

20 **IF** 06

IMAGES

19th. FESTIVAL

TABLE OF CONTENTS

Membership Info	5
Ticket Info	7
Letters of welcome	9
Education Program	
Youth Programs	18
Education Off Screen	19
Adult Workshops	20
The Witnessed City Residency	20
Artist Talks	21
Awards	22
Jury	23
Program Calendar	24
Special screening, Sharon Lockhart's <i>Pine Flat</i>	27
On Screen (film and video screenings)	29
Live Images (live performance events)	55
Off Screen (gallery installations)	67
Online Works	84
Community Partners	92
Artist Index	99
Title Index	100
Distributor Index	103
Map of Venues	104



DRINK STEAM WHISTLE PILSNER



DO ONE THING
REALLY, REALLY WELL.

THANKS

The festival acknowledges the ongoing support of our partners in the public sector:

David Poole, Kelly Langgord, Anne-Marie Hogue, Josette Bélanger & Ian Reid (Media Arts Section, Canada Council for the Arts); Karla Hartl & Andrew Gann (Department of Canadian Heritage); Alejandra Sosa (Telefilm Canada); Brian Conway (The Ontario Trillium Foundation); Carolyn Vesely, Lisa Wöhrle, Mark Haslam & Glenn Hodgins (Ontario Arts Council); Bill Huffman (Toronto Arts Council); Natalija Marjanovic, (Department of Foreign Affairs); Remco Volmer at the Embassy of the Netherlands; Daniel Canale & Anaëlle Bourguignon of the Consulat Général de France à Toronto; Doina Popescu at the Goethe-Institut, Peter Chenery and Karen Doyle at the British Council, Tani Miki at the Japan Foundation.

Special thanks to our corporate partners:

Gilles Gratton (ING), Rob Sandolowich (Westbury National Show Systems), Channele Routhier (NFB), Chris Goddard (Steam Whistle Brewing), Barbara Broden (TFTVO), Christina Zeidler, Penny Rose & Chris Mitchell (The Gladstone Hotel), Candy Higgins & Brian Francis (NOW Magazine), Adrienne DeFrancesco (Xtra!), Ken Stowar & Elaine Banks (CIUT 89.5 fm), Tim May (CKLN 88.1 fm), Mark Peranson (CinemaScope), Kelly Kane (Madison Boutique Hotel), Greg Davis (Soundscapes), Trevor Tyre (Precision Transfer), Jamie Cheveldeyoff (Koma Designs), Justin Lovell (Frame Discreet), George Harris (GIFTS), David Mintz (Catering by David's), Jeff Kah (Pelee Island Winery), Trudy Mascher (Travel Agent), Heather McKelvey (Rogers), David Clandfield (New College), Silvana Marselis (Kodak).

A BIG thanks to our indispensable local and national colleagues:

Pam Edmonds & Rebecca McGowan (A Space), Philip Monk & Emelie Chhangur (AGYU), Penny McCann & James Missen (Available Light), Atom Egoyan and Stephanie Markowitz (Camera Bar), Greg Woodbury & Ross Turnbull (Charles Street Video), Martin Heath & Janet Attard (CineCycle), Andrea Picard, Chris Gehman & James Quandt (Cinematheque Ontario), Deirdre Logue & Jeff Crawford (CFMDC), Stephanie Allen, Kelly McCray & Scott Everingham (Edward Day Gallery), Sara Angelucci & Katy McCormick (Gallery 44), Kim Simon (Gallery TPW), Pat Macaulay, Marlee Choo (Harbourfront Centre/York Quay), Sean Farnel & Jonathan DaSilva (Hot Docs), Jennifer Dörner & Katherine Jerkovic (IMAA), Danis Goulet and Kerry Swanson (imagineNative), Scott Ferguson & Winnie Luk (Inside Out), Dana Samuel, Swintak & Brendan Wypich (InterAccess), Roberto Ariganello, Renata Mohamed and Michael Barker (LIFT), Ric Amis (MacTweak), David Dinnell & Oona Mosna (Media City), Natalie DeVito and Dave Dymont (Mercer Union), Camilla Singh & David Liss (MOCCA), Sylvia Jonescu Lisitza (Moving Images Distribution), Marc Glassman (Pages Books & Magazines), Paul Petro (Paul Petro Contemporary Art), Tom Taylor (Pleasure Dome), Scott McLeod, Sarah Robayo Sheridan & Chantal Rousseau (Prefix ICA), Christy Thompson & Gregory Burke (The Power Plant), Deanna Wong and Raymond Phathanavirangoon (Reel Asian), Roy Mitchell & Aubrey Reeves (Trinity Square Video), Sylvie Roy (Vidéographe), Lauren Homes (Video Out), Kim Tomczak, Lisa Steele, Wanda Vanderstoop, Daniel Cockburn, Heather Keung, Erik Martinson (Vtape), Liliana Nunez (GIV), Irene Packer (WARC), Lynne Wynick & Katrina Ennos (Wynick/Tuck Gallery), Gregory Elgstrand & Robert Labossière (YYZ Artists' Outlet), Brenda Darling, Franci Duran, Elle Flanders, Lesley Grant, Rochelle Holt, Mike Hoolboom, Charlotte Mickie, Isabelle Noël, Jubal Brown, Sally McKay, Paulette Phillips, Karyn Sandlos, Leslie Peters, Peter Sandmark, Mark Slone, Margie Zeidler, Jane Kim, Michelle Kasprzak, Catharine MacKinnon & Jill Andrew (TIDFAF), Lindsay Wright, Kristine Collins and Lindsay Miller (NFB), Michèle Stanley (TAIS), Sara MacLean (twig design), Paola Poletto and Daniela Bryson at the Design Exchange, Nicole Gingras, Rachel Kalpana James and Nadia Kurd at SAVAC, Annette Wong, Leemor Valin, Katherine Grunenko, Will Munro, Bennett Jones-Phillips and the great bands Final Fantasy, Gentleman Reg and The Two Koreans.

And thanks to the following international organizations and individuals:

Takashi Sawa at Image Forum (Tokyo), Patrick Friel at Chicago Filmmakers, Ralph McKay at Sixpack Film Americas, Anna Abrahams at Holland Film (Rotterdam), Mike Sperlinger at LUX (London UK), Mark Webber at the London Film Festival, Claire Gausse at Light Cone (Paris), Kent Lambert at Video Data Bank (Chicago), Gye-Joong Kim and Dong-hyun Park at EXIS (Seoul), Eun-hee Kim and Jeon Sung-kwon at Seoul Film Festival, Angelika Hoch and Stefanie Schulte-Strathaus at Kino Arsenal (Berlin), Herbert Schwarze at Kurzfilmtage Oberhausen, Brigitta Burger-Utzer at Sixpack Film (Vienna), Gerhard Wissner at the Kasseler Dokumentarfilm und Videofest, Joshua Flanders (Chicago Institute of the Moving Image), Rosalie Benitez (Barbara Gladstone Gallery), Iman Issa, Ute Aurand (Filmsamstag), Cezar Migliorin (Sao Paulo), David Metcalfe at FORMA (Newcastle), Mike Mashon at the Library of Congress (Washington), Yasuo Ozawa at TPAM (Tokyo), Mark McElhatten at the New York Film Festival, Maaike van Langen at International Film Festival Rotterdam, Michelle Puetz at the University of Chicago, Mr. Mukherjee at Films Division (Mumbai), Jane Balfour (London).



BOARD OF DIRECTORS

Andrea Slane (Chair), Tori Allen (Vice-Chair), Gisèle Gordon (Secretary), Rose Bellosillo (Treasurer), Janet Geisberger, Danis Goulet, Desmond Lee, Sally Lee, Pamela Matharu, Jody Shapiro, Michael Zryd, Giselle Basanta (on leave), Karyn Sandlos (Ex-officio)

ADVISORY BOARD

Sara Diamond, Atom Egoyan, Niv Fichman, Joanne Fraser, Marc Glassman, Mike Hoolboom, Jean Pierre Lefebvre, Janine Marchessault, Charlotte Mickie, Serge Noël, Geoff Pevere, Patricia Rozema, Michael Snow, Karen Tisch

STAFF

Installations Coordinator: Christina Battle
Executive Director: Scott Miller Berry
Education Programmer: Deanna Bowen
Festival Manager: Lise Brin
Development Director: Shannon Cochrane
Programmer: Chris Kennedy
Artistic Director: Jeremy Rigsby

Technical Coordinator: Antonella Bonfanti
Live Events Manager: Ben Mayer
Venue Manager: Amy Rouillard
Guest Coordinator: Maggie MacDonald
Interns: Victoria Cheong, Katharine Grunenken, Nicolas Muzzin, Eric Rosenberg, Svea Vikander, Annette Wong
2005–2006 Year-round Volunteers: Andie Cousins, Lev Levner, Leemor Valin

Auditor: David Burkes
Publicity: Joanne Smale, Planet3 Communications
Ad Sales: Milada Kovacova

PROGRAMS

Guest Curators: Jon Davies, Daniel Barrow, Marc Glöde, Shai Heredia Susan Lord, Sara MacLean, Aki Onda, Kevin Parnell, Peter Ride, Atelier du Manitoba (Matthew Rankin and Walter Forsberg)

Canadian Submissions Screening Committee:

Jon Davies, Luo Li, Gail Mentlik

Student Jury Members: Krista Davis, Kim Jackson, Nicolas Pereda

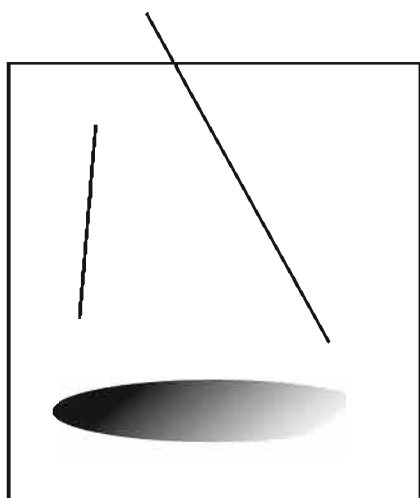
Design Team

Trailer, catalogue and festival materials: Terry Lau, Beehive Design
Illustrations by Ryan Solski
Web programming and online exhibition interface: Sara MacLean, twig design
Audio tour: Erik Rutherford
Images website created by Leif Harmsen

IMAGES FESTIVAL

448-401 Richmond Street West
Toronto, Ontario
M5V 3A8 Canada
T: 416.971.8405
F: 416.971.7412
E: images@imagesfestival.com
W: imagesfestival.com

The Images Festival is produced by the Northern Visions Independent Film and Video Association, a registered charitable organization since June 1988. Charitable # 12741 8762 RR0001



WESTBURY NATIONAL
SHOW SYSTEMS LTD

PRODUCTION • RENTALS • SALES • INSTALLATIONS • SERVICE

*We Are Canada's Foremost Full Service
Audio, Video, Lighting And Staging Supplier.*

WESTBURY IS A PROUD SPONSOR OF THE
2006 IMAGES FESTIVAL

772 WARDEN AVE. TORONTO, ON M1L 4T7
PH. 416-752-1371 FAX: 416-752-1362 WWW.WESTBURY.COM

Precision Transfer Technologies

A Media Services Company

**High Definition
Closed Captioning and
Descriptive Video
Services are Available**



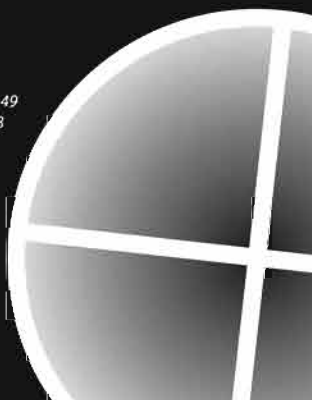
• HD Transfer / Conversions

- Alchemist PHc. Standards Conversion
- Broadcast Transfers
- Quality Control Verification
- Closed Captioning
- CD Authoring and Replication
- DVD Authoring and Replication
- VHS Duplication
- Audio Duplication
- Custom Packaging and Printing
- New Media Services
 - Web Streaming
 - MPEG 1
 - MPEG 2
 - Audio Capture
 - DV Video
 - QuickTime Video
 - Windows Media Video
 - RealMedia Video
 - Flash

47 Colborne Street, Suite 49
Toronto, Ontario M5E 1P8
Tel.: (416) 366-7525 Fax: (416) 366-7119

22 Hamilton Avenue North
Ottawa, Ontario K1Y 1B6
Tel.: (613) 729-8987 Fax: (613) 729-5517

www.precisiontransfer.com



MEMBERSHIP

The 2006 Images membership program is generously supported by:



MEMBERSHIP PROCLAMATION!

WHEREAS, IT HAS BEEN THE PRACTICE OF THE ARTS COMMUNITY, PARTICULARLY IN THAT PART OF CANADA CALLED ONTARIO, IN AND AROUND THE GOOD TOWN OF TORONTO AND THE PLACES ADJACENT, TO CONVENE ON, SUPPORT AND HOLD UP SUCH BRIGHT STARS OF CULTURE AS THE IMAGES FESTIVAL, LET IT NOW BE KNOWN THAT SUBSCRIBING TO MEMBERSHIP IN SAID GOOD ORGANIZATION IS CALCULATED TO IMPROVE YOUR MORAL AND INTELLECTUAL FACULTIES. MAKES YOU FEEL GOOD TOO!

Join the Images Festival circus of supporters and become a member today. Membership comes with a bevy of great benefits, a caravan of free swag and the knowledge that you are doing good. Come one, come all!

For more information on membership call 416-971-8405, email membership@imagesfestival.com or visit the Images Ticket Booth during the festival

Entry deadline for members-only draw entry is April 21, 2006. Contest open to residents of Canada, excluding Québec. Images Festival staff and board members are ineligible. Odds of winning will depend on number of entrants.

Tax receipts will be issued for a portion of the 35mm membership. Member fees paid to Images may be tax deductible, ask your tax consultant for more information. Our charitable registration number is #12741 8762 RR0001. Images' membership program is non-voting.

35mm Membership — \$300

- 2 Members-only Festival Passes*
- 2 Tickets to the Ibarra/Freedman live performance
- Free admission to all year-round Images events
- Copy of *Landscape with Shipwreck: first person narrative and the films of Philip Hoffman* (edited by Karyn Sandlos and Mike Hoolboom)
- Copy of *Like Mangoes in July: The Work of Richard Fung* (edited by Helen Lee and Kerri Sakamoto)
- Copy of *The Sharpest Point: Animation at the End of Cinema* (edited by Chris Gehman and Steve Reinke)
- Images Festival tote bag
- Images Festival limited edition t-shirt
- 20% off all YYZ Book titles
- 6 chances to win in members-only draw

16mm Membership — \$100

- 1 Members-only Festival Pass*
- Members' discount to all year-round Images events
- Copy of *Landscape with Shipwreck: first person narrative and the films of Philip Hoffman*
- Copy of *Like Mangoes in July: The Work of Richard Fung*
- Images Festival tote bag
- 20% off festival merchandise
- 20% off all YYZ Book titles
- 4 chances to win in members-only draw

Super-8 Membership — \$40

- Members' discount to all ticketed festival screenings and other year-round Images events
- Copy of *Landscape with Shipwreck: first person narrative and the films of Philip Hoffman*
- 20% off festival merchandise
- 20% off all titles at YYZ Books
- 2 chances to win in members-only draw

*Some restrictions apply. Please see Ticketing Information (p.7) for further details.



beehivedesign.com



servicing the arts community

design sponsor of the images festival

- brand identity
- business collaterals
- online solutions

info@beehivedesign.com
416.364.9835



sinful design solutions

Supporting Independent Media Arts in Ontario!

The **Ontario Arts Council (OAC)** has programs that support the work of Ontario-based, professional film and media artists.

Visual and Media Arts Projects

Deadline: June 15, 2006
December 15, 2006

Grants to Media Artists

Deadline:
Emerging Artists November 15, 2006
Mid-Career and Established Artists October 2, 2006

For more information about OAC programs visit www.arts.on.ca, email info@arts.on.ca, call 416-961-1660 or 1-800-387-0058.

All Ontario Arts Council programs are open to Aboriginal artists or arts organizations, and artists or arts organizations from diverse cultural communities.

The Ontario Arts Council is an agency of the Government of Ontario.



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



THE NEW DIRECTIONS IN CINEMA SERIES PRESENTS

SHELLEY NIRO

A RETROSPECTIVE WITH NEW AND RECENT FILMS
Co-presented by the IMAGINENATIVE FILM+MEDIA ARTS FESTIVAL



FRIDAY, MAY 12, 8 PM
LATVIAN HOUSE (491 COLLEGE STREET)
\$7 (\$5 for LIFT members)



torontoarts council
for arts & culture in the City of Toronto



Canada Council
for the Arts / Conseil des Arts
du Canada

EYE WEEKLY

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO WWW.LIFT.ON.CA

GETTING YOUR TICKETS

**Buy tickets online at imagesfestival.com
starting March 21!**

IMAGES INFO LINE: 416.297.0433

Single tickets for select events (Opening Night Gala Mike Hoolboom's *Fascination*, Closing Night screening of Peggy Anne Berton's *The Legend of Buck Kelly*, Susie Ibarra & Lori Freedman performance and Cats from Japan performance) available in person from Soundscapes (572 College Street) and Pages Books and Magazines (256 Queen Street West) starting March 21.

Please note that advance tickets are not available for Free or Pay What You Can events.

Same Day Tickets

Same day tickets will be available at the appropriate venue starting one hour before the event. Cash only.

Passes

Passes are available only as part of the "16mm" and "35mm" Images Memberships (see p. 5 for details). Please note that advance tickets are not available on these Members-only Festival Passes, as tickets will be held for passholders until 15 minutes before the start of event. The Members-only Festival Pass does not provide access to the Ibarra/Freedman live performance or to the Images-Mini youth screenings, and does not guarantee a seat at PWYC events (which are first come, first served).

Admittance to all screenings (except Youth Screenings) is restricted to those 18 years of age or older. The Images Festival believes in freedom of artistic expression and is against discrimination on the basis of age. However, under the Ontario Theatres Act, film and video festivals are required to adopt a blanket adult rating 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.

Ticket Prices

Regular Ticketed Screenings and Performances

\$10 general admission
\$8 students/seniors/members*

Opening Night Gala

\$15 general admission
\$12 students/seniors/members*

Nicolás Guillén Landrián screening

\$10.10 regular admission
\$6 Cinematheque/Images members*

Susie Ibarra & Lori Freedman concert

\$20 general admission
\$17 students/seniors/members*

Pay What You Can Events

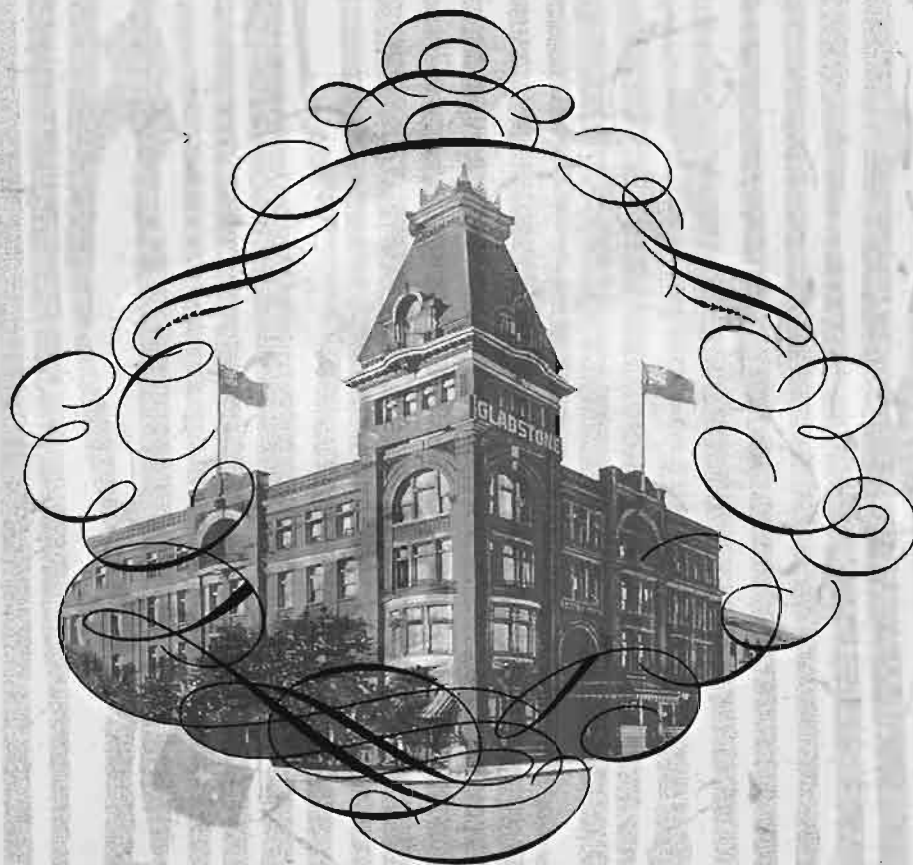
\$5-8 suggested donation

Youth Screenings

\$2 students (as part of pre-booked group)
FREE for educator accompanying a class
To reserve spaces for your class or group, please contact deanna@imagesfestival.com. Individual tickets for non-students will be available at the regular ticket prices at the door, subject to availability.

*Appropriate ID required.

All ticket prices include GST.



GLADSTONE HOTEL

From A-Z. Book your...

Art Show, Bar or Bat Mitzvah, CD Launch, Dance Party, Event, Film Screening, Group Meeting, Honeymoon, Indie Event, Jazz Band, Karaoke Party, Literary Launch, Magic Show, Night Out, October Fest, Poetry Performance, Q&A Session, Reception, Salon, Theatre Performance, Urban Planning Event, Video Screening, Wedding, Xmas Party, Yodelling Contest, Zzzzzz... in one of our artist designed hotel rooms.

1214 Queen St W Toronto CANADA M6J 1J6 www.gladstonehotel.com 416.531.4635



It's an honour and a pleasure to welcome you to Images Festival 19! Images is really moving this year: new festival venue, new office and new pricing structure! We hope you will take advantage of the new Pay What You Can pricing on international shorts and special series programs. The festival continues to take steps to reach out to new audiences — please take in our growing youth screenings, installations, live programs and late night festivities. Film festivals are unique spaces in which to intersect with a dense volume of art, people and stimuli. The staff, volunteers and board at Images work tirelessly all year to put together this massive undertaking at a fraction of what folks make in the private sector. The cultural climate within which we operate is thriving yet sadly tenuous: the artist-run milieu is poised precipitously on the edge — one funding cut here or rent increase there is a huge detriment. Please consider becoming a member — each and every membership contributes to our operations in more ways than you might think...and our 20th anniversary is right around the corner! Heartfelt thanks to our government funders, corporate sponsors, community partners, members and audiences.

Lastly, in August 2005, Bill 158 became law, renewing the Ontario Film Review Board's power over prior approval of any public display of film or video. Images continues to reluctantly apply for a "festival exemption" but must restrict our screenings to audiences 18 years and over, in direct contradiction with our youth programs and strong desire to share media art with younger people. The new law implies that art galleries should also be restricted. This we will not enforce. Images continues to lobby and network with other organizations to press for a blanket exemption to allow festivals and galleries to self-regulate the presentation of independent media art.

Congratulations to all of the artists — thanks to all who have submitted their projects to us — you keep us motivated and inspired.

We welcome your feedback, ideas and suggestions always.

Bon festival!

Scott Miller Berry
Executive Director



Are there major changes to Images 2006? Yes and no. No because yes. What I mean is, what's the standard for this festival, where constant change is par for the course? Precisely by changing, Images stays the same: it stays true to its mutable, contradictory, don't-pin-me-down-don't-fence-me-in essence. It remains that place where you can see some of the world's most prominent artists represented alongside young, unknown talents or neglected masters; where artists using the latest, shiniest technology jostle with devotees of "obsolete" gear-driven appliances, where there is no fear of things legitimately inventive and startling in our embrace of all those beautiful recalcitrants who disdain what is fashion and fad. These are only a few of the many delicate balances that Images strikes, and each year sees us lean in slightly different directions, but the balancing act itself is nothing new: it represents the core values of the festival, its reasons for existing. We invented that tightrope.

Still, there's much that has shifted notably at Images 2006. Like: a new cinema! A new ticketing policy! Welcome to the Workman Theatre at CAMH, and welcome to the cinephile's paradise of pay-what-you-can screenings. Another significant change, within Images programming, is the incorporation of many more guest-curated programs and exhibitions. Whole swathes of gallery space and screen time have been happily ceded to local and international specialists in fields ranging from Indian avant-garde film to Japanese audio art, on topics that extend from animated films about trauma to computer-based art about landscapes — and the festival is better for it. Not a change but a continuing trend from previous years is the inclusion of even more live events: music, slideshows, 3-D artificial universes, electromagnetized office supplies... finally, Images increased attention to education and outreach programming has directed more festival activities to young people, imparting a precious feel for the rope to the next generation of Images funambulists. Plus, now there is pie. Previously there was no pie. Now there is.

My sincere appreciation goes out to Images programming team, to all our presentation and venue partners, and to the artists and audiences who make the festival possible.

Jeremy Rigsby,
Artistic Director



Canada Council
for the Arts

Conseil des Arts
du Canada

The Canada Council for the Arts is pleased to support 2006 Images Festival. For a full ten days, the festival will celebrate independent film, video, digital arts and new media through various screenings, installations and performances.

This festival allows hundreds of Canadian and international artists in film, video and the new media to express their talents in bold and imaginative ways. Through works that are innovative and challenging in both form and content, the festival offers its audience an engaging forum conducive to critical dialogue and creative exchange. Over the past 19 years, Images Festival has played an important role in exhibiting the work of Aboriginal artists and culturally diverse artists.

On behalf of the Canada Council, I would like to congratulate the media artists, the organizers, volunteers and the audiences who contribute so much to the success of this event.

Have a wonderful festival.



Le Conseil des Arts du Canada est heureux d'appuyer le festival Images. Pendant dix jours, le festival célébrera la vidéo et le film indépendant, l'art numérique et les nouveaux médias par l'entremise de projections, d'installations et de performances.

Ce festival permet à des centaines d'artistes du Canada et de la scène internationale du film, de la vidéo et des nouveaux médias d'exprimer leur talent de façon stimulante et imaginative. Grâce à des œuvres novatrices et audacieuses à la fois dans la forme et le contenu, le festival offre à son public une plate-forme qui favorise les dialogues critiques et les échanges créatifs. Au cours des 19 dernières années, le festival Images a joué un rôle important dans la présentation d'œuvres d'artistes autochtones et d'artistes représentant la diversité culturelle.

Au nom du Conseil des Arts, je tiens à féliciter les artistes des arts médiatiques, les organisateurs, les organisatrices, les bénévoles et le public qui, incontestablement, contribuent à la réussite de cet événement.

Bon Festival!

Karen Kain, C.C.
Chair, Canada Council for the Arts
Présidente, Conseil des Arts du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

The Ontario Arts Council (OAC) sends warm greetings to the 2006 Images Festival. The Images Festival is, above all, a celebration of innovation. It plays an important role in the growth and promotion of independent film, video, new media, installation and performance artists.

In addition, the festival's showcase of student films nurtures the next generation of artists and gives audiences access to an emerging pool of talent.

OAC's visual and media arts programs support artists in the kind of work that finds an outlet at Images. We are proud to support the 2006 Images Festival. My best wishes to everyone involved!



Le Conseil des arts de l'Ontario (CAO) envoie ses plus chaleureuses salutations au festival Images 2006. Ce festival – qui rend avant tout hommage à l'innovation – tient un rôle important dans la croissance et la promotion des artistes indépendants du film, de la vidéo, des nouveaux médias, de l'installation et de la performance.

Plus encore, le festival Images met en vedette des films d'étudiants. Il favorise ainsi l'épanouissement des artistes de la relève et permet au public d'avoir accès à un nouveau vivier de talents.

Les programmes d'arts visuels et médiatiques du CAO aident les artistes qui cherchent à s'exprimer par le genre d'œuvres présentées dans le cadre de ce festival. Nous sommes heureux d'appuyer le festival Images 2006 et envoyons nos meilleurs vœux de réussite à tous les intervenants.

Sincerely,

Martha Durdin
Acting Chair, Ontario Arts Council
Présidente intérimaire, Conseil des arts de l'Ontario



From urban life and dramatic landscapes to inspiring heroes and personal struggles, all this — and more — makes for distinctive Canadian storytelling. Fittingly, Images Festival has put together a diverse program of works that spotlights Canada and other cultures from around the world.

Part of celebrating outstanding Canadian productions is also recognizing the talent behind them, and Images Festival plays a valuable role in showcasing Canada's creators and their productions.

Canadian film continues to evolve as an art form that remains vibrant and alive by relying on the energies and ingenuity of a new generation.

For these very reasons, and in the spirit of our commitment as cultural investor to help Canadian works reach audiences, Telefilm Canada is a proud sponsor of this festival.

On behalf of the Board of Directors and staff of Telefilm, I would like to extend a warm welcome to you and invite you to discover what Canadian cinema has to offer. Congratulations to the organizers, volunteers and community whose hard work has helped make the 2006 edition of the Images Festival possible.



Vie urbaine, paysages de toute beauté, héros inspirants ou personnages confrontés à des défis personnels, tout ceci caractérise les histoires du Canada, qui offrent plus encore. Images Festival propose un programme diversifié d'œuvres d'ici qui mettent en valeur le Canada et bien d'autres cultures du monde.

Célébrer les productions canadiennes d'exception, c'est aussi reconnaître le talent de leurs créateurs. Ce festival joue un rôle de premier plan dans la mise en valeur des créateurs canadiens et de leurs productions.

Le cinéma canadien continue d'évoluer, expression artistique sensible et vivante puisant à même l'énergie et l'esprit d'innovation de la nouvelle génération.

Pour ces raisons, et en tant qu'investisseur culturel qui entend rapprocher les œuvres du public, Téléfilm Canada est fier d'être un commanditaire de ce festival.

Au nom du conseil d'administration et de l'équipe de Téléfilm Canada, je vous souhaite la plus chaleureuse bienvenue et vous invite à découvrir ce que vous offre le cinéma canadien. En terminant, j'aimerais féliciter les organisateurs, les bénévoles et les professionnels de l'industrie dont l'engagement et le travail assurent le succès de l'édition 2006 de Images Festival.

S. Wayne Clarkson
Executive Director, Telefilm Canada
Directeur général, Téléfilm Canada



Congratulations to the Images Festival for presenting an exciting and thought-provoking Festival for 2006.

Toronto Arts Council, through funding from the City of Toronto, is pleased to be able to support Canada's premiere media arts festival. This event gives Toronto's audiences and artists alike a unique opportunity to see the work of film and video artists from across Canada and around the world.

The media arts, always at the cutting edge of the contemporary arts in Canada, challenge our perceptions and inspire our imaginations. It is a great privilege to have the opportunity to attend an entire festival devoted to this inspiring work.

I would like to extend our congratulations and thanks to filmmakers, video artists, organizers, audiences and volunteers who contribute so much to the success of the festival. On behalf of Toronto Arts Council, please accept our very best wishes for a successful festival and excellent year.

Don Moffat, FRAIC, RCA
President, Toronto Arts Council



Mayor
DAVID MILLER

A Message from the Mayor

It is with pleasure that I extend greetings and a warm welcome to everyone attending the 2006 Images Festival.

In Toronto we celebrate the arts and events such as this, that promote the customs and heritage of our many diverse cultural groups, are encouraged and welcomed. The Images Festival was established in 1987, integrating film and video and later expanding to include installations, performances and new media. Over the past 19 years it has played an important role in exhibiting the work of Aboriginal artists and the work of young and emerging artists.

Toronto is home to a wide variety of gifted and accomplished artists whose talent, influence and high standards of artistic excellence have greatly enriched our entertainment industry. We are extremely proud of Images Festival's ongoing commitment to promote, preserve and further cultures and identities.

On behalf of Toronto City Council, I congratulate all those involved in making this event a success. To everyone I offer best wishes for an enjoyable and memorable festival.

Yours truly,

A handwritten signature in dark ink that reads "David Miller".

Mayor David Miller



City Hall • 100 Queen Street West • 2nd Floor • Toronto, Ontario M5H 2N2
Telephone: 416-397-CITY • Fax: 416-696-3687 • E-mail: mayor_miller@toronto.ca



The National Film Board is proud to support Canada's new and emerging filmmakers through our sponsorship of the Images Festival and the NFB Award for Best Emerging Canadian Film or Video Maker.

We're also excited to welcome you to our NFB Mediatheque, in the heart of Toronto's cultural district, at 150 John Street. This year we'll be offering three workshops introducing students to 2D and 3D animation, as well as the connection between sound and the moving image.

Enjoy the festival!



L'Office national du film du Canada est fier d'offrir son appui aux cinéastes de la relève du Canada en commanditant le Festival Images et le prix de l'ONF du Meilleur nouveau cinéaste ou vidéaste canadien.

Nous sommes aussi très heureux de vous accueillir à la Médiathèque de l'ONF, située au cœur du quartier culturel de Toronto, au 150, rue John. Cette année, nous offrirons trois ateliers où les étudiants pourront se familiariser avec l'animation 2D et 3D, et explorer le lien entre le son et les images animées.

Bon Festival!

Jacques Bensimon
Government Film Commissioner and NFB Chairperson
Commissaire du gouvernement à la cinématographie et président de l'ONF

v tape www.vtape.org

www.vtape.org

THE SOURCE FOR VIDEO + NEW MEDIA

(416) 351 - 1317

frame discreet
8mm.film.transfer.house

Professional supervised transfers to
 DVD . Mini-DV . DVCAM . VHS . HARD DRIVE



super 8mm . regular 8mm . super duper 8mm
 reversal/negative

razor sharp frame by frame scanning

toronto, ontario

416.803.1101 one_lovell@yahoo.ca www.justinlovell.com

Application deadlines online at:
www.banffcentre.ca/bnmi/coproduction

Banff New Media Institute
 Co-production Residencies

Connect

Connecting
 Art
 Technology
 Media
 Knowledge
 Cultures

Come create at
 our inspiring
 mountain campus!


