

IMAGES

CONTENTS

VENUE AND TICKET INFORMATION

VENUE

All screenings take place at the Town Hall,
Innis College 2 Sussex Avenue at St. George
(one block south of Bloor)

Wheelchair accessible

Please see center schedule for party and
installation locations

TICKETS

Advance tickets available from April 3-12 at:

2 Carlton Street (Mezzanine Level)
at the corner of Carlton and Yonge
at the College subway stop
hours: Mon - Fri, 12-7 pm;
Sat 11-4 pm; closed Sunday

Innis College CINSSU Office
2 Sussex Avenue (at St. George Street)
hours: Mon & Wed, 12-2 pm;
Tues & Thurs, 4-6 pm; Fri 5-7 pm
(T) 416.978.7434

During the festival:
Tickets will be available at the door 1/2 hour
prior to each screening.

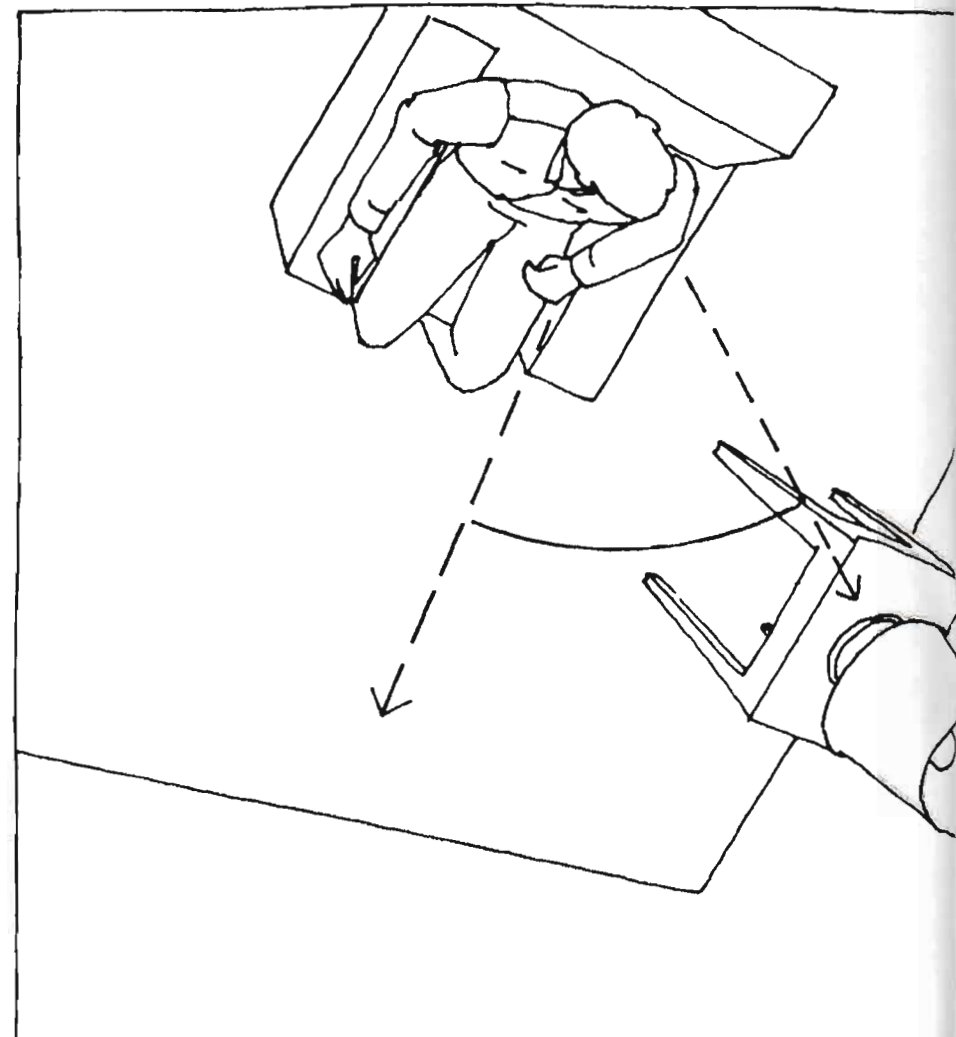
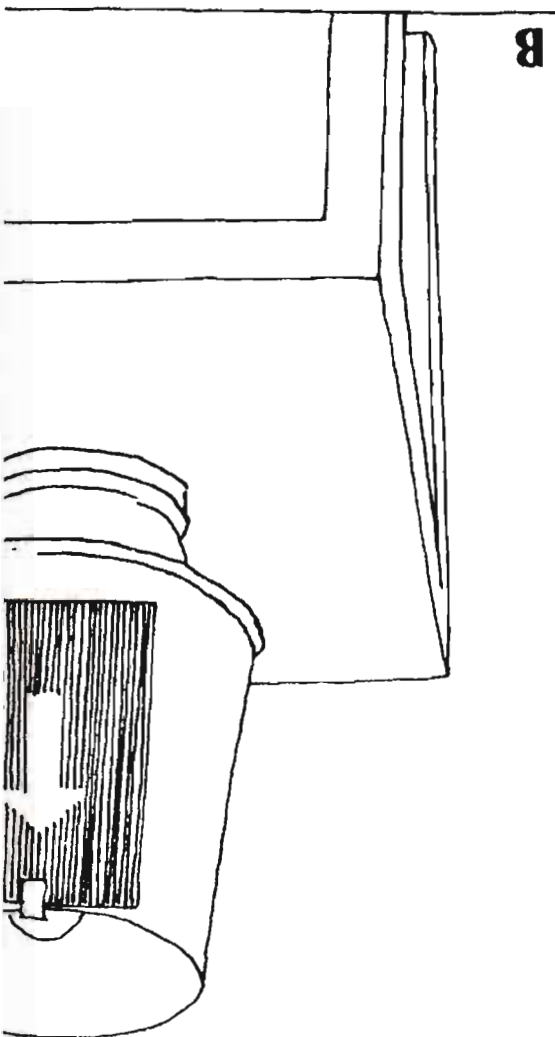
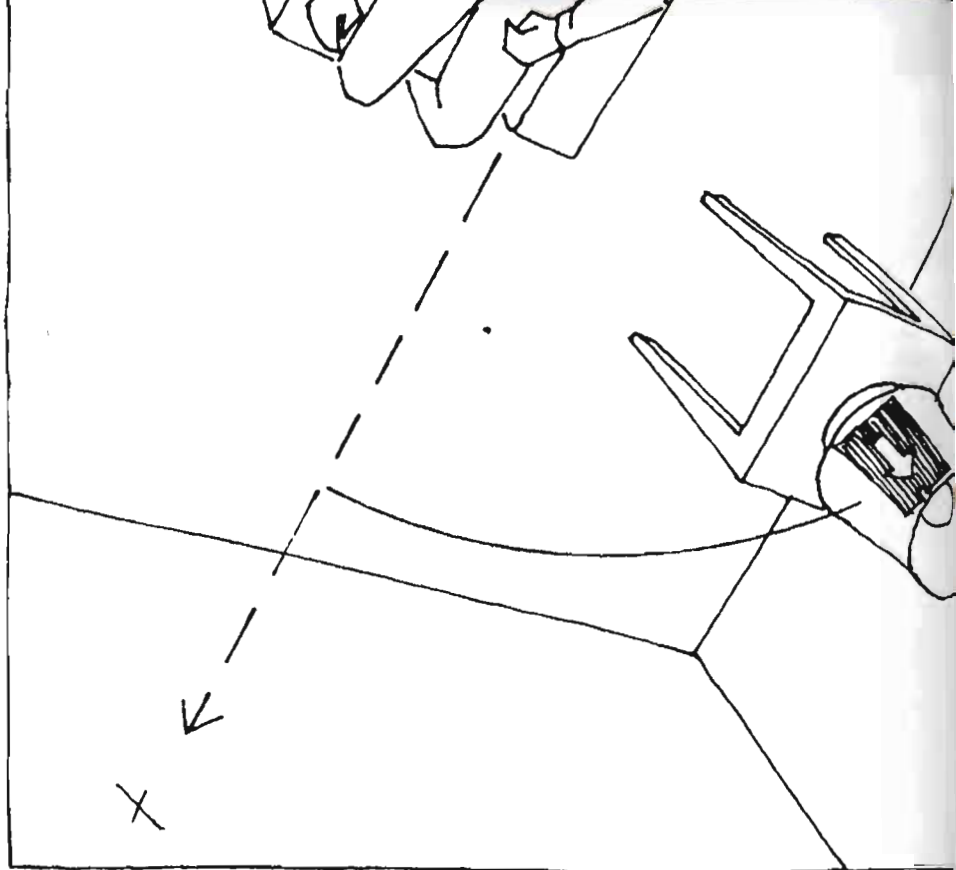
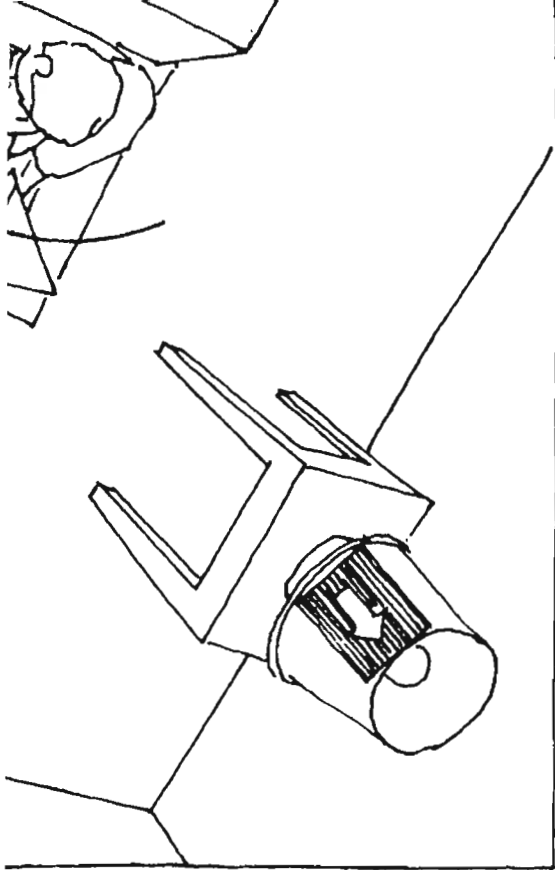
Ticket prices:

Single tickets	\$7
Student tickets*	\$5
Closing night gala and party (Art Fag 2000)	\$10
Book of 10 vouchers*	\$50
Conference	\$5/panel
	\$10/day pass

THE IMAGES FESTIVAL LOUNGE

in Innis College adjacent to the Town Hall, opens 1/2
hour prior to each evening's screenings. Come early,
get your tickets and relax!

MEMBERSHIP INFO	PAGE#03
EXECUTIVE DIRECTOR'S INTRO	PAGE#07
THANK-YOVS AND AWARDS	PAGE#08
LIBRARY SCREENINGS	PAGE#08
ARTISTIC DIRECTOR'S INTRO	PAGE#09
BOOK LAUNCH	PAGE#11
CONFERENCE	PAGE#12
SCREENINGS	PAGE#16
PROGRAM SCHEDULE	PAGE#38
INSTALLATIONS	PAGE#62
COMMUNITY SPONSORS	PAGE#67
SOURCE LIST	PAGE#71
TITLE INDEX	PAGE#75
ADVERTISER INDEX	PAGE#76



JOIN US!

Take your media mania to the outerlimits and become a member of the IMAGES Festival. Not only will you be supporting the bravest festival around, you will also receive fantastic tangible benefits such as regular information about festival happenings, discounts and priority access to festival tickets, and invitations to screenings and parties throughout the year. Your membership will help us to continue bringing the best of the international edge to Toronto in an engaging and evolving forum.

This year only!!

exclusive free and funky **IMAGES 2000 T-SHIRTS** for inaugural members at any level!!

MEMBERSHIP LEVELS

01

FRIEND (\$25)

- ▶ 15% off regular ticket purchases
- ▶ festival catalogue mailed to you in advance
- ▶ invitations to year-round screenings and parties
- ▶ Images 2000 t-shirt

02

SUPPORTER (\$75)

- ▶ 15% off regular ticket purchases
- ▶ festival catalogue mailed to you in advance
- ▶ invitations to year-round screenings and parties
- ▶ Images 2000 t-shirt
- ▶ 4 tickets to festival screenings of your choice
- ▶ your name listed in the festival catalogue*

03

ASSOCIATE (\$150)

- ▶ all the benefits of a friend PLUS
- ▶ 8 tickets to festival screenings of your choice
- ▶ your name listed in the festival catalogue*
- ▶ free admission for 2 to attend all year-round screenings and parties
- ▶ VIP invitations for 2 to Images' Opening night screening and party

04

PATRON (\$300)

- ▶ all the benefits of a friend PLUS
- ▶ a VIP pass to all festival screenings and parties
- ▶ name listed in the festival catalogue*
- ▶ free admission for 4 to attend all year-round screenings and parties
- ▶ VIP invitations for 4 to Images' Opening night screening and party

*I WANT TO JOIN IMAGES!

BECOME A MEMBER BY MAIL, PHONE, E-MAIL OR FAX

IMAGES FESTIVAL OFFICE: 401 RICHMOND ST. W. SUITE #448 TORONTO

TELEPHONE 416.971.8405 FAX 416.971.7412

☐

FRIEND [\$25]

☐

SUPPORTER [\$75]

☐

ASSOCIATE [\$150]

☐

PATRON [\$300]

☐

ENCLOSED IS MY MEMBERSHIP FEE IN THE AMOUNT OF \$ _____

☐

I WOULD LIKE TO MAKE A TAX-DEDUCTIBLE DONATION OF \$ _____

☐

PLEASE ADD ME TO YOUR MAILING LIST

☐

I PREFER TO REMAIN ANONYMOUS

☐

FIRST NAME

☐

LAST NAME

☐

STREET

☐

STREET

☐

PROVINCE

☐

POSTAL CODE

☐

PHONE / FAX

☐

EMAIL

* Subject to print deadlines.

Your membership is in effect all year until April 1, 2001.

IMAGES CHARITABLE REGISTRATION NUMBER IS #0816942-23.
WE WILL ISSUE A TAX RECEIPT FOR DONATIONS OF \$25 OR MORE.

Please note: The purchase of membership is not tax deductible.

Telefilm Canada

Les artistes canadiens ont acquis la réputation de toujours repousser les frontières de leur médium. Au coeur de l'industrie florissante du pays, on retrouve une communauté débordante d'idées nouvelles. L'importance accordée aux jeunes créateurs, qui peuvent transformer leurs visions en réalités et les partager avec le public d'ici et d'ailleurs, explique en grande partie le succès de la production canadienne.

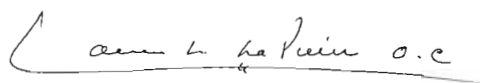
Depuis 13 ans, le Festival Images place sous les feux de la rampe les créateurs influents et audacieux du Canada et du monde entier. En tant qu'investisseur culturel en cinéma, télévision et multimédia, Téléfilm Canada est fier de commanditer ce festival. Des événements comme Images contribuent à la reconnaissance du cinéma canadien et permettent à de nouveaux publics de découvrir des productions innovatrices.

Au nom du conseil d'administration et de toute l'équipe de Téléfilm Canada, nos meilleurs voeux de succès au Festival Images!

Canadian artists have earned a reputation for continually expanding the definitions of their medium. At the heart of the country's thriving industry lies an independent community brimming with new ideas. Allowing Canada's up-and-coming artists to transform their visions to reality, and share them with audiences at home and abroad, is ineluctably linked to the success of Canadian production as a whole.

For the past 13 years, the Images Festival has been dedicated to bringing influential and challenging creators from Canada and the world around to center stage. As a cultural investor in film, television and multimedia, Telefilm Canada is proud to be a sponsor of the Festival. Events such as Images increase the Canadian filmmaking profile and bring new audiences to these cutting-edge productions.

On behalf of the Board of Directors and the entire Telefilm Canada team, best wishes for another successful Images Festival!



Laurier L. LaPierre, O.C.,
Chairman of the Board
président du conseil d'administration



François Macerola
Executive Director, directeur général

SPONSORS

PRESENTING PARTNERS:



SPONSORS:



SOLUTIONS
in computing inc.

Toronto Film & Television Office



bar | MERCURIO



FUNDERS:



toronto
arts
COUNCIL



IMAGES WOULD LIKE TO THANK THE STREET-LEVEL MARKETING SUPPORT PROVIDED BY:

F/X
515 Queen St. W.

CHATEAUWORKS
336 Queen St. W.

AFTER DARK VIDEO
1043 Bathurst St. (at Dupont)

NEUROTICA
642 Queen St. W. (at Palmerston)
499 Bloor St. W. (at Brunswick)

REVUE VIDEO
207 Danforth Ave. (at Broadview)

THINK

GUMMO

**HAS A LITTLE FRIEND
NAMED POKEY?**

YOU NEED

S	H	O	W
C	A	S	E

TELEVISION WITHOUT BORDERS. TELEVISION

WELCOME TO THE 2000 IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO

IMAGES 2000 focuses on collaborations and a selection of the world's most daring and accomplished works of art across a variety of media and exhibition formats. Wrapped up in situating discourse and heaps of toast and jam, the festival promises this year to keep you ever on your toes in every way. Our focus on expanding definitions and the multiplicity of media arts practice has made IMAGES the major Toronto showcase for the innovative edge of film and video exploration. Since arriving six months ago I have been ever mindful of and indebted to those that have created this festival of uncompromising integrity. My ambitions for this year have been only to honour that vision which I feel needs no adjustment, only light.

An exciting new venture for IMAGES is our collaboration with Charles Street Video on the production and exhibition of a program of new work titled *Plunder*. Playing a role in artists' production is uncommon practice for festivals. IMAGES, however, bases its mandate on the belief that what we do is intrinsically linked to the production and profile of independent work. Our collaboration with Charles Street is a result of this conviction. Variations of this principle exist in other important collaborations the festival has entered into this year. IMAGES' one-day conference on digital aesthetics organized by Public Access, and Pleasure Dome's publication to compliment Barbara Sternberg's spotlight are both collaborations that allow IMAGES to function as platform and partner in the development of critical discourse that is so vital yet spare in our field. Roy Mitchell and R.M. Vaughn's curated production of Art Fag 2000 keeps us rooted in community, not to mention on the hip edge of glamour.

We are also very pleased in our 2000 spotlight to honour the achievements of established Toronto filmmaker Barbara Sternberg. Images' spotlight recognizes the significant contribution that an artist or arts organization has made to the independent landscape in Canada. Barbara's work has broken ground in the practice of her medium and brought into focus many politically marginalized issues. Please go out of your way to soak up this important lesson in herstory.

In her now official capacity as IMAGES Off Site curator, former Executive Director Deirdre Logue has assembled a shocking number of installations for your exploratory pleasure. From the digitally complex *Appearance Machine*, to the compelling gems of *Orifice* and the hands-on *Head Jumper*, IMAGES Off Site is fun for all 10 of you. Our ability to exhibit works of this nature is

endlessly exciting to us, and future years will witness the growth of this unique component of our practice.

My first year at IMAGES and in Toronto has been full with navigating the many challenges of space, people and ideas. IMAGES' uncommonly dedicated and nurturing Board of Directors has generously guided me through this process and I thank them for their trust. Their combined experience and readiness to share tasks and responsibilities has been invaluable to me. IMAGES' new festival coordinator, Larissa Fan, has also proved to be an invaluable colleague, the best and most patient of organizers whose attention to quality (might I say perfection?) and planning has kept me on track time and again. Sincere thanks also to Evan Brooker, Bonne Smith, Michelle Teran, Trevor Trinkaus, Alexi Manis and Andrei Gravelle, who have all devoted their expertise to your experience of the festival this year.

Warmest gratitude for the enthusiastic involvement of CINSSU partners Jemina Ortuzar and Gabe Sawhney, and the generous spirit of Innis Town Hall manager Dermot Brennan. The energy they have dedicated to creating a new home for IMAGES will be integral to our success now and in the future. Great appreciation also for the gift of skilled labour supplied by our core of volunteers, and for the support of our community and corporate sponsors and advertisers.

I count it an immense privilege to have had the opportunity to work with IMAGES' 2000 Artistic Director, Mike Hoolboom. The festival takes on a distinct shape this year because of his involvement. Mike has gone well beyond the call of duty not only in his thorough and creative approach to this year's programming, but in his vision and concern for the future well-being of the festival and exhibition in general. He has shared his heart with us and I think I can say on behalf of the Board and staff at IMAGES that we will happily never be the same.

A final thanks to you, our audience, for your support of the independent media arts and their exhibition. You are never simply viewers to us, you are supportive critics and friends by whom we measure our success and credit our existence.

So. I hope you find that our 2000 festival contains the best of what you have come to expect from IMAGES and also some things new to move you, thrill you, and generally alter your universe. This is our intent, and we do it all for you.

—Kelly Langgard, Executive Director.

AWARDS

LIBRARY SCREENINGS

TRINITY SQUARE VIDEO'S 18TH ANNUAL PURCHASE COLLECTION
35 McCaul St. Suite #110, Toronto
(T) 416.593.1332

April 13-22, Viewing hours: Mon - Wed
9am-6pm, Thurs - Fri 9am-7pm

This 18th Annual Purchase Collection of outstanding video productions has been selected by an independent jury of leading media artists from an open call for submissions. Each artist whose work has been selected for inclusion in the Purchase Collection receives a cash award and has their work screened at a special event each year. The Purchase Collection represents a unique overview of some of the best artistic video productions created during the last twenty years. All of the over 100 works are available for viewing at Trinity Square Video. During this year's Images Festival, the 18th Annual Purchase Collection is viewable at Trinity Square Video's Gallery at 35 McCaul St.

WOMEN'S ART RESOURCE CENTRE
401 Richmond St. W. at Spadina Ave.
Suite #112, Toronto
(T) 416.977.0097

April 18 to 22, Viewing hours: Tues - Fri
10am-5pm, Saturday noon-5pm

The Women's Art Resource Centre hosts a library screening of seven brave new works by women artists that have been selected from the Images Festival programming. Featured works are: *Nobody's Nothing* by Bridget Farr, *Life/Expectancy* by Michele Fleming, *After Morning* by Kelly O'Brien, *Removed* by Naomi Uman, *Mothers of Me* by Alexandra Grimanis, *Industrial Bodies* by Khmasea Hoa Bristol, and *blue turning grey over you* by Ruba Nadda.

THE TELEFILM CANADA PRIZE

This is one of our most senior prizes, awarded by Telefilm Canada for the Best Canadian Film or Video in the festival. The winner of this prize will receive a cash award of \$4,000.

THE OVERKILL AWARD

Overkill: 1. An excess of what is necessary or appropriate.

This brand-new award has been established by the IMAGES Festival in honour of former Executive Director Deirdre Logue. The award will be presented annually to a film, video or installation artist whose work approaches extremes of incorrigibility through form and/or content, and challenges our notions of edgy, experimental practice. The recipient will receive a \$500 cash prize.

THE MARION MCMAHON AWARD

Presented by the IMAGES Festival to a woman filmmaker each year, the intent of this award is to honour strong work in autobiography, the complexity of 'subject' and the spirit of McMahon. The recipient is given the opportunity to attend the INDEPENDENT IMAGES filmmaking retreat, held every summer and facilitated by Phil Hoffman.

BEST INTERNATIONAL FILM OR VIDEO AWARD

Presented by the IMAGES Festival, this award honours the strongest new international work in the festival.

HOME BREW AWARD FOR BEST WORK BY AN EMERGING TORONTO ARTIST

Presented by the IMAGES Festival, this award honours excellence and promise in a local emerging artist.

THE V TAPE AWARD FOR BEST STUDENT VIDEO

This longstanding award is presented by V Tape Distribution in our most senior student showcase, *V is for Video*. The \$100 cash prize is decided by People's Choice.

THE WIFT-T AWARD FOR BEST CANADIAN FEMALE DIRECTION

Sponsored by Women in Film and Television - Toronto, this award is presented for Best Canadian Female Direction of a film or video in the festival. The recipient receives a one-year membership with WIFT-T, and the opportunity to attend professional development workshops throughout the year (with the exception of certain special events).

2000 JURORS

Laura U. Marks is an independent critic and curator, as well as Assistant Professor of Film Studies at Carleton University in Ottawa. Helen Spitzer is a writer, artist and activist, and the Artistic and Administrative Director of ED Video Media Arts Centre in Guelph. Jeremy Rigsby is an independent curator, the Coordinator of House of Toast and Program Director of the Media City Festival in Windsor.

THANKS

The festival is indebted to many individuals whose collaboration and support have seen us into the 21st century. IMAGES wishes to recognize the generous contributions of Greg Woodbury of Charles Street Video, Kim Tomczak, Lisa Steele, Wanda Vanderstoop and the crew of V Tape, Jeff Crawford of the CFMDC, Kathleen Pirie Adams of InterAccess, Tom Taylor of Pleasure Dome, Rebecca McGowan of A Space, Janine Marchessault of Public Access, Phil Hoffman, the Paul Petro Gallery, YYY Artists' Outlet and the Power Plant.

Many thanks also to community organizations and affiliates whose experience and assistance daily inform our vision: Rachel Giese, Shane Smith, Dara Gelfman and the crew at Inside Out, Karen Tisch and Chris McDonald at Hot Docs, Vashti Persad at Besh Pardesh, Caroline Sin at the Reel Asian Festival, Kathleen Smith at Moving Pictures, Petra Chevrier and Milada Kovacova at FUSE, Karen Augustine, Chandra Bulucan and Kiko Thorne at MIX, Deborah McInnis and Deanna Bowen at LIFT, Michael Malone at Trinity Square Video, Joan Jenkinson at WIFT-T, and Helen Spitzer and Peter Sandmark of the IFVA. Finally, thank-you to corporate and media sponsors who allow us to serve our artists and audience with style and grace: Lorraine Bradshaw at the Showcase Network, Peter Lennan and Sandy MacNevin at EYE Weekly, Jodi Cassidy at CIUT, Jonathan Da Silva at Xtra, Jeff Dahl at Upper Canada Breweries, Rolf Dinsdale at SHIFT magazine, Joe at Bar Mercurio, Seaton McLean at Alliance Atlantis, Bert Silva and Tim Troke at Solutions in Computing, Phil Lindsay at DHL, Barbara Broden and Rhonda Silverstone at the Toronto Film and Television Office, and the National Film Board.

The IMAGES Festival gratefully acknowledges the generous support of our funders: Zainab Verjee at the Canada Council for the Arts, Rachelle Naubert at Telefilm Canada, the Ontario Arts Council, Anne-Marie Beneteau at the Toronto Arts Council, and John Parsons at the Ministry of Citizenship, Culture and Recreation. Your ongoing support allows IMAGES to exist and maintain its relevance to independent production.

THE DRUNKEN CATALOG

YES AND NO

Thirteen years ago, IMAGES took root in order to say no.

No to mono-culture, to exclusion, to the lens of Capital.

Like many interested (seduced? flattered even) by the new, we have grown younger since then, until today we exist only to say yes.

Mainstream cinema? We embrace it, we pick over its treasures like any good thief. We take what pleases us and create our own designs.

Today we are no longer against, we are alongside. We're not busy attacking but celebrating our own. We know Papa's Kino is dead. Not because of what we see on the big screen but because of what is already appearing on our own. This doesn't make us happy – it means simply that we have work to do.

THE AUDIENCE IS A MACHINE THIS CATALOG IS A MACHINE.

It is the place before the curtain rises, where the shape of that perfect festival, which each of us carries inside like relics of faith, may yet come to pass.

This festival was made in the belief that there is not simply an avant-garde of makers, but of viewers. People whose attentions are so fine, they can convert even the most tired banality into something like wonder.

For twenty years we laboured on the other end of the camera, not understanding that the real artists of today are not busy producing images, but meaning.

HOW MANY REVOLUTIONARIES DOES IT TAKE TO SCREW IN A LIGHT BULB?

There are Mozarts in the crowd tonight. We will need them. We are in the midst of the digital revolution, which promises only that everything will change. This does not concern us. We are too young to be attached to things as they are. Many of us have already died. What change is not death? Each year the fest takes on a different bloom. We enter this festival more ready than ever to die, that is, to embrace the future. Not as its witness, but as its maker. To death we also say: yes. This is your home. You belong here, with us.

In the next ten days we will gather to celebrate our disappearance.

IMAGES

NORTHERN VIDEOS INDEPENDENT FILM AND VIDEO ASSOCIATION PRESENTS
THE IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO

Suite #448, 401 Richmond Street West
Toronto, Ontario, Canada M5V 3A8
(T) 416.971.8405 (F) 416.971.7412
images@interlog.com
<http://www.interlog.com/~images>

BOARD OF DIRECTORS

Nina Czegledy, Richard Davis, Ellen Flanders,
Marc Glassman, Steve Gravestock, Tom
McSorley, Karyn Sandlos, Mark Slone,
Jowi Taylor

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: Kelly Langgard
Artistic Director: Mike Hoolboom
Festival Coordinator: Larissa Fan
Advertising Representative: Evan Brooker
Technical Coordinator: Andrei Gravelle
Audio-visual Coordinator for Innis:
Dermot Brennan
Projectionists: Andrei Gavelle, Alexi Manis
Bookkeeper: Rebecca McGowan
Accountant: David Burkes
Publicity: Bonne Smith, Star PR

Installations Curator: Deirdre Logue

PROGRAMS

Revenge: Curated by Roy Mitchell
Art Fag 2000: Curated by Roy Mitchell
and R.M. Vaughn
You Taste Korean: Curated by Helen Lee
F is for Film: Coordinated by David Coffey
V is for Video: Coordinated by Mark Schiller;
Faculty Advisor Lisa Steele
Barbara Sternberg retrospective co-presented
with Pleasure Dome
Plunder: Coordinated and funded in
collaboration with Charles St. Video

Website Design: Trevor R Trinkaus
(Myriad Media Productions)

CATALOGUE AND POSTER

Editor: Larissa Fan
Designer: Michelle Teran

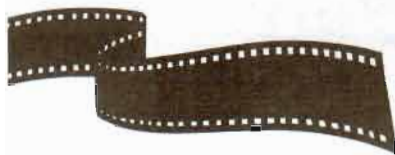
Office Volunteers: Shawna Carlton,
Alicia Fernandez

IMAGES COMPLIES WITH THE ONTARIO THEATRES ACT
UNDER PROTEST.

