to this exhibition for 15 years - funding which comes directly from the students at OCAD. In addition, the Images Festival has offered a home to *V is for Video* for the last 5 years and without that support the festival would not have been able to move into a larger public arena. And lastly, V Tape has offered on-going administrative support to *V is for Video*. Without these organizations, *V is for Video* would not be able to be screened today. On behalf of all the video artists of today and tomorrow, I extend my deepest appreciation to all who have made this unique screening possible. -Lisa Steele, Ontario College of Art & Design faculty advisor for *V is for Video*



Journey Through Fear



Calvin Gibbs

## GESTATION

Chris Mackenzie

7:00, Fanshawe College, 1998

A video using many lighting effects and eerie music to portray a woman's spiritual awakening.

## ANNABELLE

Justin Waddell

2:23, OCAD, 1997

The destruction of the nuclear family and the creation of the schizophrenic individual.

## LUSTING FOR ELVIS

Darren Berberick

6:03, OCAD, 1997

A modern romance, with heart-felt emotions and honest love. This video will leave you lusting for Elvis.

## BORED GAME

Zachary Williams

1:00, Fanshawe College, 1997

An adverse influence that causes a particular pattern of malformation.

## BAD VISION

Curtis MacDonald

4:40, OCAD, 1998

An experimental piece that takes the viewer through colourful abstract video distortion that slowly mutates into another form.

## BUILT TO SPILL

Sally Morgan

2:20, York University, 1998

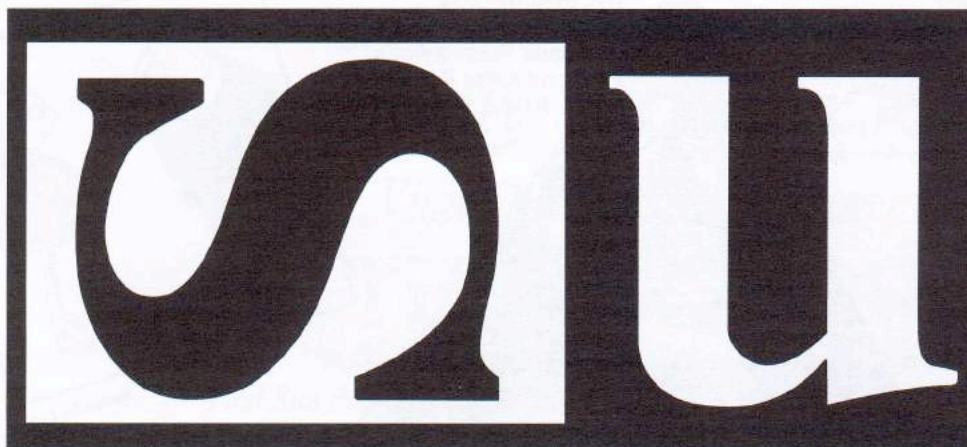
An exploration into the significance of gesture using personal memories which are intercut with black and white contemporary dance sequences.

## JOURNEY THROUGH FEAR

Dennis Jackson

5:34, University of Regina, 1997

An old aboriginal trapper sets out to collect a week's worth of traps from his winter cabin. On his journey he reflects and witnesses the changes that threaten his way of life and encounters danger in that which sustains his existence.





### SECRETS OF THE NEST

Stephen Rife  
2:30, OCAD, 1998

A documentation of a pyrotechnic piece and a meditation on life.

### A SCIENTIFIC VIDEO: A SCIENTIST'S JOURNAL

Daniel Arcé  
3:00, Concordia University, 1998

A video using legends from popular culture, told in a colloquial way to produce a work that is ambiguous. It exists in between a documentary and a modern tale.

### KILLER ZOE

Erick Mizhaud  
6:30, Nova Scotia College  
of Art and Design, 1997

A play on Hollywood's fascination with sex and violence. Also, a look at the moral dilemma of two people who choose to make a living illegally.

### CRUSH NO. 2

Jason P. Ryan  
1:40, OCAD, 1998

A satirical documentary which looks at the fascination surrounding the UFO phenomenon, extra-terrestrial life and the fast approach of the new millennium.

### RIOT 98

Jubal Brown  
2:30, OCAD, 1998

An idyllic, inspirational celebration of one of life's finer incidences: C'mon People, Let's Riot!!!

### CALVIN GIBBS

Mark Bradley  
8:16, University of Regina, 1997

An observational portrait of Regina's Calvin Gibbs; dog walker and guitarist for the local metal band, "The Screaming Axes."

# CINEAsst

**the industry Source in Toronto for  
New and Superior Used Equipment for**

## Film & Video

*Featuring Quality Service & Support  
for all your Equipment with a large  
selection of filmmaking supplies and  
accessories.*



AATON®

angénieux

www.cineasst.com • email: info@cineasst.com

**T.(416) 975-2565 F.(416) 975-0895**

## I Cut, You Bleed



A dance theatre extravaganza in three sections. Part One: The Physicality of Cynicism. Part Two: The Deafening Noise of Tupperware. Part Three: Nightmarehead, A Connoisseur of Despair. All shows at 9 p.m. Monday to Saturday only. Previews April 9th to April 14th. Runs April 15th to May 2nd. All previews are P.W.Y.C. All other shows are \$7. For Tickets and Location phone (416) 486-5041. Candid Stammer Theatre gratefully wishes to acknowledge the generous support of the Canada Council, The Laidlaw Foundation, The Ontario Arts Council and The Toronto Arts Council.



# YORKTON



## Leaders in financing Canada's Film & Television Industry

Yorkton Securities Inc.  
BCE Place  
181 Bay Street  
Suite 3100, P.O. Box 830  
Toronto, Ontario M5J 2T3  
<http://www.yorkton.com>

(416) 864-3500  
(416) 864-1043 (Fax)

*New Issue and Secondary Offering*

*November 1997*

**\$61,200,000**

**ALLIANCE COMMUNICATIONS CORP.**



**ALLIANCE**

3,400,000 Class B Non-Voting Shares

Price: \$18.00 per Class B Non-Voting Share

**Yorkton Securities Inc.**  
Lead Manager

*New Issue*

*December 1997*

**\$20,000,007**

**ATLANTIS COMMUNICATIONS INC.**



**ATLANTIS**

2,222,223 Special Warrants

Price: \$9.00 per Special Warrant

**Yorkton Securities Inc.**  
Lead Manager

*Private Placements*

*September 1997*

**\$63,568,800**

**LIONS GATE ENTERTAINMENT CORP.**



15,696,000 Subscription Receipts

Price: \$ 4.05 per Subscription Receipt

**Yorkton Securities Inc.**  
Lead Manager

*New Issue*

*January 1998*

**\$38,768,125**

**NELVANA LIMITED**



TORONTO • PARIS • LONDON • LOS ANGELES

1,409,750 Subordinate Voting Shares

Price: \$ 27.50 per Subordinate Voting Share

**Yorkton Securities Inc.**  
Co-Lead Manager





# F is for film

Sponsored by:

