

Screening Venues

Innis Town Hall, 2 Sussex Avenue

Bloor Cinema, 506 Bloor Street West

Ticket Prices

Regular screenings: \$7 / \$5 members & students

Opening and Closing Night Galas: \$12 / \$10 members & students

Cremaster 1 & Cremaster 4: \$15 / \$12 members & students

Nightsky Performance: \$12 / \$10 members & students

MediaActive Panel: free admission

Festival Pass: \$70 / \$50 members & students

Box Office

Same Day Tickets:

On-site box office opens 30 minutes prior to each screening.

Advance Tickets:

Opening and Closing Night tickets and festival passes will be available at Pages Books & Magazines (256 Queen Street West) from April 4-10.

Tickets to Bloor Cinema screenings will be available in advance at the Bloor from April 4-10.

During the Festival: Advance tickets will be available for purchase at the Innis Town Hall during box office hours starting Friday, April 12.

Memberships

Become a member and you could **win a trip for two to Paris!**

Memberships will be sold at the Innis Town Hall Box Office throughout the festival. See page 3 for details.

All ticket prices include GST.

Admission to all screenings restricted to those 18 years of age or older.

The Images Festival believes in freedom of artistic expression, but under the Ontario Theatres Act, film and video festivals are required to adopt a blanket rating system in order to hold public screenings without having to submit all works for prior classification. Film and video are the only forms of expression subject to this kind of censorship system in Ontario. The Images Festival complies with the Ontario Theatres Act under protest.

Thank you to our theatre partners:



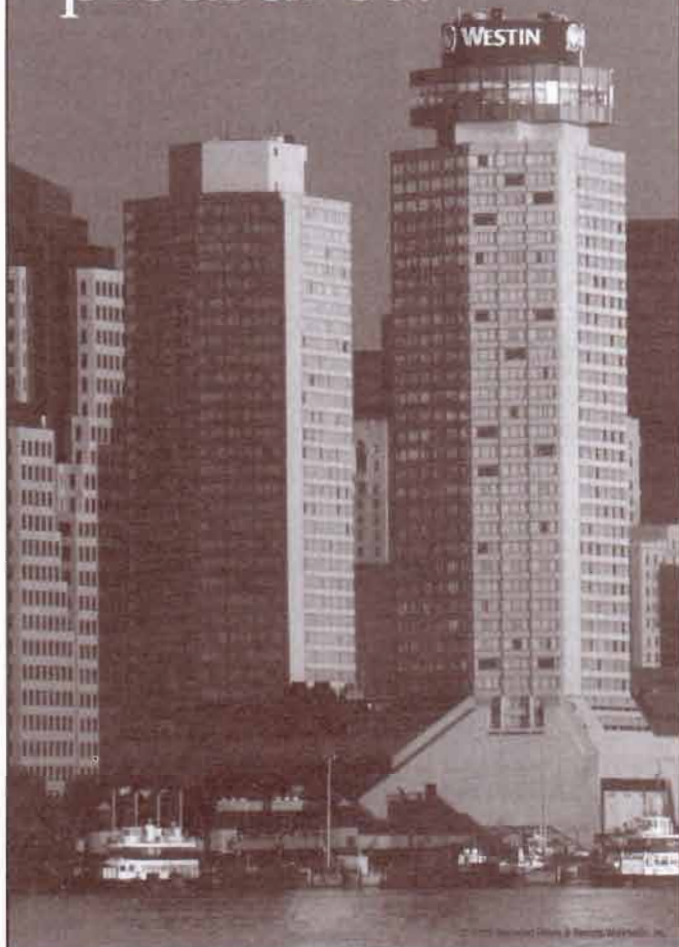
Catalogue listing information:

Unless otherwise noted, films and videos are in colour, with sound. Works in black-and-white are indicated by "b&w" and works without sound are indicated by "silent." All running times are given in minutes ("min") or seconds ("sec."). "Video" is used as a general term to cover all exhibited video formats. Some works eligible for awards have been included in special curated programs outside of the designated Competition Programs, a "G" symbol at the end of the technical information line for a particular work will indicate that it is in competition for Images Festival awards.

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Images Festival
401 Richmond Street West, Suite #448
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T 416.971.8405 F 416.971.7412
info@imagesfestival.com
www.imagesfestival.com

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Programs

Canadian Submissions Screening Committee: Stephen Lon, Jason McBride, Paulette Phillips
Ephemeral Concrete: Curated by Andrew Paterson
The Home Show: Presented in collaboration with Charles Street Video, coordinated by Greg Woodbury
The Dope Show: Presented in collaboration with Trinity Square Video (Toronto) and Video In (Vancouver), coordinated by Scott Treleaven (TSV) and Winston Xin (Video In)
F is for Film: Coordinated by Ryan Feldman
V is for Video: Coordinated by Julie Booker; Faculty Advisor Lisa Steele
Opening & Closing Music Events: Coordinated by Amy Hersenhoren

Flow Exhibition

Exhibition Team: Scott Berry (Installations Coordinator), Deirdre Logue (Curator), Kathleen Pirrie Adams (Curator and Writer), Amanda Ramos (Exhibition Designer)
Media Team: 8bit Studio, Jowita Kepa, Will Munro, Rhizome.org, Jowi Taylor, Sakes Yoon
Selection Committee: Scott Berry, Nina Czegledy, Chris Gehman, Kelly Langgard, Deirdre Logue, Kathleen Pirrie Adams, Amanda Ramos
Independent Curators: Katy Duncan, Jinhua Ko, Will Kwan, Tom Leonhardt, Pamela Matharu, Jennifer Papararo, Tara Smith, Michelle Teran, Jessica Wyman
Advisory Committee: Tom Bjarnason, Nina Czegledy, Barr Gilmore, Paul Petro, Paulette Phillips, Nell Tenhaaf, Kim Tomczak

Catalogue, Web Site and Trailer Design:
Amoeba Corp. www.amoebacorp.com



We're not *that* independent!

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We can't do it alone. With your support, Images can continue to exhibit important independent work and provide new opportunities to media artists. Members' contributions help with everything from screenings and artist awards to special projects such as book publishing, touring programs, and the commissioning of new works.

Become a member and you could win for a trip for 2 to Paris, a Famous Players Big Card, an iPod from Carbon Computing, or a Steamwhistle VIP Pack!

MEMBERSHIP SIZES

Small \$30

- \$2 Member discount on all regular festival tickets
- Member discount on all year-round screenings and events
- Festival catalogue mailed to you in advance
- Free tickets for two to premiere screenings*
- 10% to 20% off at participating restaurants during the festival
- 1 Images Festival T-shirt
- 1 chance to win a trip for 2 to Paris or many more unique prizes!**

Medium \$100

- \$2 Member discount on all regular festival tickets
- Member discount on all year-round screenings and events
- Festival catalogue mailed to you in advance
- Free tickets for two to premiere screenings*
- 10% to 20% off at participating restaurants during the festival
- 1 Images Festival T-shirt
- 2 tickets to Images' opening night gala
- 4 tickets to regular festival screenings
- 3 chances to win a trip for 2 to Paris and many more unique prizes!**

Large \$300

- \$2 Member discount on all regular festival tickets
- Member discount on all year-round screenings and events
- Festival catalogue mailed to you in advance
- Free tickets for two to premiere screenings*
- 10% to 20% off at participating restaurants during the festival
- 2 Images Festival T-shirts
- 4 tickets to all year-round screenings and parties
- 4 tickets to Images' opening night gala
- 2 VIP festival screening passes
- 9 chances to win a trip for 2 to Paris and many more unique prizes!**

Your membership is in effect for the 2002 calendar year (January 1, 2002 to December 31, 2002).

*Compliments of distributors such as Odeon Films and Alliance Atlantis Motion Picture Distribution (when available, while quantities last)

**Entry deadline is April 19, 2002. Prizes will be drawn April 20, 2002. Selected entrant may forfeit a prize if not present at the draw. Contest open to residents of Canada, excluding Quebec. Images Festival staff and board members are not eligible to enter. Odds of winning will change depending on number of entrants. No purchase necessary. See website for full contest details.

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SMALL \$30



MEDIUM \$100



LARGE \$300

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Total amount enclosed \$

VISA number

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Signature

Please make cheques payable to the Images Festival.

- ☐ I would like to make a tax receiptable donation to the Images Festival for \$ (We will issue tax receipts for donations of \$25 or more)
- ☐ Please add me to your e-mail list for year-round updates
- ☐ I am interested in volunteer opportunities

Our charitable registration number is #12741 8762 RR0001. Tax receipts will be issued for a portion of Medium and Large membership prices. Member fees paid to Images may be tax deductible; ask your tax consultant for more information.

Images membership program is non-voting.



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The **National Film Board of Canada Award** for Best Emerging
Canadian Film or Video Maker of a non-fiction work at the
IMAGES FESTIVAL



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Conseil des Arts
du Canada

After 15 short years, the Images Festival of Independent Film and Video has become the premier showcase for what's new and innovative in video, film and new media production in Canada.

In parallel to this, the media arts continue to be the cutting edge in the contemporary arts scene, extending their reach and their influence into more and more domains. Independent media artists across the country are exploring the new with imagination and daring.

The Canada Council for the Arts is pleased to support the 15th Annual Images Festival of Independent Film and Video, which has now become a mainstay of the media arts in Canada. We wish all those attending enjoyable viewing.

Après 15 très courtes années, l'Images Festival of Independent Film and Video est devenu la première vitrine en importance de l'innovation et de la nouveauté en matière de production canadienne de la vidéo, du cinéma et des nouveaux médias.

Parallèlement à ce phénomène, les arts médiatiques se maintiennent avec succès à l'avant-garde de la scène des arts contemporains, tout en étendant leur influence et leur champ d'action à des domaines toujours plus nombreux. Partout au pays, des artistes des médias indépendants explorent la nouveauté avec audace et créativité.

Le Conseil des Arts du Canada est heureux d'appuyer la 15e édition de l'Images Festival of Independent Film and Video, qui est aujourd'hui devenu le principal porte-parole des arts médiatiques au Canada, et de souhaiter à tous les festivaliers d'excellents visionnements.



Shirley L. Thomson

Shirley L. Thomson

Director / Directrice

Canada Council for the Arts / Conseil des Arts du Canada



Provocative. Groundbreaking. Innovative. Some of this country's brightest new talents have been described using these words. Images Festival of Independent Film and Video celebrates this independent spirit by showcasing the works of Canadian and international filmmakers, new media creators and video artists in an atmosphere of creative and artistic freedom.

This year Images celebrates 15 years of commitment to the independent artist. As a cultural investor in film, television, new media and music, Telefilm Canada is proud to once again support *flow*, Images' exhibition of video, film and new media installations, as well as the 2002 Telefilm Canada Prize awarded for the Best Canadian Film or Video.

A unique experience awaits the festivalgoer at the 15th Annual Images Festival of Independent Film and Video. On behalf of the Board of Directors and the Telefilm Canada team, congratulations Images and best wishes for another successful year!

Provocateur. Avant-gardiste. Innovateur. Voilà les mots utilisés pour décrire certains des jeunes artistes les plus brillants de ce pays. Images festival du film et de la vidéo indépendants célèbre cette indépendance d'esprit en présentant les œuvres de cinéastes, de créateurs nouveaux médias et de vidéastes canadiens et étrangers dans une atmosphère où la créativité et la liberté artistique sont à l'honneur.

Cette année, Images célèbre 15 années d'engagement envers les artistes indépendants. En tant qu'investisseur culturel en cinéma, télévision, nouveaux médias et musique, Téléfilm Canada est fière d'appuyer encore une fois la section *flow* du festival Images, qui présente une exposition des installations de vidéos, de films et de produits nouveaux médias, et de décerner le Prix Téléfilm Canada 2002 du meilleur film ou vidéo canadien.

Une expérience unique attend les festivaliers à la 15e édition d'Images festival du film et de la vidéo indépendants. Au nom du conseil d'administration et de l'équipe de Téléfilm Canada, félicitations au festival Images et meilleurs vœux pour une autre année réussie.



Stursberg

Richard Stursberg
Executive Director,
Directeur général

The National Film Board of Canada salutes the Images Festival. The NFB is delighted to be a supporter of this showcase of independent cinema and new media. We applaud the festival's efforts to champion the unique visions of the independent filmmaking community. Risk-taking, creative excellence and embracing new talents are core values of the NFB.

As an incubator of new talents and creator of socially relevant audiovisual works, we are thrilled to initiate the National Film Board of Canada Award for Best Emerging Canadian Film or Video Maker of a non-fiction work at the festival.

Have a great festival!



L'Office national du film du Canada rend hommage à Images Festival. Nous sommes fiers d'appuyer cette vitrine du cinéma et des nouveaux médias indépendants. Nous applaudissons aussi les efforts du festival pour promouvoir les visions uniques des cinéastes indépendants, car l'audace, l'excellence créatrice et l'aide aux nouveaux talents sont des valeurs fondamentales de l'ONF.

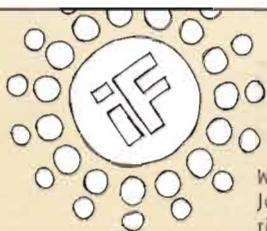
En tant qu'incubateur de nouveaux talents et producteur d'œuvres audiovisuelles pertinentes sur le plan social, nous sommes ravis de décerner pour la toute première fois le prix « de l'Office national du film du Canada du Meilleur cinéaste ou vidéaste canadien de la relève » pour une œuvre documentaire présentée au festival.

Bon festival à tous et à toutes!



Bensimon

Jacques Bensimon
Government Film Commissioner and Chairperson of the NFB,
Commissaire du gouvernement à la cinématographie et
président de l'Office national du film du Canada



When I started working for the Images Festival in the fall of 1999, I read a support letter written by Jane Farrow in which she described Images as "the little engine that could." With 15 years of experience as that tenacious locomotive, the Images Festival faces its current moment accomplished, marveling at the scenery, and embracing the future.

If there is one thing we have learned after all this time, it is that nothing happens without the help of friends. This is evident in our many collaborations with production centres, galleries, curators and artists. In 2002 we present a number of projects conceived uniquely for Images, and direct our annual spotlight on Toronto video artist and activist Richard Fung, whose work has profoundly influenced us in many ways. In collaboration with 14 downtown galleries, Images enters *flow*, a dynamic strategy of exhibiting media art installations, and invites you to come along. With a little curiosity on your part, *flow* can be about you as much as it is about the art and space around you. A special focus on French media artists is also an exciting part of our 2002 line-up. Combined, these activities ensure that Images continues to provoke dialogue, build community, and inspire creativity.

I am grateful to many people for lending their talents to the festival as you will experience it this year. I thank our Board of Directors for providing excellent leadership, and feel privileged to work with a staff of committed colleagues. I also greatly appreciate the contributions of our volunteers, and applaud the support of our public funders, community and corporate partners and advertisers.

Of course, the Images Festival would not exist without the artists who are at the core of everything that we do. To them we are deeply indebted, and feel motivated to support and celebrate them as best we can.

A final big thanks to you, our members and audience, for boarding our train. It's a spectacular view, enjoy the ride!

Kelly Langgard
Executive Director

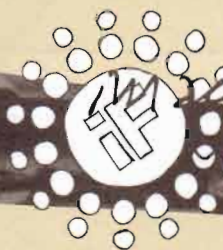
Fifteen years feels like a real accomplishment for a resolutely non-commercial festival that doesn't exist primarily to feed the image industry. Images has been, and continues to be, a forum for the poetic, the eccentric, the critical and the unique; for works with human value rather than market value. Over the course of the past fifteen years the festival has challenged hierarchies of exhibition, first by showing video and film on an equal basis, and later by incorporating new media, performances, and installations into the festival's regular programming. And we intend to continue expanding the idea of what a festival can do over the next fifteen years!

Inevitably, certain ideas or thematic concerns seem to be "in the air," and manifest themselves in the work we program. These are present throughout the festival, and aren't necessarily obvious in the way the programming is divided up. Given recent historical events, it will probably come as no surprise that war is on the minds of many, and this concern informs several programs, including documentaries chronicling the aftermath of the wars in the former Yugoslavian republics of Croatia and Serbia, as well as the web project *Life During Wartime*. There also seems to be a renewed interest in the issue of reproduction and replication, spurred perhaps by the volume of recent reportage on advances in cloning technology. The potential promise, peril, and pleasure of replication informs several works, from Virgil Widrich's opening night short *Copy Shop* to Bjørn Melhus's video *No Sunshine*, and many others.

With a full slate of film and video screenings, performances, installations, new media, panel discussions and parties (of course), it's a packed festival. Have fun!

Chris Gehman
Artistic Director





Images Festival AWARDS

The Telefilm Canada Prize

This is our grand prize, 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.

New in 2002! The National Film Board of Canada Award

This prize is awarded by the NFB to the Best Emerging Canadian Film or Video Maker of a non-fiction work in the festival. The winner will receive \$5,000 in funding through the NFB Filmmaker Assistance Program.

Best International Film Award

Presented by the Images Festival, this award honours the strongest new international film in the festival.

Best International Video Award

Presented by the Images Festival, this award honours the strongest new international video in the festival.

Best Installation Award

Presented by the Images Festival, this award honours the strongest new Canadian or international installation work in the festival.

The Steam Whistle Homebrew Award

Presented by Steam Whistle Brewing, this award honours excellence and promise in a local emerging artist. The recipient will receive a \$500 cash prize.

The Overkill Award

Presented by the Images Festival, this award is given to an 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 Marian McMahon Award

Presented by the Images Festival to a woman filmmaker each year, this award honours strong work in autobiography, the complexity of "subject" and the spirit of McMahon. The recipient is given the opportunity to attend the Independent Imaging filmmaking retreat, held every summer and facilitated by Philip Hoffman.

The V tape Award for Best Student Video

This longstanding award is presented by V tape Distribution in our student video showcase, V is for Video. The \$200 cash prize is decided by People's Choice.

The GIFTS Award for Best Student Film

Presented by the Gulf Islands Film and Television School, the recipient of this award will receive a scholarship covering tuition for a one-week course at GIFTS (a \$595 value), or the equivalent value off the cost of GIFTS one-month Independent Media Producers Program. Decided by People's Choice.

New in 2002!

The Tom Berner Award

This award will be presented annually to an individual who has provided extraordinary support to the cause of independent filmmaking in Toronto. The inaugural recipient of the Award in 2002 will be Tom Berner. Berner recently retired from Deluxe Laboratories, and has been a tireless supporter of independent filmmaking in Toronto and across Canada - offering advice and helping filmmakers through all the processes and pitfalls of post-production. The award is sponsored by the Liaison of Independent Filmmakers of Toronto.

2002

Thanks

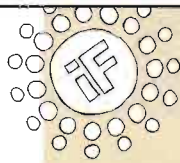
The Images Festival is indebted to many individuals and organizations whose collaboration and support make our work possible.

The festival acknowledges the ongoing support of our partners in the public sector: David Poole, Zainub Verjee, Marilyn Burgess & Josette Belanger (Media Arts Section, Canada Council for the Arts); Sandra Bender (Outreach Section, Canada Council for the Arts); Alex Sosa & Keith Clarkson (Telefilm Canada); Kimberley Jones & Zan Chandler (Department of Canadian Heritage); Peggy Fothergill (National Film Board of Canada); the Ontario Trillium Foundation; Annette Manguard, Lisa Wöhrle, & Carolyn Vesely (Ontario Arts Council); and Anne-Marie Beneteau (Toronto Arts Council). Thanks also to our partners in other public offices: Doina Popescu (Goethe-Institut Toronto); Daniel Longo & Maud Mantelin (Consulat Général de France); Peter Chenery (British Council); Artur Bablok (Austrian Cultural Forum); Sanae Tada & Tani Miki (Japan Foundation); Louise Dolbec (Bureau de Québec); and Jelena Cukic (Yugoslavian Embassy).