 THE BANFF CENTRE



MCKENZIE BROTHERS ~ 1981



NINA HAGEN ~ 1982



JOHN CANDY ~ 1984



YOKO ONO ~ 1986



BUHAGIAR & MCKELLAR ~ 1992



DONALD SUTHERLAND ~ 1993



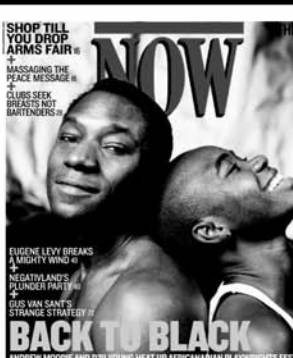
JOHN WATERS ~ 1994



SARAH POLLEY ~ 1997



WOODY ALLEN ~ 2002



ANDREW MOODIE & D'BI YOUNG ~ 2003



ZHANG ZIYI ~ 2004



MAGGIE MACDONALD ~ 2006

NOW

Celebrating 25 Years of Superior Arts Coverage.
EVERYTHING TORONTO. EVERY WEEK.

**"The best
English-language
film magazine
on international cinema
currently in print"**

JONATHAN ROSENBAUM, FILM CRITIC, CHICAGO READER



cinema scope

read. subscribe. buy back issues. all online at

www.cinema-scope.com

**5 ISSUES
\$20***

* Valid only for new subscribers
within Canada. Please go to
www.cinema-scope.com to subscribe

Video Pool
over 20 years of video art
secured behind thick glass

media arts centre
VIDEO POOL

- free previews and DVD catalogues for curators
- over 1300 titles by more than 450 artists
- 300+ video clips online

winnipeg.manitoba.canada
vpdist@videopool.org
www.videopool.org
204.949.9134



"There's a Whole World of Surprises"
Michael Dumontier and Drue Langlois

NSCAD
UNIVERSITY

Advancing the visual arts

**Graduate and
Undergraduate
Degrees**



THE UNIVERSITY OF THE VISUAL ARTS
**in Film and
Intermedia**

5163 Duke Street
Halifax, Nova Scotia, B3J 3J6
www.nscad.ca

902.494.8129 TEL, 902.425.2987 FAX
admissions@nscad.ca

CINEMATHEQUE
ONTARIO

CINEMATHEQUE ONTARIO'S FREE SCREEN – A SERIES YOU CAN'T AFFORD TO MISS!

The Free Screen is your window on the vast and rewarding, world of unconventional, non-commercial cinema, and it's FREE!

SECRET HISTORY OF THE DIVIDING LINE

DAVID GATTEN IN PERSON!

David Gatten has emerged as one of the most important avant-garde filmmakers of his generation. Four films, including THE GREAT ART OF KNOWING.

Wednesday, March 22,
6:30 pm



SECRET HISTORY OF THE DIVIDING LINE



RAT LIFE AND DIET IN NORTH AMERICA

LIVES OF THE ANIMALS

In this programme, several films invite us to reconsider how we look at the animal world. Includes films by Jean Painlevé, Rebecca Meyers and Joyce Wieland

Wednesday, March 29,
6:30 pm

STEVEN WOLOSHEN IN PERSON!

One of the world's foremost practitioners of direct (cameraleless) animation, Steven Woloshen is a truly independent filmmaker. Including premieres of THE CAVE, CHANGING EVAN and REBUTTAL. Co-presented by the Toronto Animated Image Society.

Wednesday, April 5, 6:30 pm



BIJU HA HAI



SHARON LOCKHART'S PINE FLAT

Sharon Lockhart is an internationally renowned photographer and filmmaker whose work balances on a knife's edge between documentary and staged event. Co-presented by the Images Festival.

CANADIAN PREMIERE
Wednesday, April 12, 7:00 pm

A SORT OF HOMECOMING

VINCENT GRENIER IN PERSON!

Québécois artist Vincent Grenier is largely unknown in the Canadian experimental film scene. His work has accumulated into a reserve of cinematic ingenuity, one which takes a consistent delight in confronting how and what we see. Co-presented by the Images Festival.

Wednesday, April 19, 6:30 pm



TABULA RASA

A DIVISION OF
TORONTO
INTERNATIONAL
FILM FESTIVAL
FILM GROUP
tiff.ca

All Cinematheque Ontario screenings are held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas St. West, Toronto (use the east entrance at McCaul Street). All screenings are restricted to individuals 18 years of age or older, unless noted otherwise.

CALL OR CLICK:

(416) 968-FILM

bell.ca/cinematheque



Canada Council
for the Arts

Conseil des Arts
du Canada

From lust at first sight
to same-sex rights,
we've got the queer
scene covered



Xtra is a proud
sponsor of the
2006 Images Festival

Check us out online at xtra.ca



Education Program



THE ONTARIO TRILLIUM FOUNDATION
LA FONDATION TRILLIUM DE L'ONTARIO

Youth Workshops and Youth On Screen

NFB Mediatheque (150 John Street at Richmond)



(Accessible by TTC — Queen streetcar or Osgoode Subway)

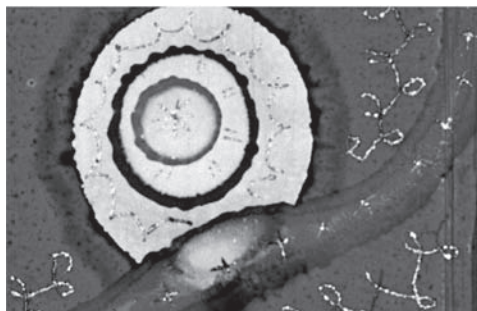
Free artist-facilitated workshops are offered to schools and youth organizations over the course of the festival. Each workshop is devoted to a different topic: animation, sound composition, experimental filmmaking. The Images Festival and Toronto Animated Image Society (TAIS) also present an abbreviated look at this year's on-screen video and film shorts specially selected for youth as well as excerpts from The Graffiti Project, TAIS' commissioned animation work in partnership with the Press Pause Collective. The film is a fresh, youth-friendly work that highlights urban art/animation as well as the individual styles of the six collective members via a core story segmented in to six "artist sequences". Press Pause Collective filmmakers will be in attendance.

Screenings complement the NFB filmmaking workshops and will be held at the National Film Board of Canada's John Street location. These three screenings will serve as a good introduction to experimental film and video for students in grades 10 through 12. All workshops have a maximum capacity of 20 students. Student projects created in the workshop will be screened as part of the Images Festival.

Workshop/Screening Cost: \$2.00 per youth with pre-booked group; educators accompanying a group are free.

Rating: PG

The NFB Mediatheque in partnership with the Toronto Animated Image Society and The Images Festival present:
24 Frames per Second 2D Animation Workshop



Tuesday, April 18
Workshop Time: 10:00 AM to 2:00 PM
Screening: 3:00 PM

This workshop provides students with an in-depth understanding of the history and technology of the moving image. Using the tools and tech-

niques pioneered by the legendary Norman McLaren, students will create their own animated production by drawing and scratching on 35mm film. Students will be inspired by innovative NFB works such as *Begone Dull Care* and *Blinkity Blank* as well as being introduced to Norman McLaren's unique creative process. This workshop will re-connect students with the magic of film, exposing them to the earlier work of artists and artisans who have shaped how we produce films today. Selected titles from TAIS and the Images Festival will also be screened, providing students with an understanding of how contemporary works are influenced by important works of our past.

The NFB Mediatheque in partnership with the Toronto Animated Image Society and The Images Festival present:
Seeing Sounds: An Exploration of Sound in Film and Video



Wednesday, April 19
Workshop Time: 10:00 AM to 2:00 PM
Screening: 3:00 PM

In this workshop students will learn about the important connection between sound and the moving image. By watching and analyzing exciting NFB films with and without a soundtrack, students will learn how a soundtrack is created. Students will then have the opportunity to create their own short Foley soundtrack for an NFB film. A special guest sound technician will show students how a film soundtrack is created, and the impact of the soundtrack on the audience. Emphasizing the role of the artisan in the filmmaking process, this workshop will expose students to exciting career opportunities in the arts as well as providing them with important critical thinking tools they can apply every day. In this workshop, students will watch NFB films and selected films from TAIS and the Images Festival.

**The NFB Mediatheque in partnership with the Toronto Animated Image Society and The Images Festival present:
Senior 3D Animation Workshop**



Thursday, April 20
Workshop Time: 10:00 AM to 2:00 PM
Screening: 3:00 PM

This workshop is divided into two components — theoretical and practical. In the theory component students learn about the history of animation and the NFB. After screening challenging and innovative NFB films, students discuss animation techniques and use their analytical skills to deconstruct meanings and messages in film.

During the practical component, students work in production teams to brainstorm story ideas. Once they have decided on a narrative, each student will participate in building 3D characters out of wire, plasticine, and found objects. In the production stage students film their stories using professional animation tools and the stop-motion animation technique.

With the guidance of professionally trained facilitators and inspiration from the NFB's award-winning animated film collection, the Senior 3D Animation Workshop is an excellent addition to any arts curriculum and an exciting out-trip for youth groups.

This workshop features exciting NFB films in addition to selections from TAIS and the Images Festival.

Education Off Screen

An Educator's Handbook to the 2006 Images Festival's Installation Projects

This map and handbook will allow you and your class to explore installation work and new media projects in Toronto's gallery district. A brief summary of the concepts in installation art, pre-visit activities and questions to provoke discussion while visiting the installations are included in this free handbook. Visit www.imagesfestival.com to download your copy.

A Guided Walking Tour to the 2006 Images Festival's Installation Projects

Saturday, April 15
1:00 PM to 5:00 PM
FREE!

Join us for a free guided walking tour of the installation and new media projects exhibited in this year's Images Off Screen. Interested gallery goers will learn about installation and new media through questions and activities that develop their understanding of exhibited works. Meet at the Images Festival (401 Richmond Street West, Suite 448) at 1:00 PM.

Tour Stops: A Space Gallery; Gallery 44; Women's Art Resource Centre (WARC); Wynick/Tuck Gallery; YYY Artists' Outlet; Prefix Institute of Contemporary Art; Trinity Square Video; Vtape; Gallery TPW; Paul Petro Contemporary Art; Museum of Contemporary Canadian Art (MOCCA); Edward Day Gallery; InterAccess Electronic Media Arts Centre; Mercer Union.

* Please see the Off Screen section (p.67-83) for exhibition descriptions and complete details of gallery exhibitions featured in tour.

Installation Audiowalks

CD-Roms and downloadable mp3's will be available for keen installation art viewers who wish to explore Images Off Screen works at their own pace. Artists discuss their work, motivations and process in this invaluable resource for new and seasoned installation art fans. Cost for CD-Roms is \$1; downloadable mp3's (available at www.imagesfestival.com) are free.

Images About Town

2006 Images Festival At The Toronto Public Library (789 Yonge St.)



Friday, May 5
7:00 PM

Admission: FREE
The Images Festival presents the 2006 Festival award winners during a special free "Best of Fest" public screening at the Yonge and Bloor Toronto Reference Library's newly renovated Main Stage.

2006 Images Festival At The Toronto International Deaf Film And Arts Festival (TIDFAF)

Isabel Bader Theatre (140 Charles Street West)



Screening date TBA (check the Images Festival website for details!)
Silent films from the 2006 Festival will be highlighted in a guest presentation at the inaugural TIDFAF festival at the Isabel Bader Theatre.

Education Program

Adult workshops:

Sunday, April 16

Workshop time: 1:00 to 4:00 PM

Trinity Square Video (376-401 Richmond Street West)

Admission: \$25 Trinity Square Video members / \$30 non-members

Internationally exhibited artist and TSV Artist-in-Residence, Michael Campbell, will discuss the challenges and opportunities for expanding video beyond the single-projection. In his art practice, Campbell uses an unusual variety of techniques and materials such as wooden sculptures, diorama-like sets and even an Airstream trailer to activate video and explore what the medium can do to the experience of time and space. With a look at technical and theoretically issues involved in video installation, Campbell will discuss his own work in the context of international trends. Participants are encouraged to prepare for the workshop by participating in Images Festival's Guided Walking Tour Saturday April 15, from 1 to 5 PM. Participants will be given small assignments based on installations works in Images Off Screen in order to facilitate discussion about how video can be incorporated into their own installation work and art practice. Space is limited to 10 students. Contact aubrey@trinitysquarevideo.com to reserve a space.



Tuesday, April 18 & Thursday, April 20

Workshop time: 6-10 PM

L.I.F.T — The Liaison of Independent Filmmakers of Toronto
(171 East Liberty Street, Suite 301)

Admission: \$70 for members / \$85 for non-members

Workshop fee includes materials.

Internationally renowned experimental filmmaker Nicky Hamlyn will teach this two-day evening workshop which will include hands-on instruction and group discussion of works created in the course. Students will make a one-minute in-camera piece that is based on a single object, space or point of view. The workshop also includes a brief presentation of of Hamlyn's work as well as a full Bolex camera introduction. Contact workshops@lift.on.ca to reserve a space.



The Witnessed City: A Production Residency at Charles Street Video

Screening time: Thursday, April 13, 8:00 PM

Images Festival and Charles Street video invited artists Nobuo Kubota and Annette Mangaard to draw upon their experience of Toronto's rapidly changing urban landscape. Kubota and Mangaard have produced a 10 minute experimental collaboration, entitled *Sounds Kubota Sounds*, that chronicles the history of free form sound art in Toronto from the 1960's through to present day. This history is told through the eyes, sounds and memories of Nobuo Kubota who has been, and continues to be, an active member of the sound-art community.



The resulting video of the Witnessed City residency will be screened prior at the Opening Night Gala of the 2006 Images Festival, Thursday April 13 at the Bloor Cinema. See p.29 for details. Nobuo Kubota will also be performing live immediately preceding Susie Ibarra and Lori Freedman in concert Tuesday, April 18 at The Gladstone Hotel. See p.58 for details.

Artist Talks

For audiences interested in more thorough dialogue about contemporary media art, Images is hosting a series of afternoon discussions with many of the key artists represented at the festival. Of special interest is Images' new "Talk to the Pie" speakers series, an unbeatable combination of totally profound cultural discourse and FREE PIE (while it lasts). All discussion events are free to attend and open for audience questions and comments.

Talk to the Pie #1

Friday, April 14, 3 to 5 PM

A Space (401 Richmond Street West, Suite 110)

Biography entangles the biographer. In presenting another person's story, does one inevitably tell a story of oneself? Dutch artist and cultural analyst Mieke Bal (who is represented by two installations at Vtape and A Space) in discussion with Canadian film/video artist Mike Hoolboom, creator of Images' Opening Night feature *Fascination*. Moderated by Lisa Steele.

Utopia Suite with Clive Holden

Saturday, April 15, 1 to 3 PM

Camera Bar, 1028 Queen Street West

Canadian filmmaker Clive Holden (of *Trains of Winnipeg* fame) introduces and presents a "virtual tour" of his new online multimedia project, *Utopia Suite*. For more information see p. 85.

"Timeless" Walkthrough

Sunday, April 16, 3 to 5 PM

York Quay Gallery, Harbourfront Centre, 231 Queens Quay West

Guest curator Peter Ride (UK) conducts a walkthrough of the "Timeless" group exhibition, with artists Chris Welsby (Canada), Rebecca Cummins (USA) Jane Prophet (UK), Susan Collins (UK) and Suky Best (UK). For more details about "Timeless", see p. 72.

Talk to the Pie #2

Monday, April 17, 3 to 5 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

American artist Tony Cokes (whose installations *Pop Manifestos* and *1!* are presented at Gallery 44 and the Gladstone Hotel Art Bar) and Canadian video artist Steve Reinke (whose newest work *The Mendi* kicks off Images' International Shorts programs on Friday, April 14) discuss advanced techniques for recycling pop music, French philosophy, your own memories and other post-consumer waste. Moderated by Daniel Cockburn.

Talk to the Pie #3

Tuesday, April 18, 3 to 5 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Representing different generations and sensibilities, the work of Canadian artists Deirdre Logue (whose new video installation is presented at Paul Petro Contemporary Art) and Vincent Grenier (subject of this year's Canadian Spotlight retrospective) may seem to have little in common. Will an in-depth discussion reveal hidden affinities? Moderated by Michael Zryd.

Talk to the Pie #4

Wednesday, April 19, 3 to 5 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Three of Images' featured installation and performance and film artists discuss the varied uses of music and sound in their multi-disciplinary practices. Laiwan (Vancouver), John Oswald (Toronto) and Nobuo Kubota (Toronto) are moderated by Chris Gehman.

Talk to the Pie #5

Thursday, April 20, 5 to 7 PM

Goethe-Institut, 163 King Street West

Marc Glöde (Berlin, guest curator of the "Futurisms" program to screen at the Goethe-Institut at 7 PM) and John Bentley Mays (Toronto, curator of the Paul Raff exhibit installed at the Goethe-Institut), discuss the historical influence of visual media on architecture and urban planning.

"Orphan Spaces: Retail/Commercial" design charette

Friday, April 21, 1 to 5 PM

Design Exchange, 234 Bay Street

In conjunction with the opening of Perte de Signal's exhibition *Cubicules*, the Design Exchange hosts the first round of the "Orphan Spaces" design charette, led by Ian Chodikoff (Editor, Canadian Architect) with representatives from the City of Toronto and other community members and activists. For more information about "Orphan Spaces" and *Cubicules*, see p. 69.

"Incidences" Artist Talk & DVD Launch with Perte de Signal Collective

Saturday, April 22, 2 PM

Le Laboratoire d'art (BRAVO-Sud)

55 Mill Street, Cannery Building #58, Studio 317

Please note that this launch and artist talk will be taking place in French.

Pour de plus amples renseignements, veuillez contacter BRAVO-Sud au 416.861.1853 / bravosud@yahoo.com.



AWARDS

Images Prize: Presented by the Images Festival and sponsored by NOW Magazine on the occasion of their 25th anniversary, this is our grand prize, awarded in recognition of the Best Canadian Media Artwork in the festival. The recipient receives a \$500 cash prize.

National Film Board of Canada Award: This prize is awarded by the NFB to the Best Emerging Canadian Film or Video Maker in the festival. The winner receives \$5,000 in services 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/New Media Award: Presented by the Images Festival, this award honours the strongest new Canadian or international installation or new media work in the festival.

Steam Whistle Homebrew Award: Presented by Steam Whistle Brewing, this award honours excellence and promise in a local artist. The recipient receives a \$500 cash prize.

NOW Magazine Overkill Award: Presented by NOW Magazine, 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 receives a \$200 cash prize.

Marian McMahon Award: Presented by the Images Festival and sponsored by Kodak Canada, Inc., this award is given to a woman filmmaker each year, this award honours strong work in autobiography, the complexity of "subject" and the spirit of Marian McMahon. The recipient is invited to attend the Independent Imaging filmmaking retreat, held every June in Mount Forest, Ontario facilitated by Philip Hoffman.

York University Award for Best Student Film: Presented by York University's Department of Film and Video, the recipient receives a \$300 cash award generously donated by the Department of Film and Video, a Gulf Islands Film and Television School scholarship covering tuition for any one-week Media Intensive Program of their choice and \$200 worth of Super-8 to video transfer services from Frame Discreet. The recipient is determined by audience vote.

Vtape Award for Best Student Video: This longstanding award is presented by Vtape, Toronto's video art distributor, and includes a \$300 cash prize and \$200 worth of Super-8 to video transfer services from Frame Discreet. The recipient is determined by audience vote.

Tom Berner Award: This award, sponsored by LIFT (The Liaison of Independent Filmmakers of Toronto) commemorates the late Tom Berner, who for many years supported and nurtured Canadian filmmakers. The award is presented annually to an individual who has provided extraordinary support to the cause of independent filmmaking in Toronto. It is with great pleasure that we present the 2006 Tom Berner Award to **Ray Cook**.

"Ray Cook is a sound genius and a film optical expert. He has been in this industry for years and is now at Transit Audio Services. When I heard that McClear Digital had gone bankrupt just last year, I was saddened to think that perhaps yet another expert was gone — and gone with him was that fabulous old school type of film person that I love to work with. Completely hands on, nothing shakes him, calm, cool and collected".
— Keith Cole

Join us for the 2006 Images Festival Awards Ceremony Saturday, April 22 at 8 pm at Workman Theatre (1001 Queen Street West at Ossington), immediately preceding the Closing Night Gala screening of Peggy Anne Berton's *The Legend of Buck Kelly* (p.49).



Shai Heredia



Ralph McKay



Andréa Picard



Marnie Fleming



Aki Onda

JURY

ON SCREEN

Shai Heredia (Mumbai, India)

Since 2003 Shai Heredia has been Festival Director of Experimenta India, India's first festival for experimental cinema, and has rapidly developed the event into a significant new venue for artists' film and video internationally. In co-operation with Toronto's South Asian Visual Arts Collective (SAVAC), she has been invited to Images 2006 as a guest-curator of two programs of Indian experimental film and video. Heredia holds an MA in Documentary Film from Goldsmiths College, London and lives and works in Mumbai, where she is currently teaching film studies and producing and directing short films and videos.

Ralph McKay (Austin TX, USA)

Ralph McKay has been a fixture of the international experimental film community for almost thirty years, most prominently in his roles as Curator of Exhibitions at Anthology Film Archives (1989-91), as North American program correspondent for the International Film Festival Rotterdam, and as Distribution Agent for both Sixpack Film and Holland Film, major distributors of European avant-garde work in North America. Most recently, McKay was Creative Director of the Cinematexas International Short Film Festival in Austin from 2003 to 2005.

Andréa Picard (Toronto, Canada)

Andréa Picard is Assistant Programmer at Cinematheque Ontario, the celebrated year round screening programme of the Toronto International Film Festival Group. She also writes a quarterly Film/Art Column for Cinema Scope magazine and is a frequent contributor to numerous international film, art and architecture publications. She has recently published on Peter Hutton, Chris Marker, Peter Watkins, Ken Jacobs and Andy Warhol. For the past four years, she has been an Advisory Board member of the Chicago Documentary International Film Festival and, in 2006, will be a contributing programmer to the Toronto International Film Festival's Wavelengths programme.

OFF SCREEN

Marnie Fleming (Oakville, Canada)

Marnie Fleming is a graduate of the University of British Columbia (M.A. 1981) and has worked at the Vancouver Art Gallery, Vancouver, BC and Museum London, London, ON. Since 1991 she has been Curator of Contemporary Art at Oakville Galleries, Oakville, ON. She has organized approximately 100 exhibitions, interventions and outdoor projects and is the author of numerous essays and articles on issues of photography, installation art and media art. Currently she is preparing a traveling exhibition entitled *Is there a there, there?* (2007) for the National Gallery of Canada.

Aki Onda (Tokyo, Japan)

Aki Onda is an electronic musician, composer and producer, as well as a photographer and independent curator of audio art exhibitions. He has released six solo recordings and produced countless others, often in collaboration with such artists as Ikue Mori, Alan Licht, Loren Connors and Linda Sharrock. The articles and reviews he has written for Japanese magazines such as *Musee* and *Studio Voice* have been invaluable to introducing international musicians and audio art composers in Japan, and vice versa. Onda also attends the 2006 Images Festival as guest-curator of an extensive series of Japanese sound and media art. (See p.59)

PROGRAM CALENDAR

Wednesday, April 12

7:00 PM
Bonus Screening!
Pine Flat by Sharon Lockhart:
 "Beautiful mountain landscapes and the poignant moments of childhood"
 Jackman Hall, AGO
 FREE
 p.27

START

Thursday, April 13

8:00 PM
 Opening Night Gala:
Mike Hoolboom's Fascination
 A moving portrait of artist Colin Campbell.
 Bloor Cinema
 \$15/\$12
 p.29

10:00 PM
Images Opening Party
 with DJ Isabelle Noël
 The Gladstone Hotel Ballroom
 \$5 (free with Opening Gala ticket)

Friday, April 14

3:00–5:00 PM
Talk to the Pie #1
 Artist talk with Mike Hoolboom, Mieke Bal and pie.
 A Space
 PWYC \$
 p.21

7:00 PM
 International Shorts 1:
Stranger to Strangers
 Cannibal philosophy, mutant sitcoms, alien crow... (Work by Steve Reinke, Bobby Abate and others.)
 Workman Theatre
 PWYC \$
 p.30

7:00–10:00 PM
Paul Petro Opening
 Deirdre Logue's installation *Why Always Instead of Just Sometimes*
 Paul Petro Contemporary Art
 p.77

8:00–10:00 PM
Tony Cokes' "1!"
 The Gladstone Hotel Art Bar
 FREE
 p.71

9:00 PM
 Live Images 1:
mpld
 Thrift store slideshows manipulated through decaying projectors.
 Workman Theatre
 \$10/\$8
 p.55

10:00 PM
Off Screen Launch Party
 The Gladstone Hotel
 FREE

Saturday, April 15

1:00–5:00 PM
Off Screen Gallery Openings
 p.67-83
+Gallery Walking Tour
 Meet at Images Office at 1:00 PM
 (Suite 448, 401 Richmond)
 FREE
 p.19

3:00–5:00 PM
Artist talk with Clive Holden
 & launch of his web-based project *Utopia Suite*
 Camera Bar
 FREE
 p.21, 85

5:00 PM
 International Shorts 2:
Willing Spirits
 Films of loss, expectation and the simple joys of others. (Work by Sami van Ingen, Diane Bonder and others.)
 Workman Theatre
 PWYC \$
 p.31

6:00 PM
Performance by Tammy Forsythe
 MOCCA
 FREE
 p.76

7:00 PM
 International Shorts 3:
On Earth, As It Is.
 Floods in the Amazon, acrobats in Calcutta, general panic in National Geographic. (Work by Mark LaPore, John Price and others.)
 Workman Theatre
 PWYC \$
 p.32

9:00 PM
 Live Images 2: **Winnipeg Babysitter**
 Manitoba public access TV from the 70's, with live visual commentary by Daniel Barrow.
 Workman Theatre
 \$10/\$8
 p.56

11:00 PM
Loud Meat
 Jacques Derrida, Fozzy Bear, The Qur'an... (Work by Jubal Brown, Wael Shawky and others.)
 Workman Theatre
 \$10/\$8
 p.33

Sunday, April 16

3:00–5:00 PM
Timeless Artist Talk
 With Suky Best, Susan Collins, Rebecca Cummins, Jane Prophet, Chris Welsby, and curator Peter Ride.
 York Quay Gallery, Harbourfront Centre
 FREE
 p.21, 72-73

7:00 PM
Experimenta India — Historical Retrospective
 Curated by Shai Heredia
+ Shorts from SAVAC
 Workman Theatre
 \$10/\$8
 p.34

9:00 PM
 International Shorts 4:
Light Comes Through my Kitchen Window
 Domesticity and visions of the everyday, transformed. (Work by Nicky Hamlyn, Izabella Pruska-Oldenhof and others.)
 Workman Theatre
 PWYC \$
 p.36

10:30 PM
 Live Images 3:
Light and Motion at Wavelength
 Indie music night with the Still Camera Video Festival, Jeremy Bailey & Deep Dark United & dancer Aimee Dawn plus Singing Saws Shadow Show!
 Sneaky Dee's
 PWYC \$
 p.57

Monday, April 17

3:00–5:00 PM
Talk to the Pie #2
 Artist talk with Tony Cokes, Steve Reinke and pie.
 The Gladstone Art Bar
 PWYC \$
 p.21

7:00 PM
Experimenta India — New Genres New Forms
 Curated by Shai Heredia
 Workman Theatre
 \$10/\$8
 p.35

9:00 PM
 International Shorts 5:
Rage for Order
 Schubert, Zeppelin, bodies in the river... (Work by Jayne Parker, Ken Kobland and others.)
 Workman Theatre
 PWYC \$
 p.37

Tuesday, April 18

10:00 AM–2:00 PM
Images Youth Workshop
John Spotton Cinema
+ Screening at 3 PM
p.18

3:00-5:00 PM
Talk to the Pie #3
Artist talk with Deirdre Logue,
Vincent Grenier and pie.
The Gladstone Art Bar
PWYC \$
p.21

7:00 PM
International Shorts 6:
A Social Contract
Broken promises, or unread
fine print? (Work by Michael
Brynntrup, Shelly Silver and
others.)
Workman Theatre
PWYC \$
p.38

9:00 PM
Live Images 4:
Susie Ibarra & Lori Freedman
Two jazz greats duet.
The Gladstone Hotel
\$20/17
p.58

9:00 PM
S is for Student
A program of 11 outstanding
works by media arts students
from Canada and abroad.
Workman Theatre
PWYC \$
p.39

11:00 PM
**The Atelier National du
Manitoba presents:
Kubasa in a Glass**
Public access TV, crazy ads
and perogy (pierogi) makers.
The Gladstone Art Bar
FREE
p.40

11:00 PM
**Winnipeg Appreciation
Day Party**
Sample Winnipeg treats and
help destroy the Burton
Cummings piñata!
The Gladstone Hotel
FREE
p.40

Wednesday, April 19

10:00 AM–2:00 PM
Images Youth Workshop
John Spotton Cinema
+ Screening at 3 PM
p.18

3:00–5:00 PM
Talk to the Pie #4
Artist talk with Laiwan, John
Oswald, Nobuo Kubota and pie.
The Gladstone Art Bar
PWYC \$
p.21

6:00 PM–9:00 PM
**Stan Douglas opening
at AGYU**
Get on board the performance
bus (6:00 PM pick-up at AGO)
and ride back downtown in time
for the 9 PM screening!
p.68

6:30 PM
**Canadian Artist Spotlight:
Vincent Grenier**
A retrospective for this outstand-
ing Québécois filmmaker.
Jackman Hall, AGO
FREE
p.41

9:00 PM
**“But It Is Not the End”: Cuban
filmmaker Nicolás Guillén
Landrián retrospective**
Underappreciated compatriot of
Alea, Alvarez & Gomez.
Curated by Susan Lord
Jackman Hall, AGO
\$10.10/\$6
p.42

11:00 PM
Super 8 Late
Work by John Porter, Dagie
Brundert and others.
Cameron House
PWYC \$
p.43

Thursday, April 20

10:00 AM–2:00 PM
Images Youth Workshop
John Spotton Cinema
+ Screening at 3 PM
p.20

5:00–7:00 PM
Talk to the Pie #5
Panel discussion with John Bent-
ley Mays and Marc Glöde.
Goethe-Institut
FREE
p.21

7:00 PM
**Futurisms: Film, Architecture,
Urbanism**
Curated by Marc Glöde (Work by
Le Corbusier, Superstudio and
others.)
Goethe-Institut
PWYC \$
p.44

9:00 PM
International Shorts 7:
Strange Flowers of Reason
Observable behaviours. Curious
paths. (Work by Guy Sherwin,
Rebecca Baron and others.)
Goethe-Institut
PWYC \$
p.45

11:00 PM
Super 8 Late
Work by Helga Fanderl, Saul
Levine, Jeanne Liotta and others.
Cameron House
PWYC \$
p.46

Friday, April 21

1:00 – 5:00 PM
Design Exchange Opening
Cubicules by Perte de Signal + DX
“Orphan Spaces” design charette.
Design Exchange
FREE
p.69

7:00 PM
**Drawn Towards Danger:
Animating Violence**
Curated by Jon Davies (Work by
Winsor McCay, Paul Chan and
others.)
Workman Theatre
\$10/\$8
p.47

9:00 PM
International Shorts 8:
The Wild Ones
Arboreal invertebrates, feral chil-
dren, 3D stereoscopic hysteria...
(Work by Maia Carpenter, Zoe
Beloff and others.)
Workman Theatre
PWYC \$
p.48

11:00 PM
Live Images 5:
Some Cats from Japan
Motivated paperclips, fluorescent
convulsions, ultra-sonic noise..
Vatikan
\$10/\$8
p.59

Saturday, April 22

2:00 PM
Artist talk & DVD Launch
(French-language event)
Le Labo (BRAVO-SUD)
FREE/GRATUIT \$
p.21, 69

7:00 PM
Live Images 6:
Willy Le Maitre’s Edia
3D performance!
Workman Theatre
\$10/\$8
p.61

8:00 PM–8:30 PM
2006 Awards Ceremony
Workman Theatre
FREE

9:00 PM
Closing Night Gala:
**The Legend of Buck Kelly by
Peggy Anne Berton**
Where does a body go between
the time it goes missing and the
time it is found?
Workman Theatre
\$10/\$8
p.49

9:00 PM–12:00 AM
Closing Night Party
with DJ Kola
MoCCA
FREE

END

Friday, May 5

7:00 PM
Images About Town
Highlights from the Images
Festival on screen
Toronto Reference Library
FREE
p.19



The National Film Board of Canada and The Images Film and Video Festival

*Partners in supporting
independent filmmaking*

L'Office national du film du Canada et le Images Film and Video Festival

*Fiers partenaires du
cinéma indépendant*



YOUTH WORKSHOPS/ATELIERS JEUNESSE

24 Frames per Second 2D Animation Workshop (April 17 10 am - 2 pm/le 17 avril 10 h et 14 h)

Seeing Sounds: An Exploration of Sound in Film and Video (April 19 10 am - 2 pm/le 19 avril 10 h et 14 h)

Senior 3D Animation Workshop (April 20 10 am - 2 pm/le 20 avril 10 h et 14 h)

The NFB award for best emerging Canadian film or video maker

Prix de l'ONF du meilleur cinéaste ou vidéaste de la relève canadienne

NFB MEDIATHEQUE - Images Festival venue
La MÉDIATHÈQUE ONF - Site du Images Festival



Special Bonus Screening! Sharon Lockhart's *Pine Flat*

Co-presented with Cinematheque Ontario



Wednesday, April 12

7:00 PM

Jackman Hall, Art Gallery of Ontario (317 Dundas Street West at McCaul Street)

Admission: FREE!

Pine Flat

Sharon Lockhart

USA 138 minutes 16mm 2005



Copyright Sharon Lockhart, Courtesy Gladstone Gallery, New York, Blum & Poe, Los Angeles, and Neugerriemschneider, Berlin.

