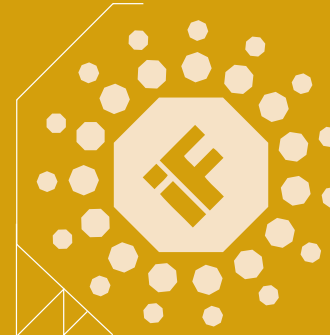


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THANKS

The festival acknowledges the ongoing support of our partners in the public sector:
Youssef El Jai, Michèle Stanley, Kelly Langgard & Ian Reid (Canada Council for the Arts, Media Arts Section); Karla Hartl & Andrew Elgee (Department of Canadian Heritage); Carolyn Vesely, Mark Haslam & Lisa Wöhrle (Ontario Arts Council); Ralph Holt, Alejandra Sosa and Patricia Jarosz (Telefilm Canada); William Huffman & Beth Reynolds (Toronto Arts Council); Ernest Labrègue (Department of Foreign Affairs and International Trade); Victoria Jackman (Hal Jackman Foundation); Mima Casola (Ontario Ministry of Culture); Doina Popescu (Goethe-Institut Toronto)

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And thanks to the following international organizations and individuals:
Andrew Lampert, Stephanie Gray, Wendy Dorsett, John Mhiriphiri (Anthology Film Archives, New York), Geoff Andrews, Elisabetta Fabrizi, and Julie Pearce (British Film Institute), Anna Velasco (Canadian Consulate General's Office, New York), Chi-Hui Yang (Center for Asian American Media), Claartje Opdam (Filmbank, NL), Takashi Sawa (Image Forum, Tokyo), Arjon Dunnewind (Impakt), Mark Webber (London Film Festival), Gerhard Wissner (Kasseler Dokumentarfilm und Videofest), Stefanie Schulte Strathaus & Nanna Heidenreich (Kino Arsenal Berlin), Christophe Bichon and Emmanuel Lefrant (Lightcone), Theus Zwaknals, (Montevideo, NL), Gavin Smith (New York Film Festival), Karen Mirza (no.where), Patrick Friel (Onion City/White Light Cinema), Kathy Geritz and Steve Seid (Pacific Film Archive), Steve Polta (San Francisco Cinematheque), Ralph McKay (Sixpack Film Americas and Filmbank), Christopher May (TIE, The International Experimental Cinema Exposition), Dewayne Slightweight and Brigid Reagan (Video Data Bank, Chicago), Chris Stults (Wexner Center for the Arts), Ian White (Whitechapel Gallery). And the following individuals: Steve Anker, Thomas Beard, Ed Halter, Brett Kashmere, Irina Leimbacher, Sharon Lockhart, Scott MacDonald, Mark McElhatten, Aki Onda, William Rose, Ben Russell, Astria Suparak and Lonnie van Brummelen


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.




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GETTING YOUR TICKETS

Buy tickets online at imagesfestival.com starting March 12!

No service charges - use a credit card or PayPal account!

IMAGES INFO LINE: 416.345.8181

Single tickets for the following select events are available in person from Soundscapes (572 College Street) and Pages Books and Magazines (256 Queen Street West) starting March 19: Opening and Closing Night Galas and all Live Images programs.

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.

Festival Passes

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

STATEMENT ON AGE RESTRICTION

Admittance to all screenings (except Youth Screenings) is restricted to those 18 years of age or older. The Images Festival believes in freedom of artistic expression and is against discrimination on the basis of age. However, under the Ontario Theatres Act, film and video festivals are required to adopt a blanket adult rating in order to hold public screenings without having to submit all works for prior classification. Film and video are the only forms of expression subject to this kind of censorship system in Ontario. The Images Festival complies with the Ontario Theatres Act under protest.

Ticket Prices

Regular Ticketed Screenings and Performances

(including Live Images #2)

\$10 general admission

\$8 students/seniors/members*

Opening Night Gala and Closing Night Gala

\$15 general admission

\$12 students/seniors/members*

Live Images programming

(except Live Images #2 The Conversation a.k.a. Everything is Everything)

\$15 general admission

\$12 students/seniors/members*

Pay What You Can Events

\$5-8 suggested donation

Youth Workshops and Screenings

FREE

To reserve spaces for your class or group, contact images@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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The 2008 Images membership program is generously supported by:



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Sign up today and begin enjoying the benefits of membership immediately! See more and save more as an Images Festival Member while helping support Canada's largest integrated media arts festival. For 21 years, the Images Festival has been bringing challenging and innovative film, video, installation and live performance to Canadian and international audiences. Make sure you're first to hear about our programs and first to attend. For more information on membership call 416-971-8405, email membership@imagesfestival.com or visit the advance box office during the festival. Memberships may also be purchased via our online store at imagesfestival.com. No service charges! You can pay via credit card or with a PayPal account.