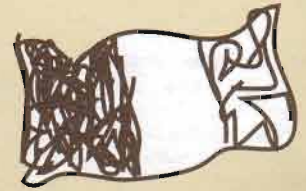
Special thanks to our corporate partners: Amoeba Corp (Ryan, Christiann, Mike, Mikey, Neil, Bettina, JD), Dayna Murray; Walter Levitt, Jamie Schouela, & Sheryl Macdonald (Showcase); Deborah Carver (Independent Film Channel); Michael MacMillan & Kristin Trimbee (Alliance Atlantis Communications); Sybil Taylor & Frazer Hadwin (Steam Whistle Brewing); the Westin Harbour Castle; Anwar Mukhayesh (sPaHa); Jodi Cassidy (CIUT FM); Peter Lennon & Sandy MacNevin (Eye Weekly); Barbara Brodin (TFTO); Wyndham Wise (Take One); Jonathan Da Silva (Xtra!); Andrew Rotenberg (The Promotional Specialists); and Christian Lacroix Parfums.

A big thank you to our members and friends in the arts community, who include Kim Tomczak, Lisa Steele, Wanda Vanderstoop, Chris Kennedy & Leslie Peters (V tape); Deirdre Logue & Jeff Crawford (CFMDC); Kathleen Pirrie Adams, Lewis Kaye & David MacIntosh (InterAccess); Greg Woodbury & Ross Turnbull (Charles Street Video); Roy Mitchell & Scott Treleaven (Trinity Square Video); Malcolm Rogge, Roberto Ariganello, Deanna Bowen & Christina Battle (LIFT); Chandra Bulucan, Milada Kovacova, Danielle Fortin & Rosemary Heather (MIX); Michael Miranda (Fuse); Barbara Anderson-Huget (CARFAC); Lisa Deanne Smith (YYZ); Lynn Wynick (Wynick Tuck Gallery); Mike O'Connor, Jan Barbieri & Richard Almonte (Insomniac Press); Margie Zeidler, Sandy Lewis & Reesa Levinson (401 Richmond Ltd.); Cynthia Lickers & Richard Hunter (ImagineNATIVE); Scott Ferguson, Kathleen Mullen, Jayne Schneider & Mike Volins (Inside Out); Chris MacDonald, Karen Tisch and Marc Glassman (Hot Docs); Schlomo Schwartzberg (Toronto Jewish Film Festival); Jane Schoettle (Sprockets); Shane Smith & Denise Strong (Toronto Worldwide Short Film Festival); Steve Gravestock (Toronto International Film Festival); Susan Oxtoby, James Quandt & André Picard (Cinematheque Ontario); Karil Samadai & Philippe Gendreau (FCMM); Jeremy Rigby (Media City Festival); Fabrice Montal (Images du Nouveau Monde); Tom Taylor (Pleasure Dome); Vanda Vitali & Julian Siggers (Royal Ontario Museum); Michelle Jacques & Ben Partis (Art Gallery of Ontario); Kim Fullerton (Power Plant); Richard Fung (CMCE); Peter Sandmark & Katherine Jerkovic (IFVA); Alex Mackenzie (Blinding Light!); Winston Xin & Jen Weib (Video In); Ralph McKay (Sixpack Film); MM Serra (Filmmakers' Co-op); Marlene James & Dave Barber (Winnipeg Film Group); Dara Greenwald (Video Data Bank); Rebecca Cleman (Electronic Arts Intermix); Robin Dupuis (Perte de Signal); Ubavka Ferzanovic (Cinéma Libre); Franci Duran, Judy Wolfe, Nelson Henricks, Patrick Jenkins, Peter Ride, Barbara Goslawski, Mark McElhatton, Koto Sato, Paul Klein, Rachel MacHenry, Ben Burke, Jeanne LeSage, Philip Hoffman, Gabe Sawhney, Kevin Scott, Paul & Carm Bordonaro, Dusica Parezanovic & Katarina Zivanovic (Rex Cultural Centre, Belgrade); Ksenija Stefanovic (BS2, Belgrade); Milos Kukoric (Low-fi Video, Belgrade); and Janko Baljak.





focus on france



To provide a comprehensive and complete picture of the contemporary French independent media arts scene – encompassing film, video, and new media – would be impossible in the few programs that make up the Images Festival's Focus on France. Instead, we hope simply to provide a rough sketch, perhaps a hastily-composed snapshot, of what the independent media arts look like in France today.

This series is comprised mainly of works from the past five years or so, with a few from the early 90s, and a special presentation of Patrick Bokanowski's legendary 1982 feature film, *L'Ange*. We are particularly pleased to present the Canadian premiere of Irit Batsry's remarkable feature-length video *These Are Not My Images (Neither Here Nor There)*, which has kept Batsry very busy for the past several months as she travels the globe presenting it at major festivals and museums. (*These Are Not My Images* is currently featured at the Whitney Biennial in New York.) In addition to four film and video screenings, the series features Jean-François Guiton's elegant, profoundly conceived video installation *La Ronde* at the Royal Ontario Museum, and a live performance by experimental musician and video artist Norscq as part of our Closing Night Gala.

France is universally recognized as a nation whose love affair with cinema extends back to the origins of the medium. What Focus on France provides is a glimpse at a rich field of independent cinema and new media production that has often gone unseen outside its home country. These are the works of artists producing outside of mainstream commercial systems of production and distribution, and represent only the most recent manifestations of a long and crucial history of counter-cinema, experimentation, and technological innovation. **Vive l'indépendance!**

Images would like to acknowledge the support of the following organizations, without which this series would not have been possible: l'Association Française d'Action Artistique (AFAA); le Consulat Général de France à Toronto; le Ministère des Affaires Étrangères de France; and l'Alliance Française. Thanks also to Daniel Longo, Attaché de Coopération et d'Action Culturelle, and Maud Mantelin (Consulat Général de France à Toronto); Aurélie Wacquant (Chargé de Mission, AFAA); Franck Tordjman (Directeur, Alliance Française); Edith Gerondeau-Housset & Mme. Whery (EGIDE); Françoise Parfait (Faculté des Arts d'Amiens); Julie de Muer (Batofar); Loïc Diaz Ronda, Géraldine Tubery & Christophe Bichon (Light Cone); Thierry Destriez (Heure Exquise!); Marcel Mazé & Sarah Darmon (Collectif Jeune Cinéma); Yann Beauvais; Jeremy Rigsby; Nicolas Rey; and Pip Chodorov.



THESE ARE NOT MY IMAGES



MEMOIRE(S)



C'EST BIEN LA SOCIÉTÉ



Programs:

Focus on France 1: Visions de la Vie Quotidienne p.18

Focus on France 2: L'Ange (Patrick Bokanowski) p.21

Focus on France 3: These Are Not My Images (Irit Batsry in Person!) p.25

Focus on France 4: Le Corps et la Voix p.44

Focus on France 5: Closing Night Gala featuring Norscq & DJ BNX of Zimpala p.55

Focus on France/flow: La Ronde (Jean-François Guiton) p.64



"L'experimental" is Alive and Well and Living in Paris

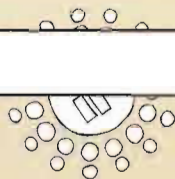
France has been a hotbed of film experimentation since the very beginning.

Who can forget that Méliès and the Lumières both had their start here? Some like to say they were the fathers of fiction and documentary film, respectively. But they were also film *experimenters*, like Marey before them, and the Dadaists and Surrealists later. In 1914, Léopold Survage designed an abstract colour film, which did not survive; but it was the first known project of its kind. In the 1920s, Salvador Dalí, Luis Buñuel, Germaine Dulac, Man Ray, Marcel Duchamp, Fernand Léger, René Clair, Henri Chomette, and Jean Cocteau, among many others working in France, defined avant-garde cinema for the world. Germaine Dulac wrote of avant-garde film as both selfish and altruistic: *selfish* in the sense of a completely personal expression; *altruistic* in being free from all other concerns but the progress of the art. When many of these artists left for the United States during World War II, this spirit of experimentation passed to America, whose residents – not all of them American – made enormous contributions to the development of cinematic form through the 1960s. (The postwar experimental film explosion in the US included such figures as Maya Deren, Gregory Markopoulos, Kenneth Anger, Stan Brakhage, Jonas Mekas, Ken Jacobs, Paul Sharits, Hollis Frampton, Michael Snow, Andy Warhol, the Fluxus movement, and the west coast expanded cinema movement, to name but a few).

For thirty years, from the 1940s through the 60s, non-narrative film art in France seems to disappear from the history books. (The most memorable experimental films made in Paris in 1960 were by Robert Breer, Stan Brakhage, Hy Hirsch and Marie Menken – all Americans!) The Lettrist and International Situationist movements, though prolific and precocious, never received due international recognition. (Their conceptual, filmless screenings predate Fluxus happenings by ten years.) Besides the many Lettrist films – and *non-films* – by Isidore Isou and Maurice Lemaître, only a handful of art films made in the 1960s by established painters and photographers circulate today. Alongside these are a few surviving militant works, such as those of the Cinétract collective, a group of anonymous filmmakers (which included Godard) who used film as a means of grassroots political pamphleteering, or the Zanzibar group (Philippe Garrel, Jackie Raynal, Serge Bard, et al.), who made feature-length films with actors, surrealist in tradition but political in intent.

True experimental film production seemed to lie dormant until the early 1970s, reëmerging with conceptual makers from the plastic arts, such as Christian Boltanski, Jacques Monory, Jean Legac and Jean-Pierre Bertrand. Others (e.g. Téo Hernandez, Michel Nédjar, Stéphane Marti, Maria Klonaris and Katerina Thomadaki) adopted a more spontaneous approach, using mostly super-8 film. Patrick Bokanowski, a unique case, seems to fall somewhere between these two tendencies. At this time, the first Paris film cooperative was formed. Within a few years, things were back in full swing, with avant-garde film audiences packing the houses, two active distribution coops (which are still in operation today), a major annual festival in the south of France, classes taught in universities, and huge retrospectives of international experimental film at the newly founded Pompidou Center. France was once again nurturing a flourishing film culture and community rich with ideas and prolific creators. The work then ranged from structural films (by artists including Rose Lowder, Jean-Michel Bouhours, Christian Lebrat, Guy Fihman, and Claudine Eizykman) to body art, landscape, and performance art. But then, at the end of the 1970s, as if the comeback had been too quick and too violent, infighting and a political struggle for public funds developed. A paroxysm of negative energy within the community and between its groups and clans, artists and distributors, students and teachers, led to fading interest among the makers, programmers, and the public. Throughout the 1980s, although some filmmakers remained active and many new ones arrived on the scene (e.g. Vivian Ostrovsky, Yann Beauvais, Cécile Fontaine, Frédérique Devaux), public visibility was minimal and there were few events apart from a tenacious series of weekly midnight screenings in Paris organized by Yann Beauvais and Miles McKane.

By 1990 these weekly screenings became more popular and, thanks in large part to a third film distribution cooperative founded by Beauvais and McKane, films were again being shown in museums and taken seriously as an art form. Parallel to this, groups started forming in provincial cities and organizing regular screenings. Many of these organizers were university students, and soon



experimental cinema was being taught seriously in colleges. In 1995, major film events were again being organized in Paris at the Louvre, the Cinémathèque, the Pompidou Center, the Jeu de Paume and the American Center. Starting around this time, an enormous population of young students and independent artists took an enthusiastic shine to the form, and within two years a dozen new associative organizations had formed around France. These ranged from screening facilities (Braquage) to production facilities (L'Etna), workshops for kids (Kinomino in Marseille), and independent revues (Episodic, Exploding).

Today, experimental film is enjoying a strange success. Film artists have access to grant money and to non-profit organizations with equipment; films are distributed and screened widely; projections are frequent and well-attended. A two-year Cinémathèque Française retrospective celebrating a century of avant-garde film in France recently ended; the series was accompanied by *Jeune, Dur et Pure!*, a 592-page book edited by Nicole Brenez and Christian Lebrat. The Paris Experimental publishing company publishes books only on experimental film, and Re:VoiR is a video publisher issuing only tapes of experimental films. In Paris, it is not uncommon for school groups to participate in super-8 workshops in which they do animation, scratching and painting on film. Considered "*l'art plastique par excellence*," abstract films are commonly screened here in museums as well as in alternative venues, even squats, almost every night of the week. Even the simplest of hand-painted films is made seriously, screened, seen, reviewed, and written about. For the French, it would seem that painting on film is no more absurd than, say, painting your lips.

Paradoxically, the advent of multimedia and digital video has caused an upswing of film production: equipment that was considered state of the art fifteen years ago can be had for peanuts, and the state of film art hasn't changed very much! Following this discovery, a network of a half-dozen do-it-yourself labs has sprung up around France in the past five years. Here filmmakers can develop and print their own films by hand, and very cheaply. (Some of the artists' labs include L'Abominable in Paris, MTK in Grenoble, and Mire in Nantes.) These labs now count hundreds of members. The three Paris cooperatives are still active (Light Cone, Collectif Jeune Cinéma, and the Paris Film Coop) and, in fact, are busier than ever before. Regular screenings in every major city assure that future generations have a solid education in film art.

The programs presented here bring together a great diversity of works from the most recent part of this history. Some of these filmmakers are old masters, such as Bakanowski, whose 35mm films were financed in part by television and were shown at major festivals such as Cannes. Bakanowski's complex approach to the film image encompasses optical printing to combine painting and filmed images, devising lenses of his own construction, and, more recently, computer manipulations, all of which permit him to create a personal visual universe caught between painting and film, live action and animation. Rose Lowder has been developing and refining since the 1970s a very beautiful and powerful technique of "weaving" together imagery in-camera by following precise visual scores of single-framed nature scenes. Other makers here, though younger, come from older traditions. Frédérique Devaux considers her work a descendent of the Lettrist movement, in which signs and symbols were manipulated and presented for their plastic, rather than their representational value. Marcelle Thirache has been making pictorial, gestural studies in super-8 for twenty years, and more recently painting on film, techniques that go back to the 1950s but which never seem to exhaust their potential. Nicolas Rey's techniques go back even further, to the very origins of the photographic process; he deconstructs first the power and prevalence of images in our society, and then goes on to break down those images on a molecular level, in front of our very eyes. The younger generation of filmmakers also finds its roots in the history of international experimental film; one of the most remarkable effects of a culture in which the most rare and difficult films are widely accessible and commonly known.

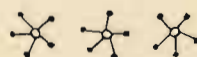
— Pip Chodorov

Pip Chodorov is an American filmmaker, publisher, distributor, and programmer of experimental films who has lived in Paris since 1988. He is also the founder of FrameWorks, an international internet mailing list on experimental film (to join, send a mail "subscribe frameworks firstname lastname" to listserv@listserv.aol.com), Re:VoiR Video Editions (www.re-voir.com), and a cofounder of the artists' film laboratory L'Abominable.

The Grey Zone of Independence

If France has produced one of the world's most passionately engaged cinemas, it is in part because it has time and again given rise to counter-cinemas, with each successive movement taking a distinct form from its historical moment and the idiosyncratic interests of the participants. As early as 1908, the artist and caricaturist Emile Cohl, a member of a proto-Dadaist group of artists who proudly called themselves *les incohérents*, was making absurd animations that had nothing to do with the filming of everyday life (*à la* the Lumières) or the use of film to present essentially theatrical and literary material, the dominant mode of commercial cinema ever since.

Successive waves of counter-cinemas have appeared *within* the industrial context: the reaction against the bourgeois "*cinéma de qualité*"; the singular case of Robert Bresson; the Nouvelle Vague; and *cinéma direct*. But there have also been more thoroughgoing rebels, the "avant-garde," "experimental," "revolutionary" artists who dispensed entirely with existing structures of production, distribution, and exhibition, along with the aesthetic conventions of dramas and documentaries. These artists have prized their independence above all, unwilling to compromise independence in favour of the potential rewards of money and fame. From early avant-gardists such as Germaine Dulac, Henri Chomette, Man Ray and the Surrealists of the 20s and 30s through the Lettrists of the 50s and the Situationists of the 60s, there is a long tradition in France of defiantly uncommercial cinema.



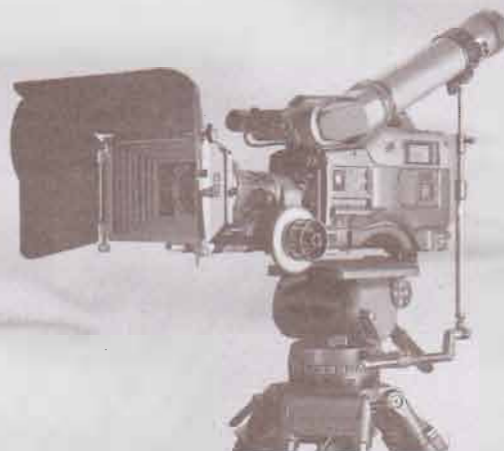
The situation today – perhaps since the 70s – looks very different, though there is still a strong current of underground and experimental work being produced in France. The French dramatic cinema – along with the dramatic cinemas of the rest of Europe and North America – is widely considered to be in a state of decline. However, important feature films can still be made (witness recent examples such as Claire Denis's *Le Beau Travail* or Bruno Dumont's *La Vie de Jésus*), and France is now involved in the production of dramas and documentaries around the world through its extensive investment in foreign co-productions, especially in Africa. In France, the common distinctions between independent and industrial productions can be unclear, mainly because of the important role of television networks such as Canal+ and Arte in supporting the production of a wide range of works. For those accustomed to the incredibly narrow programming formats of North American broadcast television, the range of material shown on major European television broadcasters can be surprising. One need think only of the extremely challenging series developed for French TV by Anne-Marie Miéville and Jean-Luc Godard for examples.

Television has also played a key role in the development of video art in France. Many influential, pioneering works of video art were created for broadcast, and their productions have often been supported through heavily-subsidized institutions such as the now-defunct national radio and broadcasting corporation ORTF, its successor, the Institut National de l'Audiovisuel (INA), the CJC Centre Pierre Schaeffer, and others. Jean-Christophe Averty's series of videos adapted from the plays of Alfred Jarry are a case in point; these productions were commissioned for television, and are now housed at INA. As in other parts of the world, video art has often developed with close ties to large institutions and corporations, which provides a different social milieu from that of the filmmakers' counter-cinema. The influence of music – particularly the *musique concrète* of Pierre Schaeffer – has also been felt in French video art, particularly through the work of Robert Cahen, a disciple of Schaeffer's and a major video artist. (Cahen's body of work proved too large and interconnected to be adequately represented in this series.)

Access to leading-edge technology has often given French video art a very polished surface, which also corresponds to a craft orientation that permeates the society, offering a fundamental distinction from North American approaches both in industrial production and in the arts. This polish shines in works such as Gérard Cairaschi's *Mémoire(s)*, which, despite its evident romanticism and phenomenological basis, combines the highest technical values with material density edited to

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achieve very specific retinal effects (not too dissimilar from those achieved in some films by Rose Lowder). But there are also those who are concerned less about a highly worked image than about taking advantage of the simplicity and immediacy of electronic technologies, emphasizing images of the body and the element of performance (e.g. the videos of Bertran Berrenger or Laëtitia Bourget).

If the history of video art has been closely linked to certain subsidized institutions, the new media arts have tended to develop in a zone between the marketplace and the experimental, with artists once again assuming a role as an unofficial research and development department for unorthodox uses of new technologies, both consumer and professional. Artists working on the web, or producing CD-ROMs, new media installations, and performances, often operate between disciplines and between clearly definable "markets." As Batofar programmer Julie de Muer pointed out to me, it came as a surprise to public funders in France when her organization, which presents performances and art installations on a converted river boat on the Seine, began promoting shows of work that crossed the boundaries between experimental music, club culture, film, video, and the visual arts. The separation between discrete disciplines – whether dance, music, painting, or cinema – is still so strongly felt in this nation, with its uniquely rich artistic traditions, that hybridization can be seen as anomalous, a novelty, and of particular interest.



