

IMAGES

20



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April 2007

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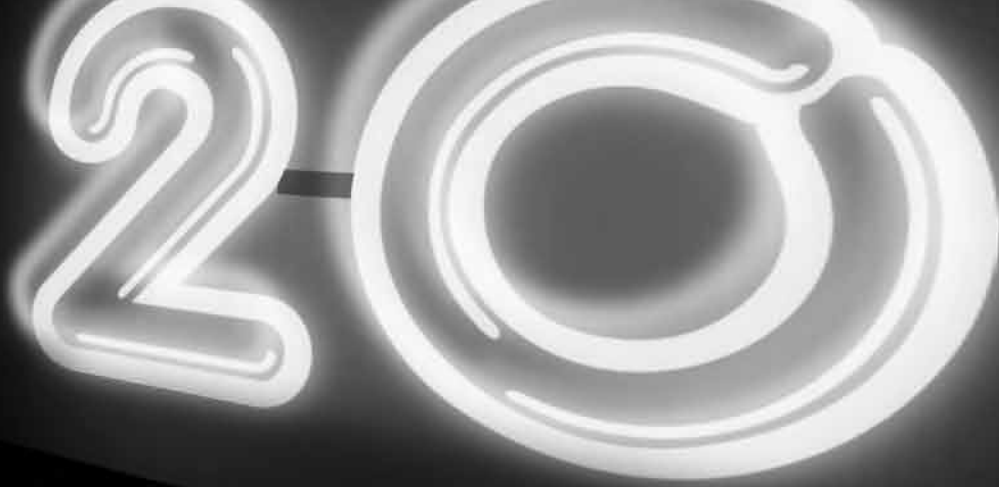


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THANKS

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A HUGE thanks to our indispensable local and national colleagues:
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Special thanks to the Founding Board of Directors of the Northern Visions Independent Film and Video Association: Richard Fung, Marc Glassman, Annette Mangaard, Janine Marchessault, Paulette Phillips, Kim Tomczak and Ross Turnbull.



MANY THANKS
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[staff photo l-r: Onya Hogan-Finlay, Pablo de Ocampo, Mark Schilling, Scott Miller Berry, Shannon Cochrane, Leslie Peters, absent: Tammy Siegersma]

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Staff photo: Henry Chan



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The Images Festival is produced by the Northern Visions Independent Film and Video Association, a registered charitable organization since 10 June 1988. Charitable # 12741 8762



It's a thrill to welcome you to the TWENTIETH anniversary Images Festival! This edition heralds a seminal moment for local and Canadian artist-run culture, as well as the national and international independent media art community and I am truly honoured to be a part of the Images Festival's team at this place in her history. There are so many artists, staff, Board members, programmers, supporters, sponsors and audience members – 20 years worth – to thank and to celebrate. I would like express sincere gratitude to Images' founders, Board, staff, funders, volunteers and especially artists who have contributed to the festival over our first 20 years: kept it vibrant, meaningful and committed to presenting contemporary media art to Toronto and beyond.

Images again takes the month of April by storm with media art installations in over 15 partner galleries and exhibition spaces in our Off Screen program and from April 5 to 14 more than 200 films, videos, live performances, artist talks and symposium events light up the screen and stage in our Live Images and Images On Screen programs. This year we are excited to present two special 20th Anniversary programming initiatives: MOMENTUM: Critical Discourse in Contemporary Image Culture, a cross-discipline, festival-wide symposium bringing together artists, writers, academics and vanguards of contemporary media culture in unique pairings to present special one-off interviews, screening events, collaborations and surprises. The second project is a mobile platform project dubbed "if pod, Then & Now: short works for a portable world" which sees 10 projects available on our website for viewing and download in an experiment which takes historical and contemporary works to current distribution models. Special thanks to our funding partners for these anniversary projects: The Canada Council for the Arts, Telefilm Canada and RBC Royal Bank, respectively.

Due to positive feedback last year, I hope you will again take advantage of our Pay What You Can pricing on international shorts programs. Additionally, the festival continues to prioritize presenting media art to new audiences – please visit our youth screenings, gallery installations, live programs and late night rendezvous. Kindly consider becoming an Images member – each and every membership contributes to our operations in more ways than you can imagine.

Deepest thanks to our government funders, corporate sponsors, community partners, members and audiences. Most importantly: congratulations to all of the artists – thanks to all who have submitted their projects to us – you keep us engaged and stimulated!

We welcome your feedback, ideas and suggestions always.
Bon festival!



Scott Miller Berry
Executive Director



It is a true honor to begin my relationship with the Images Festival in the glorious year of its twentieth anniversary. As an American import, I've always held a strong admiration for the media arts scene north of the border, especially in Toronto. To say that the festival's reputation precedes itself would be an understatement by far. What many of you may not know (or may constantly forget or overlook) is the fact that the Images Festival is a shining beacon of light in the world of experimental film and video art. It stands as one of the largest exhibition platforms of its kind not only in Canada, but throughout North America and abroad. What has grown and sustained here over the past couple of decades is something that most, if not all, of my colleagues in the US and abroad are at least a little bit jealous of.

So how does one step into the shoes of the Artistic Director with all this grandeur looming overhead? Let alone in the year of its twentieth anniversary? I can't say I have an answer for that, but I hope that what you see during this ten-day media arts extravaganza shows that the team here at Images, as anyone in the world of experimental film is wont to do, has approached this celebratory year with that perfect balance of honoring history and traditions while shaking things thing up. You may notice a few less screenings than in years past? But to make up for that, you'll find TEN super special speaking events we've organized around our 20th Anniversary, which we are branding as MOMENTUM (look for the section on page 22). Besides the usual flickering of light up on the screen, you can expect to see images projected through a haze of fog, films and installations made by quilting, crocheting and sewing film, and of reels film accumulating in piles on the gallery floor. Really what more could one ask for?

Needless to say, the staff here at Images is an amazing team to work with, and we are all indebted to the presenting partners, volunteers, artists, and of course, the audience that makes this work possible. I look forward to getting out of the confines of this office, and meeting you all at the festival.



Pablo de Ocampo
Artistic Director

MEMBERSHIP

The 2007 Images membership program is generously supported by:



Neon is the new porcelain. The traditional gift for a 20th anniversary is china and since Images is anything but traditional, we aren’t going with the usual “No Gifts Please”. Instead we want you to celebrate our 20th anniversary by becoming an Images Festival member today. Membership comes with a bevy of great benefits including Festival and MOMENTUM Series passes, free swag and the knowledge that you are giving the gift that keeps on giving. For more information on membership call 416-971-8405, email membership@imagesfestival.com or visit the box office during the festival.

35mm Membership – \$300

- DUO FESTIVAL PASS: FREE admission for 2 people to all ticketed On Screen and Live Images Events (*value \$260);
- DUO 20th ANNIVERSARY PASS: FREE admission for 2 people to all tick-eted MOMENTUM Events (*value \$300);
- Member discount on all year-round Images Festival events;
- Copy of Richard Fung monograph *Like Mangoes in July* (value \$15);
- Copy of Philip Hoffman monograph *Landscape with Shipwreck* (value \$20);
- Copy of *The Sharpest Point: Animation at the End of Cinema* (value \$25);
- Complimentary limited edition festival t-shirt (value \$25)
- Complimentary festival tote-bag (value \$5);
- 20% off all YYZ Book titles (purchased in person from YYZ Artists’ Outlet);
- 6 chances to win in Festival Draw.

16mm Membership – \$150

- SOLO FESTIVAL PASS: FREE admission to all ticketed On Screen and Live Images Events (*value \$130);
- SOLO 20th ANNIVERSARY PASS: FREE admission to all ticketed MOMEN-TUM Events (*value \$150);
- Member discount on all year-round Images Festival events;
- Copy of Richard Fung monograph *Like Mangoes in July* (value \$15);
- Copy of Philip Hoffman monograph *Landscape with Shipwreck* (value \$20);
- Complimentary festival tote-bag (value \$5);
- 20% off festival merchandise;
- 20% off all YYZ Book titles (purchased in person from YYZ Artists’ Outlet);
- 4 chances to win in Festival Draw.



9.5mm Membership – \$100

- SOLO FESTIVAL PASS: FREE admission to all ticketed On Screen and Live Images Events (*value \$130);
- Member discount on all 2007 festival MOMENTUM events (value \$30);
- Member discount on all year-round Images Festival events;
- Copy of Richard Fung monograph *Like Mangoes in July* (value \$15);
- Complimentary festival tote-bag (value \$5);
- 20% off festival merchandise;
- 20% off all YYZ Book titles (purchased in person from YYZ Artists’ Outlet);
- 2 chances to win in Festival Draw.

Super-8 Membership – \$50

- Member discount on all On Screen, Live Images and MOMENTUM Events (value \$56);
- Member discount on all year-round Images Festival events;
- Copy of Richard Fung monograph *Like Mangoes in July* (value \$15);
- Complimentary festival tote-bag (value \$5);
- 20% off festival merchandise;
- 20% off all YYZ Book titles (purchased in person from YYZ Artists’ Outlet);
- 2 chances to win in Festival Draw.

*Some restrictions apply. Please see Ticketing Information for further details.

Entry deadline for festival draw is April 15, 2007. Contest open to residents of Canada, excluding Quebec. 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.

GETTING YOUR TICKETS

Buy tickets online at imagesfestival.com starting March 21!

IMAGES INFO LINE: 416.977.5111

Single tickets for select events (Opening Night Gala, MOMENTUM Symposium Series and *Quasar* 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 “9.5mm”, “16mm” and “35mm” Images Memberships (see page 6 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 MOMENTUM Symposium , and does not guarantee a seat at PWYC events (which are first come, first served).

Statement

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
fication. Fil
with the Ontario Theatres Act under protest.

Ticket Prices

Regular Ticketed Screenings and Performances
\$10 general admission
\$8 students/seniors/members*

Opening Night Gala, Closing Night Gala and MOMENTUM Series
\$15 general admission (unless otherwise noted)
\$12 students/seniors/members*

Special Live Images programming: *Quasar* (Friday April 13, 9:30 PM)
\$15 general admission
\$12 students/seniors/members*

Pay What You Can Events (PWYC)
\$5-8 suggested donation

Youth Screenings

FREE
To reserve spaces for your class or group, contact onya@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.



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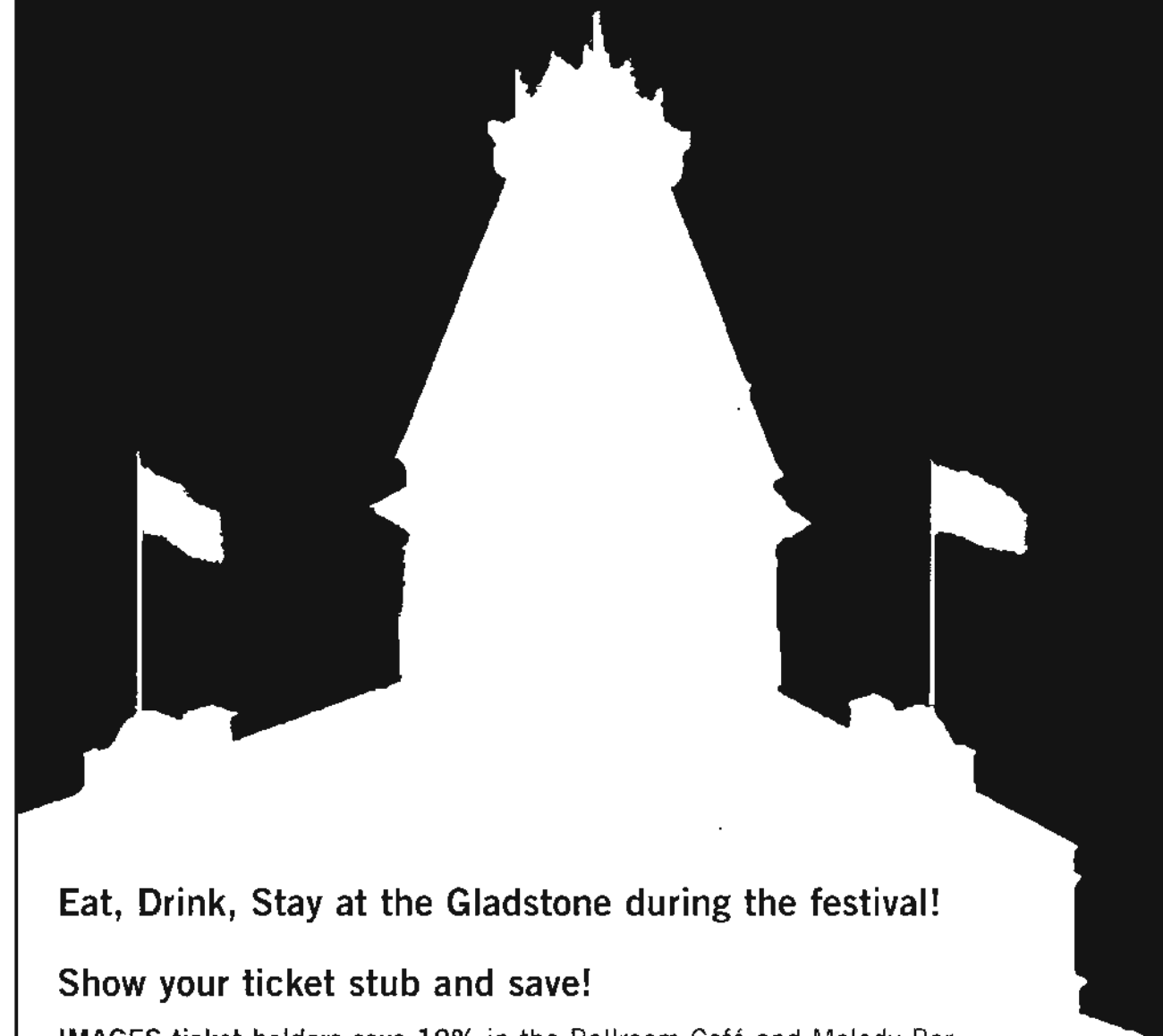
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The Canada Council for the Arts, which is celebrating its 50th anniversary in 2007, is pleased to be a partner of the 20th edition of Images Festival.

This festival allows hundreds of Canadian and international artists in film, video and new media to express their talents in bold and imaginative ways. Through works that are innovative and challenging in both form and content, Images Festival offers its audience an engaging forum conducive to critical dialogue and creative exchange.

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

Happy anniversary.



Le Conseil des Arts du Canada, qui célèbre son 50e anniversaire en 2007, est heureux d'être l'un des partenaires de la 20e édition du Images Festival.

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, Images Festival offre à son public une plate-forme qui favorise les dialogues critiques et les échanges créatifs.

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 contribuent à la réussite de cet événement.

Bon anniversaire !

Karen Kain, C.C.
Chair
Canada Council for the Arts



Welcome to the 2007 Images Festival.

In the field of media arts, independent creators often produce daring works that inspire us to reconsider art in a new light. For 20 years, this festival has welcomed artists from Canada and abroad who do not hesitate to stray from the beaten track. Their works vividly remind us that the act of artistic creation is not complete until the spectator agrees to participate with the artist who brought it to life.

As Minister of Canadian Heritage and Status of Women, I commend the festival artists, organizers, and volunteers for contributing to the ongoing renewal of media arts.

Enjoy the festival!



J'aimerais saluer tous ceux et celles qui prennent part au Images Festival de 2007.

Les réalisations des créateurs indépendants du secteur des arts médiatiques sont souvent hardies et nous forcent à reconsidérer l'art sous un jour nouveau. Depuis 20 ans, ce festival accueille des artistes d'ici et d'ailleurs qui n'hésitent pas à sortir des sentiers battus. Leurs œuvres nous rappellent avec force que la création artistique n'est complète que si le spectateur accepte d'y prendre part avec l'artiste qui l'a fait naître.

À titre de ministre du Patrimoine canadien et de la Condition féminine, je félicite les artistes, les organisateurs et les bénévoles d'un festival qui contribue au renouvellement continu des arts médiatiques.

Bon festival!

Beverley J. Oda



Telefilm Canada is a proud partner to Images Festival because it offers a unique window to experience highly original Canadian films.

As a federal cultural agency dedicated to developing and promoting the Canadian audiovisual industry, we are pleased to have provided support for many of the productions and talented Canadians being spotlighted at Images Festival.

Telefilm thus invites you to discover the stories, the images and the talent that promise to touch audiences across the country and around the world.

Indeed, the Canadian imagination is continuing to strike a chord with international audiences. Our country's creators have built a reputation for storytelling that, while distinctively Canadian resonates with people of all backgrounds.

We are also pleased to be associated with Images because it is a venue for the industry to come together to discuss today's innovations and challenges, and to explore creative opportunities.

Congratulations to the organizers, volunteers and community whose hard work has helped make the 2007 edition possible.



Téléfilm Canada est un fier partenaire d'Images qui offre une occasion unique de voir des films canadiens d'une grande originalité.

En tant qu'organisme culturel voué au développement et à la promotion de l'industrie audiovisuelle du Canada, nous sommes heureux d'avoir apporté notre soutien à un grand nombre des productions et des talents canadiens à l'affiche d'Images.

Téléfilm vous invite donc à découvrir des histoires, des images et des créateurs qui ne manqueront pas de séduire les auditoires du pays et du monde entier.

En effet, l'imagination créatrice des Canadiens continue de toucher des auditoires du monde entier. Nos créateurs ont acquis la réputation de savoir raconter des histoires qui, bien que distinctement canadiennes, interpellent des gens de toutes les origines.

Nous sommes d'autant plus heureux d'être associés au Images qu'il constitue une tribune où les membres de l'industrie peuvent se rencontrer et discuter des innovations et des défis d'aujourd'hui tout en explorant les possibilités qui leur sont offertes sur les plans de la création.

Félicitations aux organisateurs, aux bénévoles et aux membres de la communauté dont le bon travail a rendu cette édition possible.

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



The Ontario Arts Council (OAC) congratulates the 2007 Images Festival on the occasion of its 20th anniversary. Images Festival, the first artist-run festival in Toronto, was created to showcase film and video art of various lengths, genres and formats.

The festival has become one of the most exciting and avant-garde media arts festivals in the world. The artists who envisioned Images Festival and nurtured the event over the years, opened doors for alternate voices to be heard and for diverse images to be seen. They have created a home for Canadian and international artists who re-imagine the art of film, video and new media.

The Ontario Arts Council funds events such as the Images Festival, and supports the work of visual and media artists throughout the province.

On behalf of OAC board and staff, my best wishes for many more decades of success!



Le Conseil des arts de l'Ontario félicite chaleureusement le festival Images 2007 à l'occasion de son 20e anniversaire. Premier festival torontois autogéré, Images a été créé pour présenter des films et vidéos d'art de tout genre, format et durée.

Au fil des ans, c'est devenu l'un des festivals d'arts médiatiques les plus passionnants et les plus avant-gardistes du monde. Les artistes qui ont présidé à sa création puis ont veillé à son développement ont défriché le terrain pour permettre à d'autres voix de se faire entendre et pour faire voir des images multiples. Ils ont fondé un foyer d'accueil pour les artistes canadiens et internationaux qui réinventent l'art du film, de la vidéo et des nouveaux médias.

Le Conseil des arts de l'Ontario finance des manifestations telles que le festival Images et appuie les œuvres des artistes visuels et médiatiques de la province entière.

Au nom du conseil d'administration et du personnel du CAO, je vous présente mes meilleurs vœux de succès pour de nombreuses décennies à venir !

Martha Durdin
Chair



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It is my pleasure to extend this two-fold congratulatory message to the Images Festival: congratulations for creating such an exciting program of presentations for 2007 and congratulations on 20 years of activity. Bravo!

This annual convergence of talent is a vital component of Toronto's media arts community and Torontonians are privileged to have such an important and venerable festival in their great city.

From film and video to gallery installations and artist talks, Images Festival provides a unique opportunity to experience diverse and thought-provoking work created by media artists from around the world. Always at the cutting edge of contemporary art, the media arts offers us moments of insight, challenges our perceptions and inspires the imagination.

Toronto Arts Council, through funding from the City of Toronto, is pleased to support this much celebrated and anticipated event.

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

Don Moffat, FRAIC, RCA
President



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 state-of-the-art NFB Mediatheque, in the heart of Toronto's cultural district, at the corner of John and Richmond.

Once again this year, the Mediatheque will be hosting innovative, experimental filmmaking workshops for young people as well as youth screenings at the NFB Cinema.

Congratulations to the organizers and public on another outstanding festival!



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

L'ONF est également heureux de vous accueillir à la Médiathèque, un établissement multimédia à la fine pointe de la technologie situé au cœur du quartier culturel de Toronto, à l'angle des rues John et Richmond.

Cette année encore, la Médiathèque propose des ateliers novateurs où les jeunes peuvent s'initier à la réalisation cinématographique, ainsi que des projections de films jeunesse au Cinéma ONF.

Félicitations aux organisateurs et aux cinéphiles qui font de cet événement un succès retentissant!

Claude Joli-Coeur
Acting Government Film Commissioner and NFB Chairperson
Commissaire du gouvernement à la cinématographie et président de l'ONF par intérim

in memoriam



Diane Bonder

Diane was at the center of our circle of Brooklyn media artists – she brought us into her work and process as she brought us into her life. She had a contagious passion for making films, and when she wasn't out shooting or at Millennium Film Workshop using the optical printer, she loved to discuss the latest films she had seen at MoMA or BAM. There was a loop of love, support and critique that was exchanged between Diane and her artist friends. She was a tireless champion of all our work; her belief in us was infectious and profound.

Diane's personal strengths are reflected in her work: she was honest, insightful, rigorous, with a keen eye for detail and a dry wit. Her films have an uncanny ability to examine where we come from – family, home, community – without satire, condescension, or sentimentality. Using optical printing techniques to overlay images on top of images, these films are fractured fairy tales about love, loss and displacement. Diane tells stories about familial relationships, growing up queer, and forgotten places that are rendered with intimacy, artistry, and honesty. The results are dreamlike journeys through everyday life.

Diane was the thriftiest person we have ever known, she often walked 40 blocks to save the \$2 subway fare. But she never skimped when it came to filmmaking or her friends. She focused on what really mattered; she was true to herself and her community. May her films continue to remind us of who she was and what she means.
– Kathy High and Liss Platt

Still: *I Remember Now, We Never Danced, I Miss You, Goodbye*
Diane Bonder (2006), screened at Images 2006



Helen Hill

With great sadness we heard of the passing of Helen Hill on January 4, 2007. I, and many of you, loved her for her deep passion, incredible giving, and her bright, shining spirit. Helen, Paul and their newly born son Francis Pop had moved out of New Orleans after Katrina, but had recently moved back to try to rebuild their life and contribute to the community effort after the devastation. She was spreading her marvelous gifts in her unique way.

HELEN'S TRAVELLING CARNIVAL:

Helen Hill gone ...

days melt into months, her last moment so tragically different from a life lived with joy and in daily celebration ... taken like a bolt of lightning ... hand made postcards, lovingly crafted, will no longer arrive ...

we got to know her through her three rural Ontario visits to the Film Farm, along with subsequent visits to Splice This! and Images – the first in 1998 – a trumpet blast announcing she is here... the carnival begins... Helen always with a gaggle of fire breathers and trapeze artists, close knit friends – this time Trixy and Amy trek from Nova Scotia with her in their newly painted battered red sedan, scrawled on the side doors in big white letters: FILM CAMP OR BUST ... dwarfing the back seat sits what looks to be a gigantic stainless steel film processing tank ... except its actually a candy floss maker ... the carnival again ... prophesising her future home at the Mardi Gras ... New Orleans the only possible place she could call home.

Helen spins the floss and serves up fantastical delights all week ... plenty of shots of animals, birds bouncing on a wire, St Francis silent on the dash passing pensive landscapes, and a wedding film for her lover Paul *Your Pig is Down the Road*.

all of her films are prayers and gifts.

We send strong bright spirit strength to her loving husband Paul, and their son Francis Pop.
– Philip Hoffman

Still: *Restored Home* Movie Helen Hill (2005). Helen presented three films at Images 1998.



Roberto Ariganello

February 14th, 2007
7:30pm
Roy Mitchell and Deirdre Logue in conversation at Deirdre's – wine, beer and take out Thai food.

DL: How did you meet Roberto?
RM: In 1997... I was working on a documentary, and ended up at LIFT to rent a Super 8 viewer. Roberto was LIFT's Equipment & Workshop Coordinator at the time. And so of course, Roberto explained how this thing works in this intense way – like using it was performing brain surgery... and I got a bit upset actually because he was being tech guy arrogant and complicated about it. Later, when we became friends, I realized that it wasn't totally arrogance; most of it was love, love for film and seeing people make film that made him so big and intense.

RM: What did he do that impressed you?
DL: Well so many things of course, he was all about impressing the ladies, but I would have to say that one of his most impressive traits was his tenacity... he rarely took no for an answer. When he asked me to make some new work for the New Directions in Cinema (a series he initiated) . He didn't really ask – well he did and I said no, so he basically asked me again every day for the next 10 days straight and not like – “will you do it” – it was more like – “what will you be doing?” And he just kept at it until I was convinced and it drove me crazy, but I really admired it and I totally get it now.