"[A]n exquisitely crafted, penetrating, and intimate portrait of rural American childhood.... Alternately ticklish, amusing, comforting, and haunting, *Pine Flat* rewards the patient and open-minded viewer with a remarkable journey through a beautiful mountain landscape and the poignant moments of childhood" (Shari Frilot). The subject of a Cinematheque Ontario series in 2000, Sharon Lockhart is an internationally renowned photographer and filmmaker whose work balances on a knife's edge between documentary and staged event. Lockhart's latest, *Pine Flat*, comes to us fresh from its premiere at this year's Sundance Festival. Shot over the course of almost three years in

a small rural community in the foothills of the Sierra Nevada, the film's subjects are the local children, who are filmed alone or in small groups in a series of precisely framed tableaux — no adults appear in the film! The visual frame is often complicated by the use of off-screen sound, and, as usual in Lockhart's work, the degree of intervention by the filmmaker is unclear. Are the children simply carrying on as they would on an ordinary day, or have they been instructed to perform their quotidian activities in a particular manner? The questions raised by *Pine Flat* get to the heart of cinematic representation, and Lockhart's thoughtful probing extends even to the film's built-in intermission, during which many find it hard to leave the theatre! — Chris Gehman



ON SCREEN

Opening Night Gala: Mike Hoolboom's *Fascination*

ING 

NOW

Thursday, April 13

8:00 PM

Bloor Cinema (506 Bloor Street West)

Admission: General \$15 / Student, Members, Seniors \$12

Fascination

Mike Hoolboom

Canada 80 min. video 2006



"My name? I thought everybody knew. My name is Art Star."

Colin Campbell's death in 2001 left a hole in Toronto's art community. Generous, prolific and handsome, he was a pioneer in the budding field of video art who created hilarious personae throughout his thirty-year career: Art Star, Robin, the Woman from Malibu and Colleena. He merged the worlds of performance art with video, creating an ongoing series of tapes that were witty and sly — campy takes on the mirror image of video in the age of media proliferation. He was a colleague, lover and mentor to many of the scene's artists; and the work of artists such as Lisa Steele, John Greyson, Andrew J. Paterson and Tanya Mars would have been substantially different without his presence in their lives.

It seems appropriate for Mike Hoolboom to take on the role of chronicler of Campbell's legacy. A longtime champion of fringe filmmaking, but also an outsider to the video art milieu, Hoolboom brings his unique perspective to bear on his portrait of Colin Campbell. For Hoolboom, Campbell's death also coincides with the passing of an era, when the image itself is imploding. We are in an era of mourning pictures, when media and death can only represent what is lost.

Where the intimacy of *Tom*, his biography of Tom Chomont, reflected the more internal world of his subject, in *Fascination* Hoolboom's take on Campbell plays more with his public persona, and the people who made up Campbell's personal public. Less a biographical portrait (although there is a life story there) than portraits of the people Colin left behind, Hoolboom reveals the important role of perception in Campbell's work and life, as well as the charisma which kept his friends and audiences so enthralled.

Fascination contains interviews and cameos with dozens of Canadian artists whose paths crossed with Campbell's. Combined with his customary use of appropriated footage and subjective voice-over, Hoolboom presents us with a deeply affecting biography of a fallen star.

Mike Hoolboom (Letters from Home, Panic Bodies) has made more than 50 works since 1980, ranging from short experimental films to feature-length documentaries, winning numerous awards at Canadian and international festivals. He is the author of two books and countless articles on experimental film, a vital figure in the organization and development of Toronto's experimental film community and is widely considered as one of the most important artists of his generation.

This screening will be followed by the Images Festival Opening Night Party at The Gladstone Hotel (1214 Queen Street West). Doors open at 10 PM. Admission \$5 (free with Opening Gala ticket).

Mike Hoolboom will be participating in an artist talk with Mieke Bal on Friday, April 14, 3-5 PM at A Space. See p.21 for details.



Preceded by
Sounds Kubota Sounds
Nobuo Kubota & Annette Mangaard
Canada 10 min. video 2006
Sounds Kubota Sounds is a collaborative video that explores the history of free form sound art in Toronto from the 1960's through to present day as experienced by sound art pioneer Nobuo Kubota.

International Shorts Program 1: Stranger to Strangers

ING 

GLADSTONE
HOTEL

Friday, April 14

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$

Exported and abandoned, dropped off and displaced, an assortment of exotic characters embody the projected fantasies of their unlikely surroundings. Their refusal to adapt or resolve or otherwise become unambiguous affirms the impossibility — the undesirability — of belonging anywhere. Which is just as well. Like the man said: if we could really see ourselves as others do, we would vanish.



The Mendi **Steve Reinke**

Canada 8 min. video 2005

Everything begins with a pig kill and concludes with a quote from EM Cioran. In between, a vast (mis)anthropological passage mediated by the CBC, the Bee Gees, and Reinke's own withering, unreliable narration.



Sylvania **Bobby Abate**

USA 11 min. video 2005

We visit an implanted memory and/or the home that belonged to Samantha and Darren in *Bewitched*—but without a hint of those characters having existed. The elements presented instead: spirographic mandalas, a prowling alien, a naked woman on a couch. An unshaven cyborg looms in nebulous space. Is he the alien's apprentice or the puppetmaster of the scene?



Distraught Mother Reunites with Her Children

Barry Doupé

Canada 25 min. video 2005

A cast of computer-generated, quasi-human smears star in a Gothic Western about Oedipal anxiety when they aren't careening through a hyper-modern metropolis and babbling in German.



Embrace

Lamia Joreige

Lebanon 5 min. video silent 2004

The man extends his hand and touches her shoulder, she moves a little, but doesn't recoil. She sways, she's going to fall, she would like to die, but not here. Our encounter comes with strange sounds; we watch ourselves live.



Imported Crows

Goran Devic

Croatia 18 min. video 2004

The citizens of Sisak, Croatia air their opinions on an invasive species of crow that has become plentiful in their town. Their alternately bizarre and chilling remarks reflect public opinion on things different and difficult to recognize.

International Shorts Program 2: Willing Spirits

Saturday, April 15

5:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$

Films of loss, expectation, and the simple joys of other people.



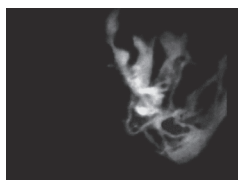
I Remember Now, We Never Danced, I Miss You, Goodbye
Diane Bonder

USA 8 min. 16mm 2006
Bonder's latest weaves together a centripetal spin of dance and song. Memories of boardwalk lullabies during summer afternoons.



Ashes
Dianne Ouellette

Canada 7 min. video 2005
"Not so long ago my uncle told me the secret of life; shortly thereafter he had a massive heart attack and died." Ouellette's moving film is a tribute to her grandfather, who lost both his wife and youngest son in a span of three years.



willing spirits
John Creson & Adam Rosen

Canada 4 min. video 2005
A delicate abstract video of light manipulated into short capsules of motion.



Su Naa (My Big Brother)
Helen Haig-Brown

Canada 11.5 min. video 2005
Helen Haig-Brown's harrowing retelling of her brother's death has a rare emotional impact that is harnessed by its creative re-staging. Loss, rage and sadness are all translated through stunning imagery and a cold landscape that reflects her pain.



Short Sentences
Francesco Gagliardi

Italy/Canada 30 min. video 1993-2005
"Press play on the tape recorder and read one short sentence to the camera". Gagliardi edited together twelve years of these collected moments into this hypnotic video. The low-fidelity of the Super 8 film and the individual details of each portrait accumulate into a moving survey of Gagliardi's friendships and chance meetings over a dozen years.



Two Hummingbirds
Mary J. Daniel

Canada 6 min. video 2006
The birdfeeder has long been removed from the tree, but two hummingbirds consistently return every evening right before sunset. Mary Daniel waits, expectant, for the sun to fall.



Sequent of Hanna Ave.
Sami van Ingen

Finland 4 min. 35mm scope 2006
"Produced in part during my residency at LIFT in late 2005, *The Sequent Of Hanna Ave.* is the result of my reworking of some experimental film practices and my enquiries into the phenomena of the movement-illusionism in the film form. By combining found footage, hand processing and hi-end digital technology, I elevate a few mundane gestures to a new perceptible wholeness, and give some fat fingers and a VHS-C cassette tape all the attention, grace and drama they deserve." — Sami van Ingen

International Shorts Program 3: On Earth, As It Is.

ING 

CFMDC
Canadian Filmmakers Distribution Centre

Saturday, April 15

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$

The world, disillusioned. The view without the vista, sites without sightseeing. Geography at odds with its own reflection and all the more exquisite for the scorn in the stare.



Mouvances
Joanna Empain

Canada 4 min. video 2005
A wandering over a landscape. Observation, but also the desire for proximity. The scenery alternates and metamorphoses.



You Don't Bring Me Flowers
Michael Robinson

USA 8 min. 16mm 2005
A collection of National Geographic landscapes from the 60's and 70's, viewed straight down the cracks in the seams. American romanticism — entitlement from sea to shining sea — degrades into a blinding white distress signal.



man.road.river
Marcellvs L.

Brazil 10 min. video 2004
A man. A road. A river.



Evergeen
Robert Todd

USA 16mm 15 min. 2005
The floral life in an urban park. The sky shimmers on a river. Shadows and silhouettes follow the movement of container ships in the harbour. Nature takes its meagre place alongside the rising din of machinery. Birds swirl overhead.



Kolkata
Mark LaPore

USA 35 min. 16mm 2005
A portrait of Calcutta, back and forth. Ebb and flow. Youth and aging, poverty and opulence, decay and vitality reflect the state of perpetual transformation in the city.



gun/play
John Price

Canada 8 min. 35mm 2006
Price's camera peers over the rushes like a hunter. Three incongruent and gloriously hazy sequences discover the malice in the bucolic.

Loud Meat

c magazine

Saturday, April 15

11:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Students, Seniors, Members \$8

Thanks to Jubal Brown for assistance with the compilation of this program.



Palinode->Great Retraction

Daniel Borins

Canada 5 min. video 2005

"Many ills stem from the thoughtless transplantation of plants: critics without desires, antiquarians without reverence, students of greatness without the ability for greatness — all those types who are receptive to weeds that are estranged from their natural mother earth and are therefore degenerate growths."

— Daniel Borins



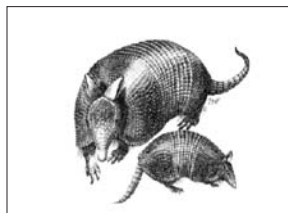
The Cave

Wael Shawky

Egypt/Netherlands 11 min. video 2005

"And how canst thou have patience about things about which thy understanding is not complete?"

— Surah 18:68 Kahf (The Cave), The Qur'an



Outopoeisis

Eric Shinn

Canada 15 min. video 2006

"If then or else quantum illogic illustrates precognized emergency ideal encounters with self-(dis)organizing utopian-dystopian superpositioning, virtual (sub-sur)reality servometrics, uncertain holographic collapsing state vectors and/or neoconstructive moiré. A neuromantic model of willpower within the collective unconscious is partially scientifically developed, then devolves into big-budget jargon poetry and power point dotmatrix transformations. Military-industrial scenario planning as DIY psychic collage. Spin epicycles, noospheric tesseractivism, pseudo-randomnecessary spastic stochastic blind archery, amplified contingencies, probability amplitudes, imaginary solutions for impossible worlds, panoptichronic joint vision quests over the rainbow to pots of gold, submissive half-empty/half-full spectrum dominance, falling dominos rising to the occasion, up or down minus the plus give or take a few." — Eric Shinn



Uranium Womyn 238

LisaNa Macias-Red Bear

USA 8.5 min. video 2004

LisaNa Macias-Red Bear channels the anger of the earth, scoured by uranium mining and wasteful practice. The land is screaming with rage. Can you hear it?



Life is Pornography

Jubal Brown

Canada 25 min. video 2005

"Maybe I'm wrong. I don't think so but I guess it's possible. I'm tired. Can we just stop? Let's stop for a minute, refrain for just a moment from the formalist skin diseases of traditional experimental film, enough of the boner-swinging himbo hair-combing, enough exaltations from mentally feeble scat enthusiasts, enough pronoun-fixed dictionary humpers, enough confessions of wood grain fetishists and dandelion worshippers, enough pseudo-resistance to pseudo-oppression resisting the pseudo-pigs, enough gender-damaged sex power frock disorders, intellectual glee club masturbators, enough professional karaoke disasters, enough even of the autistic disco that lets us jerk back and forth so wonderfully and let's talk about our feelings. No, let's talk about my feelings. This video is 100% true. The nude is the pavement on the road to Auschwitz, says poor dead Derrida. The celebration of an ideal creates the conditions that justify the extermination of that which does not embody the ideal. I would like to examine the corruption of the human spirit by fascist objectification of body image smut and degenerate art. I would have liked to talk about that but let's talk about pornography instead. Peace. Yes, I'm definitely wrong." — Jubal Brown

Experimenta India at the Images Festival *Curated by Shai Heredia*

★ EXPERIMENTA ★

Begun in Bombay in 2003, EXPERIMENTA is the first festival for experimental film and video in India. EXPERIMENTA serves as a forum for both classic and contemporary experimental films from around the world and is also a vital showcase for relatively unknown Indian film artists. The EXPERIMENTA programs at Images trace a history of Indian personal and experimental film, beyond Bollywood and the industrial system, and introduce a non-Western perspective on artists' film as an alternative to the dominant US and Eurocentric histories. Unlike the West, where experimental film is contiguous with contemporary visual art, Indian experimental film had its origins in an ethnographic/documentary genre dominant in the socialist 1960's. This relationship to the moving image has slowly changed, permitting new and intrinsically Indian forms to develop. These programs examine an evolution of Indian experimental film in context of their ethnographic origin. — Shai Heredia



Program 1: Retrospective

Sunday, April 16

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Student, Seniors, Members \$8



Trip



Child on a Chessboard

In the late 60's and early 70's, a small group of radical film artists made use of found footage, animation and stylized montage to develop an alternative syntax for the state funded documentary films made through The Films Division of India. By recontextualizing these films within a context of experimental film ethnography, this program celebrates the works of these visionary filmmakers and recognizes the only modern Indian movement of experimentation with film form in India. — Shai Heredia

Trip

Pramod Pati

4 min. 35mm 1970

A film on Bombay, using pixilation and an abstract soundtrack to depict the evanescence of urban daily life. The quintessential Indian experimental "city film".

Abid

Pramod Pati

5 min. 35mm 1972

"[I]n pixilation, a moving object is shot frame by frame, and then through clever editing made to appear in motion. By its nature, this movement is agile, energetic and unpredictable, just like the pop art movement." — Pramod Pati

Claxplosion

Pramod Pati

2 min. 35mm 1968

An experimental family planning film (!) using pixilation and electronic music.

And I Make Short Films

SNS Sastry

16 min. 35mm 1968

An impressionistic portrayal of short film making by a short film maker, engaging with the process, ideas and context of documentary filmmaking in India at the time — art or reality? The filmmaker's views alternate between the bitter and humorous.

Explorer

Pramod Pati

4 min. 35mm 1970

A psychedelic trip through 60's youth culture in India. An analysis of science, technology and modernity with abstract references to symbols, faces and moods.

Child on a Chess Board

Vijay B. Chandra

8 min. 35mm 1979

This abstract narrative is a psycho-social exploration of nationhood, industrial progress and scientific development seen through the eyes of a child.

(continued on next page)

Followed by: Selections from MONITOR, presented by the South Asian Visual Arts Collective, curated by Jane Kim. MONITOR is SAVAC's annual showcase of short film and video works by South Asian artists. The diasporic artists in this collection represent intimate, witty and complex notions of identity and culture, reflecting the varied approaches being used today by film and video-makers around the world.



Untitled Displacement Series #2
Pavitra Wickramasinghe

Canada 1 min. video 2003
The act of eating transforms into a collision of arresting visual fragments.



16mm journey
Darshana Vora

UK 1 min. video 2005
A luminous collage-dance, made without a camera.



Death in the Garden of Paradise
Nurjahan Akhlaq

Canada/Pakistan 22 min. video 2004
An elegy to the filmmaker's murdered father and sister. Slow, muted images of Lahore's landscapes, people and architecture emerge from Akhlaq's journey home.



Solid Objects
Darshana Vora

UK 2 min. video 2005
Space, movement and light are explored in the act of paper-cutting.



THIS or THAT? Or NEITHER?
Kriti Arora

France 5 min. video 2005
Arora uses images to reflect her cloth merchant great grandfather and her family's experience during partition in a rhythmic study of light and motion.



Happily Never After
Jaishri Abichandani

USA 2 min. video 2005
A fortune-telling robot from the street fairs in India offers relationship advice based on unorthodox interpretations of the legends of female saints.

Experimenta India Program 2: New Genres New Forms

Monday, April 17

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Student, Seniors, Members \$8

As Indian filmmakers are increasingly exposed to alternative visual forms and styles, new relationships have developed to the moving image. These path-breaking personal films are experimental ethnographic documents of the filmmakers' urban contexts. By exposing the complex cultural relationship they share with the medium and process of filmmaking, these artists explore ideas around migration, gender, sexuality and religion. This is a showcase of works of emerging Indian film artists who have crafted a fresh personal syntax and challenge conventional perceptions of genre and form. — Shai Heredia



A Short Season
Ashim Ahluwalia

30 min. 16mm 2000
A portrait of an 87 year-old man and the city in which he lives. The stark narrative extricates relationships of memory vs. history, indoors vs. outdoors, country vs. city, private vs. public, fiction vs. document.

Kshya Tra Gya
Amit Dutta

22 min. 35mm 2004
A boy (who is also an old man) tries to tell a story. The tale is told using in-camera special effects with a rhythmic structure. Mythological references have been used as puns, some of the stories are from Milord Pavic's Dictionary of the Khazars.

BOMgAY
Riyad Wadia

12 min. video 1996
BOMgAY brings to life the acerbic poetry of R. Raj Rao, and challenges the oppressive posture of section 377 of the Indian Penal Code that criminalizes homosexuality.

Antaral / Endnote
Ashish Avikunthak

17 min. 16mm 2005
An interpretation of Samuel Beckett's 1967 drama Come and Go. Three women reminisce about their times at school and rekindle old friendships. They share a strange secret about each other, reflecting the complex gender dynamics in the city of Calcutta.

International Shorts Program 4: Light Comes through my Kitchen Window

Sunday, April 16

9:00 PM

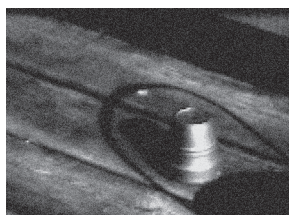
Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$

ING 

LFT

Beauty is not far from you. Around the home, around the yard, across the street in the park. These are domestic portraits; the quotidian quoted and captured.



MFDP 6/2001-8/2003

Hans Michaud

USA 7 min. double 16mm silent 2005

Michaud plays with shadows and light in this rambunctious double projection. Straying not far from his home, Michaud sees possibilities in the everyday moments of his neighborhood.



fugitive l(i)ght

Izabella Pruska-Oldenhof

Canada 9 min. 16mm 2005

Inspired by Loïe Fuller's enigmatic Serpentine Dance of the 1890's, Pruska-Oldenhof reworks old Edison era dance footage, emphasizing "the rhythmic structures over and above representation, by drawing the viewer's gaze into a maze of multiple folds of coloured patterns; always moving, changing, shifting, while luring the gaze into where no-thing is but sheer energy of movement."



Object Studies

Nicky Hamlyn

UK 17 min. 16mm silent 2005

Hamlyn explores his surroundings during a stay in southern Italy. The quality of light there allows him to base his film on the hues of the colour temperature scale while exploring the depth of the image in his characteristically thoughtful way.



Evening Star (Estrela da Tarde)

Madalena Miranda

Portugal 25 min. video 2004

It is International Women's Day and a Portuguese housewife does her rounds. A spring cleaning for a new year, thirty years after fascism was overthrown in Portugal — a coup triggered by a song. Ties are ironed, portraits are dusted and the memory of romance — whether inspired by Che Guevara or poet Ary dos Santos — still remains. "I awaited you, you didn't come. You lingered and I grew late."



Hernaford Rd. or the Distance to Sleep

Rachel Echenberg

Canada 7 min. video 2004

"Two cameras and my young daughter are strapped to my body as I walk down a wooded path. This split screen video shows the simultaneous points of view of the path in front of me and my child's face. The video is structured around the time, space and movement of the child falling asleep." — Rachel Echenberg

International Shorts Program 5: Rage for Order

ING 

Monday, April 17

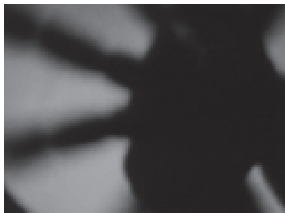
9:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$



A program dense with references to the rarefied, nosebleed stratosphere of European high culture — Ottoman architecture and formalist poetry, classical myth and orchestral music — unravels amidst the inverted pathetic fallacy of a blossoming, eternal high summer. The fruits of the Old World's less venerable aspirations are, inevitably, never far from underfoot.



Ariadne

Barbara Meter

The Netherlands 12 min. 35mm 2004

A spool of thread is passed from maiden to suitor. After he has killed the Minotaur... the tension of weaving, plots and escapes, builds inside densely textured imagery of a spinning wheel and its mysterious operator. Sounds of transit: trains, ships and cars, threaded into a Schubert aria.



Ideas of Order in Cinque Terre

Ken Kobland

USA 30 min. video 2005

Cinque Terre, a string of towns along the North Italian coast, is listed as a UNESCO World Heritage Site because of the incredible way people have inhabited its landscape; a geometry clustered on rocks. Of particular interest is the train line that runs directly along the edge of the water, passing like a needle and thread through the mountains. Line and tones (both sound and colour) convey the abstract power of the place.



Ein Sommer in Deutschland

Ichiro Sueoka

Japan 7 min. 16mm 2005

The most recent in a series of films Sueoka has made by reprinting the amateur films of an anonymous Japanese diplomat stationed in Berlin in the early 1930's. The original film attempts an idyllic depiction of a summer spent abroad; its re-presentation is an artifact of pre-war life in Germany and, in the gloomy indication of the coming autumn, a hint at darker days to come.



Stationary Music

Jayne Parker

UK 15 min. video 2005

The film takes its name from the first movement of Stefan Wolpe's "Sonata 1", composed in 1925. It is introduced and performed by his daughter, pianist Katharina Wolpe.

Stationary Music: music that doesn't develop. Music that stands still.



The Bridge at the Drina

Xavier Lukomski

Belgium 18 min. 35mm scope 2005

The novel *Bridge Across the Drina* (1945) by Nobel laureate Ivo Andric describes the long, turbulent history of the region around a famous Ottoman-era bridge near the Bosnian city of Visegrad. The grandeur of the bridge and the tragedy of its people: as Andric wrote, "the two are so intertwined that they could not be told as two separate stories."

International Shorts Program 6: A Social Contract

ING 

Tuesday, April 18

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$



How do you separate from your surroundings, either collectively or individually, to stake a claim in a constructive future? These films and video feature characters aiming at just that. Attempts to shake free the thick impasto of hegemonic depression, to move past restraints of order and requirement, to rebel quietly or even with a wink towards the unceasing gaze.



Geneva

Augustin Gimel

France 6 min. video 2004

Norman Jewison's *Rollerball* is resequenced into a brutal critique of alienation in the face of the impersonal nature of economic concerns.



What I'm Looking For

Shelly Silver

USA 15 min. video 2004

"A woman sets out to photograph moments of intimacy. On an internet dating site she writes: 'I'm looking for people who would like to be photographed in public revealing something of themselves...' *What I'm Looking For* documents the connections formed at this intersection between virtual and actual public space. The video is a rumination on the nature of photography and the persistence of vision. It is a short tale of desire and control."
— Shelly Silver



Peripheral Stories

Hala ElKoussy

Egypt 28 min. video 2005

The central mode of travel in this video is the Cairene minibus, the ubiquitous mode of transport for long and short hauls. In these buses, Cairenes of all classes and lifestyles pile in, sharing brief moments together as they circle the city centre on the perilous city streets. ElKoussy brings us the stories of some of these passengers — passengers separated less by economic standing than by their marginal relation to the guiding forces of their country.



Blue Box Blues

Michael Brynntrup

Germany 7.5 min. video 2004

Brynntrup documents the intensity of a photo shoot. Permission is granted. Power asserted. The ebb and flow of the lens before and after the snap.



Making Pictures

John Price

Canada 18 min. 35mm 2005

Accompanying Edward Burtynsky, Peter Mettler and Jennifer Baichwal on their film tour up the Yangtze River to the Three Gorges Dam, John Price quietly took Super 8 footage of his surroundings in lulls between shooting. Now blown-up to 35mm, Price's film plays gorgeously with scale, as small format becomes enlarged in an environment where the individual seems lost against the size of nature and the rush of human progress.

S Is for Student *Curated by Krista Davis, Kim Jackson and Nicolas Pereda*



Tuesday, April 18

9:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

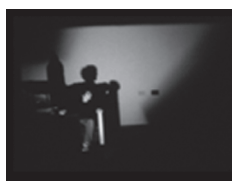
Admission: Pay What You Can \$



Pinochet's Women
Eduardo Menz
(Concordia University)

Canada 12 min. video 2004

This hypnotizing video evokes the horrors of the Chilean dictatorship, while questioning conceptions of beauty and conveying the suffering of female victims of torture during Pinochet's regime.



Intermittent Recognition
Beatrix Moersch and Eric Hill
(University of Regina)

Canada 2 min. 16mm 2005

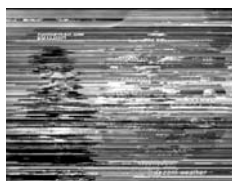
A captivating, off synch love story conveyed through an exploration of intermittent motion.



The Perfect
Gillian Turnham (Nova Scotia College of Art and Design)

Canada 8 min. video 2004

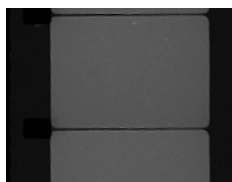
On a quest to be perfect a young woman finds herself caught in the 'anywhere-but-here' mentality, giving eloquent descriptions of the people she'd rather be, places she isn't at, and things she doesn't do.



Weather Report
Laurie Hill (Royal College of Art)

UK 6 min. video 2005

Digitally slivered reporters give a cacophonous media onslaught of the years' weather.



Blue-up
Jorge Lorenzo
(San Francisco Art Institute)

USA 3 min. 16mm 2005

The films of Antonionni and Jarman are evoked in this entrancing personal story, using only black and blue.



Approximately Stable
Tejpal S. Ajji (Sheridan College)

Canada 14 min. video 2005

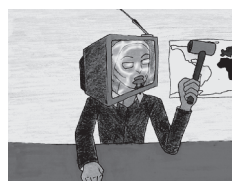
Attempting to live out a childhood fantasy of walking on the ceiling poses particular challenges for this protester of gravity.



Market Street
Tomonari Nishikawa
(San Francisco Art Institute)

USA 4 min. 16mm 2005

A dizzying and unique portrait of Market Street, San Francisco emerges from an architectural study of its buildings and signs.



I Don't Feel Safe Around You
Armen K. Kanian
(Concordia University)

Canada 1 min. video 2005

A humorous animation that pokes fun at the simplistic media coverage of international politics.



Turn-Offs
SR Palm
(Ontario College of Art & Design)

Canada 3 min. video 2005

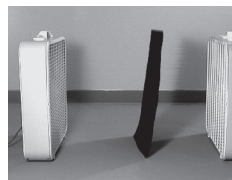
A cheeky back-seat rant-cum-culture-critique delivered by an inebriated anti-hero.



You Are German?
Mirko Martin
(California Institute of the Arts)

Morocco/USA 10.5 min. video 2004

European tourists cruising a busy Marrakesh street are prey to the incisive gaze of some Moroccan spectators.



Oh! This Could Go On Forever
Jean Alexander Frater
(School of the Art Institute of Chicago)

5 min. USA video 2005

An enchanting, poetic meditation made through a sheet of dancing paper.

Join us after the screening for the Winnipeg Appreciation Day Party and L'Atelier du Manitoba's special program Kubasa in a Glass at The Gladstone Hotel. See p.40 for details.

ON SCREEN

Kubasa in a Glass

A Curation-Collage of Winnipeg National Cinema by L'Atelier National du Manitoba



Tuesday, April 18

11:00 pm

The Gladstone Hotel Art Bar (1214 Queen Street West)

Admission: Pay What You Can \$



Winnipeg is an Ephemeral City. A Disposable City. It is not a City of Love or of Light. It is a Grozny, a Vladivostok, a Tashkent-of-a-City, doomed to defeat, forgetfulness and extinction. Only the citizens of "Canada" might remember Winnipeg. And if they do, it will be a vague disdainful wisp of memory; something about winter and insects. But the worst injury of all comes from those who actually live in Winnipeg. Their hatred for this city — manifested variously in murder, glue-sniffing and downtown beautification projects — can assure that there will be no Winnipeg left for posterity.

For the cinéastes of Winnipeg, this vanishing city has become something of a fetish object, the cinematic negotiation of which has generated a staunchly regional — indeed, national — cinema. The most notorious example of this phenomenon would of course be Guy Maddin. Maddin's visual and thematic denigration of Winnipeg alerts us to the two central tropes of Winnipeg national cinema: demean and destroy.

But the purest form of Winnipeg cinema is the disposable filmmaking of the city's televisual ephemera. Like Winnipeg itself, the TV Commercial and the daily weather report is morbidly aware of its limited life span. This consciousness of being born only to be swiftly annihilated and forgotten is the metaphor in which we may identify Winnipeg society. Furthermore, the ATELIER NATIONAL DU MANITOBA contends that Winnipeg ephemera from the 1980's will soon rival the cult hegemony of Rick Prelinger's 1950's and Matt McCormick's 1970's.

Telle est l'épopée de la nation ouinipégoise, et telle est notre lutte collective ! Une lutte pour la destruction totale de notre civilisation bien-aimée! La sagesse se trouve dans la réduction.

On the basis of this indignant polemic, the ATELIER NATIONAL DU MANITOBA has designed a program in order to introduce the uninitiated film-goer to Winnipeg National Cinema and brood feverishly upon its deeper meanings. The program will explore the themes of degradation, disposal and destruction as it pertains to the televisual ephemera and national identity of Winnipeg.

Toronto will feel Winnipeg's pain. And Toronto will laugh.

— Matthew Rankin/Walter Forsberg

Images presents, in conjunction with the above event: The Winnipeg Appreciation Day Party (featuring an assortment of Winnipeg snacks and door prizes, plus a Burton Cummings piñata) Tuesday, April 18, 11:00 PM at The Gladstone Hotel Ballroom, 1214 Queen Street West. FREE!

A Sort of Homecoming: Canadian Images Spotlight on Vincent Grenier

Wednesday, April 19

6:30 PM

Jackman Hall, Art Gallery of Ontario (317 Dundas Street West)

Admission: FREE

The Images Festival 2006 Canadian Spotlight is, ironically, aimed on an artist who has spent a good portion of his life working in the United States. Despite having made over two dozen films in the last thirty years, Québécois artist Vincent Grenier is largely unknown in the Canadian experimental film scene, joining the ranks of many expatriate artists who made their names abroad (notably Michael Snow and Joyce Wieland). In his absence, Grenier's body of work has accumulated into a sort of foreign reserve held in cinematic ingenuity, one which takes a consistent delight in confronting our habits of how and what we see. It is time for a sort of homecoming, in the guise of this small retrospective.

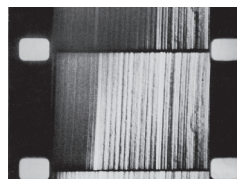


Intérieur Interiors (to A.K.)

Canada/US 15 min.

16mm silent 1978

Grenier guides the viewer around an indeterminate space, creating perceptual shifts with simple changes of light and dark, focus and position. The depth of his apartment is reduced to a two-dimensional image, one that he expertly manipulates into a puzzling visual display.



World in Focus

Canada/US 20 min. 16mm silent 1976

A play on dimensionality. The screen becomes the two-dimensional support of an amazingly versatile three-dimensional object (the Atlas) which contains in turn two-dimensional pictures of other three-dimensional objects. The film inventories and builds both on a number of camera/book affinities and the on ramifications of the resulting deconstruction of the book's language.

Catch

Canada/US 5 min. 16mm silent 1975

Rapidly cut, Grenier attempts to catch the fleeting reflections of light across the many surfaces in his apartment.



Surface Tension #2

Canada/US 4 min. 16mm silent 1995

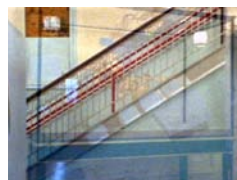
This film was partly shot in Kinemacolor, a process that was used in 1915 to obtain illusionistic colors from black and white films by filming and projecting them through synchronized red and green filters.



Here

Canada/US 7 min. video 2002

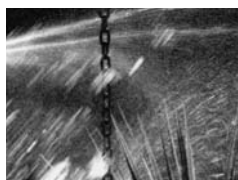
A boy's phantasmagoric world of heroes is captured in layers of light and hues. This video humorously and poetically juggles ideas about make-believe and representation of the everyday.



Tabula Rasa

Canada/US 7.5 min. video 2004

Filmed in a South Bronx high school, *Tabula Rasa* explores the ambiguity of appearances cultivated by institutions, the clues that tell the history of objects, colours, textures, architecture and, ultimately, psychological states.



Time's Wake (once removed)

Canada/US 14 min.

16mm silent 1977/87

Grenier re-explores footage shot at his family's Ile d'Orléans home over the course of many years. Reflections in windows and multiple exposures create double images that replicate the passing memories of time.