Focus on France, though it includes only fairly recent work, nevertheless encompasses more than a century's history of gestures, moments, and influences in a range of media. From hand-worked films by Marcelle Thirache, Cécile Fontaine and Frédérique Devaux through elaborate productions by Patrick Bokanowski; from the subtle social intervention of Mounir Fatmi's "man-on-the-street" video *Les Autres, C'est les Autres* through the digitally morphed body images of Laëtitia Bourget's (...); from the electronic sound and image performances of Norseq through Jean-François Guiton's video installation *La Ronde* – these few programs represent the smallest tip of a massive iceberg of independent media arts in France. At a time when the films of Guy Debord are shown at the Louvre, there may now be fewer marked distinctions between formerly antagonistic tendencies within French culture. But there are always those artists who prefer to work alone or with a few colleagues, functioning in a context more closely related to the fine arts than to commercial production. The artists represented in this series operate within such a milieu – at times parallel to, at time defiantly opposed to, and occasionally absorbed by the larger image industry.

– Chris Gehman



CONSTRUIRE SA MAISON



LES AUTRES, C'EST LES AUTRES

Competition Program 1:

Opening Night Gala

time **8:00PM**location **BLOOR CINEMA**

For our opening program, we bring together some of the most impressive international short films and videos of the past year. François Vogel's *Faux Plafond* serves to launch our Focus on France series, and Peter Tscherkassky will be present to introduce his crashing, spectacular found-footage fantasia, *Dream Work*. Hold onto your ticket stub and join us after the screening for a big bash at Lee's Palace!



PASSAGE



COPY SHOP

Line Up

Julie-Christine Fortier, Canada

2 min. video 2001

Toronto Premiere

The latest in Julie-Christine's ongoing series of video ordeals.

The Babble On Palms

Steven Woloshen, Canada

4 min. 35mm 2001

Woloshen complicates his usual cameraless animation practice with photographic images. Hands reach out to partially block our view of each scene, and the real action takes place in these darkened areas.

Faux Plafond

François Vogel, France

5.5 min. video 1999

Toronto Premiere

A delightful introduction to our Focus on France, *Faux Plafond* charms with its carefully conceived fragmentation and reassembly of anatomical, domestic and astronomical space. A cartoon made up of live-action parts.

Dream Work

Peter Tscherkassky, Austria

11 min. 35mm b&w 2001

Toronto Premiere

Spectacular! The third and final in Tscherkassky's CinemaScope Trilogy, *Dream Work* is dedicated to the film art of Man Ray, whose "rayogram" technique was used to make the films. Beginning with various found objects — mainly footage from a horror film starring a young Barbara Hershey — Tscherkassky aggressively disrupts the voyeurism and violence implicit in the original. In *Dream Work*, the filmmaker slyly reveals his methods, which have confounded many viewers of the trilogy's earlier installments.

The festival thanks the Austrian Cultural Forum, under the patronage of Mr. Wendelin Ettmayer, the Austrian Ambassador to Canada, for their support.

Note: On Wednesday, April 10 at 6:30 p.m. at the AGO's Jackman Hall (317 Dundas St. West, McCaul St. entrance), Peter Tscherkassky presents a retrospective program of his work as part of Cinematheque Ontario's free Independents series. For details call Cinematheque Ontario at 416.968-FILM or see www.bell.ca/filmfest.

Copy Shop

Virgil Widrich, Austria

12 min. 35mm b&w 2001

Using thousands upon thousands of photo-copied images, *Copy Shop* tells the story of a photocopy machine operator who accidentally copies himself, beginning an endless chain of self-reproduction. Exquisitely conceived and executed, *Copy Shop* invokes an undertone of floating anxiety about reproduction in the age of cloning and the Human Genome Project. As we go to press, *Copy Shop* has just been nominated for an Academy Award!

Passage

Shirin Neshat, USA

12 min. 35mm 2001

Music: Philip Glass

Toronto Premiere

Iranian-born, New York-based Shirin Neshat's international profile has exploded recently with the completion of a new cycle of films and a travelling exhibition of video installations and photographs. In *Passage*, Neshat continues her investigation into the radical separation of male and female worlds under Islam, and the conditions that might bring them together. Although the magisterial *Passage* evokes a funerary event, in the eventual meeting of men and women we find one of the few moments of hope for genuine contact between the sexes in Neshat's work. *Passage* marks Neshat's first collaboration with composer Philip Glass.

*23.2: Book of Mirrors

Joost Rekveld, Netherlands

12 min. 35mm 2002

Music: Rozalie Hirs

Toronto Premiere

Joost Rekveld works at the very edges of what is possible with a film camera. *Book of Mirrors* is the first in a projected series of five films guided by medieval and renaissance ideas about optics, its images resulting from the multiplication of light beams through mirrors and kaleidoscopes. The film creates an acute awareness of light as a medium and a physical force, rippling, twisting and bending across the surface of the emulsion. A glorious, breakthrough work for one of this generation's most adventurous experimenters.

Shirin Neshat *Passage*, 2000 production still ©Shirin Neshat
Photo taken by Larry Barns, courtesy Barbara Gladstone.

JOIN US!

Opening Night Party*

time **10:00PM**

location **LEE'S PALACE**

(529 Bloor St. West)

Featuring a performance by

Eltractor

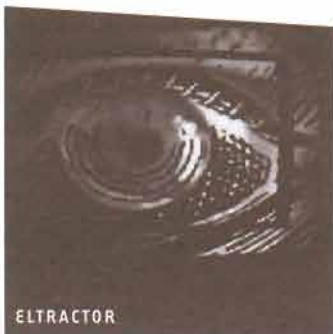
Boris Firquet, David Michaud, Fabrice Montal



After the screening, join us at Lee's Palace for a performance by Québec-based digital sound and image wizards Eltractor. The group will be joined tonight by two fish known as "the toxic twins," who will control parts of the audio and video mix. Eltractor use up-to-the-minute digital systems to create live multi-media performances that range from super-dense sensory barrages to attenuated and atmospheric explorations. This performance represents the Toronto debut for the group, who have previously appeared at the 2001 Victoriaville New Music Festival, and participated in Robert Lepage's 1999 Vivenza à la Caserne Dalhousie.

followed by

DeeJay Nav (Movement Upside-Down, Shifting Gears)



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Focus on France 1:

Visions de la Vie Quotidienne

time 7:00PM

location INNIS TOWN HALL

Nothing ordinary remains ordinary in the hands of these artists. Working from the simple materials of everyday life – routine actions, public spaces, conversations in the street, and confessions to the camera – this series of films and videos invests the everyday with passion, intensity and surprise. Everything depends upon your point of view.

Bouquets 21-24

Rose Lowder, France
4 min. 16mm silent 2001 ©
Canadian Premiere

With their brilliant bursts of colour, and rapid, fleeting rhythms, the short films in Lowder's ongoing *Bouquets* series do have the feeling of gifts, of offerings to the viewer's vision. Lowder works in a meticulous frame by frame method, alternating views of landscapes around her home base in Avignon.

Au Bord du Lac (By the Lake)

Patrick Bokanowski, France
6 min. 35mm 1993
Toronto Premiere

The sun-drenched, almost Impressionist scenes of people at play in *Au Bord du Lac* would seem almost the antithesis to the dark visions in Bokanowski's *L'Ange* (see p. 21) or *Flammes* if it weren't for the fact that the activities pictured seem disconnected from any apparent goal or purpose.

Tramage

Jean-François Guiton, France/Germany
12 min. video 1999
Toronto Premiere

Guiton brilliantly transforms sounds and images recorded on the streets and in the subways of Paris into an autonomous composition of visual and aural music.

Sports Urbains (Forgotten Urban Sporting Heroes)

Christian Passera, France
11 min. 35mm 1996

You – running for the bus! And you – rioting in the streets! Are you a champion in your sport? Passera's funny, quasi-Situationist pseudo-documentary recasts everyday urban activities as sports, with their own rules and parameters.

Les Autres, C'est les Autres (The Others, It's the Others)

Mounir Fatmi, France
11 min. video 1999
Canadian Premiere

Moroccan-born video artist Mounir Fatmi engages the issue of his difference from the "average" Frenchman in the most direct manner possible: by stopping people in the street to ask them the question "Who are the others?" It is not only the answers he receives, but the interpretations of the question, that are revealing.

Jean-François Guiton in Person!

C'est Bien la Société

Valérie Pavia, France
9 min. video 1999
Canadian Premiere

A coy stream-of-consciousness self-portrait in which Pavia comments on men with beards, movie producers who expect you to sleep with them, Swiss people who talk about their chimneys, and anything else that crosses her mind. *Charmant*.

(W)hole T(r)ous

Frédérique Devaux, France
5 min. 16mm 2000 ©
Music: Luigi Russolo

Devaux is devoted to a Lettrist approach to film, emphasizing fractures, fragments and noises gathered from everyday materials – here, mainly chopped-up subtitles from a 35mm film.

Terminus for You

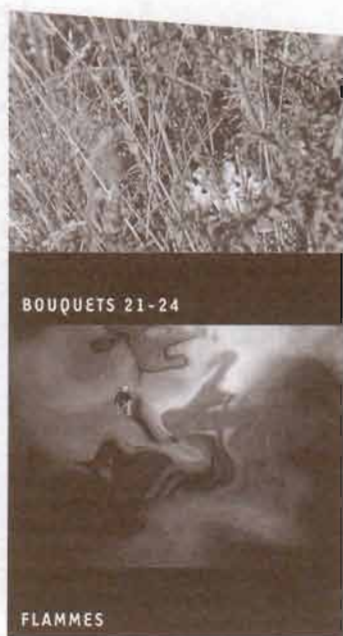
Nicolas Rey, France
10 min. 16mm b&w 1996
Canadian Premiere

In the spaces below the city, humans have created floors that walk for you, while the images and messages of advertising hover above you, interpreting your every movement. Training his camera on the people passing on a moving walkway, Rey creates a delicate pattern of gazes, glances, and gestures in luscious high-contrast black-and-white.

Flammes

Patrick Bokanowski, France
4 min. 35mm: 1998
Music: Michèle Bokanowski
Canadian Premiere

Patrick Bokanowski's astonishing digital 3D animation crystallizes his vision of compulsive human behaviour with its vision of fragmented and abstracted figures performing obscure movements in dim and unknown spaces.



The Boy Who Rushed

time **7:00PM**location **BLOOR CINEMA**

A fast-moving but intimate chronicle of a filmmaker searching for her brother, who disappeared during the war in Croatia in 1991. *The Boy Who Rushed* makes the importance of postwar forensic investigations clear, by showing how they affect the lives of those who have survived the conflicts while their loved ones remain unaccounted for. The process of making the film went on for nine years, throughout the family's search for their lost boy.

hot docs
Canadian International Documentary Festival



THE BOY WHO RUSHED

The Boy Who Rushed

Biljana Cakic-Veselic, Croatia **52 min. 35mm 2001** ©

Biljana Cakic-Veselic opens her complicated and moving personal documentary *The Boy Who Rushed* in a rush to tell her story. Very quickly she sketches in her family background: grandparents and parents meet, fall in love, bear children, and soon Biljana and her brother appear. They grow up in Yugoslavia, and then see Yugoslavia fall apart. During the war between Serbia and Croatia, he joins the army while she shoots the war on video. After the war, she goes off to study filmmaking in Denmark, while his fate is unknown. The family searches, and their search takes them to the sites of international investigations in which corpses or fragments of corpses are recovered from fields, mounds of earth and filled-in wells. Few documents of this kind have so skillfully balanced documentary and autobiography, political and personal history. *Warning:* this film contains some gruesome and disturbing images; it is not for the impressionable or faint of heart.

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Guy Maddin Presents

time **9:15PM**location **INNIS TOWN HALL**

We invited Guy Maddin to select some of his favourite short films, and insisted that he include a couple of his own: the rarely-screened but exquisite *Odilon Redon*, and the supercondensed feature melodrama *Heart of the World*, one of the greatest short films of the past few years – or decades, or centuries... As requested, Mr. Maddin has also kindly provided us with hyperbolic, but accurate, program notes, replete with many an exclamation mark.

"Seven deadly pleasures. Five canonical shorts plus two of my own thrown in to rub shoulders with greatness."

– Guy Maddin

München-Berlin Wanderung (Munich Berlin Wanderings)

Oskar Fischinger, Germany
4 min. 16mm b&w silent 1927

Famed nitrate explorer and *Fantasia* instigator takes his movie camera on a simple stroll northward from Bavaria into deepest, darkest bratwurst, along the way snagging up blink-poems like so many burrs stuck to his knee socks.

The Cameraman's Revenge

Ladislav Starewicz, Russia
12 min. 16mm b&w silent 1912
Live piano accompaniment by William O'Meara
Love triangle acted out entirely by dead insects. A gassed beetle in a fancy chapeau! A formaldehyde-smothered dragonfly of ill-repute! Never again direct living children or pets! Starewicz has a cruel and sexy touch – light, but entomologically morbid. **UNIQUE!** The most charming film ever made!

Odilon Redon (a.k.a. L'oeil Comme un Ballon Bizarre se Dérige Vers L'infini)

Guy Maddin, Canada
4 min. 16mm b&w 1996

An attempt to lithograph a deck of Odilon Redon playing cards, then have them dealt out to the audience by a drunken croupier.

Alone. Life Wastes Andy Hardy

Martin Arnold, Austria
15 min. 16mm b&w 1998

Arnold projects Oedipus onto the unbelievably pornographic face of runt star Mickey Rooney, then allows Judy Garland to veneer this ruddy and disquieting mug with sweet jailbait sweat. Visual hiccoughs and Tourette spasms. Arnold's most beautiful narrative yet.

FILM(lode)

deco dawson, Canada
13 min. 16mm b&w 2000

My favourite *mano a mano* ever filmed. Two comely simps working deep inside a forgotten mine get swept away by a startling sound-track. Eating! Quibbling! Eating! Never has routine been more exhilarating! The bite-cuts used by dawson always leave me wishing I could remove the duller nanoseconds from my life.

Playhouse

Buster Keaton, USA
20 min. 35mm b&w silent 1921

Live piano accompaniment by William O'Meara
If only young Buster Keaton could star in some Franz Kafka features – he's the perfect Joseph K! Oneiric! Horny! Hilarious! It's all there but the tuberculosis. Matte photography amazing for ANY period. Seems to me this movie is some kind of technical and artistic miracle. Simply the greatest film poem ever made!

Heart of the World

Guy Maddin, Canada
5 min. 35mm b&w 2000

A "letter in severe terms" to a world gone blind. Listen! Look! Heed my warnings! There is a secret algorithm in here – plain to see – which ensures continuance of life for those with faith. I'm afraid the suspicious are on their own once the revolution starts.

flow demo tonight

This year **flow** presents a daily series of demos, an event strategy that combines the opening party, the artist talk and the installation demonstration into one. For information about today and tomorrow call 416.883.1372, subscribe to flow@imagesfestival.com, view www.imagesfestival.com/flow or pick up flyers at all festival locations.



ODILON REDON



Focus on France 2:

L'Ange (The Angel)

time 9:15PM

location BLOOR CINEMA

Little-known in North America, Patrick Bokanowski is highly regarded in Europe and Japan as an "unclassifiable artist-alchemist of celluloid, author of the most fantastic visions in French cinema" (*Cahiers du cinéma*). His legendary feature film, *L'Ange*, had an influential, nearly ten-year run in Tokyo, and, among its many awards, received a Grand Jury Prize at Cannes. Unfortunately, it has been virtually impossible to see in North America, so catch it while you can!

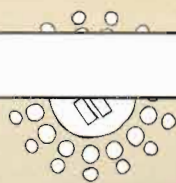


Les Filles de Kamaré (The Girls of Kamaré)

time 11:00PM

location INNIS TOWN HALL

Sex, sadism and sedition: *The Girls of Kamaré* presents itself as a *détournement* – read subversion – of Suzuki Noribumi's sadistic exploitation picture *A Pair of Panties for Summer*. In this film, Situationist René Viénet furthers his exploration of Sadean women in head-on collision with all legal and moral restraints.



L'ANGE

focus on france

L'Ange (The Angel)

Patrick Bokanowski, France 70 min. 35mm 1982

Music: Michèle Bokanowski

Cast: Maurice Baquet, Jean-Marie Bon, Martine Couture

Unique, uncategorizable, *L'Ange* takes the viewer into an irrational world dominated by an endless staircase. As an obscure figure climbs the stairs, we are witness to the spasmodic and repetitive performance of incomprehensible acts by a series of mute characters: a man slashing with a sword at a suspended doll; a maid placing the same jug of milk on the same table over and over; a bald man combing his head while his dog looks on. Despite the absurdity, the film's cumulative effect is far from dispiriting. Perhaps the sheer intensity of Bokanowski's engagement with the image – here involving the use of miniatures and models, pixilated actors, engravings, animation, unusual optics, and frame-by-frame optical printing – leads more towards wonder than despair. Among the film's greatest admirers is Quay Brothers producer Keith Griffiths, who writes: "If I could give a gift to our almost visually illiterate television mandarins it would be this film, with the vague hope that they might be startled and bewitched . . . and feel some guilt at their neglect of a cinema that works at the borders of our imagination and aspires to the realms of music and painting rather than to theatre and the novel."



Les Filles de Kamaré (The Girls of Kamaré)

René Viénet, France 80 min. 35mm (screening on video) 1974

English translation by Keith Sanborn & collaborators

Canadian Premiere

Where Viénet's earlier *détourned* feature, *Can Dialectics Break Bricks?*, declares itself "the first entirely *détourned* film in the history of cinema," this effort proudly wears the mantle of "the first subversive Japanese porno film." *Les Filles de Kamaré* is not for the faint-hearted. It explores the legacy of colonialist torture, the flatulence of Sartre, the Orientalism of Barthes and the restraints of everyday day life which, left unopposed, give rise to the survival sickness experienced by most of the world. The sadistic genre conventions of a Japanese girls' reform school porno film are completely reversed, becoming instead a vehicle for the expression of a revolutionary rage against the very constraints from which aficionados of the genre take their pleasure. The vast majority of the interventions are purely textual: the French subtitles not only betray the Japanese spoken word, but subvert the original script at every turn. This is translation brought to the level not only of an art form, but to that of a revolutionary initiative.



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Competition Program 2:

Crackle, Scan & Spill!

time **5:00PM**location **INNIS TOWN HALL**

Abstraction and narrative, violence and contemplation, high technology and hand-work all find their place in this rich collection of recent short films and videos. Bring the silence, bring the noise!

Persian Series 6-12

Stan Brakhage, USA

18 min. 16mm silent 2000

Toronto Premiere

These seven etched, painted and otherwise hand-worked films "attempt to imagine the kind of Persian visual thinking which created their calligraphy, miniatures and aesthetic designs in general" (Stan Brakhage). They also demonstrate the incredible range of approaches Brakhage has taken to this style, encompassing various mark-making tools, different approaches to lighting, and different uses of the optical printer.

Light Magic

Izabella Pruska-Oldenhof, Canada

3 min. 16mm 2001

One of several films commissioned for a program celebrating the 20th anniversary of the indispensable Toronto film coop LIFT, *Light Magic* is a film made without a camera. Using photogram techniques, Pruska-Oldenhof fashions a pulsing, sparkling dance of luminous impulses.

Static Discharge for Bleeding Eyes

Jowita Kepa, Canada

2 min. video 2001

Toronto Premiere

A sort of video companion piece to Kepa's lovely *Paper Film* (which screened at *Images 2000*), *Static Discharge* begins by taking the video signal apart, working repeatedly towards a comprehensible image before falling back into electronic noise. Watch carefully!

Hound's on Fire! (Abstract Aggressionism)

Matthew Suib, USA

2.5 min. video 2001

Toronto Premiere

Using only the most violent moments from familiar-seeming animated cartoons, Suib fashions a kaleidoscope of comic destruction. Is it funny or just sick?