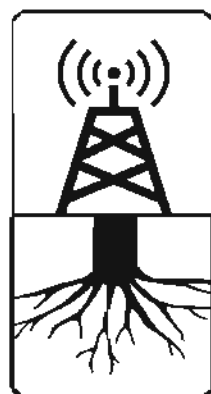
DL: What do you miss the most?
RM: The proximity... 4 doors down, a phone call away, we moved in the same circles for work... if I had a grant question, had a good prank to play, a joint to smoke... we persuaded ourselves to smoke a joint in the Bloor Cinema men's room at Images opening night... (Shannon C. was totally pissed off because we did it and she couldn't). I miss this proximity; ...we shared similar backgrounds, Italian, working class. I am so amazed that I could have such a profound friendship with a straight guy, such a dude... be that close, it still blows me away.

DL: I miss this too, our proximity was all the little things especially stuff at work, like getting the mail, getting lunch, working late, leaving late. We would be at 37 Hanna together more often than not. I would be downstairs at the CFMDC and he'd be upstairs in LIFT's office. He paid attention, kept me connected and especially at times when I felt the most disconnected. I think keeping us all connected – LIFT's Toronto Island picnics and Pleasure Dome, IMAA and many other meetings, the card games, the conferences and trips – maybe this was his purpose, to keep us together – to lead us to each other.

Roberto spent the past nine years working and advocating on behalf of media artists through his employment at the Liaison of Independent Filmmakers of Toronto (LIFT) and his volunteer board contributions to the arts community in Toronto. Roberto, a practicing filmmaker and photographer, exhibited his work in Canada and internationally.

While vacationing in Nova Scotia in August 2006, Roberto drowned in a tragic swimming accident.

Still: *Contrafacta* Roberto Ariganello & Chris Gehman (2000), winner of the Images Prize in 2000.



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PROGRAM CALENDAR

START

<p>Thursday, April 5</p> <p>9:00 PM Opening Night Gala: <i>Seven Easy Pieces by Marina Abramović</i> <i>Babette Mangolte</i> (p.31) The Royal \$15/\$12</p> <p>10:00 PM Images Opening Party Gladstone Hotel Ballroom \$5 (free with Opening Gala ticket) Gladstone outdoor projection: Pop!Garden, Sean Capone (p.31) DJ Isabelle Noël</p>	<p>Friday, April 6</p> <p>5:00 PM International Shorts 1: We're Building Our Own Nature And It's Going To Be Much Better Than The Original (p.32) Underwater journeys and urban detritus (Work by Shelley Niro, Gerard Holthius and others) Joseph Workman Theatre PWYC \$</p> <p>7:00 PM MOMENTUM 1: (p.24) David Poole & Currency of Culture Panel Joseph Workman Theatre \$15/\$12</p> <p>9:00 PM International Shorts 2: From Looking to Telling (p.33) Shark Guts, Broken Ankles, and Ghosts of the Arctic (Work by Brett Kashmere, Andrea Cooper and others) Joseph Workman Theatre PWYC \$</p> <p>9:00 PM MOMENTUM and David Poole Appreciation Party InterAccess FREE</p>	<p>Saturday, April 7</p> <p>12:00-5:00 PM Fringe On Line reception (p.45) CFMDC FREE</p> <p>12:00–5:00 PM Off Screen Gallery Openings (p.44) Participating galleries +Gallery Walking Tour Tour #1: Meet at Images Office at 12:30 PM (Suite 448, 401 Richmond) Tour #2: Meet at Images Office at 1:30 PM FREE</p> <p>2:00 PM/4:00 PM (en français) Talk to the Pie 1: Chantal DuPont (p.44) Conférence-atelier avec Chantal DuPont (French-language artist talk at 4:00 PM) Vtape GRATUIT \$ FREE</p> <p>5:00 PM International Shorts 3: Five Portraits of Political Uncertainty (p.34) Experimenting with non-fiction via animation, re-enactment, and landscape (Work by Speculative Archive, Jenny Perlin, Christina Battle and others) Joseph Workman Theatre PWYC \$</p> <p>5:00–7:00 PM John Porter's Photo Opening (p.102) Gladstone Hotel FREE</p> <p>7:00 PM MOMENTUM 2: Toby Heys & Christof Migone (p.24) Joseph Workman Theatre \$15/\$12</p> <p>9:00 PM International Shorts 4: The Light That Shines Through the Fog of Desperation (p.35) Lives lived on camera (Work by Hester Scheurwater, Jesika Joy and others) Joseph Workman Theatre PWYC \$</p> <p>10:30 PM Off Screen Launch Party Gallery TPW DJ Pamila Matharu FREE</p>	<p>Sunday, April 8</p> <p>12:00-6:00 PM University of Toronto Galleries (p.70-71) FREE Bus Tour Leaves at 1:00 & 2:00 from Hart House, University of Toronto</p> <p>4:00 PM Live Images 1: Hitoshi Toyoda's NAZUNA (p.55) Silent slideshow presentation National Film Board of Canada \$10/\$8</p> <p>7:00 PM MOMENTUM 3: DeeDee Halleck & Jayce Salloum (p.25) Joseph Workman Theatre \$15/\$12</p> <p>9:00 PM Live Images 2: S.P.I.R.A.W.L. & Prisoner of War (p.56) Joseph Workman Theatre \$10/\$8</p> <p>10:30 PM Live Images 3: Light and Motion at Wavelength indie music night with Tinkertoy and Scarborough A/V (p.57) Sneaky Dee's PWYC \$</p>	<p>Monday, April 9</p> <p>3:00–5:00 PM Talk to the Pie 2 (p.44) Artist talk with Jesika Joy, Dena DeCola & Karin E. Wandner, Emily vey Duke & Cooper Battersby and Andrea Cooper Gladstone Hotel Art Bar PWYC \$</p> <p>5:00 PM Kingdom Come – Emergent Finnish and Swedish Video Art (p.36) Curated by Alissa Firth-Eagland Joseph Workman Theatre \$10/\$8</p> <p>7:00 PM International Shorts 5: The Only Hope That Remains Is The Camera Itself (p.37) (Work by Peter Simon, Jennet Thomas and others) Joseph Workman Theatre PWYC \$</p> <p>9:00 PM MOMENTUM 4 Phil Minton & Michael Snow (p.25) Gladstone Hotel Ballroom \$15/\$12</p>	<p>Tuesday, April 10</p> <p>10:00 AM-2:30 PM Don't Believe the Hype: Media Literacy Youth Workshop (p.45) National Film Board of Canada FREE</p> <p>3:00-5:00 PM Talk to the Pie 3: Artist talk Alissa Firth-Eagland, Jani Ruscica and Aurora Reinhard (p.44) Gladstone Hotel Art Bar PWYC \$</p> <p>5:00 PM International Shorts 6: A Dirty Pixel Cocktail (p.38) Mysteries unfold, forever unsolved through the lens. (Work by Seoungho Cho, Corinna Schnitt and others.) Joseph Workman Theatre PWYC \$</p> <p>7:00 PM MOMENTUM 5: Sook-Yin Lee and Anayansi Diaz-Cortes (p.26) Joseph Workman Theatre \$15/\$12</p> <p>9:00 PM S is for Student (p.39) A program of 11 outstanding works by media arts students from Canada and around the world. Joseph Workman Theatre PWYC \$</p> <p>10:30 PM S is for Student Party Lot 16 FREE</p>	<p>Wednesday, April 11</p> <p>2:30-5:30 PM Fits and Stars: Stop-Motion Youth Workshop (p.45) National Film Board of Canada FREE</p> <p>4:00–6:00 PM Talk to the Pie 4: ifpod Panel discussion (p.44) Panel on new platforms for mobile dissemination With Gerry Flahive (NFB), Deirdre Logue (Vtape), Dana Inkster, Clive Holden and David Craig (Telefilm Canada). National Film Board of Canada PWYC \$</p> <p>5:00-7:00 PM Thomas Köner & Jürgen Reble opening reception at Goethe-Institut (p.67)</p> <p>7:00 PM MOMENTUM 6: Philip Hoffman & Jürgen Reble (p.26) In discussion, moderated by Bart Testa Goethe-Institut \$8/\$5</p> <p>9:00 PM MOMENTUM 7: Christopher Eamon & Lori Zippay (p.27) Goethe-Institut \$8/\$5</p>	<p>Thursday, April 12</p> <p>9:00 AM-5:00 PM 2-Day, 3-D, Ta-Da! 16mm Animation Workshop (p.45) Workman Arts Joseph Workman Theatre FREE</p> <p>10:00 AM-2:30 PM B.Y.O.S. Time-capsule: Animation Youth Workshop (p.45) National Film Board of Canada FREE</p> <p>3:00–5:00 PM Talk to the Pie 5: Artist talk with David Dinnell, Rae Staseson, Vanessa Renwick (p.44) Gladstone Hotel Art Bar PWYC \$</p> <p>5:00 PM International Shorts 7: Spaces Continuously Dissolve and Collapse Only to Separate Again (p.40) Portraits that traverse generations, light, memory and place. (work by Sarah Pucill, Ben Rivers and others) Joseph Workman Theatre PWYC \$</p> <p>7:00 PM MOMENTUM 8: Sophie Hackett & Barbara Hammer (p.27) In discussion, moderated by Kathleen Mullen Joseph Workman Theatre \$15/\$12</p> <p>9:00 PM International Shorts 8: The Grave is a Place Framed by Both Life and Death (p.41) (Work by Aleesa Cohene, Michael Mazière and others) Joseph Workman Theatre PWYC \$</p>	<p>Friday, April 13</p> <p>9:00 AM-5:00 PM 2-Day, 3-D, Ta-Da! 16mm Animation Workshop (p.45) Workman Arts Joseph Workman Theatre FREE</p> <p>10:00 AM–2:30 PM Scratch'n Riff: 2-D Animation Youth Workshop (p.45) National Film Board of Canada FREE</p> <p>3:00 PM Film not Bombs: A Tribute to Helen Hill (p.42) Joseph Workman Theatre PWYC \$ (donations for family fund)</p> <p>5:00 PM The World As We Know It (p.44) Curated by Jan Schuijren (Work by Yael Bartana, Jeroen Kooijmans and others) Joseph Workman Theatre \$10/\$8</p> <p>7:30 PM MOMENTUM 9: Lida Abdul & John Greyson (p.28) Prefix ICA \$8/\$5</p> <p>9:30 PM Live Images 4: <i>Quasar</i> (p.58) Thomas Köner & Jürgen Reble Five 16mm projectors. Quadrophonic sound. Fog machine. Music Gallery \$15/\$12</p>	<p>Saturday, April 14</p> <p>2:00–4:00 PM Lida Abdul Artists Reception (p.75) Prefix ICA FREE</p> <p>4:00-6:00 PM Mechanics of the Medium Opening Reception (p.68-9) York Quay Galleries/Harbourfront Centre FREE</p> <p>6:00 PM Live Images 5: Mechanics of the Medium (p.59) Film performance and artists' talk with Bruce McClure, John Porter, Kelly Egan and others Studio Theatre/Harbourfront Centre FREE</p> <p>7:30–8:00 PM 2007 Awards Ceremony (p.20) Joseph Workman Theatre FREE</p> <p>9:00 PM Closing Night Gala! MOMENTUM 10: Guy Maddin & Bill Morrison (p.28) Joseph Workman Theatre \$15/\$12</p> <p>10:30 PM–1:00 AM Closing Night Party Thrush Holmes Empire DJ Kola FREE</p>
<p>Images Festival attendees are welcome to make use of our Mediatheque, housed at Gallery TPW. The mediatheque contains three viewing stations and a video library that includes most of the work in the festival; check out works you missed, or revisit favorites from earlier programs.</p> <p>The mediatheque will be open April 6th to 14th from 12-5 pm.</p> <p>During the month of April please visit “20 Years of Images Ephemera” at VMAC Gallery. Flyers, posters, photos, materials and clips from the past 20 years. 401 Richmond Street West, Suite 448</p>									

END



AWARDS

Images Prize: Presented by the Images Festival and sponsored by NOW Magazine, 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 On Screen (film) Award: Presented by the Images Festival, this award honours the strongest new international film in the festival. The recipient receives a \$250 cash prize.

Best International On Screen (video) Award: Presented by the Images Festival, this award honours the strongest new international video in the festival. The recipient receives a \$250 cash prize.

Best Off Screen Award: Presented by the Images Festival, this award honours the strongest new Canadian or international installation or new media work in the festival. The recipient receives a \$250 cash prize.

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.

Overkill Award: This award was established by the Images Festival in 2000 to honour former Executive Director Deirdre Logue, (1996 through 1999 festivals). This award is presented annually to a film, video or installation artist whose work approaches extremes of incorrigibility through form and/or content and challenges our notions of edgy, experimental practice. Sponsored by an anonymous donor, the recipient receives a \$300 cash prize.

Marian McMahon Award: Presented by the Images Festival with support from Kodak Canada, this award is given to a woman filmmaker each year to honour 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 each 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 prize and a Gulf Islands Film and Television School scholarship covering tuition for any one-week Media Intensive Program of their choice. 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. 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. In 2007 we present the Tom Berner Award posthumously to **Roberto Ariganello**.

“Roberto Ariganello’s unexpected passing last August represented an immeasurable loss to the independent film community, and to his many friends and family. As Technical Coordinator and then Executive Director of the Liaison of Independent Filmmakers of Toronto (LIFT), Roberto epitomized the spirit of this award: he was incredibly generous and helpful to scores of filmmakers, far beyond the parameters of any job description. He assisted countless people to complete their first films, and was instrumental in helping media arts organizations in other parts of the country gain access to otherwise hard-to-find equipment and processes. Never one to take “no” for an answer, Roberto would always find a way to get something worthwhile done – he was the film community’s benevolent bulldozer. Roberto was candid, funny and gregarious, a delightful colleague and collaborator, and a loving friend; the loss of his huge personality and his ubiquitous support will be missed for many years to come.”
– Chris Gehman

The **2007 Images Festival Awards Ceremony** is free of charge and will take place at The Joseph Workman Theatre (1001 Queen Street West) on Saturday April 14, 2007 at 7:30 PM sharp. Excerpts of work produced by students in our Education Program will be screened in the *Don’t Blink!* program before the Awards Ceremony.



Dana Inkster



Joanna Raczynska



Jan Schuijren

JURY

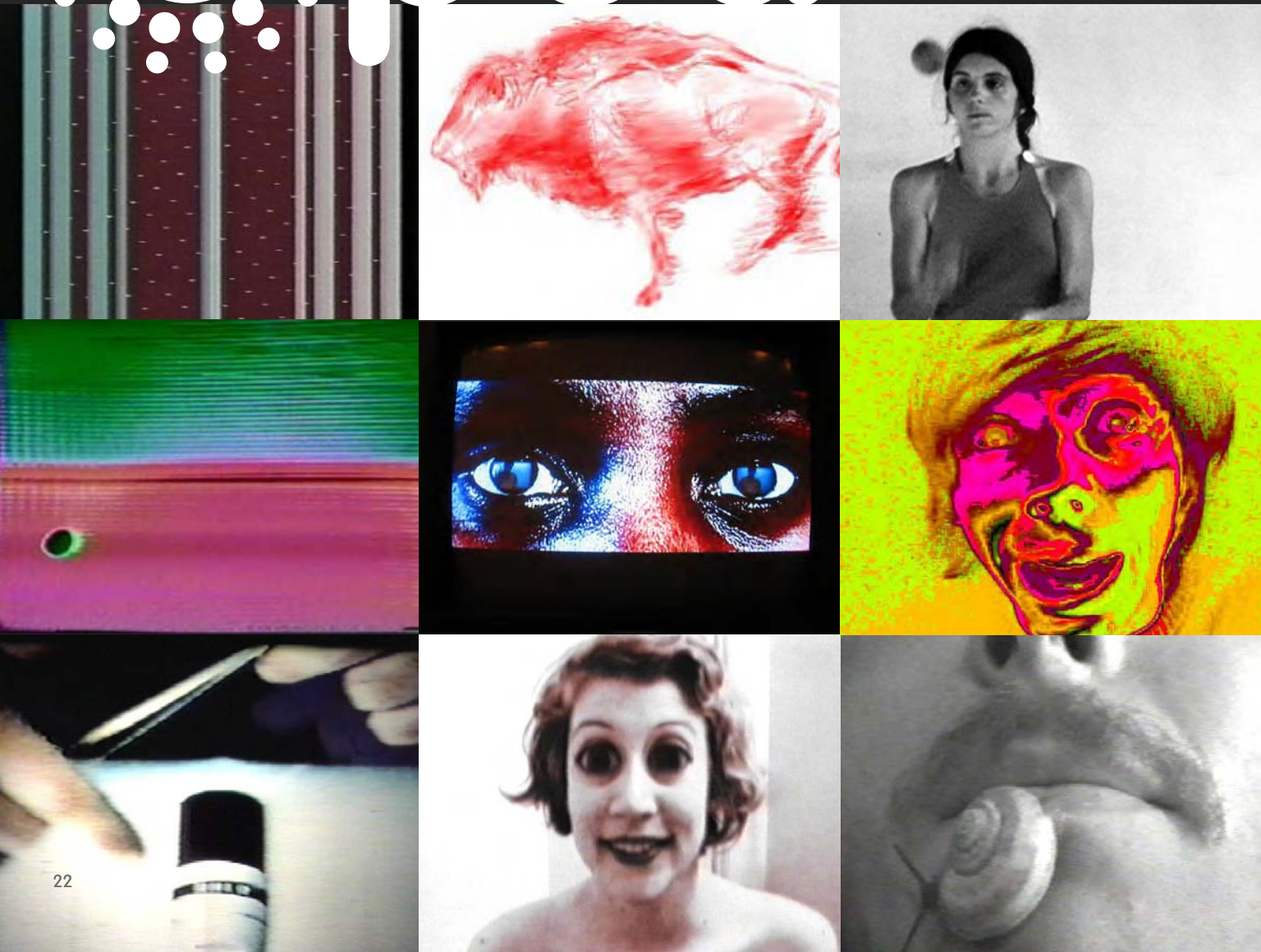
Dana Inkster is an Alberta-based media artist and cultural producer. Her art practice experiments with the bounds of cultural representation and our expectations of narrative. Her first film, *Welcome to Africville*, had its world premiere at Images in 1999 and went on to win critical acclaim and awards in Canada and internationally. Since that time Dana has produced and directed other short films and videos and spanning the genres of experimental video art to television public service announcements. She has been profiled and numerous critics, journalists, and cultural theorists around the world have lauded her work. Her films and videos have been exhibited in galleries, festivals and acquired in all continents. Her documentary, *The Art of Autobiography* and the subsequent *Redux* series are currently exhibiting in Canada and internationally. Dana is currently directing an NFB documentary about Black African immigrants settling in the prairie town of Brooks, Alberta. In 2008, she will begin production on her experimental feature film *The Strand*.

Joanna Raczynska earned her masters degree in documentary film production from the University of London in 2001. From 2002 until 2006 she was the Media Arts Director of Hallwalls in Buffalo, NY, where she worked closely with artists and organizations on the production and presentation of experimental and documentary work. Currently, Joanna collaborates with members of the video collective Termite TV and the programming collective Stateless Cinema, which aims to bring political films and videos to the Washington DC area that would otherwise not be seen in the capitol of the free world. She holds a position in the Department of Exhibits and Special Projects at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Her own short films and videos have shown internationally and across the US.

Jan Schuijren (b.1964): sociological studies between 1982 and 1988; received a post-graduate in New Media in 1990. Worked with the Netherlands Media Art Institute, Montevideo/Time Based Arts, Amsterdam from 1991 until 2001. Since 2002 working as an independent curator, developing and presenting exhibitions, film and video programs and media art projects for and in collaboration with a broad variety of international organisations, artists initiatives, museums and other venues. Recent projects include the international group exhibition *Drawn by Reality – Encapsulated in Life*, presented in Pittsburgh PA, USA. In 2006 he presented the *Sex and Sadness* screening series, commissioned by the International Film Festival of Rotterdam and Witte de With center for contemporary art, and also shown at Platform Garanti Center for Contemporary Art in Istanbul. September 2006 he co-curated the 7th Werkleitz Biennial – *Happy Believers*, taking place in Halle, Germany. In February he presented the group exhibition *Confined Innocence* at the Art Gallery of Windsor and Artcite, with works from Victor Alimpiev, Johanna Billing and Mircea Cantor. Currently he is developing the program for a 40 m2 Urban Screen, presenting film and video art every day from early morning until midnight, for a mixed audience of business people and inhabitants of the newly developed district “South-axis.”

20th Anniversary Programming

MOMENTUM Symposium	23
ifpod Mobile Video Project	29



MOMENTUM: Critical Discourse on Contemporary Image Culture

Unless otherwise noted admission: General \$15 / \$12 for members, students, seniors
www.imagesfestival.com/MOMENTUM

MOMENTUM is a cross-disciplinary symposium that features ten speaking engagements and events, one for each day of the festival. Prominent Canadian and International media artists, cultural workers and theorists have been paired to interact on key themes that have emerged from the last 20 years of independent media as seen through the lens of the Images Festival. As a result of dramatic shifts in contemporary media art culture, how artists create, communicate, exhibit, distribute and work has dramatically changed over the past 20 years. Through improvisational vocal performances, a show and tell via the projected image, discussions on distributing and collecting media art and discourse about the role of the artist in a time of war, MOMENTUM addresses these global redefinitions.

MOMENTUM 1

We open our anniversary symposium with a special panel discussion entitled *The Currency of Culture* designed to engage and enrage the public with a discussion about media arts policy and practice.

Featuring David Poole, Head of the Media Arts Section at the Canada Council on the Arts, moderated by James Missen from the Canadian Conference on the Arts and featuring a group of Canadian and international participants to be announced – please check MOMENTUM website for updates!

MOMENTUM 2

From backgrounds that span music, sound art, video, and visual arts as both makers and curators, Toby Heys and Christof Migone will talk about their varied practices as both individuals and as participants/colaborators in group projects and collectives.

MOMENTUM 3

Canadian multidisciplinary artist Jayce Salloum and American activist and artist DeeDee Halleck will come together to discuss the different ways in which media and art can play a role in socially engaged activist practice.

MOMENTUM 4

From the United Kingdom, the avant-garde vocalist Phil Minton will join legendary Canadian artist Michael Snow for an “experimental dialogue” in the form of an improvisational vocal performance.

MOMENTUM 5

Both actively engaged in the world of radio, Sook-Yin Lee and Anayansi Diaz-Cortes will meet to talk about their varied practices and the ways in which this pioneering media format is still relevant today.

MOMENTUM 6

Philip Hoffman and Jürgen Reble will discuss the ways in which chemical and manual manipulation of moving images can be used to explore both the basic properties of light and sound as well as personal narrative explorations.

MOMENTUM 7

Canadian curator Chris Eamon (New Art Trust/Kramlich Collection) is joined by Lori Zippay from Electronic Arts Intermix (EAI) in New York City to engage in a discussion, *Moving Images for Sale* about the role of the collector in film and video art.

MOMENTUM 8

Sophie Hackett, Curator of Photography at the Art Gallery of Ontario, engages with the enormously influential American lesbian film and video artist Barbara Hammer, whose films have been presented at Images on several occasions. Hackett and Hammer will focus their discussion on representation and the construction of memory and identity through the use of the archival photograph.

MOMENTUM 9

John Greyson joins Afghani video and installation artist Lida Abdul to converse about the role of the artist in the time of war: how we document, resist, and tell the stories of cities ravaged by conflict.

MOMETUM 10

Both Guy Maddin and Bill Morrison are known for the ways in which they celebrate and reinvent the history of cinema in their work, and we’ve invited the two to engage in a creative discussion centered on their love for the projected image. Structured as a “show and tell”, each filmmaker will separately select a series of short films and clips to screen to each other and discuss in front of a live audience.

MOMENTUM 1

Friday, April 6, 7 PM
Joseph Workman Theatre
(1001 Queen Street West)
David Poole (Canada) & TBA
Moderated by James Missen
\$15/\$12

The Currency of Culture is a lively and unique discussion dedicated to locating artistic practice within a complex and changing - and at present - uncertain cultural economy. Policy or politics? New and old definitions of public support for the arts, the influence of commercial models and chasing new technologies for that quick cash advance - all contribute to this debate. Cup half-full?, what's next in Canada for the artist of the future. Moderated by James Missen (Canadian Conference on the Arts). Panelists to be confirmed at press time. Please check MOMENTUM website for updates!

David Poole

David Poole has been the Head of the Media Arts Section at the Canada Council for the Arts for the past eight years, responsible for overseeing policy and programs serving artists and organizations in film, video, audio and new media. Previously he was responsible for grants to artists and media arts distribution programs at the Canada Council. He began work at the Canada Council in 1986 in the Explorations program. Before that he was responsible for distribution of experimental films at the Canadian Filmmakers Distribution Centre. In the early 1980s he was part of the Ontario Film and Video Appreciation Society (OFAVAS), which challenged Ontario censorship laws under the Charter of Rights and Freedoms. He holds an MA in Cinema Studies from New York University and has taught film history at Ryerson University.