"But it is not the end": The Experimental Ethnography of Nicolás Guillén Landrián

Curated by Susan Lord



agYU

Wednesday, April 19

9:00 PM

Jackman Hall, Art Gallery of Ontario (317 Dundas Street West)

Admission: General \$10.10 / Images and Cinematheque Members \$6

Nicolás Guillén Landrián ("Nicolásito") — nephew of the great Cuban national poet Nicolás Guillén — joined the ICAIC (The Cuban Film Institute) in 1961 as production assistant to Manuel Octavio Gómez and worked on Gómez's poetic documentary, *A History of a Battle*. Working thereafter alongside Sara Gómez, Santiago Alvarez, Juan C. Tabío and members of the Grupo Sonido Experimental (the Experimental Sound Group), Nicolásito went on to make some of the most formally inventive and socially insightful films of the first decade of ICAIC. He was trained as a visual artist and deeply informed by Cuban conceptual photography and the experimentalism of ICAIC; and in films such as *From Havana, 1969*, we can see his connections to the montage and emulsion experiments of his American counterparts. Like Sara Gómez, Nicolásito was deeply interested in the contradictions between the Revolution's dreams and the geographical and social margins. He was also always oriented to tender work of being and, thus, toward death. The tension between the political and the ontological drove his productions — from the framing and reframing of the look to the sound-image experiments that connect his subjects to a world of spiritualism and revolutionary commitment. This program contains a cross-section of his work, from the ethnographic to the wildly experimental. Nicolás Guillén Landrián died in Miami 22 July 2002. He was 65 years old. — Susan Lord



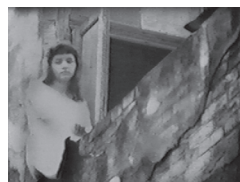
Desde la Habana ¡1969!/From Havana, 1969

Cuba 18 min. 35mm B&W 1972



Ociel de Toa/Ociel of Toa

Cuba 16 min. 35mm B&W 1965



En un barrio Viejo/In an Old Neighborhood

Cuba 9 min. 35mm B&W 1963



Coffea arábica/Arabica Coffee

Cuba 18 min. 35mm B&W 1968



Reportaje/Report

Cuba 9 min. 35mm B&W 1966

Susan Lord is Associate Professor in the Departments of Film Studies and Art History at Queen's University. With María Caridad Cumana, she is working on a book about Sara Gómez and Nicolás Guillén Landrián.

Join us afterwards for Super 8 Late at The Cameron House!
See next page for details.

Super 8 Late: Program 1

Super 8

Wednesday, April 19

11:00 PM

Cameron Public House (408 Queen Street West)

Admission: Pay What You Can \$

Following our inaugural Super 8 Late programs in 2005, the Images Festival again takes up residency in the backroom of the Cameron Public House to showcase two programs of late night Super 8 films. Sticking to our "no-video" policy, everything in these programs will be shown in glorious small-gauge Super 8 film.

Even in the space of a year, a lot has happened for Super 8: Kodachrome is officially deceased and negative Super 8 stocks have been introduced (music video is still a driving force for Super 8 filmmaking). But it seems like many people are still working strongly in Super 8, with new makers and projects continuing to sprout up. In these two programs, we will be highlighting a quartet of films (marked with an *) made for Alex Rogalski's One Take Super 8 Event. Rogalski started this annual event in Regina six years ago. All films he commissioned are shot on one reel and projected unedited. Amazing results appear.

This year sees an exciting range of work, including new films from Dagie Brundert, Miho Uehara, and Karen Johannesen. We also dove into the archive to find work by notables like Martha Davis, Albert Gabriel Nigrin and John Porter along with rarely screened films by André Pilon and Carl Brown.



Dream in Kodachrome



Twirl Girl



Brain Washing



Undivided Attention



Dream in Kodachrome

Program 1:

Snow Search, Martha Davis Canada 3 min. 1985

Counting Cats, Counting Sheep, Dagie Brundert Germany 2 min. 2005

Dream in Kodachrome, Robert Riendeau Canada 4 min. silent 2005

***Blind Alley Augury**, Daichi Saito Canada 4 min. silent 2004

nududu, Miho Uehara Japan 2 min. 2004

Snail, Yannick Koller France 4 min. silent 2001

Yubi Nobi, Miho Uehara Japan 2 min. 2004

Twirl Girl, Trish Van Huesen Canada 4 min. 2001

Brainwashing, Albert Gabriel Nigrin USA 5 min. 1987

Mine's Bedlam, Carl Brown Canada 9 min. 1981

***near a landmark and other passed identities** Alex Rogalski Canada 3 min. 2004

Light Quanta, Karen Johannesen USA 5 min. silent 2004

Down on Me, John Porter Canada 4 min. 1981

Undivided Attention, David Ellsworth USA 3 min. silent 1999

La Fin, André Pilon Canada 5 min. 1986



Futurisms: Film, Architecture, Urbanism *Curated by Marc Glöde*



Thursday, April 20

7:00 PM

Goethe-Institut (163 King Street West)

Admission: Pay What You Can \$

This is first of two "Futurisms" programs to be presented by Berlin-based curator Marc Glöde at the Goethe-Institut. The second program will be screened on Thursday, April 27th at 7:00 PM, and includes more recent film and video from artists such as MVRDV, Kristin Lucas and Raphael Viñoly.

Proceeding in roughly chronological order, this series tries to present some of the historically most interesting approaches towards the idea of the future city. Imagining the architectural future has been a topic in film for the last hundred years. The range of filmic ideas of the future has been wide, from narrative features to documentaries to experimental approaches. As this variety attests, the question of the future cannot be reduced to a pure play of fantasy. Film is often a testing ground for what the future city could actually be: it can address questions of where cities are located, how they are built, or how public and private spaces relate. It can also focus on the architectural possibilities of new building materials, forms, and shapes. The cinematic imagination of the future city is a tool to explore new conceptions and perceptions of space. — Marc Glöde



Excerpts from **Things to Come** (1936) and **Light Space Modulator** (1930)
Laszlo Moholy-Nagy

UK/Germany screened on video
10 min. total

Vincent Korda's *Things to Come* offered a very different vision of the future than Lang's *Metropolis*, to which it was inevitably compared. The design of the film presented a great challenges, particularly the representation of the fabulous Everytown of the future. Some 90 seconds of Moholy-Nagy's set designs made the final cut, but he was not credited. *Light Space Modulator* was originally supposed to consist of six parts, but only one part was made. The extant film makes exemplary use of the fade as a cinematic device, animating photographs of a rotating light and shots of discs, screens, mirrors and balls.



Metropolis (excerpt)

Fritz Lang

Germany screened on video 10 min. 1926
Of special interest in this excerpt from Lang's famous film are the references to 1920's New York, and the similarities to Hitler and Speer's later architectural visions for Berlin.

Das Wort aus Stein

German Ministry for Propaganda

Germany 35mm 10 min. 1938

One of the most successful propaganda films of the Third Reich. Building as propaganda, architecture as manifestation of ideology.



Architecture d'aujourd'hui

Pierre Chenal and Le Corbusier

France 35mm 10 min. 1930

The great architect can't hurry through his newly built house fast enough. Sweeping vertical and horizontal camera shots mimic his gestures of striding and pushing, jumping from window to window until the landscape behind him appears to be frameless. The final images show his vision of a glass high-rise project in the middle of Paris.



Monsanto House Of the Future
Walt Disney Studios

USA 35mm 12 min. 1957

A very rare film on the fantastic Monsanto House. A walk through the whole house gives an idea of Disney's vision of what the life of a typical "future family" will look like.



Vacancy

Matthias Müller

Germany 16mm 12 min. 1998

The texture and saturated colors of Super-8 and 16mm film explore the intersection of nostalgia, myth and reality in Brasília, the utopian city designed by Oscar Niemeyer between 1956 and 1960.



Supersurface
Superstudio

Italy 16mm 8 min. 1972

"Life will be the only environmental art."

A whirl of futuristic 60's imagery overlaid with a dizzying description of the world as a systems network. The pace slows and the film resolves to a sequence showing a verdant landscape with a man and woman sitting under a tree eating fruit.



Futuro: A New Stance for Tomorrow

Mika Taanila

Finland video 28 min. 1998

In 1968 the Finnish architect Matti Suuronen designed The Futuro, a house made of plastic resembling a flying saucer and reflecting 60's-era optimism about space travel. Taanila's film chronicles the rise and fall of Futuro amidst the 70's oil crisis, which rendered the mass manufacture of the plastic house impossible.

International Shorts Program 7: Strange Flowers of Reason

ING 

hotdocs
OUTSPOKEN. OUTSTANDING.

GOETHE-INSTITUT
TORONTO

Thursday, April 20

9:00 PM

Goethe-Institut (163 King Street West)

Admission: Pay What You Can \$

Observable behaviours. Curious paths. What one can see outside a window or walking amongst the crowds.



Stopping Circle Shizuko Tabata

Japan 2 min. video 2005

A day in the park. Tabata cleverly reflects on perception. How can an object change when you see it from a fixed angle?



Views from Home

Guy Sherwin

UK 10 min. video 1987/2005

Sherwin revisits old time-lapse footage of his home in Hackney. Looking at it from twenty years on, he explores how light refracts the passing of time.



How Little We Know of Our Neighbors

Rebecca Baron

USA 48 min. video 2005

"An experimental documentary about Britain's Mass Observation Movement and its relationship to contemporary issues regarding surveillance, public self-disclosure, and privacy. At its center is a look at the multiple roles cameras have played in public space, starting in the 1880's, when the introduction of the hand-held camera brought photography out of the studio and into the street. Mass Observation was an eccentric social science enterprise that used surreptitious photography to record and scrutinize people's behavior in public places. The film traces the history of the movement from its inception as a progressive if naive 'anthropology of ourselves' in the 1930's through its reincarnation as a civil spy unit during World War II and its eventual emergence as a market research firm in the 1950's. Mass Observation's history is echoed in a range of present-day phenomena from police surveillance to web cams to reality television that points to ways in which our notions of privacy and self-definition have changed." — Rebecca Baron



Island

Yuiko Matsuyama

Japan 10 min. 35mm 2006

Produced as part of her Spring residency at the Liaison of Independent Filmmakers of Toronto (LIFT), Matsuyama's new film pulls concrete images out of an abstract swirl. Home movie fragments and pictures of a young girl emerge from colour and light.



Keitai Tokyo

Sandee Moore

Canada 4 min. video 2005

The sudden ubiquitousness of camera-phones gives Moore a new tool for her short portrait of Japan.

Super 8 Late: Program 2



Thursday, April 20

11:00 PM

Cameron Public House (408 Queen Street West).

Admission: Pay What You Can \$

Night number two of our exciting Super 8 Late sidebar! More work from the One Take Super 8 Event as well as gorgeous new pieces by Helga Fanderl, Karen Johannesen, Jeanne Liotta and Dominik Lange, complemented by archival finds from Stan Brakhage, Saul Levine and Nicky Hamlyn.

All films will be shown on their original Super 8 where their true opulence shines through, unhindered by bad video transfers.



A Brennen Soll Columbus's Medina



La Roda



Mona Lisa



Placid Unto

Program 2:

***La Roda**, Anne-Michèle Fortin Canada 3 min. 2004

Sound Sketch No. 5, Nicky Hamlyn UK 3 min. 1981

Berceuse-Carousel, Dominik Lange France 7 min. silent 2001

Polar Bear, Helga Fanderl USA 2 min. silent 1993

Tunnel, Helga Fanderl USA 2 min. 2000

Mona Lisa, Helga Fanderl France 3 min. silent 2000

Oscillate, Karen Johannesen USA 5 min. silent 2003

A Brennen Soll Columbus's Medina, Saul Levine USA 15 min. 1976-1984

***lyric for our home song**, Amber Goodwyn Canada 4 min. silent 2004

Trio, Stan Brakhage USA 8 min. silent 1976

Placid Unto, Jeanne Liotta USA 7 min. silent 2003



Drawn Towards Danger: Animating Violence

Curated by Jon Davies



insideout
TORONTO LESBIAN AND GAY
FILM AND VIDEO FESTIVAL
PRESENTING SPONSOR

Friday, April 21

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Students, Seniors, Members \$8

Animation, always an imaginative or personal interpretive vision, is capable of depicting events unrestrained by the laws of physical time and space that govern live-action films. Especially in the depiction of traumatic events, which often have the effect of shattering one's very experience of the world, animation is an incredibly rich expressive form precisely due to its innate dissociation from the real. Many animated works that confront war, genocide or interpersonal strife focus on children, or use animals as surrogates and metaphors. This adherence to an "immature" or "naive" visual or narrative style is an ideal way of loosening the conventions around the depiction of violence, especially those of the mainstream news media. Instead these films and videos bask in the glow of their own (deceptive) inauthenticity, playfulness and artificiality, suggesting that childish imagination might be a more humane and thoughtful lens for representing politics and pain. — Jon Davies



The Little Bird of Disaster Nick Fox-Gieg

USA 3 min. video 2004

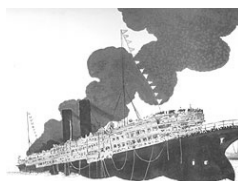
This recording of a live video performance tells the story of a bird who squawked of imminent catastrophes that always seemed to come true, until one day someone stood up to him.



Of Lives Uprooted Pierre Marier

Canada 10 min. video 1988

Children from El Salvador and Honduras speak of the day when their lives were shattered by an invading army and they were forced to flee to refugee camps. The youngest victims of the bloody Central American conflicts of the 80's illustrated the film with their own gruesome drawings.



Sinking of the Lusitania Winsor McCay

USA 12 min. 16mm 1918

This pioneering animator's masterpiece is a dramatization of the famed German torpedo attack on the passenger ship Lusitania. It is also a brazen bit of agit-prop that condemns the Huns for "the most violent cruelty that was ever perpetrated."



Re: The Operation Paul Chan

USA 27 min. video 2002

"Dear Laura, I'm sorry I have not written you sooner. I miss you and the dogs. Love, George." In this scathing and hilarious hybrid of animation and Photo-shopped images, members of the Bush Administration are presented as if they were the sexually and morally confused infantry fighting in Iraq.



Peace on Earth Hugh Harman

USA 9 min. 16mm 1939

A strange MGM Christmas short featuring adorable woodland creatures living in the fallen helmets of murdered soldiers in a post-apocalyptic landscape. All of humanity has been killed off by the war, leading one little rodent to ask Grandpa what "men" are.



His Mother's Voice Dennis Tupoicoff

Australia 15 min. 35mm 1996

This unbearably moving film offers two completely different visual narratives to illustrate a radio interview with a mother describing the wrenching discovery of her son's death by a gun. A mesmerizing work that finds a new visual vocabulary for grief.



It's Like That Southern Ladies' Animation Group (S.L.A.G.)

Australia 7 min. video 2000

Children — depicted as colourful caged birds — speak by phone from inside one of the mandatory detention centres for asylum seekers in Australia. They speak about being held prisoner and what it might be like outside.



PSA .11 fallout Cynthia Madansky

USA 3 min. video 2005

Part of a "collaborative series of video art which speaks out against the American invasion of Iraq and the act of war." fallout makes brilliant use of newsreels and animated war-time propaganda films to poetically convey the anxiety and threat of the Bomb.

International Shorts Program 8: The Wild Ones

ING 

Friday, April 21

9:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can \$

Toronto
reel asian
International Film Festival

Escapees from order, uncouth and undomesticated — and in 3D! Get out of your cage and revel in their freedom, the perilous liberty of a bug or a weed or a motherless child.



Lasso

Maïa Cybelle Carpenter

USA 6 min. video 2005

An aspect of the romance of the Wild West: pure spatial motion. Our perspective reels and fractures in a dizzying race to grasp the horizon.



Mantis Tales

Chu-Li Shewring

Malaysia 13 min. video 2004

The Malaysian rain forest. Civilization is audible only at the beginning, and only a mantis seems to hear. Shewring shot the film alone in the jungle; her experience is conveyed as both enchanting and sinister.



Wild Boy

Guy Ben-Ner

Israel 17 min. video 2004

The artist and his four year-old son re-enact the archetypal narrative of a feral child and his education. A genuine kitchen sink drama told with the delicate humour of classic silent cinema.



Charming Augustine

Zoe Beloff

USA 41 min. 3D 16mm 2005

Augustine was the most famous and extensively photographed of the young "hysterical" women at the asylum of the Salpêtrière in Paris in the 1870's. Beloff's new stereoscopic film about Augustine, which includes archival material, explores the intersection of motion studies and madness, as well as the possibility of documenting mental states photographically.

Closing Night Gala: Peggy Anne Berton's *The Legend of Buck Kelly*

Canadian Film Centre
Centre canadien du film

habitat
NEW MEDIA LAB

cinema scope
EXPERIENCE THE WORLD OF CINEMA

Saturday, April 22

9:00 pm

Workman Theatre (1001 Queen Street West at Ossington)

The Legend of Buck Kelly

Peggy Anne Berton

Canada 70 min. video 2005



"Where does a body go between the time it goes missing and the time it is found?"

Peggy Anne Berton has been shooting Super 8 for over twenty years, collecting a myriad of adventures and stories along the way. She can often be found in the back room of the Cameron House, telling these tales to the live soundtracks of Marc St-Aubin during *Peggy Anne's Beat Super 8 Soliloquies*. Now, with *The Legend of Buck Kelly*, she has woven excerpts from her collection of over 400 Super 8 rolls into a feature length video.

Berton tells the story of Buck Kelly, who one day wanders out of Dawson City with just his guitar in his hand. This fictional character begins to stand in for all the wayfaring strangers she has met during her nomadic travels from Toronto to New York and Dawson City, most notably the musician Jeff Buckley. A couple of encounters with the enigmatic Buckley—one night in a bar and later while filming him for a documentary on the legendary Sin-é Café—are amplified by his tragic death in the Mississippi River during the recording of his second album. This loss leads her to think about the other tributaries of stories in her past—the people who have come and gone through her life.

Berton's beautiful cinematography revels in the intimacy of the Super 8 format. Her film is composed of momentary portraits: a tribute to her father Pierre Berton, who took his six children on canoe trips up the Yukon River; a cross-sectional view of the winter residents of Dawson City; and a quiet moment with her lover in their cabin. All the while, her poetic narration drives the stories on, musing about the connections between these images and her ever-present need to keep moving, to avoid settling down into one place. With her weathered voice set against the evolving soundtracks of Marc St-Aubin, we begin to realize that she herself is the legendary Buck Kelly, moving on when the time is right.

***Peggy Anne Berton** has been shooting and exhibiting video and film since the 1980's. She has been an annual featured performer at Toronto's Splice This! Super 8 Festival and The Vancouver Underground Film festival. She has been employed as director and cinematographer for producers in NYC and Toronto. Peggy Anne has collaborated with Peaches, Shary Boyle, Gene Threndyle, DJ Richard Vermeulen and Marc St-Aubin.*

Preceded by



Cupcake

Paula Jean Cowan

Canada video 2 min. 2005

Just a little icing on our cake.

Join us afterwards for the Images Festival Closing Party at MOCCA (952 Queen Street West), across the street from Workman Theatre. Doors open at 9 PM. FREE!



LIVE OUT LOUD

ROGERS IS A PROUD SPONSOR OF THE
2006 IMAGES FESTIVAL

Visit www.rogers.com to see the latest in Wireless and Cable products.



ROGERS™
Your World Right Now

™ Rogers, Rogers Wireless and the Mobius design are trademarks of Rogers Communications Inc. Used under license.

*School of
Film Video*



California Institute of the Arts
A TRIBUTE TO CALARTS FILMMAKING
at the
MUSEUM OF MODERN ART (NY)

MAY 25 THROUGH AUGUST

37 PROGRAMS FEATURING
OVER 200 FILMMAKERS

CELEBRATING 36 YEARS OF FILMMAKING, 1970 - 2006

CHARACTER ANIMATION • DOCUMENTARY
DRAMATIC NARRATIVE • EXPERIMENTAL ANIMATION
EXPERIMENTAL LIVE ACTION

(661) 255-1050
admiss@calarts.edu

CALARTS
www.calarts.edu

**YOU
MAKE IT.
WE'LL
MOVE IT.**

Distribute your films through:

CFMDC

Canadian Filmmakers Distribution Centre


tel +1-416-588-0725 cfmde@cfmde.org www.cfmde.org

The Toronto Film &
Television Office
proudly supports the
Images Festival 2006

Toronto

FILM & TELEVISION

You belong here

 **Toronto** filmtoronto@toronto.ca | www.toronto.ca/tfto

CANADA'S ONLINE ARTS COMMUNITY

TERMINUS1525.CA

Show your
**ARTWORK
ONLINE**

FREE

without ads

XXXXXXXXXXXXXXXXXXXX



**NETWORK +
COLLABORATE**
WITH YOUNG ARTISTS
FROM CANADA AND AROUND



**INSPIRE
change**

MAKE THE WORLD
A BETTER PLACE
or something like that

JOIN TODAY! TERMINUS1525.CA

mediacity
13

MEDIA CITY

13

INTERNATIONAL FESTIVAL OF
EXPERIMENTAL FILM & VIDEO ART

FEBRUARY 2007
Windsor, ON, Canada

CALL FOR ENTRIES

For: 35mm, 16mm, super 8mm film;
Beta SP, NTSC VHS, NTSC PAL, Mini DV, DVD

Acceptable preview formats:
NTSC or PAL VHS or S-VHS, NTSC Mini-DV, DVD;
please note that preview materials will NOT be returned.

Year of production must be after 01/01/04.
Successful entrants will be notified by Dec 28, 2006.
Artists' fees will be paid for works screened at MEDIA CITY '13
(Cnd \$73+ < 10 min. or > 10 min. \$107+ Cnd).

INFO? <mediacity@artcity.ca> www.houseoftoast.ca/ 519.977.6564

Send entries to:

MEDIA CITY c/o ARTCITY/HOT

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

Note: entries w/customs/duty charges owing will be returned at sender's expense

ENTRY DEADLINE: FRI NOV 10, 2006

NO ENTRY FEE

MEDIA CITY IS PRESENTED BY:



Artite Inc



House of Soul



Ottawa Arts Festival
FESTIVAL DES ARTS D'OTTAWA



The Canada Council
le Conseil des Arts
du Canada



Shary Boyle / Toronto
as part of Drawing Restraint



Lina Saneh / Beirut
as part of SAW Video's 25th Anniversary



Les fermières obsédées / Québec City
as part of JIZZ! Queer Dance Party

GALERIE SAW GALLERY

SAW VIDEO

CLUB SAW

"Best Art Gallery"
-Ottawa XPress Readers' Poll

www.galleriesawgallery.com

"So much stuff lined up, we couldn't
possibly list it all."
-Dose

www.sawvideo.com

"Best Performance Space" "The best
art parties are at SAW!"
-Ottawa XPress

clubsaw@artengine.ca

67 Nicholas Street, Ottawa ON K1N 7B9 CANADA



Canada Council
for the Arts

Conseil des Arts
du Canada



Ottawa



THE CANADA COUNCIL
LE CONSEIL DES ARTS
DU CANADA



WELLINGTON
BREWERY





Department of Film York University

Philip Hoffman *What These Ashes Wanted* - Golden Gate Award/San Francisco, Gus Van Sant Award/Ann Arbor, Telefilm Canada Prize
Brenda Longfellow *Shadow Maker*: Gwendolyn MacEwen, Poet - Genie Award; *Tina in Mexico*
Laurence Green *Alter Egos*; *Thin Ice*; *Reconstruction* - Golden Dove/Leipzig; Michael Moore Award/Ann Arbor; Hamburg Short Film Award; Silver Hugo/Chicago
John Greyson *Proteus*; *Lilies* - Genie Award
Tereza Barta *Chez nous ce n'est pas pareille* - Gemini Award
Amnon Buchbinder *Whole New Thing*; *The Fishing Trip* - Genie Award
Barbara Evans *In Her Chosen Field*, Golden Sheaf Award, MediaWatch Award, Blue Ribbon/American Film and Video Festival, A Heaven on Earth.
Antonin Lhotsky *My Father's Camera*, *The Offering* - Outstanding Cinematography Award
Colleen Wagner *The Monument* - Governor General's Award
Jim Fisher, *Ride the Wind* - Chris Award/Columbus; *Tango Amore*

learn with the best!
www.yorku.ca/finearts/film

the finish line

york film

april 10-11 • april 18-20 • april 24-26 • may 1-3
screenings from 7:00 pm nightly



Room 102
Accolade East Building
York University
4700 Keele Street Toronto
416-736-5149

free admission

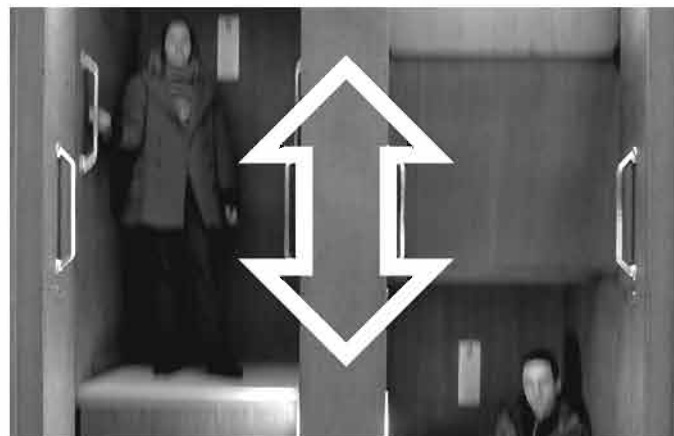
YOU WANT IT. WE'VE GOT IT.

Films for rent and sale at:

CFMDC

Canadian Filmmakers Distribution Centre

tel +1-416-588-0725 cfmdc@cfmdc.org www.cfmdc.org



23rd KASSEL DOK FEST

23RD KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL: NOVEMBER 7-12, 2006

DEADLINE AUGUST 1, 2006

AWARDS

GOLDEN CUBE € 2,500 (BEST MEDIA INSTALLATION),
GOLDEN KEY € 5,000 (BEST UP AND COMING DOCUMENTARY),
WERKLEITZ PROJECT GRANT
PROVIDING TECHNICAL SUPPORT WORTH UP TO € 5,000

WWW.FILMLADEN.DE/DOKFEST



LIVE IMAGES

Live Images 1: mpld

Co-presented with *Pleasure Dome*

pleasure **DOME**



Friday, April 14

9:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Students, Seniors, Members \$8



Lapse Phasing

mpld

Italy/USA 45 min. prepared slide projectors 2005

Gill Arnó's mpld project is one of the more unusual re-appropriations of photo technology. Using two decaying slide projectors that he prepares with stroboscopic bulbs and contact microphones, Arnó causes us to re-examine the nostalgic nature of his imagery. He collects discarded slides from thrift stores, alters each one with masking tape and projects two at a time in a flickering rhythm. The images phase into each other, creating a stunning, almost three dimensional visual phenomenon. Combined with the amplified and processed mechanical sounds of the projectors, *Lapse Phasing* draws the viewer into an almost transcendent space. The critical notions of the day may say that photography is a step towards the grave, but Arnó's project finds the image very much alive, re-animated in an ecstatic visual dance.

mpld is Gill Arnó's mixed media performance and installation project. Born in Milan (Italy), Arnó studied art and typography before moving to NYC in 1997. He designs record covers and art directs small record labels, as well as creating multi-dimensional environments for mixed media experimental events and parties.

preceded by

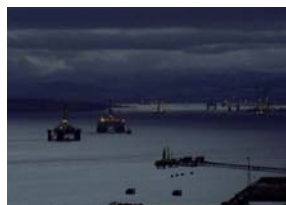


Chronomops

Tina Frank

Austria 2 min. video 2005

Mego label designer Tina Frank teams up with the musical duo General Magic for this brief but towering inferno.



Petrolia

Emily Richardson

UK 21 min. video 2005

Petrolia portrays a fluid interaction between landscape and population, sea and machine. Filmed in time-lapse, giant oil platforms begin to resemble organic forms and our sense of scale is gradually eroded. Sound by Benedict Drew.

Live Images 2: Winnipeg Babysitter

Curated and hosted by Daniel Barrow



Saturday, April 15

9:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Students, Seniors, Members \$8



The Pollock & Pollock Gossip Show

Winnipeg Babysitter

Daniel Barrow

Canada 90 min. video presentation with projected commentary

For the past two years, Daniel Barrow has been researching, compiling and archiving a history of independently produced television in Winnipeg, Manitoba. In the late '70s and throughout the '80's, Winnipeg experienced a "golden age" of public access television. Anyone with a dream, concept or exhibitionist politic would be endowed with airtime and professional production services. A precedent was set in the late '70s when the infamous Winnipeg performance artist Glen Meadmore sat in front of a television camera and silently picked at his acne for 30 minutes each week. *Winnipeg Babysitter* traces this and other unique vignettes from a brief synapse in broadcasting history when Winnipeg cable companies were mandated to provide public access as a condition of their broadcasting license.

Barrow will be present to provide a magic lantern commentary, tracing the history of public access television in Manitoba, and describing the various and outrageous biographies of cult classics (that subsequently become urban legends when the Winnipeg public access paradigm was axed in the '90s).

Featuring:

Survival (Greg Klymkiw & Guy Maddin, 1982-87)

Metal Inquisition (Fearless Pig and Terrible Dog, 1986)

Delirious Photoplay (Myles and Drue Langlois of the Royal Art Lodge, 1999)

The Pollock & Pollock Gossip Show (Natalie and Ronnie Pollock, 1986-89)

And many more...

Daniel Barrow is a Winnipeg-based media artist, working in performance, video and installation. Best known and loved for his "manual" animation technique, using mylar transparencies and an overhead projector, Barrow has exhibited widely in Canada and abroad.

Illustrations by Daniel Barrow on exhibit at Jessica Bradley Art + Projects (1450 Dundas Street West at Gladstone) from April 1 to 29. Visit jessicabradleyartprojects.com for more information.

Live Images 3: Wavelength Embraces Light and Motion

Curated by Kevin Parnell

Sunday, April 16

Doors open at 9 pm

Sneaky Dee's (431 College Street, upstairs)

Admission: Pay What You Can \$

On Sunday nights, Wavelength is Toronto's music scene. On this particular Sunday, Images has joined Wavelength to present three instances of clever indie sound and screen. First, Steve Kado and Jon McCurley present the second installment of the Toronto Still Camera Video Festival, a collection of videos made using instruments not primarily designed to create movies (includes works by Katie Stelmanis, Matt King, Steve Kado, Jace and Oliver Pauk). Next up is a collaboration between dancer Aimée Dawn Robinson and video artist Jeremy Bailey, who will produce a series of live video paintings to the wonderfully cryptic music of Deep Dark United. Concluding the show will be The Singing Saw Shadow Show performing from inside the Grand Carousel — the contraption's fourth appearance ever! The following offers a glimpse into the world of the Singing Saws: "sweeping melodies of sing-songs to swing slowly through sleep / saddened sacred scenery on a sanguinary seaside seance with seersucker suits [...] a sleepwalking soliloquy, sonorous spasmodic spatial surrealists."



Toronto Still Camera Video Festival is a juried competition of films made exclusively on digital still cameras held twice a year. The TSCVF was conceived by Jon McCurley and Steve Kado while working in a computer monitor factory.

Jeremy Bailey is the creator and performer of videoPaint, a revolutionary software environment that lets you paint anywhere, anytime. "It's just like painting, only much, much better." He is a former native of Toronto completing his MFA in video art at Syracuse University in Syracuse NY where he is director of Spark Contemporary Art Space and Programmer for SparkVideo, a monthly international video art series. He is also co-founder of award-winning Toronto video collective 640 480.

Aimée Dawn Robinson is a dance artist, writer and visual artist living in Toronto. Primarily an improviser, Aimée has collaborated with musician/composers Martin Arnold, Jennifer Castle, Eric Chéniaux, Ryan Driver, Kurt Newman and Doug Tielli. Aimée records and performs with the experimental band The Thorpe (with Colin Clark and Josh Thorpe) and has composed dance scores for Seika Boye, Tamara Cosby and herself. Aimée has had the pleasure of dancing with Motaz Kabbani, Viv Moore and Terrill Maguire, but most often performs solo as mother drift dances to the songs in her head (where she does just that).

Deep Dark United come off as a cross between Xiu Xiu, Fine Young Cannibals at 16rpm, Frog Eyes and Charlie Haden's Liberation Music Orchestra. Full-blown experimental soul-jazz collides with messy synthesizers and are subsequently channeled through the Wah Pedal and surreal dirty-uncle sense of humour of band leader Alex Lukashevsky. DDU are what happens when music wakes up with the happy "Why Not?" in its eyes and sets out to do everything at once. Brazenly weird AM radio pop.

The Singing Saw Shadow Show with Grand Carousel is a 15-foot-in-diameter rotating shadow show with musical accompaniment provided by seven singing saws and friends. The music experiments with melodic folk with aspirations of '40s soundtracks, self-hypnotism recordings and the sounds of beautiful rooms. The Singing Saws are James Anderson, Shahin Etemadzadeh, Ian Russel, Alex Molotkow, Shayna Stevenson, Samara Zotzman, Tony Dekker and Doug Tielli. John Jowett (euphonium), Jason Baird (drums) and Anna-Linda Sidall (cello) often support them. Although the Singing Saws have been performing for two years, the Grand Carousel has only been shown three times thus far.

Live Images 4: Étude for Solitudes

Susie Ibarra and Lori Freedman live in performance

CKLN
www.ckln.fm

theMusicGallery
Toronto's Centre for Creative Music

YYZ

Tuesday, April 18

9:00 PM

Gladstone Ballroom (1214 Queen Street West)

Admission: General \$20 / Students, Seniors, Members \$17

A musical performance to accompany the installation *Duet* by Vancouver artist Laiwan at YYZ Artists' Outlet. "Étude for Solitudes" re-unites the two musicians Laiwan originally recorded in June, 2005 as the audio and visual content of *Duet*. In Susie Ibarra and Lori Freedman, it also re-unites two of the most esteemed and dynamic performers in contemporary avant-jazz and improvisational music.



Susie Ibarra is a percussionist and composer based in New York City. She performs southeast Asian music, jazz, avant-garde, improvised and solo concert works. She has performed with artists such as John Zorn, Pauline Oliveros, Ikue Mori, Kavita Krishnamurti, Wadada Leo Smith, Thurston Moore and Yo La Tengo, among others. She currently performs solo works and as part of several ensembles including the Susie Ibarra Trio with Jennifer Choi & Craig Taborn; Mephista, an electro-acoustic trio with Sylvie Couvoisier & Ikue Mori; and Electric Kulintang, Filipino trance music with Roberto Rodriguez. Ibarra has been repeatedly nominated as "Best Drummer" by the Village Voice, Downbeat, Jazziz and The Wire.