It starts out as an idea.

Words that put thoughts in motion
and fire the imagination with endless possibilities,
set the stage to capture fleeting images on film.

Carefully crafted images that
project the true vision of an idea.



We applaud everyone who ever set their ideas in motion.

Kodak Canada is a proud sponsor of
The Images Festival of Independent Film and Video.



**Professional
Motion Imaging**

www.kodak.ca/go/komotion



***Voted #1 courier service
in the world by
Maxim Magazine, 1999***

**DHL CONGRATULATES THE IMAGES
FESTIVAL ON ANOTHER GREAT YEAR!**

Phillip Lindsay
(416) 246-5218 / 1-800-387-7783
plindsay@CA.DHL.COM WWW.DHL.COM

Praxis Centre for Screenwriters ...



PRAXIS

Writing for Film and Television
Screenplay Competitions
Script Library
Workshops and Courses

www.praxisfilm.com
phone 604 682-3100
praxis@sfu.ca

#300 - 12 Water Street Vancouver BC V6B 1A5



Late night groove

Restaurant LAVA Nightclub

Supper

Early...or late!
Nightly 5pm-2am
507 College St.
416-966-LAVA



Cocktails

IMAGES BETWEEN THE PAGES

PRESENTED BY THE IMAGES FESTIVAL IN COLLABORATION WITH OAKVILLE GALLERIES AND PAGES BOOKS AND MAGAZINES, AND WITH THE GENEROUS INVOLVEMENT OF THE ARTISTS, WRITERS AND EDITORS.

The IMAGES Festival is thrilled to host the launch of three printed works that resonate with the heart of our practice. IMAGES 1998 presented Lisa Steele and Kim Tomczak's video *The Blood Records written & annotated*, and we are extremely pleased to launch the much anticipated bookwork. Laura U. Marks' new text, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, is essential reading for IMAGES fans keen to situate their savvy in cultural theory and experimental cinema. Finally, dedicated to the endlessly intriguing subject of voyeurism, the newest issue of FELIX continues in its determination to provide a critical forum for all things fringe.

Join us for an early soiree – finger foods and drinks and an opportunity to talk with the writers, artists and contributors behind these important publications.

These books will be available for purchase in the Innis Theatre lobby throughout the IMAGES Festival.



THE SKIN OF THE FILM

How can filmmakers working between cultures use cinema to transmit a physical sense of place and culture? In *The Skin of the Film* Laura U. Marks offers an answer, using close to two hundred examples of film and video works to explain how and why intercultural cinema represents embodied experience in a post-colonial, transnational world. *Laura U. Marks is an independent critic and curator, as well as Assistant Professor of Film Studies at Carleton University in Ottawa, Canada.*

FELIX: VOYEURISM

This most recent edition of FELIX explores the complex nature of voyeurism through a collection of articles and artist pages that delve into eavesdropping, observation, ritual, witnessing, the gaze, and the obsession with looking and being looked at. The 336-page volume contains the work of a number of Canadian and Toronto artists and writers.

FELIX: a Journal of Media Arts and Communication encourages discourse and exchange from within the media arts community and the development of radical and experimental images of our own.

THE BLOOD RECORDS


WRITTEN AND ANNOTATED

This bookwork is inspired by the images and text contained in the 1997 video *The Blood Records written and annotated*, by Lisa Steele and Kim Tomczak. The work developed from a central narrative about Marie, a young woman receiving treatment for tuberculosis in a sanitarium in rural Saskatchewan in 1944. Marie's records become an epic archive whose complex components construct a radical architecture that maps the relationship of individual loss and survival across collective tragedy and healing.


Lisa Steele and Kim Tomczak have worked collaboratively since 1983, producing video, film, text-based pieces, photography, performance and site-specific installation.

A Proud Sponsor of
Images Festival of
Independent Film & Video

PAGES
BOOKS & MAGAZINES



256 Queen St. W., Toronto, ON M5V 1Z8
Ph: 416.598.1447 Fax: 416.598.2042



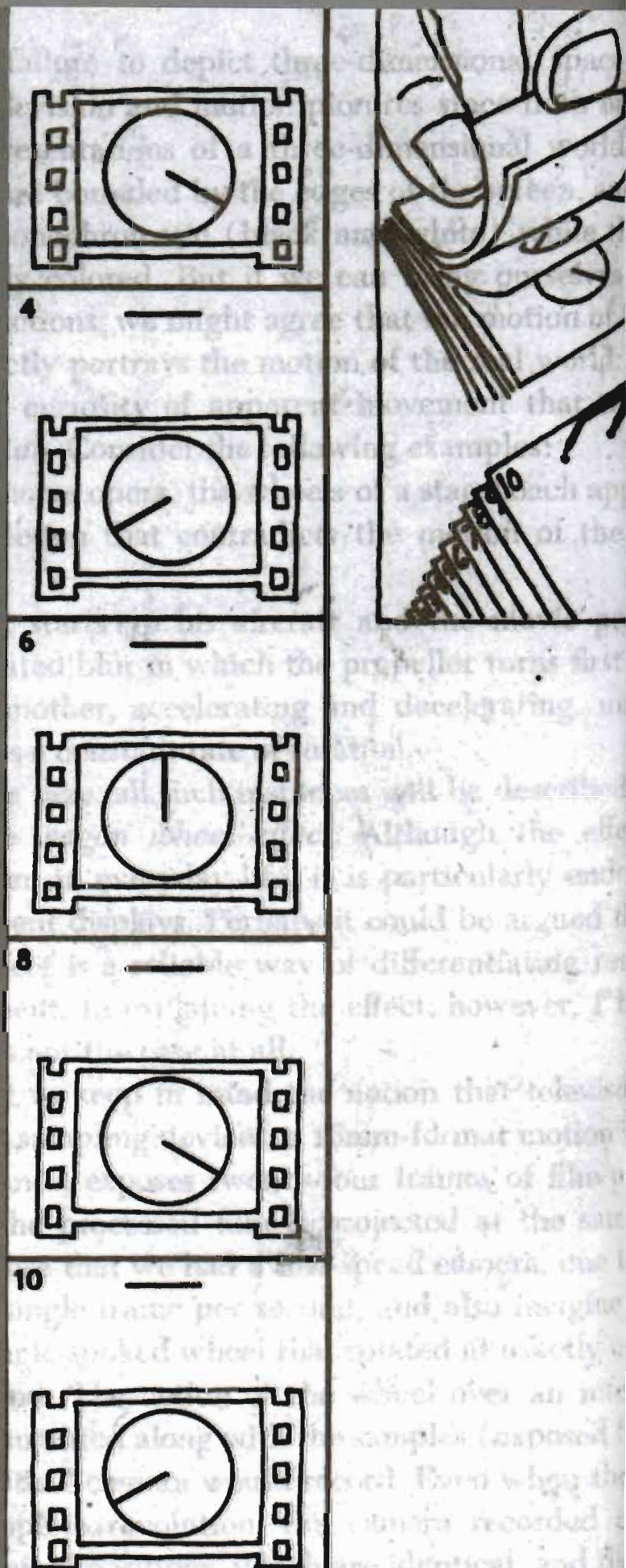
HONEY YOUR DIGITALIA IS SHOWING: A SYMPOSIUM ON THE CULTURES OF TIME AND THE EVERYDAY

A PUBLIC ACCESS CO-PRESENTATION ORGANIZED BY
JANINE MARCHESSAULT AND SUSAN LORD

As fringe cultural forms are increasingly uploaded onto the digital freeway, just another stock option in mega-merger land, where is the place for a minor literature of pictures, for the avant home movie, for the personal? Are notions of the personal already a thing of the past? If the revolution will be webcast, not televised, will we be watching or producing it?

Much talk has been given to the spectacle of digital technology and its environments, as well as to both the utopian and dystopian narratives of the digital spawning the post-human. However, surprisingly little discussion has taken place about the quieter, and perhaps more profound, implications of how these technologies belong to everyday life: experiences of duration and play, the "mundane," ephemerality, and the public or collective projects of futurity and alternative community-building that take time.

public



1PM PANEL: OUT OF THIS WORLD

MODERATOR: Janine Marchessault **SUZIE YOUNG:** Hong Kong Cinema **KIM SAWCHUK:** The Everyday and the Sublime: Medical Imaging and Inner Space
CAITLIN FISHER: Feminist Digital Aesthetics: The Everyday and Yesterday

SUZIE YOUNG has been teaching in the Cultural Studies Program at Trent University since 1995. With a background in Communication and Feminist Theory, she publishes on Asian cinemas, Canadian film and the horror genre. She is working on *Asian Girls*, a book on Chinese-language films from the People's Republic of China, Taiwan, Hong Kong, and Singapore.

KIM SAWCHUK is an Associate Professor in Communication Studies at Concordia University. She is the co-editor of the anthology *When Pain Strikes* (1999) and *Wild Science: Reading Feminism, Medicine and the Media* (2000). Sawchuk

co-founded StudioXX, a Montreal-based feminist organization dedicated to exploring and questioning the proliferation of digital technologies.

CAITLIN FISHER works in new media and is a doctoral candidate in Social and Political Thought at York University. She recently completed a hypertext dissertation exploring resonances between feminist experimental practices and hypertext theory.



3PM PANEL: BRINGING DOWN THE HOUSE

MODERATOR: Susan Lord **GLEN WILMOTT:** McLuhan: Before and After Media **MICHELE FLEMING:** Everyday Life in the Digital Age: Common Losses
CASPAR STRACKE: Houseworming **RINALDO WALCOTT:** The Sight of Sound: Making Change and The Last Angel of History

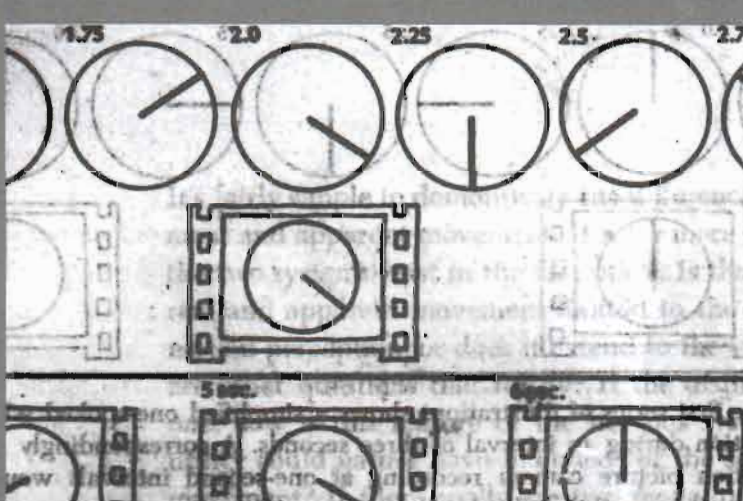
GLEN WILMOTT is Associate Professor of English at Queen's University. He is the author of *McLuhan, or Modernism in Reverse* (1996). He is currently working on a new project that considers Canadian media art through McLuhan's writings.

MICHELE FLEMING has made short format, personal, experimental films for twenty years. She is currently an Associate Professor of Filmmaking at the School of the Art Institute of Chicago where she has taught film production, history, and aesthetics for the last ten years.

CASPAR STRACKE is a film and video artist from Hamburg, Germany who

has been living and working in New York City since 1993. His work has shown in numerous festivals, exhibitions and retrospectives around the world. His wonderful flick *Silvery* will be showing in this year's fest. In 1999 he completed his first feature-length film *Circle's Short Circuit* which toured throughout the US and was selected for the American Century exhibition at the Whitney Museum, NY.

RINALDO WALCOTT is the director of the Graduate Program in Interdisciplinary Studies at York University. He is the author of *Black Like Who? Writing Black Canada*.



5PM PANEL: GOOD VIBRATIONS: TIME AS SPECIAL EFFECT

SEAN CUBITT

"There are no monuments in cyberspace. Ephemerality is the nature of the digital medium. Hardware, software, storage media, formats and codes dissolve in months, and the graces of the command-line interface or of reel-to-reel tape escape us to become nightmares for archivists.

Minimality, however, persists – not as a dream of permanence and posterity, but in the novel form of the inhabitation of an absolute present. I want to contrast some ways of playing with time, as a medium, as an effect and as a raw material across the special effects

industry, animation and the media arts. And I want to start from zero. In digital media, zero is no longer void but has to be re-thought as a kind of solidity: a break in the flow that marks the negentropic intervention of intelligence, human or technological, in the timeless time of the electromagnetic. Our new devices give us a different sense of the ordering of the world as matter, energy and information. To some extent, both effects movies and digital arts are mythic tellings of this new understanding in which time is habitable and malleable. But with the freedom this new situation brings come

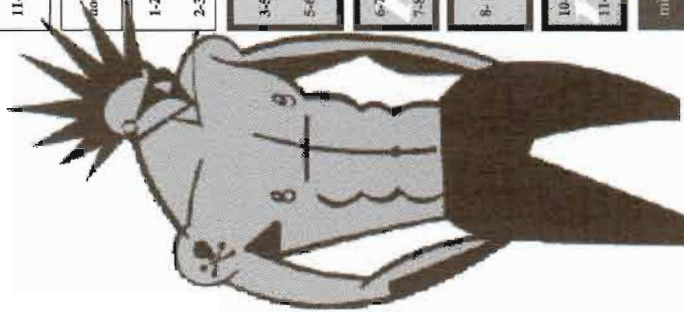
new responsibilities for the care and cultivation of temporalities. Examples from contemporary film, video and digital works suggest new relations that make and are made by time. The monuments of the absolute present continue to be built as if Hollywood had not heard that there is no Old Father any more. New media arts must act in full knowledge that we now have in trust the old patriarch's scythe."

SEAN CUBITT is most recently the author of *Digital Aesthetics* (1998); his earlier work includes *Timebitch: On Video Culture* (1991) and *Videography: Video Media as*

Art and Culture (1993), as well as numerous articles on time-based art practice and theory. He has just completed a new manuscript on simulation theory, which includes chapters of commentary on Debord, Baudrillard, Virilio and Eco, as well as case studies of cultural practices. He is currently a research fellow at the Duncan of Jordanstone College in Dundee, which houses the UK's most renowned digital imaging department, where he is working on a project about special effects.

89.5
ciut
89.5 fm "One world. One radio."

Office: (416) 978-0909
Requests: (416) 946-7000



Timeslot	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6-9 am	Morning Ride	Black Roots Radio	Cup O' Butter	Worldwide	Oblio	Club Nel	Gospel Music Machine
9-9:30 am	Caffeine Free	Caffeine Free	Caffeine Free	Caffeine Free	Caffeine Free	Senior Happenings	Evi-Dance
9:30-10am	Frontiers in Print					Other Words	
10-11am	Vinto Star	Opera Zone	No Man's Land	Noises Of Art	Radio Music Gallery	Clavé	Crôle-a-CuGo
11- noon	The Shady Lady/ Psychopathia Transsexuals	2x4	Gaywire	Asian Accents	Varsity Sports	Radio Stage	Pot Pourri
noon - 1pm	Arts & Entertainment	Lowdown Spot Light	HomePage Projections	Zero Hour	About Town	African Women & Family	Pot Pourri
1-2 pm	UrbanNative	Popart	The Salon	21st Century Fem	By All Means	By All Means	Wench
2-3 pm		TBA	Sex City	Animal Voices	Speaking Out	Innovations	Howl
3-5 pm	I Wanna Play Some	What is Hip	Change of the Century	Intuition	In Through the Outside	Five Ass Slippers	Global Rhythms
5-6 pm				Sugar Foot Stomp			
6-7 pm	Let The GoodTimes Roll	Other Phases of There/ Audible Woman	Shastria Sangeet	Back To The Sugar Camp	Island Breeze	The Prophecy	Karibuni
7-8 pm	Acoustic Workshop			Atlantic Cellfish			
8- 10 pm	Verifiable Infusion	Aural Ammunition	Reggie Riddims	Higher Ground	Stylistic Endeavours	Master Plan	Dhantial Radio
10-11 pm	Meds & Rockers	Feedback Moulter	Pop Goes The Weasel	EBM	No Beat Radio	Dementia 13	Equalizing Distort
11-midnight			Stage Show Exploratoire		Disruptio Ergo Sum	Lethal Mayhem	
midnight - 6 am	89.5 fm simulcasting www.1groove.com seven nights a week						

Broadcasting: Radio, Satellite, Cable, Internet

Local:

- Broadcast signal reach of all campus stations in southern Ontario. (15,000 watts covering the GTA, Kitchener to Cobourg, Barrie to Buffalo, NY).
- Access to 80,000+ students, staff & faculty of the University of Toronto.

National:

- Channel 852 on StarChoice's National satellite Service, access to 300,000+ subscribers.

Global:

- www.ciut.fm , 89.5 Fm broadcasts live through Virtually Canadian's Internet Broadcast network. (coming soon)
- North America's 1st Internet to Radio broadcast on 89.5 Fm and www.1groove.com (midnight to 6am, 7 days).

A Proud Sponsor
of
The Images Festival of
Independent Film and Video



Alliance Atlantis and its logo are trademarks of Alliance Atlantis Communications, Inc. All Rights Reserved.

the perfect past

sara angelucci

march 23 to april 22

GALLERY TPW

TORONTO PHOTOGRAPHERS WORKSHOP
80 Spadina Avenue, Suite 310
Toronto, Ontario, Canada M5V 2J3
Vox (416) 504-4242 Fax 504-6510
e.mail gllrytpw@interlog.com



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

TOURISTS AT THE END OF THE WORLD

SPONSORED BY SHOWCASE

SHOW
CASE
TELEVISION WITHOUT BORDERS

IN THE BEGINNING

Artovazd Pelechian, Armenia

35mm 10 minutes 1967

Ten minutes that shook the world. Dedicated to the fiftieth anniversary of the October Revolution, Pelechian's high octane montage rips the lid off old world orders. Great assemblies mass and flee – here are the crowd scenes of history as newsclips from around the world jam in frenzied cascades of new hope. Lenin urges them on, though after he's laid to rest Stalin succeeds him, and state police take aim at order. Meet the new boss.

FEELING MY WAY

Jonathan Hodgson, UK

35mm 6 minutes 1998

Okay, this dude cut his chops on high end commercial animation but we won't hold that against him. This bravura eye jolt of a city walk slides in and out of rotoscoped fantasies, video verité, and overlaid drawings, creating a sharp-witted commentary aimed at the metropolis. Relentlessly entertaining and it looks great too.

THE INHABITANTS

Artovazd Pelechian, Armenia

35mm 10 minutes 1970

Pelechian's version of *The Jungle Book* puts the wild back into wildlife. Here is nature red in tooth and claw, the hunt in its most primal form. Elephants, deer and rhino take charge, stampeding in views that must have left more than one camera operator short of a full load. Masterfully cut with exploding aerial views, this breathless animal kingdom is never far from death or dinner. Framed with achingly beautiful birds in flight, above it all, if only for a moment.

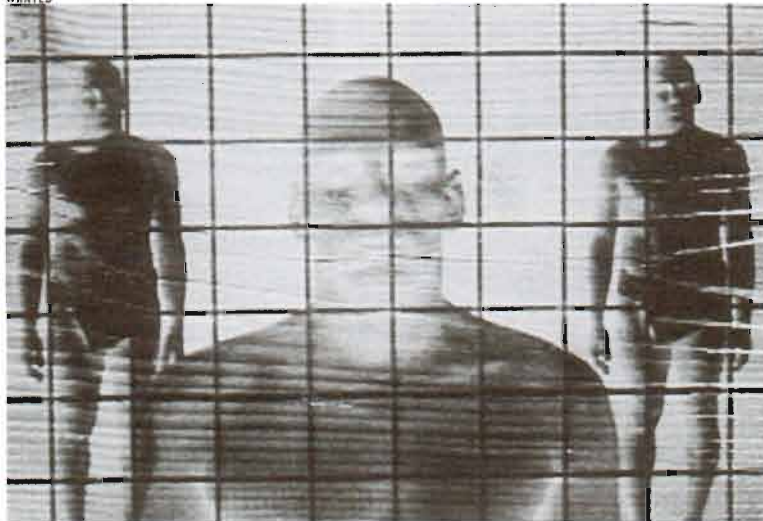
CREATURE COMFORTS

Nick Park, UK

35mm 5 minutes 1990

Set in the London zoo, this Academy Award-winning animation dishes the dirt on life in captivity. Using a meta-doc style, a gaggle of the no-longer-wild sound out about life in the looking glass. Understated Brit hilarity underscores this BBC send-up, as the alternately shy, preening, and philosophical beasts lay it on the line for the omnipresent microphone.

WANTED



MARTYRDOM VOCATION

Iván Ávila Dueñas, Mexico

35mm 12 minutes 1999

Who would have figured the most transgressive flick of the fest would come from Mexico? And in 35mm no less. *Martyrdom* hosts a lost convent of half-naked nubile all aimed for heaven, and each has decided the only way to get there is via the body, a.k.a. the house of pain. Featuring fab shooting in half light, this ode to self massacre features body piercings of every sort and a sewing scene that didn't come out of Suzie Homemaker. If you've got

a boundary, this film is going right past it. Caveat Emptor.

WANTED

Milla Mailenen, Finland

35mm 11 minutes 1998

The Uppsala Institute for Racial Biology provided the images for this computer animated lament. *Wanted* maps the body's disappearance within its second skin: technology. But there are no droids here – instead, the restless morphs and hi-tech framings conjure

NOBODY'S NOTHING

Bridget Farr, Canada

35mm 4 minutes 1998

Jean-Paul Sartre meets Norman McLaren. This brooding bit of intoxication hails from the nation's capital and no wonder. Grim cityscapes are paced off by figures covered in a storm of scratches. Parades of the faceless wait by no-exit signs while traffic hurls around them. "...A precise and poetic articulation of urban angst and solitude. With minimal means and maximum imagination, Bridget Farr has rendered an absorbing and daring portrait of the nation's capital at the end of the 20th century..."

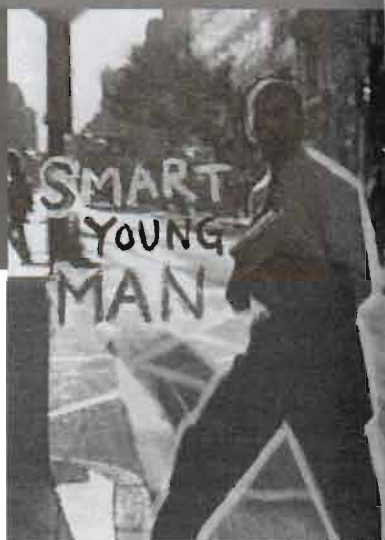
(Tom McSorley, *Take One*)

THANKSGIVING PRAYER

Gus Van Sant, USA

Video 3 minutes 1990

Imagine you come home for Thanksgiving and just before chowing down, your father, who has morphed into William Burroughs, says a little prayer. "Thanks for the wild turkey and the passenger pigeons, destined to be shit out through wholesome American guts." This vid poem, set to an acerbically hysterical reading by Burroughs, features a non-stop montage of Amerikan moments where the quest for freedom shows its real toll. If God is in the details, that leaves devils chasing the big picture.



FEELING MY WAY

CREATURE COMFORTS



CREATURE COMFORTS



IN THE BEGINNING



HERE WE ARE WAITING FOR YOU

A monster image jam from the past century which takes no prisoners, this is an essay flick told in pictures. Driven by Wim Merten's (Belly of an Architect) elegiac score, it reflects on lives small and large – of factory workers and usherettes, of generations of soldiers, of Nijinski and Freud.

Gravedigging never looked so sweet.

SPONSORED BY FUSE MAGAZINE AND CIUT

89.5
ciut

FUSE
MAGAZINE

HERE WE ARE WAITING FOR YOU

HERE WE ARE WAITING FOR YOU

Marcelo Masagão, Brazil

Video 73 minutes 1999

At last, the sequel to *Sans Soleil*. HWAIFY has already copped more than ten awards at fests around the world and has propelled its maker – psych-worker-turned-activist-turned-filmmaker – into a global phenom. A bold summary work, it hosts thousands of pictures, rubbing up the Berlin wall with Viet protesters, etc.

A monster image jam from the past century which takes no prisoners, this is an essay flick told in pictures. Driven by Wim Merten's (*Belly of an Architect*) elegiac score, it reflects on lives small and large – of factory workers and usherettes, of generations of soldiers, of Nijinski and Freud. Gravedigging never looked so sweet. A bold summary work, it hosts thousands of pictures, rubbing up the Berlin wall with Viet protesters, suffragettes on the march with Kiki in the bath, often using layers of images which shudder and swarm over the viewer. Everywhere the feel of lives passing drips from the screen, the letter of a kamikaze pilot to mom and dad, generations of sons passing through enemy limbs. Often just a line, a like or dislike, is enough to distinguish a life. "Her favourite movie star was Cary Grant." Or: "He liked Coca-Cola." Is this all we leave behind in the end?

Ravishingly beautiful, and assembled with painstaking craft, this remarkable lament casts a rare light back in anger and wonder. A landmark achievement in the found footage genre.

"If time does nothing except accumulating corpses, there is a kind of necrophilia in what we call history. In order to make a retrospective of this century we have to dig up tombs, disturb the sleep of the dead and bring them back to life. The twentieth century, reconstituted by Marcelo Masagão, is based on the examination of thousands of archival scenes, from Thomas Edison to today. These are presented as a necrology of characters which has made our century, be they great or small, visionary or vandals, some real, some imaginary (but always based on documentary lessons). No lesson, no moral, no pretentious analysis of the esprit du temps synthesize the images. From a century that is going away, all that remains are small individual stories, scattered events, lost utopias. When the lights of this period are turned off, we shall do nothing but count the remains.

The film is structured in the form of small assembly units, as if they were audio visual haïkais, where events apart in time and space are compared, confronted and explored in all their possibilities. People say the twentieth century is (was?) the century of images. Masagão's film proposes itself the double task of checking how the civilization built itself in the form of images and, alternatively, how these images rebuild a civilization."

—Arlindo Machado



FUSE ART ONLINE DIRECTORY

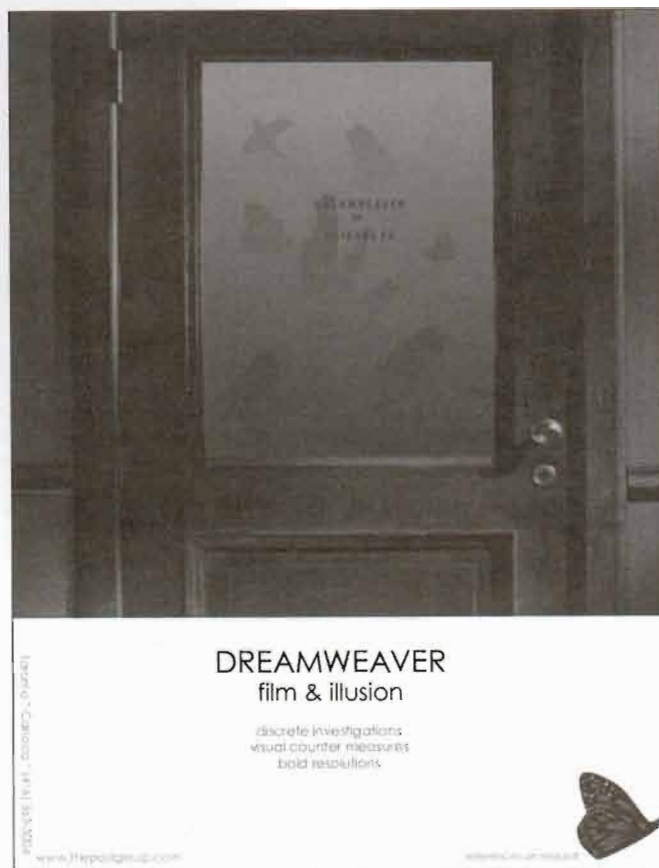
www.fusemagazine.org

The place to find out
who, where and when.

Join the comprehensive
Canadian visual and
media arts directory.

Call 416-340-8026 to
include all your events.

No one should be
left OUT.



DREAMWEAVER film & illusion

discrete investigations
visual counter measures
bold resolutions

www.fusemagazine.org

www.fusemagazine.org

Art Gallery of York University

MFA Thesis Exhibitions

Rebecca Garrett
April 28 - May 2

P. Elaine Sharpe
May 5-10

Liz Magor' Deep Woods:

May 23 - June 30, 2000
Opening and presentation of a new
commission for York University's Sculpture
Collection May 23

SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS.

ART GALLERY OF YORK UNIVERSITY
N145 Ross Building, 4700 Keele Street
Toronto, Ontario, M3J 1P3
tel 416.736.5169
www.yorku.ca/admin/agy

HELL IS WHEN NO ONE BELIEVES

SPONSORED BY EYE WEEKLY

eye

SHORT OF BREATH

Joy Rosenblatt, USA
16mm 10 minutes 1990

Adorned with prizes at festivals in Athens, San Francisco, Humboldt and too many more to mention, Rosenblatt's justly celebrated *Short of Breath* inaugurates his mature style — exquisite use of found footage, a meticulous attention to gesture, and an unerring sense of the dramatic. Birth, death, sex and suicide feature prominently in this anguished ode to family and maternity. Part psychiatric critique, part seething Oedipal drama, *Short of Breath* is the kind of flick Hitchcock would have made had he swapped whisky for mescaline.

BED

Ximena Cuevas, Mexico
Video 2 minutes 1998

A found footage moment using a marital bed as a projection screen for a number of lurid fantasies which rub hard against conjugal bliss. Animal sex and sodomy in place of a life of happiness. Who could ask for anything more?

CUERPAS DE PAPEL

Ximena Cuevas, Mexico
Video 4.5 minutes 1997

This is girl-girl luv Mexico-style, set to a streaming salsa with melodramas playing on the box. Cuevas ups the ante by interjecting a hushed intimacy between lovers, forever lying in a gilded frame.

NATURAL INSTINCTS

Ximena Cuevas, Mexico
Video 3 minutes 1999

Blake wrote, "They became what they beheld," a century before American television. Cuevas visits a beauty parlour where the glam images flickering on matted-out billboards may come to life, the Frankenstein Übermodels of the new world filling Mexican veins with blonde desire.