James Missen

James Missen is currently the Cultural Policy Advisor at the Canadian Conference of the Arts (CCA) which in 2005 celebrated its 60th anniversary as Canada's largest national advocacy organization for the arts and cultural industries. He is also a part-time contract instructor on experimental film, video art, and new media in the School for Studies in Art and Culture (SSAC) at Carleton University. He has published scholarly papers in journals, edited book collections, and exhibition catalogues and has participated as a speaker at numerous conferences throughout Canada. He was recently co-regional representative for Ontario on the board of the Independent Media Arts Alliance (IMAA) and is a long-standing member of Ottawa's Available Light Screening Collective, as well as the Editorial Working Group for www.culturescope.ca. James holds a Bachelor of Fine Arts in Film and Video (Honours, Screenwriting) from York University, as well as a Master's Degree in Film Studies from Carleton University.



David Poole

Join us after MOMENTUM 1 for the David Poole Appreciation Party
InterAccess Electronic Media Arts Centre
9 Ossington Avenue
9 PM
FREE

MOMENTUM 2

Saturday, April 7, 7 PM
Joseph Workman Theatre
(1001 Queen Street West)
Toby Heys (UK) & Christof Migone (Canada)
\$15/\$12

Toby Heys

Toby Heys is a founding member of the sound/video art collaboration Battery Operated and has been working with the functional use of sound, infrasound and ultrasound for 7 years. Their upcoming project – *Micronational Anthems* with filmmaker Julio Soto is a CD/DVD and touring installation focusing on the socio-political constructs of microstates. More info can be found at www.batteryoperated.net

Since 2001, Heys has been the director of the Cocosolidciti organisation based in Manchester, UK /Montréal, Canada which commissions sound and video artists to collaborate on digital sound/music and video/animation works for release of CD/DVD. More info can be found at www.cococsolidciti.com

He recently toured universities on the west coast of the USA giving lectures on the use of sound, ultrasound and infrasound as a weapon by military and civil policing organisations. Recent articles include essays for the Beijing Architectural Biennale catalogue and for the upcoming book *Art and Democracy* published by PEER.

Christof Migone

Christof Migone is a multidisciplinary artist and writer. His work and research delves into language, voice, bodies, psychopathology, performance, video, intimacy, complicity and endurance. He co-edited the book and CD *Writing Aloud: The Sonics of Language* (Los Angeles: Errant Bodies Press, 2001) and his writings have been published in *Aural Cultures*, *S:ON*, *Experimental Sound & Radio*, *Musicworks*, *Radio Rethink*, and *Semiotext[e]*. He has curated a number of events in the sound and radio arts: *Touch that Dial* (1990), *Radio Contortions* (1991), *Rappel* (1994), *Double Site* (1998), *stuttermouthface* (2002) and has performed at and exhibited installation at Beyond Music Sound Festival (Los Angeles), kaaistudios (Brussels), Resonance FM (London), Nouvelles Scènes (Dijon), On the Air (Innsbruck), Ménagerie de Verre (Paris), Experimental Intermedia (NYC), Méduse (Québec), the Banff Center, Rotterdam Film Festival, Gallery 101 and Art Lab. He currently lives in Montréal and teaches at Concordia University.



MOMENTUM 3

Sunday, April 8, 7 PM
Joseph Workman Theatre
(1001 Queen Street West)
DeeDee Halleck (USA) & Jayce Salloum (Canada)
Admission: \$15/\$12

DeeDee Halleck

DeeDee Halleck is a media activist, founder of Paper Tiger Television and co-founder of the Deep Dish Satellite Network, the first grass roots community television network. She is Professor Emerita in the Department of Communication at the University of California at San Diego. Her book, *Hand Held Visions: the Impossible Possibilities of Community Media* is published by Fordham University Press. She co-edited *Public Broadcasting and the Public Interest* (M.E. Sharpe) and has written essays for a number of collections on independent media.

Jayce Salloum

Jayce Salloum's video work exists within and between the very personal, local and the trans-national. It engages in an intimate subjectivity and discursive challenge. He has worked in installation, photography, drawing, performance, text, and video since 1975, as well as curating exhibitions, conducting workshops and facilitating cultural projects. Salloum has lectured worldwide and has exhibited at the widest range of local and international venues possible, from the smallest unnamed storefronts & community centres to institutions such as The Museum of Modern Art, New York; National Gallery of Canada; Kunsterhaus Bethanien, Berlin; Centre Pompidou, Paris; Rotterdam International Film Festival; and the 8th Havana Biennial. His texts have appeared in many journals such as *Third Text*, *Documents*, *Framework*, *Fuse*, *Felix*, *Mix* and *Semiotext[e]*.



MOMENTUM 4

Monday, April 9, 9 PM
Gladstone Hotel Ballroom
(1214 Queen Street West)
Phil Minton (UK) & Michael Snow (Canada)
Admission: \$15/\$12

Phil Minton

Avantgarde vocalist Phil Minton has a large vocabulary of voices and extended vocal techniques and an extensive discography cataloguing his numerous projects from 1969 on. As an improviser, Minton has toured throughout the world, working with a great many creative musicians, including Peter Brötzmann, Fred Frith, John Butcher, Derek Bailey's Company, and an ongoing collaboration with Veryan Weston. Toronto musician Paul Dutton has described Minton's work as being, "less about emotion than about spirituality, explored within pure musical terms, the elements of timbre, dynamics, and rhythm approached without reference to time, beat, tune or tonality. You could fairly call it abstract expressionist singing, or even action singing."

Michael Snow

Michael Snow's films have been shown in many Festivals – Toronto, Berlin, Rotterdam and Seoul, and they and other works are in many collections worldwide. In 2006 Snow played solo piano concerts at the Drake Hotel, Toronto, in Bourges, France, in Barcelona and at the Getty Foundation, Los Angeles and several concerts in Toronto and in New York with the CCMC (Paul Dutton, John Oswald and Snow) and an all electronic group (with Aki Onda and Allan Licht) Toronto, New York and the Goethe-Institut.

Each night (5 PM-3 AM) Snow's *The Windows Suite*, a 2 1/2 hour loop is presented in seven windows of the Pantages Hotel on Victoria St., Toronto. A permanent installation, the work "opened" in Sept 2006. Other public works include *Flightstop* at the Eaton Centre, Toronto and *The Audience* at the Skydome, Toronto. Recent solo exhibitions include *Powers of Two* at Galerie Martine Aboucaya in Paris, 2006 and a retrospective of his projection works and films (1965 to 2006) at MALI (Art Museum of Lima) in Peru, 2006. Recent group exhibitions include the São Paulo Bienal (Brazil), *The Invisible Show, Sound as Material*, (Granada, Spain), Arts Le Havre (France) and with Jonathon Monk at Jessica Bradley Gallery (Toronto). He has had solo exhibitions at The Art Gallery of Ontario, The National Gallery of Canada, The Museum of Modern Art (NYC), The Centre Pompidou (Paris), The Hara Museum (Tokyo).



MOMENTUM 5

Tuesday, April 10, 7 PM
Joseph Workman Theatre
(1001 Queen Street West)
Anayansi Diaz-Cortes (USA) & Sook-Yin Lee (Canada)
Admission: \$15/\$12

Anayansi Diaz-Cortes

Anayansi Diaz-Cortes came to Radio Diaries as an Outreach Coordinator for Thembi's AIDS Diary. Before joining she had never considered radio a career possibility. Yet, somewhere in between coordinating a US tour and bringing Thembi's story to new audiences, she unexpectedly fell in love with the story-telling power of audio. At the same time, she is working as Programs and Content Associate at Arts Engine. There she curates and produces content for MediaRights.org, does outreach for the Media That Matters Film Festival, and organizes workshops, panels and conferences around social issue media, independent film, impact and distribution. While she wants to fully transition to radio production some day, Anayansi feels that learning how to get good stories to key spaces is just as important as knowing how to tell them.

Sook-Yin Lee

Sook-Yin Lee is a Toronto-based musician, actor, filmmaker and TV and radio broadcaster. She fronted the art-rock band, Bob's Your Uncle, was a VJ at MuchMusic and currently hosts and produces the irreverent pop-culture radio show *Definitely Not The Opera* on CBC Radio 1. She also writes and directs movies. Her film, *Unlocked* premiered at the 2005 Toronto International Film Festival, the short *Girl Cleans Sink* has screened internationally and she's developing her feature movie, *Year Of The Carnivore* with Screen Siren Pictures. Sook-Yin is working on her new album *Lovebolt*, and she stars in the John Cameron Mitchell (*Hedwig and the Angry Inch*) adventurous comedy, *Shortbus*. Sook-Yin is in the midst of two more movie projects, writing the psyche-thriller *Smudged*, and contributing a chapter, "The Brazilian," to the feature length movie, *Toronto Stories*. She wrote "The Brazilian", will act in the movie and co-direct with filmmaker Andrea Dorfman (*Love That Boy, Parsley Days*). She joins rising Canuck auteurs in the project, David Weaver (*Century Hotel*), Aaron Woodley (*Rhinoceros Eyes*) and Sudz Sutherland (*Love, Sex and Eating the Bone*.)



Photo: Steve Cosens

MOMENTUM 6

Wednesday, April 11, 7 PM
Goethe-Institut
(163 King Street West)
Philip Hoffman (Canada) & Jürgen Reble (Germany)
Moderated by Bart Testa
Admission: \$8/\$5

Philip Hoffman

A filmmaker of memory and association, Philip Hoffman creates "personal" yet highly universal works which weave and question fact and fiction in an experimental "diarist" cinema. A filmmaker with an extensive list of productions, his short films have won many awards, including three in 2002: a Golden Gate Award, New Visions, from the San Francisco International Film Festival, as well as the Gus Van Sant Award from the Ann Arbor Film Festival, both for *What these ashes wanted* (2001). Hoffman has presented screenings of his films on five continents, including retrospectives at international festivals in India, Holland and Australia, at Cinematheque Canada in Ottawa, and at the School of the Art Institute in Chicago. In 2001, Hoffman was the Canadian spotlight artist at the Images Festival, where a new book about his films was launched, *Landscape with Shipwreck: First Person Cinema and the Films of Philip Hoffman* (Mike Hoolboom and Karyn Sandlos, eds.) He teaches Film Production at York University and is currently finishing a feature film entitled *Nothing is Finished*.

Jürgen Reble

Jürgen Reble was born in 1956 in Düsseldorf. In the late 1970s and 80s he was a member of the film ensemble Schmelzdahin. Beginning in the 80s he began making his own work in film, performance and installation often rooted in manual processing of film footage using mechanic and chemical influences and reconstruction of the cinematographic apparatus. His works have exhibited at the Museum of Modern Art, New York; Auditorium of the Louvre, Paris; Filmmuseum Amsterdam; Walker Art Center, Minneapolis. Reble lives and works in Bonn, Germany.

Bart Testa

Bart Testa teaches film studies and semiotics at the University of Toronto. He is the author of *Back and Forth: Early Cinema and the Avant-Garde* (1992) and *Richard Kerr: Overlapping Entries* (1994). His essays on cinema have appeared in numerous anthologies, including "Seeing with Experimental Eyes: Stan Brakhage's The Act of Seeing with One's Own Eyes" in *Documenting the Documentary* (1999) and "To Film a Gospel...and the Theoretical Stranger" in *Pier Paolo Pasolini: Contemporary Perspectives* (1994), a volume he co-edited with Patrick Rumble with whom he is now editing an anthology of critical texts on Antonioni.



MOMENTUM 7

Wednesday, April 11, 9 PM
Goethe-Institut
(163 King Street West)
Christopher Eamon (USA/Canada) & Lori Zippay (USA)
Admission: \$8/\$5

Christopher Eamon

As Curator of the Pamela and Richard Kramlich Collection over the past decade, Eamon has helped to build the collection and has curated exhibitions that contextualize its holdings. Most recently Eamon curated an exhibition for the Hamburger Bahnhof Museum, Berlin, entitled *Beyond Cinema: The Art of Projection* in 2007. In 2002, along with Klaus Biesenbach and Barbara London, he co-curated *Video Acts: Single Channel Works from the Collection of Pamela and Richard Kramlich and New Art Trust*, which traveled to ICA London in 2003. As Director of New Art Trust he has organized and participated in a number of symposia on media art preservation, including *TechArcheology: Preserving Media Installation Art* in early 2000 and the *New Media Matters* project hosted by Tate.co.uk's major research site. As Assistant Curator of Film and Video at the Whitney Museum of American Art, Eamon curated an exhibition of video installations by Julie Becker and Christian Marclay. His newly released book *Anthony McCall: the Solid Light Films and Related Works* was published by Northwestern University Press, (Evanston IL and Steidl, Germany) in the Fall 2005.

Lori Zippay

Lori Zippay is the Executive Director of Electronic Arts Intermix (EAI) in New York, a nonprofit arts organization that is a leading resource for media art. She has been active in video art exhibition, distribution and preservation for over twenty years, and has curated, lectured, written and taught extensively in the media arts field. She is editor and co-author of the *EAI Online Catalogue* (2007), the *Online Resource Guide to Exhibiting, Collecting & Preserving Media Art* (2006), *A Kinetic History: The EAI Archives Online* (2006), and *Artists' Video: An International Guide* (Cross River Press, 1992), among other publications. She has organized numerous exhibitions of media art at international venues, and was co-curator of the retrospective *First Decade: Video from the EAI Archives* at The Museum of Modern Art, New York. Zippay has lectured widely at museums and universities internationally, and has served on advisory panels, festival juries, and as a consultant on numerous media arts projects. In 2006 she was Visiting Critic at Yale University School of Art (Graduate Department of Sculpture).



MOMENTUM 8

Thursday, April 12, 7 PM
Joseph Workman Theatre
(1001 Queen Street West)
Sophie Hackett (Canada) & Barbara Hammer (USA)
Moderated by Kathleen Mullen
Admission: \$15/\$12

Sophie Hackett

Sophie Hackett is the Assistant Curator, Photography at the Art Gallery of Ontario. Prior to this, as a writer and independent curator, she published writing in *Lola, Saturday Night, Xtra!, C Magazine, Canadian Art* and *Prefix Photo*. She has curated five exhibitions independently, including *The Found and the Familiar: Snapshots in Contemporary Canadian Art*, co-curated with Jennifer Long (2002), *Flash Forward* (2005), and *Wallpaper* (2005).

Barbara Hammer

Barbara Hammer is a visual artist working primarily in film and video and has made over 80 works in a career that spans 30 years. In 2005 the Mar del Plata International Film Festival in Argentina presented a retrospective of her work. In 2006 she was awarded a week's tribute and screening of 7 programs of her work at the XI International Gay and Lesbian Film Festival in Turin, Italy and three days at Cinematheque Bologna. Her Creative Capital project, *Resisting Paradise*, (2003), was purchased by the Sundance Channel, received the Best in Show at the Digit Film Festival and the Peace Prize at the Orlando Peace Film Festival. Her new film *Lover/Other: Claude Cahun and Marcel Moore* premiered at the Berlinale International Film Festival in Germany and Directors' Fortnight at the Museum of Modern Art in New York City in 2006. Hammer was a Fulbright Senior Specialist in 2005 at the Bratislava Academy of Art and Design, Slovakia and teaches each summer at The European Graduate School in Saas-Fee, Switzerland. She is the first recipient of the Shirley Clarke Avant-garde Filmmaker Award (2006)

Kathleen Mullen

Kathleen Mullen is currently working on her MFA in Film Production at York University after having left Inside Out Toronto Gay and Lesbian Film Festival where she worked for five years as the Director of Programming. She has curated and programmed for film festivals locally and internationally for the past 11 years including the Vancouver International Film Festival, Boston Museum of Fine Arts Film Program, Out on Screen and Provincetown International Film Festival. Her first film, *you wash my skin with sunshine*, has screened internationally and she sits on the Board of Directors of the Images Festival.



MOMENTUM 9

Friday, April 13, 7:30 PM
Prefix Institute of Contemporary Art
(401 Richmond Street West, Suite 128)
Lida Abdul (Afghanistan) & John Greyson (Canada)
Admission: \$8/\$5

Lida Abdul

Lida Abdul was born in Kabul, Afghanistan, in 1973. A few years after the Soviet invasion of 1979, her family left Afghanistan, living as refugees in Germany and India before settling in the United States. Abdul is now based in Kabul and divides her time between Afghanistan and the United States. She studied performance art with Chris Burden at the University of California, Irvine, and currently teaches performance art at the School of the Art Institute of Chicago. In recent years, her work has been exhibited throughout the world, including Kunsthalle Vienna, Istanbul Modern and the CAC Centre d'Art Contemporain de Bretigny, as well as the biennial exhibitions of Venice, São Paulo, Moscow, New Zealand and Sharjah, among others. She is represented by Giorgio Persano Gallery (Turin).

John Greyson

John Greyson is a Toronto film/video artist whose shorts, features and installations include: *Fig Trees* (2003, Oakville Art Galleries); *Proteus* (Best Actor, Sithenghi 2003); *The Law of Enclosures* (2000, Best Actor Genie); *Lilies* (1996, Best Film Genie, Best Film at festivals in Montréal, Johannesburg, Los Angeles, San Francisco); *Un@ut* (1997, Honourable Mention, Berlin Film Festival); *Zero Patience* (1993, Best Canadian Film, Sudbury Film Festival); *The Making of Monsters* (1991, Best Canadian Short, Toronto Film Festival, Best Short Film Teddy, Berlin Film Festival); and *Urinal* (1988, Best Feature Teddy, Berlin Film Festival). He co-edited *Queer Looks*, a critical anthology on gay/lesbian film & video (Routledge, 1993), is the author of *Urinal and Other Stories* (Power Plant/Art Metropole, 1993), and has published essays and artists pieces in *Alphabet City*, *Public*, *FUSE*, and twelve critical anthologies. An assistant professor in film at York University, he was awarded the Toronto Arts Award for Film/Video 2000.



MOMENTUM 10
Closing Night Gala

Saturday, April 14, 9 PM
Joseph Workman Theatre
(1001 Queen Street West)
Guy Maddin (Canada) & Bill Morrison (USA)
Admission: \$15/\$12

Guy Maddin

Guy Maddin, born and raised in Winnipeg, has directed numerous shorts and nine features, including *Brand upon the Brain!* which, accompanied by live orchestra, live Foley, narrator & castrato, played the 2006 NYFF & Toronto International Film Festival. The film will also presented at the 2007 Berlin Film Festival with the same live elements. Other features include *The Saddest Music in the World* (2003) and the television ballet *Dracula – Pages from a Virgin's Diary*, which won an International Emmy for Best Performing Arts Program in 2002. Maddin, who won the prestigious Persistence of Vision Award for lifetime achievement at the 2006 San Francisco International Film Festival, and the Telluride Silver Medal for life achievement in film back in 1995, and a U.S.National Film Critics Award for best experimental film for *Archangel* in 1991 and *The Heart of the World* in 2001, is also an author, a freelance film journalist and teacher of film studies at the University of Manitoba in Winnipeg, Canada and the Ontario College of Art and Design in Toronto.

Bill Morrison

Filmmaker Bill Morrison has eight titles in the permanent collection of the Museum of Modern Art. His films have been screened at cinematheques, museums and concert halls worldwide, including BAM, the Walt Disney Concert Hall, Hirshhorn Museum, Lincoln Center, MoMA, the National Gallery of Art, the Tate Modern, REDCAT, Royal Festival Hall and Zankel (Carnegie) Hall. They have accompanied live performances by The American Composers Orchestra, The Bang On A Can All-Stars, The Brooklyn Philharmonic, Bill Frisell, The London Sinfonietta and Wilco. Bill has received an Alpert Award, a Guggenheim fellowship and an award from the Foundation for Contemporary Art, as well as production grants from Creative Capital, NYSCA, NYFA, and the NEA. *Decasia*, his feature length collaboration with composer Michael Gordon, has been described by J. Hoberman of the *Village Voice* as “the most widely acclaimed American avant-garde film of the *fin-de-siècle*” and was presented at the Images in 2003.

Join us after the final program for the **Images Festival Closing Party**
Thrush Holmes Empire, 1093 Queen Street West
9 PM
FREE



The **ifpod** project is an experiment in polymorphous dissemination aimed at infiltrating the mobile YOUNiverse with a unique collection of ten Canadian video art works – on the download for any and every possible screen.

THEN is a rare chance for the insatiable media junky to see five remarkable works from the 1970s and 80s. Using the meanest and leanest of analogue technologies works by Lisa Steele, Jane Wright, Elizabeth Vander Zaag, David Askevold and Robert Bowers are conceptually sophisticated, physical and strangely well suited for the urban, mobile screen.

NOW features recent works by emerging and mid-career artists with much of the same punch, using technology as both the method and the madness these five artists Jude Norris, Dana Inkster, Jen Norton, Jeremy Bailey and Tasman Richardson bring form and content together to challenge our understanding of media and our trust in the human subject.

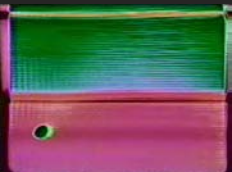
THEN & NOW works were selected by the **ifpod** collaborative curatorial team of Leslie Peters, Deirdre Logue, Scott Miller Berry and Wanda vanderSloop. All works are part of Vtape's ever expanding collection of over 4000 video and media art works spanning over 5 decades of innovation.

This project is supported with the generous assistance of Telefilm Canada, RBC Royal Bank, Vtape and Twig Design. Special thanks to Clive Holden, Alok Sharma, and the NFB.

THEN



Juggling
Lisa Steele
Canada 1972 video 6 min
Steele demonstrates her lack of skill in a performance for the camera.



Electronic Sunset #25
Jane Wright
Canada 1974 video 4 min
A video landscape that represents a spiritual experience, meditational, and soothing.



Through the Holes
Elizabeth Vander Zaag
Canada 1982 video 3 min
The process of using a macro lens to shoot the video screen enabled us to go beyond the primary content of television soap operas.



Rubberband
David Askevold
Canada 1970 video 3 min
A close up shot of a rubberband in front of a microphone that picks up the sounds made by the rubberband played between a set of hands.



Kiss
Robert Bowers
Canada 1971 video silent 5 min
A simple exposition of video as framing device for body-based and time-based performance and a concise metaphor for the relationship between intimacy and trust.



Red Buffalo Skydive
Jude Norris
Canada 2000 video 3 min
Red Buffalo Skydive is a video featuring a repeating 6 second clip of an animated running buffalo combined with dialogue of the artist repeating a story told to her by a paraplegic man who picked her up hitchhiking.



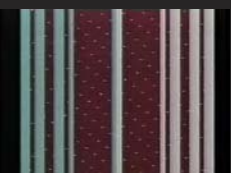
The Art of Autobiography: Redux 1
Redux 1 delves into the nuanced truths that can not be conveyed about the perils and epiphanies of figurative and literal reflection.



Excess
Jen Norton
Canada 2002 video 1 min
A short video with animation, an eye opening story of excess and moderation.



Full Effect
Jeremy Bailey
Canada 2005 video 2 min
Cheap effects can't make a melodramatic performer feel any better.



Atari 2600 series (excerpt)
Tasman Richardson
Canada 2000 video 3 min excerpt
Abstract narratives woven from 8 bit video signal primitive, yet yielding a multitude of textures, tones and expressions.



Opening Night Gala! Babette Mangolte's *Seven Easy Pieces by Marina Abramović* NORTH AMERICAN PREMIERE!

Thursday, April 5

9 PM

The Royal (608 College Street)

Admission: \$15 general/\$12 students/seniors/members

Seven Easy Pieces by Marina Abramović
Babette Mangolte

USA 2007 HD 92 min



In November of 2005 Marina Abramović performed *Seven Easy Pieces* in the rotunda at the Guggenheim Museum in New York; in this week-long series Abramović re-enacted seminal performance works from the 1960s and 70s by Bruce Nauman, Vito Acconci, Valie Export, Gina Pane, Joseph Beuys and herself. Though these works and others from this era are well known and often cited, there is in fact little documentation of the work itself outside of photographs, eye witness accounts, and artist's writings. Abramović's piece re-visits these works as a musician would a musical score. Documenting each day of the performance, Mangolte's film is a testament to this action: the dialogue with the history of an ephemeral and largely un-documentable medium, the fragility, versatility, tenacity and strength in the performances themselves, as well as the transcendental experience of the audience in the spectacle of watching the body on view.

"The fascination comes from the revelation of the physical transformation of Marina Abramović's exposed body due to the rigorous discipline of being there on display each day for seven hours without any restrictive boundaries. The relentless progress of time is revealed each day by the acoustic of the building with its waves of crowd that roll like an ocean and marvel at the performer's steadfastness with respectful silence.... It is as if a monastic urge attracted the mystic among us viewers that were there to participate. And the film, by focusing on Marina's minute changes and strains along the long seven hours of each piece, explores in a systematic way a body without limit and increases the awareness of how participatory body art is."—Babette Mangolte

Babette Mangolte is an experimental filmmaker living in New York City who also has an extensive archive of performance and dance photographs that she shot mostly in New York City in the 1970s and 1980s. Lately she has turned to writings to reflect on her film and photo practice and the interaction between aesthetics and technologies. She is working on an essay on Robert Bresson.