Our Town

Libby Hague, Canada

7 min. video 2001

North American Premiere

Our Town enters fully into moments of childhood generally unnoticed by adults. Against a background of video images of an unfinished suburban development, Libby Hague's complex child characters take shape in hundreds of rough, expressive ink drawings. Clear-eyed and terrific.

Since Then

Robert Kennedy, Canada

3 min. 16mm 2001

Some events impose themselves on your life as markers, and you find yourself, for a time, relating everything, every day, to this one event. A romantic breakup – or some more public disaster?

Sand

Percy Fuentes, Canada

14 min. video 2001

Toronto Premiere

The young Filipino-Canadian animator Percy Fuentes has fashioned an intense, unexpected journey through a long night of thoughts and memories, shifting between characters and situations. Japanese narration, snail-like aliens, teenage gossip and a dreamlike, grainy style of sand animation mingle in this strange and beautiful short.

Letters, Notes

Stephanie Barber, USA

5 min. 16mm silent 2000

Toronto Premiere

Everyday dramas lost and found: "Julian got busted in Baton Rouge he was in jail for a week."

ILLA CAMERA OBSCURA (The Dark Room)

Thomas Comerford, USA

12 min. 16mm b&w 2001

Canadian Premiere

Comerford is a pioneer of pinhole cinematography, and *ILLA CAMERA OBSCURA* reflexively explores the ideas behind the film's optical conception. "A wonderful perceptual theory film in which theory becomes visible and lyrical" (Jonathan Miller).

Her Glacial Speed

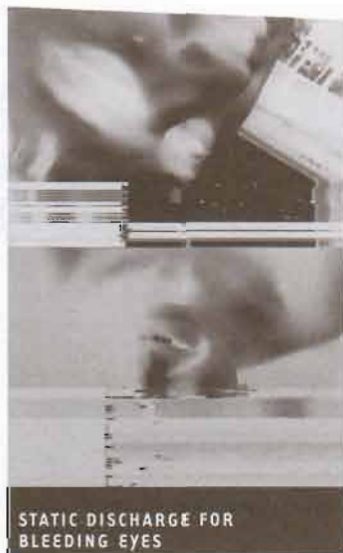
Eve Heller, USA

6 min. 16mm b&w silent 2001

Toronto Premiere

"The world as seen in a teardrop of milk. I set out to make a film about how unwitting constellations of meaning rise to a surface of understanding at a pace outside of worldly time. This premise became a self-fulfilling prophecy. An unexpected interior began to unfold, made palpable by a trauma that remains abstract. First 'words' since my mother and father died."

– Eve Heller



STATIC DISCHARGE FOR BLEEDING EYES



Like Mangoes in July:

Richard Fung, Program 1

time 7:00PM

location INNIS TOWN HALL

The recent recipient of two major awards (the 2000 Bell Canada Award for Lifetime Achievement in Video Art and the 2001 Toronto Arts Award for Media Arts), Richard Fung has been a key figure in the Canadian and international video art community for nearly twenty years. Fung's work as artist, theorist, and activist has consistently challenged fixed notions of identity and comfortable Canadian ideas about our nation's historical virtues. He has recognized the ways in which sexual identity, ethnic identity, family history and language determine an individual's self-conception in complicated and overlapping ways, and how important that conception is to how we live in the world.

This screening features two of Fung's finest and most complex works, each dealing with familial history and identity in a nuanced and multi-leveled style; also included is a glimpse at his latest video, *National Sex*. Other works by Richard Fung will be screening on Wednesday, April 17 at 9:15 p.m. (see p. 35). These retrospective screenings coincide with the publication of *Like Mangoes in July: The Work of Richard Fung*, a book devoted to the artist's video art, writings and activism, edited by Helen Lee and Kerri Sakamoto, and published by the Images Festival and Insomniac Press.

Blowback

Carolynne Hew, Canada 4.5 min. video 2001

A concise introduction to the work of Richard Fung, produced for the 2001 Toronto Arts Awards presentation. There's something strangely familiar about this scene...

Dirty Laundry

Richard Fung, Canada 30 min. video 1996

Roger Kwong travels across the Canadian Rockies on railway tracks that were laid in the nineteenth century by immigrant Chinese workers, including his great-grandfather. As his journey progresses, his study of the history of these men and their times uncovers some surprising facts about Canada's attitude towards its Chinese workers, especially following the completion of the railway. Infiltrating its framing narrative with archival material, interviews and stylized recreations, *Dirty Laundry* excavates the historical representation of outlaw sexuality in nineteenth-century Chinese Canada.

Sea in the Blood

Richard Fung, Canada 26 min. video 2000 ©

Sea in the Blood completes a trilogy of works about Fung's family; the series was begun with *The Way to My Father's Village* in 1988 and continued with *My Mother's Place* in 1990. Comprised of a moving and subtle mix of home movies, family photographs, line drawings and titles, *Sea* eloquently expresses the sensibility of one who has lived much of his life with loved ones suffering from incurable illnesses. Fung's relationship with his late sister Nan, who eventually succumbed to a rare blood disease called Thalassaemia, is described with unflinching honesty and a light touch.

National Sex (excerpt)

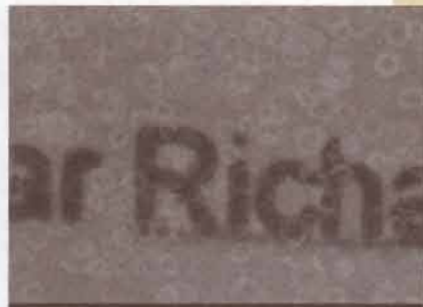
Richard Fung, Canada approx. 15 min. video 2002

World Premiere

Fung's new work will use video and the web to consider the ways in which sexuality is being used as a marker of national character in the era of globalization. The work focuses on Trinidad and Canada. Although homosexual practice and homophobia both cross borders, these states have been using sexuality to demarcate national difference. Trinidad and Tobago outlawed lesbianism in 1986, extending the country's Victorian-era sodomy laws, a legacy of British colonialism. In 1991, Canada began granting refugee status on the basis of sexual orientation. *National Sex* consists of a constellation of short, disparate videos that illustrate the complexity of the issue.

Join Us

Join us for the launch of the Images Festival/Insomniac Press publication *Like Mangoes in July: The Work of Richard Fung* on Sunday, April 14 at 2:00 p.m. at sPaHa (66 Harbord St.).



SEA IN THE BLOOD



DIRTY LAUNDRY

Focus on France 3:

These Are Not My Images

time **9:15PM**location **INNIS TOWN HALL**

"Ms. Batsry's images – blurred and fragmented, their colours bled out and oversaturated to resemble the digital equivalent of smeared pigment – have a haunting familiarity. . . this is not a documentary but a fictional meditation on the delicate political and epistemological issues that shadow any attempt to capture the truth."

– A.O. Scott, *The New York Times*



THESE ARE NOT MY IMAGES

These Are Not My Images (Neither There Nor Here)

Irit Batsry, France/USA/UK/Germany 80 min. video 2000 Soundtrack: Stuart Jones

Canadian Premiere

These Are Not My Images has been screening at festivals around the world, and is currently included in the lineup of the Whitney Biennial. Irit Batsry's probing, multi-layered video joins a distinguished tradition of cinematic works by western artists troubled by the question of how to represent the vast, complicated and seemingly alien nation of India – a tradition that includes remarkable works by Roberto Rossellini, Johan Van Der Keuken, and Robert Gardner, among others. *These Are Not My Images* was recorded in Tamil Nadu, but is not a documentary about Tamil Nadu. Rather, Batsry delicately shifts between genres, combining elements of documentary, narrative, essay, and formal experimentation. Through the voices of three characters – the artist, her Indian guide, and an Indian filmmaker – and the shifting relations of sound and image, Batsry opens up a deep well of questions about the relationship between an image-maker and the people represented in her images. She asks: "Is the act of making a film an act of giving or an act of taking?"

A F A A



flow demo tonight

This year *flow* presents a daily series of demos, an event strategy that combines the opening party, the artist talk and the installation demonstration into one. For information about today and tomorrow call 416.883.1372, subscribe to flow@imagesfestival.com, view www.imagesfestival.com/flow or pick up flyers at all festival locations




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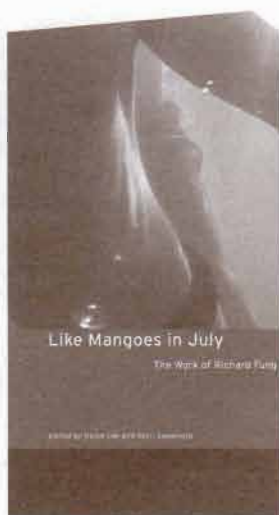
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Like Mangoes in July: The Work of Richard Fung

time **2:00PM**location **PaHa** (66 Harbord Street)

Edited by Helen Lee & Kerri Sakamoto

(Co-published by the Images Festival & Insomniac Press, 144 pp., illustrated)

Join us for the launch of *Like Mangoes in July: The Work of Richard Fung*, the first publication devoted exclusively to Fung's contributions to video art, theory, and activism. The publication of this book coincides with our retrospective of Fung's videos (see p. 24 & 35). An important addition to the literature on video art, the book includes critical responses to Fung's videos and writings, an extensive interview, and a complete videography and bibliography. Contributors include Cameron Bailey, Monika Kin Gagnon, John Greyson, Peter Harcourt, Mike Hoolboom, Ian Rashid, Bérénice Reynaud, Fatima Tobing-Rony, Lisa Steele, Kim Tomczak, William Yang, and Patricia Zimmerman. Richard Fung and co-editor Kerri Sakamoto will be in attendance, along with several of the contributors.

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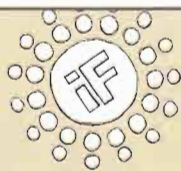


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Competition Program 3:

War Every Day

time **5:00PM**location **INNIS TOWN HALL**

From the Cold War to Lara Croft, from F-18 jets to family suppers, these films and videos explore the ways in which personal, social, and political conflicts inform the texture of daily life.

State of the Union

Bryan Boyce, USA

2 min. video 2001

Canadian Premiere

Starring: George W. Bush.

Field

Duane Hopkins, UK

10 min. 35 mm 2001

In the most elliptical narrative style, Hopkins explores the havoc wrought by the boredom of young men.

Deadpan

Rick Raxlen, Canada

6.5 min. 16mm 2000

Toronto Premiere

"My biggest gastronomic fear, as a child, was the appearance of boiled beef tongue. . . . At the best of times, dinner was a nervous event. When tongue appeared, it edged toward subdued hysteria."

— Rick Raxlen

I Have a Typewriter in My Head

Gunilla Josephson, Canada

2 min. video 2001

Toronto Premiere

Inspired by the shape of a drop that appeared on a wooden floor and the sounds of F-18 fighter jets cruising the Toronto skies, Josephson began to write; the text became this video.

She Puppet

Peggy Ahwesh, USA

15 min. video 2001

Toronto Premiere

What is Lara Croft thinking as she prowls through those ancient tombs with her arsenal of deadly weapons? With careful editing and multiple voice-overs, Ahwesh transforms footage taken from the *Tomb Raider* video game into a mesmerizing impressionist narrative and fractured psychological portrait of a woman who doesn't exist. Disturbing and surreal.

CLIP:(4000f.)

Robert Todd USA

3 min. 16mm 2001

Canadian Premiere

The poetic, rapid-fire images in *CLIP (4000f.)* emerge from Todd's contemplation of America's burgeoning use of the death penalty.

Buffalo Common

Bill Brown, USA

22.5 min. 16mm b&w 2001

Canadian Premiere

With the end of the Cold War, North Dakota's last reliable cash crop — its stockpile of Minuteman 3 intercontinental ballistic missiles — went bust. As the former missile silos get blown up, peace activists, retired wheat farmers, air force officers, and demolition derby drivers all stake claim to this state's widescreen landscape and the story that it tells.

Camouflagehead

Diyan Achjadi, Canada

3 min. video 2000

Toronto Premiere

Achjadi's rough, lo-res video contrasts the roles of man and woman, juxtaposing a scarf-covered woman's head with a row of soldiers mindlessly marching.

The Tower of Industrial Life

Alfred Guzzetti, USA

15 min. video 2000

Toronto Premiere

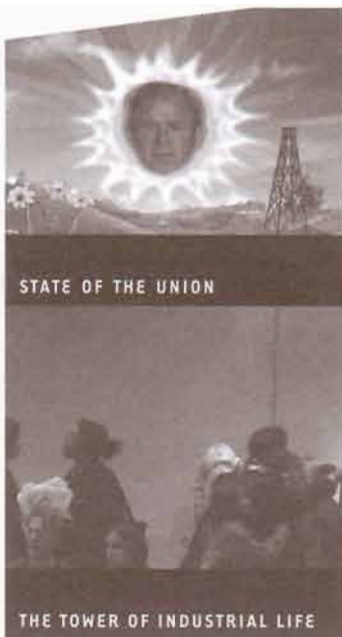
Alfred Guzzetti's work has taken him to the scenes of large-scale political conflicts, particularly Nicaragua, where he collaborated with Susan Meiselas and Richard Rogers on the film *Pictures From a Revolution* (1988-91). This video considers a war-torn world from the other side — from the perspective of those who, apparently protected by North American political, economic, and technological might, experience such conflicts only as a constant stream of media information unanchored in everyday life. A rigorous and careful work.

The Children's Manifesto

Meesoo Lee, Canada

30 sec. video 2001

A three-point plan for happiness.



Competition Program 4:

The Enjoyment of Reading

time 7:00PM

location INNIS TOWN HALL

Running across the range of technologies, from cameraless filmmaking and optical printing to digital animation and laser bar-code readers, these works represent the syntheses of different modes of creation, structuring, and perception. Every technology and technique is haunted by possibilities that are foreign to its intentions.



DARK DARK

1030 Ages: Director of Vids
Boyle Robert TRACTS ABOUT THE
COSMICALLY QUALITIES OF THINGS
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THE ENJOYMENT OF READING

The Enjoyment of Reading

(Lost and Found)

David Gatten, USA

13 min. 16mm silent 2001

Canadian Premiere

"The first in a series of seven films about the division of landscapes, objects, ideas and people; about letters, libraries, and lovers; auctions, ghosts and the Byrd family of Virginia during the early 18th century."

- David Gatten

Homonymy

John Oswald, Canada

11 min. video 2002

Music: John Oswald

Toronto Premiere

John Oswald's first foray into the moving image has all the speed, wit, and wealth of ideas that characterize his infamous "Plunderphonic" recordings and live performances. Using only titles, animated to a rapidly-changing piece of music, *Homonymy* plays with words that sound alike, words within words, and the eternal Canadian back-and-forth of French and English.

1/1

Seounghe Cho, USA

7 min. video 2001

Toronto Premiere

An attempt to "read" the signals encoded on a video tape manually? The sounds of fingers running across the exposed strip of tape make a kind of musical performance.

Exposed

Siegfried Fruhauf, Austria

9 min. 16mm 2001

A masterpiece of optical printing. Using only a few fragments of found footage, glimpsed through a swarm of small, constantly-moving apertures that reveal small sections of the scene, *Exposed* lays bare the voyeurism implicit in cinematic representation. Musical in its structure, uncompromisingly critical in its perspective, *Exposed* achieves a rare fusion of genuine vision and critique.

Dark Dark

Abigail Child, USA

16 min. 16mm b&w 2001

Toronto Premiere

A comic and haunting film, *Dark Dark* creates a ghost dance of narrative gesture using found outtakes from unknown low-budget films. The music of Ennio Morricone provocatively interacts with the images, tantalizing the audience with webs of memory, meaning and elusive folly.

Red Buffalo Skydive

Judith Norris, Canada

3.5 min. video 2001

Beginning with animated images rotoscoped from video footage Norris shot of a young buffalo belonging to the Hochunk Nation in Wisconsin, *Red Buffalo Skydive* opens up an apparently radical disjunction of image and narration, leaving the viewer to discover or create connections between the elements.

67/97

Seounghe Cho, USA

7 min. video 2001

Toronto Premiere

67/97 begins by considering the information collected when a bar code is scanned, and then asks: What if everything could be read by a scanner? A lyrical and witty meditation on the processes of information-gathering, data systems, surveillance and information overload.

Terra Incognita

Stephanie Maxwell & Allan Schindler, USA

4.5 min. video 2001

Cinéma concreté. Maxwell's recent films begin with hand-etched film emulsion, which is then bent, twisted and rotated during the process of digitization. *Terra Incognita* treats these visual sources, and the sounds of thumb pianos, pygmy pipes and gamelan metallophones, as raw material to be digitally transformed and then contrapuntally layered, intercut, diced and threaded into a pulsating design.

For the Birds

Keith Sanborn, USA

6 min. video 2000

Toronto Premiere

"Part three of a cycle of digital video works that I'm beginning to call - after Bataille - 'Theory of religion, theory of ecstasy.' This tape is inspired by the 11th-century Sufi mystical text *The Conference of the Birds*. It is a text which explores transparency and opacity, multiplicity and unity, narrative and insight, the mundane and the ecstatic." - Keith Sanborn

Update 2.0:

Current Media Art From Germany

time 9:15PM

location INNIS TOWN HALL

This screening of recent German media art is part of the second touring package organized jointly by the Goethe-Institut and the Zentrum für Kunst und Medientechnologie Karlsruhe (better known as ZKM, one of the world's leading organizations devoted to new media production and exhibition). Renowned German media artist Bjørn Melhus will introduce this program of challenging works, including his incomparable *No Sunshine*, and a brand new piece called *Primetime*.

Note: A preceding screening of material from the Update 2.0 package will feature Matthias Müller's *Vacancy* and *Phoenix Tapes*; this screening takes place at the Goethe-Institut's Kinowelt Hall on Thursday, April 4 at 7:30 p.m. Also, complementary Update 2.0 CD-ROM and Internet materials will be installed on computer at the Goethe-Institut Library, 163 King St. West, and at sPaHa, 66 Harbord St., between April 12 and 20 (see page 63 for details) as part of flow. For more information call the Goethe-Institut Toronto at 416.593.5257.

Ein Wunder (A Miracle)

Stanislaw Mucha, Germany
10 min. 16mm (screening on video) 1999

"A group of people is standing on the street of a village in Eastern Poland. Everyone is staring in the same direction, looking for something, and comments upon what he or she sees. . . . Miracles, like many other manifestations, can't be filmed. They're something one has to have faith in."

— Stanislaw Mucha

Normalität 1/2/3 (Normality 1/2/3)

Hito Steyerl, Germany
9 min. video 1999

These three short pieces revolve around the implications of a single action: the bombing of German Jewish community leader Heinz Galinski's grave in 1998. Consideration of this act generates a series of observations about reunification, anti-Semitism, and the complacency of the police in the face of anti-Semitic actions.

Habitat

Kristian Kozul, Germany
4 min. video 2000

"Urban utopias and virtual reality are complementary in terms of functionality (model-likeness, repetition and predictability) and symbolic content; the same is true of pixel grids and housing based on box-like serialism. . . . Nowadays, such utopias are available only in the form of instant computer animations accompanying catchy, ambient music..."

— Rudolf Frieling

The Last Cowboy

nomad (Petra Epperlein & Michael Tucker), Germany
16 min. video 1998

This single-channel version of a much larger random-access DVD deals with the German idealization of Native North Americans, and the westward drift of the imagination following reunification. "A free-flowing narrative — a 'stream of consciousness' — about a forgotten east and a west that was never found" (Petra Epperlein & Michael Tucker).

Entrée

Herwig Weiser, Germany
9 min. video 1999

Entrée is a reflection on the fusion of viewer and visual world in high-tech cinemas; the original film footage was shot at the Parc d'Image in Poitiers, and has been subjected to thorough transformation through the digital editing process. A spectacular work about the production of encompassing audio-visual spectacles.