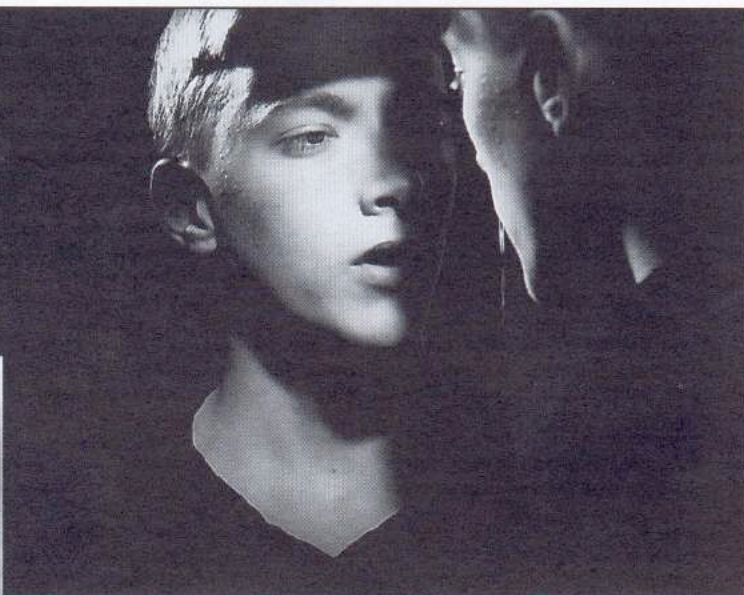
**RYERSON**

**STUDENT FILM PROGRAMME:** Monday, April 27, 10pm, The Music Gallery

*Co-curated by Paul Lee and Stefan St-Laurent*



Top to bottom:  
Self Confidence Ltd.  
Fictionalized, Enshrined  
Mein Kind



## MEIN KIND (MY BABY)

A.S.K., Austria (Hochschule für Angewandte Kunst)

16mm, 13 min., 1996

*Canadian premiere*

Abortion before basic training is not recommended due to military considerations. This off-the-wall animation shows a squad of pregnant women in a torturous boot camp.

*A.S.K. (Arbeitsgemeinschaft Schwangere Kamera) was founded in Vienna in 1991. The motto of the organization: "What matters most is not the creator himself, but what is created."*

## FEATHERS

Luke Carroll, Canada (Vancouver Film School)

16mm, 10 min., 1996

*Toronto premiere*

Pedro is an illegal immigrant working in a run-down cafe in Vancouver. The drab surrounding cityscape provides a bleak back drop for Pedro's life of

poverty. A fascination with beautiful birds and a chance occurrence at the local laundromat add colour to Pedro's life. This limited existence, however, is threatened by the Department of Immigration, and it looks as though Pedro has no one to turn to in his search for freedom.

*After graduating from Durham University in England, Luke Carroll spent two years in his hometown of London, during which time he worked for MTV and the BBC. Needing a change of scene and with a desire to get a grounding in traditional filmmaking, he headed to the less hectic climes of Vancouver. Unsurprisingly, he hopes to stay there.*

## THE STORYTELLER

Ayelet Lerer, Israel (Sam Spiegel Film and Television School)

16mm, 20 min., 1997

Hebrew with English subtitles  
*Canadian premiere*

The Storyteller and the collection of cliché characters she weaves into her romantic tale are all looking for something. En route, they encounter intrigue, jealousy, seduction and truth. Winner of Best Promising Director of the Year at the 1997 Israeli National Short Film Competition, and was awarded Best Film of the Year at the JSFS Competition in 1997.

*Born in Jaffa, Israel, Ayelet Lerer studied in Denmark, and took art classes at Columbia University and at Osaka University. Prior to making The Storyteller, she made the five-minute film Dessert (1995), which was awarded Special Mention at the 1996 Montecatini Filmvideo in Italy. She graduated from the JSFS in April 1997.*

## SELF CONFIDENCE LTD.

Ra'anan Alexandrowicz, Israel (Sam Spiegel Film and Television School)

16mm, 20 min., 1996

Hebrew with English subtitles  
*Canadian premiere*

Four characters intersect in a busy street on a sweltering summer day: a cab driver, a baker, an introverted young woman and an irrepressible salesman. Awarded the Grand Prix at the 1996 Lodz Mediaschool International Film Festival, the Bronze Dinosaur Award at the 1996 Krakow International Film Festival, and Special Mention at the 1996 Turin International Film Festival.

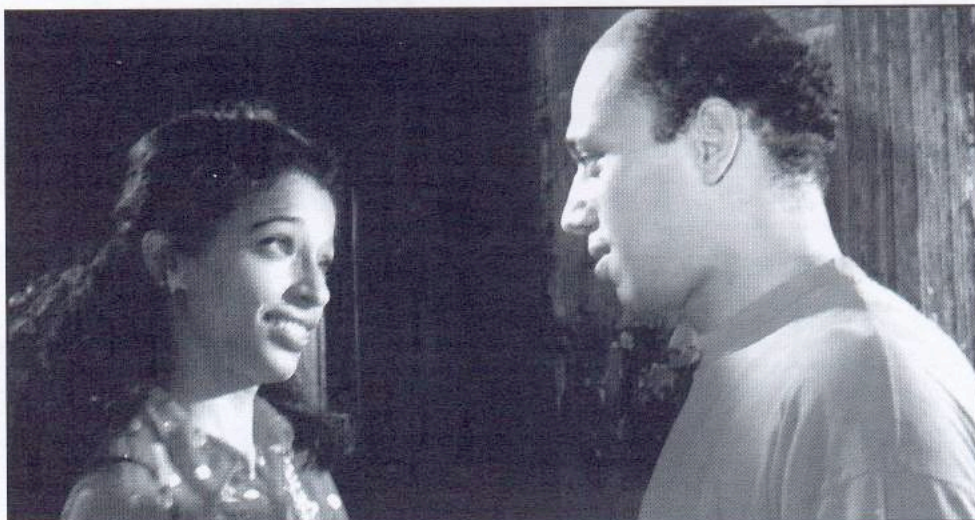
*Ra'anan Alexandrowicz made Monkeys (1994) prior to Self Confidence Ltd. He graduated from the JSFS with honours in January 1996.*



### ORDINARY SUNDAY

Saad Hendawy, Egypt  
(Higher Institute of Cinema)  
35mm on video, 19 min., 1996  
Arabic with English subtitles  
Canadian premiere

Nagah and Sayed are workers in the workshops in downtown Cairo. They work hard all week so that they can meet on Sunday, their day off. They love to spend their day off together and go to a movie. Only then do they live the short moments of their dreams, away from their tough reality. But, there is always something or someone who ruins their only joy.



#### Ordinary Sunday

have finally come down, they are thrown together in the centre of the arena. It's a dry, empty, beautiful place. A place where there is heart space.

*Carey Schonegevel grew up in Cape Town and has since lived in the UK and the US. After three years in NYU's graduate film program, she returned to South Africa to make her thesis film, Heartspace. Most recently she co-wrote the adaptation of the novel Stripmall Bohemia, which she is currently developing as a feature film.*

### HANDJOB

Bea Bellino, USA  
(School of the Art Institute)  
16mm, 4:30 min., 1997  
Canadian premiere

empathy, warning, memory, numb, longing, rapture, innocence, cry, control, youth, pain, gender, grace, stimulus, protection, loneliness, embrace.