MEDITATIONS ON REVOLUTION, PART 1: LONELY PLANET

Robert Fenz, USA
16mm 12.5 minutes (silent) 1997

A ravishing cine poem of rare intimacy, Fenz delivers a Havana which has never seemed so close. Alternately playful and rhapsodic, *Meditations* evinces a quietly powerful sense of observation. The filmer concentrates throughout on the ritual gestures of the public sphere — there are no parades in evidence here, no speeches or polemics (the film is notably silent). Instead, forty years after Che turned the impossible into the inevitable, Fenz returns to find the revolution steeped in the faces of those

who gather round his camera, playing with him, and us, as they insist that life is lived forward, but understood backward.

THE EXQUISITE HOUR

Phil Solomon, USA
16mm 13 minutes 1984

Suffused with a nearly unbearable tenderness, this is Solomon's elegy to his dying grandfather. In a luscious materiality which makes of the world a swarming mass of stars, he re-creates the old man's last moments, including a harrowing cycle through the last moments of the known universe — surveyed by his animal familiars, a pair of zebras who are eventually slaughtered in the chase. Meticulously conceived, this rare jewel of a film marks Solomon as the finest super-8 filmer of his generation.

LIFE/EXPECTANCY

Michele Fleming, USA
16mm 30 minutes 1999

Fleming pulls out all the stops in this bravura expiation of maternity and middle-age. Jaw-dropping visuals rub up against Orson Welles' funhouse

mirror shootout in *The Lady from Shanghai* and Monroe's wresle with Clark Gable in *The Misfits*. Movies are never far away in this pseudo-autobiography, as everyday noir moments mingle with cut-ups from a half-dozen flicks — most notably Taylor and Burton savaging one another in *Who's Afraid of Virginia Woolf?* Fleming makes a series of hair-raising turns around the scions of psychoanalysis, easing herself from the long shadow of her storyless mother. Ravishing, brutal and emotive, this is one film unafraid to wear its heart and its brains on its sleeve, and marks Fleming's arrival as a major American filmmaking talent. If you can't stand the heat, get out of the cinema.

MEDITATIONS ON REVOLUTION, PART 1: LONELY PLANET



(ALFRED HITCHCOCK PRESENTS) MATTHIAS MÜLLER IN PERSON

IMAGES is proud to host this in-person appearance by the maestro of the German fringe, Matthias Müller. His fab threads (polyester never looked so fine), old world charm and turn-on-a-dime montage have some whispering that he is the fringe's MVP for the nineties. He returns to Toronto with a batch of new work, six mini-movies lifted entirely from the corpus of Alfred Hitchcock.

"Easily the cleverest and most enjoyable new work of art I have seen this year is by two German artists, Christoph Giradet and Matthias Müller. Each part of their *Phoenix Tapes* focuses on a different theme in Hitchcock's work. *Burden of Proof*, for example, consists of a seamless compilation of all the scenes in which characters dial a telephone number, read a letter, board a train, open a door, handle a knife, or point a pistol. In much the same way, *Why Don't You Love Me?* is a wittily edited seven-minute recap of the numerous and surprisingly intense scenes between parents and children in his films. Most excerpts last only a few seconds. At first you spend time trying to identify the films from which the clips have been lifted, but after a while that begins to pall. When you look closer, a portrait of Hitchcock himself gradually emerges from each work, revealed in details that we are normally too absorbed in the plot to notice. And so the excitement and sensuality of the beautifully choreographed scenes in which pockets are picked, safes cracked and money packed into suitcases suggest an almost fetishistic delight in the minutiae of a perfect crime."

(Richard Dorment, *The Daily Telegraph*, London)



PHOENIX TAPES

PHOENIX TAPES

Christoph Giradet and
Matthias Müller, Germany
Video 45 minutes 1999

1. Rutland (10:45)
2. Burden of Proof (8:30)
3. Derailed (5:20)
4. Why Don't You Love Me? (8:20)
5. Bedroom (7:30)
6. Necrologue (3:30)

Phoenix is where Marian Crane, *Psycho's* beleaguered heroine, leaves on her alleged journey to freedom, though it is actually a trip towards death. Phoenix also refers to the mythical bird which rises again from the ashes, just as these films are re-animated from Hitchcock's work. Commissioned by the Museum of Modern Art in Oxford, this collection surfs the uncanny webs of Hitchcock, finding the master of suspense prey to Oedipal traumas, overbearing mothers, and femme fatales.

1. *Rutland* (10:45 min) is a geographical portrait, a collection of settings and establishing shots. Filled with entrances and exits, it is a narrative of waiting, punctuated with black-outs, as if the scenes themselves were losing sense of their narrative function. Forgetting. While a maze is usually constructed to enclose its inhabitants, here it is a labyrinth of exteriors, emptied vistas waiting for action, sites for deceit and discovery.

2. *Burden of Proof* (8:30)

Close-ups rule the roost in this elegant collage of moments collected across the Hitchcock canon to form a kind of meta-narrative. Collages of ID cards, packing clothes and parcels give way to keys withheld and hidden. As keys are dropped, a drain issues fluid, and then a series of bloodied hands follow, people trying to wash off blood. Notes are written, texts of various kinds appear – racing forms, telephone books – and then a telephone montage, telegrams, closed doors, hands trying to open doors, coffee cups, jewelry thefts, hands on the wheel of a car. Each fetishized moment seems to lead inexorably towards another, as these isolated bits of attention move together in a delirious vortex of deception.

3. *Derailed* (5:20)

This miniature drama is set in a train, its looped sleeper forced to dream the nightmare of journeys past. Faces leer at him, women faint, a crescendo of crowds build and fade until hands reach to thwart a terrible fall. Always too late.

4. *Why Don't You Love Me?* (8:20)

The wickedest film in the Müller canon, this take on maternity is blunt, unsparing and deliciously funny. A man waits by his mother's bedside hoping to rouse her, intoning over and over: "Mother. Mother. Mother." Once awake, she appears clearly in

with the knowledge of the dark thing which lies within his many faces. The mood darkens a last time as these impotent warriors vent their aggressions in a montage of brutality and rape, bondage and death. Murder is not seen here as the other side of love, but a part of it. Inevitable.



ALPSEE

control, as the collage of traumatized, guilt-ridden men make clear. Crafty and manipulative, and disdaining the romantic choices of her sons, she forbids any kind of sexual expression, while at the same time developing illnesses which ensure that the son will never stray far. The result, as Müller/Giradet take pains to point out, is misogyny and matricide. Every form of death in Hitchcock may be read through the overwhelming impress of maternity.

5. *Bedroom* (7:30)

Welcome to heterosexuality, Hitchcock style. Beginning with a collage of women waiting alone, the mix of dread and anticipation is already palpable here in their anxious turns toward empty doors and windows. Sleepless nights and preening before the mirror finally give way to moments of presentation, where women parade before their beloveds who cringe away in fear. Stricken and traumatized, they kiss, though She looks away, already filled

6. *Necrologue* (3:30)

Necrologue is aptly named, combining as it does two words: necropolis: the city of the dead, and epilogue: the conclusion. It is comprised of a single shot of a woman waking from sleep. Slow dissolves show the faint tremour of her eyelids, which widen in hope, then dread, before falling closed again. Not: "Oh, it was just a dream." But: "Oh, it was just a nightmare." In other words, real life.

ALSO SHOWING:

ALPSEE

Matthias Müller, Germany
16mm 15 minutes 1994

After meeting Müller just once, an astrologer friend of mine became convinced that he had lived his past life as a suburban American housewife. Offering this film as proof. If Douglas Sirk and Sergei Eisenstein had made a home movie together it would look something like this – overheated, frankly Oedipal, with a heart-pounding montage and fifties-lookalike sets. In a series of dazzling set pieces, we watch a young boy grow older, ponder the mysteries of stars, struggle with his mother. One of the most assured, complex and stunningly beautiful dramatic shorts ever committed to film, it took the grand honcho prize at Oberhausen and many others beside. Come and be dazzled.

PENSÃO GLOBO

Matthias Müller, Germany
16mm 14 minutes 1997

Set to a crackling operatic score by long-time collaborator Dirk Shaffer, *Pensão* is a psychodrama set in Spain where a terminally ill man comes to bask in the final hours of dread. Photographed in super-8, each action was shot from different angles, these multiple vantages then joined via front-screen projection. The result is a dreamy exfoliation of the body as it wends its way up tram station stairs or across the streets of the city, no longer seeking extension in the machines which surround it, but become, under the threat of AIDS, a body divided, a body filled with the ghosts of itself. A climactic chase leads to a cactus grove, desert plants grown barbs to protect themselves in hostile climes, their skin, like the man's own flesh, foreign and impenetrable.



PHOENIX TAPES



PENSÃO GLOBO

CINEMATHEQUE ONTARIO

A DIVISION OF THE TORONTO INTERNATIONAL FILM FESTIVAL GROUP

THE FILMS of SHARON LOCKHART MAY 26 & 27, 2000

"A much needed slap on the wrist to the frequently tedious, self-involved goings-on of much American 'independent' movie-making"

— ARTFORUM on Sharon Lockhart's *GOSHOGAOKA*.

Cinematheque Ontario presents the films of Los Angeles-based filmmaker/photographer Sharon Lockhart as our featured artist in Contact 2000. Lockhart's work is highly sought after on the international gallery circuit. Her photographs have been compared to Renaissance Flemish painters in their use of saturated colours and attention to minute details. Her films employ long takes and fixed camera positions to undermine the viewer's traditional suspension of disbelief. *GOSHOGAOKA*, a choreographed study of a Japanese girls' high-school basketball team, is an intriguing foray into ethnographic film. In *TEATRO AMAZONAS*, Lockhart's camera focuses on the faces of audience members at the colonial-style opera house in Manaus, Brazil. The resulting effect of this simple and seductive experiment blurs the boundary between acting and reality.

For more information visit the official website or call:

Bell info **968-FILM**
www.bell.ca/filmfest

cfmt
OFFICIAL MEDIA PARTNER

Bell
TELECOMMUNICATIONS
PARTNER

KHALIL, SHAUN.
A WOMAN UNDER THE INFLUENCE
Director: Sharon Lockhart
USA 1994 • 16 minutes

followed by

GOSHOGAOKA
Directors: Sharon Lockhart
USA 1997 • 63 minutes

Friday, May 26: 8:45 p.m.

SHIRLEY
Director: Sharon Lockhart &
Daniel Marlos
USA 1999 • 18 minutes

followed by

TEATRO AMAZONAS
Director: Sharon Lockhart
USA 1999 • 40 minutes

Saturday, May 27: 8:45 p.m.



GOSHOGAOKA

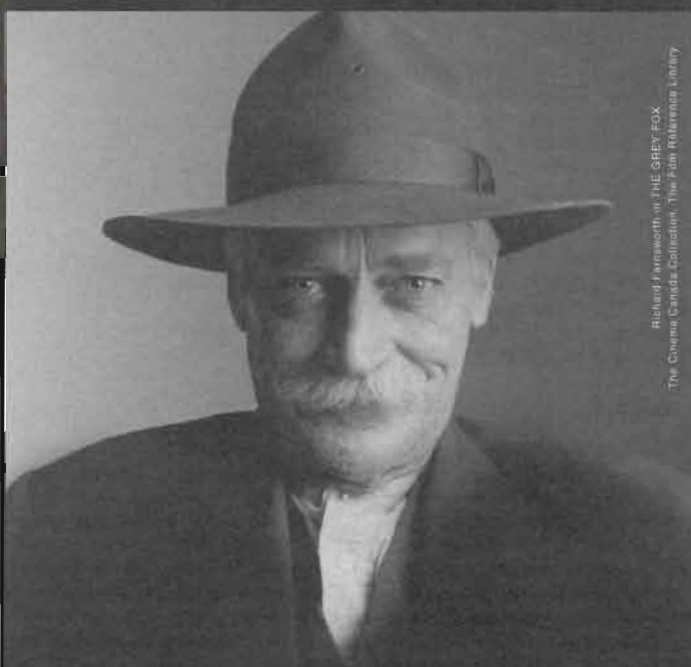
For complete programme information consult Cinematheque Ontario's June programme guide or call
(416) 968-FILM

All screenings held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas Street West and are restricted to individuals 18 years of age or older.

Ticket prices (including GST): \$8.00 Non-Members, \$4.80 Members, \$4.25 Seniors and Student Members.

THE FILM REFERENCE LIBRARY

2 Carlton St. • East Mezzanine • Toronto, Ontario, Canada • M5B 1J3



Richard Jewett in THE GREY FOX
The Cinema Canada collection. The Film Reference Library

FROM
ANTONIONI
TO
ZUKOR,
FROM
SHIPMAN
TO
ARCAND

THE FILM REFERENCE LIBRARY

A RESOURCE CENTRE DEVOTED TO THE STUDY OF FILM AS ART AND INDUSTRY

FOR MORE INFORMATION PLEASE CALL, FAX OR E-MAIL US:

T 416.967.1517 **F** 416.967.0628 **E** filminfo@torfilmfest.ca



TORONTO INTERNATIONAL
FILM FESTIVAL GROUP

THE FILM REFERENCE LIBRARY IS A DIVISION OF THE TORONTO INTERNATIONAL FILM FESTIVAL GROUP, A CHARITABLE, CULTURAL AND EDUCATIONAL ORGANIZATION DEVOTED TO CELEBRATING EXCELLENCE IN FILM AND THE MOVING IMAGE.

16/35mm Colour Negative Processing

- Set up
- Academy leader
- Cleaning
- Ready for transfer

Quotes for video
post in conjunction
with

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



Contact Ed Higginson or
Al Lindsay at:
Tel: (416) 461-8090
Fax: (416) 461-0768
Email: ed@thelab.on.ca
al@thelab.on.ca

183 Carlaw Avenue • Toronto, Ontario • M4M 2S1

drama queens

women & performance

featuring

Sook-Yin Lee

The Taste This Collective

Vancouver Performance Art

including Kiss & Tell, Judith Norris,
Judy Radul & Satina Saturnina

plus: First Nations Art On-line, MIX Brasil,
SQF Art House, Karma Clarke-Davis, Prison Art
The Truth About Art Dealers in Canada
& too much more

available April 1st, 2000

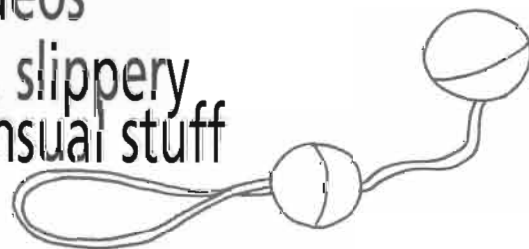
MIX: independent art & culture magazine
401 Richmond Street West, Suite 446
Toronto, Ontario Canada M5V 3A8

Tel: (416) 506-1012 Fax: (416) 506-0141
E-mail: mix@web.net Web: www.mix.web.net/mix/

MIX

sex toys
& gear
books,
magazines
& videos
safe, slippery
& sensual stuff

online catalog! www.comeasyouare.com



come
as you are

701 QUEEN STREET WEST
just west of Bathurst
TORONTO

416 504-7934

M - W 11 - 7
Th & F 11 - 9
Sat 11 - 6
Sun 12 - 5

worker-owned
& -operated!

REVENGE IS SWEAT

CURATED BY ROY MITCHELL

Turning the other cheek usually means you just get hit again. So forget being nice. Revenge, when exacted on people or institutions that did us wrong, is always sweet. This program looks at getting back — in some of the works, revenge drives the narrative, in others, the film/video makers make fun of the things that scare, infuriate, or just piss us off. Sit back and get ideas, your enemies are sweating knowing that this program is inspiring you to make trouble.

SPONSORED BY EXCLUSIVE FILM & VIDEO

CHORUS VERSUS CHORUS

Danny and Reid's Motion Machine
(Danny Bowden and Reid Diamond),
Canada, Super-8 and live music
10 minutes 2000

Two local musicians blend electric guitars, drums and rocking super-8 in their take on rock 'n' roll revenge.

HAIR PIE

Lex Vaughn & Allyson Mitchell, Canada
Super-8 4 minutes 2000

An animated treat in which two homo cowboys duke it out at a country fair bake-off.

MR. DANVERS

Michael Achtman, Laura Cowell and RM
Vaughn, Canada
Super-8 3 minutes 2000

Looking at Hitchcock's *Rebecca* through the mascaraed eyes of seriously bad drag.

THE LIGHT FANTASTIC

Sue Georgiou, Canada
16mm 12 minutes 1999

Somewhere in Toronto, there is a family just like this. If you live beside them, you should move.

ONE LAST TRICK

Red Smarteez, Canada
Super-8 7 minutes 1999

A father who tells his son he's beautiful, a son who believes his father, and the things that a puppet will do to make it in show biz. Marionettes riding through downtown Calgary. Beautiful and creepy.

THE MEDICINE SHOW

Jacqueline Goss, Canada
Video 7 minutes 1999

A nurse with strange powers over machines becomes obsessed with the TV show *Dr. Quinn: The Medicine Woman*. This video maker takes out her revenge on the idiot box and its power over all of us.

SLAPSTICKERS

Jacqueline Goss, Canada
Video 6 minutes 1999

Women scientists are more nurturing, but maybe it's the gorilla's fault that things are not working out. A look at the deceit and love between the anthropologist Diane Fossey and her favourite gorilla, Digit.

DUE NORTH

Ray Cowalchuck, Canada
Video 10 minutes 1999

Harvey Keitel cleans up the city with a cast of local and international celebs. To tell you who they are would destroy the suspense. A digitally enhanced video, it's a technical wonder and a kickass good time.

THE COWGIRL'S REVENGE

Gillian D. Truster, Canada
16mm 11 minutes 1995

Take a heart-wrenching and hilarious scene on an ice rink and a girl that can't figure out why he did her wrong, and revenge seems like the only way to set things right.

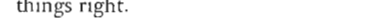
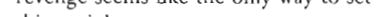
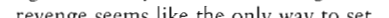
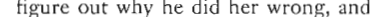
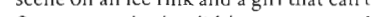
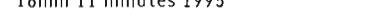
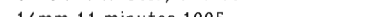
THE MEDICINE SHOW



SLAPSTICKERS

Through a series of encounters, I observe the gorilla's developing language skills.

THE LIGHT FANTASTIC



LIKE A DREAM THAT VANISHES

CO-PRESENTED WITH PLEASURE DOME FILMMAKER IN ATTENDANCE

Veteran Toronto fringe maker Barbara Sternberg steps into the spotlight for this, the first of a two-night look at her work. Tonight we'll be looking at her beautiful new movie. Sunday (April 16 at 9pm) she'll be strutting the best of her 80s work. Accompanied by a lip-smacking publication.

SPONSORED BY CFMDC



Pleasure Dome

AT PRESENT

Barbara Sternberg, Canada

16mm 18 minutes 1991

At Present is Sternberg's reaction to a male-dominated Toronto film scene. Especially incensed by its naked female subjects, Sternberg responds by reframing her subjects in isolation while a retinue of male suitors talk about love in a series of voice-overs. Each seems caught in that small circle of attention we call our personality. After the prelude we watch a quartet of sitters, each rendered in isolation. Photographed in a pervasive natural light, they perform a variety of domestic tasks – potting plants, sweeping floors, and rolling cigarettes. The film's trajectory moves from inside to out, from a domestic circumstance to a natural setting which finally de-emphasizes the differences of gender. In order to fuel this progression, the filmmaker invokes a primal fire. It is a torch of memorial and of castigation, brandished initially against images of naked men caught in solitary states of arousal, this fiery entreat a frank rejection of their alienated sexuality. The fire returns in a field-burning ceremony that destroys a rotting old growth to make way for new crops. The fire that is purgative and restorative is like Derrida's *pharmakon* – both poison and remedy. The film closes with a shot that echoes its opening image – an old man sits before the camera, staring speechless into the lens before breaking into a smile. Suffused with natural light, these documentary vignettes are witness to the image of a new understanding, raised in a reinvented soil of communion and celebration. Her perspective throughout is resolutely maternal, bent on rejoining her solitary protagonists with histories too easily left behind.

LIKE A DREAM THAT VANISHES

Barbara Sternberg, Canada

16mm 40 minutes 2000

Part philosophical interlude, part emulsion dance, Sternberg's latest meditation looks at the ephemeral nature of living – passing moments which move in a near biblical progression from the fall, to the ark, to old age and mortality. Interviews with philosopher king John Davies are intercut with scorched emulsion, roll ends and the beginnings of representation. These congeal at last into a narrative of sorts, which shows babies crawling, young girls laughing, older women crossing a bridge – all photographed in Sternberg's trademark camera style. Astride a grave and a difficult birth, *Like a Dream* conjures a chromatic fantasia where each face and event is glimpsed only briefly, before rejoining the pulsing ebb that flows through it all, this ribbon of emulsion, this life.

AT PRESENT

Get pregnant
Lose virginity

Get pregnant now
Lose virginity later

ALLIANCE ATLANTIS PRESENTS A SERENA FILMS/MALEX PRODUCTION NEW WATERFORD GIRL CASTING BY NICHOLAS CAMPBELL CASTING BY MARY WALSH COSTUME DESIGNER TARA SPENCER-HARRIS MUSIC BY LILIANE BALABAN EDITOR MARK McWHIRTER EXECUTIVE PRODUCERS ANDREW McLAUGHLIN AND CATHY MCDERMOTT PRODUCED BY DEREK ROGERS EXECUTIVE PRODUCERS SAM WHITE CLAUDIA SMITH JULY HOPKINS KERRY DARGIEH SUZANNE SMITH MARSHA CHESTLEY EXECUTIVE PRODUCERS EMAMUL JANJANASH MUSIC BY GIFF BENNETT LONDO HAI BEN JOHANNESSEN COSTUME DESIGNER DORA BULAC EXECUTIVE PRODUCERS TED EAST VICTOR LOEWEY EXECUTIVE PRODUCERS CHRISTOPHER ZIMMER PRODUCED BY JENNIFER KANALIA JULIA SERBYY SCREENPLAY BY TRACY FISH DIRECTED BY ALLEN MOYLE



COMING THIS SPRING TO A THEATRE NEAR YOU

(R D S I N C)

Wardrobe Rentals for Feature Films
Commercials / Still Photography

(ROSEMARY DELLA SERRA AGENCY LTD)

Costume Designers / Wardrobe Stylists
Hair & Makeup Artists / Art Directors



52 Sumach Street Toronto ON M5A 3J7
TEL 416.214.2474 FAX 416.214.6125
rdsinc@idirect.com



**RED
PEGASUS**

626 & 628 College St.
Tor, Ont
M6G 1B4
(416) 536-3872

CARDS GIFT JEWELLERY HOMEWARES KIDS CLOTHES



Canadian Filmmakers Distribution Centre

Dedicated to the distribution of the work of independent filmmakers.

37 Hanna Ave, Suite 220, Toronto ON Canada M6K 1W8
T: 416.588.0725 F: 416.588.7956 E: cfmdc@cfmdc.org
www.cfmdc.org (catalogue) www.interlog.com/~cfmdc (info)

Did you know that:

LIFT is Canada's largest artist run film co-op.

Southern Ontario's artist run centre solely
dedicated to film production.

We maintain equipment, facilities, crew lists,
actor's headshots, festival and funding information.

We publish monthly publications with the scoop
on the local independent film scene.



37 Hanna Ave., #301, Toronto, Ont., M6K 1W8
Tel: 588-6444 Fax: 588-7017 www.lift.on.ca email: lift@inforamp.net

FLUXUS OR LIVES OF THE SAINTS

SPONSORED BY MIX MAGAZINE

ZEFIRO TORNA OR SCENES FROM THE LIFE OF GEORGE MACIUNAS

Jonas Mekas, USA

16mm 25 minutes 1992

From the godfather of the American underground comes this lamenting howl for the sparkplug of Fluxus: George Maciunas. Shot over decades, we look on as Mekas visits Fluxus performances and gatherings which include Yoko Ono, Nam June Paik, Herman Nitsch and John Lennon. But it is Maciunas' battle against cancer which figures most prominently, narrated by Mekas in a saintly Lithuanian husk, lending humour to the most dire moments ("Those bugs that bite him drop dead immediately.") If his camera turns always towards what is alive, offering flashing interruptive glimpses of his subjects in motion, the voice-over is always concerned with death. Here is a bouquet offered to the dead, and a demonstration of how history is made, not merely witnessed.

ASPARAGUS

Suzan Pitt, USA

35mm 19 minutes 1978

This candy coloured nightmare rocked audiences upon its release and catapulted maker Suzan Pitt to the front ranks of indie animation. Stunning cel animation propels its blank-faced protagonist into the world of the phallus, rendered here as a field of asparagus, which she deep throats, excretes and flushes away. The film's stunning set piece occurs before a claymation audience who gape as the artist opens her Medusa's box to release rare wonders. A moving meditation on art and the cost of reproduction, *Asparagus* remains, twenty-five years after its release, a benchmark of single frame intensity.

THE MAN WHO COULD NOT SEE FAR ENOUGH

Peter Rose, USA

16mm 33 minutes 1981

Unseen in Toronto for two decades, TMWCNSFE is Peter Rose's masterpiece, a visual oasis of rare beauty and painstaking craftsmanship. A lifetime's worth of dreaming is distilled into five chapters, each distinguished formally and geographically. These narrate his father's death, scaling the Golden Gate bridge, a total eclipse photographed off the coast of Mauritania. At several key moments the screen divides and multiplies, offering us a glimpse of the patterns we name as personality, and whose dark undertow may be seen in extreme moments of crisis. This film is one of those moments. One of the tastiest desserts of the underground.

THE MAN WHO COULD NOT SEE FAR ENOUGH

Certain spaces held great power for him:

FETISH FOR HIRE

SPONSORED BY LIFT

RESTRICTED

Jay Rosenblatt, USA
16mm 1 minute 1999

This one minute tasty from the mix-master of Amerikan collage features a panoply of eyepoppers from the 50s. Moral codes and limits of all sorts are tested as muscled chests twitch before the censorious codes of the church, buildings are scaled, babies are balanced in an outstretched palm four stories above traffic and numbers refuse to add up. Here is the nightmare of the hypochondriac come to life: danger is everywhere. Everything is forbidden. While the last voice left standing, remnants of a once-proud superego, intones: "Take a chance. Don't do it."

PIRATED!

Nguyen Ton Hoang, USA
Video 11 minutes 2000

Framed by meditations on a Vietnam his parents were forced to flee, Hoang's crazed karaoke mix-up finds his roots in the long parental boat ride to Amerika. Fuelled by cheesy 60s instrumentals and overheated orchestrals, Hoang finds solace in the arms of high seas muscle boys. Burt Lancaster, Christopher Atkins and Brad Davis look on as he gets his butt beat. Gay porn, home boy cocksuckers and clips of Fassbinder's *Querelle* walk the gangplank in this identity collage. Art from the TV generation.

YOURS

Jeffrey Scher, USA
16mm 3 minutes 1997

This luridly coloured piece of psychopop rescues a Bunnell sisters musical from the trash bin with a ferocious chromatic assault. As the sisters' million dollar smiles dish up another song of easy love, Scher sends us into psychedelic overload with a subliminal blitzkrieg of product adverts, comic covers and speculators. Offering, amongst other things, a summary of American paint styles from the past four decades, this is pop art at its most sublime. And most entertaining. Relax, it's only going to get more intense.

MUSIC MIGHT HAVE DECEIVED US

Chris Chong, Canada
16mm 6 minutes 2000

A Hoffinan farm-school grad, Chong brings queer chops into new sightlines with this elegant mini-essay on desire. And you can dance to it too. A series of

peekaboo mattes admit moments glimpsed in passing. Scars of seeing. The throbbing, hand-processed emulsion begins with clouds then descends through traffic to arrive at the body, aching towards some new moment of release.

MAKING MONEY WASTING TIME

Jinhan Ko, Canada

Video 1.5 minutes 1999

Ko's miniature is part of an episodic series of short forms – the current fave shape for today's well-heeled video artist. While a popcorn maker slowly fills the screen with its spew, the artist sounds off in a hilarious monologue which describes what happens when he tries to get into his house using the cat hutch.

DEUTSCHLAND

Deanna Bowen, Canada
16mm 15 minutes 2000

Bad girl Bowen returns with a multi-screen fairytale about a haunted girl and her cousin. *Deutschland*, like her previous *sadomasochism*, strains cinema through language, asking that we read along with a woman recalling her German roots while a four-play of home movies flicker by underneath the grave. The English text in the present is both summary and benediction ("The war is over"), understanding that memory turns the people of our lives into characters, and that all the characters are us.

THE SEASONS

Artavazd Pelechian, Armenia
35mm 30 minutes 1972

Here is Pelechian's meisterwork, the issue of a lifetime's looking. Many of the images in this film are so fantastical, they appear as apparitions of found footage, part of some ghostly archive that only Pelechian can enter. Instead, they have been made under the maestro's careful attentions, in a mountain village in Armenia. Stirring together equal parts verité and myth-making on a grand scale, this four-sided eyeful watches shepherds at work, struggling across rivers with their charge or passing them hand-to-hand on horseback. *The Seasons* also features a harvest like no other, vast bales tumbling down mountains while Chaplinesque farm boys race alongside.



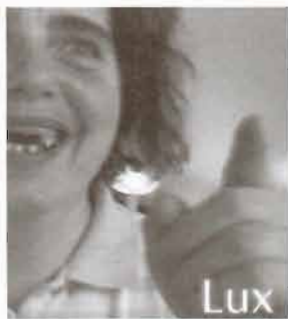
THE SEASONS



DEUTSCHLAND



RESTRICTED



Lux

**A Decade of Artists'
Film and Video**

edited by
Steve Reinke &
Tom Taylor

A richly illustrated anthology of critical writing and artists' projects that reflects a decade of artists' film and video culture.

Includes essays and projects by George Kuchar, Anne McGuire, Cameron Bailey, Elisabeth Subrin, John Porter, Jonathan Pollard, Rick Prelinger, Barbara Sternberg, Lisa Steele and Kim Tomczak, Sally Berger, Yudi Sewraj, Andrew J. Paterson, John McCullough and many, many others.