No Sunshine

Bjørn Melhus, Germany
6 min. video 1997

Melhus has a way of combining the hilarious and the queasily disturbing with a feather-light touch. In *No Sunshine*, four identical Bjørns — nearly featureless, infantile-looking clones — float in a sort of virtual womb, chattering to one another through non-verbal vocalizations lifted from fragments of a vaguely familiar pop song. *Not to be missed.*

Primetime

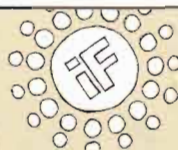
Bjørn Melhus, Germany/USA
approx. 20 min. video 2002
Canadian Premiere

A unique sneak preview of material from Melhus's most recent installation work, utilizing 34 monitors and video projections. Not simply documentation of an installation, this video stands on its own as an autonomous experience.



Student Film:

F is for Film



time 7:00PM

location INNIS TOWN HALL

In full faith of the creative potential still available in the medium, these films acknowledge that there is no such thing as a *tabula rasa*. The student works collected here embrace the "bastard medium's" disparate roots in painting, photography, and theatre, recombining them into new and personal forms. These filmmakers may yearn to invent their own identities, but they do so via the meticulous and idiosyncratic revisitation of their origins. If you want proof that synthesis and sampling in the right hands are liberating forces, here it is. The Bastard is dead; long live the Bastard.

Members of the 2002 Images Student Film Jury: Ryan Feldman (Jury Coordinator), Daniel Cockburn, Madi Piller, Sam Rajasingham

Great, Great Grandfather and Me

Jason A. Harrington, USA
Syracuse University
5 min. 16mm 2001

Found footage and scratched images on emulsion present a boy's ocean daydream on his patrilineage.

In Timbuktu

Jim Goodall, Canada
York University
18 min. 16mm (screening on video) 2001

"The joy of the circle," if Nietzsche had been a cowboy. Shall I show it to you in my rearview mirror?

Natural Reaction

Caroline Ross, Canada
Ontario College of Art and Design
2.5 min. 16mm 2001

The film as a metaphysical body on which a painter's intuitive touch is manifested stroke by stroke. A natural reaction between painter, oil paint and film.

Snow Covered Paths

Asim Nuraney, Canada
Simon Fraser University
10 min. 16mm 2001

Hand-processed, layered, and optically printed, a childhood passport recalls the interplay between migration and identity. A sublime filmic meditation on the nature of experience and belonging.

The Pious Innkeeper

Ken Winikur, USA
Temple University
15.5 min. 16mm 2000

Theatrically sharp composition and faceless angels present the dilemma of a religious man, called upon to evaluate the worth of his life. Traditional Hassidic folklore used to present the terror of true faith.

No Sweeping Statements

J.R. Fountain, Canada
Sheridan College
5.5 min. 16mm (screening on video) 2001

It may be impossible to see everything at once, but it's sure fun to try.

Broken Glass

Marte Maren Holth, Norway
Surrey Institute of Art and Design
8 min. 16mm 2001

Sand-dry humour leavens a stop-motion anti-nostalgia nightmare. Just don't call for mommy when you wake up.

FILMS on the film

Chieko Taira, Japan
Art Institute of Asagaya
1 min. 16mm (screening on video) 2001

A visual essay on the tension between the representational element of motion in film and the notion of film composed frame-by-frame with colour and form.

For Tomorrow

Christine Nicolau, Canada
York University
8 min. 16mm (screening on video) 2001

All the world's a sound stage; precise cinematography captures a young girl's defining dreamscape moment.

Callaesthetics

Callianne Bachman, Asa Goldstein, Bronwen Marsden & Rebecca Simonetti, Canada
Gulf Islands Film and Television School
2.5 min super-8 & 16mm (screening on video) 2001

The body as a palimpsest for a memory that needs to be washed away.

Origin

Jason A. Harrington, USA
Syracuse University
5 min. 16mm 2001

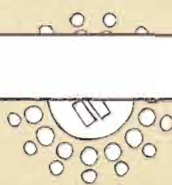
A sensuous and thought-provoking illustration of the existential nature of man, mirrored with the existential nature of film. Science, philosophy and art in a remarkable *ménage à trois*.



THE PIOUS INNKEEPER

IN TIMBUKTU

FOR TOMORROW



Student Video:

V is for Video

time 9:15PM

location INNIS TOWN HALL

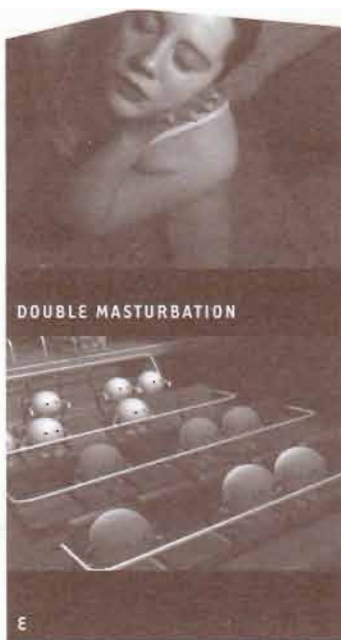
In its 19th year, V is for Video is witness to new trends in video production, including five digital works made without even using a video camera! Out of 195 submissions, we have chosen seventeen pieces that transcend the realm of the classroom to create something compelling and unique.

Coordinated by Julie Booker

Members of the 2002 Images Student Video Jury: Emelie Chhangur, Scott McGovern, Marty Spellerberg

Join Us

Join us after the student screenings for a party at Ciao Edie (489 College St., just west of Bathurst).



E

High Art

Alain Chevarier, Canada
Nova Scotia College of Art and Design
2.5 min. video 2001

A painter struggles with his ambitions to be an artist and his need to sleep.

Double Masturbation

Monashee Frantz, USA
The School of the Art Institute of Chicago
8 min. video 2001

Double the pleasure, double the fun.

Milk Piece

Rob Ring, Canada
University of Guelph
3 min. video 2001

A contemporary reworking of a classic video by William Wegman.

The Wobbly Hotel

Seth Scriver, Canada
Nova Scotia College of Art and Design
2 min. video 2001

A whimsical animation, based on a true story.

Coffee Time

Jeremy Bailey, Canada
University of Toronto
8 min. video 2001

Space is examined, imagined and deconstructed in a Coffee Time donut store. The possibilities are endless!

Being She

Chilo Eribenne, Austria
Academy for Fine Arts in Vienna
1.5 min. video 2001

Sugar and spice and everything nice.

Falling Rocks Can't Hurt Me

Shawn McPherson, Canada
Ontario College of Art and Design
1.5 min. video 2002

Paranoid delusions in an almost never-ending nightmare.

Building Character

Shawn McPherson, Canada
Ontario College of Art and Design
1 min. video 2002

This video approaches suicide in the same manner as it occurs – seemingly without reason and almost always by surprise.

Still Life: Backyard

Gareth Long, Canada
University of Toronto
4 min. video 2001

A series of still images seamlessly created to form a space. Motion and time are implied but impenetrable.

A Priest, a Standup, and a Salesman

Ben Greenlees, Canada
University of Guelph
1 min. video 2001

The semiotics of gesture and the assumptions of identity.

Sweet Torment

Arianna Pozzuoli, Canada
Queen's University
7.5 min. video 2001

A teenage girl attempts to find a boyfriend resembling the man who sexually abused her as a child.

Hamlet

Anya Rose, USA
J.R. Masterman High School, Philadelphia
8 min. video 2001

An animated version for all ages.

Family

Heather Keung, Canada
Ontario College of Art and Design
3 min. video 2002

An intriguing displacement of audio and image during a family car ride.

And Then, Suddenly

Colleen Collins, Canada
Nova Scotia College of Art and Design
45 sec. video 2001

A small achievement...

Fat Man in the Sea

James Torrens, Canada
Vancouver Film School
3 min. video 2000

An animated tale of the perfect catch.

Iced

Mike Briggs, Canada
Ontario College of Art and Design
3 min. video 2001

Emotions heat up on the mean streets of Toronto.

e

Tae-Hoon Lee, Canada
Vancouver Film School
6.5 min. video 2000

Everything you always wanted to know about computers, but were afraid to ask.



Program Schedule

Thursday April 11

8:00PM
Opening Night Screening:
Competition Program 1
Bloor Cinema
page 16

10:00PM
Opening Night Party
Featuring Eltractor
Lee's Palace
(529 Bloor Street West)
page 17

Friday April 12

7:00PM
Focus on France 1:
Visions de la Vie Quotidienne
Innis Town Hall
page 18

7:00PM
The Boy Who Rushed
(Biljana Cakic-Veselic)
Bloor Cinema
page 19

9:15PM
Guy Maddin Presents
Innis Town Hall
page 20

9:15PM
Focus on France 2: L'Ange
(Patrick Bokanowski)
Bloor Cinema
page 21

11:00PM
Les Filles de Kamaré
(René Vienet)
Innis Town Hall
page 21

flow demo tonight

Saturday April 13

5:00PM
Competition Program 2:
Crackle, Scan & Spill!
Innis Town Hall
page 23

7:00PM
Like Mangoes in July:
Richard Fung, Program 1
Innis Town Hall
page 24

9:15PM
Focus on France 3: These Are Not
My Images (Irit Batsry)
Innis Town Hall
page 25

flow demo tonight

Sunday April 14

2:00PM
Book Launch
Like Mangoes in July:
The Work of Richard Fung
sPaHa (66 Harbord Street)
page 26

flow demo today

5:00PM
Competition Program 3:
War Every Day
Innis Town Hall
page 27

7:00PM
Competition Program 4:
The Enjoyment of Reading
Innis Town Hall
page 28

9:15PM
Update 2.0:
Current Media Art from Germany
Innis Town Hall
page 29

Monday April 15

flow demo today

7:00PM
Student Film: F is for Film
Innis Town Hall
page 30

9:15PM
Student Video: V is for Video
Innis Town Hall
page 31

Join us after the screenings for a
party at **Ciao Edie** (489 College St.)

Tuesday April 16

7:00PM
The Dope Show: A Trinity Square
Video and Video In Presentation
Innis Town Hall
page 32

8:30PM flow demo
Web Launch: dataland &
Life During Wartime
sPaHa (66 Harbord Street)
page 64

9:15PM
The Home Show: A Charles Street
Video Presentation
Innis Town Hall
page 33

Join us after the screenings for a
party at **sPaHa** (66 Harbord Street)

Wednesday April 17

flow demo today

7:00PM
Ephemeral Concrete
Curated by Andrew J. Paterson
Innis Town Hall
page 34

9:15PM
Like Mangoes in July:
Richard Fung, Program 2
Innis Town Hall
page 35

Thursday April 18

flow demo today

7:00PM
Competition Program 5:
My Double and Its Double
Innis Town Hall
page 36

9:15PM
Competition Program 6:
Has the Future Passed Us By?
Innis Town Hall
page 37

flow demo:

1. a spontaneous event 2. an opening party 3. an artist talk

4. an installation demonstration

Friday April 19

flow demo today

7:00PM

Focus on France 4:
Le Corps et la Voix
Innis Town Hall
page 44

7:00PM

A New Yugoslavia? Documentaries
by Goran Radovanovic &
Radivoje Andric Rasa
Bloor Cinema
page 45

9:15pm

Nightsky Performance:
Alex Mackenzie & Haco
Innis Town Hall
page 46

9:15PM

Matthew Barney Double Feature:
Cremaster 1 & Cremaster 4
Bloor Cinema
page 47

Saturday April 20

1:00PM

MediaActive: Panel Discussion
Innis Town Hall
page 50

3:00pm

MediaActive 1: No Canada, No USA
Innis Town Hall
page 51

5:00pm

MediaActive 2: Anatomy of Pain
(Janko Baljak)
Innis Town Hall
page 52

7:00pm

Competition Program 7:
The Queerest of the Queer
Innis Town Hall
page 53

9:15pm

Closing Night Gala
& Awards Presentation
Steam Whistle
Roundhouse (255 Bremner Blvd)
page 55

flow demo tonight

Screening Venues

Innis Town Hall, 2 Sussex Avenue

Bloor Cinema, 506 Bloor Street West

Ticket Prices

Regular Screenings: \$7 / \$5 members & students

Opening and Closing Night Galas: \$12 / \$10 members & students

Nightsky Performance: \$12 / \$10 members & students

MediaActive Panel: free admission

Cremaster 1 & 4: \$15 / \$12 members & students

Festival Pass: \$70 / \$50 members & students

Box Office

Same Day Tickets:

On-site box office opens 30 minutes prior to each screening.

Advance Tickets:

Opening and Closing Night tickets and festival passes will be available
at *Pages Books & Magazines* (254 Queen Street West) from April 4-10.

Tickets to Bloor Cinema screenings will be available
in advance at the Bloor from April 4-10.

During the Festival:

Advance tickets will be available for purchase at the
Innis Town Hall during box office hours starting Friday, April 12.

All ticket prices include GST.

Admittance to all screenings restricted to those 18 years of age or older.

flow

flow:

An Exhibition of Video, Film and New Media Installations
For a full **flow** exhibition listing and event schedule, see pages 57-64.
www.imagesfestival.com/flow

This year **flow** presents a daily series of demos, an event strategy that combines the opening party,
the artist talk and the installation demonstration into one. For information about today and tomorrow
call 416.883.1372, subscribe to flow@imagesfestival.com, view www.imagesfestival.com/flow or pick
up flyers at all festival locations.

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Mike Lindbergh, Screen International



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Roger Ebert, Chicago Sun-Times



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Focus on France 4:

Le Corps et la Voix

Laëtitia Bourget in Person!

time **7:00PM**location **INNIS TOWN HALL**

Time is the medium of our lives. Our bodies, in agony or ecstasy, at rest or in motion, show the passage of time and display the histories of our lives, histories which can also be recounted in words. Using images of the body, the sound of the voice, gesture, performance, and the physical impact of projected light itself, these works describe the beautiful but tenuous structures that are us.

Construire Sa Maison (Building Your House)

Laëtitia Bourget, France
4 min. video 1998

Toronto Premiere

Bourget knows how to walk the fine line between shock and intrigue. Your body is the house you live in – is it built of straw, or sticks, or bricks?

The Last Lost Shot

Cécile Fontaine, France
7 min. 16mm 1999

Fontaine's unique approach to found footage allows her to lift pieces of emulsion from the film base and then reapply them, wrinkled, torn, and twisted, to a whole new construction. The skin of the film, indeed!

Three by Bertran Berrenger

Bertran Berrenger are a duo who create brief, funny performance videos using just one performer, a camera, and simple, everyday props.

Plateforme 1

Bertran Berrenger, France
40 sec. video 1989

Human Beat Box

Bertran Berrenger, France
1.5 min. video 1999

Liaisons Elastique

Bertran Berrenger France
4 min. video 2000 ©

Abnorphology

Rozenn Nobilet, France
3 min. video b&w 1997
Canadian Premiere

The body made strange. A woman's torso is subjected to peculiar visual transfigurations in this subtly unnerving video.

Big Band

Marcelle Thirache, France
3 min. 16mm silent 2001 ©
Canadian Premiere

In Thirache's lyrical short, the body impresses itself on the film not as a representation, but through the gestures made in its creation. A swirling, lovely hand-painted film.

27 Fleurs Pour Mon Chien

Laurent Faulon, France
13 min. 16mm 1997

Canadian Premiere

This film represents well-known fine artist Faulon's only foray into film as a stand-alone production. The retinal violence caused by single frames of image parsimoniously inserted amongst long stretches of darkness parallels the violence of the situation revealed through the soundtrack and the images. Don't blink at the wrong moment! *Some French language without subtitles.*

(...)

Laëtitia Bourget, France

9 min. video 2001 ©

Canadian Premiere

A close examination of anyone's body will reveal blemishes, imperfections, scars and ragged edges. Always unflinching, Bourget brings us uncomfortably close to the minor scrapes and bruises endured in the course of daily life.

Mémoire(s)

Gérard Cairaschi, France
17 min. video 1999

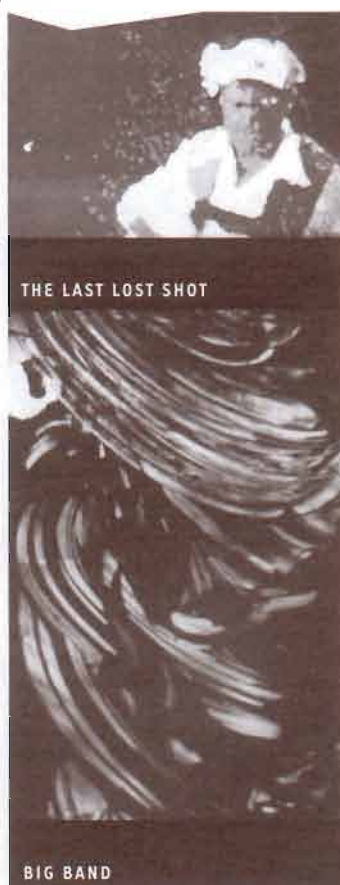
Toronto Premiere

Cairaschi's extraordinarily rich, romantic visions laminate myth, memory, perception and the history of art. An interlacing of images and a luminous vibration that both invade us and make a whole world in creation emerge – or reappear – from our retina and memory.

Voiliers et Coquelicots

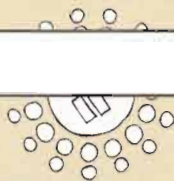
(Poppies and Sailboats)
Rose Lowder, France
2 min. 16mm silent 2001 ©
Canadian Premiere

Voiliers et Coquelicots presents a glorious, fleeting vision of the colours of summer. Another of Lowder's "bouquets" for the eyes.



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À TORONTO

44



A New Yugoslavia?

time **7:00PM**

location **BLOOR CINEMA**

These short documentaries, made amidst grim circumstances with a surprising amount of humour and formal invention, are vibrant chronicles of a turning point in recent history, including two very different responses to the NATO bombing of Serbia in 1999. (Two related films by Janko Baljak document the tragic consequences of one such bombing. These screen on Saturday, April 20 at 5:00 p.m. at Innis Town Hall; see p. 52 for details.)

The fall of the Milosevic regime and the popular enforcement of democratic election results in Yugoslavia signaled yet another major historical shift for a region wracked by war for more than a decade following the fall of the Soviet Union. The work presented in this screening represents the voices of those who were opposed to the brutally corrupt and militaristic party who occupied power in Serbia from 1990 to 2000.

Presented with the assistance of the Yugoslavian Embassy (Ottawa) and the Ministry of Culture of the Republic of Serbia (Belgrade).

My Country – For Internal Use Only

Goran Radovanovic, Yugoslavia 24 min. video 2000 @

Canadian Premiere

This incredibly inventive work has won no less than ten awards for Best Documentary or Best Film at international festivals. The setting is Serbia in 1999: extreme poverty, corruption, autocracy, ethnic conflict, NATO aggression, manipulation of the population through mass media controlled by the state, and... hunger for democracy. "Documentary, advertisement, politicized comedy skits, and public service announcements bleed into each other in this disorienting, highly disturbing version of the Serbian evening news. An invitation to think of our own media's surreal forms of manipulation during the 'humanitarian' bombing of a country we have since conveniently forgotten." — Carlos Garza, Cinematexas

Are They Bombing Over at Your Place?

Radivoje Andric Rasa, Yugoslavia 30 min. video 1999

Canadian Premiere

Belgrade has the distinction to have been the target of the world's first "humanitarian" bombing campaign by NATO in 1999. The city's residents found themselves on a peculiar forced holiday — a holiday overshadowed by the constant threat of death from the skies. The beginning of the NATO bombings provided a pretext for the Milosevic regime's suppression of internal dissent. This suppression included a takeover of the operations of opposition media organization B92, whom the government accused of supporting the NATO campaign. (In fact, B92 were very vocal internationally in their opposition to NATO's bombing, as they predicted that the primary result would be a clamp-down on internal dissent that would only lengthen the shaky Milosevic regime's lifespan.) *Are They Bombing Over at Your Place?* is a diary of daily life of the exiled staff of B92 as they struggle to come to terms with the loss of their broadcast facility, and the absurdity of the political situation in which they find themselves. Despite the grim subject matter, the work contains a good deal of humour alongside the fear and desperation.