*A native of Chicago, Bea Bellino enjoys making personal experimental films. This past year, two pieces she completed in the MFA program at the School of the Art Institute, Spiritual Treasures and Handjob, have received exposure around the Windy City and in select theatres across the US.*

### FICTIONALIZED, ENSHRINED

Justin Grize, UK (London International Film School)  
35mm on video, 13 min., 1997  
Canadian premiere

A hypnotic, almost ritualistic

portrait of Eric, a 17-year-old boy trying to keep control over his own intense emotions - especially his feelings for Jason, an 18-year-old boy who barely knows him. One afternoon he succumbs and climbs through Jason's window, saying to his empty room what he has until now been unable to speak out loud. It is here, illicit and alone, in Jason's bedroom, that he

finally comes to terms with his own obsession.

*Justin Grize was born in Fairbanks, Alaska. He first studied film in Pittsburgh, Pennsylvania, while working on his BFA in Music Composition, and began studies at the London International Film School in 1997. Preproduction has already begun for his first feature, Food, due to be shot in the US in 1998.*

## develop yourself professionally

Film Studies • New Media • Photographic Studies •  
Professional Cinematography • Television Production • Theatre

Polish your skills, explore a new interest, or get the grounding you need in these and more than 50 other subject areas.

Ryerson Continuing Education Division offers the courses you want now, many of which can be applied toward a certificate.

Professional Cinematography lets you develop your career in the imaging industry through six, intensive courses in cinematography, camera work, and lighting.

A special professional development workshop series in Media Production runs from May 25 to July 18. Call (416) 979-5107. Continuing Education spring term courses begin May 4. To receive a copy of the Continuing Education spring/summer or annual calendar, which contain detailed information on course offerings, visit the Information Centre at 350 Victoria Street (at Gould), telephone (416) 979-5035, or e-mail [ce@acs.ryerson.ca](mailto:ce@acs.ryerson.ca)

**RYERSON**



# Congratulations



From the members and board of WIFT-T  
proud sponsors of the  
**Best Female Director-New Screen**

To all the participants in the  
**1998 IMAGES Festival of Independent  
Film & Video**  
we invite you to join WIFT-T to advance your  
careers through professional development, work-  
shops, panels, screenings, and networking.  
(Yes, Virginia, men can participate too!)

Call Jennifer Hobbs at 322-3430 ext. 23



## So you always wanted to work in **film**

The Summer Institute of Film and Television can help you get the skills and contacts you need to make your dream a reality. Our 27 workshops, led by working screen professionals, have helped over 4,000 bright new talents get their big break in the film and television industry. You'll get 5 intensive days of hands-on instruction in **screenwriting, directing, acting, producing** and **new media**, plus invaluable insider advice, support and the contacts you need to get your career off the ground. So take your first step towards the career you've always wanted at the Summer Institute of Film and Television — call now for your free brochure.

**SUMMER INSTITUTE OF FILM AND TELEVISION 1-800-742-6016**

Fax: 613-789-4724 61A York St. Ottawa, Ont. K1N 5T2 E-MAIL: [cstc@magi.com](mailto:cstc@magi.com) WEB: [www.magi.com/~cstc](http://www.magi.com/~cstc)





# Finnish programme

**SHORTCUTS: TRANSFORMING NARRATIVES AND BODIES, FINNISH WORK FROM THE 1990's**

Wednesday, April 29, 9pm and Thursday, April 30, 7pm, The Music Gallery

*Curated by Tapio Mäkelä in collaboration with Nina Czegledy*

Sponsored by:

**The Embassy of Finland**

Linking, montage, collage and mixing of narrative forms have become common techniques in the necessarily paradoxical field called media art. The Finnish works in this program use computer animation, different forms of film, photography, and video conferencing. The audience sees a projected hybrid, which may, but need not, be labeled "video art."

A major problem in the technological avant-garde during this century has been their oppositional, or at least negational, relationship with something understood as the mainstream. For example, German expressionist film 60 years ago and recent video art have both searched for politically meaningful positions through form, in contrast with the narrative style of Hollywood films or those produced by the dominant national film industries of the time.

The emphasis on form as a political axis has inevitably taken the experimental outside of the popular. However, even this differentiation is vague, since many experimental ideas have been adopted by the so-called mainstream. MTV for example, is now screening film clips of 30s expressionism in between pop videos. Yet sometimes, the roles are reversed. During the Ostranenie festival last year, an American voice in the audience questioned the "MTV style" of a documentary about Belgrade demonstrations - as if political content should not be engaging to watch. The piece was well edited and had a drum-and-bass style soundtrack.

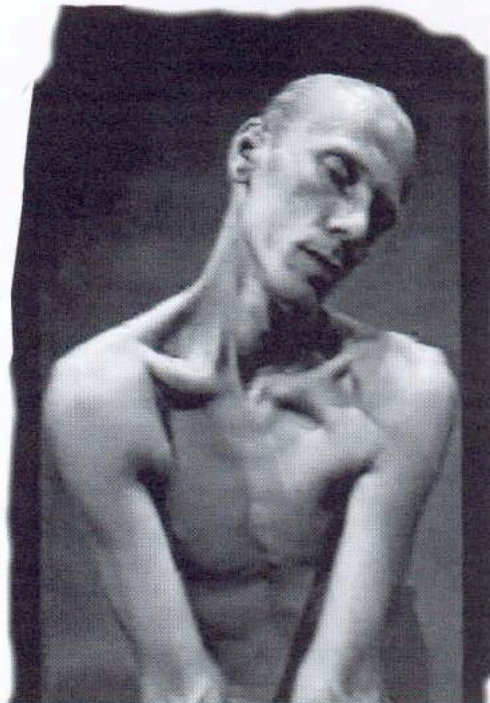
Representations of bodies in broadcast media have been counter-imaged by video art. Vaginas, penises, assholes and body fluids, usually underrepresented in the mainstream have found equal overrepresentation through repetition in video art: zoom, slow motion, freeze frame. Narcissistic self-portraiture, so familiar within visual arts, has

been a key factor in the marginalisation of "video art," confining it to galleries, museums and festivals.