Join us after the screening for the Opening Night Party
Gladstone Hotel Ballroom (1214 Queen St. West)
(1214 Queen Street West)

Pop!Garden, large-scale video wallpaper projected onto the Gladstone Hotel

Pop!Garden (as part of *Exuberant Nature/Hidden Nature* series)
Sean Capone USA 2007 site specific projection

This work employs computer animation to create a large-scale video projection which reflects on the use of media as a contemporary form of architectural ornamentation. The aesthetics of graffiti patterns, urban gardens, and traditional decorative motifs are referenced and reformulated as a dynamic environmental surface display. The palimpsest of growth and decay allude to the ongoing natural processes of erasure and regeneration within the evolving visual field of the city.

International Shorts Program 1: We're Building Our Own Nature And It's Going To Be Much Better Than The Original



Friday April 6
5 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: Pay What You Can

Underwater journeys and urban detritus merge to reveal what lies beneath the surface of the perceptible. These films and videos take us from fluid subterranean realities to the seemingly uninhabited terrains of the external soliciting a delicately balanced encounter of wonder, loss and hope.



Tree
Shelley Niro
Canada 2005 video 5 min
Mother Earth walks through her land, bearing witness to the destruction and loss. A meditation on the environment and its inhabitants in the new millennium.



SAVE
Roger Beebe
USA 2005 16mm 5 min
SAVE weaves together monuments of forgotten suburban gas stations and recollections on the filming process. Nostalgia and decay are reflected on with the passing of these ever-enduring industrial beacons.



For Felix
Rae Staseson
Canada 2006 video 7 min
A single shot of a rusted swing set elicits feelings of longing, loss and nostalgia.



Drowning by Land
Rae Staseson
Canada 2007 video 6 min
An unusual, disoriented and seductive journey through a sunflower field devastated by early frost.



Careless Reef Part 2: Abu Kifan
Gerard Holthius
Netherlands 2005 35mm 7 min
A suspended aquatic adventure that ploddingly shifts focus to reveal the lonely inhabitants of a mysterious underwater landscape. This nearly static oceanscape video unfolds in the Abu Kifan reef near Safaga, Egypt.



The Aquarium
Pawel Wojtasik
USA 2006 video 22 min
A voice, at once soothing and unsettling, recites statistics of threatened and endangered aquatic species recounting the names of whales in captivity. Exquisite imagery of walruses and beluga whales as they angelically twist and turn for the pleasure of aquarium spectators gazing back with wide eyes longing from behind the glass of their eternal confinement.



Urban Surface
Gabriel Lester
Netherlands 2005 video 10 min
Punctuated with brief interludes of a film noir soundtrack, *Urban Surface* explores the quiet and eerie stillness of empty city streets at night. These seemingly abandoned locations recall the action of their waking life with pulsating streetlights, trees rustling and yesterday's news skirting across the pavement.



la licorne (the unicorn)
Maider Fortuné
France 2006 video 6 min
A haunting portrait of longing and loss in the falling rain.



Portrait #2: Trojan
Vanessa Renwick
USA 2006 video 5 min
Shot at a decommissioned nuclear power plant in the final hours before demolition; Renwick's piece is portrait that captures the beauty of the surrounding landscape as it gives testament to the struggles against the plant's destructive powers.

International Shorts Program 2: From Looking to Telling (Shark Guts, Broken Ankles, and Ghosts of the Arctic)



Friday April 6
9 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: Pay What You Can



Shark Fest
Tom Sherman
Canada 2005 video 9 min
A gory and up close view of a shark derby in Brooklyn, Nova Scotia, in which fishermen and biologists congregate to capture, measure, disembowel, and flaunt the dozens of blue sharks they've freshly reeled in.



Pack
Ton van Zantvoort
Netherlands 2005 video 4 min
Amongst the temple ruins in Sukhothai, a pack of menacing dogs roam wild. Zantvoort captures the tension of the moment, juxtaposing the glares of the animals with the spiritual stillness of the ruins, alluding to the delicate balance between violence and calm.



Valery's Ankle
Brett Kashmere
Canada 2006 video 33 min
As its starting point, Brett Kashmere's video-essay uses Bobby Clarke's infamous ankle-breaking slash to Russian player Valery Kharlamov at the 1972 Canadian-Russian Summit Series. Through this, he examines the incongruous nature of Canadian identity and the violence that is so inherent and well-loved in professional hockey, touching on his own history playing hockey as a youngster, and the positioning of the Summit victory in the political sphere at the time.



Demonstration of Indianness #31
Adam Garnet Jones
Canada 2006 video 3 min
A playful film using home movies from the 1950s shot by the artist's grandfather; a look at family, identity and the history of how culture gets recorded.



Neeranakallu (Waterstone)
Smriti Mehra
Canada 2004 video 7 min
A rhythmic visual portrait of Bangalore's largest dhobi ghat or washermen's site.



Down Payment on a Dead Horse
Jason Britski
Canada 2006 video 8 min
Using old 8mm film footage of hunters, the plains landscape and children at play, *Down Payment on a Dead Horse* is a visual evocation of Hemingway's notion that "all things truly wicked start from an innocence."



The Chipmunks
Robert Lendrum
Canada 2006 video 4 min
In *The Chipmunks* Lendrum casts actress Jacqueline van de Geer in the role of himself to tell an improvised story from his childhood. Shot at Lendrum's family barn in Fallbrook, Ontario, the piece provides a sincere and humorous look at issues of identity and authorship.



Strange Things
Andrea Cooper
Canada 2006 video 15 min
"The idea of Canada and the idea of North are one and the same." Amidst a cold, bleak white landscape, we watch Mina's descent into loneliness and madness as she believes the souls of men who've died in the Arctic are haunting her. Working from the writings of Sherrill Grace and Margaret Atwood, Cooper expands the idea of a northern identity as one of a seductive femme fatale with a betraying heart.

Join us after the program for the
David Poole Appreciation Party
InterAccess Electronic Media Arts Centre
(9 Ossington Avenue)
9 PM
FREE

International Shorts Program 3: Five Portraits of Political Uncertainty

CFMDC
Canadian Filmmakers Distribution Centre

Saturday April 7
5 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: Pay What You Can

These five works examine various political and historical moments, from the destructive wake of hurricane Katrina to peripheral histories surrounding John F. Kennedy's assassination. Often approaching their subjects from indirect vantage points, these works poetically and critically construct their narratives using animation, re-enactments, as well as more traditional documentary devices.



We Will Live To See These Things: Five Pictures of What May Come to Pass
Speculative Archive
USA 2007 video 47 min
"We Will Live to See These Things" is a documentary video in five parts about competing visions of an uncertain future. Shot in 2005-6 in Damascus, Syria, the work combines fiction and non-fiction. Each section of the piece – the chronicle of a building in downtown Damascus, an interview with a dissident intellectual, documentation of an equestrian event, the fever dream of a US policymaker, and a portrait of a Qur'an school for young girls – offers a different perspective on what might come to pass in a place where people live between the competing forces of a repressive regime, a growing conservative Islamic movement and intense pressure from the United States." – Speculative Archive



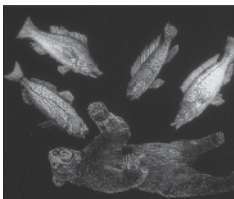
Notes
Jenny Perlin
USA 2006 16mm 3 min silent
An abstract portrait of Harry Gold who was convicted as a spy for the Soviets in 1951 told through a series of animated drawings and scribbles taken from drafts of Gold's resume and cover letter to the Atlantic Refining Company, Personnel Department, Philadelphia, Pennsylvania, in 1948.



On the Geological Succession of Organic Beings
Rory Brosius
USA 2006 video 16 min
A fragmented history of the development and testing of the H-bomb over the Bikini Atoll told through archival military footage, old cartoons, and textual intertitles. The film is the second part in a series of works about society's technological developments and the destructive byproducts of those developments.



Bouvier and Prusakova
Marya Alford
USA 2005 16mm 25 min
Drawn from documents in the Warren Commission report on Kennedy's assassination, *Bouvier and Prusakova* parallels the lives of Jacqueline Kennedy and Marina Prusakova (Lee Harvey Oswald's wife) at the time of their husband's deaths. The film uses text from a narrative Prusakova supplied to the Commission as the sound element to lay alongside a series of beautifully composed shots of cherry blossoms against the blue sky.



Three Hours, Fifteen Minutes Before the Hurricane Struck
Christina Battle
Canada 2006 35mm 5 min
From a series of works about weather, *Three Hours, Fifteen Minutes Before the Hurricane Struck*, is inspired heavily by the diorama worlds of Joseph Cornell. The collaged animal tableaux and inter-titles based on accounts from victims of hurricane Katrina portray the calm preceding the storm.

International Shorts Program 4: The Light That Shines Through the Fog of Desperation

NOW

Saturday April 7
9 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: Pay What You Can

Lives lived on camera. Elaborate performances, documents of the moment and the grey area between the two. The lens turned on the self, or focused close in on details that metaphorically illuminate our own loss, grief, and struggle in living.



Bruises
Hester Scheurwater
Netherlands video 2005 3 min
Opening with an anticipatory breath, a disheveled woman begins a mesmerizing process of self degradation.



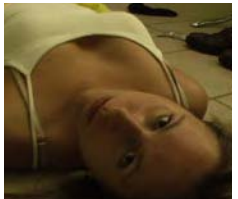
Subject to Subject
Jesika Joy
Canada 2006 video 4 min
In this quickie, a woman writhes on the floor leaving the audience teetering on the subtle edge of discomfort and ecstasy.



Five More Minutes
Dena DeCola & Karin E. Wandner
USA 2005 video 17 min
A performance. A document. An exploration of living, remembering, and moving through grief and loss.



L'Étreinte (The Embrace)
Micheline Durocher
Canada 2005 video 5 min
An intimate self-portrait shot in bed that skirts the lines of voyeurism to capture delicate moments, quiet gestures and fleeting solitude.



Oh, Darlin...
Andrea Cooper
Canada 2006 video 21 min
Set in the domestic space of an apartment, three characters give monologues to the camera. Trapped on an island, left alone by the man who's always out driving, and haunted by nighttime visitors, the women in this piece are all lost in a sea of isolation, dementia and raw sexual desire.



Mama
Hester Scheurwater
Netherlands 2005 video 3 min
In desperation a woman calls out to her mother with no response, her words, at first, full of longing and confusion turn frantically physical.



The Knot Between
Cherie Valentina Stocken
Canada 2006 video 5 min
A self-portrait: gasping for air, caught between two cultural identities.



Naked
Pawel Wojtasik
USA 2005 video 10 min
A stark look at a group of naked mole rats clawing over each other as they gasp for air and struggle to survive.



Songs for Praise for the Heart Beyond Cure
Emily vey Duke & Cooper Battersby
Canada 2006 video 14 min
Incorporating animation, digital collage, and song, Duke & Battersby take us on a journey through a world of addiction, violence, death, and the loss of the natural world; and though this journey is often quite harrowing, they remind us of the wonder in world.

Join us after the program for the
Off Screen Reception
Gallery TPW (55 Ossington Avenue)
10:30 PM
FREE

Kingdom Come – Emergent Finnish and Swedish Video Art

Curated by Alissa Firth-Eagland

Monday April 9

5 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: \$10 general/\$8 students/seniors/members

Strange, otherworldly and ominous spaces are unveiled in these recent videos that draw upon references as vast as ancient Nordic folklore and television's *Survivor* series. Using strategies from pop culture to documentation to performance to stop motion animation, each artist spins their own alternate reality. Authenticity, performance and the 'real' are questioned - especially some deeply personal and constructed spaces that we build within ourselves. Concerned with structures of power, fabrication, and authorship, the artists direct our inward and outward view further, pointing beyond, away from simply what is visible. These artists ask "What can be confirmed? What is stable? What is real?"



PILGRIM

Jani Ruscica

Finland 2003 video 2 min

A young man thrashes rhythmically in a pastoral setting. He bangs on a rock and boulder drum kit with twigs like a rock legend, his body - bare from the waist up - twisting and turning to the beat of his epic drum solo.



No Home Like Space

Lisa Jeannin

Sweden 2006 video 8 min

An arachnid plays guitar, makes supper, waters a plant, watches TV, types a bit. "No home like space. Lately I have been traveling in time," the spider writes, revealing a heightened awareness about the depth of his own experience. His words both seem to describe his small, aerial apartment and his limited existence within the artist's video.



Interview with Saskia Holmkvist

Saskia Holmkvist

Sweden 2005 video 9 min

"What is this work about?" a woman with a microphone asks. "This work is about how one comprehends something as honest and true..." another responds. The interviewer persists, repeating her first question but the artist responds with the same practiced statement. The first woman interrupts and analyzes the other's body language. The interviewer demands again "What is this work about?" She becomes critical, demanding that this other woman change her posture, voice and intonation. Together they struggle to ensure the artist's statement is "authentic."



Julio & Lupita

Aurora Reinhard

Finland 2004 video 5 min

A middle-aged man is dancing with his partner. But her movements are awkward, inhuman. His gestures become bizarre, until eventually, he's bending her in half, holding her head between his legs twirling madly in a circle while the haunting soundtrack swells. She looks like she might be played by an actress, but then suddenly he jerks her violently by the arms, slamming her body against his as though she is weightless. They each appear both real and not real, trapped in a twisted endless dance.



The Lodge

Gunilla Heilborn & Märten Nilsson

Sweden 2005 video 13 min

Survivor-style shooting crafts this dark satire. *The Lodge* depicts hip, handsome twenty-somethings seeking harmony with nature. Yet none of the vacationers realizes they are in a competition: who among them is most suited to living in the woods?



Contrapuntal

Jani Ruscica

Finland 2005 video 22 min

Three autonomous sections form a surprising whole: *Sawdust Theme*, *Fluctuation Theme* and *Kiwano's Theme*. The title refers to musical counterpoint - several independent melodies relating to one another. In this case, between the urban world of a busker and the romantic surroundings of a man playing the saw in a national forest, a composed choral work linking the sonic elements. Commenting on the other two parts, this sung section is set in a construction site: a landscape in a state of flux. Together, these chapters portray three worlds where a range of human emotion and self-expression are explored.

c magazine



International Shorts Program 5: The Only Hope That Remains Is The Camera Itself

Monday April 9

7 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can

cinema scope



The General Returns from One

Place to Another

Michael Robinson

USA 2006 video 11 min

Pan across a landscape of lush flora. Scroll text drawn monologue from a Frank O'Hara play of the same title. There is something beautiful, something fearful and foreboding, in this sinister, yet serene puzzle.



On the Move

Alain LeTourneau

USA 2006 16mm 10 min silent

A quiet film that contemplates the edges and corners of cities - swaying trees, riot police, a passing train and highways from a distance.



Symphony of Cruisers

Marxz Rosado

Puerto Rico 2006 video 10 min

A stunningly poetic and formal video whose main characters are hulking cruise ships departing the harbor.



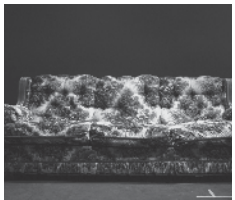
Minimalisierung von Gefühlen

(Minimilisation of Feelings)

Peter Simon

Germany 2004 video 12 min

In seven episodes animated photographs morph and merge interior and exterior spaces.



A Cold Night in February

Yudi Sewraj

Canada 2006 video 13 min

An open casting call for an actor that can cry on demand and sustain it. Spectators watch his performance while seated on the same couch. As the fragmented elements overlap, one can't help but wonder: are we watching the actor? Or are we watching the couch?



Because of the War

Jennet Thomas

UK 2005 video 14 min

Because of the War things were changing. Very few toys or games were left and music was almost over. Tap water was tasting female and television only came in nasty spasms



Ani(fe)mal(e)

Hester Scheurwater

Netherlands 2005 video 1 min

This slowly crawling backwards portrait reveals a moment of the extravagantly grotesque within.



Méduse

Claudette Lemay

Canada 2006 video 5 min

A single shot unravels into a gelatinous mass on the beach.

International Shorts Program 6:

A Dirty Pixel Cocktail

Tuesday April 10

5 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can

A cocktail of seemingly quiet works where interiors become exteriors, emotions are externalized, meanderings shift to quests and mysteries unfold, forever unsolved through the lens.



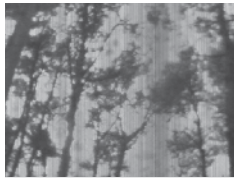
Show Your Tongue
SeoungHo Cho
Korea/USA 2005 video 5 min
This portrait of overflowing pond life is rife with the twisting and squirming of claustrophobic anxiety.



Wamboldt's Pine
Tom Sherman
USA 2005 video 8 min
Though once meticulously cultivated, this thicket of pines, planted by Louis Wamboldt now lays abandoned. Sherman intervenes with a series of explorations and interactions amidst the striking geometric lines Wamboldt created.



Once Upon a Time
Corinna Schnitt
Germany 2006 video 25 min
Barnyard madness in your living room unfolds in a single take.



Midden
David Dinnell
USA 2006 video 20 min
Meditative meanderings through a rural Japanese landscape. The soft and textural elements of this black and white video are distinctly analogue – wavering light through a bamboo forest and interior lines that parallel the artifacts of the aging equipment it was shot on.



Fossilization
Kurt d'Haeseleer
Netherlands 2005 video 9 min
Fossilization is a fluidly sticky video that traverses beaches, suburbs and the malleability of video itself. d'Haeseleer gently massages images into layers that bend and shift the perception of reality, a miniature car crash liquefies into a stretchy vistas of white picket fences.



The Coming Race
Ben Rivers
UK 2006 16mm 5 min
A hand processed film in which thousands of people climb a rocky mountain terrain. The destination and purpose of their ascension remains unclear. A vague, mysterious and unsettling pilgrimage fraught with unknown intentions.



A Time to Dwell #1
Katherine Jerkovic
Canada 2006 video 10 min
A study on landscapes of the coast that investigates both the thematic elements (migration and borders) as well as the formal elements of these spaces (horizons, ships, and the borders of the frame).



S is for Student

curated by Lisa Santonato, Chris Wiseman, Jennie Ziemianin

Tuesday April 10

9 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can



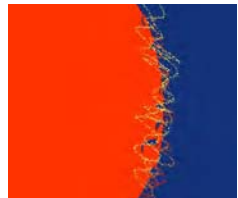
Nature Boy
Megan Blake
University of Guelph
Canada 2006 video 1 min
An exercise in continuing Zen.



Error
Eric Hill
University of Regina
Canada video 2005 8 min
If film is true, then video is flawed. Found footage is used to illustrate this concept and relate it to life and the human condition.



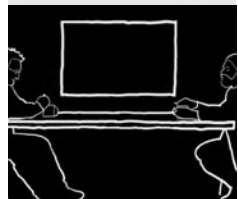
Doors
Karin Hammer and David Krems
University for Music and Visual Arts, Institute for Film and Television/ Filmakademie Wien
Austria video 2006 3 min
Doors transform spaces of passage into places of crucial significance: a place to observe, to rest, to love or to murder. The door takes on greater importance while the protagonists become replaceable.



On Stone and Puddle
Steve Shaddick
Ontario College of Art & Design
Canada video 2006 3 min
A flash animation musing on the metaphor of time as a line. Is there one governing timeline, or a timeline for every possible sequence of events?



Lindsay the Alchemist
Benjamin Dickerson
Ontario College of Art & Design
Canada video 2006 21 min
A young woman locks herself in a basement with nothing except the bare essentials for survival and a video camera in order to capture a transformation.



Untitled
David Frankovich
York University
Canada video 2006 6 min
A man with amnesia desperately tries to re-collect his own identity and life's work. Frankovich uses a minimalist rotoscope animation technique to convey a haunting crisis in narrative.



Dissolution
Nilesh Bell-Gorsia
London Metropolitan University
UK video 2006 14 min
Luke is a twenty-something filing clerk living alone in his apartment. After the London bombings, he is haunted by his perceptions of Islam: images of religious fanaticism; a supposed failure to integrate into British society; and an opposing set of cultural values. With only newspapers and radio for company, his idea of Islam grows increasingly confused.



Good Night, Sleep Tight
Laurynas Navidauskas
Simon Fraser University
Canada 16mm 2006 6 min
Being a child is a dangerous activity, especially when you have something an evil witch wants. After her unexpected visit, it's up to the brave teddy bear to recover the coveted item.



Il Diario dei Salti: Manuale Per Giovani Zombies (The Jumper's Diary: A Guidebook for the Young Zombie)
Davide Pernicano
University of Madrid
Italy video 2005 15 min
Every year in Italy, many thousands of people quietly recover from comas. These "zombies" cannot resume their normal activities, habits or identities until they relearn how to tie their shoes. *The Jumper's Diary* is a whimsical first-person document of the struggle against paralysis, following one man's exuberant striving toward a new beginning.



2
Kim Anderson
Concordia University
Canada 16mm 2006 3 min
A love non-story, created with borrowed images and words, using black ink on white paper. This film is a rhythmic, contemplative animation about human communication and its dualities.



Coconut
Chris Hoag
University of Wisconsin-Milwaukee
USA 16mm 2006 1 min
Coconut is a film foregrounding the spatial and temporal limits that define *Coconut*. Anything occurring outside of these limits can only be indexed by *Coconut*. *Coconut* is a window existing locally and temporally between the perceived and the perceiver.

Join us after the screening for the Student Reception
LOT 16 (1136 Queen St. West)
10 PM
FREE

LOT 16 BAR

austrian cultural forum^{yow}



ON SCREEN

ON SCREEN

International Shorts Program 7:
Spaces Continuously Dissolve and Collapse Only to Separate Again



Thursday April 12
5 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: Pay What You Can

A merging of the internal and external, these portraits traverse generations, light, memory and place.



Alice Sees the Light
Ariana Gerstein
USA 2006 video 6 min
Animated with stills captured off a flatbed scanner, this piece is a portrait of a woman whose view of the stars is being crowded out by development and a poetic comment on our disappearing relationship with the night sky.



Benediction
Tess Girard
Canada 2005 video 11 min
"What's happening is that time is erasing all the bad...and I'm just remembering the good." Girard weaves together a touching personal narrative of loss and memory through ruminations about her family home, recollections from her grandfather and voice messages from her mother.



Taking My Skin
Sarah Pucill
UK 2006 16mm 32 min
As the filmmaker slowly scans over her mother's eye with her camera, her mother proclaims, "I'm not aware of you taking my skin." A delicate and intimate portrait created through an open and playful process. The camera is traded back and forth between mother and daughter, questions are asked, and techniques are explained resulting in what is not so much a portrait of an individual, rather a portrait of the closeness in a relationship.



Portraits & Testimonies #6:
Mae Meier
Kyja Kristjansson-Nelson
USA 2005 video 1 min
A hand drawn portrait of Mae Meier.



This is my Land
Ben Rivers
UK 2006 16mm 14 min
A portrait of Jake Williams, a back-to-the-lander living in the forests near Aberdeenshire, Scotland. Growing much of his own food and recycling or reusing nearly everything, Jake demonstrates a self-reliance that is echoed in this intimate, hand-processed film.



Jane's Window
Chris Kennedy
Canada 2005 35mm 11 min
An opening onto the world through the dining room window of the filmmaker's grandmother.



There: An Inverted Gloaming
Robert Todd
USA 2006 16mm 10 min
Light peers through the darkness. A gentle study of what lies within texture and shadow.

International Shorts Program 8:
The Grave is a Place Framed by Both Life and Death



Thursday April 12
9 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: Pay What You Can



Under Twilight
Jean-Gabriel Periot
France 2006 video 5 min
A menacing, haunting and spectacular montage of destruction with a view from above.



Careless Reef #1: Preface
Gerard Holthius
Netherlands 2005 35mm 4 min
An enigmatic film that serves as an introduction to Holthuis's four-part series about the world under the surface. *Preface* is a film about seeing and expectations.



Ready to Cope
Aleesa Cohene
Canada 2006 video 7 min
"Edited from clips from horror and science fiction films, thrillers, self-help guides and motivational instruction videos, *Ready to Cope* is an impassioned record of collective anxiety. The characters are in an unknown tragedy: the baths they take, the halls they walk down, and the air they breathe become more important than the crisis itself."
– Aleesa Cohene



Assassin
Michael Mazière
UK 2006 video 10 min
A fragmented narrative condensed down from bits and pieces of classic French cinema, to create a finely woven puzzle. *Assassin* is an exploration into the ways in which crime and the character of the assassin are reworked over and over again in media.



Phantom Canyon
Stacey Steers
USA 2006 35mm 10 min
A meticulously composed animation of 4,000 handmade collages made from 18th and 19th century engravings and figures from Eadweard Muybridge's *Human and Animal Locomotion*. A young woman battles insects and meets a winged man on this journey through a fantastical world of memories, dreams and the nature of reflection.