Model House

Goran Radovanovic, Yugoslavia 21 min. video 2001 @

Canadian Premiere

Goran Radovanovic's eccentric and moving documentary is constructed around a metaphor: Serbia as a model house. In Serbia today, one is often told that all people want is to lead a normal life in a normal country. This is the story of one such woman, a refugee who cleans other people's homes without having a home of her own to live in.



MODEL HOUSE



ARE THEY BOMBING OVER AT YOUR PLACE?



Embassy of
Yugoslavia



IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO 2002

www.imagesfestival.com

Nightsky

time **9:15PM**

location **INNIS TOWN HALL**

For this unique event, Vancouver-based filmmaker Alex Mackenzie's haunting multi-projector performance *Nightsky* is accompanied by live music by the legendary Japanese musician Haco. Following *Nightsky*, Haco will present a solo musical performance.



Nightsky

Alex Mackenzie, Canada **film performance 2001**

Live musical accompaniment by Haco

Using a battery of 8mm cartridge projectors and an array of found films and specially-created materials, *Nightsky* is a pulsing, hypnotic poem about the human attraction to the stars. The galaxy, our sun, astronauts and rockets emerge and recede, flicker and reverse like images from a dream of starbound flight. Alex Mackenzie works as a media curator, filmmaker and performer in film and video. His works are simultaneously accessible and abstract – expanded cinema performances that work with the serendipity of the hand-processed and degraded image. Haco is the former leader of the eccentric and perfectionist Japanese studio group After Dinner. She is an active improviser and studio collaborator, making exacting and charmingly bizarre music that marries delicate dissonance and unusual applications of technology to moving melodies and intricate rhythms.



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Matthew Barney Double Feature:

Cremaster 1 & Cremaster 4

time 9:15PM

location BLOOR CINEMA

"Cremaster is a Hubris Pill with a sucrose coating and a center that tastes rather toxic, like steroids. . . . [T]he desires it touches on are so exorbitant that hilarity becomes a necessary protection against their intensity."
— Norman Bryson, *Parkett*

"I don't consider myself a filmmaker. I don't consider these films. They still operate as sculptures. I'm interested in seeing how far a form can be pushed out into the world and still answer for what it is." — Matthew Barney, quoted in *The Guardian*

Matthew Barney has been described as a "Wagnerian visionary," (*Artforum*) and "the most important American artist of his generation" (Michael Kimmelman, *The New York Times Magazine*); his is indisputably one of the greatest artistic success stories of the past decade. Barney has famously adopted a series of vocations as athlete, model, sculptor, performer, photographer, video artist and filmmaker, and is now widely considered one of the most important contemporary artists in the world. His baffling and controversial *Cremaster* films, expressions of a complicated private mythology, are among the most written-about and analyzed films of the recent past. But, as Barney considers them an extension of his sculptural work, they are treated as unique artworks and are rarely screened. In other words, they won't be showing up at your local Multiplex or rep house — ever — so see them while you have the opportunity.

Although each of the four *Cremaster* films to date has a distinct, sustained atmosphere and design, they all explore certain characteristic Barney obsessions: genitalia and reproductive organs lacking sexual differentiation; the blurring of gender cues; uniformed masses moving in tightly choreographed configurations; baroque biological hybrids and mutations; tubes and tunnels; the struggle against self-imposed limitations; and rituals of masculine aggression.

Cremaster 1

Matthew Barney, USA 40 min. 35mm 1995

Toronto Premiere

Barney has described *Cremaster 1* as "a kind of gate" to the series. Actually the second completed *Cremaster* film, it employs an army of smiling dancers in an enormous stadium, their every choreographed movement seemingly controlled by inexplicable beings who hover above in two blimps, surrounded by elegantly bored, colour-coded flight attendants. The film's rapturous visual design is a complete pleasure in itself, but it also leads to speculation on the images' significance, which seems to derive from a sort of hermetic code. "A distilled and concentrated version of everything that made the Busby Berkeley extravaganza irresistible: the luscious kitsch of it all, the sense of their being no material limitations" (Norman Bryson, *Parkett*).

Cremaster 4

Matthew Barney, USA 42 min. 35mm 1994

Toronto Premiere

Shot entirely on the Isle of Man, the first completed *Cremaster* film marked the territory in which the series would develop. Penile racing cars, androgynous fairies, a tartan-clad ram, and a menacing tap-dancing satyr (played by Barney) introduce themes of competition and aggression, genital and mythological imagery, and a carefully controlled colour scheme. Barney has described the film as "a panic before an inevitable descent."

Production stills © 1994, 1995 Matthew Barney. Photos taken by Michael James O'Brien, courtesy Barbara Gladstone.



CREMASTER 1 (1995)



CREMASTER 4 (1994)

Co-presented by

Pleasure Dome

eye

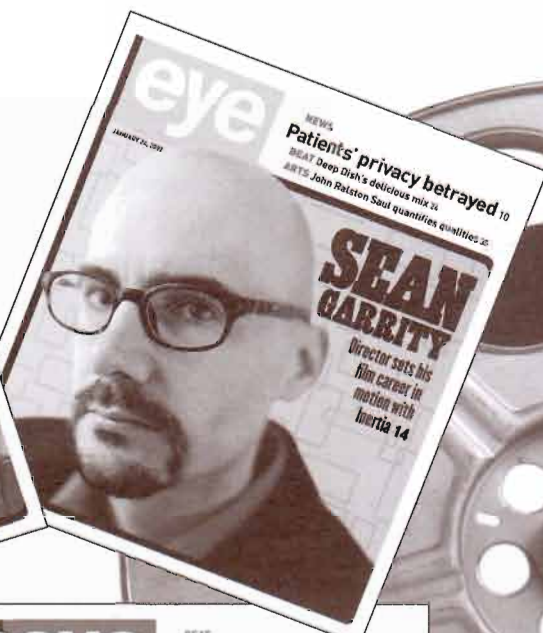
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Canadian Film Centre's Worldwide Short Film Festival

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 - Animators' Perspective: A tribute to animation pioneer Faith Hubley
 - Competitive screenings of international and Canadian shorts (\$40,000 prize package)
- ... and much more!

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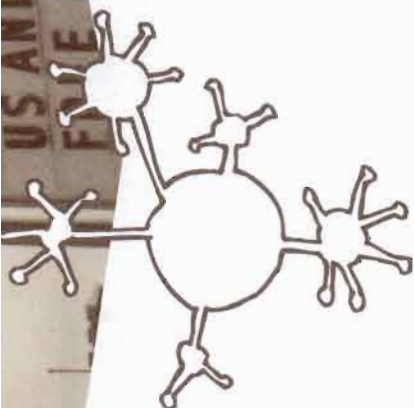
Festival founded by Brenda Sherwood

MediaActive:

A Forum on Activist Approaches to Media

time 1:00PM

location INNIS TOWN HALL



MIX

Independent art & culture magazine
www.MIXmagazine.com

In the midst of a crushing mainstream media consensus on the "War on Terrorism," the 15th Annual Images Festival hosts a mediated discussion and two screenings devoted to activist approaches to media. This open forum will encourage the exchange of ideas on aesthetics, distribution, culture jamming, censorship (and how to circumvent it), connecting to community groups, keeping your equipment safe from the cops... Video, radio, and internet producers take on these and other issues in a lively debate about the current state of media activism.

Participants include:

Tara Mateik, Paper Tiger TV (New York)

Janko Baljak, Free B92 (Belgrade)

Gisèle Gordon, Organizer, blah blah blah: (re)viewing Québec

Richard Fung, Video Artist & Director, Centre for Media & Culture in Education

Dmytri Kleiner, Artist/Hacktivist/Technologist

Malcolm Rogge, Toronto Video Activist Collective

Kika Thorne, Media Artist

Moderator: Ali Kazimi, Independent Filmmaker



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MediaActive 1:

No Canada, No USA

time **3:00PM**

location **INNIS TOWN HALL**

These recent works plunge into several political and social issues, from tainted water to homelessness, from the Québec City protests to imprisoned activists. At the same time, the variety of approaches employed – ranging from visually-oriented experimentation to satire and straightforward documentary – highlights the question of how to represent the issues.

PC

Peter Karuna, Canada **34 sec. video 2001**

We open with a message from our sponsor.

Girls with Opinions

Gisèle Gordon, Canada **3 min. video 2001**

What would you think of the Québec City Summit and its attendant protests if you were a little girl living there? These three girls do not hesitate to share their opinions.

Shelter

Roberto Ariganello, Canada **8 min. 16mm 2001**

Ariganello's elaborately printed experimental film builds a montage about shelter and homelessness. The film draws on a wealth of material, including footage of a demonstration against police sweeps of the streets leading up to the Toronto International Film Festival, and a beautifully decaying film of Pierre Berton discussing the pros and cons of building a bomb shelter.

Military Myths

ROOTS & Paper Tiger TV, USA **28 min. video 2001**

As the US embarks on its latest campaign of militarization in the wake of 9/11, the need for an antidote to war fever is urgent. *Military Myths* draws on the experiences of many veterans of the US armed forces, people who served in wars from Vietnam to the Persian Gulf. This tightly-edited video focuses particularly on the false promises held out by military recruiters to potential recruits, and shows how the forces don't live up to their image of providing up-to-date education and lifelong benefits to veterans. Racism, sexism, and homophobia in the military are outlined, and the fate of veterans – many of whom end up unemployed or homeless – is explored. Essential viewing for the times ahead.

Useless

Glen Sanford, Canada **27 min. 16mm 2001**

In the early 1980s, Gerry Hannah left the seminal punk band Subhumans to join an underground group of saboteurs. After their spectacular arrest on a mountain highway near Vancouver, they were dubbed "The Squamish Five." In *Useless*, Gerry and his mom reflect on punk, politics, prison, and good supper. The film, steeped in a minimalist punk aesthetic, features early Subhumans concert footage, media coverage of the arrest and trial, and four classic songs penned by Hannah. Older and wiser, but unrepentant, Hannah remains committed to his ideals, but finds the milieu in which he practiced them has all but disappeared.

Packin'

John Greyson, Canada **4 min. video 2001**

Greyson's take on the policing of the Québec City Summit is both funny and frightening; the crotch shot has never been quite so rigorously explored.



GIRLS WITH OPINIONS



SHELTER



PACKIN'

MediaActive 2:

Anatomy of Pain

time **5:00PM**location **INNIS TOWN HALL**

Janko Baljak is among Yugoslavia's leading documentary-makers. He was one of the founders of the film and television division of independent Belgrade radio station B92, for years the only Serbian media outlet for information provided independent of state controls. These two short documentaries closely examine the aftermath of the bombing of a state television station during NATO's bombing of Belgrade in 1999 – the first time in history that a media outlet has officially been pronounced a military target prior to its destruction.

Presented with the assistance of the Yugoslavian Embassy (Ottawa) and the Ministry of Culture of the Republic of Serbia (Belgrade)

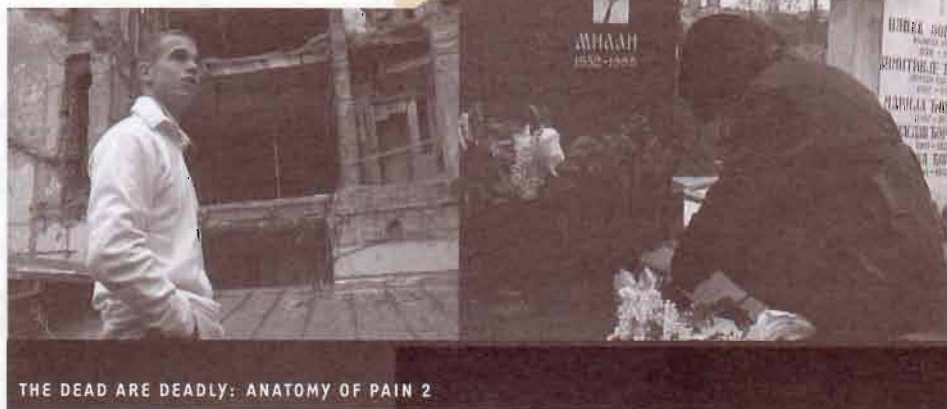
Anatomy of Pain

Janko Baljak, Yugoslavia 30 min. video 2000
Canadian Premiere

The Dead Are Deadly: Anatomy of Pain 2

Janko Baljak, Yugoslavia 30 min. video 2001
Canadian Premiere

Produced by Free B92 and ANEM (The Association of Independent Electronic Media), these two intense documentaries chronicle the effects of the 1999 NATO bombing of Belgrade's state television station, in which sixteen people died. Seldom has the nature of political violence been so nakedly portrayed: There are neither heroes nor innocents here, only victims and perpetrators. If NATO was responsible for dropping the bombs, it soon becomes clear that the Yugoslavian government of the time, including the television station's management, knew that the station was scheduled for bombing, and left their employees as political sacrifices while they removed themselves to a safe distance. The grief of families who have lost loved ones gives way to furious calls for revenge against those who cold-bloodedly allowed their coworkers to die in order to score political points against NATO. *Anatomy of Pain* concentrates on the discovery that the station had been bombed, and the immediate effect on family members and the city. *The Dead are Deadly* follows up by revisiting those who lost family members in the bombing, and chronicling the bitter attacks by the populace against the cynical station managers whose political calculation left sixteen dead.



THE DEAD ARE DEADLY: ANATOMY OF PAIN 2

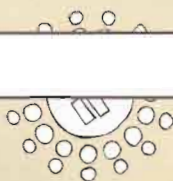
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Yugoslavia
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 independent art & culture magazine
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IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO 2002

www.imagesfestival.com



Competition Program 7:

The Queerest of the Queer

time **7:00PM**

location **INNIS TOWN HALL**

For our seventh and final competition program, we present seven of the strangest stories ever told. From killer chopsticks to otherworldly cats, from near-future butch dykes to the queer-core underground, these works take us far from the straight and narrow.

Les Amants

Nessa Palmer & Chang Wan Wee, Canada
45 sec. video 2001

One moment of love, extended.

There is Absence, There is Lack

Mark Coster, Canada
5.5 min. video 2001

Canadian Premiere

This Midnight Cowboy prefers to travel at high noon.

Chopstick, Bloody Chopstick

Wayne Yung & Shawn Durr, Canada
14 min. video 2001

Toronto Premiere

How could any man dump so many cute Asian boyfriends? Through sheer laziness, it seems. Pioneers of the gay gore genre, Yung and Durr make exquisite use of multiple screens for this intricate queer diary of boyfriends past crossed with a serial killer tale.

Praise! Praise!! Praise!!!

Mizuki Akihamo, Japan
25 min. video 2000

Toronto Premiere

A prize-winner at this year's Image Forum Festival in Tokyo, *Praise! Praise!! Praise!!!* recounts the history of a young woman's cats, their eyes glowing blankly. But somewhere along the line, a cat story becomes a sex story, and genders shift, and we find ourselves on unstable ground, not quite sure what to make of anything in this strange and wonderful work.

Fear of Blushing

Jennifer Reeves, USA
5.5 min. 16mm 2001

Canadian Premiere

Fear of Blushing, a hand-painted film, bursts forth with irrepressible colour, corrosion and a menacing soundscape. Fragmented visions and voices erupt out of the ominous abstraction and lead you to wonder what frightful thing is buried here.

World Without Femmes Part III: Street of the Discounted

A.K. Summers, USA
13 min. video 2001

Canadian Premiere

"The amnesiac heroine of *Street of the Discounted*, the Bald-headed Dominatrix, is a rather half-witted lesbian butch bottom, who wanders the commercial corridors of a post-apocalyptic pedestrian mall in a quest to recover her memory. In this Rip Van Winkle-esque scenario, lesbian identity has been consigned to the bargain basement of a post-'lesbian chic' sales cycle."

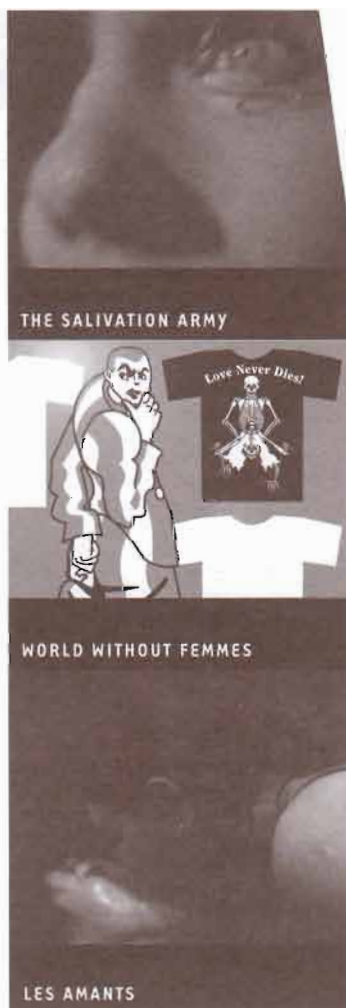
— A.K. Summers

The Salvation Army

Scott Treleaven, Canada
22 min. video 2001

World Premiere

A tale of blood, spit, sex and cult recruitment. Local light Scott Treleaven has arrived as a videomaker with this knockout narrative about a tight group of friends who start an underground fanzine and a fictitious cult that somehow becomes very real. As their efforts to queer the world become increasingly successful, things take some strange and disturbing turns.



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Closing Night Gala & Awards Presentation:

Christmas on Earth!

time **9:15PM**location **STEAM WHISTLE****ROUNDHOUSE** (255 Bremner Blvd.)

The Images Festival takes over the Steam Whistle Roundhouse for our annual Closing Night Gala – or madhouse, whichever you prefer. Following the presentation of the Images Festival Awards, with debonair MC Cameron Bailey, the night opens up to a circus of sounds and images – high-tech, low-tech, and no-tech. April twentieth, and it's *Christmas on Earth!*

Awards Presentation

with Master of Ceremonies Cameron Bailey

The eagerly anticipated Images Festival Awards Presentation takes place beginning at 9:15. See who goes home with the coveted Telefilm Canada Award, the Steam Whistle Homebrew Award, the Best International Film, Video, and Installation awards, and all the others (detailed on page 9), and who will win the coveted trip for two to Paris! Cameron Bailey, film critic for NOW magazine and co-host of the Showcase Revue, presides over the presentation.

The WoodChopper's Association Live!

with Barbara Rubin's *Christmas on Earth*

For this special show, local improv big band the WoodChopper's Association provide live musical accompaniment for Barbara Rubin's underground classic *Christmas on Earth*. This fabulous, rarely-screened film employs a double film projection with multiple coloured tints, and features a plethora of naked men and women in a thousand thrilling combinations. The WoodChopper's Association are a most apt accompaniment: glorious, unfettered sound played just for you with love in their hearts.

Christmas on Earth

Barbara Rubin, USA 29 min. 16mm b&w 1963

focus on france



BATOFAR

Focus on France 5: Mesmeronics: Norscq in Performance!

Paris-based electronic musician and producer Norscq brings his musical-visual laboratory to Toronto for one show only. Norscq has long combined sound and image in performance, and on CD-ROM releases such as *Wechma* (1999) and *Lavatronic* (2000). (An upcoming remix double CD of *Lavatronic*, entitled *Lavatronic X*, will feature an all-star cast of international experimenters, from Jack Dangers of Meat Beat Manifesto to JG "Foetus" Thirwell, John Duncan, and Toshimaru Nakamura.) In Norscq's music, clicks, blips, and drones swarm together to form complex and subtle rhythmic structures that move from ambient to rhythmically explosive with a sonic continuity that unites the extremes.