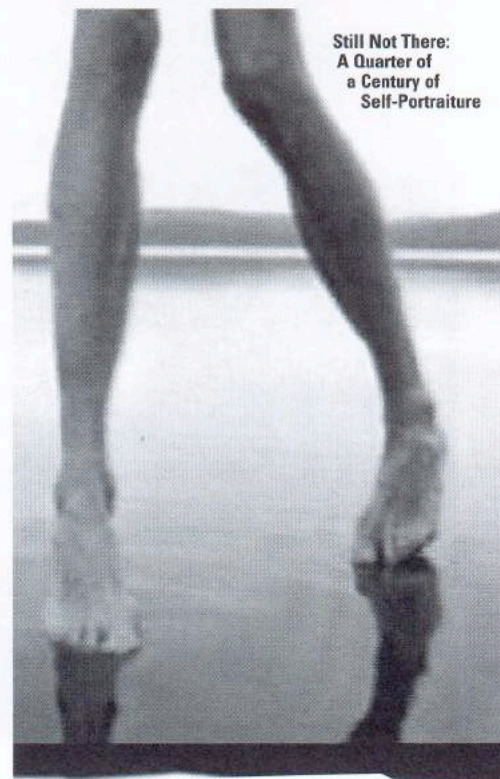
Those artists who freely combine both narrative and imaging techniques but still construct stories, whether documentary or fictional, seem to have reached wider audiences and shown their work in multiple contexts. The selection of Finnish works by Ilppo Pohjola, Eija-Liisa Ahtila, Kimmo Koskela with Rea Pihlasviita, and Milla Moilanen screening in this program have been shown in art galleries, on television, and at festivals. Their hybrid nature makes it more difficult and perhaps even unnecessary to categorize these works according to their medium, while the variety of identity and body politics points towards a matrix of representations and positions. The concepts of form and content are rendered obsolete. -*Tapio Mäkelä*

*Tapio Mäkelä is a writer and researcher of new media, art and culture. He is also the coordinator of MuuMediaBase, an artist run media lab in Helsinki, Finland. His latest projects include a conference on Media and Ethics, the media art workshop Polar Circuit, The Net Sauna for Ars Electronica and Net Academy, an educational program. Together with John Hopkins he is coordinating net and art education for the Tornio School for Art and Communication. Recently, he has presented papers at DEAF in Rotterdam, Crossing Over in Sofis, Digital Dreams in Newcastle and Wiretap in Rotterdam.*

*Nina Czegledy is an independent media artist, curator and writer, who divides her time between Canada and Europe. Her latest projects include the curation of Aurora, an exhibition of electronic art, programming for Ostranenie97 International Electronic Media Forum, teaching the Crossing Over Workshop in Sofia, directing Performance Bytes, the Canada-wide telecommunication project, producing the video Tryptich and curating the In Sight, Media Art From The Middle of Europe touring project.*



Deep



Still Not There:  
A Quarter of  
a Century of  
Self-Portraiture



main gallery

Luanne Martineau April 2 - May 9  
Lisa Deanne Smith, Bruce LaBruce,  
David Grenier May 14 - June 20

project room

*Spidersense series:*

Barry Isenor April 2 - May 9  
Juliet Palmer May 14 - June 20

window

Donna Brunsdale April 2 - May 9  
Ingrid Chu May 14 - June 20

439 King St. West  
Toronto, Ontario  
Canada M5V 1K4  
tel 416-977-1412  
fax 416-977-8622

Mercer Union



## call for submissions

# YYZ seeks film, video and performance art proposals

YYZ provides an artist's fee of \$1200 for a  
4-6 week solo exhibition in the screening room.  
Please contact the gallery for an application  
form and further information.

**deadline:**  
**September 15, 1998**

**YYZ Artists' Outlet**  
401 Richmond St. West  
Suite 140  
Toronto ON  
M5V 3A8

tel: 416-8851/598-4546  
e-mail: yyz@interlog.com  
web: www.interlog.com/~yyz



## \*FUSE

**FUSE Magazine goes far beyond reportage of the what, who, where and when in art and culture. We don't limit ourselves to printing pretty pictures, FUSE thoroughly explores the WHY in a diverse range of art-making and cultural practices.**

### **SPECIAL OFFER FOR NEW SUBSCRIBERS—SAVE 50%!**

\*Pay only **\$15.00** (including shipping and GST) for a one year introductory subscription (4 issues /56 pages in each) — by using the coupon below. And, you will also receive our **20th Anniversary Retrospective Issue ABSOLUTELY FREE**, containing over 120 pages of the past 20 years of cutting edge art!

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Province \_\_\_\_\_  
Postal Code \_\_\_\_\_  
Phone \_\_\_\_\_

☐ Cheque or Money Order enclosed ☐ Bill me later

For orders outside Canada please add \$10.00 for postage. This offer expires December 31, 1998.

Mail to: **FUSE Magazine**, 401 Richmond Street West, Suite 454  
Toronto, Ontario, CANADA, M5V 3A8  
tel: 416-340-8026 fax: 416-340-0494 e-mail: fuse@interlog.com

## Charles Street Video

congratulates the participants  
in the 1998 Images Festival  
of Independent Film & Video

- Avid Media Composer on-line editing
- Avid Media Composer &  
Film Composer off-line editing
- Betacam SP A/B roll editing
- S-VHS off-line editing
- Power Mac 9600 work station,  
with After Effects, Photoshop,  
Illustrator, Premiere
- Dyaxis digital audio editing
- Betacam SP & VX 1000 digital camcorders
- tape sales, dubbing, in-house editing
- workshops, orientations
- Artist-in-Residence program

Charles Street Video "tech access for artists"  
65 Bellwoods Avenue, Toronto, ON M6J 3N4  
tel. (416) 603-6564 fax (416) 603-6567  
e-mail csv@ican.net





# trinity collection

## TRINITY SQUARE VIDEO 1998 PURCHASE COLLECTION

Saturday, April 25, 2pm, The Music Gallery

Trinity Square Video, now in its 26th year, is the oldest and largest artist access centre for video production in Canada. Trinity's Purchase Collection is now 16 years old and contains some of the most important works by Canadian video artists. Every year, Trinity selects five to six videotapes in a jury process from an open call for submissions. The selected artists receive a \$500 purchase award plus a one-year membership to Trinity Square Video. The selected works remain at Trinity and are made available for viewing on an individual basis as well as screened at special TSV events.

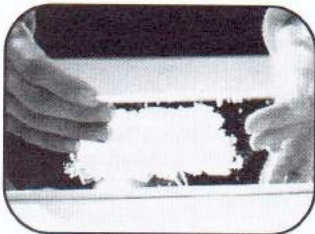
*This year Trinity Square Video has selected the following works:*



### I AND I OUTLOOK

Wendell Bruno 8min., 1994

Bruno's video explores interpersonal relationships, especially between father and son. The bonds that make up a family and the responsibility of the roles we play are examined. The black and white images are both striking and beautiful. Bruno's keen eye for texture and provocative use of sound gives the work a surreal quality. The video disturbs us at the same time it seduces us.



### HAND ON THE SHOULDER

Breda Beban and Hrvoje Horvatic 41:45 min., 1997

*Hand on the Shoulder* is a loaded gesture. It is an excuse for a hug that will never happen. Set in present-day London, *Hand on the Shoulder* is a film about political exile. A man, a writer from the former Yugoslavia, and a woman, an English translator, are accidentally connected through their profession. As they begin to work together, past and present, memory and oblivion, silent hopelessness and open despair begin to circumscribe a complex relationship which ends in a shocking way.



### TELL THE PEOPLE

Susan Fairbairn 3 min., 1997

*Tell the People* was part of the Three Minute Rock Star project conceived and produced by Jane Farrow and Alyson Mitchell. The symbol of rock star power - the rocker sunglasses - becomes a metaphor for the artificially assumed power of the Harris government in Ontario. The sunglasses are lost at their source (the Harris Limo) and reclaimed by the people. The result is a videotape that represents all the major areas of government cutbacks and bonhead legislation that has come to symbolize the Harris government.