"Even in New York's fractious free jazz community, everyone seems to admire Susie Ibarra. Maybe it's because she's so undeniably good. Ibarra knows how to impart primal drive across a full range of

tempo and dynamics, while maintaining acute attention to form and groove." — Thurston Moore, Index Magazine

Hailed as one of Canada's most provocative and creative performers, clarinetist **Lori Freedman** is internationally recognized for her work in contemporary, improvised, and electroacoustic music, as well as for dance and theatre. In addition to guest appearances with Canadian orchestras including Vancouver, CBC, Winnipeg and Manitoba Chamber she has also performed frequently with the Ig Henneman Tentet, the Vancouver New Music Ensemble and her own duo Queen Mab, at venues ranging from the DuMaurier Jazz Festival to Buddies in Bad Times.

"Musical to the bone, Freedman is an artist who is in your face and you're glad of it" — David Jaeger, CBC

Performances by Ibarra and Freedman are featured in Laiwan's installation *Duet: Étude for Solitudes*, presented as part of *Images Off Screen* at YYZ Artists' Outlet, March 11 to April 22. See p.83 for details.

A 10-minute free improvisational performance by Toronto-based sound artist Nobuo Kobota precedes the Ibarra-Freedman performance. See p.20 for details about Kobota and his work.

Live Images 5: Some Cats from Japan *Curated by Aki Onda*

 Soundscapes

 theMusicGallery
Toronto's Center for Creative Music

Friday, April 21

11:00 PM

The Vatikan (1032 Queen Street West)

Admission: General \$10 / Students, Seniors, Members \$8

19yrs+

Special thanks to the Tokyo Performing Arts
Market and TPAM Director Yasuo Ozawa.

Last year's Live Images headliner Aki Onda returns to the festival as organizer of this special live event, featuring three of the most urgent, inventive performers now operating in Tokyo's notoriously agitated underground electronic art and music scene.



Audio performance

Taeji Sawai

The sounds of our multi-functional daily existence are supplied by various information systems. Sawai explores the possibilities of a total auditory design derived from these unconsciously experienced sounds by mixing and amplifying them into extreme ultra- or infrasonic frequencies, confounding our usual sensory division of sound into "waves perceptible by hearing" and "vibration perceptible through touch."

As a participant in portable [k]ommunity, Taeji Sawai creates electronic art "with the use of bugs or effects like bugs produced by large amounts of high quality data." Sawai has also performed with cell/66b and aeo, along with EYE from Boredoms/V∞redoms and Kazuhiro Jo of SWQ, appearing at venues ranging from Ars Electronica to John Zorn's birthday party.

EM#2

Kanta Horio

A large electromagnet is connected to an audio amplifier used as an electric power amplifier. The audio signals input into the amplifier cause a significant rise in the magnetic field. A large number of paper clips are set under the electromagnet that is dangled on a mic stand and audio signals actuate the paperclips. Various

patterns of paperclip motion are generated by different frequencies of the audio signal. The state of the paperclips is recorded with a video camera and displayed in real time on a screen behind the performer.

Kanta Horio studied acoustics and sound art at the Kyushu Institute of Design in Fukuoka. He builds various junk gadgets and contraptions with or without electronic devices and presents sound/visual performances with them and a laptop computer.

Optron

Atsuhiko Ito

"Whirr Extreme Optical Noise Core that consists of Anomaly Hardcore Punk approach, and the original sound optical instrument, OPTRON, that outputs amplified noise discharged by fluorescent lights. Thoroughly original in the respects of without using melody playing instruments and live performance that is not gentle to the eyes or ears either." — Atsuhiko Ito

Atsuhiko Ito is perhaps best known as the founder and organizer of the Tokyo gallery/free space Off Site, a crucial venue for the Japanese onkyo music scene. Since 1998 he has been presenting sound performances with fluorescent lighting using a musical device of his own invention, the optron.

HIGHER EDUCATION

The Ontario College of Art & Design offers a distinct university education leading to a BFA or BDes. Our rigorous studio program combined with a thought-provoking liberal studies curriculum will put your imagination to work at the highest level. **Working under the guidance of leading artists, designers and scholars, you'll find your own creative voice and learn how to express powerful ideas in professional studio practice.** Experience our new campus facilities, located in the heart of Toronto. For more information call 416-977-6000, Ext. 489 or visit www.ocad.ca.

ONTARIO
COLLEGE
OF ART &
DESIGN

100 McCaul St., Toronto, Canada M5T 1W1



Calum Stirling, Outopia (detail), video installation, 2005

Gallery TPW

photobasedart.ca

Spring & Summer at Oakville Galleries

28 April to 4 June 2006 at Centennial Square and in Gairloch Gardens
Body: New Art from the UK
Curated by Bruce Grenville and Colin Ledwith

23 June to 27 August 2006 at Centennial Square
Isabelle Hayeur: Inhabiting
Curated by Serge Bérard

23 June to 27 August 2006 in Gairloch Gardens
Wall to Wall Warhol: from the private collection
of Salah J. Bachir
Curated by Marnie Fleming

Og₂

Oakville galleries

at Centennial Square
120 Navy Street
in Gairloch Gardens
1306 Lakeshore Road East
Oakville, Ontario
tel 905.844.4402
fax 905.844.7968
<info@oakvillegalleries.com>
www.oakvillegalleries.com

Isabelle Hayeur, Lagoon (detail), 2003

Live Images 6: Willy Le Maitre performs *Edia*

Saturday, April 22

7:00 PM

Workman Theatre (1001 Queen Street West at Ossington)

Admission: General \$10 / Students, Seniors, Members \$8



Edia

Willy Le Maitre

Canada 50 min. 3D video 2005

A performed stereographic video projection with multi-channel, spacialized audio. *Edia* progresses through a sequence of real-time manipulations of 3D scenes that can be viewed from an infinite number of perspectives. Passing through spheres, clusters and volleys of data textured with panoramic video, we encounter a series of characters and plots with an unpredictable tendency to morph into each other and their environment.

"A stereographic visualization of being between cosmos and the quanta. Sonic gas permeates, charged with event radiation, while tiny vesicles form a battery of chemical messengers, conjuring memory's image channel. Time is revealed volumetrically to be circular and its present vectored to every past." — Willy Le Maitre

Preceded by:



Trilogy About Clouds

Naoyuki Tsuji

Japan 15 min. 16mm 2005

Gloomy clouds conceal mysterious incidents, as well as some school-children, a few angels and the odd stray penis. The apparent naïveté of the pencil animation technique belies the film's darker intentions.

Lorna Mills: Reality Show



Bill Burns: Safety Gear
for Small Animals



Lisa Klapstock: liminal



Sarah Nind: Fictions



All Tom Thomson Art Gallery publications
available through ABC Art Books Canada,
www.abcartbookscanada.com

TOM THOMSON MEMORIAL ART GALLERY

840 First Avenue West, Owen Sound, ON, N4K 4K4
www.tomthomson.org

20% off selected titles during the Festival for ticket holders



The Sharpest Point:
Animation at the End of Cinema
edited by Chris Gehman
and Steve Reinke
co-published with the Ottawa
International Animation Festival and
Images

~~24.95~~ \$20 with Festival ticket



Grammar & Not-Grammar
Selected Scripts and Essays
by Gary Kibbina
edited by Andrew J. Paterson

~~24.95~~ \$20 with Festival ticket

YYZ gratefully acknowledges the support of the Canada Council for the Arts, the
Ontario Arts Council and the Department of Canadian Heritage, Book Publishing
Industry Development Program. Represented by the Literary Press Group of Canada
and distributed by Lit Dist Co. (orders@litdistco.ca)

401 Richmond St. West, Suite 140
Toronto, Ontario M5V 3A8
www.yyzartistsoutlet.org
publish@yyzartistsoutlet.org

YYZBOOKS



As Big As All Outdoors

First Nations Video Featuring Shelley Niro
Outdoor screenings across the peninsula this summer!
check www.nac.org for details

nac
Niagara Artists' Centre



Canada Council
for the Arts

Conseil des Arts
du Canada



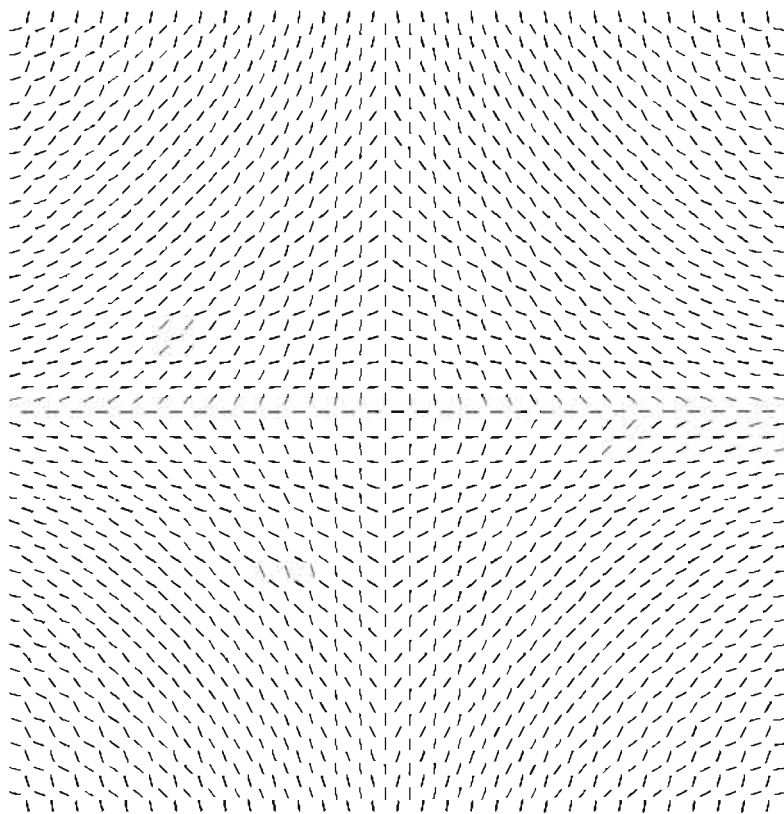
City of
St. Catharines



Niagara Region



Niagara Peninsula



INCIDENCES

A PERTE DE SIGNAL
MEDIA ARTS DVD

JASON ARSENAULT, MYRIAM
BESSETTE, ARIANE DE BLOIS,
ROBIN DUPUIS, CLAUDETTE LEMAY,
SÉBASTIEN PESOT

DVD 20 MINUTES, NTSC
19.95\$

AVAILABLE AT [HTTP://
INCIDENCES.PERTE-DE-SIGNAL.ORG/](http://INCIDENCES.PERTE-DE-SIGNAL.ORG/)



Conseil des arts
et des lettres
Québec



BORDER CROSSINGS | Limited Edition Artists' Buttons



Buy a 3 year subscription now and
receive the complete set **FREE**.
Available only with subscription purchases.

www.bordercrossingsmag.com

1-866.825.7165

out there

agYU



20 April – 25 June 2006

STAN DOUGLAS Inconsolable Memories

Opening Reception: Wednesday, April 19, 6-9 pm
Artist in attendance.

Exhibition co-produced by the Morris and Helen Belkin Art Gallery, University
of British Columbia, and the Joslyn Art Museum, Omaha, Nebraska.

Image: Stan Douglas, *Quarry Vedado*, 2004. Photograph,
Courtesy of the artist and David Zwirner Gallery, New York.



www.yorku.ca/agyu

This exhibition is produced with the assistance of the
Canada Council for the Arts, the Ontario Arts Council,
and the City of Toronto through the Toronto Arts Council.



GREG CURNOE

LETTERS, PLUS...
WORKS ON PAPER, 1962-92
APRIL 8 - APRIL 29

TAKEHITO KOGANEZAWA

PART OF THE IMAGES FESTIVAL
NEW MEDIA WORK
APRIL 8 - APRIL 29

WYNICK/TUCK GALLERY

401 RICHMOND STREET WEST, GROUND FLOOR, TORONTO, ONTARIO
CANADA M5V 3A8 (416) 504-8716 FAX (416) 504-8699
www.wynicktuckgallery.co



126 JAMES STREET NORTH, HAMILTON, ONT L8R 2K7

Phone: (905) 537-8377 Email: info@hamiltonmediaarts.org

www.hamiltonmediaarts.org

EMMEDIA

supporting and presenting media artists since 1979



CALGARY, CANADA

www.emmedia.ca

Submit.
On-going.

Coming May 11, 2006
Egalité Theme-Commissioned Screening

TSV
TRINITY SQUARE VIDEO

TRINITY SQUARE VIDEO
#376 - 401 Richmond Street West
Toronto, ON M5V 3A8 416.593.1332
www.trinitysquarevideo.com

Canada Council for the Arts / Conseil des Arts du Canada

torontodartcouncil

THE ROYAL CANADIAN MOUNTED POLICE / GENDARMERIE ROYALE DU CANADA



As Big As All Outdoors

First Nations Video Featuring Shelley Niro
Outdoor screenings across the peninsula this summer!
check www.nac.org for details

nac
Niagara Artists' Centre



ANNIKA LARSSON

POWER PLAYS

MARCH 16 – APRIL 22, 2006

OPENING RECEPTION: SATURDAY, APRIL 15 FROM 1 TO 5 PM

THIS EXHIBITION IS CURATED BY SCOTT McLEOD AND PRESENTED IN ASSOCIATION WITH THE IMAGES FESTIVAL.

Prefix gratefully acknowledges project assistance from the Canada Council for the Arts.

Annika Larsson, Dog, 2001. Courtesy Andrea Rosen Gallery (New York)



**SUBSCRIBE TO
PREFIX PHOTO MAGAZINE**

Prefix Institute of Contemporary Art
Suite 124, Box 124
401 Richmond Street West
Toronto, Ontario, Canada M5V 3A8
T 416.591.0357 F 416.591.0358
info@prefix.ca www.prefix.ca
Photo Magazine, Visual, Audio and Surround Art Galleries,
Reference Library, Small Press, Travelling Shows.

PREFIX.

Image Credit: Jeremy Shaw, DMT (Sara), 2004

**THE MUSEUM OF CONTEMPORARY CANADIAN ART
PRESENTS**

imagesFestival: April 13 – 23, 2006

MAinspace Tammy Forsythe

The Deergirl Diaries: adventures in combat and passion

**PROJECT ROOM Jeremy Shaw
DMT**

MEDIA LOUNGE J. R. Carpenter
How I Loved the Broken Things of Rome

Public Reception: Saturday, April 15th, 2 – 6 p.m.

followed by a performance by Tammy Forsythe

imagesFestival Closing Party: Saturday, April 22, 2006, 10 p.m. – midnight

mocca

museum of
contemporary
canadian art

952 Queen Street West
Toronto, ON M6J 1G8

T: 416.395.0067
F: 416.395.7599
E: mocca@toronto.ca
www.mocca.toronto.ca

BMO  **Financial Group**

 **IMAGES
FESTIVAL**

**TO LIVE
WITH
CULTURE**


**ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO**

Image Credit: Tammy Forsythe, from The Deergirl Diaries (2006)



❧ OFF SCREEN ❧



A Space Gallery
401 Richmond Street West, Suite 110
416 979 9633
aspacegallery.org

March 31 to April 22

(Nothing is Missing — April 15 to 22)

Opening Reception: March 31, 7 PM to 9 PM

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM



Tuesday to Friday, 11 AM to 6 PM

Saturday, 12 PM to 5 PM

Manhood
Sadegh Tirafkan
Canada 2005



Tirafkan explores the multiple facets and constructions of contemporary Iranian masculinity through symbols, icons and various cultural rituals. Through video and large-scale photographic portraits, the work demonstrates virile choreographies symbolizing fraternity, combat and sacrifice. This work challenges taboos surrounding veiling and nudity in Islamic society and engages with history, memory, identity and gender issues.
— Pamela Edmonds, A Space Gallery

*Born in Iran, **Sadegh Tirafkan** trained as a photographer at the University of Fine Arts in Tehran. Since the late 1980's, he has participated in numerous solo exhibitions and group shows, primarily in Tehran and Paris. Frequently using himself as a model, Tirafkan revisits and reinvents these themes of masculinity and identity in a series of enigmatic photographs.*
— Lehmann Maupin Gallery

Sadegh's installation will also coincide with the launch of a publication documenting his recent photographic and video based works.

Nothing is Missing
Mieke Bal
Netherlands 2004-2005



This three-channel video presents a series of interviews with mothers left behind after their migrant children have relocated to European locations. Four older women speak to family members with whom their relationships have been interrupted due to the migration of the women's children: a grand-child she didn't see grow up; a daughter-in-law she didn't choose or approve of; in one case, three generations. With no narrative voice, a sense of intimacy and sometimes uneasiness, only the mothers do the talking. While intensely visual, the videos show neither monumentality nor picturesque scenery; no spectacle is offered to gratify a desire for beauty. Instead, they engage intimately with the individuals concerned. As such, the installation constitutes a tribute to those mothers who were left behind, bereft of those they most cherished.

***Mieke Bal**, a well-known cultural critic and theorist, is Academy Professor in the Royal Netherlands Academy of Arts and Sciences, and a professor of the Theory of Literature at the University of Amsterdam. Her many publications include *Traveling Concepts in the Humanities: A Rough Guide* (University of Toronto Press, 2002), *Louise Bourgeois' Spider: The Architecture of Art-Writing* (University of Chicago Press, 2001), *Looking In: The Art of Viewing* (G&B Arts International, 2001), *Quoting Caravaggio: Contemporary Art, Preposterous History* (University of Chicago Press, 1999) and *Narratology: Introduction to the Theory of Literature* (University of Toronto Press, 1997). She has also taken up documentary filmmaking and video installation. Her areas of interest include literary theory, semiotics, visual art, cultural studies, transcultural theory, feminist theory, French, the Hebrew Bible, the 17th century contemporary culture, and art presentation.*

agYU

The Art Gallery of York University
Accolade East Building
4700 Keele Street
416 736 5169
yorku.ca/agyu

April 20 to June 25

Opening Reception: Wednesday, April 19,
6 PM to 9 PM

Monday to Friday, 10 AM to 4 PM

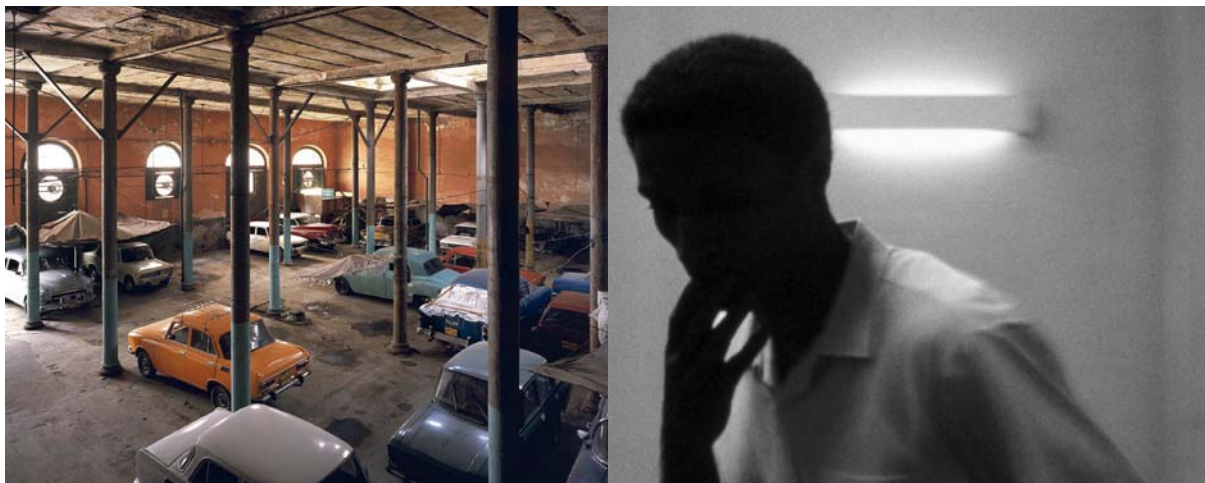
Wednesday, 10 AM to 8 PM

Sunday, 12 PM to 5 PM

Stan Douglas: Inconsolable Memories

Stan Douglas

Canada 2005



Inconsolable Memories is the latest in Vancouver artist Stan Douglas' recombinant narrative projections. Basing his double-projection installation on Cuban filmmaker Tomás Gutiérrez Alea's film *Memories of Underdevelopment* (1968), Douglas updates the original film's setting from the Bay of Pigs era to the Mariel expulsions, while retaining Alea's flashback structure as well as the original film's creative mixture of documentary and fictional footage. One gallery will be devoted to the film installation; the other will exhibit Douglas' large-scale colour photographs of the re-purposed buildings of Havana and surroundings. A catalogue with essays by Sven Lütticken and Philip Monk is available.

Inconsolable Memories is a co-production of the Morris and Helen Belkin Art Gallery, Vancouver and the Joslyn Art Museum, Omaha.

Born in Vancouver, British Columbia, **Stan Douglas** has an international reputation for his photographs and film and video installations. After studying at the Emily Carr College of Art in Vancouver (1979–82), he began making films and videos reflecting on issues of culture and technology and the relationship between popular representations of history and subjectivity. Since the late 1980's, he has been a leader in pushing the space of the museum toward an involvement with the projected moving image, and in blurring the boundaries between visual art, cinema, and television. His works have been exhibited in galleries and museums worldwide and he has participated in a number of Biennales including the Biennale of Sydney (1990 and 1996), the Biennale d'Art Contemporain de Lyon (1995 and 1997), the Whitney Biennial (1995), the Berlin Biennale (1998), and the Venice Biennale (1990, 2001 and 2005). Douglas currently lives and works in Vancouver, British Columbia.

Get on the FREE Performance Bus!

Ride the performance bus, the AGYU's unique performance venue, to the opening reception of Stan Douglas: *Inconsolable Memories* with artist, writer, and curator, LUIS JACOB! The bus leaves the AGO (corner of Dundas and McCaul St.) at 6:00 PM sharp, enroute to the AGYU galleries where Stan Douglas and curator Philip Monk will be in conversation about Douglas' new Cuba project. Take the performance bus back downtown with curator Susan Lord as she primes you for "But it is not the end": *The Experimental Ethnography* of Nicolás Guillén Landrián, screening at the Cinematheque Ontario 9:00 PM (see p. 42 for details). P.S. Don't worry, Luis will help you learn Spanish while on the bus!



The Design Exchange
234 Bay Street
416 363 6121
dx.org

Cubicules *Perte de Signal Collective* Canada all works 2005

Perte de Signal's most recent collective project aims to rethink the spatial disposition of video installation in relation to scale. Each artist has created a sculpture with a video element, small enough to be packed in a standard suitcase. Each work is a unique viewing experience and a playful solution of how projected images can function when limited by small dimensions. *Cubicules* includes new works by five of the collective's members: Jason Arsenault's *Reaction Shot* (2005); Myriam Bessette's *Flagelles* (2005); Alexis Bellavance's *Essai diplomatique no. 2* (2005); Robin Dupuis' *Réception* (2005); and Claudette Lemay's *Jardin* (2005).

Perte de Signal is a media arts research and development centre based in Montréal, Québec. Taking different forms - from digital disk production to site-specific immersive installations - their projects attempt to reconsider how digital works are presented. The non-profit organization also manages a structure that provides professional services to its community, including artist representation, production of artworks and events, equipment rental, curatorship, mentorship, networking, publishing, advocacy for artist rights, ancillary support for improving artist's socioeconomic conditions and promoting media arts.

The current members of Perte de Signal are:

Jason Arsenault makes installations and single-channel videos. His work has been presented throughout Canada, Asia, Europe and Latin America.

Alexis Bellavance's works in installation, performance and audio art. Alexis studied at L'Université du Québec à Montréal's École des arts visuels et médiatiques. His work has shown throughout Canada, Europe and Asia.

Don't miss Perte de Signal's launch of their new DVD "Incidences" following an artist talk Saturday, April 22 at 2 PM at Le Laboratoire d'art (BRAVO-Sud), 55 Mill St., Cannery Bldg. #58, Studio 317. FREE! Please note that this event will be taking place in French. Contact 416-861-1853 or bravosud@yahoo.com for details.

April 21 to May 14

Opening Reception:
Friday, April 21, 1 PM to 5 PM

Monday to Friday, 10 AM to 6 PM
Sunday to Saturday, 12 PM to 5 PM



Myriam Bessette received a bachelor's degree from L'Université du Québec à Montréal's École des arts visuels et médiatiques in 2000. Her work includes digital audio, digital video installation and single channel digital video. Her videos have been exhibited throughout Canada, New Zealand and Europe.

Robin Dupuis obtained a BFA in film at Concordia University in 1997, and a Master's in Media Arts at the École des arts visuels et médiatiques de Montréal (L'Université du Québec à Montréal) in 2001. His videos and installation works have been exhibited throughout Canada, the United States, Latin America and Europe.

Claudette Lemay received a Bachelor's degree from L'Université du Québec à Montréal and combines studies in literature, cinema, and journalism. Her work often combines processed images of the body with the sound of her own voice. Her works have been exhibited throughout Canada, Latin America and Europe.

Orphan Spaces: Retail/Commercial
Friday, April 21, 1:00 to 5:00 PM FREE

Design Exchange, in association with the City of Toronto's Clean & Beautiful City, Neighbourhood Beautification Project, will host a series of design charrettes throughout 2006. The talents of professionals, students, community members and stakeholders will be combined to re-design a selection of Toronto's "Orphan Spaces". The aim of the series is to create design solutions to reclaim and beautify these sites. "Orphan Spaces: Retail/Commercial" is the first of these series, launched in conjunction with the opening of Perte de Signal's exhibition at the Images Festival. Ian Chodikoff (Editor, Canadian Architect) will work with DX, the City of Toronto and participating teams to reinterpret underutilized spaces throughout the city of Toronto in areas that are not currently represented by Business Improvement Areas (BIA). The charrette will open with a series of speakers including Chodikoff, Al Rezoski (City of Toronto) and other community members and activists. Following the speaker presentations, teams will explore their site through visual aids and brainstorm ideas and strategies for the redesign of their Orphan Space. Finally, each team will present their propositions to the larger group. Completed projects will be exhibited at Design Exchange during digifest 2006: MODS (May 10-14). The winning project from will be announced at the Opening Event for digifest.

EDWARD DAY GALLERY

Edward Day Gallery
952 Queen Street West
416 921 6540
edwarddaygallery.com



Goethe-Institut
163 King Street West
416 593 5257
goethe.de/toronto

April 15 to May 17

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM
Opening Reception: Saturday, April 22, 2 PM to 4 PM

Tuesday to Thursday, 10 AM to 6 PM

Friday 10 AM to 7 PM

Saturday 10 AM to 6 PM, and Sunday 12 PM to 5 PM

Always Before After

John Oswald
Canada 2006



As part of a solo exhibition of John Oswald's work, Edward Day Gallery will present a selection of his "moving stills." In development since the mid '90's, Oswald describes this mesmerizing project as "a genre of stills which are not quite still and movies which never move."

In 2004, a solo show highlighting the triple-projected 'instandstillness' garnered John Oswald an Untitled Arts Award prize for best Solo Exhibition in a Private Gallery and a nomination for Artist of the Year. In 2006 Oswald will open the new Institute for Contemporary Culture at the Royal Ontario Museum with a new solo show, and a permanently installed, large-scale soundscape in the Spirit House atrium of the Museum. He will be in residence at the Art Gallery of Ontario to create a new work, and will be the resident artist at the Deep Wireless Radio Art Festival in Toronto in May 2006.

John Oswald will be participating in the Talk to the Pie speakers series along with sound artists Nobuo Kubota and Laiwan Wednesday, April 19 at the Gladstone Hotel, 3 to 5 PM. See p.21 for details.

March 8 to September 6

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM

Monday to Thursday, 10 AM to 5 PM

Friday & Saturday, 10 AM to 4 PM

Urban Deconstructions

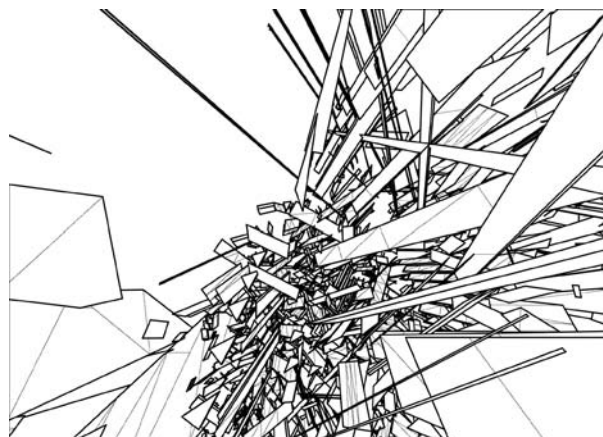
Co-curated by John Bentley Mays

Alekos Hofstetter

Holger Lippmann

Paul Raff

David Warne



Berlin artists Alekos Hofstetter and Holger Lippmann are paired with Toronto-based architects Paul Raff and David Warne to examine urban architecture through drawings, photographs and video installation. Observing transformations of the industrial past to the present and beyond, the exhibition sees several Toronto buildings literally "deconstructed," opening new perspectives on the functionality and aesthetics of architecture within time.

There will be a panel discussion with the artists and architects moderated by John Bentley Mays Thursday, April 20, 5 PM to 7 PM at the Goethe-Institut (163 King Street West). (See p.21 for details)

Urban Deconstructions is complemented by an evening of film screenings: Futurisms: Film, Architecture, Urbanism, curated by Marc Glöde (see page 44 for details)



Gallery 44 Hallway & Vitrines
401 Richmond Street West, Suite 120
416 979 3941
gallery44.org

March 16 to April 22

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM
Tuesday to Saturday, 11 AM to 5 PM

Pop Manifestos Tony Cokes USA 2003-2004



During his time (1997-2000) with SWIPE (described as a “bad copy” of a pop band), Tony Cokes developed a series of short essays about pop music which ultimately led to a series of videotapes collectively titled *Pop Manifestos*: *AD Vice* (1999), *2@* (2000), *3#* (2001), *6^* (2001), and *5%* (2001). Featuring aggressive text animation and minimalist graphic techniques, the works examine the myths and ideologies of popular music with subtlety, dry humour and special attention to pop culture’s modes of consumer address. Blurring the boundaries between critical analysis, amateur historiography and common advertising tropes, the *Pop Manifestos* activate all three discourses simultaneously. Any assessment of their operation depends heavily on context, the viewer’s prior knowledge of, and interest in, rock music. Rereading and appropriation are thus not merely themes in Cokes’ work, but explicitly evoked elements of their reception by viewers. The effect is intentionally disquieting.

Along with the Pop Manifestos Images also presents Cokes’ audio database piece 1! Containing titles from his most valued 100 CDs, the recordings in 1! are juxtaposed with excerpts from music critic/philosopher Christoph Cox’s essay on Gilles Deleuze, experimental electronica and the limits of rock music’s forms and ideological premises. (Friday, April 14, 8 to 10 PM at the Gladstone Art Bar.)

The work of Tony Cokes employs appropriated media in a multi-disciplinary and often collaborative practice in video, installation, sound and public art. His work has been exhibited at the Museum of Modern Art, the Whitney Museum of American Art and the Solomon R. Guggenheim Museum. He currently teaches in the Department of Modern Culture and Media at Brown University in Providence, Rhode Island.

March 16 to April 16

Tuesday to Saturday, 11 AM to 5 PM

Circa 1960 Chris Curreri Canada 2005



Three found snapshots of mountain ranges are punched with pinpricks along the contours of their images. When the photographs are turned over, only the pinpricked contours serve as references to the original images. Projected large on the gallery wall, a short 16mm film records the slow movement of light around one such landscape photograph. Like a diorama, the movement of the light source causes the photographic object to transform from a piece of paper with pinholes into an illusionary image of a mountain range.

Chris Curreri is a Toronto-based photographer who graduated from the Image Arts Program at Ryerson University. He has exhibited in a number of venues including Gallery TPW and The Confederation Arts Center. He is represented by the Edward Day Gallery and currently teaches photography at the Ontario College of Art and Design.

memoria/memoir Carol Flax USA 2005/2006



memoria/memoir is an installation and interactive website, which records personal stories related by visitors through an interactive input booth. By speaking into a microphone in the booth, visitors’ stories are added to a continually growing database of recorded memory consisting of text, audio, and visuals. The experience is an immersive environment that the viewer both participates in and observes, uniting the larger questions of personal memory, the way we record and remember and the mutability of memory over time.

Carol Flax is a multi-platform new media artist whose most recent works explore memory, history and our relationship to the world, using various media, technologies. Her work has been exhibited and published throughout the world. Carol has received numerous awards and is in public and private collections. Her current work, “memoria/memoir” is being supported by a residency at the Banff New Media Institute at the Banff Centre. She has an MFA from California Institute of the Arts.

Timeless — Time, Landscape & New Media



Our sense of time informs the way that we think about landscape: from the epic to the immediate, from the expansive timeframe of geological and botanical forces to the time of human occupancy of indigenous and colonizing communities, even of mythological and spiritual time.

New media technologies have provided artists with unique ways of thinking about time and thus new ways to represent landscape. The frozen time of photography or the evolving time of cinema is often not the core reference point in these digital works. Instead the re-purposability of data offers new ways to address how landscape can be considered. Just as the lens provided ways of seeing the world that could not previously be comprehended, so too does the computer. Although digital images incorporate some of the same dominating forms of representation, and use some of the same framing devices as traditional photographic methods, networking and data acquisition of digital processes create a different context of synchronicity and a-synchronicity.

The three prevailing themes of this exhibition are Un-fixity, Immediacy and Simulation.

Un-fixity: the database is the dominant metaphor for new media. Artifacts are not made but comprised of existing material. As a result the existing works re-shape and change; they are never static. These images are not witnesses to an event, they unfold rather than appear as fixed objects. Time is never frozen, it shuffles and moves from one zone to another.

Immediacy: networked communication has become the key to modern media. Peer-to-peer, network to network, individual to vast unknowable online communities. Media has little individual ownership. Its value is not in originality but in its capacity to be transmitted, sorted and re-sent.

Simulation: the border-line between the real and the unreal, and the natural and the un-natural, has eroded from the discourse about landscape. Simulation is no longer an extraordinary way of representing the world, but is fully comprehensible as a form of documentation. We easily grasp things that are intricately fabricated, evolving from code rather than design. Just as these landscapes are not real, they also play with time as a fiction, re-inventing it, stretching it.