376 pages \$22.95 ISBN 0-920397-26-3
Published by YYZ Books and Pleasure Dome
For more information call 416 598 4546

YYZ

Loftus
LLOYD
C A F É



401 RICHMOND

401 Richmond St. W. (at Spadina)
Tel: 595-7100

Hours of Operation: Mon-Fri 8 am-5:30 pm, Sat 11 am-5 pm

**shameless
Shorts**

with
Jake Moore

Saturday at
11:30 p.m. ET
8:30 p.m. PT

Sunday at
Midnight ET
9:00 p.m. PT

only on
wtn
women's television network

SHE'S GOT TO HAVE IT

BARBARA STERNBERG SPOTLIGHT, PROGRAM 2

CO-PRESENTED WITH PLEASURE DOME

FILMMAKER IN ATTENDANCE

Pleasure Dome

OPUS 40

Barbara Sternberg, Canada
16mm 15 minutes 1979

Opus 40 is set in a New Brunswick foundry, looking on as men perform the simple and repetitious gestures that forge oven parts. Their movements are treated as a series of themes and variations, Sternberg introducing colour overlays and split-screens which echo the repeated gestures of the workers. Photographed entirely in super-8, *Opus 40* (the title derives from a forty-hour work week) is at once a documentary on labour and a meditation on repetition. Alongside Sternberg's admiring look at the bodies of men at work walks the ghost of Gertrude Stein, whose insistence on the importance of repetition and twice-told tales lends a solemnity to these proceedings.

TRANSITIONS

Barbara Sternberg, Canada
16mm 10 minutes 1981

Transitions pictures a woman dressed in white caught between "asleep and awake." The restless insomniac never wanders far from her bedside perch, a linen enclosure which fails to ease her troubled reflections. The bed is drawn in the same white cast of its occupant, and together they constitute an arena of projection, a blank scrim on which the filmmaker inscribes the dreams of her protagonist. A flow of images passes over her - storms of insects and ocean waves, freight trains and fauna. Some of these moments caught in passing - like the seascapes and trams - are themselves metaphors for a mind let loose, rushing past the gates of reason. Elsewhere moments of narrative appear, as she dines with a lover, walks with him on the beach, turns to look at him. If these moments never last for long, perhaps it is because they are too painful to be recalled, and in their place an onslaught of metaphors ensue, each crawling with the horrors of division.

Her waking dreams are accompanied by a double-mouthed whisper on the soundtrack - the first offering philosophical expressions of time, repetition, and memory, the second marked by a more personal imperative, speaking of the demands of her mother and her husband. She is somewhere between them, between a dutiful daughter and a willing partner, between asleep and awake. Befitting its circular, psychodramatic form, *Transitions* refuses narrative closure, choosing instead to add light to the image until the screen glows a uniform blank, its white sheen the sum of all possible images, but also the white on which another night's restless solitude may be repeated.

A TRILOGY

Barbara Sternberg, Canada
16mm 45 min 1984

A Trilogy is a moving and complex work which philosophically examines the separation of mother and son. Composed of a number of apparently discrete elements, the film brings them together in a masterful weave of archaic ritual, home movie, dramatic interlude, and speculative address. At the heart of this intertextual weave is the filmmaker herself and her teenaged son, Arlen. As he reaches the age of consent and prepares to make his final deposition of leave-taking, the film turns towards a reminder of all that has passed between them, and hints at what might lie ahead. A series of printed intertitles narrate coming-of-age rites in other parts of the world, providing a prelude to the film's spectacular close. In a bravura display of optical printing, Sternberg superimposes pregnant women, bursting geographies, home movie images and previous scenes in the film to conjure the simultaneity of the world, until we glimpse a new-born foetus, cut away from his mother, the fall into language and division.



A TRILOGY

TRANSITIONS



F IS FOR FILM

COORDINATED BY DAVID COFFEY

Celluloid Dreams from Planet Student:

The twentieth century may be the century of film, but these debut student films from the twenty-first century show us that the medium of film continues to produce original and often daring works. After an overwhelming response to the call for submissions and some difficult choices, our humble committee of recent students and film aficionados chose a small puddle of films from a very large pool. We offer a selection that each of us feels pushes the boundaries of creativity to offer the best of the student imagination.

This program offers an assorted buffet of student films. Though these selected works differ greatly in style and story, all express a desire to dream, sometimes of another state of consciousness or of a place beyond the limits of the real. This program asserts that film is not only a place to express one's identity in pictures, but a kind of dreamscape, a place to create other worlds for ours to see. After this screening, you may never dream the same again.

Continuing Education
brings life to learning
at Ryerson Polytechnic University

RYERSON



UNBROKEN GLASS

SPONSORED BY RYERSON

BETWEEN THE LINES



CLASH

Pua Burstyn, Israel
(Tel-Aviv University Film School)
16mm 10 minutes 1999

A brother and his sister have dinner with film star Van Schwarzellone and discover that he is an enthusiastic Barbie collector willing to go to great lengths to add to his collection. It's a clash between a young girl's resolute innocence and the power of Hollywood's number-one muscle man.

I AM RUBBER

Jennifer McNeely and Megan Staton,
Canada (Gulf Islands Film and
Television School)

16mm 4 minutes 1999
This hand-developed film, a home-style movie about a girl's first driving lesson, treats a disturbing situation with delicate humour.

MAN FROM VENUS

James Diamond, Canada
16mm 4 minutes 1999

Man From Venus addresses the important question: what happens when you are trapped in a prison that is your own body?

PROCESS

Madi Piller, Canada
(Toronto School of Art)
16mm 2 minutes 1999

Process answers the existential question, what happens when you ruin your film?

A ROOM WITH SANDHILLS

Kyoko Tsukamoto, Canada
(Ryerson Polytechnic University)
16mm 9 minutes 1999

Shot in Japan, this film explores the possibilities of automatic writing. Emotional and metaphoric associations unite the images of dreams to tell a story and to embody a spiritual reality.

UNBROKEN GLASS

Aidan Fraser, USA
(University of California)
16mm 14 minutes 1999

Blurring the lines between reality and fiction, *Unbroken Glass* presents the possibility that in life everything is not as it seems. Who, what and where we are become entangled in the circus of sanity and insanity.

PAPER FILM

Jowita Kepa, Canada
(Ryerson Polytechnic University)
16mm 1 minute 1999

Paper shapes fold and blend into one another in a pastiche of form and light.

PASSING

Michael Graham, Canada
(Ryerson Polytechnic University)
16mm 2 minutes 2000

Passing abstracts frames from a linear sequence and projects something that refuses to be made captive.

ROUND AND ROUND WE GO

Thea Pratt, Canada
(Concordia University)
16mm 7 minutes 1998

An animated film that explores the tendency toward excessive self-preservation and protection against outside influences.

BETWEEN THE LINES

Candice Day, Canada
(York University)
16mm 11 minutes 1999

Creativity cannot be crushed for four imaginative children who overcome the oppression of the mediocre.

EULOGY/OBVERSE

Ryan Feldman, Canada
(Sheridan College)
16mm 7 minutes 1999

Using repeated imagery and layered voice-over, *Eulogy* deconstructs notions of seeing and knowing. *Eulogy* forces the viewer and filmmaker to address their culpability in the double-sided nature of seeing.

**THE MEMBERS OF THE 2000
IMAGES STUDENT JURY:**

David Coffey
Angela Keelyside
Vanessa Higgs

develop yourself professionally

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

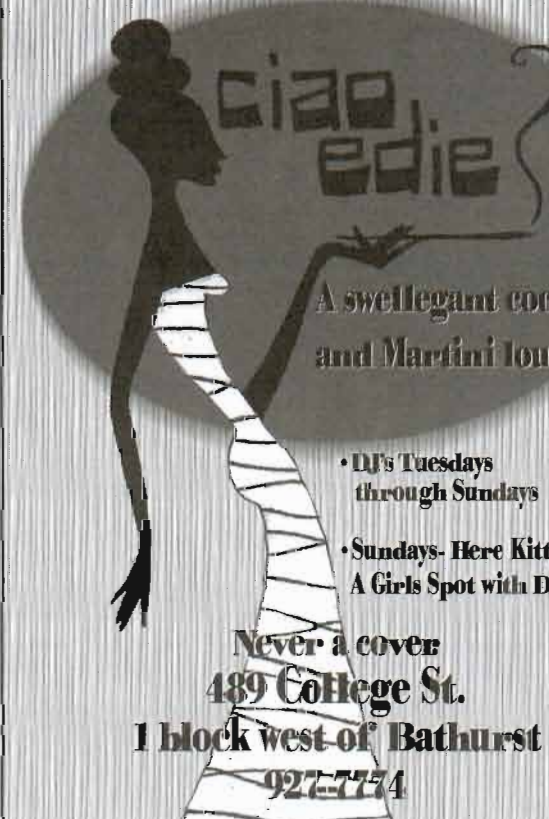
Polish your skills, explore a new interest, or get the grounding you need in these and more than 50 other subject areas.

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 29 to July 23. Call (416) 979-5107. Continuing Education spring term courses begin May 1. 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

RYERSON



ciao edie?

**A swellegant cocktail
and Martini lounge**

- DJ's Tuesdays
through Sundays
- Sundays- Here Kitty Kitty
A Girls Spot with DJ Switch

**Never a cover
489 College St.
1 block west of Bathurst
927-7774**

PROUD TO REPRESENT CANADA'S FILM AND TELEVISION PRODUCTION INDUSTRY

CFTPA - The voice of
independent film
and television producers

If you want to make a
difference,
get involved.

To find out about the
benefits of membership
Call 1-800-656-7440



CFTPA's comprehensive,
award-winning guide to
Canada's film & TV industry -
THE GUIDE,
while quantities last.
Call (416) 289-7123



**Canadian Film
and Television
Production
Association**

V IS FOR VIDEO

COORDINATED BY MARK SCHILLING

Part of the reason artists were so drawn to video in the early 70s was that there was no history. Nothing had been written, and so everything, all possibilities, were in the air and up for grabs. In a sense, it built off the traditions of film, photography and television, but for the most part, video had to write its own history. *V is for Video*, the annual exhibition of student-produced video, now has a rich past — well over thirty years of artists' video — from which to draw. These students are using this history as their grammar, through reference to the directness and themes of early video art. But these are not crude, grainy black and white (and disintegrating) open reels. These are beautifully shot and neatly edited works. What these works keep from video's early history is the sense of humour and vitality that is sometimes in danger of being lost in the style of work that had become popular among students in recent past — that of "trigger-style" editing: fast edits and repetition which can become a trap of appropriation without meaning. The works in this year's *V is for Video* — now in its 18th year — are subtly referential. They are within a tradition yet are very much of their own time.

Out of the overwhelming number of submissions (close to 100 in total) student jurors Julie Booker, Will Kwan and Scott McGovern chose fourteen works from six schools across Canada. The final program represents a level of quality, both technical and conceptual, that reflects the current moment in video art.

RE:SOUND

Mitchell Akiyama, Canada
(Concordia University)
Video 3 minutes 1999

An exploration/representation of an individual's reinterpretation of her acoustic space, stressing the notion that an open and creative mind is an instrument.

HEROES

Jim Goodall, Canada (York University)
Video 14 minutes 1999

A camera crew chronicles a night in the life of an over-the-hill Spiderman as he takes them to meet his superhero friends, seeking to answer the question: what has become of our heroes?

ASCII ALPHABET

Dorion Berg, Canada
(Concordia University)
Video 5.5 minutes 1999

Consider, then, a code with only two symbols in its alphabet. We can give those symbols any names we want, and represent them in any way we choose. The names we give them will not alter the fact that there are just two symbols; their essence is that they are different from one another.



SUGAR: ANOTHER LOVE STORY

SUGAR: ANOTHER LOVE STORY

Nessa Palmer, Canada
(Concordia University),
Video 3.5 minutes 1999

Despite a rumoured sexual revolution that claimed to liberate women from the confines of a patriarchal sexual context, little has changed in the bedrooms we spy on television and film. *Sugar* uses the elements of a typical love scene in the hopes of questioning the Hollywood myth that sex is always either sweet and loving, or heated and primal. It dares to suggest that bad sex exists.

MUSÉE DES BAR ART

Julie Booker, Canada (OCAD)
Video 3 minutes 1999

A poetic account of a one night stand, with a feminist slant.

FIRE BEATING

Josh Avery, Canada (OCAD)
Video 3 minutes 1999

A solitary exorcism.

AUDITION #37

Michelle Kasprzak, Canada
(Ryerson Polytechnic University)
Video 1.5 minutes 2000
Personal hygiene as public display.

RADIATE

Will Kwan, Canada (University of Toronto) Video 5 minutes 2000

Radiate is a short interview with an Asian guy who was burnt by the radiation projected from his television set. This video explores the impact on the Asian world of two of Western culture's most revolutionary inventions.

IMAGE NO. 1

Jonathan Plante, Canada (Concordia University) Video 5 minutes 1999

Vidéo performatif: Lorsqu'il n'y a plus rien à détruire (filmer), lorsque tout est en ruine (images), il suffit de déposer les armes (caméra) à ses pieds pour danser la dernière valse.

ELECTRO

Sarah Hannis, Canada (OCAD)
Video 1.5 minutes 1999

This video is based on a sleepwalking incident. It discusses the body's electricity — and its independence from the conscious mind.

WAKE UP

Shawn McPherson, Canada (OCAD)
Video 3 minutes 1999

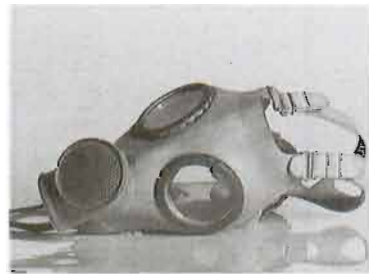
This work is about the incoherence of life and the beautiful things which can arise from it.

KRAJK

Hilda Rasula, Canada (York University)
Video 9 minutes 2000

An exploration of rhythm, repetition, and synesthesia.

SHOPPING LIST



SHOPPING LIST

Michelle Kasprzak, Canada
(Ryerson Polytechnic University)
Video 30 seconds 1999

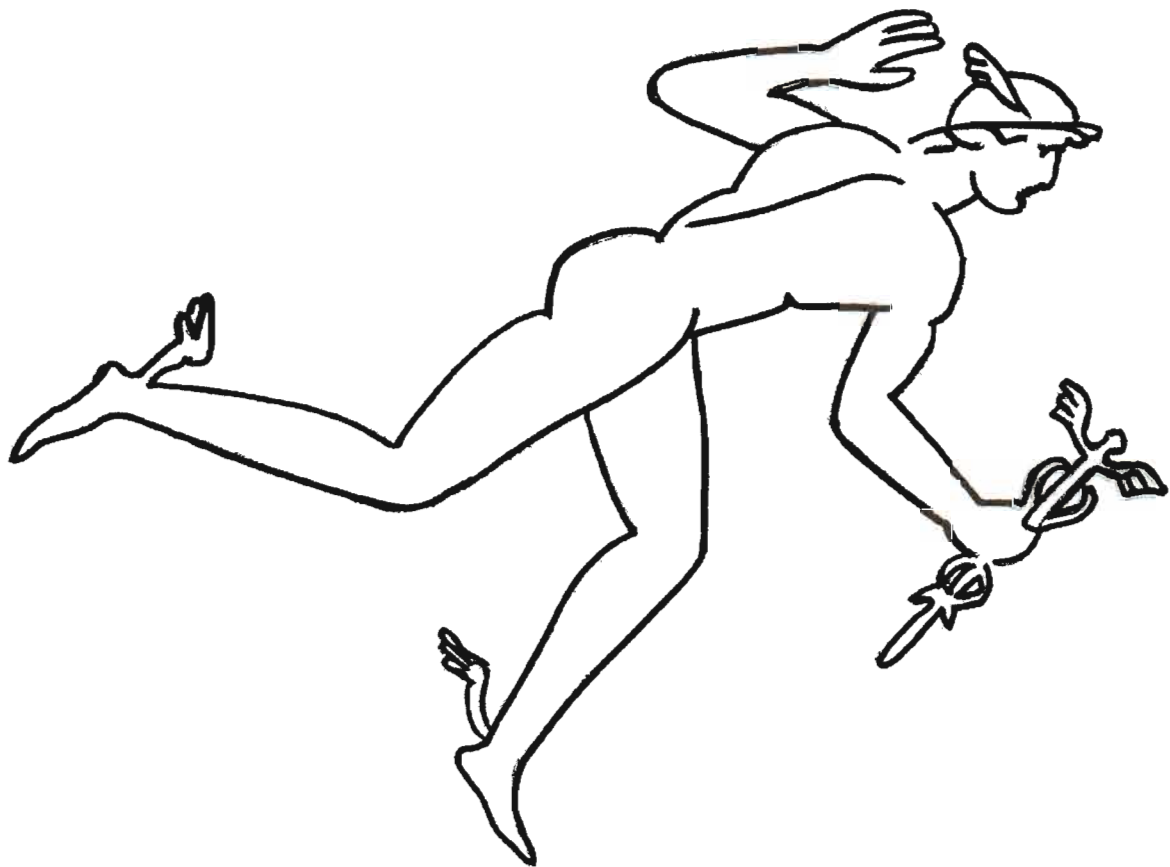
In the ideal one-stop shopping mall, anything is for sale.

MY IDEA OF AN ART VIDEO

Thomas Doucette, Canada (NSCAD)
Video 8 minutes 1999

Big Concept Video. A young Artist struggles to express an Idea only to be discouraged at every turn.

bar | **MERCURIO**



Proud Sponsors of the Images Festival

270 BLOOR STREET WEST
416.960.3877

BEST PERFORMANCE IN A LEADING ROLE TORONTO

Rhonda Silverstone Film Commissioner
Phone (416) 392-7570 Fax (416) 392-0675

Internet: www.torontofilmpermits.com

E-mail: info@torontofilmpermits.com

TORONTO Film & Television Office



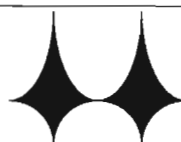
Gallery 44

Centre for Contemporary
Photography

March 16 – April 15, 2000
Multiplicity
Lynn Cazabon and Eugénie Shinkle

April 22 – 29, 2000
CAMERALINKS
An exhibition of work by students

401 Richmond St. W., Suite 120
Toronto ON M5V 3A8
416.979.3941
g44@interlog.com
www.interlog.com/~g44

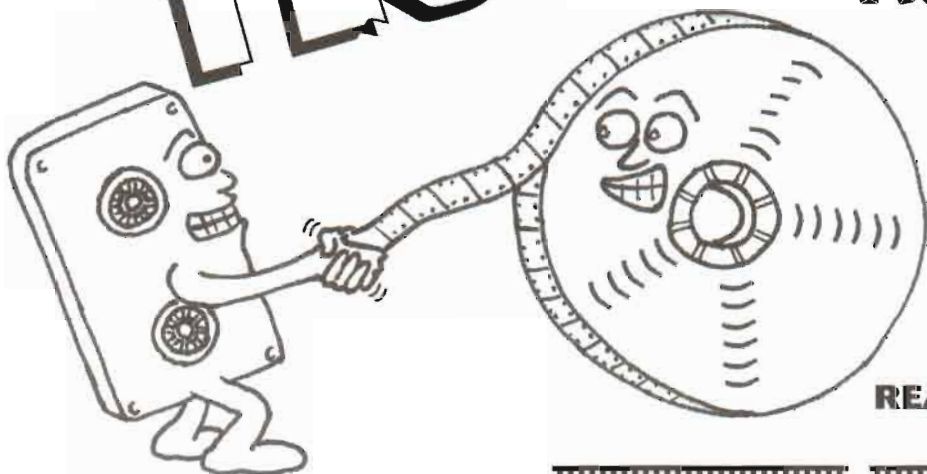


Mercer Union

Marie Claude Bouthillier Front Gallery
Greg Staats Back Gallery

Opening April 13 8pm
April 13 - May 18, 2000
37 Lisgar Street, Toronto, Ontario M6J 3T3
tel 536-1519 fax 5362955
<http://www.interlog.com/~merc>
e-mail merc@interlog.com

YES!



VIDEO TO FILM TRANSFERS

16MM & 35MM

GREAT QUALITY!
REASONABLE PRICE!

EXCLUSIVE FILM & VIDEO

50 PORTLAND ST. TORONTO ONT. M5V 2M7 TEL: 416.598.2700 E: EXCLUSIV@INTERLOG.COM

THE IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO

THURSDAY APRIL 13

7 PM

TOURISTS AT THE END OF THE WORLD
Artavazd Pelechian, Jonathan Hodgson,
Nick Park, Iván Avila Dueñas, Milla Moilenen,
Bridget Farr, Gus Van Sant

9 PM

HERE WE ARE WAITING FOR YOU
Marcelo Masagão

*Post-screening cocktails at Bar Mercurio,
270 Bloor St. W. at St. George*

FRIDAY APRIL 14

7 PM

HELL IS WHEN NO ONE BELIEVES
Jay Rosenblatt, Ximena Cuevas, Robert Fenz,
Phil Solomon, Michele Fleming

9 PM

**(ALFRED HITCHCOCK PRESENTS)
MATTHIAS MÜLLER IN PERSON**

11 PM

REVENGE IS SWEAT
Motion Machine, Lex Vaughn/Allyson Mitchell,
Achtman/Cowell/Vaughan, Sue Georgiou, Red Smarteez,
Jacqueline Goss, Roy Cowalchuk, Gillian Truster

SATURDAY APRIL 15

1-6 PM

**HONEY YOUR DIGITALIA IS SHOWING: A SYMPOSIUM
ON THE CULTURES OF TIME AND THE EVERYDAY**

7 PM

LIKE A DREAM THAT VANISHES
Barbara Sternberg spotlight part one

9 PM

FLUXUS OR LIVES OF THE SAINTS
Jonas Mekas, Suzan Pitt, Jeremy Drummond, Peter Rose

Opening weekend party at Innis College

SUNDAY APRIL 16

3 PM

IMAGES BETWEEN THE PAGES
(book launch)
Lava Lounge, 507 College St.

7 PM

FETISH FOR HIRE
Nguyen Tan Hoang, Jeffrey Scher, Chris Chong,
Jinhan Ko, Deanna Bowen, Artavazd Pelechian

9 PM

SHE'S GOT TO HAVE IT
Barbara Sternberg spotlight part two

MONDAY APRIL 17

7 PM

F IS FOR FILM
Celluloid Dreams from Planet Student

9 PM

V IS FOR VIDEO
The best and brightest of recent student videos

*Post-screening party at Cioo Edie, 489 College St.,
1 block west of Bathurst*

TUESDAY APRIL 18

7 PM

KISS MY ABYSS
Roberto Arigonello and Chris Gehman, Jay Rosenblatt,
Andrew J. Paterson, Stev'nn Hall, Zbigniew Rybczynski,
Jeremy Drummond

9 PM

BOOKS OF BLOOD
Daven Gee, Leighton Pierce, Emily Breer, Beverly Peterson

WEDNESDAY APRIL 19

7 PM

YOU TASTE KOREAN
Kim Yun-toe, Kong Mon-jin, Lee Hyung-gon,
Ahn Young-Seok

9 PM

WELCOME TO THE UNDERGROUND
Casper Stracke, 4 by Nadia Sistonen, Escape Velocity
performance by Alex Mackenzie

*Post-screening party at Insomnia Internet Bar and Café,
563 Bloor St. W.*

THURSDAY APRIL 20

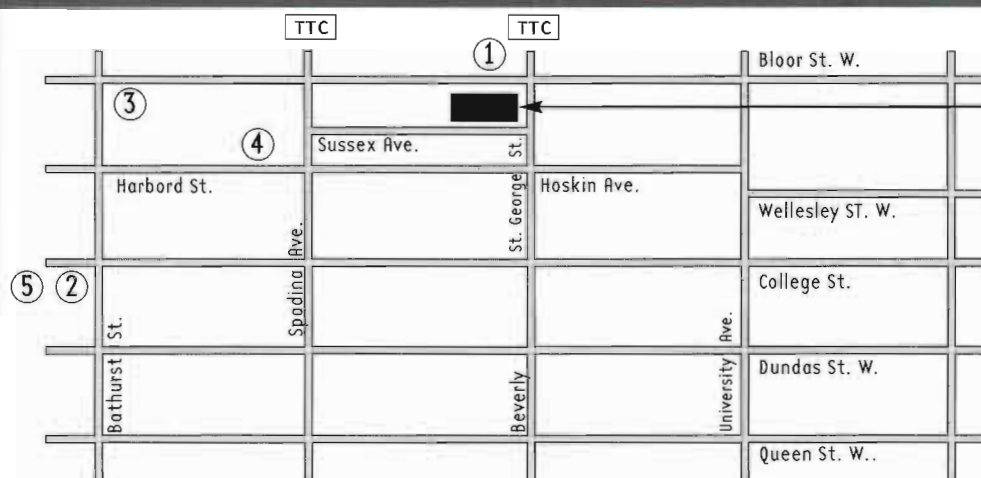
7 PM

LAST ECSTASY BAR
Kika Thorne, Emily Vey Duke/Cooper Battersby,
Kelly O'Brien, Helen Lee, Noomi Uman

9 PM

PLUNDER (A CHARLES STREET PRESENTATION)
Ho Tam, Istvan Kantor, Judith Doyle, Jubal Brown,
Gunilla Josephson, Robert Lee

*Join CSV for a post-screening party at Kensington Kitchen,
124 Harbord*



Innis Town Hall, 2 Sussex Ave.

- ① Bar Mercurio, 270 Bloor St. W.
- ② Cioo Edie, 489 College St.
- ③ Insomnia, 563 Bloor St. W.
- ④ Kensington Kitchen, 124 Harbord
- ⑤ Lovo Lounge, 507 College St.



APRIL 13 TO 22, 2000

FRIDAY APRIL 21

7 PM

SHOUTING FROM THE HIPS

John Smith, Lisa Hayes, Emily Breer, Lana Lin,
Khmosea Hoo Bristol, Ian Jarvis/David Collins

9 PM

THE PHOTOGRAPHER'S LESSON

Alain Pelletier, Lorelei Pepi, Alexandra Grimanis, Inger
Lise Hansen, Aggêo Simões/Marcus Nascimento, Jeffrey
Paull slide show/performance

11 PM

A MECHANICAL MEDIUM (LATE NITE PERFORMANCE)

A Stereoscopic Seance by Zoe Beloff with live sound by
Gen Ken Montgomery

SATURDAY APRIL 22

3 PM

THE HUNT

Peter Kubelka, Zacharias Kunuk

7 PM

PUNISHMENT WHEN DESERVED IS LOVE

Steve Reinke, Robert Todd, Kate Thomas, M.M.
Serra/Jennifer Reeves, Ruba Nadda, Barbara Albert

9:30 PM

ART FAG 2000

Our blow-out gala beauty pageant and screening at
Innis College, 2 Sussex Ave at St. George.

Closing night party at Innis College to follow

IMAGES OFF SITE 2000

ORIFICE

12 Site-specific Video Installations made
for the 2000 Images Festival

Locations: Various

Dates: April 13th - 22nd, 2000.

Reception April 19th,

10:30 pm, at Insomnia, 563 Bloor St. W.

HYPNOTIC SUGGESTION '505'

Jane and Louise Wilson, UK

Single Channel Video Projection, 1993

Location: A Space Gallery, 110-401 Richmond St. W.

Dates: April 19th - May 11th, 2000.

Opening Reception April 19th, 5-7 pm.

1012 PICTURES OF THIS FLOOR WITH A DIFFERENT

POOL OF WATER IN EACH ONE

Karen Henderson, Canada

Site-specific Film and Video Installation, 2000

Location: Paul Petro Contemporary Art Gallery,

265A Queen St. West

Dates: April 8th - April 29th, 2000.

Opening Reception April 8th, 3-5 pm.

THE APPEARANCE MACHINE: AN AUTONOMOUS

SYSTEM FOR MUSIC AND IMAGE COMPOSITION

Willy Le Maitre and Eric Rosenzweig, Canada

Video and New Media Installation, 1999/2000

Location: Interaccess at 444 - 401 Richmond St. W.

Dates: April 6th - May 6th, 2000.

Opening Reception April 12th, 6-9 pm.

I DON'T WANT TO BE HERE

Curated by Stefan St-Laurent

Selected Video Library Screening

Location: YYZ Artists' Outlet,

140 - 401 Richmond St. W.

Dates: April 12th - April 22nd, 2000.

Opening Reception April 12th 7-9 pm.

BOUND AND PACKAGED

Doug van Rosen, Canada

Film Sculpture, 1998

Location: Innis College, 2 Sussex Ave.

Dates: April 13th - April 22nd, 2000

HEAD JUMPER

Leo Schotzl, Austria

Sculptural Film Installation, 1999

Location: Innis College, 2 Sussex Ave.

Dates: April 13th - April 22nd, 2000

BASIC CANADIAN

Rainer Ganahl, Austria

Video and Photographic Installation, 2000

Location: Paul Petro Contemporary Art Gallery,
265A Queen St. W.

Dates: April 8th - May 6th, 2000.

Opening Reception April 8th, 3-5 pm.

UN/FOLDINGS

Barbara Sternberg, Canada

Video Installation, 2000

Location: Pages Window at 256 Queen St. W.

Dates: April 13th - April 22nd, 2000

SPIN IN

Adrian Blackwell and Kika Thorne, Canada

Film installation, 2000

Location: Innis College Town Hall, 2 Sussex Ave.

Dates: April 13th - April 22nd, 2000

(before each evening's screening)

SCRAPS, SCRAPES AND SCARS

Phil Rose, Canada

Light box installation, 2000

Location: Images Lounge at Innis College,

2 Sussex Ave.

Dates: April 13th - April 22nd, 2000



ALL SCREENINGS AT THE INNIS TOWN HALL,

2 SUSSEX AVE. AT ST. GEORGE (JUST SOUTH OF BLOOR)

How about some late night TV that won't make you flip?

Tune in to our short film and video
showcase late Sunday nights for some
edgy, provocative stories that'll keep
you glued to your TV set.