### THIS IS CHIAPAS

Elio Gelmini 42 min., 1997

January 1, 1994, Chiapas, Mexico. A group of indigenous people known as EZLN (Zapatista Liberation Army) declare war on the Mexican government. An interview with two Mexican poets highlights the struggle of the indigenous peoples, who have been oppressed since the Spanish Conquest. The video is a message for peace, an invitation to solidarity and to a new awareness of the problems of racial discrimination, social exploitation and the continuous violation of human rights in countries such as Mexico.



### POSTIV

Mike Hoolboom 10 min., 1997

Using four-panel juxtaposition, the video creates multi-textural references. The use of sampled video footage from mass media mixed with home movies and original sources, along with an original monologue, creates an almost meditative quality while engaging the viewer in an examination of the issues of being HIV positive.

*Black Flag* by Istvan Kantor is being screened as part of the New Screen programme, Homebrew 1, on Tues. April 28 at 7pm at the Music Gallery.



# installations 1998

## CINEMATON: THE LONGEST FILM IN WORLD HISTORY

Gerard Courant, France

Video (original Super-8), 120 hours, 1978-present, silent  
Toronto premiere

This marathon cinematic portrait, named Cinematon after a passport photo machine (fr. "photomaton"), was begun in 1978 and continues today. The year 2000 is planned as a temporary halting date, when Gerard Courant hopes to shoot his 2000th Cinematon - presently he is at number 1850 which constitutes about 120 hours of material. In theory, this project will continue forever.

The filming process is constant: a camera mounted on a tripod at a fixed angle with a close-up of the subject's face. The film runs the length of a Super-8 film roll (3:25 min.). The person filmed decides on their



Ultra Violet, Roberto Benigni,  
Sandrine Bonnaire

own choreography, as long as it remains within the given rules of the game. The film is one shot, neither edited in camera nor on the editing table.

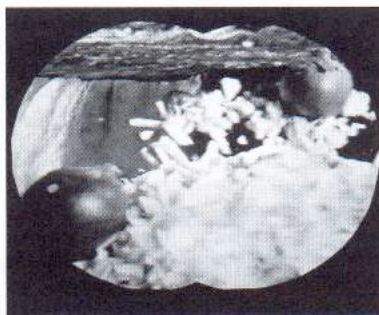
The purpose of Cinematon lends itself to wide interpretation. But beyond a doubt, it is the most unique documentation of people coming out of the international art scene.

Because the shooting rules are so standardised, the people filmed inadvertently reveal elements of their private selves.

The range of subjects is from unknown people to such famous persons as Jean-Luc Godard, Olivier Assayas, Derek Jarman, Margarethe von Trotta, Michael Snow, Terry Gilliam, Jean-Francois Lyotard, Wim Wenders and Ultra-Violet.

Visible from the street, the installation is set up in the lobby of the Music Gallery. It will be projected 12 hours each day during the 10 days of the festival. Gerard Courant will be coming from France to continue this project, asking stars and festival goers alike to spare a few moments of their time. Courant maintains that he turns the unknown into stars, so this is your chance to grab your 3 minutes and 25 seconds of fame.

Born in Lyon, France, Gerard Courant moved to Paris and was actively involved in the vibrant independent film scene of the 1970's. Among his many feature-length films, *Coeur Bleu* (1980), *She's a Very Nice Lady* (1982) and *Les aventures d'Eddie Turley* (1986) were shown at the Cannes Film Festival. He was crowned by the French Academy for his project "Carnets filmes", an elaborate portrait of contemporary authors.



Onion Skins

## ONION SKINS (INSTALLATION FRAGMENT)

Francis Le Bouthillier, Toronto

Video installation, 1994-98

In this installation I am layering a humorous representation of male emotions against the spectacular natural phenomena of Niagara Falls. This version of the work consists of one modified scenic viewfinder which contains a video display with sound. When the participant looks through the eyepiece of the viewfinder they will observe a video depicting men cutting onions superimposed onto details of Niagara Falls. In *Onion Skins* I am focusing on male gender constructions in our culture, particularly on men's expression of crying and sadness. Why don't men cry or when can they?

Francis Le Bouthillier is a Toronto based visual artist who works with interactive installations involving technology and performance. He received his AOCA from the Ontario College of Art in 1986 and his MFA from York University in 1993. Presently, he teaches at the Ontario College of Art in the Faculty of Art's Sculpture, Installation and Integrated Media programmes.

**Onion Skins and Love and Death will be on exhibition April 23rd thru May 2nd at InterAccess located at 401 Richmond Street West Suite #444, Gallery Hours are Tuesday's thru Saturday's, 12pm-5pm or by appointment.**

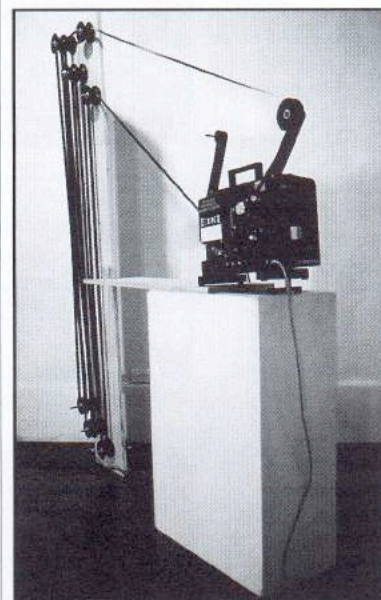
## LOVE AND DEATH

Robert Andersen, Detroit

90 minute film loops, 1997

Disturbing in the manner by which it confirms our worst fears about relationships, *Love and Death* expands the meaning of life, love, hate and fear in this 2 screen 16mm film installation. *Love and Death* takes the primordial form of the film noir and weaves endless stories between a couple who come together in the night to both win each other over and send each other under.

Robert Andersen is a filmmaker and fine 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.



Love and Death





Deadpan

## DEADPAN

Steve McQueen

Installation at A Space Gallery

In 1966 Yoko Ono made the single action film, *Eyeblink*. At 2000 frames per second the gesture was a wink to the future efforts of this minigenre; wholly investigated by the late seventies but recently reinvigorated by artists with a better sense of humour. Standing apart from his contemporaries yet conversant with both spheres, Steve McQueen's *Deadpan* references Buster Keaton's *Steamboat Bill Jr.* with crafted ambiguity. When a cyclone hits a small Mississippi town, tearing false fronts from department stores, Keaton is naive to the severed home crashing down upon him. Unlike United Artists' light-hearted reflection on the end of an Empire, McQueen's architecture is newly constructed. The 2 ton wall falls on top of him. A back draft brings up dust. He escapes without expression.

Within *Deadpan* it is the action, not the shot which is singular. A succession of perspectives: front, side, above and below, are what finally push this work into the space of the gallery. Like a viewer who has the freedom to move around the object, McQueen frames for us its sculptural nature. While the heaviness of the wall speaks to a monumentality and impending disaster reminiscent of Richard Serra's *Prop Pieces* (1968 onward). The investigation of purposeful accident and its persisted repetition is tested in *The Way Things Go* by Fischli and Weiss, 1987, a work which is also indebted to the serial antics of *Steamboat Bill Jr.* A cyclone lifts Keaton's comedy into the air, but the only wind to be found in *Deadpan* is the after effect of fallen tonnage. UK artist McQueen has refined the 1928 American narrative into a single element and this reduction magnifies signs.