— Peter Ride

Return of the Native

Suky Best

UK 2005

A series of short digital animations “reintroduce” formerly indigenous insect and bird life to the contemporary agricultural landscape of the East Anglian Fenland. Highlighting extinct or endangered species, the stylized nature of each composition elicits a haunting and disquieting sense of loss.

Glenlandia

Susan Collins

UK 2004

With one pixel updated every second, *Glenlandia* rebuilds a live image from rural Scotland over a 24-hour period. Collins’ work also observes the relationship between landscape and technology as she portrays the man made Loch Faskally as a quintessentially “natural” Scottish locale. *Glenlandia* was co-commissioned by Film and Video Umbrella and Horsecross; supported by FRS Freshwater Laboratory.

There will be an Artist Talk with Peter Ride, Suky Best, Susan Collins, Rebecca Cummins, Jane Prophet and Chris Welsby at York Quay Centre, Harbourfront Centre on Sunday, April 16, 3 to 5 PM. See p.21 for details.

Another Light
Rebecca Cummins
USA 2006

Working in collaboration with an astrophysicist at the University of Washington, Rebecca Cummins reflects on the photographic and spatial measurement of time by using the earliest time-measuring technology: the sundial. With her own body as gnomon, Cummins' measures how modern timekeeping devices have altered the way we conceptualize time.

30km
Simon Faithfull
UK/Germany 2003

30km documents the flight taken by a meteorological balloon as it ascends from the earth. Tracking the journey until the curvature of the earth can be detected, the video stream follows the balloon to the edge of space where it explodes from the change in atmospheric pressure.

Decoy
Jane Prophet
UK 2001

Prophet's screen-based digital work reflects the politics of landscape, construction and ownership. Drawing on works by painters such as Gainsborough and Poussin as well as the creations of landscape designers Humphry Repton and "Capability" Brown, Prophet's animated digital "paintings" combine fractal landscapes with photographic images of the grounds of various country homes. Prophet unearths the artificiality of each landscape's past; either by returning the setting to a closer approximation of "wild" nature, or by allowing the viewer to project ahead into the future according to different growth and planting patterns.

Machine for Taking Time
David Rokeby
Canada 2001

Machine for Taking Time is included in this exhibition as a central conceptual piece and was commissioned and first shown by the Oakville Galleries in 2001. With images drawn from a database archive, Rokeby's work shows a continuous pan across the gallery gardens. Slowly traveling through the archive of images, the computer software wanders through time as it jumps from the recent past to months previous.

Trees in Winter
Chris Welsby
Canada 2006

Trees in Winter presents three separate takes of a tree shot against the background of stormy winter skies. The wind chafes at the few remaining dead leaves and the branches shake. In the gallery the projected image is edited live, with sequential decisions determined by measurements of wind conditions outside the gallery taken by an anemometer. *Technical production by Mark Brady.*

Since 2001, **Suky Best** has had solo shows at venues including The Photographers' Gallery London, The Centre for Photography Amsterdam, Street Level Gallery, Glasgow and The British Council Gallery in Ecuador, as well as participating in major group shows in New York, San Francisco, Berlin, Cologne and Slovenia. She lives and works in London.

Susan Collins works across a range of media, exhibiting widely nationally and internationally, often in public and site-specific locations. Recent works mainly employ transmission, networking and time as primary materials, often exploring the role of illusion or belief in their construction and interpretation. Collins is Head of Electronic Media at the Slade School of Fine Art, University College London.

Rebecca Cummins' body of work over the last decade has explored the sculptural and experiential possibilities of light and natural phenomena (often referencing the history of optics). Her creations include a camera obscura/fiber-optic journey through the center of the earth, paranoid dinner-table devices, an interactive computer/video rifle, a periscope birdbath and a singing rainbow machine. Cummins is Associate Professor at the School of Art, University of Washington.

Simon Faithfull was born in Ipsden, Oxfordshire and studied art at Central St Martins and then Reading University. His practice takes a variety of forms — ranging from video making, to digital drawing projects and installation work. He is based in Berlin.

Jane Prophet's works include large-scale installations, digital prints and objects, reflecting her interest in science, technology and landscape. Among her past projects is the award-winning website, *TechnoSphere* (1995-2001) inspired by complexity theory, landscape and artificial life. Site-specific projects include *Conductor* (2000) which involved 74 tonnes of water and 120 electro luminescent cables and *The Landscape Room* (2001), which combined photographs with computer-simulated landscapes.

David Rokeby is based in Toronto, Canada. He has won numerous prestigious awards including: the British Academy for Film and Television Arts (BAFTA) award for Interactive Art (2000); the Prix Ars Electronica (1991 and 1997); the Golden Nica (2002) and the Canadian Governor General's Award in Visual and Media Arts (2002). In 2004 he represented Canada at the Sao Paulo Biennale in Brazil.

Chris Welsby has been making and exhibiting work since 1969. His films and film/video installations have been exhibited internationally, at major galleries including: the Tate and Hayward galleries in London; the Musée du Louvre and the Centre Georges Pompidou in Paris; the Museum of Modern Art in New York; the Carnegie Institute in Pittsburgh; and the Art Gallery of Ontario in Toronto.

Peter Ride is Co-Director & Senior Research Fellow at the Centre for Arts Research Technology and Education (CARTE), University of Westminster. His emphasis is on research into the field of digital media arts and interdisciplinary arts practice. He was one of the first curators in the UK to develop internet and digitally networked arts projects. He is also Artistic Director of DA2, Digital Arts Development Agency, an organization that develops commissions, artist residencies and curatorial training schemes. His current research projects include "Cell", an investigation of new theories of adult stem cell development, being developed in collaboration with medical and computer scientists and visual artists.

Gallery TPW
photobasedart.ca

Gallery TPW
80 Spadina Avenue, Suite 310
416 504 4242
photobasedart.ca
Co-presented with New Media Scotland

April 6 to April 29

Opening Reception: Thursday, April 6,
6 PM to 9 PM

Off Screen Reception: Saturday, April 15,
1 PM to 5 PM

new media scotland

Tuesday to Saturday, 12 PM to 5 PM

One Revolution Per Minute

Calum Stirling
Scotland 2004-2005

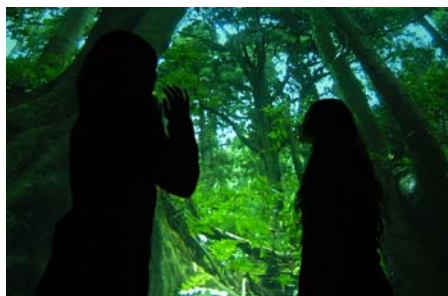


Combining DIY aesthetics and high and low-end technologies, Calum Stirling magnifies the miniature in two recent sound-based sculptural installations. In *Tectonic Plates*, Stirling explores the microgeography of the vinyl record. Providing access to an otherwise out-of-bounds landscape, the piece uses a computer-generated model to allow viewers the opportunity to travel along the grooves of a record. In Stirling's *Outopia*, the diorama of a modernist city sets the stage for exploring the boundaries of urban planning. Through the use of architectural models and real-time video projection, we are able to explore the streets of a miniature city complete with railway buildings, public artworks and architectural features.

Calum Stirling currently lives and works in Glasgow, UK. Much of his work is concerned with the relations between the technology of sound recording and sculptural form. Widely exhibited, Stirling has previously shown work at the Generali Foundation in Vienna, Transmediale in Berlin, The National Gallery of Australia, The Design Museum in London and the Centre for Contemporary Art in Glasgow.

InterAccess Electronic
Media Arts Centre
9 Ossington Avenue
416 599 7206
interaccess.org
Tuesday to Saturday,
12 PM to 5 PM

KODAMA
Hisako Yamakawa
Japan 2005



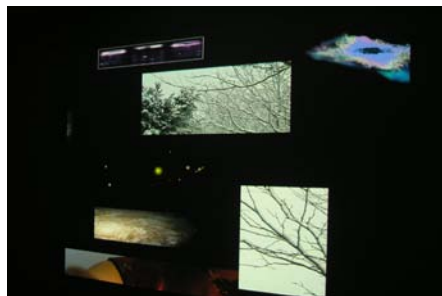
"KODAMA (tree spirits of Japanese folklore) come alive within the gallery. A large-scale video projection presents viewers with a lush green forest where KODAMA sit hiding, listening quietly for voices. Max/MSP software enables viewers to interact with the piece; by monitoring the audience, the forest appears to "collect" their voices by converting sound waves into images reminiscent of large air bubbles. Drawing attention to the tactility of sound, Yamakawa considers the role of the voice from a spatial perspective by providing it a physical presence.

Human voices are invisible and easy to forget, yet I often have the feeling that voices are tactile and occupy a certain space that I want to artistically represent as various volumes or solid shapes. I created *KODAMA* to demonstrate my sensation of solidified human voices in conversation. This work enables me to demonstrate to an audience the existence of "voice" as a physical object and how it floats through space."
— Hisako Yamakawa

Hisako Yamakawa graduated from the Fine Arts department at the Kyoto City University of Art with a degree in Sculpture in 2001 and received her Master's in Development of Media Creation from the International Academy of Media Arts and Sciences (Japan) in 2004. A North American premiere, *KODAMA* combines her background in sculpture with a newly found interest in digital technologies.

Women's Art Resource
Centre (WARC)
401 Richmond Street
West, Suite 122
416 977 0097
warc.net
April 13 to April 22
Off Screen Reception:
Saturday, April 15, 1 PM to 5 PM
Tuesday to Saturday, 11 AM to 5 PM
Sunday, April 16, 12 PM to 5 PM

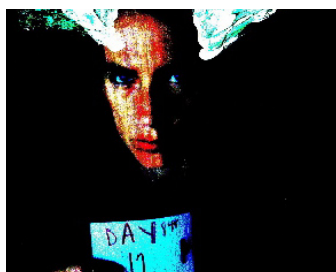
Son Image
Alison Chung-Yan
Canada 2005



An interactive sound and video installation, the multiple layers of *Son Image* are continually revealed through audience interaction. Controlled by viewers entering and exiting the gallery, video and sound fragments emphasize similar rhythms found within nature and the environment. From the changing seasons to the rotation of the planets, *Son Image* serves as a metaphor for our connection to the larger rhythms of the Universe. It also affirms the capacity for our presence and actions to shape our existence and the construction of its meaning.

Alison Chung-Yan is an Ottawa-based media artist and composer. Her works have been exhibited at the Images Festival (Toronto), National Arts Centre (Ottawa), Oscar Peterson Hall (Montreal), Java Museum for Internet Technologies in Contemporary Art (Germany), La Casa Encendida (Spain), Island Art Film and Video Festival (UK), and the 2004 Biennale of Electronic Art (Australia). She is a lecturer in the Faculty of Music at Carleton University where she instructs courses in computer music.

The Deergirl Diaries: adventures in combat and passion Tammy Forsythe Canada 2006



Well known as one of Canada's edgiest and most innovative contemporary dancers and choreographers, Montreal-based Tammy Forsythe's artistic endeavours in recent years have led to an increasing interest and commitment to visual art. Since 2000 Forsythe has produced numerous art works in video, performance, installation, sound, drawing and painting, often combining elements of these media in a complex lexicon. She combines interests in pop and folk cultures, music and politics and the failures and revelations of lived experience. In the end, the work is a full and uncompromising expression of an artist attempting to make sense of the world around her in an arena where visual art, movement and performance intersect within the realm of the imaginative and the physical.

Despite her extensive national and international track record in dance, Tammy Forsythe's exhibition at MOCCA will be her first-ever solo exhibition within the context of the visual arts. In order to mimic the dynamic flux of art and life, the exhibition is intended to resist stasis and complacency. Starting with an array of objects and art works, Forsythe's enterprise at MOCCA will be an ongoing project that she will build upon, working in the gallery daily for the duration of the exhibit. As such, the exhibition will be constantly changing and evolving in the presence of visitors to the gallery and will include dance and movement-based performances, the creation of drawings and paintings and the on-site production of video works.

DMT Jeremy Shaw Canada 2004



Vancouver-based artist and musician Jeremy Shaw presents his 8-monitor video installation *DMT*, a work that explores the varied experiences of his friends under the influence of the powerful hallucinogenic (and highly illegal) drug DMT.

With his camera tightly focused on their faces, Shaw taped seven of his friends, and himself, attempting to describe their experiences while tripping heavily for the approximately ten intense minutes that the drug lasts. As is well known to those who have taken the drug, the experience is nearly impossible to describe, and watching the subjects in *DMT*, that certainly appears to be the case. By turns disturbing, amusing, delightful and even silly, the true nature of the work contemplates the inadequacy of language to express deeply personal and profound experiences.

"I started to realize that there are all kinds of barriers in the language we speak in trying to describe an experience like that. People really were at a loss for words. And I think it really shows that we can't share everything with everyone, that there are things that are always going to be yours. But there are a lot of open ends to this." — Jeremy Shaw

How I Loved the Broken Things of Rome J.R. Carpenter Canada 2005



Montreal artist, award-winning fiction writer and poet J. R. Carpenter presents a web art project on a single monitor PC containing twelve Quicktime videos about the city of Rome. The piece is shaped by and mimics the style of the modern tourist guidebook. Carpenter mixes maps, diagrams, photographs, historical facts and literary quotations and contrasts these mostly romantic notions of Rome by overlapping layers of text and images of the traffic, noise, graffiti, tourists and pollution that characterize the ancient city today.

How I Loved the Broken Things of Rome is a web art finalist in the Drunken Boat Panliterary Awards 2006, and can be viewed online at luckysoap.com/brokenthings.

Performance by Tammy Forsythe Saturday,
April 15, 6:00 PM at MOCCA. FREE.

How I Loved the Broken Things of Rome is also
exhibited as a part of *Transposing geographies:
mapping on the internet*.
See p.84 for details.

PAUL
PETRO

Paul Petro Contemporary Art
980 Queen Street West
416 979 7874
paulpetro.com

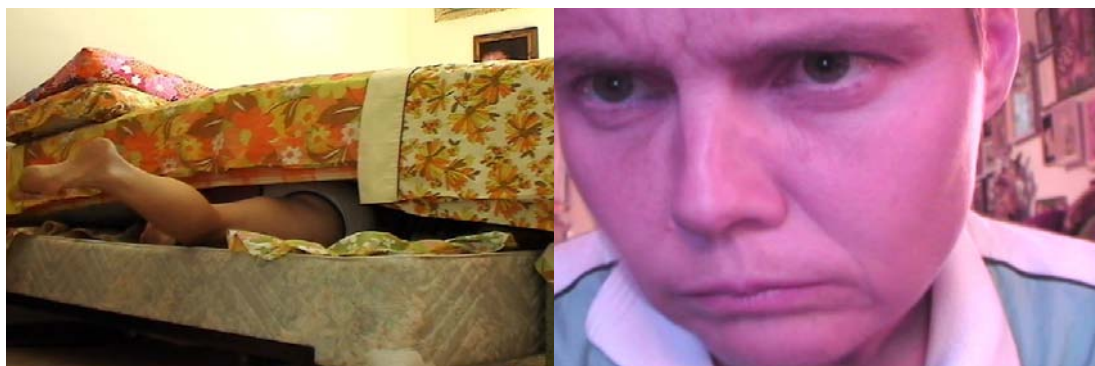
April 14 to May 13

Opening Reception: Friday, April 14, 7 PM to 10 PM

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM

Wednesday to Saturday, 11 PM to 5 PM

**Why Always Instead of
Just Sometimes**
Deirdre Logue
Canada 2003-2005



Three years of collected seeing, wanting, hurting, promises kept and broken and Deirdre Logue is back with a new video called *Why Always Instead of Just Sometimes*. This episodic, twelve part saga updates video pioneers Vito and Chris and Marina, reshaping the body as material for a new ethics of seeing. Home movie loops jog the memory between solo camera performances. Bedroom idylls, ear painting, jaw cracking, bandage wielding, bag blowing, self suckling, that beauty dancing: it's all here.

And to kick it all off there's a new book attached! It includes specially commissioned essays by Steve Reinke, Brenda Goldstein, Daniel Cockburn, Marc Glassman, Aleesa Cohene, Sarolta Jane Cump, Barbara Sternberg and Emily Vey Duke. It's paperless and free of charge, a virtual weightless book that can be accessed online at lift.on.ca and imagesfestival.com.
— Mike Hoolboom, 2006

"Deirdre Logue may not be inevitable, but her video is. Like most motion pictures that we give ourselves these days, it's symptomatic... It hopes against hope (which is to say: against itself) for either a profound mutation or a lancing. At its bedraggled best, it pries itself apart, crawls deep inside, into the crack, and looks for change." ("Setup/Punchline/Repeat" by Daniel Cockburn)

Deirdre Logue will be taking part in the Talk to the Pie speakers series on Tuesday, April 18, 3 PM to 5 PM, at The Gladstone Art Bar (1214 Queen Street West). See p.21 for details.

"I remember her telling me that when we were done editing *Why Always Instead of Just Sometimes* she was going to erase all of her secrets from my mind. And maybe that's what happened..." ("Notes from an Editor" by Aleesa Cohene)

"It is difficult to think of introspection without retrospection, introspection without temporal depth. Self portraiture is a flash of introspection, shallow, immediate, without depth. Surface introspection. A queer thing." ("Not Persephone, Per Se" by Steve Reinke)

Deirdre Logue has spent the past fifteen years working on behalf of media artists by organizing independent film, video and new media festivals, by founding collectives and by participating in forums and symposiums. A filmmaker since 1990, Deirdre is perhaps best known for her series of short, handmade, performance films collectively titled *Enlightened Nonsense* (2000). Her work has been exhibited nationally at YYZ Artist Outlet in Toronto, Neutral Ground in Regina, SAW Gallery in Ottawa, Mount Saint Vincent University Art Gallery in Halifax as well as internationally at Centre d'art Contemporain in France, the San Francisco Cinematheque, Video Ex in Switzerland, the Honolulu Academy of Art in Hawaii, Carnegie Mellon University in Pennsylvania and as part of a recent Canadian video exchange in Cairo, Egypt. Her works are distributed by Vtape in Toronto.

Why Always Instead of Just Sometimes was made with the essential support of the Canada Council for the Arts, the Liaison of Independent Filmmakers of Toronto and the Centre for Art Tapes.

PREFIX.

Prefix Institute of Contemporary Art
401 Richmond Street West, Suite 124
416 591 0357
prefix.ca

March 18 to April 22

Off Screen Reception: Saturday, April 15,
1 PM to 5 PM

Wednesday to Saturday 12 PM to 5 PM

Power Plays *Annika Larsson* Sweden, 2000/2001



Stills from:
Annika Larsson, "Dog," 2001
Annika Larsson, "Poliisi," 2001
Courtesy Andrea Rosen Gallery, NY
and Adrehn-Schiptjenko, Stockholm.

Moments of significance — The work of Annika Larsson

"The videos of Annika Larsson are encapsulated epics of pure fantasy, sandwiched in the theatrical display of the ordinary. Her work has been discussed in the context of the male world of domination and desire. She likes to engage in such stereotypes of domination and exploitation as a means to critique them. By emphasizing sparseness and repetition, Larsson successfully relays the obsessive nature of desire in all of us by evoking erotic tension even in the most banal of tasks.

Larsson's work constantly circumvents a narrative; then interrupts it, leaving us on the edge. Accomplished through cyclical repetitiveness, frozen moments and pregnant pauses (tactics derived from still photography), her videos evoke an emptiness that channels emotions (desire, fear, anxiety) and heightens suspense (anticipation, suspicion and speculation). Her cinematography captures the flow of fleeting impressions fluidly by recording transient, momentary impressions. Because of its specific temporality, video is well suited to bringing out the spatial aspect of time. In Larsson's work, there is a difference between real and psychological time. Time in Larsson's works is both compression and expansion — her narrative depends upon the juxtaposition of significant moments and contrasting durations such as speed, slow motion, and pauses. Her aesthetic utilizes distortion through emphasis, such as the focus on singular elements,

fetishes and close-ups (face, hand, crotch). Where artists such as Bill Viola, Douglas Gordon, and Andy Warhol have used similar effects mainly to evoke meditative or absorptive states in their work, Larsson uses time in a way that has more in common with the modernist avant-garde — the focus on the absorbed significant moment. In atomist conceptions of time, the moment that passes in a few seconds may actually be experienced and represented in a form whose duration far exceeds its reality. The deeper the experience of a moment, the greater the accumulation of experience, hence the moment lived is longer. The lived duration is not a question of length but of depth and density. This moment possesses explosive potential — as an intermediate area of experience between inner psychic reality and external reality in one immediate blast.

There are several different rhetorical vocabularies active within Larsson's work. Larsson scales the work down, emphasizing continuity with slight ruptures. As spectators, we are alienated from conventional modes of representation; experiencing the work is like a gradual unrolling of an ancient scroll. Larsson's is an art of affect rather than distanced appraisal, an art of duration and absorption rather than of immediate satisfactions, and an art that refuses the spectator's control over the image, but rather embeds its audience within its structures. Her work engages a filmic strategy of disjunction to break down coherence and normal perception."

— Shirley Madill



Trinity Square Video
401 Richmond West, Suite 376
416 593 1332
trinitysquarevideo.com

April 15 to May 13

Off Screen Reception: Saturday, April 15,
1 PM to 5 PM

Monday to Friday, 10 am to 6 pm
Saturday, 12 pm to 4 pm



The Island in the Centre of the Earth *Michael Campbell* Canada 2006



"Cedar Vessel" 12,000 years collapsing into eight seconds, Plug In ICA Winnipeg, 2005

Lethbridge artist *Michael Campbell* will be creating new work to present at this year's Images Festival during a one-month artist residency at Trinity Square Video. Combining sculptural elements with video imagery, Campbell creates experiential works that blur the lines between real and fictional histories. Artist and critic David Garneau identifies Campbell as an "emerging member of the Lethbridge School, that includes Janet Cardiff, George Bures Miller, and David Hoffos. The language in many of the works by these artists...is poised between science, fiction and spirituality; as if trying to reactivate the pre-postmodern imaginary of mid-century sci-fi radio shows and novels that subverted the dominant discourse through anxious, apocalyptic speculations, conspiracy theories and mistrust of rationality." (Michael Campbell: *Enlightenment in the Suburbs*, Vie des Arts, No 185, 2002).

For his 2006 residency, Campbell's *The Island in the Centre of the Earth* sees him revisiting a 1933 Antarctic weather observation outpost built by Admiral Richard E. Byrd. Spending almost a year alone in the snow-sunken bunker, Byrd eventually lost touch with reality after continual exposure to carbon monoxide. Recreating the outpost as a 3D model, Campbell will utilize video projections to posit a fictional character within the space. Pixelvision recordings will create broadcasts meant to mimic Byrd's occasional shortwave radio transmissions to the outside world.

There will be a workshop with Michael Campbell Sunday, April 16, 2006, 1 PM to 4 PM at Trinity Square Video, 401 Richmond Street West, Suite 376. See p.20 for details.



Vtape
401 Richmond Street West, Suite 452
416 351 1317
vtape.org

April 15 to May 27

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM

Monday to Saturday, 12 pm to 5 pm

Sunday, April 16, 12 pm to 5 pm

Lost in Space

Mieke Bal

Netherlands 2004-2005



When asked, in an interview conducted in English, what he missed most about being away from home, an Iranian long-term asylum seeker burst into his native Farsi and said that of the sorely missed things, the primary one was language. This act triggered the aesthetic of Bal's new video. Considering issues surrounding homelessness and displacement, *Lost in Space* tears apart different manifestations of language. First, in an extensive credit sequence, all speakers are shown saying exactly what they say in the piece, but only their mouths and hands are speaking; no voice can be heard over the street noise that accompanies their visual speaking. When the piece proper begins, it becomes clear that the visual remains severed from the voices. We hear the voices and see, in yet a different manifestation of speech, the translated utterances in screen-filling typescript. The images of failed attempts to insure home and security are relegated to the background. Meanwhile, the discrepancy between what we see, read, and hear becomes a statement on language in the contemporary world of displacement. — Mieke Bal

Mieke Bal, a well-known cultural critic and theorist, is Academy Professor in the Royal Netherlands Academy of Arts and Sciences, and a professor of the Theory of Literature at the University of Amsterdam. Her many publications include *Traveling Concepts in the Humanities: A Rough Guide* (University of Toronto Press, 2002), *Louise Bourgeois' Spider: The Architecture of Art-Writing* (University of Chicago Press, 2001), *Looking In: The Art of Viewing* (G&B Arts International, 2001), *Quoting Caravaggio: Contemporary Art, Preposterous History* (University of Chicago Press, 1999) and *Narratology: Introduction to the Theory of Literature* (University of Toronto Press, 1997). She has also taken up documentary filmmaking and video installation. Her areas of interest include literary theory, semiotics, visual art, cultural studies, transcultural theory, feminist theory, French, the Hebrew Bible, the 17th century contemporary culture, and art presentation.

Mieke Bal is also exhibiting her new three-channel work *Nothing is Missing* at A Space Gallery. See page 67 for details.

Artist dialogue with Mieke Bal & Mike Hoolboom (part of the *Talk to the Pie speakers* series) Friday, April 14, 3 PM to 5 PM at A Space. See p.21 for details.

WYNICK/TUCK GALLERY

Wynick/Tuck Gallery
401 Richmond Street West, Suite 128
416 504 8716
wynicktuckgallery.ca

April 8 to April 29

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM

Tuesday to Saturday, 11 AM to 5 PM

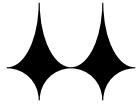
He Talks So Much Without Saying Anything

Curated by Aki Onda
Takehito Koganezawa
Berlin/Japan 2003



A three-channel projection that plays with the possibilities of video fragmentation. The artist invited people to perform a variety of sounds using only their bodies as instruments. Randomly played, the collection of human noises and voices mix together to create a complex musical space.

***Takehito Koganezawa** has developed a diverse art practice in drawing, video, sound sculpture and performance. His videos often originate from live performances and include the artist as an actor/participant. He is represented by Galerie Wohnmaschine in Berlin and has exhibited widely at venues including the Christopher Grimes Gallery (Santa Monica, USA), Shiseido Gallery (Tokyo, Japan), Tokyo Opera City Art Gallery (Japan), La Biennale de Montréal (Canada), and the Rotterdam International Film Festival (The Netherlands).*



Mercer Union
37 Lisgar Street
416 536 1519
mercunion.org

April 13 to May 20

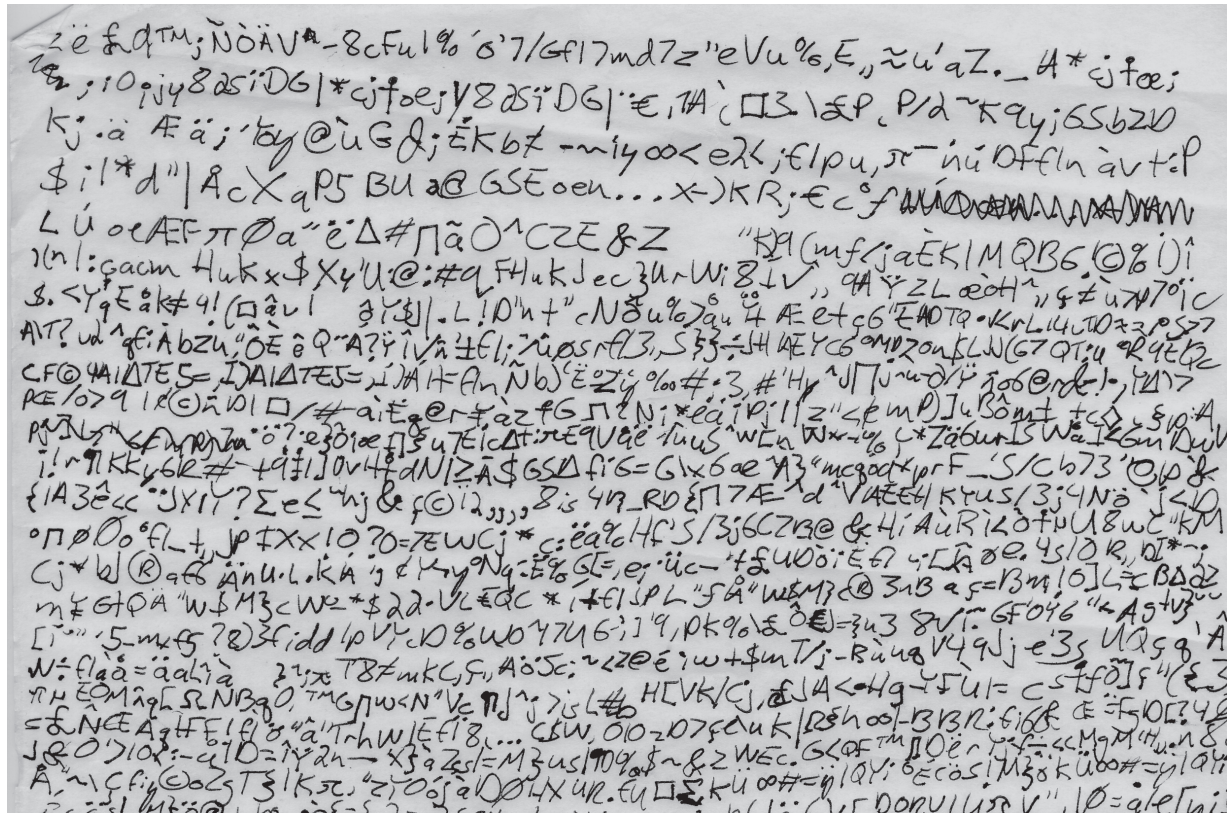
Opening Reception: Thursday, April 13, 8 PM

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM

Tuesday to Saturday, 11 AM to 6 PM

Yester-duh

Brian Joseph Davis
Canada, 2006



"Yesterday" is the most recorded composition of all time. Is it the most remembered? A vocal recording booth is installed in the Mercer Union back gallery. Over the course of the exhibition, during appointed hours, the public is solicited to record their interpretation of the song "Yesterday" from memory and with no practice. A headset with a feed of an instrumental version of the song is provided to assist with melody and timing. \$5.00 is paid for a "successful" take. The recordings will be composited onto a limited-edition CD to be sold at the closing party.

"As the performers insinuate themselves into the composition with ersatz lyrics and marbles in mouths, failed recall becomes a radical strike against nostalgia, and a bad performance becomes the most graceful of detourments. Perhaps you'll remember Yesterday tomorrow." — Brian J. Davis

Brian Joseph Davis was called a "genius" by Alex Ross of *The New Yorker* for turning the writings of philosopher Theodor Adorno into a punk 7-inch. Coach House Books recently published *Portable Altamont*, his first collection of writings, which has garnered praise.

Artist Talk with Brian Joseph Davis Thursday, April 13, 7:30 PM
at Mercer Union (37 Lisgar Street). See p.21 for details.



YYZ Artists' Outlet
401 Richmond Street West, Suite 140
416 598 4546
yyzartistsoutlet.org

March 11 to April 22

Off Screen Reception: Saturday, April 15, 1 PM to 5 PM

Tuesday to Saturday, 11 AM to 5 PM

Sunday, April 16, 12 PM to 4 PM

Duet: Étude for Solitudes

Laiwan

Canada 2006



Duet, a large-scale project Laiwan recently developed while participating in the Sound & Vision Residency at the Banff Centre for the Arts, incorporates both an interactive gallery installation and a live music performance based on improvisational practices of jazz. In partnership with YYZ Artists' Outlet, Images will present both components of *Duet*: the installation and a related performance. The sculptural gallery work contains two double-sided projection screens, connected to computerized music keyboards. Projected on each screen is the image of Susie Ibarra or Lori Freedman improvising, with each musician filmed while playing solo. Viewers can "play" each set of video through the keyboards.

Laiwan is an interdisciplinary artist and writer based in Vancouver, British Columbia. Born in what is now Zimbabwe to Chinese parents, she immigrated to Canada in 1977 to leave the war in Rhodesia. A graduate

of Emily Carr College of Art and Design, Laiwan started the OR Gallery in Vancouver in 1983 and has since initiated various curatorial projects in both Canada and Zimbabwe. Laiwan has participated in a variety of exhibitions in Canada, the US, Japan and Europe as well as being involved in gay, lesbian, feminist and 'of colour' community-based organizing. She also engages in public discourse through panel discussions, conferences and symposiums and gives solo lectures at a variety of venues including galleries, universities and art programs.

Also at YYZ, March 11 to April 22

Toronto artist Kristan Horton presents a video installation that features a series of everyday objects morphing into other everyday objects. The morphs have been produced by hand rather than through the employment of digital techniques.

Live Performance with Susie Ibarra & Lori Freedman Tuesday, April 18 at 9 PM at The Gladstone Ballroom (1214 Queen Street West). See page 58 for details.

Talk to the Pie speakers series with Laiwan, John Oswald & Nobuo Kubota, Wednesday, April 19, 3 to 5 PM in The Gladstone Art Bar (1214 Queen Street West). See p.21 for details.

Online Works



Transposing geographies: mapping on the internet

Curated by Christina Battle and Sara MacLean
imagesfestival.com

Extending beyond traditional modes of mapping, artists featured in this year's online exhibit utilize the Internet to reconsider their interactions with place. Pulling from personal memories, travels and interactions within cities, contributing artists present opportunities for viewers to move beyond the physical boundaries set by geography. Highlighting the Internet's ability to navigate users through space, Toronto-based twig design has developed an exhibition interface allowing visitors to map their journey from one site to the next.

***Please note that many of the sites in this exhibition have sound components best experienced through the use of headphones or stereo speakers.*



All About My Ho Chung Tsang Tsui Shan

China 2005
emergencylab.hk/common/hochungvillage

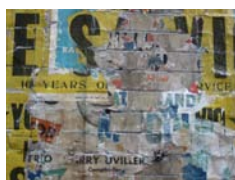
Video imagery and field recordings provide the opportunity to travel through Ho Chung Village as Tsang Tsui Shan presents a multi-layered recreation based on personal interpretations of the town as she remembers it.



In The Weather Melinda Fries and Bonnie Fortune

USA 2005
intheweather.org

In 2005 Melinda Fries and Bonnie Fortune began to collect walks from around the world. The resulting website allows viewers to share in individual experiences while providing pathways for future exploration.