BLIND

SWITCH

DON'T THINK TWICE

MY FATHER'S HANDS



cbc.ca

canadian
REFLECTIONS

Sundays at 11:30



CBC Television

SUNDAY

16MM

FILM EQUIPMENT RENTAL

ARRI SR III / HS
ARRI SR II / HS
AATON XTR PLUS
BOLEX S16
ZEISS PRIMES
OPTAR PRIMES
CANON ZOOMS

IVS DIGITAL VIDEO
SONY MINI DV
LIGHTING / GRIP
PORTA JIB
JIMMY JIB
INSURANCE



The 16MM Shop 2 Liberty St. Suite 200
PH: (416) 534-7292 Fax: (416) 534-0125

Toronto Canada M6K 1A5
Toll Free: 1 888 640 FILM

www.vtape.org

401 Richmond Street West
Suite 452
Toronto Canada
M5V 3A8
tel. 416-351-1317
fax. 416-351-1509



**BLACK FILM &
VIDEO NETWORK**

TEL: 416.925.2407
FAX: 416.925.9868

2 College Street, Suite 213
Toronto ON Canada M5G 1K3
bfvn@interlog.com
www.bfvn.com

Royal LePage Real Estate Services Ltd.



JOHNSTON & DANIEL DIVISION
THE STANDARD OF EXCELLENCE®

www.richardsilver.com

Richard Silver
Sales Representative

Diamond Award of Merit • Chairman's Award • Gairdner Award

Bus: (416) 489-2121 Fax: (416) 351-1274

Cell: (416) 587-3300

Email: risilver@sympatico.ca



KISS MY ABYSS

V tape

SPONSORED BY V TAPE

CONTRAFACTA

Roberto Arigonello
and Chris Gehman, Canada
16mm 15 minutes 1999

This painstakingly crafted medievalist tale utilizes a series of brilliantly coloured cut-outs to conjure a dreamland of floating royals and waltzing unicorns. Birth, death, plague and the gardening of souls all rub shoulders in this episodic surrealist fabula. In a dance of grace and punishment where miracles are commonplace, we follow the descent of a royal egg which hatches the changing shape of the world. Here is the Bible translated for the TV generation. Dante meets Monty Python.

KING OF THE JEWS

Joy Rosenblatt, USA
16mm 18 minutes 2000

This is the latest from the softest-speaking, hardest-hitting collage maestro from Amerika's western shore. Returning to childhood (à la Rosenblatt's earlier magnificent *The Smell of Burning Ants*), he looks on at the growing stain of Christianity as it seeps into the hood. For a Jewish kid growing older in Brooklyn, you tucked your Nietzsche under one arm and a switchblade in the other. N writes: "Religion begins in laziness." Jay writes, "As a child, I was terrified of Jesus."

CASH AND CARRY

Andrew J. Poterson, Canada
Video 10 minutes 1999

Toilet sex as Marxist teaching tool? Is a BJ cash quickie really an example of

acting locally while thinking globally? Welcome to the wonderful, twisted world of Andy Paterson. Playing both parts of an overheated exchange on capital, twin moguls rap on the digital/cash divide, looking on as the gestures of everyday life are converted into forms of commerce.

STALLWORKS: ACT 1

Jeremy Drummond, Canada
Video 1 minute 1999

Excremental culture you can dance to. Drummond's work harkens back to the early days of body art, performance video, and b/w portapacks that required serious gym training in order to hand hold. The first of a four-part series of miniatures set in public toilets, this opening chapter is a scratch video for the butt, a shit samba that celebrates the body's most private opening. The gestures of opening and closing, admitting and repulsing, are subject to a digital review. Playtime not real time. This is what happens before the shit hits the fan.

BONDAGE TELEVISION

Stev'n Hall, Canada
Video 10 minutes 1999

It's inevitable, isn't it? After the cleavage runways of Fashion TV, and the below-the-belt polemics of Sex TV, what else might the inner couch spud be clamouring for but a little dose of Bondage Television? In this extended trailer for a channel which will doubtless exist soon on a satellite feed near you, Hall stakes out a genre which has been lurking beneath the shiny pecs of the mainstream all along. Cum watch



CASH AND CARRY



CONTRAFACTA

your fave stars tie one on in this flash edit romp. Moses, are you listening?

TANGO

Zbigniew Rybczynski, Poland
16mm 8 minutes 1982

Poland's magician of motion made this live-action animation before becoming one of the most celebrated and notorious rock video jocks. Using an insanely laborious, pre-digital process known as

rotoscope matting, Rybczynski offers up the memories of a room, whose inhabitants slip in and out of its orifices like lovers in a dream, never managing to touch one another, or acknowledge one another's presence. In tightly scripted loops, the players appear and re-appear – the burglar, the lovers, the cop, the repairman, and dozens more – all gathered in a crowd of fantastics.

BONDAGE TELEVISION

BONDAGE TELEVISION



BOOKS OF BLOOD

SPONSORED BY HOT DOCS

hot docs
Canadian International Documentary Festival

CHEMISTRIES

Doven Gee, USA

16mm 9.5 minutes 1998

Winner of the Most Promising Filmmaker Award at last year's Ann Arbor Fest, this beautifully composed mini-opus is one of the finest, most assured found footage flicks of the 90s. Miss Universe pageants, Venus fly traps, boys in showers, science docs, sky divers and octupii all join beneath a periodic table grid and a fragmented confessional to show a world where biology is not yet destiny.

"The average man contains enough water to fill a ten gallon barrel, carbon for nine thousand lead pencils, phosphorous to make twenty-two hundred match heads, iron to make one million nails, lime to whitewash a chicken coop and sulphur to rid one dog of fleas."

GLASS

Leighton Pierce, USA

16mm 7 minutes 1998

Astonishingly, this screening marks the Toronto debut of world renowned filmer Leighton Pierce. As modest and unassuming as his work is rigorous, Pierce unearths worlds beneath worlds in his exquisite meta-documentaries, revisiting the act of perception via his deeply held empathy with his own children. Softly focused planes of understanding shift to reveal again a world grown strange and wondrous. *Glass* is a fragment shorn from his acknowledged masterpiece, *Fifty Feet of String* (50 min 1998), a sparkling daydream of a film designed to light up the mind's eye.

SUPERHERO

Emily Breer, USA

16mm 10 minutes 1995

In-your-face iconoclast Emily Breer returns with this fabulously crafted ode to comic books past and future. Casting herself as a winged Überfemme, she dispatches conscience with a casual flick of a superwrist, and punches out Batman, Archie and Spiderman along the way (causing them to chant "Down with spandex"). Funny and irreverent, Breer's characteristic blend of live-action and animation fuel this vignette-driven look into the two-dimensional superego.

Go suck kryptonite.

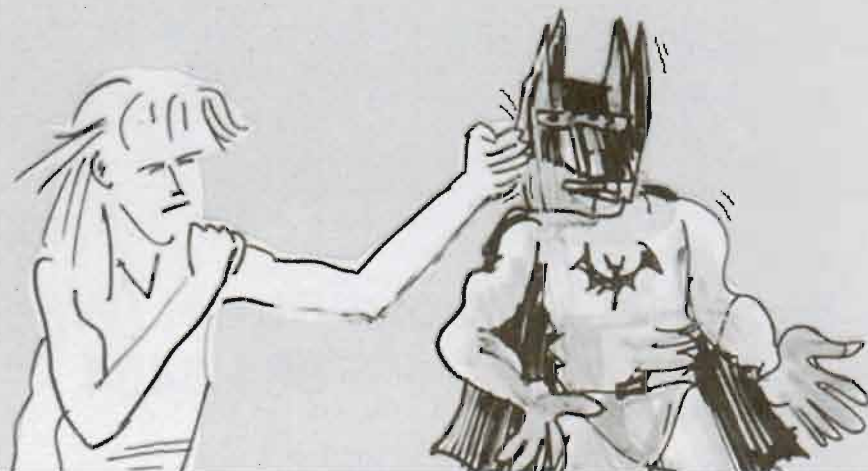
THE ANDRE SHOW

Beverly Peterson, USA

16mm 43 minutes 1997

This flick copped best doc honours at the Ann Arbor Fest and has played to acclaim at fests around the globe. Explosively intimate, it features charmaholic Andre, spiffing it up for the camera while dad cools his heels in the big house. When ma gets AIDS, Andre's adopted by Peterson, a social worker with a heart seven times normal size. With great compassion she lets young Andre tell his own tale, recorded over years, along with verité moments of almost unbearable poignancy. A diary movie that never stops delivering.

CHEMISTRIES



Kensington Kitchen

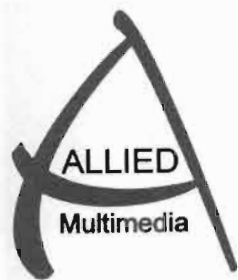
Café Restaurant Bar Patio



**Supporting the Independent Arts
in Toronto since 1981**



**124 Harbord Street (W. of Spadina)
961 3404**



ALLIED Multimedia
22 Mowat Ave., Suite 102-D
 Downtown Toronto
 in the heart of the
 King West production area.

Mention this Ad
 And receive a **15% Discount**
 Offer expires August 31, 2000

We specialize in:

To / From All Video Formats

Digital Betacam, DVC Pro, Mini DV, Betacam SP, 1", 3/4", Hi8, S-VHS,
 Any Quantity VHS, Time Code Dubs & Production Dailies

International Conversions

Betacam SP PAL, 3/4" PAL/SECAM, VHS PAL/SECAM

Captioning Services

Open and Closed Captioning using the Cheetah System

CD & CD-ROM Replication

The latest in Robotic CD Production Systems from Microtech

Audio Duplication

Cassette (high speed or real time), DAT, CD & 1/4"

MPEG, AVI & QuickTime Encoding

All video formats to MPEG, AVI or QuickTime and transferred to CD

Custom Packaging

In-House Full Colour Printing of VHS Labels, Inserts, CD Booklets, etc.

Fulfillment & Distribution

Broadcast Distribution, Video Admail & Bulk Shipments

*For more information on pricing and services
 Contact our Sales Department*

ALLIED Multimedia 22 Mowat Avenue, Suite 102-D Toronto, ON M6K 3J3
 Tel: (416) 537-9091 Toll Free 1-888-ALL DUBS (255-3827) Fax: (416) 537-9295
 www.ALLIED-Multimedia.com e-mail: Sales@ALLIED-Multimedia.com

BloorJCC

The Place to Be!



750 Spadina Ave. (Corner of Bloor & Spadina) **BloorJCC**

Get In Shape!

- *Fitness Classes
- *Cardio Equipment
- *Racquet Sports
- *Stair Climbers
- *Jui-Jitsu
- *NIA

Stay Fit!

- *Swimming
- *Basketball
- *Indoor Track
- *Auquafit
- *Kung Fu

Have Fun!

- *Floor Hockey
- *Aerobicycles
- *Weight Room
- *Yoga Pilates
- *Karate

and much, much more...

Join Now!

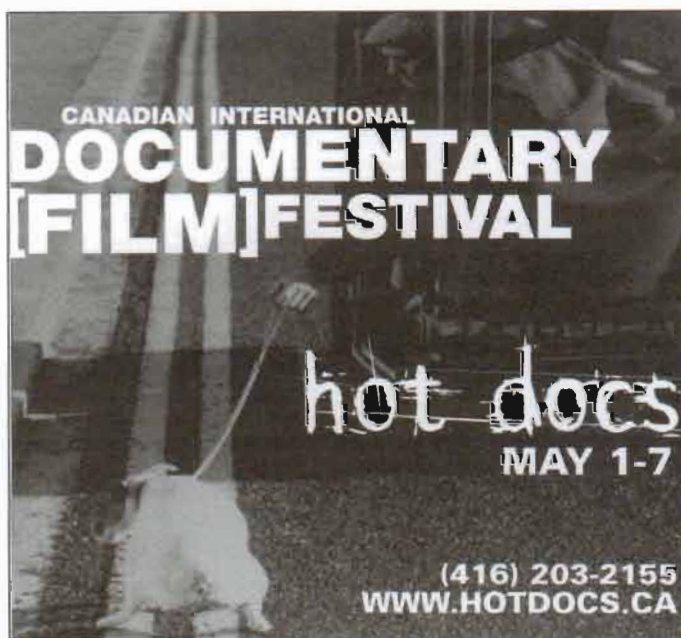
Ask us about our 'Health & Wellness Centre'

***Take a TOUR of our facilities.**

***Receive a FREE pass to our Health Club.**

***No Initiation Fees!**

**For further information
 please call (416) 924-6211**



- Over 70 of the year's most exciting, provocative and audacious non-fiction films from around the world
- Spotlight on Australia
- Special guests D.A. Pennebaker & Chris Hegedus



DESIGN BY ZEERO PHOTO BY ANTHONY HONESS/PHOTONICA

YOU TASTE KOREAN

CURATED BY HELEN LEE

What is it about a war ending that makes people want to fuck their brains out? In these parts WW2 gave us the boomers, in Korea the Korean War gave them, at present, one of the youngest pops of the globe. Half of Korea is under thirty. Add to that a lifting of censorship bans, picture storms from around the globe, new bucks in cars and software and it all adds up to a country that is now jacking out 20-30 short flicks per month. IMAGES' fab overseas correspondent Helen Lee has spent much of the last two years there, checking it all out, and has brought back a program that will shake you to the roots. It's so mouth-watering we had to call it: You Taste Korean.



LINK

LINK

SPONSORED BY TFTO

Toronto Film & Television Office

VIDEO RITUAL

Kim Yun-tae, Korea
Video 12 minutes 1997

The establishing shot of this video rite, the metropolis it inhabits and explores, is the body – though its pictures range across burning ships and trolleys, layers of the fantastic floating from the pores. A lush, grainy tone poem set in dream time, *VR* revisits the body as the ruins of a once empire, opening its cavities in a flickering caress of recall. If heaven is not so far after all, *VR* suggests, then neither is the other place.

LINK

Kong Man-jin, Korea
16mm 11 minutes 1999

Photographed in a single delirious take of descent, an ejection of Seoul's night life staggers into a drunken underground, identity purgatory for all those willing to rub themselves up against the possibility of change. What he uncovers there is the mystery of our attachment – not to others, but to ourselves. Metaphor for an individual's place in corporate culture or the genetic encodings of family. Fiendishly efficient.

SUICIDE NOTE

Lee Hyung-gon, Korea
16mm 15 minutes 1999

Vid girl meets sick boy in a traffic tunnel of love. Too young to know anything but the beginning and end of all things. Part drama, part techno-essay, it asks if our machines of hearing and seeing – cameras and radio – might also produce desire. Are there vid chips for jealousy, anger, sorrow? "The camera is my suicide note," she tells him, as he wonders if this is the last dream they have to share. When Cobain shrieked "I miss the comfort of being sad" he meant this kind of sad. Tune in here for the real jack on the MTV generation.

THE REFRIGERATOR

Ahn Young-Seok, Korea
16mm 29 minutes 1999

A major dramatic talent, Ahn offers a primer on naturalistic filmmaking so smooth you could land on it. The appearance of a fridge changes the lives of this familial foursome – the drunken screed of a father, the bent-to-the-mill teen daughter, home-slave ma and curious-to-the-bone homeboy. The choreography of daily life has never appeared so effortless, the collection of looks and gestures appearing as rare gems in a museum of the quotidian. A small miracle of perfect attentions.

SUICIDE NOTE



VIDEO RITUAL



THE REFRIGERATOR



WELCOME TO THE UNDERGROUND

House of Toast

SPONSORED BY HOUSE OF TOAST

THE CRUX OF THE GIST OF THE BISCUIT

SILVERY

Caspar Stracke, Germany
16mm 19 minutes 1993

"With silver feet I descended stairs of thorns... and the earth vomited up a child's body." With this demented tale of siblings grown too close, Stracke carves out a delirious narrative in the surrealist tradition of early Buñuel and Lynch. A horse drawn carriage transports brother and sister closer to the city of their re-birth, where they appear again as one person. He loses his face in a forest while she turns Bartok over in his grave. Party revelries lead to drunkenness and despair, friends are mated with and discarded, shame and suicide replace dinner conversation. A twisted ode to the family with a sex scene so harsh only a German could have lensed it. Achtung baby.

Nadia Sistonen

Low-budget queen of sexual masquerade, Sistonen steps back into the spotlight with this look at works old and new. One of the key players in Toronto's brief-lived super-8 renaissance in the early 90s, she has continued to produce no-budget flicks with one painted eyebrow raised to the avalanche of sexual possibility waiting inside everyday objects at home. Welcome to a world of rouged pussies smoking cigarettes, cats in bondage and cocksucking kids' toys. Info-mercials for the inner deviant.

ANTI-SLEEKNESS WAS ALWAYS MY WEAKNESS

Nadia Sistonen, Canada
Super-8 6 minutes 1991

Sistonen worships at the altar of Tender Vittles in this home-brewed erotic ritual. Hammered breasts, soft-focus cellophane and kiddy-toy porn make way for Sistonen's final appearance as a skeletal come on. Won't you come die with me?

THE CRUX OF THE GIST OF THE BISCUIT

Nadia Sistonen, Canada
Super-8 6 minutes 1992

Beginning with a near subliminal *Cat In The Hat* toon, Sistonen then parts the darkness in a sherriff outfit, looking like the remains of the law in the kingdom of unreason. Waddya rebelling against? Waddya got? Lipsticks are tried and squashed before she rouges up her pussy and puffs on a cigarette. One thing for sure, this ain't Marlboro Country.

THE BAD LADY OF FINLAND

Nadia Sistonen, Canada
Super-8 4.5 minutes 1992

Might have been named Daydreams of a Leopard Skin Bottle Sucker. Sistonen's glam housewife suckles at a bottle and falls into an Elvis inspired reverie. Her alter ego jerks off with a bottle, dances in the street and makes with a jiggy bare butt jive. Last shot? A flower growing in concrete. Ain't we all.

CUL-DE-SAC

Nadia Sistonen, Canada
Super-8 4 min 2000

Described by its maker as "a situation from which there is no escape." It's new, it's hurtin', and commissioned especially for this year's picture orgy.

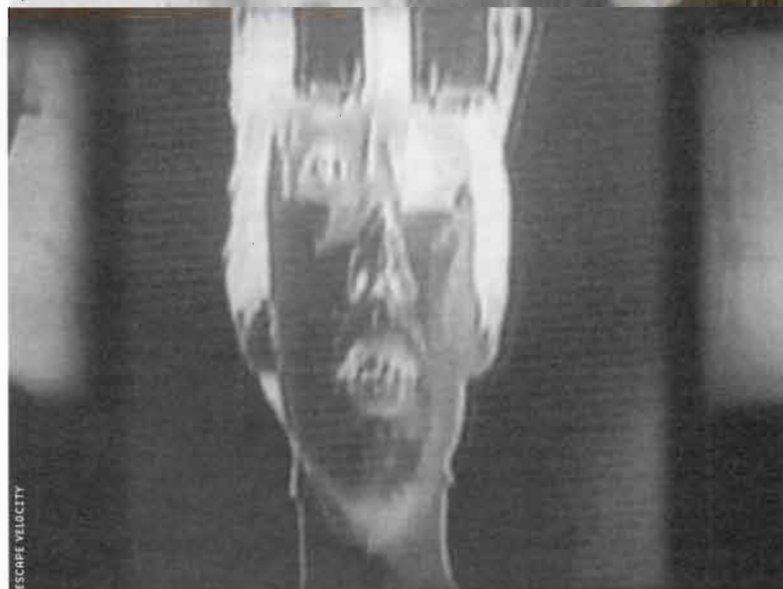
ESCAPE VELOCITY

Alex MacKenzie, Canada
Super-8 performance 20 minutes

Best known as the honcho programmer for The Blinding Light, Vancouver's alt/indie cinema devoted to underground delicacies, Alex MacKenzie is also a film performer, cranking up low-tech mayhems. Tonight, using a rare collection of 60s Technicolour-brand super-8 cartridge projectors re-loaded with original hand-processed and found footage, MacKenzie presents *Escape Velocity*. Seamlessly blends actual Houdini footage with early VR, jail cells, jaw-dropping scenes of domestic life and more. A projector duet widescreen LIVE presentation.



THE BAD LADY OF FINLAND

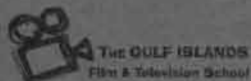


ESCAPE VELOCITY



ANTI-SLEEKNESS WAS ALWAYS MY WEAKNESS

LAST ECSTASY BAR



SPONSORED BY GULF ISLANDS FILM & TELEVISION SCHOOL

WORK

WORK

Kika Thorne, Canada

Video 11 minutes 1999

Kika returns with a girlitude drama starring fab Shary Boyle. Set on two adjacent screens, this double vision watches Boyle turn from office prole to luv machine. Coolly precise framings and high-voltage improvs (this girl could give Madonna lessons on making out) are set to a techno-vulvic back-beat. Who said that youth is wasted on the young?

RAPT AND HAPPY

Emily Vey Duke and Cooper Battersby, Canada, Video 17 minutes 1999

Here are the vid kids of Steve Reinke: wordwise, sexy, unafraid to wear their pop on their sleeve, and funny but not in a "I slipped on a banana peel" kind of way. Set in sixteen parts, *Rapt* is disarmingly fresh, smelling of the long summer in which it was made. Catfights, threesomes and daddy's porn emerge in videobyte succession, as this duo turn intimacy into playtime. Early fave for rookie of the year honours.

AFTER MORNING

Kelly O'Brien, Canada

Video 7 minutes 1999

Sex-TV guru and super-8 inistress Kelly O'Brien hits the Big Apple hard in this mini-doc about luv. Is there ever any other reason to leave home? This first person anecdotal is part confession, part activist doc (US health system gone AWOL) and part romance. These are mixed together in a funny/sad jam that never fails to cut to the chaser. Cheers.

SHE CAN'T SLEEP

Helen Lee, Canada

Video 20 minutes 2000

Mom's into the American GI's for the money, but honey, we all put out in the end don't we? Shot in Korea, this hot-off-the-video-press drama marks Lee's return to the big screen after a five year

hiatus. Homegirl Lea jams back into Korea's red light districts on the hunt for a mother who left only wanting behind. Characteristically spare, elegant and reflexive, this turn through the hard drive of family features fab performances and current fave indie format DV. In search of the tattoo that will make it all real.

REMOVED

Naomi Uman, USA

16mm 6.5 minutes 1999

Uman breaks out the bleach in this 70s porn re-visit. She's run a length of Javex through the women, causing them to appear as shuddering ghosts in fuck-me land. Luridly re-coloured by hand, the emulsion seethes and crackles, flickering into view a pair of dramatic vignettes where the men appear as cool observers, detached from desire, and from themselves. Sexy meta-porn from America with a soundtrack so cheesy you can smell it from the cheap seats.



RAPT AND HAPPY

PLUNDER

A CHARLES STREET VIDEO COLLABORATION

"When commercial capital occupies a position of unquestioned ascendancy, it everywhere constitutes a system of plunder."

—Karl Marx

From da good folks at Charles Street comes this program of video pirates. Throwing open the pearly gates of high-end video post, they've invited a number of artistes to get down and dirty with some of their fave pix from the past. Rework some old groove into something that sweats like the present. That's right, it's video sampling time. Theft or appropriation? Hmm. Haven't had a good day until you've boosted something? Check out this tribe of likeminds.

SPONSORED BY SOLUTIONS IN COMPUTING

MATINEE IDOL

MATINEE IDOL

Ho Tam, Canada

Video 15 minutes 1999

Matinee Idol features clips of Cho-Fan Ng, "the movie king of South China." Appearing in over 200 flicks from 1932-64 as an everyman sort, we watch him groom, argue, weep, and romance. Forced to answer his own gaze across decades of reproduction, he has entered into the nightmare of a universe where everyone bears the same face. Framed with a solitary walk in a desolate surround, the only place he may look forward to entering, the only future left open to him now, is the burden of staging his emotions. The imitation of life.

ACCUMULATION

Istvan Kantor, Canada

Video 9 minutes 2000

The king of Neoism takes charge with another polished rant against the society of spectacle. Raging loops, animated

texts and an earload of sampled industrial mayhem ensure this video is always in your face. In case you hadn't noticed: the sun never sets in Totalitaria. Equal parts essay and provocation, Kantor digs up the roots of Capital and throws them into our laps. "It's not anymore just sucking your own cock as leisure but biting it off as self-defense."

FOX PAST

Judith Doyle, Canada

Video 10 minutes 2000

Doyle visits the animal kingdom in this essay/doc about the increasing proximity of the untamed in the hood. "The history of animal movies is closely linked to the development of both the movie camera and field biology." Samples from Alex Wilson's *The Culture of Nature (Looking at the Non-Human)* impel this collage of beastly flicks which are layered, morphed, and strained through technologies of seeing. The end of nature? Or the beginnings of a new wildlife? The beast goes on.

THE BLOB

Jubal Brown, Canada

Video 8 minutes 2000

Canada's best known art school brat continues his media re-visitations with this look at horror films, transformed here into monster media waves which lay down the backbeat juice for a new generation of ravers. It's the end of the world as we know it, and I feel fine.

HELLO INGMAR? HAVE YOU SEEN ME? (A PILGRIMAGE)

Gunilla Josephson, Canada

Video 10 minutes 2000

For three decades he stood at the dizzying heights of world kino, his name synonymous with the term "art movie." But who would ever imagine finding a home in Ingmar Bergman's psycho-nightmares? Gunilla, that's who. Cast as a bit player in his little-known 1963 effort *Virgin Belief* and *Double Moral*, Gunilla travels the imagescape of Bergman's flicks, stopping its troubled interlocuters to ask

whether they'd seen her pass this way or not. In the original she actually had a speaking part, which consisted of just this one line: "Hello Ingmar, all my tanks were knocked out and the roads were impassable."

KINDER

Robert Lee, Canada

Video 10 minutes 2000

Canada's most reluctant video star is back, with a copy of Freud in one hand and a channel zapper in the other. Past master of the elusive narrative, Lee's dead-sharp writing and anecdotal depressives stripsearch psychology for drama. Uncommon wit and incisive montage re-mark this Kinder-garten, in which the maker vows to "make one mistake after another." Pathos with a laugh track.

MATINEE IDOL

HELLO INGMAR? HAVE YOU SEEN ME?



Solutions for independence



1179 KING ST.W.

SUITE 100

TORONTO

SALES

SERVICE

SUPPORT

SOLUTIONS
in computing

(416) 588-3020 WWW.SICINC.COM

Authorized Reseller
and Service Provider

Ice.

IL FORNELLO

R E S T A U R A N T S

TWO THUMBS UP!

Voted "Best Italian Restaurant"

1998 Eye Magazine Readers' Poll

1998 NOW Magazine Readers' Poll

IL FORNELLO

Before Or After The Film

www.ilfornello.com • 920-9410



CHARLES STREET VIDEO

in conjunction with Images 2000 & Solutions In Computing Inc.
is pleased to present



PLUNDER



a program of new work by artists
Jubal Brown, Judith Doyle, Gunilla Josephson,
Istvan Kantor, Robert Lee and Ho Tam.

The **PLUNDER** tapes were commissioned as part of
the artist-in-residence programme at
Charles Street Video

Watch for CSV's Call for Submissions
to its artist residency programme
in the Fall, 2000.

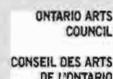
Charles Street Video
Tech Access for Artists

65 Bellwoods Ave., Toronto, ON M6J 3N4

(416) 603-6564 fax: (416) 603-6567

e-mail: csv@charlesstreetvideo.com

http://www.charlesstreetvideo.com





THE GULF ISLANDS
Film & Television School
www.youthfilms.com

How to become an Independent Filmmaker!
One month, 24 students, 16 media professionals.
May 15-June 9; Sept 4-29; Oct 23-Nov 17

Write-Shoot-Edit: Make a movie in a week on location on Galiano Island, BC Aug 6-12; Oct 1-7

Super8/16mm Film Week; hand-processing June 18-24

Summer Week Long Film Camps for youth start June 25.

ph(250)539-5729 • fax(250)539-3290 • S-43 C-12, Galiano Island, BC V0N 1P0

Watch
GIFTS
Videos
Online!

House of Toast

FILM & VIDEO COLLECTIVE
VIDEO PRODUCTION AND POST-
PRODUCTION FACILITIES FOR ARTISTS

CONTACT US @:
H.O.T.
109 UNIVERSITY W.
WINDSOR, ONTARIO
CANADA N9A 5P4
(519) 977-6564
artcite@netcore.ca/~hot
www.netcore.ca/~hot

PRESENTERS OF (WITH ARTCITE INC.)
MEDIA CITY
INTERNATIONAL FESTIVAL OF EXPERIMENTAL FILM & VIDEO

artist-run culture in guelph

Ed Video

media arts centre



serving media artists throughout southern ontario

screening facilities festival information
innovative workshops project support
supportive environment organic coffee
production awards fabulous parties
bolex H16 camera 16mm handprocessing
betacam sp & digital video cameras
digital exhibitions video activism
video archive resource library
analog editing & non-linear avid
video installation new media
media arts equity award
eclectic video screenings
sinfully good fundraisers
affordable artist rates

a little to the left of toronto

160 wyndham st. n. in guelph

call 519.836.9817 for directions
or for more information

www.albedo.net/edvideo

vancouver film school

40 WEEKS
15 CREW VAN TRIPS
603 STARBUCKS' TIAZZIS
23 INDUSTRY
CONTACTS
4 COMPLETED
PRODUCTIONS

and



ONE
PROMISING
FUTURE

Film

Film • Acting for Film & Television

New Media • Classical Animation

3D Animation & Digital Effects

Writing for Film & Television

Make-up for Film & Television

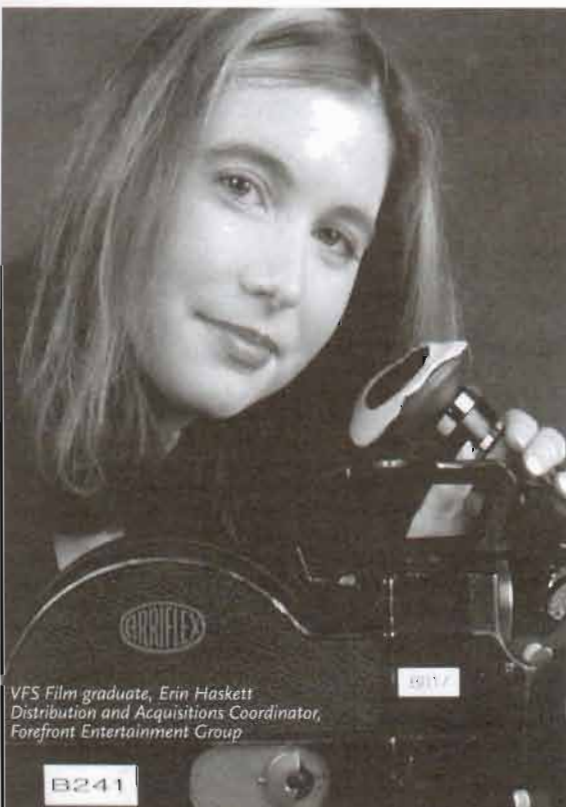


800-661-4101

(US and Canada)

Local: 604.685.5808

Web: www.vfs.com



VFS Film graduate, Erin Haskett
Distribution and Acquisitions Coordinator,
Forefront Entertainment Group

B241

400 West Hastings Street, Vancouver, BC Canada V6B 1L2 E-mail: q109@vfs.com

SHOUTING FROM THE HIPS

SPONSORED BY ED VIDEO

Ed Video
REDAUX OF THE CENTURY

BLIGHT

John Smith, UK

16mm 14 minutes 1995

After Jarman and Greenaway, the pre-eminent Brit avant-gardist is John Smith. While he is a household name on the continent, his work remains largely unknown here, though it's hard to figure why. Smith is a structuralist with a conscience, and his in-your-face smarts and cry-till-you-drop soundtracks make his work user-friendly to boot. *Blight* arrives fifteen years after Smith picked up his first guillotine splicer, and unravels a construction site with breathtaking precision. Progress begins where history ends.