Eût-elle été criminelle... (Even If She Had Been A Criminal...)
Jean-Gabriel Periot
France 2006 video 10 min
A deafening crescendo of images detailing the entirety of World War II through to the liberation of Paris. Revelry gives way to horror as the bevy of onlookers encourage the public punishment of women accused of having affairs with Germans during the war.



Dangerous Supplements
Soon-Mi Yoo
Korea/USA 2006 video 14 min
Composed of archival footage from the USA military labeled "Supplement to 'This is Korea,'" "Korea Gun Camera," and "Native Life." *Dangerous Supplements* shows a landscape seen from the aerial view of its destroyers, and immortalizes a forgotten and destroyed landscape.

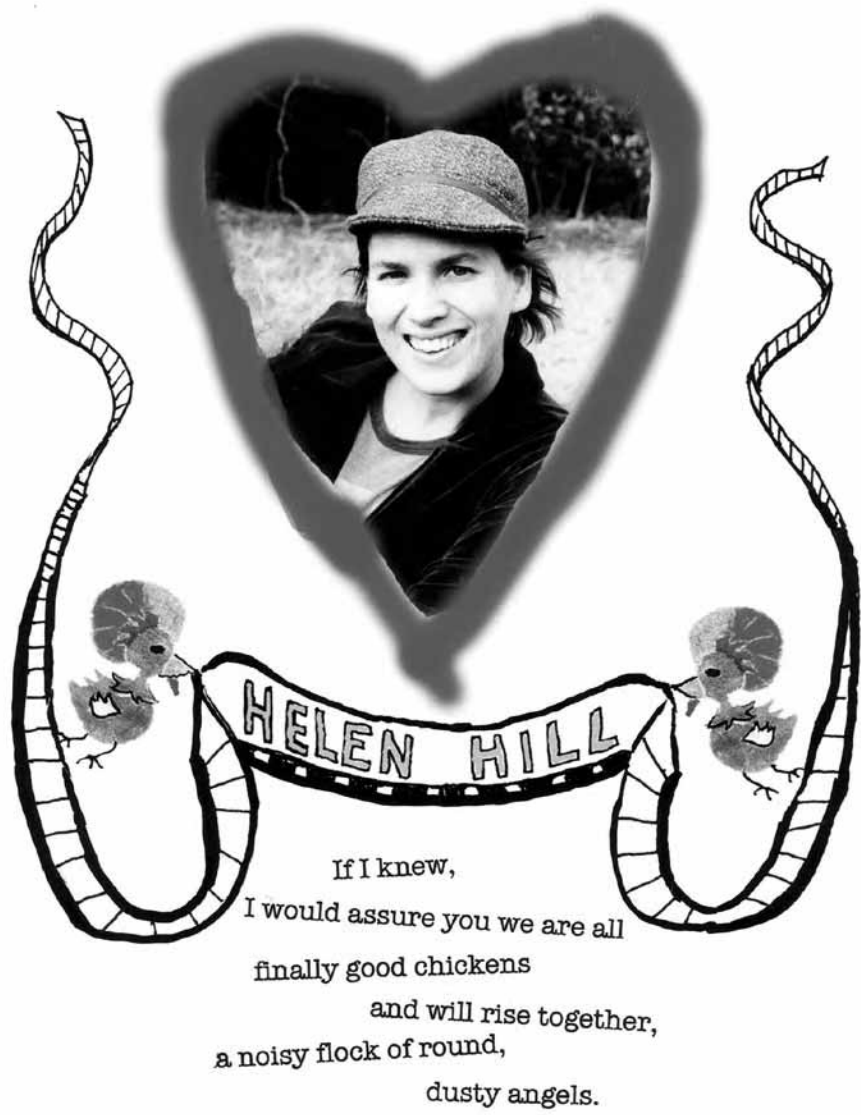


Qualities of Stone
Robert Todd
USA 2006 16mm 11 min
"A description: The grave is a place framed by both life and death." – Robert Todd

Film Not Bombs: A Tribute to Helen Hill

Friday April 13
3 PM
Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: PAY WHAT YOU CAN (a donation to the artist's family appreciated)

The Images Festival is honored to host a special memorial screening of short films by Helen Hill. Inspirational animator and prolific teacher, Helen Hill left her mark in the hearts of many students and audiences across North America from Nova Scotia College of Art to New Orleans with her warmth, generosity and magical hand-processed films. A selection of her work will be screened and vegan treats will be served. All proceeds for this event will be donated to the education fund of Helen's son, Francis Pop.



The World as We Know It
curated by Jan Schuijren



Friday April 13
5 PM
Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: \$10/\$8

A screening program with worldly views from four artists, living and working in the Netherlands. Individual in style and genre, similar in their original and imaginative views, their works oscilate between staged reality and authentic fiction, yet at the same time seem clearly influenced by a documentary style. There's an almost anthropological approach to *Beginnings* and *You Could Be Lucky*, whereas *Number Four* stands out in its original concept and in introducing the imaginary in the documentary. *New York Is Eating Me* appears a highly personal take on NYC and moustaches. In *The World As We Know It*, we're taken beyond the first glance and the obvious, and become witness to intriguing experiences and re-interpretations that allow for reflection and introspection, leaving traces on our view on the world as we know it.



Beginnings
Roy Villevoye
Netherlands 2005 video 19 min

In *Beginnings*, Villevoye plays with the genre of documentary without strictly complying with its rules. No voice-overs, no condensation of time using specific methods of editing, no unambiguous story that has to be told - in fact none of the characteristics of a standard documentary can be found in *Beginnings*, and yet we immediately think we understand what we are watching. We recognize the images, because we have seen 'naked and exotic people in the jungle' before; this will probably be about their typical customs and ideas. However, the viewer has been put on the wrong track here - Villevoye confronts us with the Western longing for an original myth and its projection onto the 'other'.



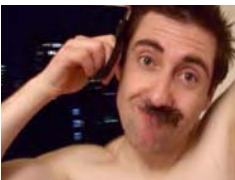
You Could Be Lucky
Yael Bartana
Israel/Netherlands/UK 2004 video 8 min

In her previous work Bartana focused on rituals, memorial and bestowing of social ceremonies that are part of Israeli society. In doing so, she documented events that involved issues of local, national, public and personal identity. In *You Could Be Lucky*, commissioned by the Liverpool Biennial, Bartana investigates the socialization rituals that take place around the race course and examines the tension that is created between the site, the past culture and today's society. "My motivation to make a video work about the Grand National in Aintree relates to my interest in capturing and reflecting the identity of a place and its people by framing popular social behaviours that occur within it." Among others, Bartana chooses to focus on an event that is considered by many as the highlight of the happening - "Ladies Day" - an ostentatious show of fashion and high heels, an extroverted exhibition of colour and stereotypical femininity.



Nummer Vier (Number Four) - I don't want to get involved in this, I don't want to be part of this, talk me out of it,
Guido van der Werve
Netherlands/Finland 2005 video 12 min

"Some things are as inevitable as gravity, however much we would prefer avoiding them. We see an unusual scene unfolding against a picturesque, serene background. These are the ingredients with which *Number Four* introduces important issues: nature, art, beauty, life and death. These are subjects that no one can avoid, but that can be defied - just as gravity." Guido Van der Werve started off doing performances, but unwillingly to perform his performances live, he registered his performances on video. In developing these registrations van der Werve started to get more interested in film and the language of cinematography. Key elements in these films are still the performances, but van der Werve has added music, text, narrative and atmospheric scenes as returning elements, thereby using long shots as if they were registrations. Being partly raised as a classical pianist, Van der Werve got accustomed to the direct and intuitive communication of this media - something that can also be found in his visual works, where the associative level of the work overrules the rational.



New York Is Eating Me And The Cactus Dance
Jeroen Kooijmans
Netherlands/USA 2004-05 video 37 min

The work of Jeroen Kooijmans is direct and has a strong visual language, where reality, fantasy and poetry go hand in hand. The subjects of his works are time, utopia, religion and fairy tale-reality. His works are characterized by a use of audiovisual media, strongly influenced by paintings, his archive of collections, his humor, optimism, connection with architecture, his interaction with the audience, being Dutch and traveling.

The film is a portrait of New York after 9/11/2001 - New York changed, the world changed and Kooijmans' original plan for NYC - to make a comic film about moustaches - changed. This is a film about the identity of the city, the people and the artist. Moving backwards or forwards, identity has to be regained.

Artist Talks

For audiences interested in a 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. And we'll be continuing or successful new series started last year "Talk to the Pie"—an unbeatable combination of totally profound cultural discourse and FREE PIE (while it lasts). All discussion events are free admission and open for audience questions and comments.

Talk to the Pie 1
Saturday April 8 2 PM (in English) & 4 PM (en française)
Vtape (401 Richmond Street West, Suite 452)

Montréal-based artist Chantal duPont has been making single-channel video and new media works for more than 30 years, which often address issues of identity, memory and autobiography. Join her for a discussion (in English or in French) on her practice and new work *Pemesu*. Moderated by Lisa Steele

Renseignements sur la causerie:
Chantal DuPont
Samedi 8 avril à 14h00 (en anglais) et 16h00 (en français)
Vtape (401 rue Richmond Ouest, Suite 452)
Chantal duPont discutera de sa démarche et présentera sa nouvelle oeuvre *Pemesu*.
Modératrice: Lisa Steele

Renseignements sur les co-présentateurs:
LE LABORATOIRE D'ART
lelaboratoireart@mac.com

Talk to the Pie 2
Monday April 9 3–5 PM
Gladstone Hotel Art Bar (1214 Queen Street West)

Jessika Joy, Dena DeCola & Karin E. Wandner, Emily vey Duke & Cooper Battersby and Andrea Cooper, artists from the International shorts program *The Light That Shines Through the Fog of Desperation*, discuss capabilities of performance based work to express loss, grief and struggle via the lens of video. Moderated by Deridre Logue.



Talk to the Pie 3
Tuesday April 10 3–5 PM
Gladstone Hotel Art Bar (1214 Queen Street West)

Artist and curator Alissa Firth-Eagland is joined by Scandinavian videomakers Jani Ruscica and Aurora Reinhard in a conversation about their work and how it fits, or doesn't fit, into ideas of Nordic identity. Moderated by Alissa Firth-Eagland.

Talk to the Pie(pod) 4
Wednesday April 11 4–6 PM
National Film Board of Canada (150 John Street)

Join Gerry Flahive (NFB), Deirdre Logue (Vtape), Dana Inkster and Clive Holden and David Craig from Telefilm Canada for a discussion on new forms of distribution and dissemination for media artists, moderated by Alok Sharma. In addition to talking about and presenting some of the works from Images' *ifpod* program, the panel will talk about many issues this raises for the future of media art distribution. For more information on *ifpod* see p.29.

Talk to the Pie 5
Thursday April 12, 3–5 PM
Gladstone Hotel Art Bar (1214 Queen Street West)

Three artists exploring the textures of landscape, David Dinnell, Rae Staseson and Vanessa Renwick, using vastly different technical means: digital video, analogue video, and 35mm film. Moderated by Dara Gellman.

Mechanics of the Medium: Talk and film performance
Saturday April 14, 6 - 7:30 PM
Harbourfront Centre's Studio Theatre
(235 Queens Quay West)
Performance/screening at 6 PM with a talk following.

In conjunction with the gallery exhibition at Harbourfront's York Quay galleries, we will be hosting a discussion including artists from both the gallery exhibition and the projection performance event immediately following the performance. For more information about the gallery exhibition see p.68-9. For more information about the performances see p.59.

Educational Programming



Images Festival continues our commitment to Educational Programming with a fresh set of programs for youth and adults, co-presented by loyal local partners and offered free of charge. For the third consecutive year the National Film Board of Canada Mediatheque is pleased to expose new audiences to their rich resources and diverse collection with a series hands-on media literacy programs. From digital stop-motion to hand-processed 16mm animation, participants will enjoy workshops lead by some of Canada's finest film and animation instructors. Projects created in Educational programs will be screened in the Don't Blink! program at the Images Festival Awards Ceremony at 7:30 PM on April 14.

Don't Believe the Hype: Media Literacy Workshop
National Film Board of Canada Toronto Mediateque
(150 John Street)
Tuesday April 10, 10 AM-2:30 PM
Suggested Age Group: 14+

Crack the code of mass media's mixed messages, then cut to the chase and become a director for the day! This workshop introduces young people to critical strategies of re-appropriating and subverting images from popular media through hands-on animation. Watch amazing films, read between the lines, learn about video-blogging, documentary and experimental filmmaking then make your own!

Fits and Starts: Stop-Motion and Pixilation Workshop
National Film Board of Canada Toronto Mediateque
(150 John Street)
Wednesday April 11, 2:30 PM–5:30 PM
Suggested Age Group: 14+

Get behind the camera and screen your wildest dream at the NFB! Students will make a scene, act-out with funky found props and fantastical plots. Move over Norman McLaren and make a commotion with stop-motion (animation).

B.Y.O.S. Time-capsule: Animation Workshop
National Film Board of Canada Toronto Mediateque
(150 John Street)
Thursday April 12, 10 AM – 2:30 PM
Suggested Age Group: 14+

Can you cram your whole life into a shoebox time-capsule? Make a movie about YOUR LIFE featuring your very own stuff like photographs, nick-knacks, jewellery, ticket stubs, drawings or whatever important small things you can bring in from home that symbolize the most important person in your life... YOU! Let your imagination direct the animation and don't forget to Bring Your Own Shoebox (B.Y.O.S)!

Scratch'n Riff: 2D Animation Workshop
National Film Board of Canada Toronto Mediateque
(150 John Street)
Friday April 1, 10 AM–2:30 PM
Suggested Age Group: 10+

Grow out your nails and get scratch'n! Students will create their own animated production by drawing and scratch-ing on 35mm film. Make some noise and improvise a live soundtrack.

2-Day, 2-D, Ta-Da! 16mm Animation Workshop
Joseph Workman Theater (1001 Queen Street West)
Thursday April 12 & Friday April 13, 9 AM–5 PM
Suggested Age Group: Adult
This workshop is reserved for Workman Arts Members. For more information please visit workmanarts.org or call 416.583.4339.

This intensive 2-day hands-on workshop, lead by acclaimed animator Amy Lockhart, will guide adult students through the wonders of animation and 16mm hand-processed film techniques that have been adopted by many contemporary North American filmmakers.

Fringe Online Website Launch
www.fringeonline.ca
Saturday April 7, 12 PM–5 PM
CFMDC (401 Richmond Street West, Suite 119)

Welcome to the largest publication project in the Canadian media arts. It features a wide range of writings, stills and clips from sixteen Canadian media artists.

A Guided Walking Tour to the Images Festival's Off Screen Projects
Saturday April 7th, 12:30 and 1:30 PM
Moderated by Johanna Householder and Terence Dick
Meet at the Images offices (401 Richmond St. W. Suite 448)
Participating galleries: A Space Gallery, CFMDC, Gallery 44, InterAccess Electronic Media Arts Centre, Museum of Contemporary Canadian Art, Paul Petro Contemporary Art, Prefix Institute of Contemporary Art, Gallery TPW, Trinity Square Video, YYZ Artists' Outlet, Vtape, Women's Art Resource Centre (WARC), Wynick/Tuck Gallery.

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Live Images 1: Hitoshi Toyoda's *NAZUNA*

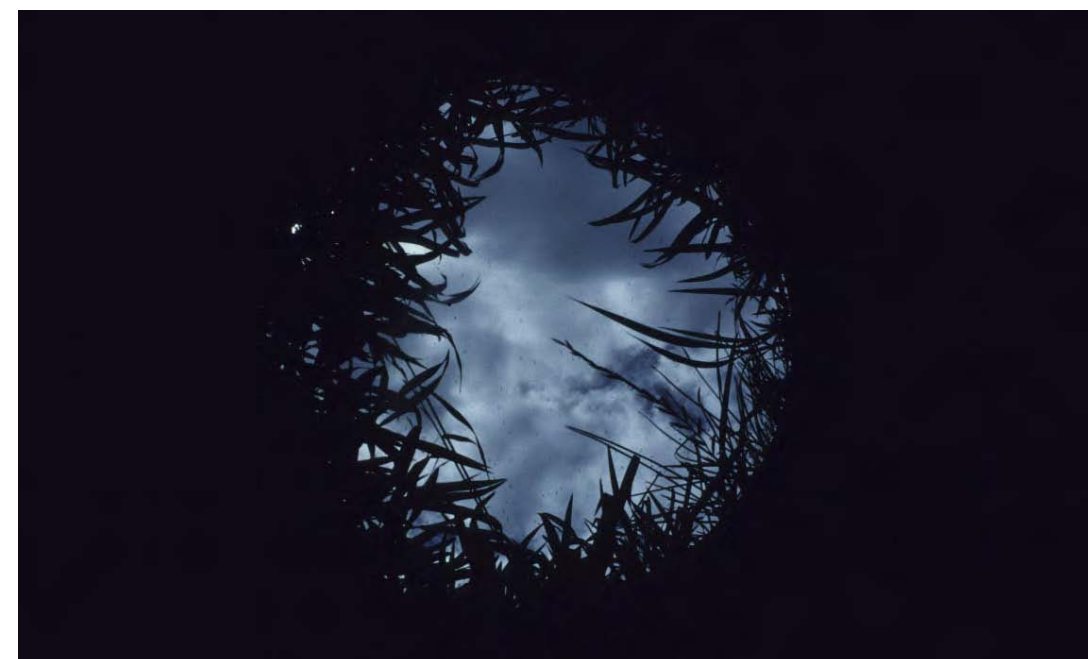
Curated by Aki Onda

Sunday April 8

4 PM

National Film Board of Canada (150 John Street)

Admission: \$10 general/\$8 students/seniors/members



"580 images from 2001 and 2002. In the fall, I left New York for Tokyo. It had been eleven years since I had been in Tokyo at that time of year. I walked my childhood streets, but was restless too. I took three trips within Japan and I met people it seemed like I had met before. Time with a group of Japanese Amish people. Time at a Buddhist temple deep in the mountains. Time at a church for homeless people. Time at home. It was a year of separation." – Hitoshi Toyoda

Hitoshi Toyoda is a self-taught photographer who has worked exclusively in the medium of slideshows for the past ten years. His silent slide shows have been compared to haiku literature because of the way they are able to encompass both the minutiae of daily life and the larger, unknowable forces that govern that life. Toyoda only exhibits his work in live contexts, clicking through the slides himself. Born in New York City, he grew up in Tokyo and now divides his time between both. He has presented his work in public spaces, churches, and galleries and museums including the Steagaya Art Museum, Taka Ishii Gallery, Anthology Film Archives, and graf media gm.

LIVE IMAGES 2: Battery Operated and Naeem Mohaiemen

Sunday April 8
9 PM

Joseph Workman Theatre, (1001 Queen Street West)
Admission: \$10 general/\$8 students/seniors/members



Two presentations by artists that approach documentary issues outside of the straight film/video realm. The artist collective Battery Operated's *S.P.I.R.A.W.L.* (Sound Proofed Institute of Research into Acoustic Weapons Logistics) is a web-based project about the militarization of sound. Starting from the basic principles of resonant frequencies and the human auditory range, the project looks at military and civilian police research into these realms and asks, "what happens when you cannot see what will harm you?"

Following that is Naeem Mohaiemen's project *Dictionary of War: POW* which is adapted from a talk he gave at Munich Mufathalle. This media-based presentation examines the phrase "prisoner of war" largely through the history of Maoist underground insurgencies in Bangladesh in the 1970s. "He looked at his death and wondered whether this made any sense. To have died for a reason not particularly clear to him. Was all this because of the way he looked?" - Afsan Chowdhury

Battery Operated is a collaboration of artists that have been producing sound, video and Internet projects since 2000. Their first project *Chases Through Non-Place* used music in public places as its source and since then they have researched and developed projects around the social uses of functional sound and video, from "Muzak" to surveillance cameras.

Naeem Mohaiemen is an artist working in Dhaka and New York. He created Visible Collective (disappearedinamerica.org), an artist-activist collective that creates interventions on migrant impulses, hyphenated identities and post-9/11 security panic. Excerpts have shown widely as installations, including the 2006 Whitney Biennial (Wrong Gallery). Naeem's film on Hawthorne Effect and political Islam, *Muslims or Heretics: My Camera Can Lie*, screened at the British House of Lords and E-flux Video Library. Other projects include *Between Devil & Deep Blue* (Asia Society, New York), *System Error: War Is A Force That Gives Us Meaning* (Palazzo Papesse, Siena), and *Death in Penn Station* (Exit Art, New York).

LIVE IMAGES 3: WAVELENGTH – Music: A Visual Medium



Soundscapes



Sunday April 8
10 PM

Sneaky Dee's (431 College Street)
Admission: Pay What You Can



Curated by Wavelength Music Arts Projects and Iris Fraser

From lo-fi video collages to slick and glossy film shoots, music videos for Toronto bands are a rarely talked about and even more rarely seen part of the city's independent music community. Join Wavelength for a special screening of local music videos, created by fans, friends and professionals.

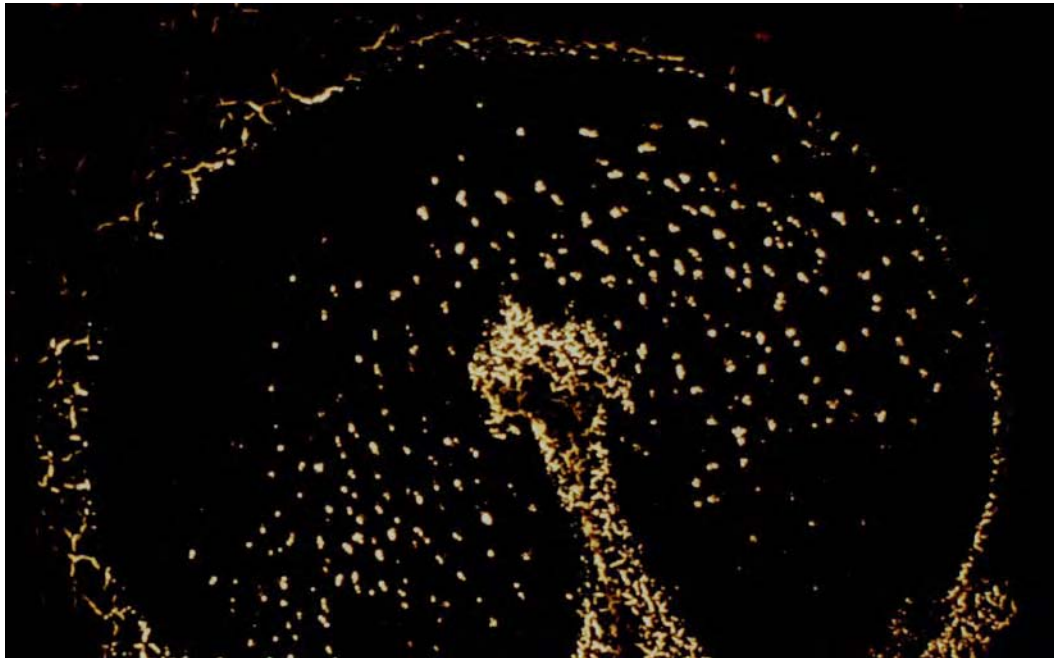
A brand new project from members of Republic of Safety and Soft Copy, **Scarborough A/V** is exactly what the name suggests: an audio-visual tribute to Scarborough, Ontario. Bleak and beautiful images of the Scarberian landscape of apartment blocks, strip malls, green space, subdivisions, ravines, malls and transit lines are accompanied by original, instrumental guitar rock. Tough-yet-pretty riffage recalls a Chevy Cavalier mixtape full of Television, Sonic Youth and Yo La Tengo, with occasional tune-ins to Psychedelic Sunday on Q107. With a membership that's three-quarters native Scarberian, guitarist/videographer Andrew McAllister, guitarist Jonny Dovercourt and drummer Paul Boddum (along with bassist and transplanted Newfoundlander Wes Hodgson) explore the conflict in revisiting their hometown: both the classic angst of growing up in dullsville suburbia, and the unique present-day potential of Scarborough to develop into a vital community.

Tinkertoy is a Kootenay, BC and Toronto based duo comprised of Andrew Wedman and Paul Shrimpton. Andrew and Paul have classical music backgrounds and formed Tinkertoy in 2000 – a project that has since evolved into a unique style of washy, sometimes melodic techno. Tinkertoy's music is about the discovery of beauty in sundry noise. Their sound palette is developed through an extensive process of sampling outdoor environments and natural instruments and remodeling those samples using their own programmed software. Tinkertoy's sound is always based on experimentation, and they bring this approach to their live performances. They have released two CDs on Toronto's Noise Factory Records, *Electric Wilderness* and *Transatlantic Love Machine*.

Tinkertoy's performance will be accompanied by the talents of local projector artists from Toronto's burgeoning Projectjam scene. The featured artists will create original live hand-made analog projections that exist for the duration of the performance only, with each projection being a unique and original work.