Videos by Jérôme Lefdup

Video prankster Jérôme Lefdup has been subverting the airwaves of Canal+ with his dense, slice-and-dice concoctions since the early 90s. Tonight's festivities will feature four of his finest sprinkled throughout the evening: *Data (G)love* (1995); *Happy People* (1996); *Cependant* (1996); and *Beauty Foules* (1994).

Direct from Paris! DJ BNX of Zimpala

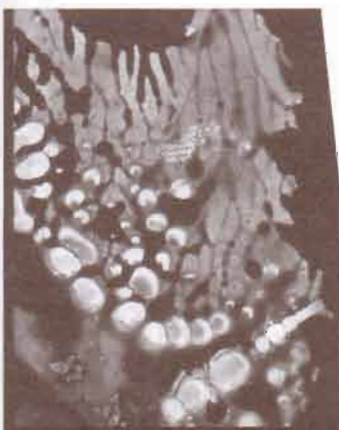
DJ BNX is well known for his Tempo-Logic tracks; he founded Fantomâs Records and compiled the notorious *Sexopolis* anthology. The Zimpala collective (of which DJ BNX is a part) has been featured on a number of international compilations including *75°C: the Very New Paris/Tokyo Sound*, and recently released their own CD, *Almaviva*. Tonight Zimpala DJ BNX brings his amazing mixing techniques to Toronto, combining a broad range of sounds from drum & bass to afro house, bossa descarga, psychedelic funk, progressive jazz, and the odd New School House gem.

BlankFoto Projections

Blaine and Ross Spiegel will be your maestros of the photochemical projection throughout the evening, mixing 16mm loops and found footage with altered 35mm transparencies and other luminous wonders.

flow demo tonight

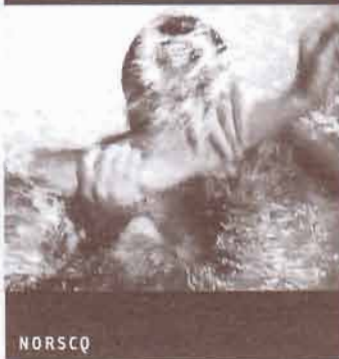
This year **flow** presents a daily series of demos, an event strategy that combines the opening party, the artist talk and the installation demonstration into one. For information about today call 416.883.1372, subscribe to flow@imagesfestival.com, view www.imagesfestival.com/flow/ or pick up flyers at all festival locations.



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ROM admission fee: see www.rom.on.ca or call 416.586.8000; Friday nights free after 4:30 pm
Power Plant Contemporary Art Gallery admission fee: \$4, \$2 student/senior; Wednesday nights free after 5 pm

flow is a project of the Field Office, a collaborative team that develops exhibition strategies for media art. www.field-office.org

1 Trans-it/rit/fer/form

YYZ Artists Outlet 401 Richmond Street West, Suite 140

3 Switching Station

Wynick/Tuck Gallery
401 Richmond Street West, Suite 128

7 Remain in Light

InterAccess
401 Richmond Street West, Suite 444

8 HIM

V tape Video Salon
401 Richmond Street West, Suite 452

2 Flomo

401 Richmond Street West, Ground Floor Hallway

6 The Mixer:

The Ultimate Skate Activity Centre
VMAC Gallery
401 Richmond Street West, 4th Floor

4 Tribute

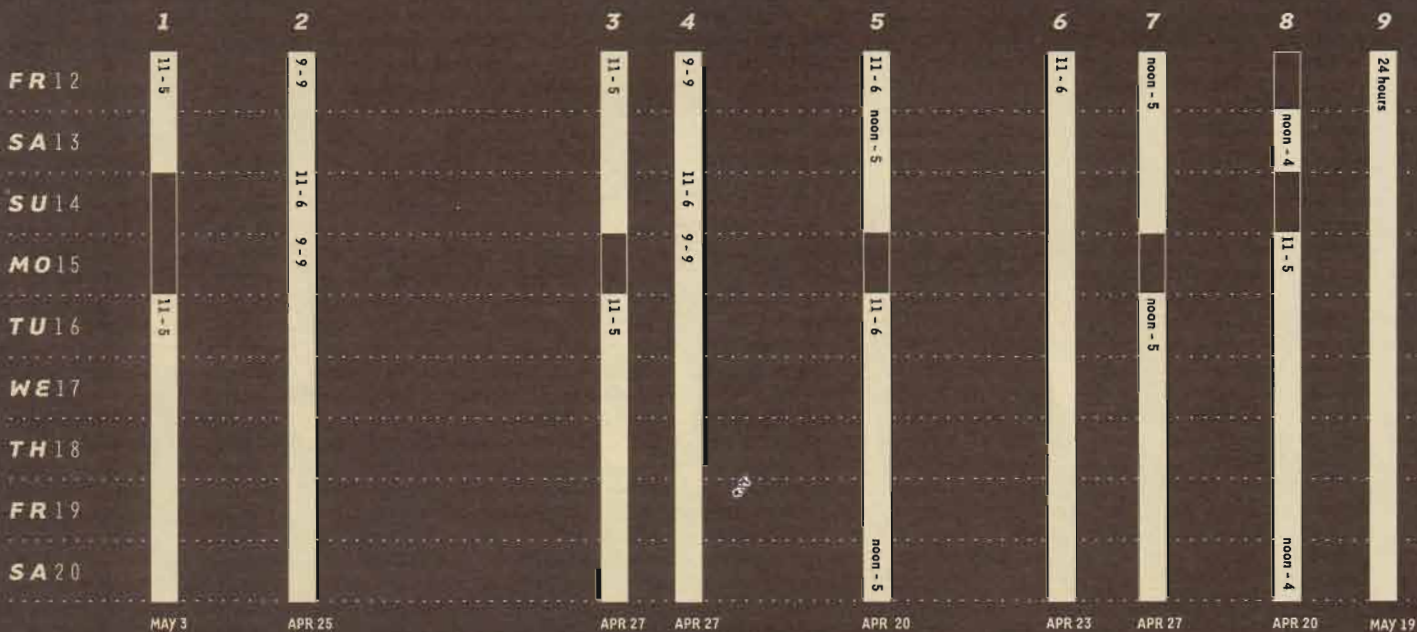
Gallery 44 Centre for Contemporary Photography
401 Richmond Street West, Suite 120 Hallway Vitrines

5 Je Me Souviens (I Remember)

A Space Gallery
401 Richmond Street West, Suite 110

9 Jacko Lantern

Pages Books & Magazines
256 Queen Street West, Storefront Window



flow

flow involves a process of rendering the invisible systems that hold our highly mediated world together. It concerns itself with direction, but does not limit itself to just one. It observes the importance of channels, but not at the expense of what remains uncondacted. Focusing on the signal as the basis of information exchange, the exhibition strategies of flow bring a wildly varied collection of film, video, and new media installations into conversation with one another. Within this network each project becomes part of a multi-layered, heterogeneous, urban reality. At the same time, each work contributes to a dialogue about how technology forms that reality.

The artworks that are presented in flow share certain materials and media; however, each is inflected uniquely and conveys something of the specific situation within which it was created. By including the work of both local and international artists, flow invigorates the city's core by highlighting its potential as a nodal point in an expansive cultural system. Through flow we encounter the movement of data, and its translation. We enter into the force-fields created by itinerant signals and the interference that inevitably besets them. Within flow we can experience the non-linear urban art network that lends itself to dynamic encounters within an image rich environment.

10 Welcome to the World of VinylVideo™
S.P.I.N. Gallery
156-158 Bathurst Street

15 Life During Wartime
www.trinitysquarevideo.com/LDW
sPaHa
66 Harbord Street

18 Bruce Mau Design: Three Moving Projects, 1991-2002
Power Plant Contemporary Art Gallery
231 Queens Quay West

13 2.4 interference interaction
Various locations, call 416.883.1372

19 La Ronde
Royal Ontario Museum
100 Queens Park

12 dDNA (d is for dancing)
Paul Petro Contemporary Art
980 Queen Street West

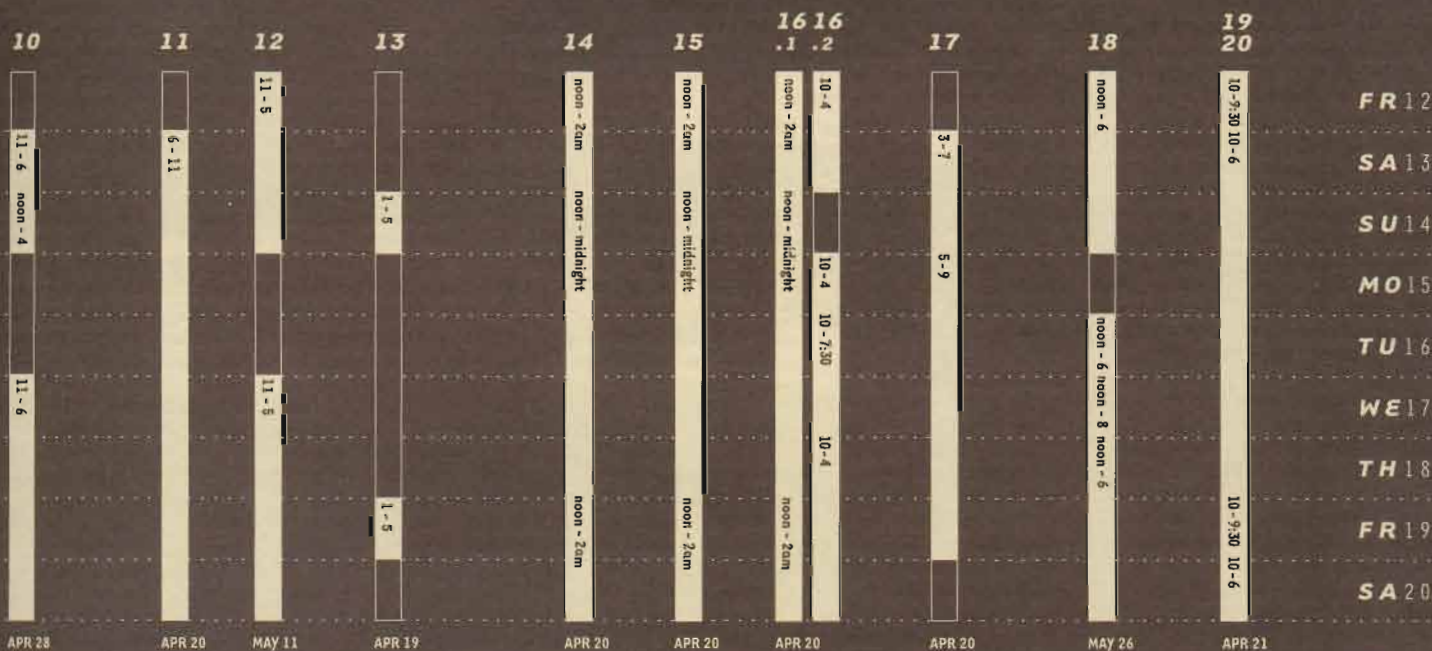
20 TIDE
Royal Ontario Museum
100 Queens Park

17 Urban Disco Trailer
Various locations: call 416.883.1372

11 Grist
Zsa Zsa
962 Queen Street West

14 dataland
www.dataland.ping.ca
sPaHa
66 Harbord Street

Update 2.0: Current Media Art from Germany
16a sPaHa, 66 Harbord Street
16b Goethe-Institut, 163 King Street West



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Trans-it/mit/fer/form

Curated by Jessica Wyman

Dangling Propositions, Paul De Guzman, Canada, 2002

Parkett, Paul De Guzman, Canada, 2000

Coincidental Encounters, Iwona Majdan, Canada, 2002

Colour Match/Le Match des Couleurs, Simon Patterson, UK, 1997-2001

Frequently Asked Questions, Carl Skelton, USA, 1999

Cam Cities, Cheryl Sourkes, Canada, 2002

Various processes of information and its management play with data loss, translation, dissimulation, accessibility and inappropriateness. Web cams record city currents. Sourkes' digital re-rendering diagrams the patterns of urban space. The Pantone system aids the printing process, and Patterson applies it to British and French soccer colours. The telephone directly connects two remote speakers. Majdan transmits live from her cellular telephone to the gallery. Photographs record the world of things. Skelton's images display what does not exist. Parkett identifies who's who in the art world. De Guzman's surgical intervention relieves it of content, leaving only the bare informational structure.

yyz Artists Outlet 401 Richmond Street West, Suite 140

Flomo

Curated by Pamela Matharu

Featuring new commissioned works by

Rob Cruickshank, John Greyson, Allyson Mitchell of Bucky & Fluff's Craft Factory, Midi Onodera, Leslie Peters, Patricia Rozema and Michael Snow

Movement within the image reverses the hardening process, turning still into flow. Cruickshank, Greyson, Mitchell, Onodera, Peters, Rozema and Snow explode the fallacy of simple location with their Lomo cameras. Dissecting continuous motion reveals the current in the image. Out in the hallway the works – widely variable outputs from a single device – merge with the corridor traffic to add another layer of motion.

401 Richmond Street West, Ground Floor Hallway

Switching Station

Questions She'll Never Answer, Sara Angelucci, Canada, 2002

Films 1969-1971, David Askevold, Canada/USA

The Slope of Anxiety, Luke Murphy, USA, 2001

Slow speed agitations move through diagrams, photos, and films of personal attachments and obsessions. Details become magnified by the concentration of information: time is prolonged. Angelucci's triptych houses an interrogation that has no respondent. Askevold presents repetitious gestures that lead nowhere. Murphy charts the rise and fall of unwanted feelings. Combined, they make the space a switching station where distinct paths converge.

Wynick/Tuck Gallery 401 Richmond Street West, Suite 128

Tribute

Colin Campbell, Canada, 1942-2001

Fragments of past creations combine with documents of their public presentation to create a memorial to video artist Colin Campbell, whose recent passing has saddened his many friends and colleagues. The triptych marks his absence and offers reassurance that his presents endure.

**Gallery 44 Centre for Contemporary Photography
401 Richmond Street West, Suite 120 Hallway Vitrines**

flow demo:

1. a spontaneous event 2. an opening party 3. an artist talk
4. an installation demonstration

HIM

Taras Polataiko, Ukraine/Canada, 1999 – present

HIM is a circuit made from mere suggestion. Polataiko compiled data from missing persons reports and averaged. Someone in Kiev fit the description of all the missing. His celebrity is a data artifact; his image a self-activating interactive system. *Special thanks to the Art Gallery of Hamilton.*

V tape Video Salon 401 Richmond Street West, Suite 452

Remain in Light

Haruki Nishijima, Japan, 2001

Signals from the surrounding environment – transient personal information from parking lots, restaurants, city streets – are captured in a butterfly net receiver. Output data appear as beautiful clusters of sound-emitting light. Immediate and remote space are both transformed by Nishijima's invention of an imaginary ecology.

InterAccess Electronic Media Arts Centre 401 Richmond Street West, Suite 444

The Mixer: The Ultimate Skate Activity Centre

Sandee Moore, Canada, 2001

A model of an urban action that rewrites the city, Moore's skateboard ramp project is a new distribution of its social effects. Sensors, triggered by weight, activate audio samples of professional skateboarding videos. Her simulation environment creates a small network in which information is redirected and left open to accident.

VMAC Gallery 401 Richmond Street West, 4th Floor

Je Me Souviens (I Remember)

John Di Stefano, Canada/USA, 2001

Converging information creates an investigation of identity and its impossibilities. Di Stefano inserts himself in a fluid genealogy that connects him to Pasolini and Gramsci. Codes of belonging are tested for inconsistency, and materials are abused in order to undermine their authority and hegemony.

A Space Gallery 401 Richmond Street West, Suite 110

YYZ

WYCK/TUCK GALLERY

Gallery 444

V tape

INTERACCESS
ELECTRONIC MEDIA ARTS CENTRE

SPACE
GALLERY

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Jacko Lantern

John Oswald, Canada, 2002

Morphing iconic personas glide between frozen and moving image display. Composite images confound perspective, time, property, gender and identity.

Pages Books & Magazines 256 Queen Street West, Storefront Window

Welcome to the World of VinylVideo™

Gebhard Sengmüller in cooperation with
Martin Diamant, Günter Erhart and Best Before, Austria, 1998-2001

Video signals play off analog LPs in a continuous revolution on the turntable. Amplitude modulation mutates the signal; the interface translates it to visual output. Low frame rate, reduced resolution and limited colour information become features of the hybrid form. The system's suspect genealogy directs attention to the disorderly nature of technological innovation. *Special thanks to the Austrian Cultural Forum, under the patronage of the Austrian Ambassador to Canada, Wendelin Ettmayer.*

S.P.I.N. Gallery 156-158 Bathurst Street

Grist

Deanna Bowen, Canada, 2002

Switching looped images retell the story of Cain and Abel and show a serpent eating its young. The double projection presents a thesis: flawed environments, inherited or created, transform desire as it follows a short-circuit back to its own source. Projected into the urban flux, *Grist* changes channels and conveys the idea beyond its immediate environs.

Zsa Zsa 962 Queen Street West

dDNA (d is for dancing)

Nell Tenhaaf, Canada, 1999

A single channel video projection draws comparison between two systems: genetic and social. DNA strands and dance steps suggest similar dynamics at different organizational levels, questioning whether we evolve through bodily learning. Tenhaaf uses the surface of images to pose questions about deep structure and the nature of codes.

Paul Petro Contemporary Art 980 Queen Street West

2.4_interference_interaction

Michelle Teran, Canada, 2002

Within the volatile and increasingly crowded frequency of cordless phones, microwave ovens, and wireless LAN systems, a moving video transmitter conveys its observations. Public receivers switch from one signal to the next as the wireless transmitter migrates. Teran's network renders the noise with the signal and lets image data layer arbitrarily and unpredictably.

Various locations and times, call 416.883.1372

flow demo:

1. a spontaneous event
2. an opening party
3. an artist talk
4. an installation demonstration



SPINNING
gallery
Zsa Zsa

PAUL
PETRO



Urban Disco Trailer

Instant Coffee, www.instantcoffee.org, Canada, 2000-present

Preview, review, remix: the Urban Disco Trailer changes function as it changes location. Mediatheque, for those who missed a screening, fell asleep during a long program, or just want to watch their favourite film or video over and over again. Acting as a signal station, changing and redirecting screening materials, UDT occasions a drift that makes the images' frame more elastic.

Various locations and times, call 416.883.1372

Update 2.0: Current Media Art From Germany

ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe
re-m@il, Blank & Jeron, <http://sero.org/cgi-bin/remail>, Germany, 1999
HAMBURG ERSATZ, Dellbrügge & de Moll, <http://hamburg-ersatz.trmd.de>, 1997-2000
D>Elektro, Knut Gerwers, www.thing.de/delektro, Germany, 1999-2000
rolux.org/twenfm, Sebastian Lütgert, www.rolux.org/twenfm, Germany, 2000
net.art generator, Cornelia Sollfrank, www.obn.org/generator, Germany, 1999
Little Sister - A CCTV Drama, Andrea Zapp, www.azapp.de/littlesister, Germany, 2000
NET.CETERA, Michael Brynntrup, CD-ROM, Germany, 2001
Improvisation Technologies, William Forsythe, CD-ROM, Germany, 1999
Small Fish, Kiyoshi Furukawa, Masaki Fujihata, Wolfgang Münch, CD-ROM, 1999
Things Spoken, Agnes Hegedüs, CD-ROM, Germany, 1999
Courage of the Clueless, F. Rigoletti & M. Lotio, CD-ROM, Germany, 1998

The program moves across a four-year period from a central point. It absorbs new information and shows the current. It links the local hosts to a network of new media practice. It offers a flexible survey that anticipates a next stage in which new contents will refresh the circuit. Touring package organized by ZKM and Goethe-Institut.