MY GRANDMA'S BOYFRIEND

Lisa Hayes, Canada

Video 11 minutes 1999

Born in 1918, Verna's shackled up with Irish boytoy Patrick, four years her senior. In this charming, breezy, chat doc, Hayes finds love in all the right places, looking on as Grandma lays out the story of family. They rap about golfing, sex (okay, she can't actually bring herself to say THE WORD) and the niggling fact that Pat is already married. Comfort food for those young enuff to remember what luv is.

FLUKE

Emily Breer, USA

16mm 8 minutes 1985

Emily rules okay? Breer's animal confection features yawning sharks, fish schooling in the desert and a dog biting off a man's hand. Freely mixing live-action, found footage and animation, this is one of a very few films which "makes" sense. Making no efforts to disguise the scars of reproduction, *Fluke* is a freewheeling monsterpiece from the queen of fuck-you land. Where are we, the unconscious?

STRANGER BABY

Lano Lin, USA

16mm 14 minutes 1995

Since taking her opening bow with *I Begin to Know You* (1992) Lin has been

ripping a path through the avant-garde film microverse all her own. Her half dozen movies to date have already vaulted her past the status of hot young thing into a mainstay of the contemporary American avant-garde. *Stranger Baby* shows her in typically fine form. An elaborate allegory of race relations, Lin takes to the skies to conjure alien visitations, UFO sightings and a planet (Earth) which must be reckoned with for the first time. Beautifully photographed, with more ideas packed in its lean fourteen minutes than most features manage, *SB*'s first person reminiscence and vivid mosaics make this a postmodern fairy tale. Close encounters of the fourth kind.

INDUSTRIAL BODIES

Khmasea Hoo Bristol, USA

Video 15 minutes 1999

Bristol takes us for a bravura ride inside the body in overlapping planes of video delicacy before heading back out into a world of mourning. Returning to her parental home of Vietnam, she looks on as her grandfather slips into oblivion. Here is the new face of identity politics: formally dazzling, emotionally resonant, with a storyteller's feel for the jugular.

YOU SAY MARIA!, I SAY MARIAH!

Ian Jarvis and David Collins, Canada

Video 4 minutes 1994

Hogtown's queer dynamic duo run a hundred childhood memories – from *The Sound of Music* to Disney flicks – into a gaggle of gay porn and spin the whole mix up with Mariah Carey's lung bender. Lurking behind the cum shots is a lament for a pre-AIDS, post-Stonewall queer nation where fuck freedom and identity seemed forever tied. While Carey croons "I can't live without you," a buff bevy boffs – and we are made to wonder how many are still alive. An essay film disguised as a musical? Dance if you dare.



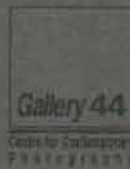
YOU SAY MARIA!, I SAY MARIAH!



GRANDMA'S BOYFRIEND

THE PHOTOGRAPHER'S LESSON

SPONSORED BY GALLERY 44



GRACE



DIE DYER

Alain Pelletier, Canada
Video 24 minutes 1999

A woman and two men – heroes of indifference – sign a contract, agreeing to be photographed anytime, anywhere, for three months. The results are not verité but a dripping, swooning Tanguy painting come to life, light preening from new apertures in the body which erupts into techno-incarnations never before imagined, each frame worked and reworked into something which could only be described as an inter-face. Wall-to-wall sound courtesy of musique concrete mistress Marcelie Deschênes. For any who thought Quebec cinema ended with Arcand and Brault.

GRACE

Lorelei Pepi, USA
16mm 6 minutes 1999

Bodies simmer in this four part techno-stew. Computer programs they don't have a name for yet join extra-

terrestrial animations in trials of the flesh. After the cyborg revolution's complete, each of us become a living prosthesis (and no need to talk babe – we'll just port together okay?), we will look like this: smouldering electrical fields still longing to touch. Come watch the revolution unfold.

MOTHERS OF ME

Alexandra Grimanis, Canada
16mm 15 minutes 1999

A feminist confessional lensed in breathtaking close-ups of the domestic, *Mothers* looks at three generations of women struggling to keep their heads. Family diaries and optically re-tuned still lifes loom against the shadows of unforgotten ancestors. Death, madness and the family. Strong stuff.

HUS

Inger Lise Hansen, UK/Norway
16mm 8 minutes 1998

Shot one slow frame at a time in a West Coast picturesque, this unpeopled study shows the joy that may be had only in destruction. Allegories of settlement – shacks and shelters – are ripped apart before our eyes, a strip tease of architecture. Ever get the itch to absorb paintings like machine-gun fire? Watching this flick is like doing the Louvre in eight minutes flat.

IF

Aggêo Simões and Marcus Nascimento, Brazil, Video 6 minutes 1998

From Brazil comes this lushly furnished ode to grrl world. A ravishing series of tableau with high-tech chops offer haikus on the five senses. This filmic dynamic duo pull out all the stops using pixillation, underwater photography, crane shots and rain machines as under-

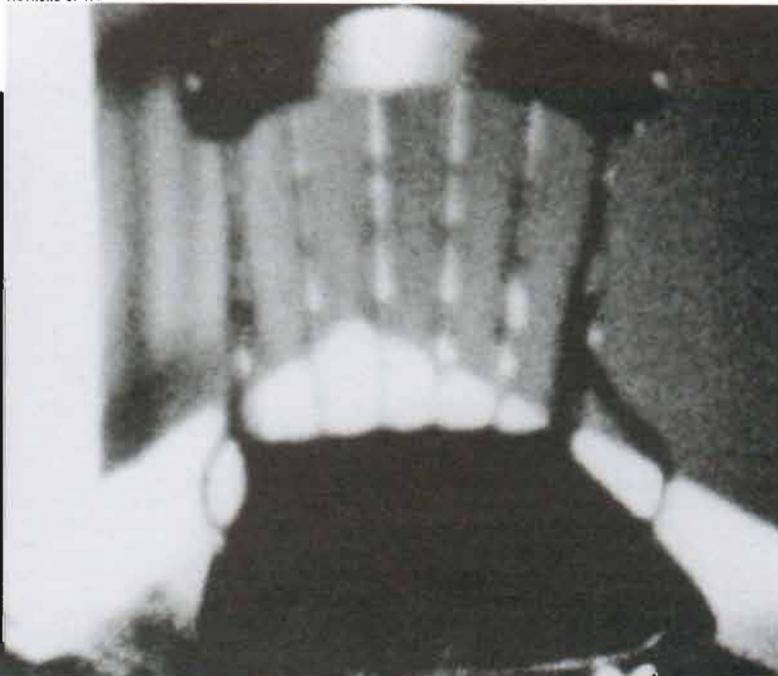
lays for a floating text poem. "If you open your mouth and can't say anything maybe you are a sound." Hmm. Haptic video for voyeurs.

THE PHOTOGRAPHER'S LESSON

Jeffrey Paull, Canada
Slide show/performance
15 minutes 2000

From the prince of pedagogy, the secret beating heart of the Escarpment School, comes this new performance piece by Jeffrey Paull. Using a series of slowly dissolving slides shot in luminous black and white, he re-traces a history of looking, opening the apertures of our eyes to moments which should last a lifetime.

MOTHERS OF ME



DIE DYER



A MECHANICAL MEDIUM

Zoe Beloff and Gen Ken Montgomery blow New York ghost winds into Hogtown for this once only, not-to-be-missed, 3D performance. Former collaborator with John Cale and the Wooster Group, Zoe dreams her way back into the past using a rogue arsenal of the antique: 78 rpm turntables, toy telegraphs, pocket theremin and a Kodoscope 16mm projector.

SPONSORED BY MOVING PICTURES

Moving Pictures

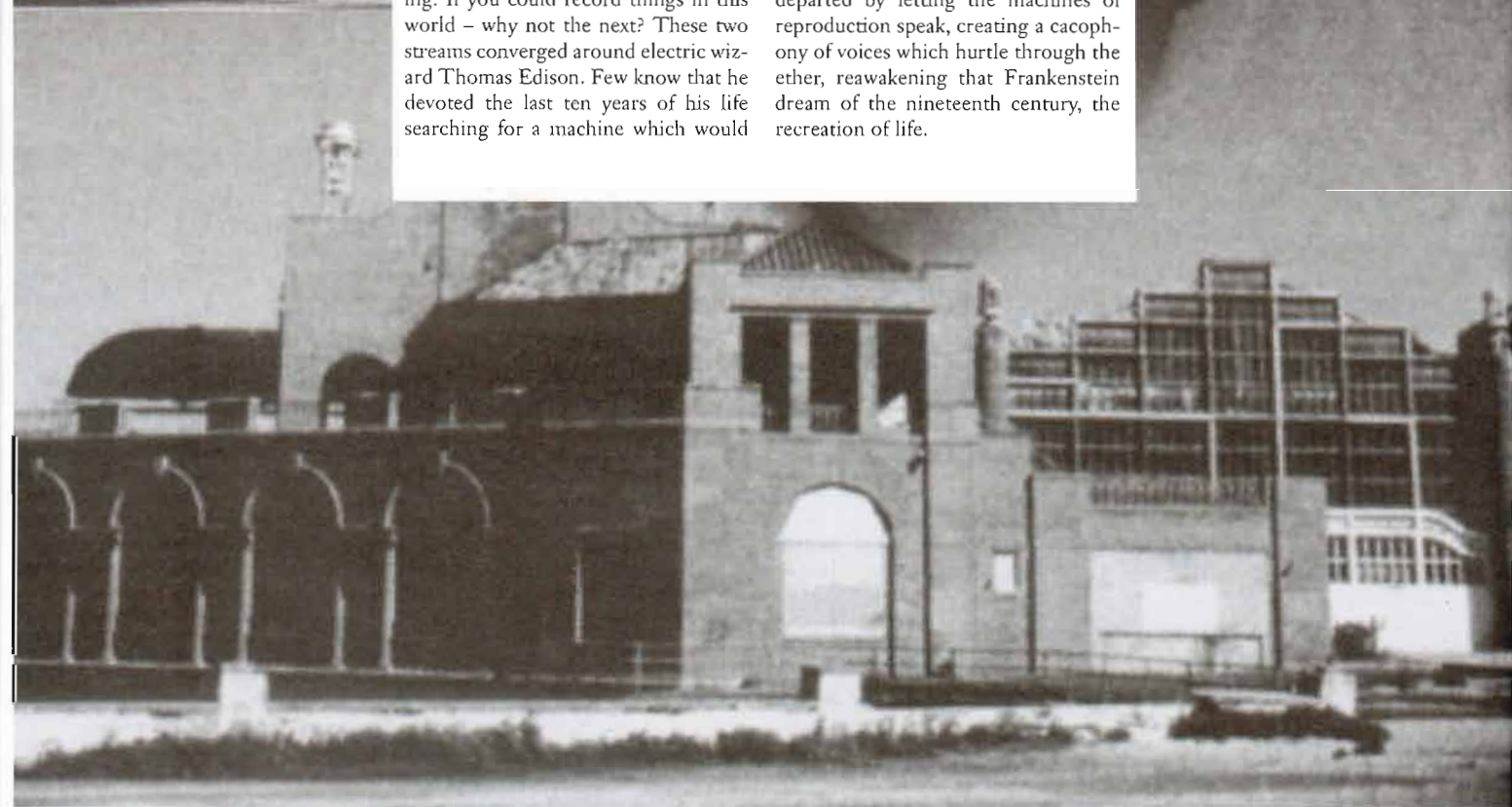
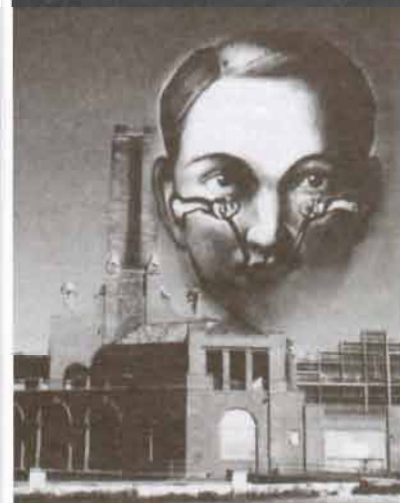
A STEREOSCOPIC SEANCE
Zoe Beloff with live sound
by Gen Ken Montgomery, USA
Performance 60 minutes

The desire to cross frontiers has long been a dream of our culture, the greatest and most mysterious being the shadowy borderline between life and death itself. This exploration reached its boiling point a hundred years ago, driven by the spiritualist movement that promised its believers messages from beyond the grave. This was done in two ways: through folks known as mediums (living receivers) and new technologies of sound/picture recording. If you could record things in this world – why not the next? These two streams converged around electric wizard Thomas Edison. Few know that he devoted the last ten years of his life searching for a machine which would

communicate directly with the dead. A machine he named “A Mechanical Medium.”

A Telephone Between Worlds

Proceedings open with a screening of a silent short from 1918: *Plastic Reconstruction of a Face, Red Cross Worker, Paris*. Then 3D slide-bursts show the once dreams of New Jersey's abandoned carnival life, while a series of home movie moments are projected into the bends. Early science flicks work out Edison's what-ifs on the reconstitution of the body after death. Sound conjures the spirits of the departed by letting the machines of reproduction speak, creating a cacophony of voices which hurtle through the ether, reawakening that Frankenstein dream of the nineteenth century, the recreation of life.



THE HUNT

SPONSORED BY NFB



UNSERE AFRIKAREISE

Peter Kubelka, USA

16mm 12 minutes 1966

"*Unsere Afrikareise* is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on *Unsere Afrikareise* for five years; the film is twelve minutes long.) His methods of working (he learned by heart fourteen hours of tapes and three hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs." (Jonas Mekas)

NUNAQPA (GOING INLAND)

Zacharias Kunuk, Canada

Video 58 minutes 1991

Life on the hunt follows a seal-skin-clad tribe as they venture into caribou country. Lensed with a rare grace and clarity, and set in an epic lunar-scape of featureless rock and forever horizons, this slow moving blood-rite ventures into an ancestral past in pursuit of ghosts and dinner. Winter forces the tribe into sod houses, while summer brings a nomadology of the heart, where the sum of the world may be fitted over one's shoulders, each step rooted in the soil of communion.

"This is not a documentary, for since the late 1950s the Inuit have generally not lived 'on the land' in small family groups, wearing handmade skin clothing, living by hunting alone. In the past forty years the Inuit have largely been brought into newly-established communities; they live in prefabricated houses and drive snowmobiles, wear clothing of wool and synthetic fibres,

do their shopping at the Hudson's Bay Company. *Nunaqpa*, like *Qaggiq* before it, is a recreation of a recent past that now exists only in memory... but it is a memory still alive for the elders of these communities. The lives depicted here are those lived by the actors' grandparents, who may perhaps be living still, and have the same names as their grandchildren." ('Northern Lights' exhibition catalog, Canadian Embassy, Tokyo, 1992)

In 1985 Canadian video artist Norman Cohn met Zacharias Kunuk, an Inuit video artist from Igloolik. This marked the beginning of a partnership and friendship that has produced internationally acclaimed work about the people of the North. In 1990 Cohn settled permanently in Igloolik and with Kunuk and Paulossie Qulitalik, co-founded Igloolik Isuma Productions Inc., Canada's first Inuit-owned independent video production company.

The tapes produced by Kunuk, Cohn, Qulitalik and the Isuma team of actors portray Inuit in the roles of their ancestors undertaking traditional activities. In 1988-89 they produced *Qaggiq* (Gathering Place), a 58-minute drama set in the 1930's. *Nunaqpa* (Going Inland), which followed in 1991, recreates the traditional summer hunt for caribou; and in 1993 *Saputi* (Fish Traps), which portrays the building of a stone weir to catch Arctic char during their seasonal migration up the coastal rivers. They have since completed production of *Nunavut* (Our Land), a series of thirteen half-hour programs for television that recreate life on the land in the Igloolik area in the years 1945-46. *Nunavut* marks the first time in any country that an aboriginal culture has produced a professional dramatic television series to tell its own story from its own point of view, to its own people and to audiences around the world.



ALL STILLS: NUNAQPA (GOING INLAND)



insomnia**SUNDAY**

Special guest DJ's

MONDAYCUSTOMER APPRECIATION NIGHT
DJ James Martin spinning
real retro 80's funk**TUESDAY**

Blugrass guru's Big Gravel

WEDNESDAYDJ 3am Speed Dog
spinning acid jazz,
trip hop, drum & bass
and electronica**THURSDAY**

Martini Madness

insomnia

restaurant.cyber.bar

**HUNGRY
@ 3AM?**Great food all the time
Sunday-Wednesday 11am-2am
Thursday-Saturday 11am-4am**WEEKEND
HANGOVER?**Join us for brunch
Saturday's & Sundays
11am-4pm

Full menu open until close



0 5889125222 0

563 Bluff St. W. / 416.588.3907
www.insomniacafe.com

Images of our lives!

www.nfb.ca



Images de nos vies!

1-800-267-7710

www.onf.ca

Desh Pardesh 10th Annual International Festival/Conference

June 6 - June 11, 2000

at Buddies in Bad Times Theatre

12 Alexander St, Toronto
info: 416.340.0485
desh @ ican.net
<http://home.ican.net/~desh>

MAY 18-28, 2000
10th ANNUAL **TORONTO** **lesbian + gay**
FILM + VIDEO FESTIVAL
May 18 - 28, 2000
Famous players paramount
corner of john + richmond
www.insideout.on.ca

MOVING PICTURES

CANADA'S ONLY FESTIVAL OF DANCE
ON FILM + VIDEO

screenings
workshops
awards
live Anatomic Cabaret
Canada wide tour

MOVE US
WITH NEW
POSITIONS

CALL FOR ENTRIES DEADLINE MAY 31, 2000

OCTOBER 2000 IN TORONTO

BLACK MARKET

Fine Vintage • Clothing & Stuff



319 Queen West (Upstairs) &
256a Queen West Mega Warehouse
& Rentals (Downstairs)
Bernard or John
Phone: (416) 599-5858
Fax: (416) 599-5649

PUNISHMENT WHEN DESERVED IS LOVE

SPONSORED BY DESH PARDESH

LITTLE FAGGOT

Steve Reinke, Canada
Video 2.5 minutes 1993

A newborn reclines as a trio of bedside readers narrate a future of great height and low ideals. "I am a baby lying in the crib and my name is Little Faggot. I just lie here and nothing much happens. Occasionally someone bends over me and talks for a while. Just because I cannot keep my saliva contained within my mouth, just because my eyes tend to become unfocused and crossed, just because I seem to enjoy wallowing in my own shit and piss doesn't mean I don't understand their monologues. For I understand them with the innocence and purity of a newborn."

SPEAK

Robert Todd, USA
16mm 7.5 minutes 1997

Welcome to a land of giants, strange rites and garbled oaths. Todd strains moments of the everyday through a child's vision, looking on at family gatherings with wonder and terror

made palpable by a whip-like montage. A panoply of formal interventions including solarized, hand-processed negative, hand scratching, painted interludes and superimpositions all work to forge metaphors of vision.

FRANCESCA WOODMAN

Kate Thomas, Canada
Video 6 minutes 1990

In this haunting, lyric tale of obsession, artist Thomas takes on Woodman's birthday suit, plays un-dress up, and wraps herself in a coterie of shells and flowers. Woodman hit the bigs with her naked self portraits, though not before she'd offed herself at the age of 23. Her death adds a dark poignancy to this cross-current of identification, as Thomas offers her own body as memorial seance.

DARLING INTERNATIONAL

M.M. Serra and Jennifer Reeves, USA
16mm 22 minutes 1999

What do you get when you cross Queen Dom Serra (*L'Amour Fou, A Lot of Fun for the Evil One*) and babyface Reeves

(*Chronic, We Are Going Home*)? A butt-cracking, pussy-licking snatch fest is all. Resplendently photographed in slo-mo super-8, this travelogue of desire shows a city of women in heat. Set in noir New York, here is a story of a good girl gone bad, its cross-cutting interludes showing Serra as office avatar, and Reeves as a metalshop worker with a penchant for überfemme, after hours dress up. Is it any wonder she craves a little discipline now and then? Serra passes her charge onto another top, and stops to chat with Taylor Mead while they fall in lust. Just another night in the big city.

BLUE TURNING GREY OVER YOU

Ruba Nadda, Canada
16mm 5 minutes 1999

The hardest working maker in the biz is back with this dramatic brief about unrequited love. Set in three acts, a trio of couples try to explain why they can't, they could never, not for now, no. Featuring luminous performances by Henrickson, Lambie, Trusty, Dinsmore and sis Laila. Nadda's minimalist decor and mise-en-scene lets the actors do the walking in this circle of departure.

THE FRUIT OF THY WOMB

Barbara Albert, Austria
16mm 27 minutes 1996

Austria delivers this deftly made drama about what else? The divide between body and soul. Told from the point of view of seven year old Natascha, dozens of scenes choreograph the blood rites of growing older as the public imaginaries of church and state rub up against the primal scene and schoolgirl sex. Its colour-soaked palette, rapid scene shifts and emotional candour mark its filmer as a rare talent. For any old enough to remember what it meant to be young.

desh
pardeh

FRANCESCA WOODMAN



DARLING INTERNATIONAL



DARLING INTERNATIONAL



THE SEARCH FOR ART FAG 2000

CURATED BY ROY MITCHELL AND RM VAUGHAN

Cum watch eleven kinds of wonderful preen their way towards the crowning moment of **ART FAG 2000**. Celeb judges will guide us through a night of triumph and heartbreak. We'll screen the contestants' super-8 films, we'll ask them difficult arty questions and after a nail-biting evening of anticipation, we'll crown the winner at our blow-out closing night party. We've taken on the job of bringing you the glamour you missed so much in the twentieth century.



AT INNIS COLLEGE, 2 SUSSEX AVE CLOSING NIGHT PARTY TO FOLLOW

SPONSORED BY INSIDE OUT AND XTRA

THE CONTESTANTS

FRANCISCO ALVAREZ: A former dancer, and currently involved in publicity, this contestant is involved with Inside Out, Moving Pictures Festival and Fashion Cares. He appears reserved and proper, but has been overheard in the men's room promising the judges more than just a drink for a favourable vote.

AA BRANSON: AA has chosen to come out of hiding and fight for a title similar to those he's held in the past. Once part of General Idea, he is no stranger to pageants, poodles and art. The others have their work cut out for them in competing with this one.

CHRIS CHONG: Chris thinks world peace can be achieved through cute guys on skateboards and art. His films have been screened all over the world, and although he's shy, he'd kill to win.

KEITH COLE: How does he do it? Involved in over 150 films he just keeps on getting better. Big girls rule okay? A self proclaimed Bear, Butch-Dom leather top who likes short shorts.

ANDREW HARWOOD: This contestant started campaigning for the Art Fag 2000 title in the mid-nineties. You'll probably recognize him from his frequent appearances in society columns. The beating heart of both Mercer Union and Zsa Zsa, he is the primo art fag in the West End.

IAN JARVIS: In his day job, this contestant handles stressed-out vidiots with the care of a dental hygienist. With Ian, we know backstage catfights will be kept to a minimum, and the only slapping sounds will be our lad re-loading the make-up. His video work has tackled such topical subjects as body piercing, hairdressers and bunnies.

KELLY MCCRAY: Born in the back of an art gallery, this contestant can spot a good piece of art in the middle of a snowstorm. He is one of the most affable people in Yorkville where he works. His red bicycle is the envy of the Mercedes crowd.

WILL MONRO: Fresh out of Art School, this contestant enjoys making things out of men's underwear, putting on make-up and listening to rock 'n' roll. Will believes queers should rock more and is responsible for queering up local rock dive, the El Mo, on one of the coldest nights this winter.

ARIF NOORANI: Arif has traveled the world and loved every minute, but realizes that Toronto is still the Fun Factory. A filmmaker, writer, and programmer, Arif believes that art and human rights make people more understanding and better dressed.

BENNY NEMEROFSKY RAMSAY: This contestant has charmed his way into the hearts of many. He likes to draw, photograph and make film/video. His recent Cindy Sherman-inspired work

made Cindy jealous, but the poetry she heard on his out-going phone message melted her heart, and now she likes him too.

JUNO YOUN: This contestant's life is dictated by the Fashion of Tomorrow. While he might be the smartest dressed man in the bunch, Juno will still have to show that the art he creates is as beautiful as the shoes on his feet.

YOUR EMCEES FOR THE NIGHT

RM VAUGHAN: Novelist, poet, journalist, filmmaker, and playwright. Mr. Vaughan has never had a "real" job in his life and intends to keep it that way.

ROY MITCHELL: Mr. Mitchell has started to dedicate his life to art in a film/video way. He gets a little nervous about most things, but his wit and fashion sense have got him out of more than one tight jam.



Only their earlobes are pierced.



How to spot the straight people
at a gay & lesbian pride parade.

At **XTRA!**, we're celebrating nearly 30 years of connecting with our people; bringing new ideas to the table; covering the events, highlighting the issues and leading the discussions that excite and incite us across Canada and around the world. And we're not just on paper. This year we launched www.xtra.ca for a truly interactive Internet experience.

For lively debate or the latest in arts and entertainment, **XTRA!** is Canada's foremost gay and lesbian media group. We're in print, on-line and always over-the-top.



Canada's
gay & lesbian
media group



XTRA! (416) 925-6665

XTRA! West (604) 684-9696

Capital XTRA! (613) 237-7133

CABBAGETOWN SHORT FILM & VIDEO FESTIVAL

2000

■ **Screening: Wednesday, Sept. 6, 2000**

Winchester Pub, Winchester & Parliament Streets
No entry fee required.

■ **Deadline for entries: August 18, 2000**

Application forms at: 237 Carlton Street, Toronto
Phone: (416) 921-0857 or fax: (416) 921-8245
Web Site: www.oldercabbagetown.com
For further information please call (416) 924-3514

Rainer Ganahl
Karen Henderson
Paulette Phillips

Video installations

April 8 — 28, 2000

Paul Petro
Contemporary Art
265A Queen St. W.
Toronto, Ontario M5V 1Z4
tel: 416 979-7874
fax: 416 979-3390
www.interlog.com/~petro

**PAUL
PETRO**

**The Rivoli and the Queen Mother salute
the Images Festival of Independent
Film and Video**

Eryn Foster, Janine Hopkinson,
Gwenaël Rattke, Stefan St-Laurent

I don't want to be here

March 29 - April 29

Including a video program of emerging
international artists curated by
Stefan St-Laurent and co-sponsored by
Images Festival of Independent Film and Video.

This program will be launched
Wednesday April 12, 8-10pm at YYZ
and continue through April 29th.

Deanna Bowen

Sudomasochism

March 29 - April 29

CALL FOR SUBMISSIONS:

YYZ seeks proposals in
film, video and performance art
deadline: September 15/00

contact gallery for submission guidelines

YYZ acknowledges the support of The Canada
Council for the Arts; the Ontario Arts Council;
and the City of Toronto through the Toronto
Arts Council.

YYZ Artists' Outlet
401 Richmond Street West Suite 140
Toronto, Ontario M5V 3A8
tel 416.598.4546 fax 416.598.2282
e-mail yyz@interlog.com
www.interlog.com/~yyz

YYZ

**stay informed
become a
member**

A SPACE

110-401 RICHMOND ST W

TORONTO ONTARIO

CANADA M5V 3A8

TEL 416 979 9633

FAX 416 979 9683

WE WELCOME PROPOSALS

IN ALL MEDIA

please contact us for guidelines

aspace@interlog.com

http://www.interlog.com/~aspace/

INTERACCESS

• ELECTRONIC MEDIA ARTS CENTRE

• www.interaccess.org

Exhibition Space

INTERACTIVE VIDEO, INSTALLATION, ROBOTICS AND COMPUTER-BASED ARTWORKS
SIX EXHIBITIONS EACH YEAR

workshops, USER GROUPS AND GENERAL ACCESS TO COMPUTER AND ELECTRONICS EQUIPMENT

Production Studio

Performance Events and Artists Talks

A FORUM FOR CRITICAL DISCOURSE AND EXPERIMENTATION

Online Activities

forums, exhibitions, performances, news and resources

www.interaccess.org

XXX DINER

March 2, 2000 Eye Magazine - R.M. Vaughan says about XXX Diner

"I am finding it increasingly difficult to hear 70's
disco classics at disco restaurants. Until I realized
that XXX DINER is a happening, chic, hip, all in
oneness, experiential restaurant and not my "office."
I wonder why this place is so packed on the
weekend. I profoundly love the XXX Diner
on Queen West. It's clean and tasty and
well staffed by happy people.

I complain when I should sing along with
the mythical bunny!"