On the one hand, Steve McQueen joins the legacy of media artists (Paik, Nauman, Taylor Wood) who've rejected Hollywood to project directly onto gallery walls - on the other, he demands the gallery contort for moving images. His practice defines a new program where the white cube is replaced by a black box. This insistence is both a challenge and a conversation with the institutions of art. Unlike many video projections now placed arbitrarily in the gallery, *Deadpan* is screened upon the wall because it is about a wall.

However *Deadpan* is understood, what is central to its grace is McQueen's stillness in the wake of this separation. One possible reading resides in the domestic - where home is the repository of

female power and experience. As women take on public proportions, the dimensions of gender push walls from their frame. But the man stands outside of the house (and all it infers). In fact it is only through collapse that he can penetrate the building.

Kika Thorne, 1998

Thanks to Adrian Blackwell, Rosemary Heather + Barry Isenor for their criticism.

## BIOGRAPHY

Steve McQueen was born in London in 1969. He studied at the Chelsea School of Art London; Goldsmith College, London and the Tisch School of the Arts, New York University, New York. In 1996 he was awarded the Institute of Contemporary Arts Futures Awards. He lives in London and Amsterdam.

## COMPLETE LIST OF WORKS

### Exodus. 1992-97.

Color Super 8 film/video projection. 1:50 min

### Bear. 1993.

Black-and-white and colour.

16mm film/video projection. Silent. 10:35 min

### Five Easy Pieces. 1995.

Black-and-white and colour.

16mm film/video projection. Silent. 7:34 min.

### Just Above My Head. 1996.

Black-and-white

16mm film/video projection. Silent. 9:35 min.

### Catch. 1997.

Colour video projection. Silent. 1:54 min.

### Deadpan. 1997.

Black-and-white 16mm film/video projection. Silent. 4:03 min.

\*This exhibition is courtesy of Marian Goodman Gallery, New York.



## May 1 deadline extended to June 15

call for submissions for proposals on issues of labour in the areas of underground economies, informal sectors, border-crossing, continued exploitation in maquiladoras, prison labour, and other sub-standard ways of eking out a living that don't have a pension plan or health benefits.

### Sour Dough

Submit one page description, artist statement, 10 slides or 10 min video/audio tape, CV, SASE, reviews and other support material if available.

110-401 RICHMOND ST W  
TORONTO, ON, CANADA, M5V 3A8  
TELEPHONE 416 979 9633  
FACSIMILE 416 979 9683  
INTERNET WWW:INTERLOG.COM/~ASPACE/  
E-MAIL ASPACE@INTERLOG.COM



## KILIM CRAFTS



Tribal and village rugs and kilims, saddle bags, hangings, storage sacks, cushions, authentic *gabbeh* rugs.

Also: custom upholstery with kilims or your own fabrics.

401 Richmond St. W. #130 416-593-7126

give yourself  
the opportunity to  
explore Toronto's  
co-operatively-owned  
sex toy store



toys & gear  
books, magazines & art  
safe, slippery & sensual stuff



**come**  
as you are

M - W 11 - 7  
Th & F 11 - 9  
Sat 11 - 6  
Sun 12 - 5

701 Queen Street West  
just west of Bathurst

416 504-7934



**Good For Her**

FINALLY...A STORE IN TORONTO  
THAT OFFERS WOMEN  
SEXUAL PRODUCTS IN A  
*cozy AND comfortable*  
ATMOSPHERE

181 Harbord Street  
(south of Bloor, between  
Bathurst and Spadina)

**(416) 588-0900**

Tues-Fri: 11am-7pm  
Saturday: 10am-6pm  
Sunday: 12noon-5pm

WOMEN ONLY HOURS  
Thursday: 11am-2pm  
Sunday: 12noon-5pm

Find  
high quality  
vibrators, dildos,  
books, art  
and more

*'Celebrating Women's Sexuality'*

A STORE ESPECIALLY, BUT NOT EXCLUSIVELY, FOR WOMEN



**Shameless  
SHORTS**

with Jake Moore

only on  
**wtn**

Sunday 10:30 pm Eastern  
7:30 pm Pacific



**ASHLAND**  
THE ASHLAND VIDEO CORPORATION

### ▼ Duplication

To or from any format in any quantity including real-time VHS duplication, CD-AUDIO and CD-ROM replication for the corporate and home entertainment markets

### ▼ International Digital Standard Conversions

4 Field, 4:2:2: Broadcast Quality Digital Conversions and full duplication in PAL and SECAM

### ▼ Shoot Packages

Complete Betacam SP and DVCPRO shoot packages with colour monitors, mics and lighting kits

### ▼ Closed Captioning

Broadcast quality full service captioning in digital or analog formats

### ▼ Fulfillment

1-800 inbound order capture with video direct mail services or bulk shipments anywhere in the world

### ▼ Distribution

Non theatrical distribution of programs to the business, educational and home video markets

### ▼ Additional Services

Blank tape sales, time code transfers, off-line edit suites, shrink wrapping, tape erasing, custom 4 colour sleeves, pad printing and colour VHS shells

### ▼ Superior Customer Service

Our dedicated customer service representatives are committed to providing you with quality customer service while professionally managing each phase of your project

2 Berkeley St., Suite 300  
Toronto, Ontario  
Canada M5A 2W3

Phone (416) 368-5633  
Fax (416) 368-2227  
E-mail ashland@istar.ca

"WE COPY THE GREAT MASTERS"



**COURAGE**

*my love*

14 KENSINGTON AVE. TORONTO CANADA  
M5T 2K7 (416) 979-1992



# distributors

## STRETCHMARK

NAATA Distribution  
346 Ninth Street, 2nd FL  
San Francisco, CA, 94103  
☎ +1.415.552.9550  
☎ +1.415.863.7428

## CONDOLA/S'ELU/TAXU

Video Out  
195 Main Street  
Vancouver, BC, Canada  
V5T 3C1  
☎ 604.872.8449  
☎ 604.876.1185  
e-mail: video@portal.ca

## BALIFILM

Grimthorpe Film  
91 Brunswick Avenue  
Toronto, Ontario  
☎ +1.416.923.4206  
☎ +1.416.923.4043  
e-mail: grimfilm@inforamp.net

## NEVER SLEEP

**NAKED / KATHEDRAL**  
The Norwegian Film Institute  
P.O. Box 482 Sentrum  
N-0105 Oslo, Norway  
☎ +47.22.47.45.00  
☎ +47.22.47.45.97  
e-mail: torils@nfi.no

## FICTIONALISED, ENSHRINED

London International Film School  
24 Shelton Street  
London, England WC2H 9HP  
☎ +44.171.836.9642  
☎ +44.171.497.3718  
e-mail: LIFS@DIAL.PIPEX.COM

## INITIATION

Jane Balfour Films Limited  
Burghley House,  
35 Fortress Road  
London, England NW5 1AQ  
☎ +44.171.267.5392  
☎ +44.171.267.4241  
e-mail: janebalfour-films@compuserve.com