Goethe-Institut 163 King Street West and sPaHa Media Lounge 66 Harbord Street

Life During Wartime

Trinity Square Video Internet Artists in Residence

Nomads Land, Rachelle Viader Knowles, Canada, 2002

Imagine (There's No Playlist), David Collins, Canada, 2002

Things Are Okay - A Mock Media Coverage, Jillian McDonald, Canada, 2002

War propaganda and censorship manipulate the population; the technology of the internet pushes back with the art of the people. Three artist projects in which resistant messages about music censorship, cultural construction and omnipotent corporate media are configured and made ready for global distribution. Special thanks to Katy Duncan.

www.trinitysquarevideo.com/LDW and sPaHa Media Lounge 66 Harbord Street

dataland

An online exhibition of participatory data driven art sites commissioned by the Ping Media Network

album: a memory archive, Lisa Vinebaum, Canada, 2002

asdf, Michelle Kasprzak, Canada, 2002

CHOICE MAPS, Michael Alstad, Canada, 2002

Evolution of the Ideal Man, Leif Harmsen, Canada, 2002

intimacy machines: the entity, Myfanwy Ashmore, Canada, 2002

The Pasquino Project, Marc Bölen & Natalie Tan, Canada, 2002

Created during a residency focusing on the construction of database driven websites, each artist's work transforms technical constructs into a personal reflection on such basic human concerns as behaviour, identity, memory, relationships, community and social control. Data is sculpted into interactive social spaces that anticipate audience input in order to come to life. Special thanks to Tom Leonhardt.

www.dataland.ping.ca and sPaHa Media Lounge 66 Harbord Street

Bruce Mau Design: Three Moving Projects, 1991-2002

Stress: An Inventory of Effects, Bruce Mau, André Lepecki, Kyo Maclear, with sound by Dave Wall, Canada, 2000-2002

Tokyo Countdown, Bruce Mau Design, Canada, 2001

Zone 6: Incorporations, Bruce Mau Design, Canada, 1991

Using found imagery and text, the multiple screens of *Stress* present captured daily conditions that amass cultural disquietude. With the printed page, cinema and photography functioning as maps, the urban environment relentlessly traverses the gallery space. *Stress* is a multifaceted exploration of meta/physical visual and aural ephemera, and their relationship to our supposed psychological well-being. *Tokyo Countdown* continually alters natural surroundings and index-types of Tokyo. This movable-type random shifting explores layered urban dynamics. In *Zone 6: Incorporations*, the book of the same name is re-mapped and narrated graphically via rotating rhythms and rapid patterns.

The Power Plant Contemporary Art Gallery 231 Queens Quay West

Power Plant Contemporary Art Gallery admission fee: \$4, \$2 student/senior; Wednesday nights free after 5 pm

La Ronde

Jean-François Guiton, France/Germany, 1993

A viewing-tunnel reflects the earth's molten streams, while spinning skulls simulate a danse macabre. This refracted and sculptural exploration of the depths and layers of purgatorial proclivities questions mortality and cultural myths. *La Ronde* is a constant reiteration environment, marking each momentous, mori. Special thanks to L'Association Française d'Action Artistique (AFAA), the Consulat Général de France à Toronto, and the Institute of Contemporary Culture of the Royal Ontario Museum.

Royal Ontario Museum, Roloff Beny Gallery 100 Queens Park

ROM admission fee: see www.rom.on.ca or call 416.586.8000; Friday nights free after 4:30 pm

TIDE

Luke Jerram, UK, 2000

An acoustic sculpture controlled by the movements of the earth, sun and moon. The tidal effects of the planets echo through the environment and are heard live. Gravitational frequencies fluctuate based on actual water levels, as they measure the existing forces between the planets. As the earth's tides shift, the resulting aural pitches oscillate through Jerram's gravity sculpture. *TIDE* was commissioned by DA2 Digital Arts Development Agency, and is financially supported by the Arts Council of England, the National Lottery, the Institute of Physics and the University of Westminster. Special thanks to the British Council, DA2, Nina Czegledy (selecting curator), and the Institute of Contemporary Culture of the Royal Ontario Museum.

Royal Ontario Museum, Roloff Beny Gallery 100 Queens Park

ROM admission fee: see www.rom.on.ca or call 416.586.8000; Friday nights free after 4:30 pm

**The Power Plant
Contemporary Art Gallery**

© Harbourfront centre

Institute of Contemporary Culture
Royal Ontario Museum



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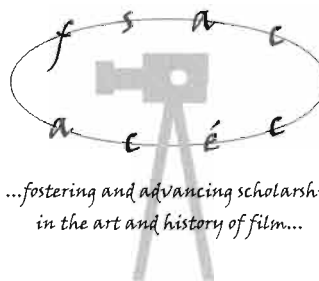
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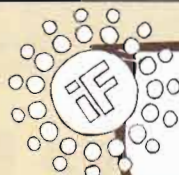
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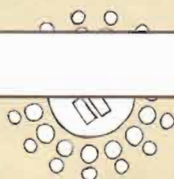
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(T) +33 6 61 86 82 23
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Lisa Vinebaum
5240 Jeanne Mance, Montréal QC H2V 4K4
(E) lvinebaum@yahoo.com
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Nessa Palmer & Chang Wan Wee
4885 Ave. du Parc, Montréal QC H2V 4E7
(T) 514 278 5871
(E) she_bytes@sympatico.ca
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2360 Hunter St. #207 Halifax NS B3K 4V6
(T) 902 453 4766
(E) colleencollins@ns.sympatico.ca
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Michelle Kasprzak
565 B Church St., Toronto ON M4Y 2E4
(E) kasprzak@badpacket.org
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Les LeVeque
91 Franklin St., New York NY 10013
(T) 212 219 0451 (E) spect@earthlink.net
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Stacey Lancaster
37 Zalecrest Dr. Toronto ON M9A 4P5
(E) smlanaster@att.net
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Chilo Erienne
Untere Viaduktgasse 33/21, Vienna
Austria 1030
(E) info@chilo.co.uk
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1280 Queen St. W. #2 Toronto ON M6K 1L4
(T) 416 531 7052 (E) cshew@interlog.com
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Biljana Calic-Veselic
Factum, Brseniska 9,
Zagreb Croatia 10000
(E) info@factumdocumentary.com
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Marte Holth
Solbergbliv. 24 Oslo, Norway 0671
(E) marte.holth@hotmail.com
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Bruce Mau
197 Spadina Ave. #501 Toronto ON
M5T 2C8
(T) 416 260 5777 (F) 416 260 2770
(E) studio@brucemaudesign.com
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Bill Brown
1958 W. Walnut St. Chicago IL USA
60612-2406
(E) fgibe666@aol.com
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Shawn McPherson
20 Donald Place, Brampton ON L6T 1S8
(T) 905 792 3756
(E) analymeticulous@hotmail.com
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45 Havelock Street Toronto ON M6H 3B3
(T) 416 588 3371 (E) cheryls@total.net
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Meesoo Lee
1745 Napier St. Vancouver BC V5L 2N1
(E) meesoo@direct.ca
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29 McCaul St. #502 Toronto ON M5T 1V7
(E) curator@year01.com
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57 Cornwell St. #3 Boston MA USA 02130
(F) 617 824 8803
(E) robert_todd@emerson.edu
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Jeremy Bailey
474 Richmond St. W. Toronto ON M5V 1Y2
(T) 416 895 8055 (E) jbailey@mae.com
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Iwona Majdan
4368-A rue de Bullion
Montréal QC H2W 2G1
(T) 514 282 0383
(E) iwonasuperstar@hotmail.com
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Str. Bucuresti 83, Chisinau Moldova 2012
(E) rusu@art.md
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133 Glengall Road London U.K. NW6 7HG
(T) 011 44 20 7328 9477
(E) minnesotaports@aol.com
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2024 William St. Vancouver BC V5L 2X6
(T) 604 736 3507
(E) paul_de_guzman@hotmail.com
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Abigail Child
303 E. 8th St. New York NY USA 10009
(T) 212 673 1608
(E) achild@mindspring.com
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1621 Queen St. W. #30 Toronto ON M6R 1B1
(T) 416 531 5973
(E) karim_zouak@hotmail.com
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Monashee Frantz
2639 N. Spaulding, #1E
Chicago IL USA 60647
(T) 773 395 9332 (E) mfrantz@artie.edu
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481 Delaware Ave. Toronto ON M6H 2V1
(T) 416 535 8987
(E) spacefabrix@hotmail.com
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David Gatten
Dept. of Cinema & Photography,
Ithaca College Ithaca NY USA 14850
(E) dgatten@ithaca.edu
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29 Lippincott St. Toronto ON M5T 2R6
(E) leif@harmesen.net
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20 Donald Place, Brampton ON L6T 1S8
(T) 905 792 3756
(E) analymeticulous@hotmail.com
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5847 Turney Dr. Mississauga ON L5M 2P8
(T) 613 531 4161
(E) heatherkeung@hotmail.com
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Duane Hopkins
Unit 34, 7-15 Pink Lane, Newcastle
Upon Tyne U.K. NE1 5DW
(T) +44 191 2451000
(F) +44 191 2451001
(E) improductions@aol.com
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deco dawson
190 Vineland Cr. Winnipeg MB R3Y 1T7
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(E) decodawson@home.com
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2-23-17-102 Taira, Miyamae-ku,
Kawasaki-city Kanagawa
Japan 216-0022
(E) czekey@yahoo.co.jp
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C/o Pamela Matharu, 96 Spadina Ave.
#702A Toronto ON M5V 2J6
- (T) 416 703 7738
(E) pmatharu@interlog.com
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Christine Nicolau
903 Greenwood Ave.
Toronto ON M4J 4B9
(T) 416 465 9123
(E) csn@sympatico.ca
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Emmanuelle de Héricourt
1 Washington Square Village, Apt. #5L
New York NY USA 10012
(T) 212 777 6282
(E) starkat@caraimail.com
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Carl Skelton
183 Thompson St. #D6 New York NY
USA 10012
(T) 718 643 6350
(E) carl@ultratopia.com
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Jason Harrington
31-83 30th St. Apt. 3F Astoria NY USA
11106
(T) 917 667 3776
(E) faramier@aol.com
- Grist** (p. 62)
Deanna Bowen
#101 - 1313 Queen St. W. Toronto ON
M5K 1L8
(F) 416 588 7017
(E) d.bowen@sympatico.ca
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4372 Fleming St. Philadelphia PA USA
19128
(T) 215 483 7660
(E) tobearose@aol.com
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J16 Dean St. #3 Brooklyn NY USA
11217
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(E) tom967@earthlink.net
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819 Auburn Ave. Buffalo NY USA 14222
(T) 716 883 9243
(E) eveheller@earthlink.net
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2725 Fern St. Halifax NS B3K 4L3
(T) 902 454 8959
(E) achevarier@yahoo.ca
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Taras Polataiko

720 Albert Ave. Saskatoon SK S7N 1G9
(T/F) 306 665 4933
(E) taraspo@hotmail.com

Homonymy (p. 28)
John Oswald
Box 7, Station P, Toronto ON M5S 2S6
(T) 416 536 5674 (E) pitch@6q.com

Hound's on Fire! (p. 23)
Matthew Suib
The Fabric Workshop & Museum
1315 Cherry St. 5th Floor Philadelphia
PA USA 19107
(F) 215 568-8211
(E) msuib@hotmail.com

Human Beat Box (p. 44)
Bertran Berrenger
Light Cone, p. 80

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Scott Russell
440 West Pender St.
Vancouver BC V6B 1T5
(T) 604 642 6515

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Mike Briggs
665 Montrose St. Toronto ON K9J 3C3
(T) 416 528 1678
(E) mykobriggs@hotmail.com

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Diane Bonder
703 Union St. Brooklyn NY USA 11215
(T/F) 718 783 6303
(E) dabonder@earthlink.net

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Thomas Comerford
Film Dept.,
School of the Art Inst. of Chicago
112 S. Michigan Ave. 13th Floor
Chicago IL USA 60603
(T) 773 743 3132
(E) nulpityx@yahoo.com

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David Collins
46 Sprout Ave. Toronto ON M4M 1W4
(T) 416 461 2551

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Jim Goodall
24 Cobblestone Dr. Thornhill ON L3T 4E4
(T) 905 889 0941
(E) jim_goodall@hotmail.com

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Myfanwy Ashmore
389 Clinton St. Toronto ON M6G 2Z1
(E) myfanwy_ashmore@acc.ocad.on.ca

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Brittany Gravely
18 Dalrymple St. #1,
Jamaica Plain MA USA
(T) 617 983 5063
(E) jennipp@hotmail.com

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John Oswald
See "Homonymy"

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Ian Toews
*504 - 1875 Robson St.
Vancouver BC V6G 1E5
(T/F) 306 757 3622

(E) toewsi@hotmail.com

Je Me Souviens (I Remember) (p. 60)
John Di Stefano
P.O. Box 600, Wellington New Zealand
(F) + 64 4 463 6204
(E) john.distefano@vuw.ac.nz

Jérôme Lefdup (p. 55)
(E) jerome@lefdup.com

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Letters (p. 28)
Riccardo Iacono
531 Cathcart Rd. Flat 2/3 Glasgow
Scotland G42 8SG
(T) +44 0 141 423 2979
(E) riccardoiacono@hotmail.com

Letters, Notes (p. 23)
Stephanie Barber
832 E. Locust St. Milwaukee Wis.
USA 53212
(T) 414 374 4135
(E) sbarber@uwm.edu

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21328 Placerita Cyn. Rd. Newhall CA
USA 91321
(T) 661 255 1050
(E) r_fenz@hotmail.com

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Gerard Cairaschi
Heure Exquise, p. 80

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Daniel Cockburn
321 Augusta Ave. Toronto ON M5T 2M2
(T) 416 920 3750
(E) zero@zerofunction.com

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Rob Ring
162 Church St. main floor, Kitchener
ON N2G 2S6
(T) 519 743 7105
(E) guidopharmacia@hotmail.com

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#2-609 Heatley St.
Vancouver BC V6A 3G8
(T) 604 255 6616

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Sande Moore
G-1550 14th Ave. Regina SK S4P 0W6
(T) 306 569 9455
(E) stroke_the_gopher@hotmail.com

Model House (p. 45)

Goran Radovanovic
Aleksinacih Rudara 39A Belgrade
Yugoslavia 11070
(T) +381 11 603762
(E) princip@eunet.yu

Monkey (p. 32)
Joe Sarahan
4330 Main St. Vancouver BC V5V 3P9
(T) 604 874 6684

Morning (p. 36)
Sharon Paz
307 West 20th St. #2R New York NY
USA 10011
(T) 212 989 4121
(E) sp@sharonpaz.com

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Oskar Fischinger
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Goran Radovanovic
See "Model House"

My Heart the Prophet (p. 36)
Sarah Abbott & Jeremy Drummond
323 Roosevelt Ave. Syracuse NY USA
13210
(T) 315 478 8701
(E) neewa@a-znet.com

National Sex (p. 24)
Richard Fung
2 Salem Ave. Toronto ON M6H 3C1
(T) 416 923 6641
(E) rfung@oise.utoronto.ca

Natural Reaction (p. 30)
Caroline Ross
53 Grange Ave. Toronto ON M5T 1C8
(T) 416 977 0266
(E) c.ross@onebox.com

NETC. ETERA (p. 63)
Michael Brynntrup
(E) brynntrup@mbcc.de

No Sweeping Statements (p. 30)
J.R. Fountain
305 Waverly Dr. Toronto ON M4L 3T5
(T) 416 693 2968
(E) jr@sounddogstoronto.com

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Rachelle Viader Knowles
Unit 15, 58 Wade Ave. Toronto ON
M6H 1P6
(T) 416 532 3585

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Palindrome (p. 36)
Rebecca Reynolds
6947 N. Sheridan Rd. Apt. #2 Chicago
IL USA 60626
(T) 773 764 1469
(E) reb_reynolds@yahoo.com

Parkett (p. 60)
Paul De Guzman
2024 William St.
Vancouver BC V5L 2X6

(T) 604 736 3507
(E) paul_de_guzman@hotmail.com

The Pasquino Project (p. 64)
Marc Bohlen & Natalie Tan
237 Montrose Ave.
Toronto ON M6G 3G6
(E) marcbohlen@lycos.com,
natalietan@lycos.com

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The Pious Innkeeper (p. 30)
Ken Winkur
6 Barclay Ct. Newtown PA USA
18940
(T/F) 215 579 1380
(E) kwinkur@yahoo.com

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Ben Greenlees
381 Edinburgh Rd. S. Guelph ON
N1G 3J7
(T) 519 763 7428
(E) bgreenlees20@hotmail.com

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Haruki Nishijima
102 Suehiro, Umejima Adachi,
Tokyo Japan 121-0816
(T) -81 0 3 3840 1998
(E) haruki99@iamas.ac.jp

Retrace (p. 37)
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Richard M. Vaughan
807 College St. Toronto ON M6G 1C9
(T) 416 532 4642
(E) rm.vaughan@sympatico.ca

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V tape, p. 80

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Percy Fuentes
1015 12th Ave. N.
Regina SK S4R 7W4
(T) 306 775 1702
(E) keepinitreel@hotmail.com

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Jesper Wachmeister
De Geersgatan 12 Stockholm
Sweden 11529

(T) +46 8 6605486
(E) jesper.wachmeister@telia.com

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Roberto Ariganello
1132A College St. #3 Toronto ON
M6H 1B6
(T) 416 537 0406
(E) rariganello@hotmail.com

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Jowita Kepa
326 - 52 St. Lawrence St. Toronto ON
M5A 3N1
(T) 416 815 0571
(E) jkepa@hotmail.com

Still Life: Backyard (p. 31)
Gareth Long
512 Delaware Ave. N. Toronto ON
M6H 2V2
(T) 416 538 6652
(E) gareth@640480.com

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Matt McCormick
P.O. Box 40835
Portland OR USA 97240
(E) matt@radeofilmco.com

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Leslie Peters & Lisa Foad
29 McCaul St. #703
Toronto ON M5T 1V7
(E) lesliejeanpeters@hotmail.com

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Adrianna Pozzuoli
212 University Ave. Kingston ON
K7L 3P6
(T) 613 531 4161
(E) 9ap4@qink.queensu.ca

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Light Cone, p. 80

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Stephanie Maxwell & Allan Schindler
6 Bridgewood Dr.
Fairport NY USA 14450
(T) 716 425 1832
(E) sampmh@rit.edu

There is Absence, There is Lack (p. 53)
Mark Coster
369 Sorareen Ave.
Toronto ON M6R 2G5
(T) 416 537 7249
(E) mark.coster@sympatico.ca

Things Are Okay (p. 64)

Jillian McDonald
86 South 8th St. 3rd floor New York
NY USA 11211
(T) 718 963 9816

The Tower of Industrial

Life (p. 27)
Alfred Guzzetti
167 Babcock St.
Brookline MA USA 02446
(T) 617 495 9051
(E) guzzetti@fas.harvard.edu

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instant coffee
(E) jenifer@instantcoffee.org
www.instantcoffee.org

Useless (p. 31)

Glen Sanford
Site 37, C13 Fanby Bay BC V0R 1W0
(T) 250 335 3262
(E) glennette@telus.net

Vegetative States... (p. 32)

John Marriot & Steve Reinke
22 Walmer Rd. Toronto ON M5R 2W5
(T) 416 934 9553
(E) jmarriot@interlog.com

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Welcome to the World of

Vinyl Video (p. 62)
Gebhard Sengmüller
Margaretenstrasse 106/17 Vienna
Austria A-1050
(E) gebhard@vinylvideo.com
www.vinylvideo.com

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Whoosh (p. 37)

Anouk De Clercq
Van Campenhoutstraat
35 Brussels Belgium
(T) +32 479 77 18 45
(E) portapank@pi.be

The Wobblery Hotel (p. 31)

Seth Scriver
30 Kensington Ave.
Toronto ON M5T 2K7
(T) 902 461 5148
(E) assegg@yahoo.ca

World Without Femmes

Part III: Street of the Discounted (p. 53)
A.K. Summers
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