Folk Songs For the Five Points Alastair Dant, Tom Favis, Victor Gama & David Gunndam

USA 2006
tenement.org/folksongs

Created in response to the Lower East Side Tenement Museum's invitation for a project exploring contemporary immigrant experiences in New York City, *Folk Songs for the Five Points* explores the formation of identity in New York's Lower East Side.



New York City Map Marketa Bankova

Czech Republic 1999-2002
nycmap.com

Marketa Bankova was chosen by a secret organization to undertake a research expedition in New York City. Her mission: to seek, discover and document.



How I Loved the Broken Things of Rome J.R. Carpenter

Canada 2005
luckysoap.com/brokenthings

Mapping the experience of the tourist, J.R. Carpenter considers landscape from both a physical and metaphorical perspective. Layering diagrams, photographs, historical facts and literary quotes with documents of contemporary Rome, she explores gaps between what is known of history and what is merely speculative. *How I Loved the Broken Things of Rome* is also on exhibition at the Museum of Contemporary Canadian Art (MOCCA), see page 76 for further information.



Radical Cartography: Exploring Nice, Mapping Nice

Kayte Young & Bill Rankin
USA 2001
radicalcartography.net/nice

Wanting to make their first impression of Nice different than the pre-packaged tourist itinerary, Kayte Young & Bill Rankin cut up their map, tried alternate modes of documentation, and talked to the residents about how they understood their city.



Shadows From Another Place Paula Levine

USA/Canada 2004
paulalevine.banff.org

What if international gestures, such as acts of terrorism or war were like boomerangs returning to sites of origins with an impact equal to the one enacted? Using Global Positioning Systems, Paula Levine imagines the impact of political and cultural changes taking place in one location upon another.

Online works can also be viewed at the Images Festival
Mediatheque, Suite 448, 401 Richmond Street West (open
Monday to Saturday, 12:00 PM to 5:00 PM).

Online Works

Utopia Suite

Clive Holden

Canada 2006 to 2010

utopiasuite.com



Consisting of a number of elements woven together by an online presence, Canadian artist Clive Holden presents his recent project *Utopia Suite*. Inhabiting at once the subcultures of: new media, performance, film and video art; art-punk, electronic and new music; contemporary and experimental literature; and web culture, *Utopia Suite* strives to undergo formal experimentations in the combining of digital and celluloid arts and to explore the relationships arising from these combinations.

This “virtual walk-through” of the web structure of *Utopia Suite* is only the introduction to a larger, multi-platform project due for completion in 2010. This varied collection will unite to create a “suite”, a whole, interconnected, intermedia work including:

- a feature-length film/video,
- installations,
- an interactive DVD-ROM intended to gather the completed project together,
- a multimedia artist’s website (utopiasuite.com), the project’s network hub,
- a touring multimedia artist’s talk and performance,
- a variety of special events such as outdoor screenings, performances and other creative uses of spectacle and social interaction,
- continuous interaction with the web and general media and the public, incorporating documentation and feedback as an integral part of the ‘culture’ of the project, and
- a book.

Clive Holden will present a talk associated with the launch of *Utopia Suite* Saturday, April 15, 3 PM to 5 PM at Camera Bar (1028 Queen Street West). See p.21 for details.

Clive Holden is an intermedia artist, filmmaker and writer. His works have exhibited at the London International Film Festival, the Rotterdam Film Festival, transmediale in Berlin, the Images Festival in Toronto, the European Media Art Festival, CPH:DOX Copenhagen Documentary Film Festival, the Ann Arbor Film Festival, and the 50th Annual Robert Flaherty Film Seminar. Holden has published two books and two CDs. A native of Victoria, he lives in Toronto with his wife, writer Alissa York.



Music. First.



Canada's source for music since March 1992.

Over 100,000 copies picked up from coast to coast each month.

There's even more at exclaim.ca

KOMA
DESIGNS
is proud to present

Port open

1239 Queen Street West
www.komadesigns.com
phone: 416.532.5662

koma
furniture gallery
one of Toronto's only furniture galleries



www.komadesigns.com



PAGES BOOKS & MAGAZINES

256 Queen St W, Toronto
www.pagesbooks.ca
416 598 1447

PAGES

WINDSOR

1022



school of visual arts
traditional & new media

university of windsor
uwindsor.ca

photo by jenni booth

toronto
reel Asian
International film festival

**THE TORONTO REEL ASIAN
INTERNATIONAL FILM FESTIVAL**

SHOWCASING THE BEST IN CONTEMPORARY INDEPENDENT ASIAN
CINEMA FROM CANADA, THE U.S. AND AROUND THE WORLD.

SPECIAL 10TH-ANNIVERSARY EDITION, NOVEMBER 2006

CALL FOR SUBMISSIONS:

EARLY DEADLINE:
JUNE 1, 2006 (NO ENTRY FEE)

FINAL DEADLINE:
JULY 3, 2006 (\$10 LATE FEE)

401 RICHMOND ST. W., SUITE 309
TORONTO, ONTARIO M5V 3A8
T 416.703.9333 F 416.703.9986
E INFO@REELASIAN.COM
WWW.REELASIAN.COM



THE ONTARIO
TELEFILM
COUNCIL
PRESENTATION

TELEFILM
CANADA

torontoarts council
torontoarts.org

MADISON MANOR BOUTIQUE HOTEL

Toronto, Ontario



*"The Elegant Country
Inn with Victorian Charm
In the City"*

- 23 Bedroom Boutique Inn, converted, Elegant Victorian Mansion
- Beautifully decorated, full amenities in all rooms
- Some fireplaces, balconies
- Breakfast included in your room rate from \$129 to \$194 Cdn
- Downtown Location Spadina & Bloor Walking distance to Casa Loma, Yorkville, Museums and U of T

Wedding Guests love our Elegant Inn. Complement Your Wedding Reception arrangements, call us to look after your Rehearsal Dinners, and Out of Town Guest Parties. Fun and flare for your pre-wedding celebrations.

- Perfect Romantic Getaway in the City
- Corporate Stays with a unique difference
- We specialize in small conferences up to 60 guests and private parties from 20 to 800 guests
- Special rates for large group reservations call for a custom quote 416-927-1722 ext 512



- The Villa - 4 Bedroom, 4 baths, private terrace & bar
- Five gorgeous 1 Bedroom Condos
- Three Studio Apartments
- One Poolside Casita 2 Bedroom
- Spectacular ocean, town & mountain views
- Pool with waterfall
- Hot Tubs, 3 Palapa-covered wet bars with BBQ's
- Fully Equipped Kitchen Facilities

- * Adult Only, ideal for vacations, honeymoons, & casual weddings
- * Custom Quotes for Corporate Celebrations & Incentive Packages
- * Reserve one suite or the entire Villa for 30 guests. Total 15 Bedroom Complex

- For a Custom Quote call 416-927-1722 ext 512

THE CASA ISABEL IS JUST WHAT
YOU HAVE BEEN LOOKING FOR!
"IT IS ABSOLUTELY LOVELY"

Casa Isabel



"Madison South" Puerto Vallarta - Mexico

*Luxury Villa and
9 Unit Condo Complex*

FOR SOMETHING UNIQUE AND SPECIAL OUR SMALL INNS ARE SPARKLING GEMS

TORONTO, ONTARIO AND PUERTO VALLARTA, MEXICO FOR RESERVATIONS PLEASE CALL:

416-922-5579 or 1-877-561-7048 part of the Village Manor Family www.madisonavenuepub.com

Swing by 89.5 FM and check out these amazing new shows...

Shake the Radio!

Tuesday 5-6pm

With host Cristine Paglialunga

The blistering sounds of 70s and contemporary punk, power pop and garage. Yowza!

My Room

Thursdays 12-1pm

With host Myke

Painting the musical walls with a collage of alternative music, bridging the gap between the marginalized and the popular, My Room leaves no musical stone unturned!



CIUT
89.5FM
www.ciut.fm

It's (A)Live

Tuesday 9-10pm

With host Andy Frank

Live performances of local, regional, national, & international artists as recorded by CIUT.

The First Word

Sunday 1-3pm

With hosts Andy Frank, Andrea Nene, Wendy Baker, Stephen De Wit, Jason Haney, Maya Despres

A weekly current affairs and arts program that covers a broad range of topics that are current, relevant and instigate lively discussion. Guests range from musical and artistic directors to academic authors and documentary film-makers.

Reading Allowed

First Sunday of every month 2:30-3pm

A special segment of The First Word, this monthly book show features interviews, readings, and roundtable discussions with writers and thinkers published in Toronto.

Sound good? Come visit us online, we have almost 80 other programs that we're sure you'll love!



NEW COLLEGE

University of Toronto

*Celebrating Excellence
in Education & Diversity*

\$200,000 IN SCHOLARSHIPS? NOT BAD FOR A START

The catch:

This is your one chance – scholarship money is only available to those who attend the Vancouver Film School Canada Roadshow 2006.

Schmooze us

when the Roadshow stops in Toronto

Thursday May 4 @ 6pm

Delta Chelsea Hotel, 33 Gerrard St W

RSVP for this event

rsvp@vfs.com

1.800.661.4101 ext 4013



Vancouver Film School
Where Results Matter

A proud supporter of Images

*aboveground/
underground*

CKLN
www.ckln.fm

*Toronto's original source of Independent film
coverage and discussion*

FRAMELINE **CINEPHOBIA**
Friday 2:00-2:30pm Friday 2:30-3:00pm

15th ANNUAL
**Call for
entries**

Cabbagetown

Short Film & Video Festival

2006

■ **Screenings: Wed. Sept. 6, 2006**

The Cabbagetown Short Film & Video Festival is a juried show. All selected entries will be eligible for awards – cash prizes and more!

■ **Deadline for entries: July 31, 2006**

No entry fee. Films must be no longer than 15 minutes on NTSC VHS or DVD. For applications:

www.cabbagetownshortfilmvideo.com

For more information call (416) 924-3514

Cinéma with an accent

Film Animation
Film Production
Film Studies

Mel Hoppenheim School of Cinema
Montréal



Concordia
UNIVERSITY

cinema.concordia.ca



High Definition On-line, HDCAM SR, HDV
Up & Downconversion

Avid Symphony
PAL & NTSC
Universal Mastering

Avid Film Composer
Avid Xpress DV
Avid Unity

Standards & Aspect
Ratio Conversion
...and more!

**FEARLESS
FILMS**

The Fearless Film & Video Corporation
141 Bathurst Street, Suite 202 416-504-9694

latitude 53 contemporary visual art presents

visualeyez 2006

dom est icity

a seventh annual festival of performance art
curated by todd janes: animated by margaret dragu

edmonton ab: may 18-31 2006

www.latitude53.org

NEED MUSIC?

contact

www.chrisstoneaudio.com

416.923.6700

1.877.920.6700

**FILMS FOR
THE FILM BUFF
PEOPLE**

**73 RONCESVALLES
NEW! 1380 QUEEN EAST**

CAFE

DVD RENTAL

THEFILMBUFF.COM



MediaNet presents - edges media art festival
April 2006, edgcasting at: www.edgesfestival.com



SEX TOYS & GEAR



BOOKS, VIDEOS & DVDS



SAFE, SLIPPERY

& SENSUAL STUFF



online catalogue!

www.comeasyouare.com

701 Queen Street West, just west of Bathurst 416.504.7934

WORKER OWNED & OPERATED | PAPER CATALOGUE AVAILABLE

*
come
as you are

— Explore new and unique pathways —

University of Regina

Department of Media Production and Studies

offers well-rounded fine arts-based programs:

*BFA degree in film and video production

*BA and BA Honours degrees in film studies

For more information

Website: www.uregina.ca/finearts

Email: film@uregina.ca

Phone: (306) 585-4796, Fax: (306) 585-4439

Mailing address: ED243, 3737 Wascana Parkway

Regina, Saskatchewan, S4S 0A2



*Queen Mother
Cafe*

COMMUNITY PARTNERS



A Space

401 Richmond Street West, Suite 110
Toronto ON M5V 3A8
(T) 416 979 9633 (F) 416 979 9683

(E) info@aspacegallery.org www.aspacegallery.org

Founded in 1971, A Space is one of the oldest operating artist-run centres in Canada. A Space is committed to politically engaged, community-based, culturally diverse and technically innovative programming. Basic membership is \$20.

agYU

Art Gallery of York University

4700 Keele Street, Accolade East Building
Toronto ON M3J 1P3
(T) 416 736 5169 (F) 416 736 5985

(E) agyu@yorku.ca www.yorku.ca/agyu

Departing from the notion of out there. The Art Gallery of York University is an artistically and intellectually driven public art gallery dedicated to manifesting contemporary art within its university context and "off-site" through diverse cultural circuits. The AGYU, out there, always free.

c magazine

C Magazine

PO Box 5, Stn B,
Toronto, ON M5T 2T2
(T) 416.539.9495 (F) 416.539.9903

(E) general@cmagazine.com www.cmagazine.com

Canada's leading international contemporary art magazine, C Magazine publishes challenging critical writing from established and emerging writers. C provides a forum for Canadian art and artists while placing them on an international stage. Published quarterly, C Magazine has brought you underground and underdog trends in art and culture for more than 20 years.



Canadian Film Centre's Habitat New Media Lab

2489 Bayview Avenue
Toronto ON M2L 1A8
(T) 416 455 1446 x 296 (F) 416 445 9481

(E) habitat@cdfilmcentre.com www.cdnfilmcentre.com

Looking for a change? Or a whole new direction? The Canadian Film Centre's Habitat New Media Lab provides the highest level of analytical and practical new media training. You'll push the boundaries of learning and imagination to create interactive documentaries, mobile entertainment, new media installations, narrative games, and much more. If you are a writer, designer, producer, programmer, filmmaker, visual artist, new media pro or a creative mind, contact us.



Canadian Filmmakers Distribution Centre

171 East Liberty, Suite 220

Toronto ON M6K 1W9
(T) 416 588 0725 (F) 416 588 7956

(E) cfmdc@cfmdc.org www.cfmdc.org

The CFMDC is dedicated to securing the availability and promoting the visibility of independent film works which operate outside of the mainstream. Since 1967, the CFMDC has been a critical source for curators, programmers, educational institutions, festivals and museums worldwide. With over 2,600 works in distribution, the CFMDC remains committed to its role as an advocate for the dissemination of independent visions. For information on having your works distributed by the CFMDC please contact us at the address above.



Charles Street Video

65 Bellwoods Avenue
Toronto ON M6J 3N4
(T) 416 603 6564 (F) 416 603 6567

(E) csv@charsestreetvideo.com www.charsestreetvideo.com

Charles Street Video is a media art centre that provides various production opportunities and artist access to electronic and digital tools. CSV's facilities include Avid and Final Cut Pro systems, a ProTools audio editing station and a full range of production gear. Among the many annual activities CSV undertakes are numerous artist residencies and workshop sessions and the provision of scholarships to post-secondary, media art students. CSV also collaborates on production programs with organizational partners, including Inside Out, Planet in Focus, The Power Plant, the Art Gallery of Ontario, Images Festival, Seventh Generation Image Makers and New Adventures in Sound Art.



Cinema Scope

465 Lytton Boulevard Toronto ON M5N 1S5
(T) 416 889 5430

(E) info@cinema-scope.com www.cinema-scope.com

An independently published film quarterly marked by analytical writing on film and video, Cinema Scope unites experienced critics from across North America with up-and-coming Toronto writers. Packed with reviews, essays, festival reports, and interviews, it is geared to cinephiles looking for an intelligent forum on world cinema. With unparalleled depth and breadth, Cinema Scope is a real alternative in the Canadian film scene, and in only five years has earned the respect of cinephiles worldwide.



Cinematheque Ontario

Screenings at Jackman Hall, Art Gallery of Ontario

317 Dundas Street West
Toronto, ON M5T 1G4
(T) 416 968-FILM www.bell.ca/cinematheque

Cinematheque Ontario, the year-round screening programme of the Toronto International Film Festival Group, is dedicated to presenting the history of world cinema in thoughtfully curated retrospectives, publishing filmmaker monographs, and touring programmes internationally. Cinematheque Ontario presents an ambitious selection of over 400 films annually, including director retrospectives, national and regional cinema spotlights, thematic programmes, a lecture series, and exclusive limited runs. Each year nearly 50,000 tickets are sold for a diverse showcase of classic and contemporary Canadian and international cinema, including many new and rare archival prints.

**Design Exchange**

234 Bay Street
 Toronto ON M5K 1B2
 (T) 416 216 2160 (F) 416 368 0684
 (E) info@dx.org www.dx.org

The Design Exchange opened in 1994 and has since mounted close to 100 exhibitions, organized numerous seminars, lectures, international conferences, educational programs and publications. The DX's mission is to promote the value of Canadian design, through engaging and enriching programs. Individual Membership is \$55.

**Edward Day Gallery**

952 Queen Street West
 Toronto ON M6J 1G8
 (T) 416 921 6540 (F) 416 921 6624

(E) eddaygal.toronto@sympatico.ca www.edwarddaygallery.com

The Edward Day Gallery was founded in 1992 in Kingston Ontario. The gallery is now located at the 952 Queen Street West complex at Queen and Shaw and represents Canadian emerging and established contemporary artists. The Gallery operates Tuesday-Thursday 10-6, Friday 10-7, Saturday 10-6, and Sunday 12-5, closed on Mondays.

**The Factory: Hamilton Media Arts Centre**

126 James Street North
 Hamilton ON L8T 2K7
 Mail: P.O. Box 57187, Jackson Station, 2 King St. West, Hamilton ON L8P 4X1
 (T) 905 537-8377

(E) info@hamiltonmediaarts.org www.hamiltonmediaarts.org

An artist-driven resource centre dedicated to the production and promotion of diverse forms of independent film, video, and time-based multimedia arts. Service provisions include access to facilities, equipment, peer resources, and educational initiatives. The Factory encourages the development and appreciation of these art forms through an ongoing programme of screenings and events.

**Frame Discreet**

8mm.film.transfer.house
 (T) 416.803.1101

(E) one_lovell@yahoo.ca www.justinlovell.com

Razor sharp frame accurate transfers of super 8, regular 8 and super duper/max 8 widescreen. We offer Scene by Scene and Supervised Transfers to give you the most out of the beautiful qualities of 8mm film.

GALLERY**Gallery 44 Centre for Contemporary Photography**

401 Richmond Street West, Suite 120
 Toronto ON M5V 3A8

(T) 416 979 3941 (F) 416 979 1695

(E) info@gallery44.org www.gallery44.org

Gallery 44 is a non-profit, artist-run centre committed to the advancement of contemporary Canadian photography. Our goal is to contribute to the national dialogue on contemporary Canadian photographic art practice and to foster its support, understanding and appreciation.

Gallery TPW

photobasedart.ca

Gallery TPW

80 Spadina Avenue, Suite 310
 Toronto ON M5V 2J3
 (T) 416 504 4242 (F) 416 504 6510

(E) gallerytpw@photobasedart.ca www.photobasedart.ca

Gallery TPW is a leading artist-run centre that exhibits the best in Canadian and international photo-based art. For over 25 years, Gallery TPW has provided a venue for the presentation and critical investigation of contemporary photography and photo-based art. The gallery's programs address the vital role that photo-based images play in contemporary culture, and explore the integration of photography with new technologies and time-based media.

**The Gladstone Hotel**

1214 Queen Street West
 Toronto ON M6J 1J6
 (T) 416 531 4635

www.gladstonehotel.com

The recently restored Gladstone Hotel is a unique urban hotel featuring 37 artist-designed hotel rooms and suites, short-term artist studio and exhibition spaces, plus event venues in a landmark building. The Gladstone Hotel delivers visitors instant access to Toronto's diverse art scene. Guests can experience Toronto art from within the comforts of one of the hotel's artist designed rooms and attend art related events held right in the hotel, and then step out into the heart of the city's art and design district.

**Goethe-Institut Toronto**

163 King Street West
 Toronto ON M5H 4C6
 (St Andrew subway)

(T) 416 593 5257 (F) 416 593 5145

(E) info@toronto.goethe.org www.goethe.de/toronto

The Goethe-Institut Toronto presents a wide range of contemporary arts programming, creating a vibrant dialogue between the various scenes in Germany and Canada today. We also run an extensive reference and lending library and offer professional German language courses both in Toronto and in Germany.



Gulf Islands Film & Television School

S.43 C.12 Galiano Island BC V0N 1P0

(T) 1 800 813 9993

(E) gifts@gulfislands.com www.GIFTSfilms.com

GIFTS is more than a school — we are a film, video & animation production hub. Located on beautiful Galiano Island, BC, we offer intensive live-in workshops and programs throughout the year for both teens and adults. Under the close mentorship of award-winning media professionals, our students are immersed in all aspects of the production process. Every student comes away from the program with a well-rounded set of creative skills and an original video to add to their portfolio. Our mission is to give students the means to fulfill their vision and talent, then sit back and watch as they astound us.

Harbourfront centre

Harbourfront Centre/Visual Arts & Crafts, York Quay Centre

235 Queens Quay West

Toronto ON M5J 2G8

(T) 416 973 4000

(E) info@harbourfrontcentre.com www.harbourfrontcentre.com

Established in 1976, Visual Arts & Crafts exhibitions at York Quay Centre are non-profit and non-collecting exhibition spaces, dedicated to exhibiting works from both local and international artists, collectives and institutions circulating exhibitions in many disciplines including fine art, new media, craft, design and architecture.

hotdocs OUTSPOKEN. OUTSTANDING.

Hot Docs Canadian International Documentary Festival

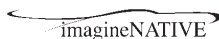
110 Spadina Avenue, Suite 333

Toronto ON M5V 2K4

(T) 416 203 2155 (F) 416 203 0446

(E) info@hotdocs.ca www.hotdocs.ca

Hot Docs, North America's largest documentary festival, will present its 13th annual edition from April 28 to May 7, 2006. An outstanding selection of 100+ documentaries from Canada and around the world will be presented to Toronto audiences and international delegates from over 25 countries. Hot Docs will also mount a full roster of professional development and market events for documentary practitioners, including the renowned Toronto Documentary Forum, running May 3 & 4, 2006.



imagineNATIVE Film + Media Arts Festival

401 Richmond Street West, Suite 417

Toronto ON M5V 3A8

(T) 416 585 2333 (F) 416 585 2313

(E) info@imagineNATIVE.org www.imagenative.org

The imagineNATIVE Film + Media Arts Festival, promotes, advances, and fosters emerging and established Canadian Aboriginal filmmakers and media artists in an international context. Please join us for the 7th Annual Festival, October 18–22, 2006.

insideout

Inside Out Toronto Lesbian and Gay Film and Video Festival

401 Richmond Street West, Suite 219

Toronto ON M5V 3A8

(T) 416 977 6847 (F) 416 977 8025

(E) inside@insideout.ca www.insideout.ca

Inside Out hosts Canada's largest and most exciting queer film and video festival, dedicated to the promotion and exhibition of film and video by or about Lesbian, Gay, Bisexual and Trans (LGBT) people. Through a variety of initiatives, we are committed to nurturing and supporting new and established artists while providing opportunities for audiences to view the best and most diverse work of interest to the LGBT communities. Join us May 18-28, 2006!



InterAccess Electronic Media Arts Centre

9 Ossington Avenue

Toronto ON M6J 2Y8

(T) 416 599 7206 (F) 416 599 7015

(E) helpme@interaccess.org www.interaccess.org

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

22DOKFEST KASSEL DOCUMENTARFILM + VIDEO

Kasseler Dokumentarfilm und Videofest

Filmladen Kassel e.V. Goethestrasse 31

34119 Kassel Germany

(E) dokfest@filmladen.de www.filmladen.de/dokfest

The Kasseler Dokumentarfilm und Videofest began as a pure documentary film festival in the 1980's but has since extended its frame to include media installations, MONITORING, and the seminar interfiction, a place for lectures and debates about the internet. In 2005 the festival presented 233 films and videos as well as 15 media installations, and was attended by more than 7900 spectators. The 23rd festival takes place November 7-12, 2006.

Deadline for entries: August 1st



The Liaison of Independent Filmmakers of Toronto

171 East Liberty, Suite 301

Toronto ON M6K 1W8

(T) 416 588 6444 (F) 416 588 7017

(E) office@lift.on.ca www.lift.on.ca

LIFT is a non-profit charitable organization that provides Toronto's vibrant arts community with affordable access to film equipment, professional and creative development workshops, film screenings and much, much more. Whether you're an art star or absolute beginner, if you're interested in making a film, give us a call. Now!



Media City

109 University Avenue West

Windsor ON N9A 5P4

(T) 519 977 6564

(E) mediacity@artcite.ca

Media City is an international festival of experimental film and video art presented annually in Windsor, Ontario since 1994. The festival is a co-presentation of Artcite Inc. (Windsor's artist-run centre for the contemporary arts) and House of Toast (Windsor's film and video collective).



Mercer Union, A Centre for Contemporary Art

37 Lisgar Street
Toronto ON M6J 3T3
(T) 416 536 1519

(E) info@mercunion.org www.mercunion.org

Mercer Union, A Centre for Contemporary Art is an artist-run centre dedicated to the existence of contemporary art. We provide a forum for the production and exhibition of Canadian and international conceptually and aesthetically engaging art and related cultural practices. We pursue our primary concerns through critical activities that include exhibitions, lectures, screenings, performances, publications, events and special projects.



Museum of Contemporary Canadian Art, (MOCCA)

952 Queen Street West
Toronto ON M6J 1G8
(T) 416 395 0067 (F) 416 395 7598

(E) mocca@toronto.ca www.mocca.toronto.ca

The Museum of Contemporary Canadian Art, (MOCCA), was founded in 1999 with a mandate to exhibit, research, collect, and promote innovative art by Canadian artists whose works engage and reflect the relevant stories of our times. MOCCA currently exists as a not-for-profit, arms-length agency of the City of Toronto's Culture Division. MOCCA's exhibition program reflects a dynamic yet balanced approach to presenting the wide range of ideas and media being explored by established artists at advanced stages of practice, and emerging artists who have demonstrated strong promise and exceptional commitment. In addition, MOCCA includes work by non-Canadian artists in group exhibitions, thereby creating a global context for the Canadian cultural voice.



The Music Gallery

197 John Street
Toronto ON M5T 1X6
(T) 416 204 1080

www.musicgallery.org

The Music Gallery is Toronto's Centre for Creative Music, a publicly assisted centre for the creation and performance of new music and music-related arts in Toronto, Ontario, Canada. We support the creation, performance and production of work in the following broadly defined areas: contemporary concert music, experimental or free jazz, experimental or avant rock, ethnocentric musics, electro-acoustic or electronic music, work involving mixed or experimental media and performance arts.



New College, University of Toronto

300 Huron Street
Toronto ON M5S 3J3
(T) 416 978 2461 (F) 416 978 0554

(E) alumni.newcollege@utoronto.ca www.library.utoronto.ca/new_college

New College houses such interdisciplinary programs as Women's Studies, African Studies, Caribbean Studies, South Asian Studies, Equity Studies and a new program called Paradigms and Archetypes. Such programs invite students to challenge traditional modes of thought and to apply critical scrutiny to their own lives and the social contexts in which they learn, work and live.

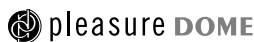


Paul Petro Contemporary Art

980 Queen Street West
Toronto ON M6J 1H1
(T) 416 979 7874 (F) 416 979 3390

(E) info@paulpetro.com www.paulpetro.com

Paul Petro Contemporary Art exhibits, by invitation, advanced contemporary work in all media by Canadian and International visual artists. The gallery has been in operation since 1993 and has co-presented work with the Images Festival for the past eight years.



Pleasure Dome

132 Wychwood Avenue
Toronto ON M6G 2Y2
(T) 416 656 5577

(E) pdome@ican.net www.pdome.org

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

PREFIX.

Prefix Institute of Contemporary Art

401 Richmond Street West, Suite 124
Toronto ON M5V 3A8
(T) 416 591 0357

(E) info@prefix.ca www.prefix.ca

Prefix Institute of Contemporary Art is a charitable organization that fosters the appreciation and understanding of contemporary photographic, media, and digital arts. As the only venue of its type in Canada, Prefix increases the visibility of Canadian artists and supports Canadian writers, curators, and critics, while also bringing a diverse body of international work to Canadian audiences through exhibitions, publications, and community-partnered activities. Its semi-annual magazine, Prefix Photo, received an honourable mention for the President's Medal at the 2005 National Magazine Awards.



Reel Asian International Film Festival

401 Richmond Street West, Suite 309
Toronto ON M5V 3A8
(T) 416 703 9333 (F) 416 703 9986

(E) info@reelasian.com www.reelasian.com

The Toronto Reel Asian International Film Festival takes place annually, showing the best in independent Asian film and video from Canada, the U.S. and all over the world. Our 10th-anniversary edition will take place at the end of November, 2006. Applications will be available soon on our website.



Soundscapes

572 College Street
Toronto ON M6G 1B3
(T) 416 537 1620

Soundscapes is a music store housing a well-chosen array of rock, americana, folk, blues, psychedelic, electronic, hip-hop, soul, jazz, experimental, classical, reggae and world music. There is also a quality selection of music-related DVDs, magazines, and books. Soundscapes has been voted Toronto's Best Music Shop by Eye Magazine, Now Magazine and Toronto Life.



South Asian Visual Arts Collective (SAVAC)

401 Richmond Street West, Suite 450
Toronto, ON Canada M5V 3A8
(T) 416 542 1661

(E) info@savac.net www.savac.net

SAVAC is a Toronto-based, artist-run, nonprofit organization dedicated to the development and presentation of contemporary visual art by artists of South Asian origin. SAVAC does not have a permanent gallery. As a collective, we produce exhibitions, an international lecture series, and educational projects in collaboration with artist-run-centres, museums, educational institutions and community organizations to integrate South Asian artists in the contemporary art sector.



Trinity Square Video (TSV)

401 Richmond Street West, Suite 376
Toronto ON M5V 3A8
(T) 416.593.1332 (F) 416.593.0958

(E) info@trinitysquarevideo.com www.trinitysquarevideo.com

TSV is an artist-run centre that provides independent artists and community organizations with video production and postproduction support and services at accessible rates. Here since 1971, TSV provides a range of services and initiatives for the creation, training and understanding of media art. These services and initiatives include workshops, an annual artist-in-residency, themed commission programs, artist talks, internships, member production grants and festival and community sponsorships. The TSV Gallery features exhibitions and screenings of video art by local, national and international artists.



Vtape

401 Richmond Street West, Suite 452
Toronto ON M5V 3A8
(T) 416 351 1317 (F) 416 351 1509

(E) info@vtape.org www.vtape.org

Founded in 1980, Vtape is an international distribution, exhibition and resource centre with an emphasis on the contemporary media arts. Vtape represents over 900 artists and carries over 3,500 titles. In-office facilities include study carrels for viewing and an extensive library of print materials available to the general public. Vtape also provides exhibition support and equipment rentals to galleries, curators and individual artists.



Wavelength

www.wavelengthtoronto.com

Wavelength is a weekly pay-what-you-can live music series and monthly magazine focused on the Toronto underground musical and artistic community. Started in 2000, Wavelength continues to be driven by a social conscience, promoting inclusivity, equality, civic and environmental responsibility, with the aim of encouraging connections between diverse and currently isolated communities.



Women's Art Resource Centre

401 Richmond Street West, Suite 122
Toronto ON M5V 3A8

(T) 416 977 0097 (F) 416 977 7425

(E) warc@warc.net www.warc.net

WARC is a not-for-profit, artist-run centre dedicated to the advancement of contemporary Canadian women artists. Activities include the WARC Gallery, Curatorial Research Library, Professional Development Workshops, Matriart Magazine, Educational Resources, Symposia & Conferences. Charitable # 131083271RR0001

WYNICK/TUCK GALLERY

Wynick/Tuck Gallery

401 Richmond Street West, Suite 128

Toronto ON M5V 3A8

(T) 416 504 8716 (F) 416 504 8699

(E) wtg@wynicktuckgallery.ca www.wynicktuckgallery.ca

Founded in 1968 as a downtown storefront/warehouse, Wynick/Tuck Gallery features multi media, progressive contemporary art by emerging, mid-career and senior artists. Wynick/Tuck is committed to pushing the boundaries and blurring the lines.



York University – Department of Film

222, Centre for Film and Theatre

4700 Keele Street

Toronto ON M3J 1P3

(T) 416 736 5149 (F) 416 736 5710

(E) film@yorku.ca www.yorku.ca/gradfilm/

York University's Department of Film offers undergraduate and graduate programs leading to BA, BFA, MA and MFA degrees, taught by award-winning filmmakers and scholars. Programs include professional training in film and video production (cinematography, editing, sound, directing and producing for fiction, documentary and alternative projects), screenwriting (story editing, scene writing and feature scripts), and scholarship in cinema and media history, theory and criticism, with a special focus on Canadian and world cinemas and documentary and alternative film.



YYZ Artists' Outlet

401 Richmond Street West, Suite 140

Toronto ON M5V 3A8

(T) 416 598 4546 (F) 416 598 2282

(E) yyz@yyzartistsoutlet.org www.yyzartistsoutlet.org

YYZ Artists' Outlet is a vibrant artist-run forum for the presentation of local, national and international contemporary artist-initiated exhibitions in all media as well as publications on topics in contemporary art, culture and society and activities that bring artists and audiences into contact with each other in engaging ways.

Make a difference...

The Independent Media Producers Program May 7- June 2nd

A one month intensive program designed
to inspire & empower new media makers.

Taught by leading Indy professionals.

Prerequisite weeklong course: Apr. 30-May 6

For complete 2006 calendar,

& TO REGISTER, visit:

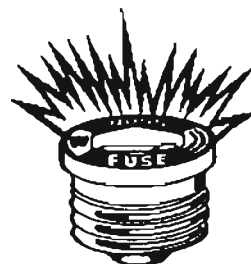


www.GIFTSfilms.com
or phone 1.800.813.9993

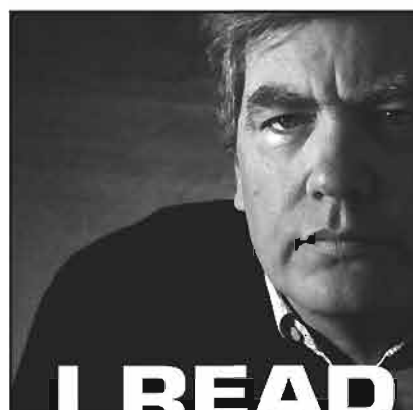
**The Gulf Islands
Film & Television School**

Fuse magazine

Bringing you the best in
critical insight for 29 years ...
and counting.



www.fusemagazine.org



Documentary filmmaker
Peter Raymont has made
over 100 documentaries
in his 34-year career. His
most recent film, *Shake
Hands with the Devil: The
Journey of Roméo Dallaire*,
was honoured with the
prestigious Audience
Award for World Cinema
Documentaries at the
2005 Sundance Film
Festival.