HARDcore BEan XXX Diner
894 Queen Street West 536-2822

IMAGES OFF SITE 2000

shift

Vtape

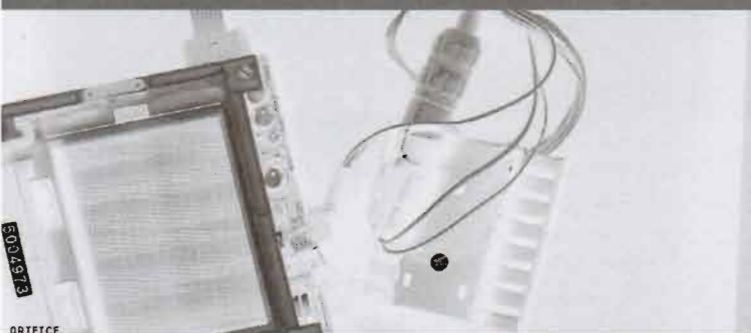
InterAccess
REPRODUCED WITH OUR GRANTSPACE
MULTIPLY

YYZ

PAUL
PETRO

Pleasure Dome

UNITED MEDIA ARTS



ORIFICE

12 Site-specific Video Installations made for the 2000 Images Festival

Locations: Various Dates: April 13th - 22nd, 2000.

Reception April 19th, 10:30 pm, at Insomnia, 563 Bloor St. W.

Orifice: A small opening or aperture esp. the mouth of a bodily organ or other cavity.

This project was developed to create an opportunity for twelve local artists to make a site-specific work for the Images Festival's installation component. Beginning with access to only one tiny video monitor each, the initial concept was focused on the notion of an orifice. An orifice not only because of the similarity between the three inch LCD monitors and our own little seductive bodily holes, but also because of how this notion of an opening can potentially inform site-specific work. Subsequently, these works raise questions around the definitions of site-specific installations: the complexities of architecture, placement and geography as well as how the idea of a hole or point of entry can articulate the relationship between artist and audience. Where the orifice ultimately resides for each artist - in the site, the imagery, the viewer or in all three - has been explored as well as the relationship that develops between the space and the subject matter.

Though the project was designed to allow the artists to bring their own themes and interests into the mix, a collective process and predetermined presentation details bring the works closer to one another. An emphasis was fundamentally placed on each artist's ability to experiment with the concept within the limitations that the project demanded: one site, one video work, one monitor, ten days. Participants range in experience, approach and practice, with architecture, photography, electronics, editing, graphic design, video, film, education, theatre and visual arts as only a few of their various backgrounds. In addition, the artists have

shared their ideas, skills, and resources with one another which has contributed enormously to the project's success.

Many thanks to the Images Festival, Kim Tomczak and all of the individuals who have contributed to securing the sites, equipment and facilities.

THE PARTICIPANTS:

SYLVIE BÉLANGER, originally from Montréal, is currently teaching at the San Francisco Art Institute in California. Her works in video installation have been exhibited nationally and internationally with major exhibitions in Europe and Japan. "E.lect.com" is an in situ video installation that spells out of "Orifice" years of textuality.

Inspired by a long-standing dialogue, art video and documentary producer **JULIE ANN FOX** collaborates for the first time with friend and artist **SHARY BOYLE**. Boyle's unflinching commitment to personal exposure combined with Fox's sympathetic formalism promises to result in something unexpected!

SIMONE JONES is a visual artist who lives and works in Toronto. Simone likes to make sculpture that moves; these kinetic movements often refer to the body. (Simone is convinced her work has its origins in those robot fantasies she had when she was a kid because she had allergies and wasn't allowed to have a pet.)

ROSLYN KALLOO has worked as a film and video editor on numerous projects at the Banff Centre for the Arts, the Canadian Film Centre and at Charles Street Video. Her own work with digi-

tal media explores themes of the female body in relation to technology.

RACHELLE VIADER KNOWLES is a multimedia installation artist whose work attempts to deal with the ugly stuff of being human. Originally from Wales, Rachelle has been in Canada since 1994 and dreams of returning to the land of song and drizzle.

NINA LEVITT is a photographer and video maker, and has exhibited in dozens of shows in Canada, the US and the UK. For the time being, she's an instructor in the New Media Program, School of Image Arts at Ryerson. Her work primarily appropriates images of transgressive women from films, television and photographs. Last fall two new video installations *Gravity + Duet* were shown at Toronto Photographers Workshop in Toronto. Her piece in *Orifice* continues her interest in examining how lesbians are imaged/imagined in popular culture.

PAULETTE PHILLIPS primarily works in long form drama and has created award-winning works in film, video, performance and theatre. She teaches film, video and writing at the Ontario College of Art and Design. Her installation for *Orifice*, *The Secret Life of Criminals*, is an opportunity to work short, fast, small and dirty.

AMANDA RAMOS is an installation artist and exhibition designer. She creates immersive environments experimenting with a variety of formats that integrate architecture and media. Inside her stylized constructions, individuals are publicly invited to explore new methods of social interaction. This site-specific work frames us into entering a

space and image that perforates our path.

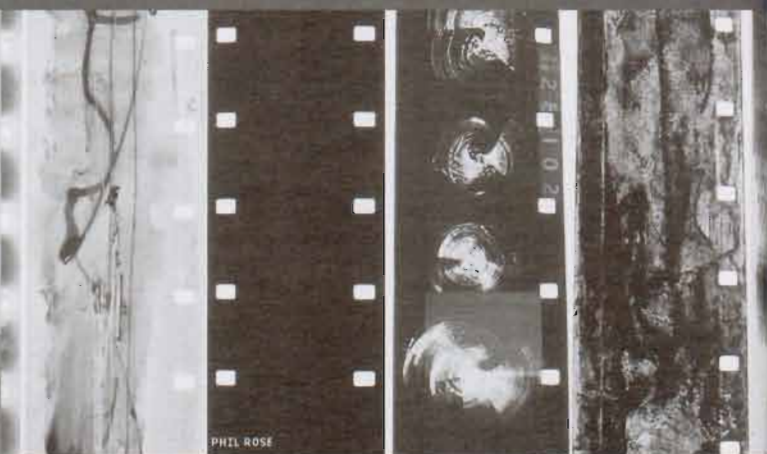
LISA DEANNE SMITH is interested in creating art that is visual and perceived with our other senses. In collaborating with a suspecting and unsuspecting public in the piece created for *Orifice*, Smith hopes to evoke that moment where Aunt Jane's missing shoe makes it all make sense.

MICHELLE TERAN is a graphic designer, multidisciplinary artist and computer geek who uses and abuses digital technology to explore and develop new and innovative performance strategies over the internet.

B.N. Yael is a Toronto based filmmaker, video and installation artist. Her film and video work has been shown throughout Canada and internationally. She currently teaches at the Ontario College of Art and Design. Yael will be mapping the sites of her own orifices onto her own Toronto. She's not completely sure what that means. Something about entering a space, an abstract geography through significant openings. Eh? OH. Eeh.

This project is co-presented by V Tape.

For information please contact Deirdre Logue at the Images Festival (+16.971.8405) or by email at images@interlog.com



SCRAPS, SCRAPES AND SCARS

Phil Rose, Light box installation, 2000

Location: Imoges Lounge at Innis College, 2 Sussex Ave.

Dates: April 13th – April 22nd, 2000

Part of an ongoing series of lightboxes. The title refers to the origin of many of the strips used in the boxes – discarded NFB films, mainly promoting the metric system, hauled out of a dumpster.

Material at the head and tail of these films was used to scratch on, or simply left intact to reveal its own hidden qualities.

Phil Rose is an interdisciplinary artist and filmmaker. ctronc@cybrus.ca

BOUND AND PACKAGED

Doug van Rosen, Canada Film Sculpture, 1998

Location: Innis College, 2 Sussex Ave. Dates: April 13th – April 22nd, 2000

Whoever said that art couldn't be useful as well as fine looking? Doug van Rosen's film dress is both, made from a 16mm National Film Board instructional animation on the virtues of "proper packaging." It was made for the *Black Tie to Bondage* benefit show at SAW Gallery in November 1998 especially for haptic critic and film scholar Laura Marks. Alluring and transparent, Rosen's film dress raises questions of utility, projection and reproduction, re-dressing the body in some of the

filmic codes which have informed it via mass media. He suggests that it is only through this lens that we are able to see one another, and ourselves.

Doug van Rosen is a multimedia artist based in Ottawa. The Bound and Packaged film dress is part of the private collection of Laura Marks and appears courtesy of her.

For information on the work of Doug van Rosen please contact him by email at dougvansen@hotmail.com



HYPNOTIC SUGGESTION '505'

UN/FOLDINGS

Barbara Sternberg, Canada Video installation, 2000

Location: Pages Window at 256 Queen St. W.

Dates: April 13th – April 22nd, 2000

Two looped videotapes re-work positive and negative material from Sternberg's film *Beating* (1995). A separate soundtape features mixed voices and rhythms.

Barbara Sternberg is a Canadian film artist whose been working since the late 70s. She is our spotlight artist for 2000, and this installation, along with two pro-

grams of her filmwork and an extensive catalogue, allow viewers the opportunity to look back on a practice that converts the everyday into wonder.

This project is co-presented by Pleasure Dome. For information on the work of Barbara Sternberg please contact her through the Canadian Filmmakers Distribution Centre (see distributor's list for details).

HYPNOTIC SUGGESTION '505'

Jane and Louise Wilson, UK Single Channel Video Projection, 1993

Location: A Space Gallery, 110-401 Richmond St. W.

Dates: April 19th – May 11th, 2000. Opening Reception April 19th, 5-7 pm

"Using film, photography and sculpture, Jane and Louise Wilson have created a series of highly theatrical and atmospheric installations that investigate the darker side of human experience. Since they first began working together in 1989 – the year they famously produced identical degree shows – the Wilson twins have been fascinated by the power of the unconscious mind, creating a body of work which probes collective anxieties and phobias, arouses unwanted memories and seeks to reveal that which is usually repressed. The Wilsons explore this subterranean world in highly charged psychodramas, acted out using the tools of the mass media: film and photography. The Wilsons are only too aware of the allure of cinema, and they consciously borrow its narratives and imagery, as well as its technologies, to create films which are visually enticing. Seeming to adhere to cinematic convention, these films poignantly demonstrate the power of its influence. This is self-evident in this early film *Hypnotic Suggestion '505'*, 1993, a work that first brought the Wilsons to a wider audience at the British Art Show in 1995. Here, they explore altered states of consciousness, filming themselves under the influence of hypnosis. Dressed soberly, seated beside each other in front of a blue velvet cur-

tain, they respond in near synchronization to the spoken commands of the hypnotist. A parallel is implied here with our compliant behaviour before the seductive power of the cinema. The way the film is presented – back projected on a single suspended screen – gives it cinematic feel, which creates an uneasy sense of artifice, raising the question: is this drama or documentary?" (Mary Horlock, Curator at the Tate Gallery, London.)

Recent accomplishments and exhibitions by Jane and Louise Wilson include a nomination for the 1999 Turner Prize, and solo exhibitions in London, Brussels, New York, Tokyo, Hamburg and Cambridge. Their works have also appeared in numerous group exhibitions, most notably the Carnegie International in Pittsburgh and in Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Media Art at the San Francisco Museum of Modern Art. Jane and Louise Wilson live and work in London.

A special thank you to Lisa Rosendahl at the Lisson Gallery for her assistance. This project is co-presented by A Space Gallery and sponsored in part by V Tape. For information on the works of Jane and Louise Wilson please visit the Lisson Gallery web site at www.lisson.co.uk

BOUND AND PACKAGED



HEAD JUMPER



THE APPEARANCE MACHINE: AN AUTONOMOUS SYSTEM FOR MUSIC AND IMAGE COMPOSITION

Willy Le Maitre and Eric Rosenzweig, Canada

Video and New Media Installation, 1999/2000

Location: Interaccess at 444 - 401 Richmond St. W.

Dates: April 6th - May 6th, 2000. Opening Reception April 12th, 6-9 pm.

The Appearance Machine is a perpetual animation device. It slowly grinds away manufacturing scatological dramas from wrappers, packing material and other debris salvaged from its immediate surroundings. These objects form the set and become the characters of a self-evolving, televisual world that is delivered to select locations via live feed from a broadband Internet link.

The *Appearance Machine* consists of a turntable, a shifting surface upon which the raw materials are deposited, and a camera-switching system that collects and composes sequences of images that appear to tell a story. The machine performs an alchemic process, turning garbage into narrative using the grammar of the cinema - shot-reverse-shot, the 180 degree rule, and the functional hierarchy of close-up, mid and long shots. Through a live image analysis

(using David Rokeby's *Very Nervous System*), the machine also composes and performs its own accompanying soundtrack.

The *Appearance Machine* is part of Screen's ongoing installation project entitled *Fleabotics*. Screen is Willy Le Maitre and Eric Rosenzweig. They have been collaborating on artworks since 1993. Willy Le Maitre was born in Montreal, an island in the green St. Lawrence River powered mostly by the LG2 power plant, in 1965, two years before the world's fair there. Eric Rosenzweig was also born in Montreal, on 6.6.60. He now lives in New York. He fondly recalls *Labyrinth* from that same exposition.

This project is co-presented by Interaccess and sponsored by Shift Magazine. For information on the works of Willy Le Maitre and Eric Rosenzweig please contact them at er@interport.net

1012 PICTURES OF THIS FLOOR WITH A DIFFERENT POOL OF WATER IN EACH ONE

Karen Henderson, Canada Site-specific Film and Video Installation, 2000

Location: Paul Petro Contemporary Art Gallery, 265A Queen St. West

Dates: April 8th - April 29th, 2000. Opening Reception April 8th, 3-5 pm.

A 16mm camera is pointed towards the floor. A pool of water is placed on the floor, centered in the camera's frame. A single frame is exposed and the pool of water is removed, then replaced by another on the same spot. Another frame is exposed. This is repeated hundreds of times. To exhibit this work, the 16mm film is transferred to tape, and projected actual-size on the exact section of floor where the images were originally taken.

Karen Henderson was born in Scotland and now resides in Toronto. She has shown her work in a wide variety of circumstances including nunneries, a house undergoing renovation and the Art Gallery of Ontario. Most of her work involves liquid and time.

This project is co-presented by Paul Petro Contemporary Art Gallery. For information on the work of Karen Henderson please contact her at karenah@interlog.com

HEAD JUMPER

Leo Schatzl, Austria Sculptural Film Installation, 1999

Location: Innis College, 2 Sussex Ave. Dates: April 13th - April 22nd, 2000

A large wooden frame supports a pink rubber ball mounted just above head level. Viewers are encouraged to jump and hit the ball with their heads, triggering a flash and a single-frame of a mounted super-8 camera. The resulting film will be both portrait and documentation, and the apparatus itself a kind of living script, a site where the paradox of "motion pictures" can be rehearsed.

Leo Schatzl is an Austrian multi-media artist who has been working in film/video

since 1980. He is a graduate from the College of Art in Linz where he presently teaches. He has helped found numerous art collectives while continuing his inquiries into the webworld, telematic spaces and vibration and perception.

A special thank you to Ilse Gassinger for her assistance.

This project is co-presented by United Media Arts. For information on the work of Leo Schatzl please contact United Media Arts in Durham, Ontario at gassinger@umas.on.ca



THE APPEARANCE MACHINE: AN AUTONOMOUS SYSTEM FOR MUSIC AND IMAGE COMPOSITION



BASIC CANADIAN

BASIC CANADIAN

Rainer Ganahl, Austria Video and Photographic Installation, 2000

Location: Paul Petro Contemporary Art Gallery, 265A Queen St. W.

Dates: April 8th - May 6th, 2000. Opening Reception April 8th, 3-5 pm.

The installation is comprised of videotaped interviews addressing the linguistic (self)-understanding of Canadians. Half of the interviews are conducted in French and half in English. Ganahl's mother tongue is neither French nor English, giving the artist a status of the third party, a neutral listener or arbitrator. While focusing on the French-English conflict, the interviews do not distract from the fact that there are many linguistic minorities - immigrant and native - living in Canada. A series of *Basic Canadian* photographs taken in Canada during the production complete the installation.

Since the early 1990's Ganahl has considered the study of foreign languages to be a major part of his art practice. His interest lies in the social and political dimensions, rather than the linguistic properties, of languages. His work addresses the complicated relationship between power, knowledge and its institu-

tions, the intellectual arrogance associated with educational ideologies and nation-building and the specific/particular value systems that are inscribed in languages. Ganahl's language-related works take on a variety of different forms and includes actual studying over years (Japanese, Russian, Korean, Modern Greek, Chinese etc.), interviews, videos, objects, works on paper, on walls and online (www.ganahl.org), as well as photographs and performances. Ganahl's work has been exhibited internationally since 1988 and represented Austria at the 48th Venice Biennale (1999).

This project is co-presented by Paul Petro Contemporary Art Gallery. For information on the work of Rainer Ganahl please visit his web site at www.ganahl.org

I DON'T WANT TO BE HERE

Curated by Stefan St.-Laurent, Selected Video Library Screening

Location: YYZ Artists' Outlet, 140 - 401 Richmond St. W.

Dates: April 12th - April 22nd, 2000. Opening Reception April 12th 7-9 pm.

The existential questions arising from the works selected are related to our individual experience of finding a place in the world. By low-grade means (Hi8, Super-8 or automatic cameras), many artists working today engage viewers by transposing their own personal experience with pictures. The subjects appearing in the works are absorbed by their search for social acceptance. The program is shown in conjunction with a photography-based exhibition by the same name, also on view at the gallery.

SUNFLOWER

Anna Adahl, Sweden

Video, 3 minutes, 1998

A woman sits on an armchair and wishes the sunflower beside her would stop staring.

EXPÉDITION DÉRISOIRE 2

Pascal Grandmoison, Québec

Video, 15 minutes, 1999

A burlesque tape with over ten characters, all participating in the most mundane and preposterous activities.

HISTORIA DE LA SENORA

ESPERANZA

Sonia Cabrera, England

Video, 3 minutes, 1998

A woman flips through an art history book and retells the past the way she sees it.

SPIN IN

Adrian Blackwell and Kika Thorne, Conodo Film installation, 2000

Location: Innis College Town Hall, 2 Sussex Ave.

Dates: April 13th - April 22nd, 2000 (before each evening's screening)

Gracing the festival's theatre interior is *Spin in*, an installation work for three film loops projected into three mirrored geometries. Comprised of equilateral triangles: the smallest is four-sided, the mid-sized one is eight-sided and the largest is twenty-sided. These are suspended and slowly rotated, breaking up the moving image and splaying it across the theatre in triangular fragments. The mirrors serve as an intermediary screen, ensuring that the images' final destination will loosen the images from their traditional moorings within the frame, and brushing them up against their surrounding architectures and the audience itself. The mirrored shapes are derived from the ideal forms of Plato for the basis of all matter: fire, air and water. The loops show couples kissing - in the words of the artists, "the most revolutionary act."

AUTHORISED ONLY

Sari Tervaniemi, Finland

Video, 13 minutes, 1999

Someone is dying or dead. Or is it all imagined by a stranger wandering in Helsinki at night?

GERMAN SONG

Sadie Benning, USA

Super-8, 5:49 minutes, 1995

Shot in black and white film, this lyrical short muses on a disengaged youth and grey afternoons spent wandering.

LIGHTS OUT

Line Goguen, New Brunswick

Super-8, 3 minutes, 1999

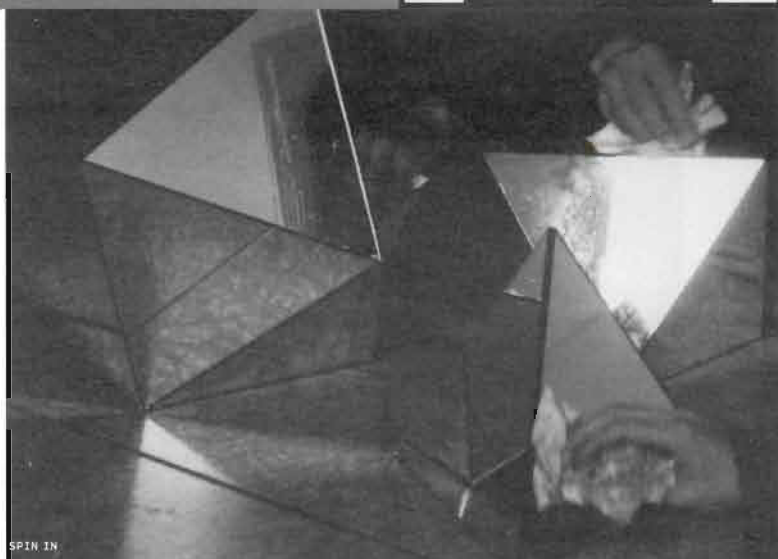
This experimental and autobiographical film gives the viewer a pretty good idea of what it could feel like to be sixteen in Bouctouche, New Brunswick.

Thanks to: Cate Elwes (Camberwell College, London), Gwenael Rattke (Acadie Underground, Festival international du cinéma francophone en Acadie), Kim Tomczak and Lisa Steele (V Tape), Lisa Deanne Smith (YYZ) and Deirdre Logue (Images Festival).

This project is co-presented by YYZ Artists' Outlet. For information please contact YYZ by email at yyz@interlog.com

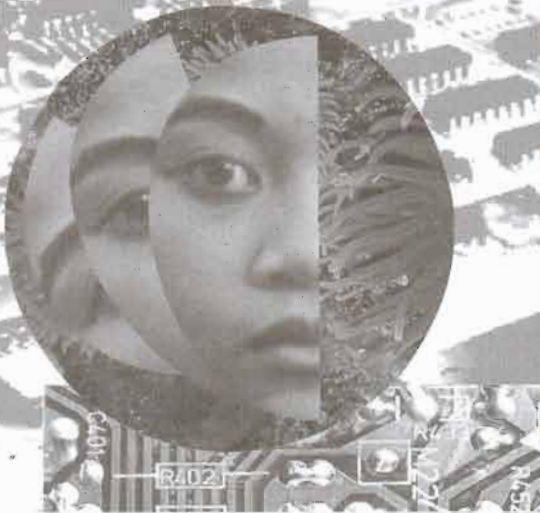
Kika Thorne is a celebrated multi-disciplinary artist, co-founder of SHE/tv (91-98), and subject of several retrospectives round the world. Her new vid *Work* is screening at this year's festival. Adrian Blackwell works as an artist and architect. He has shown sculptures of water at *Clear Cut* and *concrete at Man Size*. In 1999 he went to Winnipeg to build a spiral floor and Hamilton to bisect a car for the show *Centrifugal*. Kika and Adrian have collaborated on a number of projects including the video *Sheet Sculpture* and vid installation *Street Fight*. They both participated in the *October Group* inflatable tunnel and the *February Group's* mattress square, collective actions against the provincial assault on the city of Toronto.

For information on the work of Kika Thorne and Adrian Blackwell contact Kika by email at kika@interlog.com



1012 PICTURES OF THIS FLOOR WITH A DIFFERENT POOL OF WATER IN EACH ONE

Images Off Site was curated and co-ordinated by Deirdre Logue. With thank you's for their generous assistance to all of the co-presenting organizations and galleries and to Mike Hoolboom, Kim Tomczak, Ellen Flanders, Kelly Langgard and Larissa Fan for their encouragement.



ALL IN ONE OFFER

Package 1

Membership (1 Year)	150.00
2 Workshops	320.00
Sony VX 1000 Camera Pkg Rental (1 day)	90.00
Media 100 LX Editing (20hrs)	200.00

Regularly \$760.00
Now \$550.00

Package 2

Membership (1 Year)	150.00
1 Workshop	160.00
Sony VX 1000 Camera Pkg Rental (1 day)	90.00
Media 100 LX Editing (20hrs)	200.00

Regularly \$600.00
Now \$420.00

Package 3

Membership (1 Year)	150.00
Sony VX 1000 Camera Pkg Rental (1 day)	90.00
Media 100 LX Editing (20hrs)	200.00

Regularly \$440
Now \$350.00

Sign Up Today!

**Trinity Square Video
Congratulates members
showing in the
Images Festival including:**

Kika Thorne
Andrew J. Paterson
Ian Jarvis & David Collins

UPCOMING

TRINITY SQUARE VIDEO GALLERY SCREENINGS

February 25 - March 2

La ligne/line=bruit/noise-la video/video

March 3 - March 24

Pure

March 24 - April 12

Queerly on the ears

April 13 - May 4

Purchase Collection

May 4 - May 19

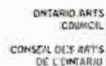
Asian Heritage Month

May 19 - May 26

Artist in Residence

TRINITY SQUARE VIDEO

Trinity Square Video appreciates the support of:



torontodartscouncil
An artist's council body of the City of Toronto



35 McCaul Street, Suite 110, 415

Toronto, Ontario, M5T 1V7

Phone (416) 593-1332

Fax: (416) 593-0958

staff@trinitysquarevideo.com

www.trinitysquarevideo.com

We would also like to thank: The George Cedric Metcalf Foundation

COMMUNITY SPONSORS

A SPACE

401 Richmond St. W., Suite 110
Toronto, ON Canada M5V 3A8

(T) 416.979.9633 (F) 416.979.9683

aspace@interlog.com <http://www.interlog.com/~aspace>

One of Canada's oldest artist-run centres, A Space has a 29 year history of innovative, community-oriented, culturally diverse and politically engaged programming. We welcome proposals in all media. Please contact us for guidelines.



CANADIAN FILMMAKERS DISTRIBUTION CENTRE

37 Hanna Ave. Suite 220

Toronto, ON Canada M6K 1W8

(T) 416.588.0725 (F) 416.588.7956

cfmdc@interlog.com

<http://www.cfmdc.org> (catalogue)

<http://www.interlog.com/~cfmdc> (information)

Dedicated to the distribution of the work of independent filmmakers, the CFMDC has worked for its members since 1967. With over 1400 titles in distribution representing the work of about 400 member filmmakers, the CFMDC catalogue is the most diverse of any film distributor in Canada. The CFMDC welcomes inquiries from all filmmakers concerning the distribution of their work.



CHARLES STREET VIDEO

65 Bellwoods Avenue

Toronto, ON Canada M6J 3N4

(T) 416.603.6564 (F) 416.603.6567

<http://www.charlesstreetvideo.com>

Charles Street Video is an artist-run centre devoted to providing media artists with production opportunities using a range of electronic and digital tools and to fostering an environment for the advancement of the media arts practice. CSV manages a five suite facility that includes three Avid systems and a Pro Tools audio editing station; rents Betacam and mini-DV camera packages; offers numerous residencies each year; conducts workshops; sponsors screenings and media art festivals; awards media art student scholarships and is partners with Inside Out on the Queer Youth Project.



CINSSU

(U. OF T. CINEMA STUDIES STUDENT UNION)

2 Sussex Avenue

Toronto, ON Canada M5S 1J5

(T) 416.978.7434 (F) 416.978.5503

<http://www.utoronto.ca/ffs>

CINSSU helps Cinema Studies students at the University of Toronto make the most of their education through events focused on academics and career development. We run several free series of foreign, classic, independent and (some) mainstream film at Innis College, establishing an important 'alternative' film venue for the university and the greater Toronto community. Information about our screenings is available on our web site.



DESH PARDESH

arts.culture.politics.

401 Richmond St. W., Suite 450

Toronto, ON Canada M5V 3A8

(T) 416.340.0485 (F) 416.340.1418 desh@ican.net

<http://home.ican.net/~desh>

Desh Pardesh, now in our eleventh year as a non-profit community based organization, brings together Diasporic South Asian communities that build progressive communities through arts and activism. Desh represents the great diversity of diasporic South Asians from all over the world. Our programmes and activities cross various borders as they confront issues of social change, alliance-building, feminism, sexualities, and artistic expression. Our main activ-



ity is our International Festival/Conference, celebrating arts, politics and culture in the Diaspora. This year's 10th Annual Festival/Conference will be held in Toronto from June 6 - June 11, 2000.

ED VIDEO MEDIA ARTS CENTRE

16A Wyndham St. N., P.O. Box 1629

Guelph, ON Canada N1H 6R7

(T) 519.836.9811 edvideo@albedo.net

<http://www.albedo.net/edvideo>

Ed Video provides artists in southern Ontario with truly affordable access to high quality video production/post-production facilities, as well as training and facilities for hand-processing 16mm film. An artist-run centre with a mandate to cultural equity, Ed Video also offers a supportive environment, workshops, production awards and innovative programming events.



FUSE MAGAZINE

401 Richmond St. W., Suite 454

Toronto, ON Canada M5V 3A8

(T) 416.340.8026 (F) 416.340.0494 fuse@interlog.com

<http://www.fusemagazine.org>

FUSE is a unique interdisciplinary magazine focusing on cultural issues in the visual and media arts-an important meeting place for artists, writers and cultural activists interested in an alternative critical perspective on contemporary art practices.



GALLERY 44 CENTRE FOR CONTEMPORARY PHOTOGRAPHY

401 Richmond St. W., Suite 120

Toronto, ON Canada M5V 3A8

(T) 416.979.3941 g44@interlog.com

<http://www.interlog.com/~g44>

Gallery 44 Centre for Contemporary Photography is a non-profit, artist-run centre committed to the advancement of contemporary Canadian photographic art. Our goal is to expand the understanding and appreciation of photography as an artistic medium.



GULF ISLANDS FILM AND TELEVISION SCHOOL - GIFTS

S.43 C.12

Galliano Island, BC Canada V0N 1P0

(T) 250.539.5279 (F) 250.539.3290

gifts@gulfislands.com <http://www.youthfilms.com>

GIFTS has quickly become one of Canada's most respected media schools, with over 70 international and national festival awards since 1997! The hands-on philosophy of both the "make a film in a week" course and the 16 instructors-24 students one month Independent Media Producer's Program cater to people who are serious about their filmmaking but do not want to spend excessive time and money reaching their goals. GIFTS is about giving people the opportunity to animate, act, edit, compose and distribute independent media. Check it out for yourselves at youthfilms.com, a pioneer in net broadcasting and learn more about what is happening at this incredible place on the West Coast.