LIVE IMAGES 4: Quasar by Jürgen Reble & Thomas Köner

Friday April 13
9:30 PM
The Music Gallery (197 John Street)
Admission: \$15 general/\$12 students/seniors/members



German artists Jürgen Reble and Thomas Köner’s new performance employs an army of modified 16mm projectors and a quadraphonic sound system to envelop the audience in a pulsating array of light and sound particles. Using five projectors positioned around the space, Reble’s hand-processed and chemically altered 16mm film beams light to the screen through the quiet fog that floats above the audience. Köner builds a symbiotic aural space using the mechanical hums, whirs, and chatters of the projectors themselves and electronically transforming them and sending them back out to the audience from the four corners of the room.

Thomas Köner born 1965, attended the music college in Dortmund and studied electronic music at the CEM-Studio in Arnhem. Until 1994 he worked with film sound as a sound engineer. He extended his concept of sound colour to moving images, resulting in video installations and film works. He’s exhibited work across Europe and North America including Montreal International Festival New Cinema New Media, Hayward Gallery, London, The Centre Georges Pompidou, and International Filmfestival Rotterdam. Köner’s interest in combining visual and auditory experiences and in extending the effectiveness of his works was conducive to an involvement with the work of other artists like Max Eastley and Jürgen Reble whom he first started working with for the live performance Alchemie in 1992.

Jürgen Reble was born in 1956 in Düsseldorf. In the late 1970s and 80s he was a member of the film ensemble Schmelzdahin. Beginning in the 80s he began making his own work in film, performance and installation often rooted in manual processing of film footage using mechanic and chemical influences and reconstruction of the cinematographic apparatus. His works have exhibited at the Museum of Modern Art, New York; Auditorium of the Louvre, Paris; Filmmuseum Amsterdam; Walker Art Center, Minneapolis. Reble lives and works in Bonn, Germany.



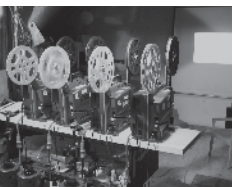
LIVE IMAGES 5: The Mechanics of the Medium

Saturday April 14
6 PM
Harbourfront Centre Studio Theatre (235 Queens Quay West)
Admission: FREE

Accompanying the gallery exhibition of the same name in the York Quay galleries at Harbourfront Centre, we’re bringing together a few of the artists from the exhibit in the gallery with a few extras for a screening and performance of live works that are rooted in this same investigation of how images are made and projected.



1871©
Mauricio Ancalmo
USA 2006 16mm 20 min
1871© is a film performance using a 16mm projector, a length of black leader and a sewing machine. Looping through the projector and then back to the sewing machine, the leader is perforated by the needle, and those punctured holes beam light onto the screen. The film is made as it is being projected, and the act of it being made is one of slow disintegration, so that the arc of the film is about the anticipation for the moment when leader will be perforated into oblivion.



They Wakened Later, Simultaneously, Much Refreshed
Bruce McClure
USA 2006 3 x 16mm + 2 x 35mm 20 min
Titled after a William Carlos Williams poem, Bruce McClure’s recent multiple projector performance uses a trio of modified 16mm projectors and a pair of 35mm projectors all beaming their light onto the same frame. Pulsing light and shifting colors overlay to create a mesmerizing dance of grain across the screen while the raw sounds of the film loops are manipulated and transformed into a wall of sound.

c: won eyed jail
Kelly Egan
Canada 2005 35mm 5 min
c: won eyed jail is a film that exists in two distinct forms. The first is on view in the Harbourfront Centre’s York Quay Gallery: a large quilt woven from found 35mm film prints and negatives. The second is a 35mm print of all the elements of the quilt to be projected in a theatre. As both a projected film and as a sculptural object, Egan’s piece questions the origin and meaning of the film: is it in the content projected on the screen or in the physical film material itself?

Beauty: Film, Death
John Porter
Canada 2006 Super 8 20 min
Porter’s new Super 8 film performance is centered on the destructive act of film being stuck in the projector gate without the heat shield. Slowly advancing the film manually, Porter uses the lamp to both create and project a film that is never the same and is always being made in the moment.

San Francisco based artist and independent filmmaker, **Mauricio Ancalmo**, has most recently worked with discarded objects such as sewing machines, word processors, 16mm film projectors and turntables as the principal characters in his theatre-sized installations. In these installations, such autonomous objects are introduced to 16mm film loops and are intricately set-up to interact with each other resulting in the production of camera-less films. The process procures from the idea of art that makes art, treating film as an ephemeral material, mixing it with performative elements, and residing in the realm of kinetic sculpture.

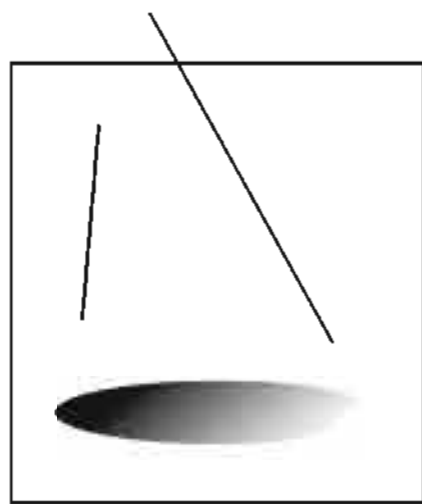
Kelly Egan holds a Bachelor of Arts (Honours) in Mass Communication from Carleton University (2001), a Master of Arts in Communication and Culture from York/Ryerson University (2003) and a Master of Fine Arts in Film/Video from Bard College (2005). Her films have been screened at major festivals across North America, including the Toronto International Film Festival and the New York Film Festival. Kelly is currently working towards a Doctoral degree in the York/Ryerson Joint Graduate Programme in Communication and Culture.

Bruce McClure lives in Brooklyn, New York. Originally a draftsman, he crossed over into the realm of the proto-cinematic as a consequence trying to represent the beat of a metronome in time with the ultimate goal of laying down a line equal to the circumference of the earth at the equator. By recording the tempo and duration of his markings on paper he could calculate the distance traveled and what remained to complete a circumnavigation of the planet. Since 1994 this train of thought led him to experiment with spinning discs and the xenon flash technology developed by Harold Edgerton in the 1930s. McClure has also made films and many soundpieces.

John Porter has been a filmmaker, performer, photographer and writer in Toronto since 1968. Often called “the king of super 8” (among other names), he has made 300 films, mostly super 8, and has performed 70 solo shows internationally. John studied photography and 16mm film production at Ryerson University and has taught many super 8 workshops and spoken in many university film classes. He taught his first super 8 and 16mm Film Workshop credit course in Summer 2005, at Trent University, Peterborough, Ontario. His on-going community activism includes photographing and writing about local underground film activity, advocating super 8 film and \$50 film budgets, and resisting the dominance of the film industry, the Ontario Film Review Board, and video. He resisted email and the internet until 2005.

Join us after the final program for the **Images Festival Closing Party** at Thrush Holmes Empire (1093 Queen Street West) at 9:00 PM





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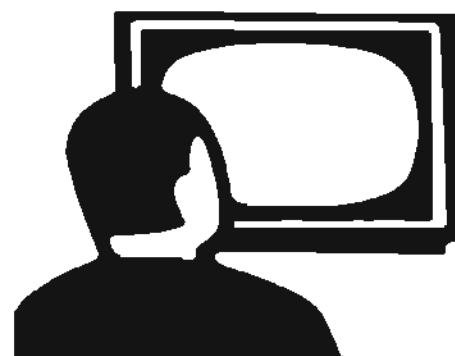
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March 23 – April 28

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Off Screen Reception: Saturday April 7, 12 – 5 PM

Tuesday – Friday 11 AM – 6 PM
Saturday 12 – 5 PM

Invisible Cities: The Architecture of Survival

Boja Vasic
Canada, 2004
Curated by Ingrid Mayrhofer



Boja Vasic's *Invisible City: the Architecture of Survival* is a two channel video projection (created in collaboration with Vessna Perunovich) exhibited alongside 99 digital photographs. Together they present a close-up view of a make-shift village built by a Roma refugee community over Belgrade's municipal garbage dump with materials salvaged there. Vasic comes from a documentary film background, and his lens captures the dignity of the people who live, play and work in the abject margins of a modern European city.

Boja Vasic is a Toronto based media artist and photographer. His work has been shown in Cuba, Serbia, Portugal, Albania, Liverpool, Copenhagen, Amsterdam, Chicago, Denver and Toronto. He has won several international awards including the Chris Award at the Columbus International Film and Video Festival, a Bronze Medal at New York Festivals, and the Gold Award at Dallas HeSCA Media Festival.

Ingrid Mayrhofer is a visual artist and community arts practitioner. Her work addresses issues of social justice through personal imagery and collective experience. Born and raised in Austria, Ingrid received her arts education at York University and has exhibited in Canada, Nicaragua, Mexico, Serbia, Japan, Chile and Austria.

Invisible City: the Architecture of Survival is part of a two person exhibition, *Aberrations (ex situ)* which also includes an installation by Manuela Lalic and is curated by Ingrid Mayrhofer.



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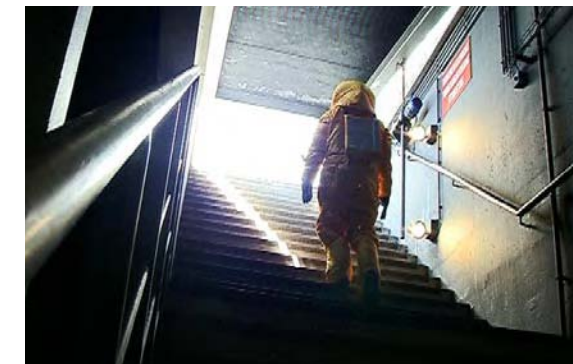
April 6 – May 6

Opening Reception: Friday April 6, 7 – 11 PM
Off Screen Reception: Saturday April 7, 12 – 5 PM

Wednesday - Saturday 11 – 5 PM

Cineplastic Station

Stéphane Gilot
Canada, 2006-07



Montreal-based artist Stéphane Gilot mounts a video installation based on models with video screen insertions. *Cineplastic Station* is part of a new series that stems from the idea of modelization and filmic architecture. Within *Video Game* (Images Festival 2005 and Transmediale 2006) the screen acted as truquage (a low tech special effect) as the viewer was immersed in the pseudo-artificial world of the video. With *Cineplastic Station* there is no such immersion as various small-scale models for eventual architectural installations inhabit the space. The 1:1 scale of previous *Escape Plans* projects would not be sufficient here as entire worlds are summoned and new fictions explored.

A native of Liege, Belgium, **Stéphane Gilot** has lived and worked in Montréal since 1996. He holds an MA in visual and media arts from Université du Québec à Montréal. His architectural installations and video performances have been shown in Canada, Belgium, Germany, Brazil, Spain, Finland, France, United Kingdom, the Netherlands and Serbia-Montenegro. Notable solo exhibitions include *Temps Libre*, presented in 2007 at Expression, in St-Hyacinthe; *La Station*, presented in 2006 at Oboro, in Montréal; *Video game*, at Paul Petro Contemporary Art, Toronto, in 2005; and *Libre arbitre*, at the Musée d'art contemporain de Montréal in 2001. He has also taken part in some twenty group shows, and was recently part of the show *Smile Machine* curated by Anne-Marie Duguet for Transmediale 06 in Berlin. He will have a solo show at the Blackwood Gallery, Mississauga in March 2008. He is represented in Canada by Paul Petro Contemporary Art and in Europe by Espace 251 Nord (Liege, Belgium).

Defenders of the Faith*Nicole Raufeisen + Ryan Witt*
Canada, 2005

Defenders of the Faith was produced in a recently abandoned house on the border between Langley and Surrey, British Columbia: two suburban locations east of Vancouver. We occupied the house for a period of 3 weeks during which time we performed a variety of actions (animated by a found Judas Priest tape, *Defenders of the Faith*, 1983) that resonate with ideas of purification as regards the mythology of the unicorn in the medieval *Hunt for the Unicorn* tapestries (Metropolitan Museum of Art, New York). We are not necessarily interested in furthering the themes of absence, abandonment, and ultimately separation but rather in slipping through the documentary genre into more interesting ideas regarding domestic performance, transformation, and spatial memory. - Nicole Raufeisen and Ryan Witt

Nicole Raufeisen and **Ryan Witt** have been collaborating for a little while now. Their practice typically encompasses a wide range of media and operates across an array of sites. They are particularly interested in ideas of mapping and creating provocative trajectories through a series of related conceptual fields. They are friendly people and live in Vancouver, BC.

March 15 - April 14Opening Reception, Thursday March 15, 6 – 9 PM
Off Screen Reception: Saturday April 7, 12 – 5 PM

Tuesday – Saturday 11 AM – 5 PM

Objects Of Desire*Maureen Anderson*
Germany/Korea, 2006

Maureen Anderson's video installation is composed of over 1,800 mug shots of people wanted on drug charges by the Florida Department of Corrections. At present in the US, there are more than 2 million people incarcerated many of them on minor drug charges. In many ways, this criminal activity is the product of its own solution: as the justice system becomes more and more a part of the market economy, it needs to incarcerate more and more people. Anderson's looped video portraits give faces to some of this anonymous mass of forgotten individuals.

Maureen Anderson was born in 1977 and received her MFA in Public Art in 2006 from Bauhaus University, Weimar, Germany. She works in many media including performance, painting, photography, and writing as ways to explore human identity. She has exhibited in New York and Germany, and is currently living in South Korea.

March 19 – April 23

Opening Reception: Wednesday April 11, 5 – 8 PM

Monday – Thursday 10 AM – 5 PM
Friday – Saturday 10 AM – 4 PM**Alchemy of Vision***Jürgen Reble & Thomas Köner*
Germany, 2006

Périphériques I, II, III by Thomas Köner. Three places offside: people on a street in Harare, Belgrade, and a favela in Buenos Aires. The camera shows fluid and recurrent patterns in the movements of people and detects stories in people's faces as they become increasingly transparent. Our glance encounters three everyday scenes and is thrown into the depth of the moment, into a microcosm of time that one can only enter from the outer edges. As the persons and their identities seem to disappear under the observant gaze, the camera moves ever closer to the passers-by and loses itself in a moving void without a centre.

Photo stills by Jürgen Reble. "The basic idea is that it is impossible to fix film. Film is something which is always in a state of flux. The images, "real" in the beginning, gradually disintegrate and the gelatin layer, where the chemicals are embedded, dissolves." – Jürgen Reble. The stills on view in this exhibition reveal various stages of image making and viewing within continual processes of disintegration.

Wednesday, April 11, 7:00 PM, MOMENTUM 6: Phil Hoffman and Jürgen Reble will discuss the ways in which chemical and manual manipulation of moving images can be used to explore both the basic properties of light and sound as well as personal narrative explorations. See page 26 for more info.

Friday April 13, 9:30 PM, audio-visual performance of *Quasar* by Jürgen Reble and Thomas Köner, The Music Gallery (197 John Street).

Using five film projectors positioned around the space, Reble reveals a pulsating, half world of abstraction that gradually transcends the screen throwing molecular light beams through a gentle haze above the audience. In unity with the image, Köner builds a parallel musical space by electronically transforming live sounds from the projectors – feeding them back to the audience through the coordinates of a quadraphonic sound system. See page 58 for more info.

Sunday April 15, 4-6pm film retrospective of work by Jürgen Reble, presented and discussed by the artist, Goethe-Institut, Kinowelt Hall

Jürgen Reble's film works are marked by layers of residue, shifting abstract surfaces, chemical traces, scratches and blotches, as though a virus has infected the image, distorting its tone and colour, imbuing it with unusual textures and a strange aura. In these films destructive processes are the creative aesthetic agent. – Steven Ball
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March 17 – May 13

Opening Reception: Friday March 16, 6 – 9 PM
Off Screen Reception: Saturday April 14, 4 – 6 pm
Tuesday to Thursday 12 – 6 PM
Wednesday, Friday & Saturday 12 – 8 PM
Sunday 12 PM – 6PM
Artist talks and film performances following reception at 6 PM
(see page 59 for more details)

CONTACT

The Mechanics of the Medium

Exploring the process by which moving images are made and projected, these works reveal the inherent tangibility of the medium and explore the physical properties of time-based media. Slow down the projector, remove the take-up reel, make a replica of the film with yarn, quilt the strips of celluloid together – the illusion of the moving image is always on the brink of exposing its inner workings, and these seven artists each dismantle this illusion in various ways. Film-based media – with all its sprockets, celluloid, and moving shutters – is a natural for these sorts of investigations, but even in video, as Angélica Chio's work demonstrates, the process of making is easily unraveled.



Aufzeichnen (Recording)

Angélica Chio, Mexico/Germany, 2005

Aufzeichnen (Recording) incorporates both video and drawings to playfully reflect the pieces own making. On a monitor are headshots of 27 people for 2 minutes each drawing the camera that is recording them. These pencil drawings are displayed across from the monitor so that you must have your back to either the drawings or the video image creating tension between the observer and the observed.

Born 1966 in Mexico city, **Angelica Chio** has studied in Mexico and Berlin, where has resided since 1993. She has been awarded scholarships and accepted invitations for residencies in Banff and Columbia. Chio's work has been exhibited internationally and won the first Prize at the V Bienal Internacional de Venecia Bogota 2003 with collaborator María Linares as the Daily Services Artist Collective.



c: won eyed jail

Kelly Egan, Canada, 2005

C: won eyed jail explores experimental narrative and structural form through the use of traditional "women's work." Narratives are told through the symbolic patterning in quilting practices. Akin to a quilt, Egan wanted to collect and re-present images in order to create a formal narrative guided by structural concerns. She decided to use only found film for this project, incorporating both 35mm still negatives and 35mm motion picture. The result is almost like a collage unfolding and accumulating in real time before your very eyes. The fragmentation of the image represents the visual information in a more kinetic form: traces of the image. At the same time, *c: won eyed jail* exists as a very tangible object – a whole united through fragmented parts, which placed together create a coherent tale. – Kelly Egan (the accompanying film will be screened on Saturday April 14th at 6 PM)

Kelly Egan holds a Bachelor of Arts (Honours) in Mass Communication from Carleton University (2001), a Master of Arts in Communication and Culture from York/Ryerson University (2003) and a Master of Fine Arts in Film/Video from Bard College (2005). Her films have been screened at major festivals across North America, including the Toronto International Film Festival and the New York Film Festival. Kelly is currently working towards a Doctoral degree in the York/Ryerson Joint Graduate Programme in Communication and Culture.

Light Spill

Sandra Gibson and Luis Recoder, USA, 2006

In Gibson and Recoder's *Light Spill*, the artists use the base materials of cinema – a projector and celluloid – to examine light, space, and time. Seated in a gallery, a 16mm projector and a screen are setup. Without a take-up reel, the machine spills its contents onto the floor of the gallery, slowly accumulating throughout the run of the exhibition. Gibson and Recoder "recast the light mechanics of a peculiar estrangement of the medium. The art of cinema, yes, but more timely: the becoming cinema of art. That is the coming attraction." – Sandra Gibson & Luis Recoder

Sandra Gibson & Luis Recoder have shown their collaborative installations and performances since 2000. They have exhibited their work at the Whitney Museum of American Art (New York), P.S.1 MoMA (New York), The Kitchen (New York), ICA (London), Barbican Art Gallery (London), Peter Kilchmann Gallery (Zurich), Viennale (Vienna), KW (Berlin), Hartware Medien Kunst Verein (Dortmund), TENT (Rotterdam), Palais des Beaux-Arts (Brussels), La Casa Encendida (Madrid), Museu do Chiado (Portugal), The RIXC (Latvia), and Image Forum (Tokyo).



Crochet Film

Sabrina Gschwandtner, USA 2004-5

Originally conceived of as a site-specific installation for SculptureCenter, a museum in Long Island City, NY, *Crochet Film* was designed for their 40-foot long lower-level gallery. Gschwandtner shot an 80 foot long film of herself crocheting an 80-foot long replica of film out of yarn. Installed together, these two elements explore the act of making and time as they relate to one another: a loop of film lasting less than three minutes and the crocheted replica of that film which took nearly ten hours to create.

Sabrina Gschwandtner is an artist who works with film, video and textiles. After studying film with Vlada Petric at Harvard University, and video with Valie Export at the Sommerakademie fur Bildende Kunst, Sabrina received her BA in art/semiotics from Brown University. Her work has been exhibited at various international museums and galleries, including the Museum of Arts and Design, SculptureCenter, Artists Space, Socrates Sculpture Park, and Anthology Film Archives.

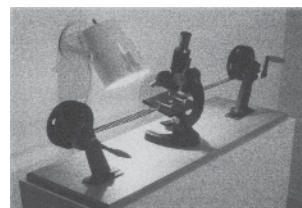


Aeroscope, Tyrachoscope, and Autoscope

Joe Kelly, Canada, 2005-2006

Aeroscope, Tyrachoscope, and Autoscope are viewer activated pre-cinema devices/objects. These works are from a series of film installations where the presentation device is created and the film that it contains is dedicated solely to the device. The combination of the media and the object forms a unified idea. The technology is aware of the media and the media is a response to the device. The device is meant to display a craft of technology, which often references pre-cinema devices where the technologist had to first create an apparatus in order to explore their field of study. Kelly's devices are updated and contemporized to contain more frames and information (resolution) and incorporates contemporary ideas about (digital) technology.-Joe Kelly

Joe Kelly is a media artist living and working in Calgary. Joe has made a number of films that have been screened and awarded internationally. He works primarily with film, and has completed and screened many film and video projects. He has also created film and video based installations that have been shown in galleries around Canada, from Halifax to Victoria, all over the United States, in Europe, and in Asia. Joe has also shown work at Ann Arbor Film Festival, Black Maria Film Festival, PS1, Confederation Centre for the Arts, Neutral Ground, New Gallery, and Truck Gallery.



Filmscrolls

Joel Schlemowitz, USA, 2001-2006

Joel Schlemowitz's *Filmscrolls* are a series of non-projected films mounted on rewinds, designed for hands-on use by visitors to the gallery. In addition to viewing the film, some of the *Filmscrolls* include tools for other types of interaction: a sewing machine or typewriter for altering the film, a Ouija board for divination of the film, etc.

Joel Schlemowitz has made over forty short experimental films, and numerous film installation pieces. He has received grants from the Jerome Foundation and New York State Council on the Arts. His work has been shown at the Whitney Museum of American Art, MoMA, Anthology Film Archives, Millennium Film Workshop, Berks Filmmakers, and at various festivals including the London Film Festival, the Sydney Film Festival, the Chicago International Film Festival, the Ann Arbor Film Festival, the Denver Film Festival, the New York Underground Film Festival and elsewhere. His short film *Reverie* was shown on the Sundance Channel in November 2002. Joel teaches filmmaking at the New School.

Join us for a film performance and artist talk on April 14 6 PM. See page 59 for details.

In the Vitrines:

The Cooked Book

Dean Baldwin, Canada, 2007

In this new work produced for the Harbourfront Centre in collaboration with the Images Festival, Toronto Artist Dean Baldwin presents an asynchronous 8 channel video installation. Within the wall vitrines of the western corridor of the Harbourfront Centre, the 8 videos function as conglomerate chapters of a dysfunctional whole – part cooking show, part obstacle course, where the process of a meal preparation is continually sabotaged by external tensions.



Dean Baldwin lives in Toronto and works for the Ydessa Hendeles Art Foundation. He is a member of the Board of Directors for Gallery TPW and is represented by Katharine Mulherin Contemporary Art Projects.

Projections: Various Artists 1960–2007 – curated by Barbara Fischer



Projections is the first major survey to trace the emergence and development of projection-based installation in the history of contemporary art in Canada from the late 1960s to the present. Curated by Barbara Fischer, the exhibition is co-produced by four major galleries of the University of Toronto: the Blackwood Gallery (UTM), the Doris McCarthy Gallery (UTSC), the University of Toronto Art Centre and the Justina M. Barnicke Gallery located on the downtown campus.

All of the works in this exhibition involve projection, whether in the form of light, slides, film, or video. Spanning four decades since its first use in the mid-1960s, the exhibition provides a glimpse of a particularly rich area of experimentation in contemporary art in Canada. It brings together, for the first time, projection-related works by internationally recognized artists such as Michael Snow (Toronto), Murray Favro (London), Ian Carr-Harris (Toronto), Rodney Graham (Vancouver), John Massey (Toronto), Stan Douglas (Vancouver), Geneviève Cadieux (Montreal), Krzysztof Wodiczko (New York), Wyn Geleynse (London), David Hoffos (Lethbridge), Janet Cardiff & George Bures Miller (Berlin), Rebecca Belmore (Vancouver), Nathalie Melikian (Vancouver), Robert Wiens (Pickton), and Judy Radul (Vancouver) among others.