## FREESTYLE

Australian Film, Television & Radio School  
Balaclava & Epping Roads  
North Ryde, Australia NSW 2113  
☎ +61.2.9805.6611  
☎ +61.2.9887.1030

## LEONIE

Gateway Film  
Rommelwaterpark 3  
9000 Gent, Belgium  
☎ 32.9.233.93.94  
☎ 32.9.233.93.79

## LAP ROUGE

The Netherlands Film & Television Academy  
Ite Boeremastrade 1  
1054 PP Amsterdam,  
The Netherlands  
☎ +31.20.6830206  
☎ +31.20.6126266

## MANY HAPPY RETURNS

Tricky Films Ltd  
110 Calabria Road  
London, England N5 1HT  
☎ +44.171.226.0365  
☎ +44.171.503.9337

## MEIN KIND

Studio Für Experimentellen Animationsfilm  
Salzgries 14  
A-1010 Vienna, Austria  
☎ +43.1.711.33.521

## TEN YEARS AFTER

Ego Film Arts  
80 Niagara Street  
Toronto, Ontario M5V 1C5  
☎ +1.416.703.2137  
☎ +1.416.504.7161  
e-mail: egofilms@net-com.ca

## AN AFTERNOON IN THE LIFE OF A MIDDLE CLASS COUPLE

IMCINE  
Tepic 40  
Colonia Roma, Mexico, D.F.  
☎ +52.5.5744902  
☎ +52.5.5644187

## SMIFF / IT'S A CRIME / M.A.S. / CRUSH / PURI / THEORY / THE BLOOD RECORDS / AN ILLUSTRATED HISTORY OF WESTERN MUSIC / BOUTROS AL ARMENIAN

V Tape  
401 Richmond Street West,  
Suite 452, Toronto, ON  
Canada M5V 3A8  
☎ 416.351.1317  
☎ 416.351.1509

## DANISH GIRLS SHOW EVERYTHING

National Film Board of Denmark  
Vognmagergade 10  
DK-1120 Copenhagen  
Denmark  
☎ +45.33.743500  
☎ +45.33.743565

## SHOOT ME ANGEL

Cinenova  
113 Roman Road  
London E2 0QN, England  
☎ +44.181.9816828  
☎ +44.181.9834441  
e-mail: admin@cinenova.demon.co.uk

## CHASTIE

First Run/Icarus Films  
153 Waverly Place, 6th FL  
New York, NY 10014  
☎ +1.212.7271711  
☎ +1.212.9897649  
e-mail: mail@frif.com

## MY CUNT / MY OWN OBSESSION / WHY I HATE BEES / IT HAPPENED IN THE STACKS / CUPCAKE / CHILDPLAY / A PRIVATE PATCH OF BLUE / THE HARRIS PROJECT

Canadian Filmmakers Distribution Centre  
37 Hanna Avenue,  
Suite 220, Toronto, Ontario  
Canada M6K 1W8  
☎ 416.5880725  
☎ 416.5887956  
e-mail: cfmdc@interlog.com

## OASIS OF THE PHAROAHs / WHEN I WAS A MONSTER / ANIMAQUILADORA

Video Data Bank  
The School of the Art Institute of Chicago  
112 South Michigan Ave.  
Chicago, Illinois 60603  
☎ +1.312.345.3550  
☎ +1.312.541.8073

## HANDJOB / IMMER ZU / BOLERO / THE VISION MACHINE

New York Filmmaker's Cooperative  
175 Lexington Avenue  
New York, New York 10016  
☎ +1.212.889.3820

## FROZEN / ELIXIR

International Film Circuit  
P.O. Box 1151,  
Old Chelsea Station  
New York, New York 10011  
☎ +1.212.691.0770  
☎ +1.212.691.6812

## SCALE / 3-LEGGED / DEVICE / HARRY HOUDINI (THERE IS NO ESCAPE THAT I CAN SEE) / GO WEST YOUNG MAN

London Electronic Arts  
Lux Centre  
2-4 Hoxton Square  
London, England N1 6NU  
☎ +44.171.684.2782  
☎ +44.171.684.1111

## ALIEN/NATION / HAPPY-END

Sixpackfilm  
Neubaugasse 36,  
P.O. Box 197  
A-1071 Vienna, Austria  
☎ +43.1.526.09.90  
☎ +43.1.526.09.92

## LE SUCCEDANÉ

Cinema Libre  
460 Ste-Catherine West,  
Suite 500  
Montreal, Quebec H3B 1A7  
☎ +1.514.861.9030  
☎ +1.514.861.3634

## SPF 2000

First Run Features  
153 Waverly Place  
New York, New York 10014  
☎ +1.212.243.0600  
☎ +1.212.989.7649

## LIBERTÉ CHÉRIE

Magouric Productions  
9 rue de Clignancourt  
75018 Paris, France  
☎ +33.1.42.52.24.34  
☎ +33.1.42.52.35.48

## PENSÃO GLOBO

Canyon Cinema  
2325 Third Street, Suite 338  
San Francisco, California 94107  
☎ +1.415.626.2255

## MUSCLE INFLUENZA

Pia Film Festival  
Pia Corporation  
5-19 Sanban-Cho  
Chiyoda-ku,  
Tokyo, Japan 102  
☎ +81.3.3265.1425  
☎ +81.3.3265.5659

## 15TH FEBRUARY

The Arts Council of England  
14 Great Peter Street  
London, England  
SW1P 3NQ  
☎ +44.171.333.0100  
☎ +44.171.973.6590

## TÄNÄÄN

Crystal Eye Ltd  
Tallberginkatu 1/44  
00180 Helsinki, Finland  
☎ +358.9.694.2308  
☎ +358.9.694.7224

## LE SUJET

Movimento Production  
40 rue de Paradis  
75010 Paris, France  
☎ +33.1.42.46.01.66  
☎ +33.1.42.46.02.70

## PLANET MAN

New Zealand Film Commission  
P.O. Box 11-546  
Wellington, New Zealand  
☎ +64.4.385.9754  
☎ +64.4.384.9719

## SELF CONFIDENCE LTD / THE STORYTELLER

The Sam Spiegel Film & Television School  
4 Yad Harutzim st. P.O.B.  
10636 Jerusalem  
91103 Israel  
☎ +972.2.673.1950  
☎ +972.2.673.1949

## SMASH

Anigraf Animation + Experimentalfilme  
Bodekerstrabe 92  
30161 Hannover, Germany  
☎ +49.511.660.165  
☎ +49.511.667.327

## RUE FRANCIS

Argos  
Barthelemylaan 20  
1000 Brussels, Belgium  
☎ +32.2.512.98.82  
☎ +32.2.512.41.86

## DIAL H-I-S-T-O-R-Y

incident  
P.O. Box 1424  
B-1000 Brussels 1, Belgium  
☎ +32.2.223.59.85

## DEUS EX MACHINA / INTERMEZZI

Monte Video  
Keizergracht 264  
1016 EV, Amsterdam, The Netherlands  
☎ +31.20.623.7101  
☎ +31.20.624.4423