HOT DOCS CANADIAN INTERNATIONAL DOCUMENTARY FESTIVAL

490 Adelaide St. West, Suite 302

Toronto, ON Canada M5V 1T2

spostoff@hotdocs.ca <http://www.hotdocs.ca>

Hot Docs, Canada's premiere international documentary film festival, is back for its 7th blockbuster year May 1-7 with over 70 of the year's most exciting, provocative and audacious non-fiction films from Canada and around the world. This year's festival will include over 50 Canadian documentaries, a Spotlight on Australia programme, a retrospective of the work of D.A. Pennebaker and Chris Hegedus, an expanded International Showcase and a full roster of industry programmes, including Hot Docs' annual Symposium, a Master Class with Albert Maysles and the inaugural Toronto Documentary Forum.



HOUSE OF TOAST

109 University Ave. West
Windsor, ON Canada N9A 5P4

(T) 519.977.6564 (F) 519.977.6564 artcite@netcore.co

<http://www.netcore.co/~artcite>

The House of Toast is Windsor's only film and video collective, founded in 1992 and affiliated with Artcite Inc., Windsor's artist-run centre for the contemporary arts. H.O.T. facilitates the production of media arts in Windsor and also present the annual Media City Film and Video Festival.

House of Toast

INSIDE OUT LESBIAN AND GAY FILM AND VIDEO FESTIVAL OF TORONTO

401 Richmond St. W., Suite 219

Toronto, ON Canada M5V 3A8

(T) 416.977.6847 (F) 416.977.8025 <http://www.insideout.on.ca>

The Inside Out Lesbian and Gay Film and Video Festival of Toronto is Canada's largest and most exciting queer film and video festival. This year Inside Out celebrates its 10th anniversary from May 18-28, 2000, at the Famous Players Paramount, at the corner of John and Richmond Street in the heart of downtown Toronto.

**INTERACCESS ELECTRONIC MEDIA ARTS CENTRE**

401 Richmond St. W., Suite 444

Toronto, ON Canada M5V 3A8

office@interaccess.org <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.

**THE LIAISON OF INDEPENDENT FILMMAKERS OF**

37 Hanna Ave., Suite 301

Toronto, ON Canada M6K 1W8

(T) 416.588.6444 (F) 416.588.7017 lift@inforamp.net

<http://www.lift.on.ca>

The Liaison of Independent Filmmakers of Toronto (LIFT) is a non-profit film co-op which encourages independent filmmaking through the exchange of information and access to equipment and facilities. Membership is open to anyone interested in the co-op and its activities. For more information about LIFT call Deanna Bowen, Membership Coordinator, or Christina Battle, Office Coordinator.

**MIX: INDEPENDENT ART & CULTURE MAGAZINE**

401 Richmond Street West, Suite 446

Toronto, ON Canada M5V 3A8

(T) 416.506.1012 (F) 416.506.0141 mix@web.net

<http://www.mix.web.net/mix/>

MIX: independent art & culture magazine, is a contemporary Canadian interdisciplinary arts quarterly that champions the work of independent, non-commercial visual and multimedia artists across the country and abroad. MIX is distinguished among Canadian periodicals by its devotion to promoting the work of emerging artists, artists working within artist-run centres, collectively organized exhibitions, and nontraditional formats. MIX magazine has broadened its scope with regular prison art, new media, and performance features from across the nation and worldwide.

**MOVING PICTURES FESTIVAL OF DANCE ON FILM AND VIDEO**

253 College St., Suite 102

Toronto, ON Canada M5T 1R5

(T) 416.961.5424 (F) 416.961.5624 movingpix@total.net

<http://www.total.net/~movingpix>

Canada's only festival devoted to the intersections of choreography and camera-work. Catch the best new international and Canadian films, videos and multimedia with a movement component in October 2000. For entry forms contact us or check our website.

**PAUL PETRO CONTEMPORARY ART**

265A Queen Street West

Toronto, ON Canada

(T) 416.979.7874 (F) 416.979.3390

<http://www.interlog.com/~petro>



Paul Petro Contemporary Art exhibits advanced contemporary work in all media by Canadian and European contemporary visual artists. The gallery occupies three adjoining spaces upstairs from street level at 265A Queen St West, two blocks west of University Ave. Gallery hours are Wednesday - Saturday, 11-5pm. Our web site features text-based works as well as current and past programming information.

PLEASURE DOME

6 Alcino Avenue

Toronto, ON Canada M6G 2E8

(T) 416.656.5577 (F) 416.656.2212 pdome@icon.net

<http://home.icon.net/~pdome>

Pleasure Dome is a year-round film and video exhibition group dedicated to the presentation of experimental film and video by artists. Programming since 1989, Pleasure Dome is committed to exhibiting local, national and international work which features shorter length and small format work, as well as non-traditional work that mixes film and video with other media such as performance and installation.

Pleasure Dome

PUBLIC ACCESS

c/o Fine Arts Cultural Studies 279 Winters College,

York University, 4700 Keele Street

Toronto, ON Canada M3J 1P3

(T) 416.736.2100 x 70106 (F) 416.650.8034

Founded in 1985, Public Access is a collective of artists and writers whose purpose is to pursue alternative sites and strategies for the production and dissemination of visual and textual artwork. Public Access is also the publisher of the bi-annual journal Public which explores contemporary cultural issues.

**RYERSON POLYTECHNIC UNIVERSITY**

350 Victoria Street

Toronto, ON Canada M5V 2K3

(T) 416.979.5035 (F) 416.979.5277 cc@acs.ryerson.ca

<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.

**TRINITY SQUARE VIDEO**

35 McCaul Street, Suites 110, 415

Toronto, ON Canada M5T 1V7

(T) 416.593.1332 (F) 416.593.0958

staff@trinitysquarevideo.com

<http://www.trinitysquarevideo.com>

Trinity Square Video is a registered charity with the unique objective of supporting video production for the betterment of the community. Since 1971, this has been achieved by providing individual artists and non-profit organizations with access to subsidized video production and post-production equipment rentals, workshops, screening facilities and a variety of other services and support systems.

**V TAPE**

401 Richmond St. W., Suite 452

Toronto, ON Canada M5V 3A8

(T) 416.351.1317 (F) 416.351.1509

<http://www.vtape.org>

Founded in 1980, V tape is an international distribution, exhibition and resource centre with an emphasis on the contemporary media arts. As an international distribution centre for over 600 artists, V tape carries over 2,000 titles. V tape's in-office facilities include several study carrels for viewing and an extensive library of print materials available to the general public. V tape also provides exhibition support to galleries, curators and individual artists including dubbing and restoration services and affordable exhibition equipment.



DIGITAL COPIES

Xerox
600 dpi

BIG POSTERS

COLOUR

Poster Maker
1200 dpi

LAMINATION

MOUNTING

FAST

TURNAROUND

LAZERLINE
283 COLLEGE STR.
416-924-8726
MAIL@LAZERLINE.COM
WWW.LAZERLINE.COM

HIGH

QUALITY

HIGH RES
SCITEX SCANS

up to
2400 dpi

CD WRITING

**NEG
FILM**

& Lino
Paper

DESIGN &
PRODUCTION


WEB PAGE
CREATION

The Running Dog New(s) Service

documentary film photography

STEVEN G. WIGGINS

(416) 258-3254 rundogs@istar.ca



ULTRA EYE-CANDY

Video/DVD Rentals & Sales, Books, Magazines,
Toys, Models, and Other Curiosities

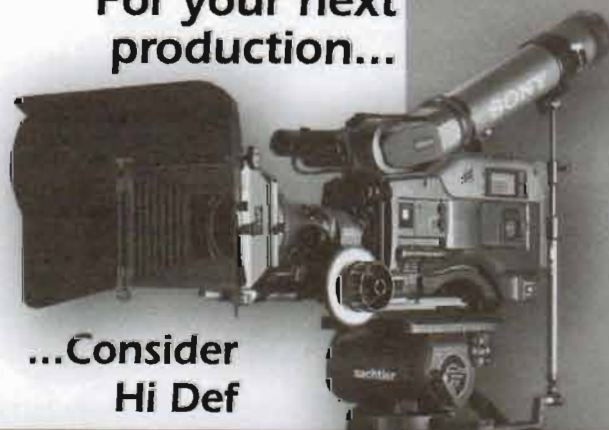
Suspect 605 Markham St | 619 Queen St W
(Bloor/Bathurst) (E of Bathurst)
(416) 588-6674 | (416) 504-7135

Video & Culture www.suspectvideo.com

Lights, HDCAM, Action!

**SONY
Hi Def**

For your next
production...



...Consider
Hi Def

**David J. Woods
Productions Inc.**

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



COURAGE *my love*

14 KENSINGTON AVE. TORONTO CANADA
M5T 1K7 ☎ (416) 979-1992

[experimental - photo-based art]

DAVID SCOTT GALLERY

11 Strickland Ave., Toronto, Ontario, Canada M6K 3E6
T. 416 531 7484 F. 416 531-7527 www.davidscott.com



CYCLE MESSENGERS

200-606 KING STREET WEST • TORONTO, ONTARIO • M5V 1M6

416 / 504-5557

FULL SERVICE AWARD WINNING
PICTURE & SOUND EDITING,
MIXING, ADR & FOLEY FOR
TV & FILM POST PRODUCTION.

Casablanca



22 BOSTON AVE.
TORONTO ON
CANADA M4M 2T9
TEL: (416) 461-2550
FAX: (416) 461-9709

GODARD ★ KERN ★ PASOLINI
POLANSKI ★ BAVA ★ FULCI
GREENAWAY ★ FRANCO
CARAX ★ D'AMATO ★ KITANO
FERRERI ★ METZGER
KOURISMACKI ★ KIESLOWSKI
FASSBINDER ★ SUZIKI
ANTONIONI ★ SVANKMAJER
ALMODOVAR ★ TSUKAMOTO

23,000 TITLES

7 Day
Rentals

QUEEN VIDEO

412 QUEEN ST. WEST (1 BLK. WEST OF SPADINA) (416) 504-3030

DISTRIBUTORS

**CANADIAN FILMMAKERS
DISTRIBUTION CENTRE (CFMDC)**
37 Hanna Avenue # 220
Toronto, ON Canada M6K 1W8
T 416.588.0725 F 416.588.7956
cfmdc@interlag.com

CANYON CINEMA
2325 Third Street # 338
San Francisco CA USA 94107
T/F 415.626.2255
films@canyoncinema.com

EMVIDEO
Rua Sertoas, 147 Prodo
30410-020 Belo
Horizonte, MG, Bresil (Brazil)
T +55 31.292.8155 F +55.31.292.8155
emvideo@bis.com.br

FILMMAKERS CO-OP
175 Lexington Avenue
New York NY USA 10016
T/F 212.889.3820

**INSTITUTO MEXICANO DE
CINEMATOGRAFIA (IMCINE)**
Tepic 40 Mexico/Mexique 06760
T 525.574.4902 F 525.574.0712
dirprom@imcine.gob.mx

LEA DISTRIBUTION
Lux Centre 2-4 Hoxton Square
London N1 6NU UK
T +44 171.684.2782 F +44
171.684.1111
dist@lea.org.uk

LES FILMS DE L'ATALANTE
20 rue de la Glaciere
75013 Paris France
T +33.1.4336.9500 F +33.1.4707.5012

SIXPACK FILM
151 First Avenue Box 39
New York NY USA 10003
T/F 212.420.9145
afrankfound@earthlink.net

V TAPE
401 Richmond Street West # 452
Toronto, ON Canada M5V 2A8
T 416.351.1317 F 416.351.1509
video@astrol.magic.ca

VIDEO DATA BANK
112 South Michigan Street
Chicago, Illinois USA 60603
T 312.345.3550 F 312.541.8073
info@vdb.org

VIDEOGRAPHE
460, rue Sainte-Catherine Ouest #504
Montreal, PQ Canada H3B 1A7
T 514.588.4720 F 514.866.4725
distribution@videographe.gc.ca

VIDEO OUT DISTRIBUTION
1965 Main Street
Vancouver, BC Canada V5T 3C1
T 604.872.8499 F 604.876.1185
video@portal.ca

BY TITLE

ACCUMULATION
V Tape, see above

AFTER MORNING
V Tape, see above

ALPSEE
Matthias Müller
August-Bebel Str. 104 Bielefeld,
Germany D-33602
T/F +49 521.178.367

THE ANDRE SHOW
Changing World Productions
71 West Broadway
New York NY USA 10007
T 212.513.1604 F 212.732.3947
bpfilms@aol.com

**ANTI-SLEEKNESS WAS
ALWAYS MY WEAKNESS**
Nadia Sistonen
T 416.631.7092

ASPARAGUS
Canyon Cinema, see above

AT PRESENT
CFMDC, see above

THE BAD LADY OF FINLAND
Nadia Sistonen
T 416.631.7092

BED
Video Data Bank, see above

BETWEEN THE LINES
Condice Day
447 Richmond St. W. #804
Toronto, ON Canada M5V 3E7

BLIGHT
LUX, see above

THE BLOB
V Tape, see above

BLUE TURNING GREY OVER YOU
Ruba Nadda
T 416.928.2983 F 416.537.3598
naddar@interlog.com

BONDAGE TELEVISION
V Tape, see above

CASH AND CARRY
V Tape, see above

CHEMISTRIES
Canyon Cinema, see above

CHORUS VERSUS CHORUS
Music Motion Machine
T 416.603.4764

CLASH
Pua Burstyn
37 Ashahar St.
Ra'Anana, Israel 43564

CONTRAFACIA
Chris Gehman
T 416.539.9157
cgehman@torfilmfest.ca

THE COWGIRL'S REVENGE
CFMDC, see above

**THE CRUX OF THE
GIST OF THE BISCUIT**
Nadia Sistonen
T 416.631.7092

CUERPAS DE PAPEL
Video Data Bank, see above

CUL-DE-SAC
Nadia Sistonen
T 416.631.7092

DARLING INTERNATIONAL
Filmmakers Co-op, see above

DEUTSCHLAND
Deanna Bowen
T 416.534.8671
dbowen@interlog.com

DIE DYER
Vidéographe, see above

DUE SOUTH
Ray Cowalchuck
T. 416.650.5058

ESCAPE VELOCITY
Alex Mackenzie
T 604.255.4162 F 604.873.3231
panic@istar.ca

EULOGY/OBVERSE
Ryan Feldman
1216 Marlborough Court #1105
Oakville, ON Canada L6H 3H6

THE EXQUISITE HOUR
Canyon Cinema, see above

FEELING MY WAY
LEA Distribution, see above

FLUKE
Filmmakers Co-op, see above

FOX PAST
V Tape, see above

FRANCESCA WOODMAN
V Tape, see above

THE FRUIT OF THY WOMB
Sixpack Film, see above

GLASS
Canyon Cinema, see above

GRACE
Lorelei Pepi
806 Kodak Dr. LA, CA 90026, USA
T 323.953.9579
loreliep@jps.net

HAIR PIE
Allyson Mitchell
T 416.516.2516
allysanmitchell@hotmail.com

**HELLO INGMAR? HAVE YOU
SEEN ME? (A PILGRIMAGE)**
V Tape, see above

HERE WE ARE WAITING FOR YOU
Marcelo Masagão
T +55.1179.22.4886
T +55.1179.22.0271
marcelamasagao@uol.com.br

HUS
LEA, see above

I AM RUBBER
Gulf Island Film and Television School
T 250.539.5279 F 250.539.3290
gifts@gulfislands.com

IF
EMVIDEO, see above

IN THE BEGINNING
Les Films de l'Atalante, see above

INDUSTRIAL BODIES
Khmasea Hoa Bristol
212 Spruce San Francisco,
CA 94118 USA
T 415.563.0952
gechotalepro@earthlink.net

THE INHABITANTS
Les Films de l'Atalante, see above

KINDER
V Tape, see above

KING OF THE JEWS
Jay Rosenblatt
4159 20th St San Francisco, CA USA
T/F 415.6412.8220

MY GRANDMA'S BOYFRIEND
CFMDC, see above

LIFE/EXPECTANCY
Michele Fleming
1433 West Berwyn 3rd floor
Chicago, IL USA 60640
T 773.334.1816
mflem@artic.edu

THE LIGHT FANTASTIC
Sue Georgiou
T 416.298.2616

LIKE A DREAM THAT VANISHES
CFMDC, see above

LINK
Kang Man-jin
c/o Jenna Ku
sangfish@unitel.co.kr

LITTLE FAGGOT
V Tape, see above

MAKING MONEY WASTING TIME
V Tape, see above

MAN FROM VENUS
Video Out Distribution, see above

THE MAN WHO COULD
NOT SEE FAR ENOUGH
CFMDC, see above

MARTYRDOM VOCATION
IMCINE, see above

MATINEE IDOL
V Tape, see above

THE MEDICINE SHOW
V Tape, see above

MEDITATIONS ON REVOLUTION,
PART 1: LONELY PLANET
Canyon Cinema, see above

MOTHERS OF ME
CFMDC, see above

MR. DANVERS
RM Vaughn
T 416.532.4246

MUSIC MIGHT HAVE DECEIVED US
Chris Chong
T 416 960.2943
hrcocchon@holthumber.westan.ca

NATURAL INSTINCTS
Video Data Bank, see above

NOBODY'S NOTHING
Bridget Farr
209-B Rue Natre Dome Hull, PQ J8X 3T5
T 819.779.4612
bfarr@istar.ca

NUNAQPA (GOING INLAND)
V Tape, see above

OPUS 40
CFMDC, see above

PAPER FILM
Jonita Kepa
52 St. Lawrence St. #326
Toronto, ON Canada M5A 3N1

PASSING
Michael Graham
38 Hickson St.
Toronto, ON Canada M6K 1T3

PENSÃO GLOBO
Matthias Müller
August-Bebel Str. 104 Bielefeld,
Germany D-33602
T/F +49 521.178.367

PHOENIX TAPES
Matthias Müller
August-Bebel Str. 104 Bielefeld,
Germany D-33602
T/F +49 521.178.367

THE PHOTOGRAPHER'S LESSON
Jeffrey Paul
50 Walmer Road Ste. 301 Toronto
M5R 2X4
T 416.925.5468

PIRATED!
Nguyen Tan Hoang
2438 31st Ave San Francisco,
CA USA 94116
T 415.664.5541
foreverlinda@yahoo.com

PROCESS
Madi Pillar
114 Baycrest Ave.
Toronto, ON Canada M6A 1W5

RAPT AND HAPPY
V Tape, see above

REFRIGERATOR, THE
Ahn Young-Seok
c/o Sandy Kang
violet30@hotmail.com

REMOVED
Naomi Uman
PO Box 221542 Newhall, CA 91322
T 661.288.2854
numan@muse.calarts.edu

RESTRICTED
Jay Rosenblatt
4159 20th St. San Francisco, CA USA
T/F 415.6412.8220

A ROOM WITH SANDHILLS
Kyoka Tsukamoto
40 Alexander St. #1405, Toronto, ON
Canada M4Y 1B5

ROUND AND ROUND WE GO
Thea Pratt
4241 Clark St. Montreal, QC Canada

SEASONS, THE
Les Films de l'Atalante, see above

SHE CAN'T SLEEP
Helen Lee
T 416.530.1919
helenlee@interlag.com

SHORT OF BREATH
Canyon Cinema, see above

SILVERY
Filmmakers Co-op, see above

SLAPSTICKERS
V Tape, see above

SPEAK
Robert Todd
57 Cornwall St. #3 Jamaica Plain, MA
USA 02130
T 617.824.8867

STALLWORKS: ACT 1
V Tape, see above

A STEREOSCOPIC SEANCE
Zoe Beloff
153 Norfolk St. #5H NY, NY USA 10002
zoe@interport.net

STRANGER BABY BY LANA LIN
Filmmakers Co-op, see above

SUICIDE NOTE
Lee Hyung-gon
c/o Sandy Kang
violet30@hotmail.com

SUPERHERO
Filmmakers Co-op, see above

THANKSGIVING PRAYER
Jay Hernandez
T 212.462.1650 F 212.466.1666

TRANSITIONS
CFMDC, see above

A TRILOGY
CFMDC, see above

UNBROKEN GLASS
Aidan Fraser
2203 NE 70th St.
Seattle, Washington USA 98115

UNSERE AFRIKAREISE
Filmmakers Co-op, see above

VIDEO RITUAL
Kim Yun-tae
c/o Jenna Ku
songfish@unitel.co.kr

WANTED
Milla Moilenen
T 358 19 58 5900 F 358 19 58 5901
milla@magnusborg.fi

WORK
V Tape, see above

YOU SAY MARIA! I SAY MARIAH!
V Tape, see above

YOURS
Filmmakers Co-op, see above

ZEFIRO TORNA OR SCENES FROM
THE LIFE OF GEORGE MACIUNAS
Filmmakers Co-op, see above

Want a career in Television?

We can help make it happen

HUMBER COLLEGE TELEVISION PROGRAM

**Come September,
Humber College will offer
a 32-week program in the
creative elements of
television writing and
production.**

**Learn from Emmy Award-
winning writers, directors
actors, set designers, and
editors from Canada and
the United States.**

**It's the only program of
its kind in Canada.**

For details, call

(416) 675-6622 ext. 4347



Applauding those who strive to put
their images on film



**WARNER BROS.
ENTERTAINMENT INC.**

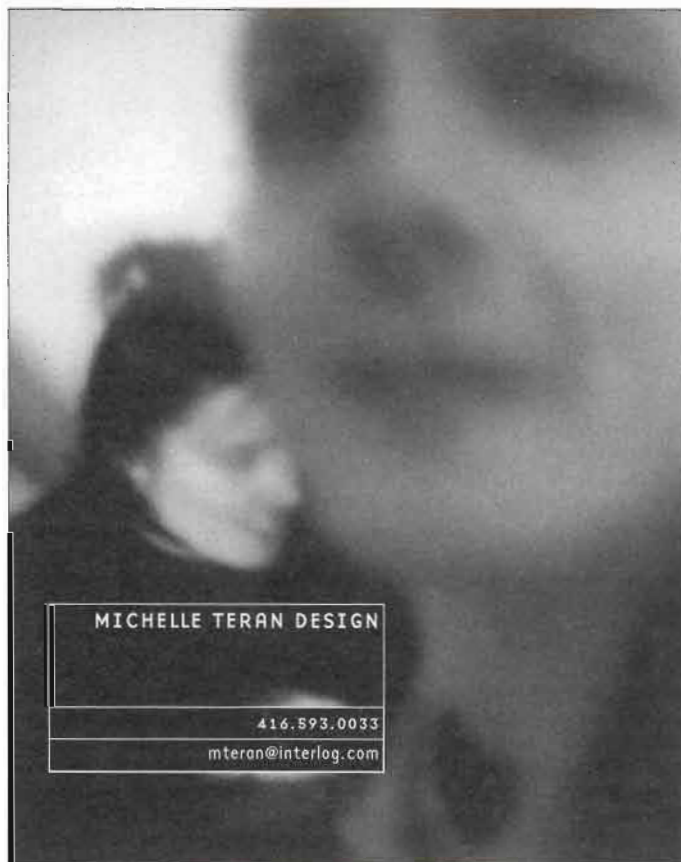
TITLE INDEX

ACCUMULATION	49	LITTLE FAGGOT	58
AFTER MORNING	48	MAKING MONEY WASTING TIME	29
ALPSEE	21	MAN FROM VENUS	33
ANDRE SHOW, THE	43	MAN WHO COULD NOT SEE FAR ENOUGH, THE	28
ANTI-SLEEKNESS WAS ALWAYS MY WEAKNESS	47	MARTYRDOM VOCATION	16
ASCII ALPHABET	35	MATINEE IDOL	49
ASPARAGUS	28	MEDICINE SHOW, THE	24
AT PRESENT	25	MEDITATIONS ON REVOLUTION, PART 1: LONELY PLANET	19
AUDITION #37	35	MOTHERS OF ME	53
BAD LADY OF FINLAND, THE	47	MR. DANVERS	24
BED	19	MUSÉE DES BAR ART	35
BETWEEN THE LINES	33	MUSIC MIGHT HAVE DECEIVED US	29
BLIGHT	52	MY GRANDMA'S BOYFRIEND	52
BLOB, THE	49	MY IDEA OF AN ART VIDEO	35
BLUE TURNING GREY OVER YOU	58	NATURAL INSTINCTS	19
BONDAGE TELEVISION	42	NOBODY'S NOTHING	16
CASH AND CARRY	42	NUNAQPA (GOING INLAND)	55
CHEMISTRIES	43	ONE LAST TRICK	24
CHORUS VERSUS CHORUS	24	OPUS 40	31
CLASH	33	PAPER FILM	33
CONTRAFACIA	42	PASSING	33
COWGIRL'S REVENGE, THE	24	PENSÃO GLOBO	21
CREATURE COMFORTS	16	PHOENIX TAPES	21
CRUX OF THE GIST OF THE BISCUIT, THE	47	PHOTOGRAPHER'S LESSON, THE	53
CUERPAS DE PAPEL	19	PIRATED!	29
CUL-DE-SAC	47	PROCESS	33
DARLING INTERNATIONAL	58	RADIATE	35
DEUTSCHLAND	29	RAPT AND HAPPY	48
DIE DYER	53	RE:SOUND	35
DUE SOUTH	24	REFRIGERATOR, THE	46
ELECTRO	35	REMOVED	48
ESCAPE VELOCITY	47	RESTRICTED	29
EULOGY/OBVERSE	33	ROOM WITH SANDHILLS, A	33
EXQUISITE HOUR, THE	19	ROUND AND ROUND WE GO	33
FEELING MY WAY	16	SEASONS, THE	29
FIRE BEATING	35	SHE CAN'T SLEEP	48
FLUKE	52	SHOPPING LIST	35
FOX PAST	49	SHORT OF BREATH	19
FRANCESCA WOODMAN	58	SILVERY	47
FRUIT OF THY WOMB, THE	58	SLAPSTICKERS	24
GLASS	43	SPEAK	58
GRACE	53	STALLWORKS: ACT 1	42
HAIR PIE	24	STEREOSCOPIC SEANCE, A	54
HELLO INGMAR? HAVE YOU SEEN ME? (A PILGRIMAGE)	49	STRANGER BABY	52
HERE WE ARE WAITING FOR YOU	17	SUGAR: ANOTHER LOVE STORY	35
HEROES	35	SUICIDE NOTE	46
HUS	53	SUPERHERO	43
I AM RUBBER	33	TANGO	42
IF	53	THANKSGIVING PRAYER	16
IMAGE NO. 1	35	TRANSITIONS	31
IN THE BEGINNING	16	TRILOGY, A	31
INDUSTRIAL BODIES	52	UNBROKEN GLASS	33
INHABITANTS, THE	16	UNSERE AFRIKAREISE	55
KINDER	49	VIDEO RITUAL	46
KING OF THE JEWS	42	WAKE UP	35
KRAJK	35	WANTED	16
LIFE/EXPECTANCY	19	WORK	48
LIGHT FANTASTIC, THE	24	YOU SAY MARIA! I SAY MARIAH!	52
LIKE A DREAM THAT VANISHES	25	YOURS	29
LINK	46	ZEFIRO TORNA OR SCENES FROM THE LIFE OF GEORGE MACIUNAS	28

ADVERTISERS

16MM FILM EQUIPMENT RENTAL	41
A SPACE GALLERY	61
ALLIANCE ATLANTIS COMMUNICATIONS INC.	15
ALLIED MULTIMEDIA	45
ART GALLERY OF YORK UNIVERSITY	18
BAR MERCURIO	36
BLACK FILM AND VIDEO NETWORK	41
BLACK MARKET	57
BLOOR JCC	45
CABBAGETOWN SHORT FILM AND VIDEO FESTIVAL	60
CASABLANCA	70
CBC TELEVISION	40
CANADIAN FILMMAKERS DISTRIBUTION CENTRE	27
CANADIAN FILM AND TELEVISION PRODUCTION ASSOCIATION	34
CHARLES ST. VIDEO	50
CIAO EDIE	34
CINEMATHEQUE ONTARIO	22
CIUT 89.5 FM	14
COME AS YOU ARE	23
COURAGE MY LOVE	70
CYCLE MESSENGERS	70
DAVID J. WOODS PRODUCTIONS INC.	69
DAVID SCOTT	70
DESH PARDESH	57
DHL WORLDWIDE	10
DREAMWEAVER/POST GROUP	18
ED VIDEO MEDIA ARTS CENTRE	51
EXCLUSIVE FILM AND VIDEO	37
EYE	78
FUSE MAGAZINE	18
GALLERY 44 CENTRE FOR CONTEMPORARY PHOTOGRAPHY	37
GULF ISLAND FILM AND TELEVISION SCHOOL	51
HOT DOCS FESTIVAL	45
THE HOUSE OF TOAST	51
HUMBER COLLEGE	73
IL FORNELLO RESTAURANTS	50
INSIDE OUT FESTIVAL	57
INSOMNIA INTERNET CAFÉ	56
INTERACCESS	61
KENSINGTON KITCHEN	44
KODAK CANADA	10
THE LAB	23
LAVA LOUNGE	10
LAZERLINE	69
LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO	27
LOFTUS LLOYD	30
MEDALLION PFA	0
MERCER UNION	37
MIX MAGAZINE	23
MOVING PICTURES FESTIVAL	57
NATIONAL FILM BOARD OF CANADA	57
ODEON FILMS	26
PAGES BOOKSTORE	11
PAUL PETRO CONTEMPORARY ART	60
PRAXIS	10
QUEEN VIDEO	70
RDS INC.	27

RED PEGASUS	27
REVUE VIDEO	15
RICHARD SILVER (ROYAL LEPAGE REAL ESTATE)	41
THE RIVOLI AND QUEEN MOTHER	60
RUNNING DOG NEWS	69
RYERSON POLYTECHNIC UNIVERSITY	34
SHOWCASE	6
SOLUTIONS IN COMPUTING	50
SUSPECT VIDEO AND CULTURE	69
TORONTO FILM AND TELEVISION OFFICE	37
TORONTO PHOTOGRAPHER'S WORKSHOP	15
TRINITY SQUARE VIDEO	66
UPPER CANADA BREWING	77
V TAPE	41
VANCOUVER FILM SCHOOL	51
WARNER BROS. PICTURES	74
WTN	30
XTRA	60
XXX DINER	61
YYZ ARTISTS' OUTLET	61
YYZ BOOKS / PLEASURE DOME	30



MICHELLE TERAN DESIGN

416.593.0033

mteran@interlog.com