All the artists utilize projection-based media but without the synchronized, integrated or immersive effects we know from projection's most dominant manifestation in contemporary culture, the cinema. If the cinema is a presence throughout the exhibition its powers are suspended and its effects disentangled. Cinematic forms are taken apart to emphasize components in isolation, such as the beam of light as a means of illumination; the throwing of text or image to 'colour' or shape a variously receptive surface; the setting of the screen as a spatial, architectural element; the relationship between the voice and image, the camera's eye and the construction of the cinematic space, and so on. In early works the emphasis is on parsing and isolating specific experiential effects, whereas in more recent works there is a flowering of newly cinematic and spatial re-configurations. In all cases, however, the artists' interest is in the way in which projection stands in for perception, and for the way the world is seen – however distorted, strangely re-recognized, or poignantly observed. Projection serves as a means of thinking through ideas about seeing and knowing, and of experimenting with the conceptual, psychological and political dimensions of the relationship between the two.

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Sunday 1 – 4 PM

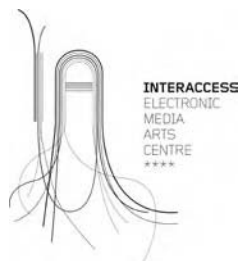


The exhibition is made possible in part through a contribution from the Museums Assistance Program, Department of Canadian Heritage, the Canada Council, the Ontario Arts Council, and the Toronto Arts Council.

Projections Bus Tour
Sunday April 8. Buses depart from Hart House, University of Toronto, 7 Hart House Circle. For detailed information please see www.blackwoodgallery.ca or www.utsc.utoronto.ca/dmg

1 PM: Bus #1 travels to the Blackwood Gallery, Doris McCarthy Gallery, and returns to University of Toronto Art Centre reception by 4 PM. Optional direct bus from the Blackwood Gallery back to Hart House at 2:30 PM also available.

2 PM: Bus #2 travels to the Doris McCarthy Gallery, the Blackwood Gallery and returns to the University of Toronto Art Centre reception by 5 PM. Optional direct bus from the Doris McCarthy back to Hart House at 3:30 PM also available.



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April 5 – May 12
Opening Reception: Friday April 6, 8 PM
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Tuesday – Saturday 12 – 5 PM



The Watch Man
Shona Illingworth
UK, 2007
Curated by Rhonda Corvese



The Watch Man examines how individual memory refers to a traumatic set of collective memories over a lifetime period. It explores the conflict between trauma memory and the need for a coherent “life story” through the experience of an 80 year old watchmaker, who as a 19 year old British soldier experienced one of the most deeply affecting and shocking events in the Second World War. The subsequent denial of an opportunity to “bear witness” to that event is a major source of his ensuing trauma.

The film, projected onto a suspended circular screen, lingers on prosaic details of the watchmaker’s workshop and living space, gradually encapsulating an enclosed and disconnected world that is set in stark contrast to a dark and disrupting trauma memory that persistently breaks through. A complex sound composition will surround the viewer resonating from the gallery floor using the unique capabilities of audio technologies originally developed by the US Navy.

With successive generations living with the after effects of traumatic experience, this moving and evocative work reveals the personal impact of conflict on an individual over time. It has been developed in dialogue with neuro-psychologist Professor Martin A. Conway, whose internationally recognized expertise on trauma memory, confabulation and the role of memory in the formation of a sense of self has informed the complex structure of this work.

An accompanying publication by the artist and Professor Martin A. Conway will be available later in the year.

Shona Illingworth is known for her evocative and compelling video and sound installations, which explore the experience of memory and the formation of identity in situations of social confinement, dislocation, conflict and trauma. Her exploration of the internal psychology of her subjects is often conveyed through the architecture and landscape that surrounds them. She has shown her work extensively in Europe and the UK and has received a number of high profile awards including commissions for Channel 4 Television, the Hayward Gallery, London and the Wellcome Trust. Recent projects include *Karlag*, filmed in a former gulag in Kazakhstan and *5x1*, filmed in a male lifer prison in the UK. She lives and works in London.

Professor Martin Conway is a neuro-psychologist and one of the foremost international experts in the field of Autobiographical Memory. His work explores the centrality of memory to our sense of self. He currently holds a prestigious ESRC (Economic and Social Research Council) Professorial Fellowship at Leeds University where he has established the new Memory Research Group. He has written extensively on Autobiographical Memory.

Rhonda Corvese is a Toronto-based independent curator and Assistant Curator at the Art Gallery of York University. Her curatorial projects strive to challenge the role of the curator, artist and audience in the presentation and engagement of contemporary art. Recent projects include: Iris Haeussler’s *The Legacy of Joseph Wagenbach*, a site-specific installation; *The Idea of North*, a sound art group exhibition in Halifax, Iceland and Norway; and Angelika Middendorf and Andreas Schimanski’s video installation *25sec.-Toronto*.



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March 23 - April 22
Opening Reception: Friday March 23, 7 – 9 PM
Off Screen Reception: Saturday April 7, 12 – 5 PM

Tuesday – Sunday, 11 AM – 6 PM

Transgressing Borders
Carolee Schneemann
USA, 1984-2004



Devour (2003 – 04), multi-channel video projection installation. Photo by Guy L'Heureux.

Carolee Schneemann is internationally recognized as one of the most important and influential artists of the latter half of the 20th century. Although the significance of Schneemann’s work has been widely acknowledged since her performances of the early 1960s, the scope of her influence, particularly amongst three generations of feminists, continues to resonate today. This is due certainly to the groundbreaking role she played in expanding upon the acceptable parameters of performance, artistic expression and public sexual/erotic behaviour. Perhaps more significantly, however, is that throughout the entirety of her 40-year career, she has continued to push the boundaries of her own practice, critically examining themes and issues pertinent to the human condition. Politics, gender identity, health crises such as AIDS and cancer, oppression, transgressions committed against the body and psyche, as well as more esoteric and personal themes are at the heart of her practice.

Since her first Canadian performance at the American Pavilion during *Expo 67*, Schneemann has established a consistent presence in Canada through her many performances, lectures and solo and group exhibitions in various places and venues around the country. Since 1996 she has maintained a part-time studio practice in Montreal. The exhibition *Transgressing Borders* is organized by the Museum of Contemporary Canadian Art and will focus upon mostly recent installations and videos that Schneemann has produced and/or exhibited in Canada.

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Yael Bartana: Ritual
Yael Bartana
Israel / Netherlands, 2001-05
Curated by Helena Reckitt



What is this place where I grew up? How long will this troubled nation continue to perpetuate this pattern of ignorance? –Yael Bartana.

Documenting and restaging everyday activities, Yael Bartana's films suggest how social rituals and other group activities promote national and cultural cohesion. While Bartana's focus on her native Israel provides the work's context, its concerns of militarization, nationalism, and the possibilities of protest resonate in many contemporary situations. Bartana's approach to the quotidian has been likened to "amateur anthropology," a notion borrowed from the Polish-Canadian writer Eva Hoffman. But where Hoffman posits the immigrant as one who sees details that others take for granted, Bartana is no detached voyeur. With a gaze sharpened by distance – she has lived primarily in the Netherlands since enrolling at Amsterdam's Rijks Academy in 2001 – but a passionate interest in her home, Bartana acts as a kind of native informer. Making the everyday strange, she often edits, manipulates and slows down film footage in order to isolate moments of ambivalence, resistance or over-compensation that undercut simple national and cultural affiliations. In so doing Bartana hopes to "provoke honest responses and perhaps replace the predictable, controlled reactions encouraged by the state."

Capturing the friction between public and private, the four short films in The Power Plant's exhibition share questions about the military's pervasive presence, group behaviour amidst political uncertainty and the conquest, settlement and defense of the land. Named for a children's game,

March 2 – April 22
Opening Reception: Friday March 2, 7 - 11 PM
Off Screen Reception: Saturday April 7, 12 – 5 PM

Tuesday – Sunday 12 – 6 PM
Wednesday 12 – 8 PM
Open Holiday Monday 12 – 6 PM

Kings of the Hill (2003), depicts men driving their trucks and SUV's in the coastal hills near Tel-Aviv and watched by friends and family members. Motoring up and around the sandy dunes, their vehicles often lose traction and slide backwards. As night falls it is hard to know whether we are witnessing harmless displays of macho prowess or something more threatening.

With its Biblical echoes of seeds multiplying in the desert, the two-screen projection *Wild Seeds* (2005), shows a group of young Israelis playing a game they have devised. Called "Evacuation of Gilad's Colony," the game grew from the forced withdrawal of Jewish settlers from the Occupied Territories and the violent confrontation in 2002 between soldiers and settlers at Gilad's Farms. The teens themselves are third-generation Zionists who oppose Israeli occupation of the West Bank. Two play soldiers while the others attempt to resist them. Filmed in the incongruously beautiful mountains of Prat's Settlement, with one screen presenting footage of their antics and the other translating their words and sounds into English text, the game hovers between manic playfulness and dark humour. Like *Kings of the Hill*, it suggests the impact of political violence and instability on people's psyches and behaviour.

Low Relief II (2004), combines documentation of several peace protests featuring Israeli and Palestinian demonstrators, their military escorts and the overhead blimp that records them. Bartana has digitally adapted her footage to give it a silver, flattened quality that evokes Mesopotamian relief sculpture. The necessary yet monotonous process of political demonstration takes on a timeless quality, becoming, in Bartana's words, "a moving monument to the everyday reality of how it feels to live in Israel." *Profile* (2001), a relatively early work, highlights compulsory military service in Israel through close-ups of a female soldier at target practice. "That soldier becomes a symbol that reflects my own feelings and emotions about the situation. I try to keep the viewer as an outsider and observer, and hope that this separation will allow them to connect to their own emotions as well." – Helena Reckitt

Yael Bartana was born in 1970 in Afula, Israel, and divides her time between Tel-Aviv and Amsterdam. She received her BFA from the Bezalel Academy of Arts and Design, Jerusalem and her MFA from the School of Visual Arts, New York and participated in the Rijks Academy in 2001. Bartana's work has been the subject of solo exhibitions at galleries including P.S.1 Contemporary Art Center, 2003, Kunstverein Hamburg, 2006, and Stedelijk van Abbemuseum, Eindhoven 2006. In 2004 Prefix Institute of Contemporary Art in Toronto presented her work as part of the Images Festival. She has participated in group exhibitions at de Appel, Amsterdam (2001), Manifesta 4, Frankfurt (2002), Witte de With, Rotterdam (2003), Tate Modern (2004), Liverpool Biennial (2004), Istanbul Biennial (2005), Biennale São Paulo (2006), and Kunsthalle Fridericianum, Kassel (2006).

PREFIX.

Prefix Institute of Contemporary Art
401 Richmond Street West, Suite 124
416 591 0357
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War Games
Lida Abdul
Afghanistan/US 2005–2006
Curated by Scott McLeod



Brick Sellers of Kabul 2006, 16mm film transferred to DVD 6 min. Courtesy of the artist and Giorgio Persano Gallery, Torino.

A disaster touches nothing, but changes everything.
– Maurice Blanchot

Lida Abdul is a wandering soul of the world. A former refugee from war-torn Afghanistan, she bears witness to the cataclysmic changes to which her homeland has been subjected and gives voice to the experiences of the survivors. A nomadic artist, she navigates time and space, traversing the great distances that lie between the memory of what has been and that which physically remains.

In her evocative body of work, Abdul attempts to comprehend the disaster that has held her homeland in its grip for nearly three decades. In so doing, she resists the temptation to provide easy answers – so often the mode of mainstream media – and strives to remain faithful to the complexity of this social, cultural and political situation.

While Abdul is well known for her work in performance, photography, film, video and installation art, *War Games* focuses exclusively on three recent performance-based videos, all of which were shot in different parts of Afghanistan. In *White House* (2005), the artist is depicted white-washing the remains of a building. With dogged persistence, she completely paints the entirety of the ruin, including the rubble at her feet. This work is one of two video installations that were presented at the 51st Venice Biennale in 2005, when Abdul became the first contemporary artist to represent Afghanistan at this international art event. In *War Games (What I Saw)* (2006), three horsemen attempt to pull down the ruin of a building. Tied with rope to the building's jagged peaks, the horses struggle and strain. Despite their tremendous effort, they do not succeed. This work was created for the 27th São Paulo Bienal in 2006. Lastly, *Brick Sellers of Kabul* (2006) presents a long line of boys offering salvaged bricks for sale. Standing in seeming isolation in the midst of a windswept desert, the

March 15 to April 21
Opening Reception: Saturday April 14, 2 – 4 PM
Wednesday – Saturday 12 – 5 PM

boys exchange their bricks for cash, then joyfully flee as the brick buyer's pile gradually grows taller. This work was created for the Sharjah Biennale, which opens in April 2007, and receives its world premiere at Prefix.

Abdul uses architecture – or, more specifically, architectural ruins – as a metaphor for memory. In her work, the remains of homes, buildings and the built environment become traces of everything that has been lost, symbols of ravaged psyches. The struggle to demolish these ruins and create new structures represents the challenge of confronting memories of a devastated past. For Abdul, her videos depict failed attempts to achieve what others might refer to as transcendence. Yet here, among her assorted mises en scène, amid her vast expanses of nothingness, Afghanistan's desert landscape becomes a blank slate. Within this desolation lies the promise of the future. – Scott McLeod

Lida Abdul was born in Kabul, Afghanistan, in 1973. A few years after the Soviet invasion of 1979, her family left Afghanistan, living as refugees in Germany and India before settling in the United States. Abdul is now based in Kabul and divides her time between Afghanistan and the United States. She studied performance art with Chris Burden at the University of California, Irvine, and currently teaches performance art at the School of the Art Institute of Chicago. In recent years, her work has been exhibited throughout the world, including Kunsthalle Vienna, Istanbul Modern and the CAC Centre d'Art Contemporain de Bretigny, as well as the biennial exhibitions of Venice, São Paulo, Moscow, New Zealand and Sharjah, among others. She is represented by Giorgio Persano Gallery (Turin).

MOMENTUM 9: John Greyson joins Afghani video and installation artist Lida Abdul to converse about the role of the artist in the time of war. See page 28 for more info.

Gallery TPW

Gallery TPW
 56 Ossington Avenue
 416 645 1066
 gallerytpw.ca

April 5 – May 5
 Off Screen Reception: Saturday April 7, 12 – 5 PM

 Tuesday to Saturday 12 – 5 PM
Grossraum will show every 15 min past the hour during gallery hours.



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

March 29 – April 28
 Opening Reception: Thursday March 29, 5 – 8 PM
 Off Screen Reception: Saturday April 7, 12 – 5 PM
 Master Class: Saturday March 31, 1 – 4 PM

Monday – Friday, 10 AM – 6 PM
 Saturday 12 – 4 PM

Tunnel Vision
Isabelle Hayeur and Éric Raymond
 Canada, 2007

DRAKE HOTEL



Montréal-based photographer Isabelle Hayeur and new media artist/sculptor Éric Raymond collaborate on a new site-specific installation at Trinity Square Video. Developed during a one-month residency, Hayeur and Raymond use 3D animation, video, lighting and sound to create the illusion of a deep and sinuous tunnel that extends the length of the Gallery.

Adopting the history of the trompe l'oeil painting to the realm of video, Hayeur and Raymond literally “trick the eye” into believing that the flat wall of the gallery recedes deeply into a cavernous corridor by creating a fictional space based on the architecture of the actual space. The artists transport us through this fictional environment until we come to the light at the end of the tunnel. Here they overwhelm the senses with light and sound, causing a rupture in our understanding of the space and leaving the viewer with a disoriented, but not unpleasant sensation.

In *Tunnel Vision* Hayeur and Raymond draw our attention to how stimuli – such as light and sound – affect our emotional state and our understanding of an immersive environment. While the rational mind does not believe the illusion Hayeur and Raymond present, our senses tell us otherwise, leaving the viewer with a visual puzzle to solve. Their work builds what Hayeur calls “a strangeness that is created via the meeting of divergent universes.”

Isabelle Hayeur and Éric Raymond will be teaching a Master Class on issues related to video installation on Saturday March 31, 2007, 1 – 4 PM. Contact Trinity Square Video to sign-up for the class. 416 593 1332

Isabelle Hayeur was born in 1969, and lives and works in Montreal. She completed a BFA in 1996 and a MFA in 2002 at Université du Québec à Montréal (UQAM). Since the late 1990s, she has been known for her large-format digital montages and her site-specific installations while also producing public art works, videos and net art projects.

Her works have been presented across Canada, in Europe, in The United-States, in Latin America and in Japan. She exhibited, among others, at Musée d’art contemporain de Montréal, The Massachusetts Museum of Contemporary Art (MassMoca), Casino Luxembourg Contemporary Art Forum, The Agnes Etherington Art Center (Kingston, Canada), The Prefix Institute of Contemporary Art (Toronto, Canada), VOX contemporary image (Montréal), Centre des arts visuels Skol (Montréal) and at the Rencontres internationales de la photographie à Arles. In 2005-2006. A major solo exhibition *Inhabiting: The Works of Isabelle Hayeur*, organized by Oakville Galleries and le Musée des beaux-arts du Québec, is currently being shown across Canada.

Éric Raymond is a sculptor and new media artist based in Montreal. His work combines scientific research with large-scale sculptures and installations composed of man-made industrial objects. Since 1994 he has shown his work extensively in solo and group exhibitions and in media festivals across Canada including Toronto Photographer’s Workshop (Toronto), Dazibao Centre (Montreal), Media City (Windsor) and internationally at the Outer Limits video festival (New York), Ars Electronica (Linz, Austria) Austria and Off/Off Gallery, (Copenhagen), among others. His work has been included in major art fairs including Art Basel Miami, the Chicago International Art Fair and the Bologna International Art Fair.

Grossraum
Lonnie van Brummelen
 Netherlands, 2004 – 2005
 Co-presented with Cinematheque Ontario



Gallery TPW, Images Festival and Cinematheque Ontario are pleased to co-present Dutch artist Lonnie van Brummelen’s *Grossraum*. This 35mm film triptych examines the political and geographic space of borders through a photographic investigation of those landscapes. Recalling formal elements of the early films of Joris Ivens or Soviet documentaries of the 20s and 30s, her works are constructed with particular attention to montage and movement within the frame.

Grossraum was filmed along three sensitive crossing points along the ever- changing boundaries of the European Union – Hrebenne, a border post between Ukraine and Poland; the Spanish enclave of Ceuta in Morocco; and the green zone which splits Cyprus in two. Alongside the film is Brummelen’s text *The Formal Trajectory* which details her process in producing the films: attempting to communicate her intentions to border patrols and embassies and shedding light on the bureaucratic realities which make these abstract borders frustratingly concrete. By directing our gaze to these landscapes of demarcation, van Brummelen examines the paradox of this zone of freedom whose development is dependent on the strengthening and policing of its borders.

Lonnie van Brummelen was the recipient of the Prix de Rome in 2005. Working in film, text, and other media, she examines notions of boundaries, globalization, and public space. These works have focused on both her native country (roads and intersections in Amsterdam and The Hague in her 2003 piece *Obstructions*) and more recently the broader European community (the international border crossings she documents in the *Grossraum* series). She has exhibited extensively in museums and film festivals throughout Europe, and was recently featured in the Gwangju Biennale in South Korea.



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

April 7 - May 19

Off Screen Reception: Saturday April 7, 12 – 5 PM
Artist's talk: 2 PM, 4 PM (en français) Saturday April 7

Tuesday – Friday 11 AM – 5 PM
Saturday 12 – 4 PM

Pemesu Chantal DuPont Canada, 2007



In illness, the body becomes the house within which the patient must dwell, often withdrawn, always alone.

From May 4, 1999 to February 1, 2000, Québec video artist Chantal DuPont kept a video diary to document her thoughts – and the effects on her body – as she experienced the diagnosis of a life-threatening illness and the subsequent medical treatment. The resulting footage has appeared in several of her video works since then. Starting with the beautifully articulated story *Du front tout le tour de la tete (Headstrong)* of 2000, we see the illness and treatment charted on the constantly transforming head of the filmmaker as stories of childhood create a sense of optimism – even in the face of an uncertain future.

In *Pemesu* (2007), DuPont again conjures up this dark time in her life. We see the head of the artist from the time of the video diary – spectral in its unadorned and bare beauty, engaged in a series of simple breathing exercises. But in *Pemesu*, the image is no longer central. Now it appears fleetingly, layered onto the interior walls of an empty suite of rooms. Acknowledging that this experience is still a part of her, DuPont now places it amongst the other images and thoughts of daily life, in this case the quiet bustle of a Balinese village.

In Balinese, “Pemesu” means “entry” and this new work provides a sense that Chantal duPont has now re-entered the world.

Headstrong will also be available on request for viewing throughout this exhibition of *Pemesu* in the Vtape Video Salon.

Chantal DuPont is an award-winning video artist based in Montréal. Her awards include the 2005 Bell Canada Award in video art, the Prix à la Création artistique from the Conseil des arts et des lettres du Québec and prizes from international festivals in Belgium, Columbia, France and Portugal.

Her latest audio and video installation created in collaboration with Madelon Hooykaas and Elsa Stansfied, artists from the Netherlands, was presented in September 2006 in Montréal at Parc La Fontaine. A retrospective of her video work selected by the curator Nicole Gingras is part of the 2007 Festival International des Films sur l'Art de Montréal (FIFA).



WARC Gallery, Women's Art
Resource Centre
401 Richmond Street West, Suite 122
416 977 0097
warc.net

April 4 – April 21

Off Screen Reception: Saturday April 7, 12 – 5 PM

Tuesday – Friday 11 AM – 5 PM, Saturday 12 – 5 PM

I wasn't crying but the ground wasn't still Maïder Fortuné France, 2005



In a contemporary apartment two young girls play a strange game: one stands in the centre of the room and blows on her friend to keep her hovering above her. An extreme tension forms between the girls, a dependence suspended from their lips. Entirely absorbed by their act, deep in concentration, captivated by hallucinations and rituals, the girls open a door to magical forces welcoming the extraordinary into the apartment. The domestic interior is transfigured the usual objects (from technological tools to kitchenware) stray from their ordinary functions.

A forest in early morning: dense boughs, stagnant waters, moss carpets, and dug up roots scroll in slow motion traveling shots. Between tree trunks in the middle of a pond deep in the woods one can see uncertain shapes; antlers emerging from the haunting pond.

The double projection juxtaposes the two spaces. On one screen, the flat, cold designed interior protected by white walls, a space of rationality and clarity; on the other, an exposed exterior, the forest, a space of fantasies, that are host to early childhood fears and perpetuate its symbolic games far into the adult unconscious. The line between the two is erased by the similarity of the camera movements, enabling a series of combinations: the child blowing echoes the wind, the shapes of the forest echo the kitchenware, the sound track of one screen shifts into the other, spaces become porous, weaving a canvas of magical contemplations.

Maïder Fortuné lives and works in Paris. After study in the Jacques Lecoq International School of Physical Theatre in 1998, Fortuné created her own theatre company where she produced several happenings and pieces involving her own body. Her exploration of body, movement and space led her to work in video and sound, explorations begun during her studies at Le Fresnoy National Studio for Contemporary Art, based in Tourcoing, France. Fortuné's work has evolved toward the realization of performance-based multimedia installations.



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

Welcome to Palookaville Milutin Gubash Canada, 2006



Montréal artist, Milutin Gubash's collaborative and highly theatrical photo and video projects imagine how various forms of common (often banal and disappointing) social relations might be regenerated and transformed through the individual creative acts of protagonists and interlocutors. These improvised dramatic experiments frequently treat “heavy” themes – alienation, failure, death and tragedy – with humour, irreverence, and a quirky optimism. *Welcome to Palookaville* includes seven large photographic portraits and a series of seventeen videos presented in a tiny cinema.

Milutin Gubash has exhibited extensively in North America since he received his MFA from Concordia University in 2000. Recent solo exhibitions include Gallery 44 (Toronto), Galerie VU (Québec City, for Manif D'Art 3), Musée d'Art Contemporain de Montréal, Mendel Art Gallery (Saskatoon), and group exhibitions at the Art Gallery of Alberta (Edmonton), Strand-On-Volta (Washington, DC) and Dare-Dare (Montréal). Gubash lives and works in Montréal.

March 10 – April 21

Opening Reception: Friday March 9, 8 PM
Off Screen Reception: Saturday April 7, 12 – 5 PM

Tuesday - Saturday, 11 AM – 5 PM

Put Your Eye In Your Mouth Zin Taylor Canada, 2006



Put Your Eye in Your Mouth is a video installation structured as a 22-minute broadcast-length documentary that explores the personalities that form a fantastic narrative of the public identity of Martin Kippenberger's Metro-net subway entrance/sculpture in the town of Dawson City, in Yukon Territory. Taylor conducted an extensive interview with Reinald Nohal, German art patron, part-time Yukon resident, friend of Kippenberger's and the builder and designer of the Metro-net. Nohal's accounts of the conceptualization and building of the Metro-net provided the basis for Taylor's series of dramatic re-enactments. *Put Your Eye in Your Mouth's* cast of characters are based as much in reality as in imagination with the various props and supports built using the documented material found at the Dawson City site of the Metro-net. The video is accompanied by a small book that is comprised of photographic documentation of the Metro-net and the material-debris found at the site. Taylor's elaborate project introduces audiences to a scenario that addresses the variables involved in constructing an identity for a subject. This exhibition is accompanied by a publication co-published by YYZ Books and Presentation House Gallery, North Vancouver.