## UNE SOURIS VERTE

Sunday Morning Productions  
25 rue Michel de Comte  
75003 Paris, France  
☎ +33.1.42.74.54.37  
☎ +33.1.42.74.41.00

## LES VACANCES / BIEN SOUS TOUS RAPPORTS FEMIS

6 rue Francoeur  
75018 Paris, France  
☎ +33.1.42.62.20.00

*All other titles from this catalogue unlisted above are provided by the artists themselves.*



# index

15th February	11	Embedded	28	Mechanics of the Brain	51	Sniff	31	True Confessions of the	
A Alma do Negocio		Evolution of the		Mein Kind ( <i>My Baby</i> )	57	SPF 2000	13	All-Canadian Girl	47
( <i>The Soul of Business</i> )	26	Long-Tailed Bird	46	Memento Vivere		Stabat Mater	12	Tunnel of Love	47
Abandon Bob Hope,		Feathers	57	( <i>Commit Life to Memory</i> )	29	Stampede Eats Me Up Inside	46	two forms	30
All Ye Who Enter Here	46	Fictionalised, Enshrined	58	Mother Marilyn	47	Stephen Mann	43	Uncle	53
Ajit ( <i>The Unconquerable</i> )	26	Fish & Chips	49	Movements of the Body		Still Not There: A Quarter		Une souris verte (The Hunt)	17
Alien Tree Thinkers	46	Freestyle	27	- The First Movement -		Century of Self-Portraiture	61	Unternehmen Arschmaschine	
Alien/Nation:		Freestyle	51	The Gesture	46	The Storyteller	57	( <i>The Assmachine Enterprise</i> )	22
Filmart Takes Position	15	Frozen	23	Muscle Influenza	27	Stretchmark	12	Untitled (My Mama)	31
An Afternoon in the Life		Fruhling	53	My Cunt	12	T.V. Spots	42	Vertigo Bird	51
of a Middle Class Couple	10	Full Service Automation	21	My Feminism	12	Take the Cake	47	the vision machine	14
An Illustrated History		Ganz Oben	30	My Own Obsession	20	Tänään ( <i>Today</i> )	10	Wasps	47
of Western Music	22	Gestation	54	Narmada: A Valley Rises	40	Taxi Bhaiya ( <i>Taxi Brothers</i> )	49	Watch	42
Animaquilladora	30	Globe Theatre	25	Never Sleep Naked	11	Taxi Dancer	15	We Lived in the Grass	53
Annabelle	54	Gloworm	47	Noces de Lait	53	Tell the People	63	What's On?	28
April 2	42	Go West Young Man	30	Nude Defending A Staircase	46	Ten Years After	10	When I Was a Monster	29
Ask Me	46	Greed Too	46	NY, The Lost Civilization	13	Terminal Lunch	27	Why I Hate Bees	19
The Axe	27	Guise	21	O Bolo ( <i>The Cake</i> )	10	Theory	19	Why Wolves Howl	46
Bad Vision	54	Hair Tonic for Pony	61	Oasis of the Pharoahs	13	This Is Chiapas	63	The World's Smallest Fair	47
Balifilm	25	Hand on the Shoulder	63	Observation #762	42	Three-Legged	29	You and I	47
Barbara	51	Handjob	58	Ocularis: Eye Surrogates	42	Tintamarre	25	You Send Me	42
Bien sous tous rapports		Hands	51	On Hold	53	Top of the World	12	Zero	11
( <i>Fine in Every Respect</i> )	11	Happy-End	14	Onion Skins	64				
Black Flag	20	The Harris Project	20	Opp	53				
The Blood Records:		Harry Houdini (There Is		Oppo	46				
written and annotated		No Escape That I Can See)	31	Ordinary Sunday	58				
Blow	31	Headcase	27	Orgastic Orange	61				
bodies of water	25	Heartspace	58	Osteomamba	26				
Bored Game	54	Hisao	53	Overweight with					
Boutros Al Armenian/		Hollywood Inferno (Part One)	27	Crooked Teeth	30				
Mediterranean Modern	25	Host	42	P(I)ain Truth	61				
Built To Spill	54	I and I Outlook	63	Pact	11				
Busby	53	ICUv3	43	Passage From India	40				
BUSK	20	Il Vascello Fantasma	53	Pensão Globo	14				
Calvin Gibbs	55	Immer Zu	28	Phi-brite	53				
Camping Cosmos	22	In Farbe ( <i>In Color</i> )	30	Photocopy movie	53				
Capuccino	53	Initiation	27	Planet Man	27				
Chastie ( <i>Paradise</i> )	25	Intermezzi	31	Please Kill Me	46				
Child-Play	21	It Happened in the Stacks	22	Postiv	63				
Cinematron	64	It Is a Crime	29	a private patch of Blue	19				
Cirkus	30	James O'Reilly in Parkdale	19	Public Domain	28				
Condola	31	Journey Through Fear	54	Puri	21				
Cornered	20	Katedral ( <i>Cathedral</i> )	27	Raw	46				
Cowgirl	49	Killer Zoe	55	Raw Footage	46				
Cremaster 5	24	L'inconfort ou l'indifference		Reines d'un jour					
Crush	31	( <i>Discomfort or Indifference</i> )	31	( <i>Queens for a Day</i> )	26				
Crush No. 2	55	La force fait		Riante Contree	53				
Cul en l'air		l'union fait la force	51	Riot 98	55				
( <i>My Levitating Butt</i> )	29	Lap Rouge ( <i>The Red Rag</i> )	13	Rue Francis	29				
Cupcake	21	Le complainte de progres	51	Rusalochka ( <i>The Mermaid</i> )	18				
Daddy and the		Le succedané	23	Rut	31				
Muscle Academy	61	Le sujet ( <i>The Subject Matter</i> )	17	Sabor a Mi ( <i>Savour Me</i> )	11				
Dali Ants	46	Leonie	11	Scale	61				
Dancing Shortly I	61	Les vacances ( <i>Holiday</i> )	17	A Scientific Video:					
Dancing Shortly II	61	Liberté Chérie	17	A Scientist's Journal	55				
Danish Girls		Linear Dreams	46	Scratch and Crow	47				
Show Everything	18	Looking for the Line between		Secrets of the Nest	55				
Deadpan	65	Biding and Wasting Time	47	Self Confidence Ltd.	57				
Deep	61	Love and Death	64	Shadows in the Margarine	53				
Deus ex Machina	26	Loverfilm	13	Shoot Me Angel	12				
Device	31	Lusting for Elvis	54	Shooting Indians: A					
dial H-I-S-T-O-R-Y	14	M.A.S. (Missing At Sea)	22	Journey with Jeffrey Thomas	39				
Do Nothing	19	The Man Who Couldn't Feel		'Si'Elu'taxw ( <i>Announce</i> )	16				
Echo Valley	22	and Other Tales	16	Single Flowers	49				
Elixir	29	Many Happy Returns	28	Smash	28				

## V tape

international distribution for  
video by artists

we also represent CD ROM projects  
by artists and we have a bookstore  
specializing in texts  
on video art and new media

visit us @

401 Richmond St W suite 452  
Toronto, ON Canada M5V 3A8  
tel 416 351 1317 fax 351 1509  
email video@astral.magic.ca