I READ POV

"POV is simply the best magazine about the world of
documentary filmmaking. It's progressive, incisive,
intelligent and looks great. Like many documentary
filmmakers, POV has always been 'ahead of the curve,'
anticipating new developments, profiling up-and-comers,
honouring the history of the art form while debunking
myths and stereotypes. That's why I read POV."

— Peter Raymont *Documentary filmmaker*

POINT OF VIEW MAGAZINE
POV

subscribe now!

pov@docorg.ca | www.docorg.ca | 1-877-467-4485



imagineNATIVE
film + media arts festival

Oct. 18-22, 2006
ORIGINAL. INDIGENOUS.

SUBMISSIONS DEADLINE:
JUNE 1, 2006

ph. +1 416 585-2333
info@imagineNATIVE.org
www.imagineNATIVE.org

DO YOU LIKE TO WATCH?

may 18 to 28, 2006

Sexy shorts, provocative documentaries and captivating features that celebrate the best in queer film and video from Canada and around the world

insideout

Toronto Lesbian and Gay
Film and Video Festival

For complete Festival news and box office information, visit

www.insideout.ca



ARTIST INDEX

- Abate, Bobby p. 30
 Abichandani, Jaishri p. 35
 Ahluwalia, Ashim p. 35
 Ajji, Tejpal S. p. 39
 Akhlaq, Nurjahan p. 35
 Arora, Kriti p. 35
 Arsenault, Jason p. 69
 Atelier National du Manitoba p. 40
 Avikunthak, Ashish p. 35
 Bailey, Jeremy p. 57
 Bal, Mieke p. 21, 67, 80
 Bankova Marketa p. 84
 Baron, Rebecca p. 45
 Barrow, Daniel p. 56
 Bellavance, Alexis p. 69
 Beloff, Zoe p. 48
 Ben-Ner, Guy p. 48
 Berton, Peggy Anne p. 49
 Bessette, Myriam p. 69
 Best, Suky p. 21, 72
 Bonder, Diane p. 31
 Borins, Daniel p. 33
 Brakhage, Stan p. 46
 Brown, Carl p. 43
 Brown, Jubal p. 33
 Brundert, Dagie p. 43
 Bryntrup, Michael p. 38
 Campbell, Michael p. 20, 79
 Carpenter, J.R. p. 76, 84
 Carpenter, Maia Cybelle p. 48
 Chan, Paul p. 47
 Chandra, Vijay B. p. 34
 Chenal, Pierre p. 44
 Chung-Yan, Alison p. 75
 Cokes, Tony p. 21, 71
 Collins, Susan p. 72
 Cowan, Paula Jean p. 49
 Creson, John p. 31
 Cummins, Rebecca p. 21, 73
 Curreri, Chris p. 71
 Daniel, Mary J. p. 31
 Dant, Alastair p. 84
 Davis, Brian Joseph p. 82
 Davis, Martha p. 43
 Deep Dark United p. 57
 Devic, Goran p. 30
 Douglas, Stan p. 68
 Doupé, Barry p. 30
 Dupuis, Robin p. 69
 Dutta, Amit p. 35
 Echenberg, Rachel p. 36
 ElKoussy, Hala p. 38
 Ellsworth, David p. 43
 Empain, Joanna p. 32
 Faithfull, Simon p. 73
 Fanderl, Helga p. 46
 Favis, Tom p. 84
 Flax, Carol p. 71
 Forsythe, Tammy p. 76
 Fortin, Anne-Michèle p. 46
 Fortune, Bonnie p. 84
 Fox-Gieg, Nick p. 47
 Frank, Tina p. 55
 Frater, Jean Alexander p. 39
 Freedman, Lori p. 58, 83
 Fries, Melinda p. 84
 Gagliardi, Francesco p. 31
 Gama, Victor p. 84
 German Ministry for Propaganda p. 44
 Gimel, Augustin p. 38
 Goodwyn, Amber p. 46
 Grenier, Vincent p. 21, 41
 Gunndate, David p. 84
 Haig-Brown, Helen p. 31
 Hamlyn, Nicky p. 20, 36, 46
 Harman, Hugh p. 47
 Hill, Eric p. 39
 Hill, Laurie p. 39
 Hofstetter, A p. 70
 Holden, Clive p. 21, 85
 Hoolboom, Mike p. 21, 29
 Horio, Kanta p. 59
 Horton, Kristan p. 83
 Ibarra, Susie p. 58, 83
 Ito, Atsuhiko p. 59
 Johannesen, Karen p. 43, 46
 Joreige, Lamia p. 30
 Kanian, Armen K. p. 39
 Kobland, Ken p. 37
 Koganezawa, Takehito p. 81
 Koller, Yannick p. 43
 Korda, Vincent p. 44
 Kubota, Nobuo p. 20, 21, 29, 58
 L., Marcellvs p. 32
 Laiwan p. 21, 58, 83
 Landrián, Nicolás Guillén p. 42
 Lang, Fritz p. 44
 Lange, Dominik p. 46
 LaPore, Mark p. 32
 Larsson, Annika p. 78
 Le Corbusier p. 44
 Le Maitre, Willy p. 61
 Lemay, Claudette p. 69
 Levine, Paula p. 84
 Levine, Saul p. 46
 Liotta, Jeanne p. 46
 Lippmann, Holger p. 70
 Lockhart, Sharon p. 27
 Logue, Deirdre p. 21, 77
 Lorenzo, Jorge p. 39
 Lukowski, Xavier p. 37
 Macias-Red Bear, LisaNa p. 33
 Madansky, Cynthia p. 47
 Mangaard, Annette p. 20, 29
 Marier, Pierre p. 47
 Martin, Mirko p. 39
 Matsuyama, Yuiko p. 45
 McCay, Winsor p. 47
 Menz, Eduardo p. 39
 Meter, Barbara p. 37
 Michaud, Hans p. 36
 Miranda, Madalena p. 36
 Moersch, Beatrix p. 39
 Moholy-Nagy, Laszlo p. 44
 Moore, Sandee p. 45
 mpld, p. 55
 Müller, Matthias p. 44
 Naoyuki, Tsuji p. 61
 Nigrin, Albert Gabriel p. 43
 Nishikawa, Tomonari p. 39
 Oswald, John p. 21, 70
 Ouellette, Dianne p. 31
 Palm, SR p. 39
 Parker, Jayne p. 37
 Pati, Pramod p. 34
 Perte de Signal, p. 69
 Pilon, André p. 43
 Porter, John p. 43
 Price, John p. 32, 38
 Prophet, Jane p. 21, 73
 Pruska-Oldenhof, Izabella p. 36
 Raff, Paul p. 70
 Rankin, Bill p. 84
 Reinke, Steve p. 30
 Richardson, Emily p. 55
 Riendeau, Robert p. 43
 Robinson, Aimée Dawn p. 57
 Robinson, Michael p. 32
 Rogalski, Alex p. 43
 Rokeby, David p. 73
 Rosen, Adam p. 31
 Saito, Daichi p. 43
 Sastry, SNS p. 34
 Sawai, Taeji p. 59
 Shan, Tsang Tsui p. 84
 Shaw, Jeremy p. 76
 Shawky, Wael p. 33
 Sherwin, Guy p. 45
 Shewring, Chu-Li p. 48
 Shinn, Eric p. 33
 Silver, Shelly p. 38
 Singing Saw Shadow Show p. 57
 Southern Ladies' Animation Group (SLAG) p. 47
 Stirling, Calum p. 74
 Sueoka, Ichiro p. 37
 Superstudio p. 44
 Taanila, Mika p. 44
 Tabata, Shizuko p. 45
 Tirafkan, Sadegh p. 67
 Todd, Robert p. 32
 Toronto Still Video Festival p. 57
 Tupicoff, Dennis p. 47
 Turnham, Gillian p. 39
 Uehara, Miho p. 43
 Van Huesen, Trish p. 43
 van Ingen, Sami p. 31
 Vora, Darshana p. 35
 Wadia, Riyad p. 35
 Walt Disney Studios p. 44
 Warne, David p. 70
 Welsby, Chris p. 21, 73
 Wickramasinghe, Pavitra p. 35
 Yamakawa, Hisako p. 75
 Young, Kayte p. 84

TITLE INDEX

1! (p. 71)
Tony Cokes
(e) tony_cokes@brown.edu

16mm journey (p. 35)
Darshana Vora
(e) darshana_vora@yahoo.com

30km (p.72)
Simon Faithful
Film & Video Umbrella (p.103)

Abid (p. 34)
Pramod Pati
Film Division (see p. 103)

All About my Ho Chung (p. 84)
Tsang Tsui Shan
(e) jexxey@gmail.com

Always Before After (p. 70)
John Oswald
(e) pitch@6q.com

And I Make Short Films (p. 34)
SNS Sastry
Film Division (see p. 103)

Another Light (p. 73)
Rebecca Cummins
rebeccacummins.com

Antaral / Endnote (p. 35)
Ashish Avikunthak
c/o Shai Heredia
(e) shai@filterindia.com

Approximately Stable (p. 39)
Tejpal S. Aiji
(e) tej.ajji@utoronto.ca

Architecture d'aujourd'hui (p.44)
Pierre Chenal and Le Corbusier
c/o Marc Glöde
(e) mgloede@zedat.fu-berlin.de

Ariadne (p. 37)
Barbara Meter
De Filmbank (see p. 103)

Ashes (p. 31)
Dianne Ouellette
(e) dianne@difilms.com

Blind Alley Augury (p. 43)
Diachi Saito
One Take Super 8 Event (see p. 103)

Blue Box Blues (p. 38)
Michael Brynntrup
CFMDC (see p. 103)

Blue-up (p. 39)
Jorge Lorenzo
(e) jflores@webmail.sfai.edu

BOMgAY (p. 35)
Riyad Wadia
c/o Shai Heredia
(e) shai@filterindia.com

Brainwashing (p. 43)
Albert Gabriel Nigrin
Canyon Cinema (see p. 103)

Brennen Soll Columbus's Medina, A (p. 46)
Saul Levine
Canyon Cinema (see p. 103)

Bridge at the Drina, The (p. 37)
Xavier Lukomski
Cobra Films (see p. 103)

Catch (p. 41)
Vincent Grenier
(e) vgrenier@twcny.rr.com

Cave, The (p. 33)
Wael Shawky
(e) waelshaw@hotmail.com

Charming Augustine (p. 48)
Zoe Beloff
(e) zoe@zoebeloff.com

Child on a Chess Board (p. 34)
Vijay B. Chandra
Film Division (see p. 103)

Chronomops (p. 55)
Tina Frank
Sixpack North America (see p. 103)

Circa 1960 (p. 71)
Chris Curreri
(e) chriscurreri@hotmail.com

Claxplosion (p. 34)
Pramod Pati
Film Division (see p. 103)

Coffea arábica/Arabica Coffee (p. 42)
Nicolás Guillén Landrián
ICIAC (see p. 103)

Counting Cats, Counting Sheep (p. 43)
Dagie Brundert
(e) dagie@t-online.de

Cubicules (p. 69)
Perte de Signal
(e) info@perte-de-signal.org

Cupcake (p. 49)
Paula Jean Cowan
(e) paulajeancowan@hotmail.com

Death in the Garden of Paradise (p. 35)
Nurjahan Akhlaq
(e) nuni_na@hotmail.com

Decoy (p.72)
Jane Prophet
janeprophet.com

Deep Dark United (p. 57)
(e) alukashevsky@yahoo.ca

Deergirl Diaries, The (p. 76)
Tammy Forsythe
MOCCA (see p. 103)

Desde la Habana ¡1969!/From Havana, 1969
(p. 42)
Nicolás Guillén Landrián
ICIAC (see p. 103)

Distraught Mother Reunites with Her Children
(p. 30)
Barry Doupé
(e) barry@lionspile.ca

DMT (p. 76)
Jeremy Shaw
MOCCA (see p. 103)

Dog (p. 78)
Annika Larsson
Andrea Rosen Gallery (see p. 103)

Down on Me (p. 43)
John Porter
(e) super8porter@yahoo.ca

Dream in Kodachrome (p. 43)
Robert Riendeau
(e) cinematographoria@hotmail.com

Duet: Étude for Solitudes (p. 58, 83)
Laiwan
(e) llchung@sfu.ca

Edia (p. 61)
Willy Le Maitre
(e) fgment@w----e.net

Embrace (p. 30)
Lamia Joreige
(e) lamiaj@cyberia.net.lb

EM#2
Kanta Horio (p. 59)
(e) kanta.horio@gmail.com

En un barrio Viejo/In an Old Neighborhood
(p. 42)
Nicolás Guillén Landrián
ICIAC (see p. 103)

Evergreen (p.32)
Robert Todd
(e) Robert_Todd@emerson.edu

Evening Star (p. 36)
Madalena Miranda
Agência da Curta Metragem (see p. 103)

Explorer (p. 34)
Pramod Pati
Film Division (see p. 103)

Fascination (p. 29)
Mike Hoolboom
(e) fringe@interlog.com

Fin, La (p. 43)
André Pilon
CFMDC (see p. 103)

Folk Songs For the Five Points (p. 84)
Alastair Dant, Tom Favis, Victor Gama & David
Gundate
(e) fivepoints@folksongsproject.com

Freedman, Lori (p. 58, 83)
lorifreedman.com

fugitive l(ight (p. 36)
Izabella Pruska-Oldenhof
CFMDC (see p. 103)

Futurisms: Film, Architecture, Urbanism (p. 44)
c/o Marc Glöde
(e) mgloede@zedat.fu-berlin.de

Futuro: A New Stance for Tomorrow (p.44)
Mika Taanila
c/o Marc Glöde
(e) mgloede@zedat.fu-berlin.de

Geneva (p. 38)
Augustin Gimel
(e) a.gimel@free.fr

Glenlandia (p. 72)
Susan Collins
susan-collins.net

gun/play (p. 32)
John Price
(e) filmdinary@yahoo.ca

Happily Never After (p. 35)
Jaishri Abichandani
(e) jaishrinmbai@hotmail.com

He Talks So Much Without Saying Anything
(p. 81)
Takehito Koganezawa
(e) takehito@wohnmachine.de

Here (p. 41)
Vincent Grenier
CFMDC (see p. 103)

Hernafor Rd. or the Distance to Sleep (p. 36)
Rachel Echenberg
Videographie (see p. 103)

His Mother's Voice (p. 47)
Dennis Tupoiff
(e) tupoiff@bigpond.net.au

How I Loved the Broken Things of Rome
(p. 76, 84)
J.R. Carpenter
(e) carpenter@luckysoap.com

How Little We Know of Our Neighbors (p. 45)
Rebecca Baron
(e) rbaron@calarts.edu

Ibarra, Susie (p. 58)
info@susieibarra.com

I Don't Feel Safe Around You (p. 39)
Armen K. Kanian
(e) armenhammer66@hotmail.com

I remember now, we never danced, i miss you,
goodbye (p. 31)
Diane Bonder
(e) dabonder@earthlink.net

Ideas of Order in Cinque Terre (p. 37)
Ken Kobland
(e) vonkob@mindspring.com

Imported Crows (p. 30)
Goran Devic
c/oVanja Jambrovic
(e) vanja.jambrovic@zg.htnet.hr

In The Weather (p. 84)
Melinda Fries & Bonnie Fortune
submit@intheweather.org

Inconsolable Memories (p. 68)
Stan Douglas
Art Gallery of York University (see p. 103)

Intérieur Interiors (to A.K.) (p. 41)
Vincent Grenier
CFDMC (see p. 103)

Intermittent Recognition (p. 39)
Eric Hill & Beatrix Moersch
(e) hill202e@uregina.ca

Island (p. 45)
Yuiko Matsuyama
(e) m_yuiko@ybb.ne.jp

Island at the Centre of the Earth (p. 79)
Michael Campbell
(e) michael.campbell@uleth.ca

It's Like That (p. 47)
S.L.A.G.
(t) 011 619 380 8463
(e) slag_contact@hotmail.com

Keitai Tokyo (p. 45)
Santee Moore
Video Pool

KODAMA – mischevious echoes (p. 75)
Hisako Yamakawa
(e) h-kro02@iamas.ac.jp

Kolkata (p. 32)
Mark LaPore
c/o Mark McElhatten
(e) markm@sikela-ny.com

Kshya Tra Gya (p. 35)
Amit Dutta
Film & Television Institute of India (see p. 103)

Kubasa in a Glass (p. 40)
Atelier National du Manitoba
(e) atelier_national@yahoo.com

Lasso (p. 48)
Maia Cybelle Carpenter
CFMDC (see p. 103)

Legend of Buck Kelly, The (p. 49)
Peggy Anne Berton
(e) peggyanneberton@hotmail.com

Life is Pornography (p. 33)
Jubal Brown
(e) jubalbrown@yahoo.ca

Light Quanta (p. 43)
Karen Johannesen
(e) johannesenkaren@hotmail.com

Little Bird of Disaster, The (p. 47)
Nick Fox-Gieg
V tape (see p. 103)

Lost in Space (p. 80)
Mieke Bal
Vtape (see p. 103)

Lyric for our home song (p. 46)
Amber Goodwyn
One Take Super 8 Event (see p. 103)

Machine for Taking Time (p.72)
David Rokeby
Pari Nadimi Gallery (p.103)

Making Pictures (p. 38)
John Price
(e) filmdinary@yahoo.ca

m a n . r o a d . r i v e r (p. 32)
Marcellvs L.
V tape (see p. 103)

Manhood (p. 67)
Sadegh Tiraftkan
(e) sadegh@tiraftkan.com

Mantis Tales (p. 48)
Chu-Li Shewring
(e) ponglei@hotmail.com

Market Street (p. 39)
Tomonari Nishikawa
(e) tomonarinishikawa@hotmail.com

memoria/memoir (p. 71)
Carol Flax
(e) carolflax@earthlink.net

Mendi, The (p. 21, 30)
Steve Reinke
V tape (see p. 103)

MFDP 6/01-8/03 (p. 36)
Hans Michaud
(e) saccade@mindspring.com

Mine's Bedlam (p. 43)
Carl Brown
CFMDC (see p. 103)

Mona Lisa (p. 46)
Helga Fanderl
(e) helga.fanderl@wanadoo.fr

Monsanto House of the Future (p.44)
Walt Disney Studios
c/o Marc Glöde
(e) mgloede@zedat.fu-berlin.de

Mouvances (p. 32)
Joanna Empain
GIV (see p. 103)

mpld (p. 55)
Gill Arnó
(e) gill@m-i-c-r-o.net

near a landmark and other passed identities
(p. 43)
Alex Rogalski
One Take Super 8 Event (see p. 103)

New York City Map (p. 84)
Marketa Bankova
(e) marketa@bankova.cz

Nothing is Missing (p. 67)
Mieke Bal
Vtape (see p. 103)

nududu (p. 43)
Miho Uehara
(e) eloise220@hotmail.com

Object Studies (p. 36)
Nicky Hamlyn
LUX (see p. 103)

Ociel de Toa/Ociel of Toa (p. 42)
Nicolás Guillén Landrián
ICIAC (see p. 103)

Of Lives Uprooted (p. 47)
Pierre Marier
National Film Board of Canada (see p. 103)

Oh! This Could Go On Forever! (p. 39)
Jean Alexander Frater
(e) jean@alexanderfrater.com

One Revolution Per Minute (p. 74)
Calum Stirling
(e) calum@clara.net

Optron (p. 59)
Atsuhiko Ito
(e) kt5y-itu@asahi-net.or.jp

Oscillate (p. 46)
Karen Johannesen
(e) johannesenkaren@hotmail.com

Palinode->Great Retraction (p. 33)
Daniel Borins
(e) daniel@implosionpostmedia.com

Peace on Earth (p. 47)

Perfect, The (p. 39)
Gillian Turnham
(e) g_turnham@hotmail.com

Peripheral Stories (p. 38)
Hala Elkoussy
(e) elkoussyhala@hotmail.com

Petrolia (p. 55)
Emily Richardson
LUX (see p. 103)

Pine Flat (p. 27)
Sharon Lockhart
Barbara Gladstone Gallery (see p. 103)

Pinochet's Women (p. 39)
Eduardo Menz
(e) experimentalspagetti@hotmail.com

Placid Unto (p. 46)
Jeanne Liotta
(e) jeanli@rcn.com

Polar Bear (p. 46)
Helga Fanderl
(e) helga.fanderl@wanadoo.fr

Poliisi (p. 78)
Annika Larsson
Andrea Rosen Gallery (see p. 103)

Pop Manifestos (p. 71)
Tony Cokes
(e) tony_cokes@brown.edu

PSA .11 fallout (p.47)
Cynthia Madansky
(e) cmad@pipeline.com

Qutopoeisis (p. 33)
Eric Shinn
c/o Jubal Brown
(e) jubalbrown@yahoo.ca

Radical Cartography: Exploring Nice, Mapping Nice (p. 84)
Kayte Young & Bill Rankin
(e) bill@radicalcartography.net

Re: The Operation (p. 47)
Paul Chan
Video Data Bank (see p. 103)

Reportaje/Report (p. 42)
Nicolás Guillén Landrián
ICIAC (see p. 103)

Return of the Native (p. 72)
Suky Best
Film & Video Umbrella (p. 103)

Roda, La (p. 46)
Anne-Michèle Fortin
One Take Super 8 Event (see p. 103)

Sawai, Taeji (p. 59)
(e) taeji@jp.org

Sequent of Hanna Ave (p. 31).
Sami van Ingen
(e) vaningen@yahoo.com

Shadows From Another Place (p. 84)
Paula Levine
(e) plevine@sfsu.edu

Short Season, A (p. 35)
Ashim Ahluwalia
c/o Shai Heredia
(e) shai@filterindia.com

Short Sentences (p. 31)
Francesco Gagliardi
CFMDC (see p. 103)

Singing Saws Shadow Show (p. 57)
(e) singingsawshadowshow@hotmail.com

Sinking of the Lusitania, The (p. 47)
Winsor McCay
Library of Congress (see p. 103)

Snail (p. 43)
Yannick Koller
Light cone (see p. 103)

Snow Search (p. 43)
Martha Davis
CFMDC (see p. 103)

Solid Objects (p. 35)
Darshana Vora
(e) darshana_vora@yahoo.com

Sommer in Deutschland, Ein (p. 37)
Ichiro Sueoka
(e) wuemme@f7.dion.ne.jp

Son Image (p. 75)
Alison Chung-Yan
(e) alison@sonicscape.biz

Sound Sketch No. 5 (p. 46)
Nicky Hamlyn
(e) nicholas.hamlyn@homecall.co.uk

Sounds Kubota Sounds (p. 29)
Annette Mangaard and Nobuo Kubota
(e) annette.mangaard@sympatico.ca

Stationary Music (p. 37)
Jayne Parker
LUX (see p. 103)

Stopping Circle (p. 45)
Shizuko Tabata
(e) taba@ma.newweb.ne.jp

Su Naa (My Big Brother) (p. 31)
Helen Haig-Brown
V tape (see p. 103)

Supersurface (p. 44)
Superstudio
c/o Marc Glöde
(e) mgloede@zedat.fu-berlin.de

Surface Tension #2 (p. 41)
Vincent Grenier
CFMDC (see p. 103)

Sylvania (p. 30)
Bobby Abate
(e) bobby@sweetkitty.com

Tabula Rasa (p. 41)
Vincent Grenier
CFMDC (see p. 103)

THIS or THAT? Or NEITHER? (p. 35)
Kriti Arora
(e) kriti108@yahoo.com

Timeless – Time, Landscape & New Media
(p. 72-73)
c/o DA2 – Digital Arts Development Agency
(see p. 103)

Time's Wake (once removed) (p. 41)
Vincent Grenier
CFMDC (see p. 103)

Toronto Still Camera Video Festival (p. 57)
(e) stillcameravideofestival@gmail.com

Trees in Winter (p. 73)
Chris Welsby
sfu.ca/~welsby/

Trilogy About Clouds (p. 61)
Tsuji Naoyuki
(e) ahoutengoku@mbg.nifty.com

Trio (p. 46)
Stan Brakhage
CFMDC (see p. 103)

Trip (p. 34)
Pramod Pati
Film Division (see p. 103)

Tunnel (p. 46)
Helga Fanderl
(e) helga.fanderl@wanadoo.fr

Turn-Offs (p. 39)
SR Palm
(e) srpalm@gmail.com

Twirl Girl (p. 43)
Trish Van Huesen
(e) tvanhuesen@ripnet.com

Two Hummingbirds (p. 31)
Mary J. Daniel
(e) mjdaniel@yorku.ca

Undivided Attention (p. 43)
David Ellsworth
(e) dellsworth@earthlink.net

Untitled Displacement Series #2 (p. 35)
Pavitra Wickramasinghe
(e) pavitra.w@gmail.com

Uranium Womyn 238 (p. 33)
LisaNa Macias-Red Bear
(e) Iredbear@earthlink.net

Urban Deconstructions (p. 70)
Alekos Hofstetter, Holger Lippmann, Paul Raff,
David Warne
Goethe-Institut (see p. 103)

Utopia Suite (p. 85)
Clive Holden
(e) cholden@cyclopspress.com

Vacancy (p. 44)
Matthias Muller
CFMDC (see p. 103)

Video Paint (p. 57)
Jeremy Bailey
Vtape (see p. 103)

Views from Home (p. 45)
Guy Sherwin
(e) gs@guysherwin.wanadoo.co.uk

Visite chez Grand-mère (p. 46)
Dominik Lange
(e) dominiklange@laposte.net

Weather Report (p. 39)
Laurie Hill
(e) lauriehi@hotmail.com

What I'm Looking For (p. 38)
Shelly Silver
Vtape (see p. 103)

Why Always Instead of Just Sometimes (p. 77)
Deirdre Logue
Vtape (see p. 103)

Wild Boy (p. 48)
Guy Ben-Ner
(e) guybener@hotmail.com

willing spirits (p. 31)
John Creson & Adam Rosen
(e) creson@mail.com

Winnipeg Babysitter (p. 56)
Daniel Barrow
(e) lovemyway@hotmail.com

World in Focus (p. 41)
Vincent Grenier
CFMDC (see p. 103)

Wort aus Stein, Das (p. 44)
German Ministry for Propaganda
c/o Marc Glöde
(e) mgloede@zedat.fu-berlin.de

Yester-duh (p. 82)
Brian Joseph Davis
Mercer Union (see p. 103)

You Are German? (p. 39)
Mirko Martin
(e) mirko.martin@web.de

You Don't Bring Me Flowers (p. 32)
Michael Robinson
(e) michaelblayneyrobinson@hotmail.com

Yubi Nobi (p. 43)
Miho Uehara
(e) eloise220@hotmail.com

DISTRIBUTORS & GALLERIES

Agência da Curta Metragem
Apartado 214
4481-911 Vila do conde
Portugal
(t) + 351 252 646683 (f) + 351 252 638027
(e) agencia@curtasmetragens.pt

Andrea Rosen Gallery
525 West 24th Street
New York, NY 10011
(t) 212 627 6000
(e) andrea@rosengallery.com

Art Gallery of York University
Accolade East Building
4700 Keele Street
Toronto ON Canada M3J 1P3
(t) 416 736 2100 ext. 88602
(e) agyu@yorku.ca

Barbara Gladstone Gallery
Attn: Rosalie Benitez
515 W. 24th Street
New York NY 10011 USA
(t) 212 206 9300
(e) Rosalie@gladstonegallery.com

Canadian Filmmakers Distribution Centre
(CFMDC)
37 Hanna Ave. #220
Toronto ON Canada M6K 1W8
(t) 416 588 0725 (f) 416 588 7956
(e) cfmdc@cfmdc.org

Canyon Cinema
145 Ninth Street, Suite 260
San Francisco, CA 94103 USA
(t) 415 626 2255
(e) films@canyoncinema.com

Cobra Films
(t) +32 (0)2 512 70 07 (f) +32 (0)2 511 38 28
(e) cobrafilms@skynet.be

DA2 - Digital Arts Development Agency
Artistic Director: Peter Ride
University of Westminster
70 Great Portland Street
London UK W1W 7NQ
(e) peter@da2.org.uk

De Filmbank
Postbus 74782
1070 BT Amsterdam, The Netherlands
(t) 020 6125184
(e) info@filmbank.nl

Film and TV Institute of India
Attn: Mr. Sharan, Director
Law College Road
Pune INDIA 411 004
(e) opcell@ftiindia.com

Film & Video Umbrella
52 Bermondsey Street
London SE1 3UD UK
(t) 020 7407 7755
(e) info@fvu.co.uk

Film Division
Ministry of Broadcasting & Information
Government of India
Attn: Mr. Mukerjee, Branch Manager
Pedder Road
Mumbai INDIA 400 026

Groupe Intervention Vidéo (GIV)
5505 St Laurent #3015
Montreal QC Canada H2T 1S6
(t) 514 271 5506 (f) 514 271 6980
(e) giv@videotron.ca

Goethe-Institut Toronto
163 King Street West
Toronto ON Canada M5H 4C6
(t) 416 593 5257
(e) info@toronto.goethe.org

Instituto Cubano del Arte e Industria Cinematográficos (ICAIC)
archivo@icaic.ca

LIBRARY OF CONGRESS
MOTION PICTURE, BROADCASTING AND
RECORDED SOUND DIVISION
101 Independence Ave S.E.
Washington DC 20540-4690 USA
(t) 202 707 5840 (f) 202 707 2371
(e) mima@loc.gov

Light Cone
12, rue des Vignoles
75020 Paris, France
(t) + 33 (0)1 46590153 (f) +33 (0)1 46590312
(e) lightcone@lightcone.org

LUX
3rd Floor, 18 Shackelwell Lane
London UK E8 2EZ
(t) +44 (0) 207 503 3980 (f) +44 (0) 207 503 1606
(e) mike@lux.org.uk

National Film Board of Canada (NFB)
3155 Ch. De la Côte-de-Liesse
St-Laurent QC Canada H4N 2N4
(t) 514 283-9439 (f) 514 496-1895

Mercer Union Centre for Contemporary Art
37 Lisgar Street
Toronto ON Canada M6J 3T3
(t) 416 536 1519
(e) info@mercunion.org

Museum of Contemporary Canadian Art
(MOCCA)
952 Queen Street West
Toronto ON Canada M6J 1G8
(t) 416 395 0067 (f) 416 395 7598
(e) mocca@toronto.ca

One Take Super Eight Event
c/o Alex Rogalski
(e) onetakesuper8event@yahoo.com

Pari Nadimi Gallery
254 Niagara Street
Toronto ON Canada M6J 2L8
(t) 416 591 6464
(e) info@parinadimagallery.com

Sixpack Film North America
c/o Ralph MacKay
(e) afrankfound@earthlink.net

Video Data Bank
SAIC, 112 S. Michigan Ave.
3rd Floor
Chicago IL USA 60603
(t) 312 345 3550 (f) 312 541 8073
(e) info@vdb.org

Vidéographe
460, rue Sainte-Catherine Ouest
Montréal QC Canada H3B 1A7
(t) 514 866 4720 (f) 514 866 4725
(e) distribution@videographe.qc.ca

Video Pool
300 - 100 Arthur St.
Winnipeg MB Canada R3B 1H3
(t) 204 949 9134 (f) 204 942 1555
(e) vpdist@videopool.org

Vtape
401 Richmond St. W. #452
Toronto ON Canada M5V 3A8
(t) 416 351 1317 (f) 416 351 1509
distribution@vtape.org

JEWELLERY
-
ACCESSORIES
-
BATH AND BODY
-
BOOKS



CARDS
-
HOUSEWARES
-
BABY, TOYS
-
GIFTS

RED PEGASUS

628 College Street
416-536-3872

The Saskatchewan Filmpool Cooperative
would like to congratulate the
Images Festival on their 19th year of
celebrating film, video, installation,
new media, and performance.



Supporting independent filmmakers since 1977.

www.filmpool.ca

FESTIVAL VENUES



1 401 Richmond Galleries 401 Richmond Street West

A Space Gallery (Suite 110)

Gallery 44 Centre for Contemporary Photography (Suite 120)

Images Festival Mediatheque (Suite 448)

Prefix Institute for Contemporary Art (Suite 124)

Trinity Square Video (Suite 376)

V tape (Suite 452)

Women's Art Resource Centre (Suite 122)

Wynick/Tuck Gallery (Suite 128)

YYZ Artists' Outlet (Suite 140)

2 Art Gallery of York University 4700 Keele Street, Accolade East Building

3 Bloor Cinema 506 Bloor Street West

4 Camera Bar 1028 Queen Street West

5 Cameron House 408 Queen Street West

6 Design Exchange 234 Bay Street

7 Edward Day Gallery 952 Queen Street West

8 Gallery TPW 80 Spadina Avenue, Suite 310

9 Gladstone Hotel 1214 Queen Street West

10 Goethe-Institut 163 King Street West

11 Harbourfront Centre (York Quay Gallery) 231 Queens Quay West

12 InterAccess Electronic Media Arts Centre 9 Ossington Avenue

13 Jackman Hall, Art Gallery of Ontario 317 Dundas Street West

14 John Spotton Cinema, National Film Board of Canada 150 John Street

15 Liaison of Independent Filmmakers of Toronto (LIFT) 171 East Liberty Street, Suite 301

16 Mercer Union 37 Lisgar Street

17 Museum of Canadian Contemporary Art (MoCCA) 952 Queen Street West

18 Paul Petro Contemporary Art 980 Queen Street West

19 Sneaky Dee's 431 College Street

20 Vatikan 1032 Queen Street West

21 Workman Theatre 1001 Queen Street West