Zin Taylor works in various media including sound, drawing, video and sculpture. Currently residing in Toronto, Taylor has up-coming exhibitions in Berlin, a major solo project at Presentation House, Vancouver and a solo exhibition at Jessica Bradley Art + Projects, Toronto.

WYNICK/TUCK GALLERY

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

April 7 - April 28

Off Screen Reception: Saturday April 7, 12 - 5 PM

Tuesday - Saturday 11 AM - 5 PM

Two projection based installations that look at gesture, process, and colour in the seemingly unconnected visual spaces of drawing and video. Chapman and Shanabrook both play with the tension between random structure and prescribed order, and rely on the viewer's experience with the work over time to present drawings as video based gestures and experiments.

Diagram of the Dynamics of the Physical Embodiment of Desire

Adam Chapman
USA, 2006

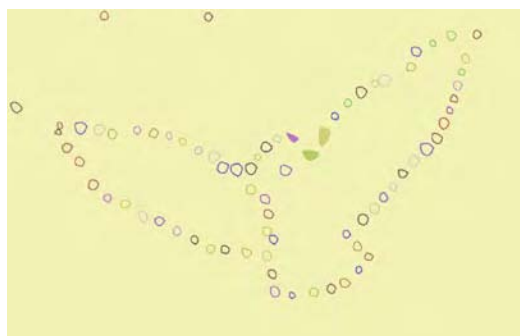


Diagram of the Dynamics of the Physical Embodiment of Desire, is a generative video installation about the tension within the experience of anticipation. The piece models the movement and dynamics of water rolling down a windowpane. These rules are applied to colored forms that move down the visual field of the projection. These dynamics are altered so that the discrete elements periodically form drawings of birds in flight. A tension is created between the merging of the drops as well as the forming of more legible images. Every second of the installation is uniquely generated by the rules of the system; a complete, one-hour cycle forms more than fifty drawings.

Adam Chapman grew up just outside of Honolulu, Hawaii. He now lives in Brooklyn. He is an adjunct professor in the Communication, Design, and Technology department at Parsons, the New School for Design. Mr. Chapman is probably taller than you.

When Anger Sings Shrapnel Flies

Stephen J. Shanabrook
USA, 2006



Shanabrook's video piece, *When Anger Sings Shrapnel Flies*, is composed of over one hundred 35mm slide images, ranging from aerial views of pools to the casualties of a suicide bomber shredded in a blender. These torn up bits of photographic shrapnel are lit from behind and suspended in a clear liquid, where they slowly ascend in silent reverie creating random tableaux, superimpositions, and associations.

Stephen J. Shanabrook works in a disparity, a space of unexpected associations, altered perception and exquisite entropy. In all his undertakings, there is the process of evisceration and a search within process for a different aspect of beauty. Abstracted upon the experience of daily reality, his inveterate and mysterious works leave one with an intensely evocative, sometimes disquieting, yet ultimately peaceful sensibility.

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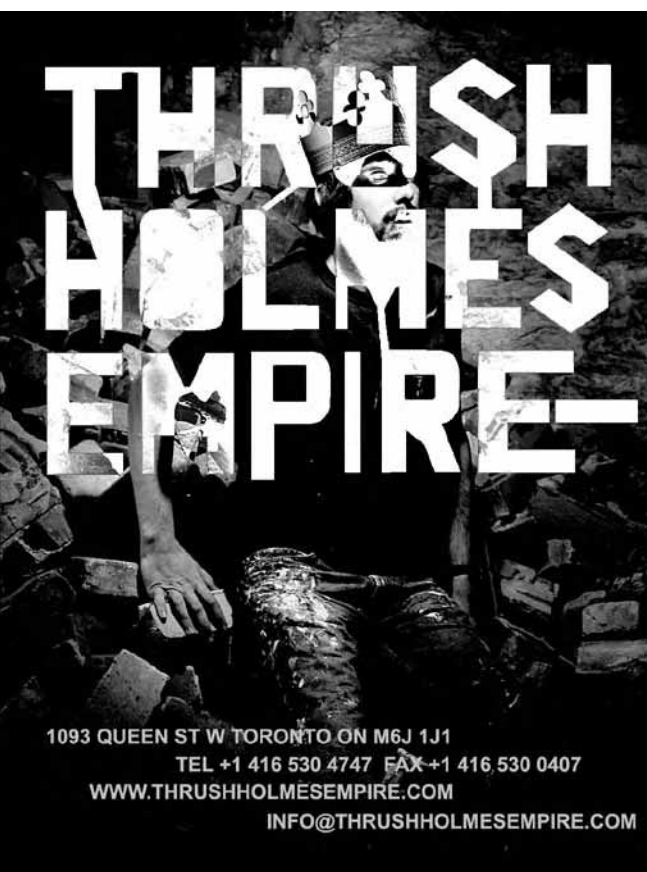
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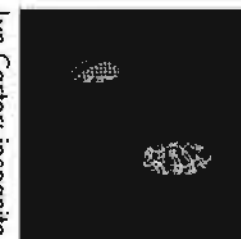
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www.utm.utoronto.ca/services/gallery
Hours: Mon - Fri 1 - 4pm, Sun 1 - 4pm
Located at the University of Toronto at Mississauga, the Blackwood Gallery is a centre for the research, presentation and dissemination of contemporary art and its histories. Presenting a broad spectrum of art practices and experimental undertakings (performance, installation, sound-art, video and off-site projects), the gallery's award-winning exhibitions and publications focus on the work of young and emerging, as well as nationally and internationally established artists. Exhibition formats are versatile and have dove-tailed with both contemporary discourse in the arts and interdisciplinary, research-based undertakings in the university context.

c magazine

C Magazine
PO Box 5, Station 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 Filmmakers Distribution Centre
401 Richmond Street West Suite 119 Toronto ON M5V 3A8
Toronto ON M5V 3A8
(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@charesstreetvideo.com www.charlesstreetvideo.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 high definition and standard definition video 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. In addition to the Images Festival, CSV also collaborates on production programs with organizational partners Inside Out, Planet in Focus, the Power Plant Gallery, the Art Gallery of Ontario, 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 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 (W) www.cinemathequeontario.ca
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.



Doris McCarthy Gallery
University of Toronto Scarborough 1265 Military Trail Scarborough ON M1C 1A4
(T) 416-287-7007 (F) 416-287-7176
(E) dmg@utsc.utoronto.ca www.utsc.utoronto.ca/dmg
The Doris McCarthy Gallery opened in 2004 and has quickly established itself as leader in the contemporary art scene. The DMG features five exhibitions per year, curates touring exhibitions by artists of international note, and produces cutting-edge publications. Admission is always free and the gallery offers an array of related programming including: artist's and curator's talks, film screenings, live music and dance performances, and a quarterly contemporary art gallery bus tour.



The Factory: Hamilton Media Arts Centre
126 James Street North Hamilton ON L8T 2K7
PO Box 57187, Jackson Station, 2 King Street 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.



Fado Performance Inc.
273-B Carlton St. Toronto ON M5A 2L4
(T) 416-822-3219
(E) info@performanceart.ca www.performanceart.ca
Fado is English Canada's only artist-run centre devoted exclusively to performance art. Founded in 1993 and incorporated in 2001, Fado has become a world-renowned centre for the production, presentation and dissemination of modest-budget performance art works and related projects, including publishing performance-related documents in electronic and paper formats.



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(E) one_lovell@yahoo.ca www.justinlovell.com
Razor sharp frame accurate transfers of 8mm & 16mm. We offer Scene by Scene and Supervised Transfers to get you the most out of the beautiful texture of film.



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

Gallery TPW
56 Ossington Avenue Toronto ON M6J 2Y7
(T) 416 645 1066 (F) 416 645 1681
(E) info@gallerytpw.ca www.gallerytpw.ca
With a fantastic new location and an expanded mandate Gallery TPW addresses the vital role that images play in contemporary culture and explores the exchange between photography, new technologies and time-based media. For over 25 years Gallery TPW has played a significant role in facilitating critical discussion, supporting professional artists and developing audiences through its gallery exhibitions, online programming, publications and public events.

GLADSTONE HOTEL

Gladstone Hotel
1214 Queen Street West Toronto ON M6J 1J6
(T) 416 531 4635
www.gladstonehotel.com
"The Gladstone offers immediate immersion into Toronto's art scene."
New York Times, 23.07.06
The Gladstone Hotel is a unique urban hotel featuring 37 artist-designed hotel rooms and suites, short-term artist studio and exhibition spaces, plus event and conference venues in 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
5.43 C.12 Galiano Island British Columbia 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/Visual Arts at York Quay Centre
235 Queens Quay West Toronto ON M5J 2G8
(T) 416 973 5379
(E) info@harbourfrontcentre.com www.harbourfrontcentre.com
Visual Arts at York Quay Centre is made up of 10 exhibition spaces which are both traditional and unique. These venues are located within and outside York Quay Centre proper and range in size from an exhibition gallery that is 1400 feet square to individual vitrines which are 9 feet square. York Quay Centre exhibits the works of contemporary artists creating new works in fine art, craft, new media, design, architecture and photography. The exhibition schedule changes six times a year in all of the venues except the site specific spaces.



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, conference and market, will present its 14th annual edition from April 19 to 29, 2007. 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 April 25 & 26, 2007.



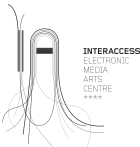
imagineNATIVE Film + Media Arts Festival

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 is an international festival that celebrates the latest works by Indigenous peoples on the forefront of innovation in film, video, radio, and new media. Please join us for the 8th annual festival, October 17-21, 2007 in Toronto.



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.



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, the presenter of the annual Toronto Lesbian and Gay Film and Video Festival, is currently in its seventeenth fabulous year – Festival dates are May 17 to 27, 2007. Over the past decade, we have grown by leaps and bounds. Currently, our festival caters to audiences of more than 30,000 and is the third largest film festival in Toronto and is one of the city's most anticipated queer cultural events. We are committed to the promotion and exhibition of Canadian and international LGBT artists and their works while encouraging the production of new work. As well, we provide opportunities for our community to come together, foster discussion and encourage co-operative partnerships.

THE JUSTINA M. BARNICKE GALLERY

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Justina M. Barnicke Gallery

7 Hart House Circle Toronto ON M5S 3H3

(T) 416 978 8398 (F) 416 978 8387

www.utoronto.ca/gallery

Hours: Mon - Fri 11am - 7pm, Sat - Sun 1 - 4pm

The Justina M. Barnicke Gallery, located within Hart House at the University of Toronto, seeks to introduce contemporary art and its histories to a broad audience within and beyond the university. Its year-round programs include young and established, emerging and internationally renowned artists, writers, curators and theorists, with a special focus on engaging critical issues in contemporary culture through different platforms including exhibitions, publications, lectures, performances, and off-site events.



Kasseler Dokumentarfilm und Videofest

Filmladen Kassel e.V Goethestrasse 31 Kassel Germany 34119

(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 2006 the festival presented 214 films and videos as well as 15 media installations, and was attended by more than 7900 spectators. The 24th festival takes place November 13-18, 2007. Deadline for entries: August 1st



The Liaison of Independent Filmmakers of Toronto

171 East Liberty Street Suite 301 Toronto ON M6K 3P6

(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 auteur or an absolute beginner, if you're interested in making a film, we can help you.



Media City

109 University Avenue West Windsor ON N9A 5P4

(T) 516 977 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).



MIX: A Declaration of Creative Independence

401 Richmond Street West Suite 446 Toronto ON M5V 3A8

(T) 416 506 1012 (F) 416 506 0141

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

Your ticket to the independent visual and multimedia art sector across Canada. MIX is an interdisciplinary arts quarterly that focuses on artist-run centres, collectives and emerging artists in film, architecture, graffiti and more.



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

Toronto's Centre for Creative Music, the Music Gallery is a centre for presenting and promoting innovation and experimentation in all forms of music, and for encouraging hybridization between audiences, genres and disciplines. A publicly supported arts institution, 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.



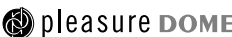
Paul Petro Contemporary Art

962 + 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 nine 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 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 public art gallery and arts publishing house 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.



Toronto 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 11th-anniversary edition will take place on November 14 to 18, 2007. Applications for submissions will be posted on our website.



The Royal

608 College Street Toronto ON M6G 1A1

(T) 416 534 5252

(E) info@theroyal.to www.myspace.com/theroyaltheatre

The Royal is a historic Art Moderne theatre located in the heart of Little Italy that has been restored with state-of-the-art digital technology including a Christie Digital Cinema projector, Avid edit suites, and a Dolby Digital sound system meeting the highest standards of both picture and sound presentation. The Royal is designed for public screenings of Canadian, international, documentary, animated, and independent film and video; live events, and the post-production industry.



SAVAC (South Asian Visual Arts Collective)

(T) 416 542 1661

(E) info@savac.net www.savac.net

401 Richmond Street West, Suite 450

Toronto, ON Canada M5V 3A8

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.

Soundscapes

Soundscapes

572 College Street Toronto ON M6G 1B3
(T) 416-537-1620

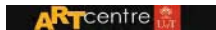
Soundscapes is a music store housing a well-chosen array of rock, americana, folk, blues, psychedelic, electronic, hip-hop, soul, jazz, experimental, classical, reggae and world music. There is also a quality selection of music-related DVDs, magazines, and books. Soundscapes has been voted Toronto's Best Music Shop by Eye Magazine, Now Magazine and Toronto Life.



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.



University of Toronto Art Centre

15 King's College Circle Toronto ON M5S 3H7
(T) 416 978 1838 (F) 416 971 2059
www.utoronto.ca/artcentre

Hours: Tue - Fri 12 - 5pm, Sat 12 - 4pm

The University of Toronto Art Centre's provocative and stimulating roster of exhibitions and programs reflects the leading role the UoFT plays in Toronto's vibrant culture. Art Centre exhibitions embrace many media, art forms and time periods, and its lectures, workshops and symposia feature internationally renowned artists, writers and academics. The Art Centre is one of five public art galleries at the UoFT. It manages three diverse collections, created largely through the generosity of donors over the course of 150 years: the University of Toronto, the University College and the Malcove Collections.



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 Music Arts Projects

www.wavelengthtoronto.com

Wavelength is a weekly pay-what-you-can live music series and print and webzine focused on Toronto's underground musical, artistic and cultural communities. 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 (WARC Gallery)

401 Richmond Street West Suite 122 Toronto ON M5V 3A8
(T) 416 977 0097
(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
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 www.yorku.ca/linearts/film

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 is a vibrant artist-run forum for the presentation of local, national and international contemporary artist-initiated exhibitions in all media, publications on topics in contemporary art, culture and society and activities that bring artists and audiences into contact with each other in engaging ways.



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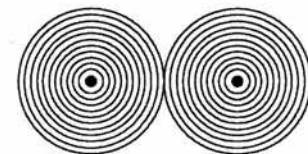
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www.myspace.com/imagineNATIVE



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If you dare!

Lonnie van Brummelen Grossraum

Thursday April 5 to Saturday May 5, 2007

Opening Reception:

Saturday April 7, 2007 from 12:00 to 5:00 pm

Images Festival Mediatheque

Thursday April 5 to Saturday April 14, 2007

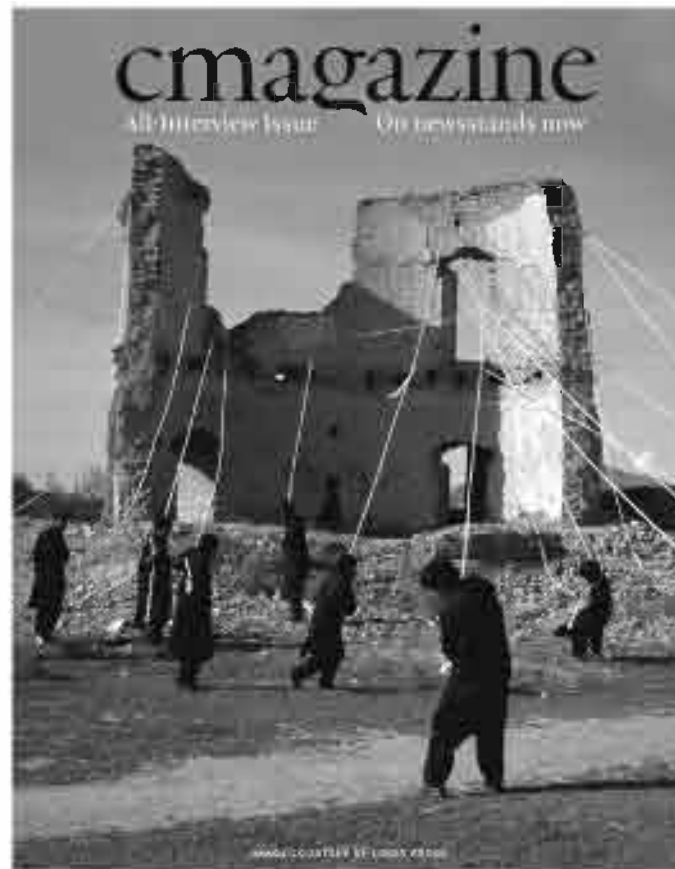


Lonnie Van Brummelen, film still from Grossraum, 2005

Gallery TPW gallerytpw.ca

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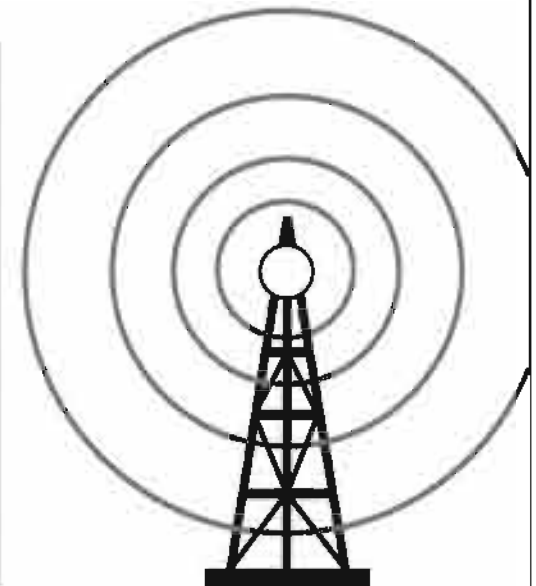
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F: +358 (0)9 694 4187
E:av-arkki(at)av-arkki.fi
Skype: av-arkki

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F: (416) 588-7956
www.cfmdc.org

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The Netherlands
T: +020-6125184
E: info@filmbank.nl

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535 West 22nd Street, 5th Floor
New York, NY 10011
P: (212) 337-0680
F: (212) 337-0679
E: info@eai.org

Filmform
Svarvargatan 2
SE-112 49 Stockholm
Sweden
P: + 46 (0)8-651 84 26.
E: info@filmform.com

Giorgio Persano Gallery
9, Piazza Vittorio Veneto
10124 Torino
ITALY
P: +39.011.835527
F: +39.011.8174402
E: info@giorgiopersano.com

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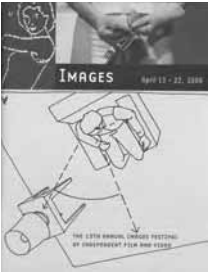
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John Porter's Photo Archive: 30 Years of Alternative Film Activity in Toronto and Beyond
Curated by Christina Zeidler



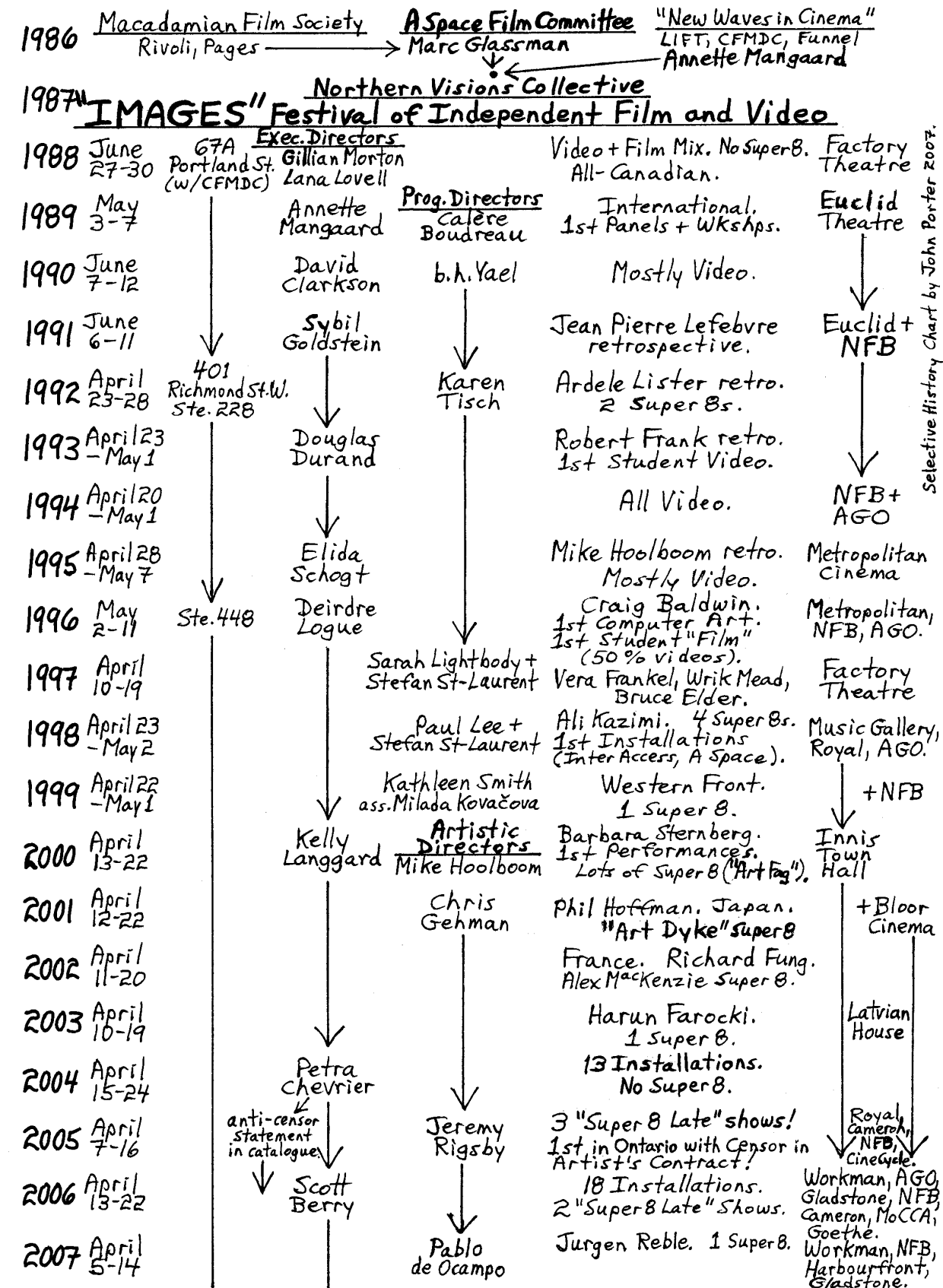
"Images '89" Curators - Euclid Theatre - May 7, 1989. Programming panel (L-R) Ihor Holubizky, Tom Waugh, Cameron Bailey (moderator), Frances Leeming, Sara Diamond, Peggy Gale

The Images Festival and Gladstone Hotel are pleased to present a photography exhibition by Toronto's own film scene archivist John Porter. This show is a selection of handprinted b&w documentary photos from John's collection which numbers more than 1,000 since 1978 at events and venues from the Funnel Experimental Film Theatre, the Euclid, Splice This!, Pleasure Dome, Cinecycle and the Images Festival.

John Porter has been a filmmaker, performer, photographer and writer in Toronto since 1968. Often called "the king of super 8" (among other names), he has made 300 films, mostly super 8, and has performed 70 solo shows internationally. John studied photography and 16mm film

production at Ryerson University and has taught many super 8 workshops and spoken in many university film classes. He taught his first super 8 and 16mm Film Workshop credit course in Summer 2005, at Trent University, Peterborough, Ontario.

His on-going community activism includes photographing and writing about local underground film activity, advocating super 8 film and \$50 film budgets, and resisting the dominance of the film industry, the Ontario Film Review Board, and video. He resisted email and the internet until 2005.



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The image shows the cover of a newspaper's entertainment section. At the top, a red banner contains the text 'A WEEK IN THE CITY FILM THEATRE DANCE ART MUSIC CONCERTS CLUBS TV DVDS CDS GEAR GAMING' in white. Below this, the words 'GLOBE REVIEW' are printed in white on a black background. To the left, a red box contains the text 'The Globe and Mail' followed by four vertical bars and 'Section R'. A large, bold red number '7' is positioned on the left side of the cover. The main part of the cover features a close-up portrait of a woman with dark hair and eyes, looking directly at the camera with a slight smile. In the bottom left corner, the text 'what to do', 'where to go', and 'what to watch' is stacked vertically in white. In the top right corner, the words 'Every FRIDAY' are printed in a large, bold, white font.

A WEEK IN THE CITY FILM THEATRE DANCE ART MUSIC CONCERTS CLUBS TV DVDS CDS GEAR GAMING

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7

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