YOUR SEATS ARE WAITING...

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

35mm Membership – \$300

All the benefits of 16mm, PLUS

- Additional Solo Festival Passport for a DUAL FESTIVAL PASSPORT: Includes redeemable vouchers for two free admissions to all (5) ticketed On Screen programs and 5 Live Images programs;
- additional voucher for total of 2 free admissions to select year-round Images Festival events;
- copy of additional Images publication for total of 3, such as *Copy of The Sharpest Point: Animation at the End of Cinema*;
- Complimentary limited edition festival t-shirt;
- 2 additional chances to win in the Festival Draw, for total of 6;

16mm Membership – \$100 (\$75 for students and seniors)

All the benefits of Super 8, PLUS

- SOLO FESTIVAL PASSPORT: Includes redeemable vouchers for 1 person for free admission to all (5) ticketed On Screen programs and 5 Live Images programs;
- 1 voucher for free admission to select year-round Images Festival event;
- Copy of additional Images publication, such as Richard Fung monograph *Like Mangoes in July* for total of 2;
- 2 additional chances to win great prizes in the Festival Draw (for total of 4);

Super 8 Membership – \$45

- Member discount on all On Screen and Live Images events (\$2 off);
- Member discount on select year-round Images Festival events;
- Redeemable vouchers for one ticketed On Screen program and one Live Images Event
- Copy of Images Festival publication, either Richard Fung monograph *Like Mangoes in July* OR Philip Hoffman monograph *Landscape With Shipwreck*
- Festival catalogue mailed directly to your home;
- 20% off all YYZ Book titles (purchased in person from YYZ Artists' Outlet);
- Complimentary festival tote-bag;
- 2 chances to win great prizes in Festival Draw.

*Some restrictions apply. Please see Ticketing Information on page 4 for further details. Vouchers redeemable beginning March 13 at the Images Festival office until April 3 and beginning April 4 at the Advance Box Office at the Joseph Workman Theatre. Vouchers not redeemable via the Images Online Store.

While your admission with voucher is FREE, it doesn't guarantee you a seat. Please arrive at the venue 30 minutes before program begins to ensure entrance.

Entry deadline for festival draw is April 13, 2008. Contest open to residents of Canada, excluding Québec. Images Festival staff and board members are ineligible. Odds of winning will depend on number of entrants.

Tax receipts will be issued for a portion of all memberships. Please ask for details. Our charitable registration number is #12741 8762 RRO001. Images' membership program is non-voting.

PROGRAM CALENDAR

START

THURSDAY APRIL 3	SATURDAY APRIL 5
<p>9 PM</p> <p>Opening Night Gala The Lollipop Generation GB Jones (p. 27) World Premiere of Jones’ 15 years in the making Super 8 feature! Joseph Workman Theatre \$15/\$12</p>	<p>12 – 4 PM</p> <p>One Minute Movies Workshop (p. 45) Workman Arts Joseph Workman Theatre FREE</p>
<p>11 PM</p> <p>Images Opening Night Party Gladstone Hotel Ballroom \$5 (free with Opening Night Gala ticket or festival pass) DJ Isabelle Noël, drinks, good times!</p>	<p>12 - 5 PM</p> <p>Off Screen Exhibition Opening Receptions Participating Galleries in the 401 building and along Queen West. FREE</p>
<p>FRIDAY APRIL 4</p>	<p>12:30 PM and 1:30 PM</p> <p>Off Screen Gallery Tour (p. 45) Join Carol-Ann Ryan and Terence Dick for a guided walk through all of the exhibitions in the 401 Building. Meet at Images Office, 401 Richmond Street West, Suite 448. FREE</p>
<p>4 PM</p> <p>Talk to the Pie 1 G.B. Jones and Allyson Mitchell (p. 44) Gladstone Hotel Art Bar FREE</p>	<p>3 PM</p> <p>Talk to the Pie 2 Nelson Henricks (p. 44) Henricks is joined by R.M. Vaughan for a discussion on Henricks’ videos and installations. Gallery 44 FREE</p>
<p>7 PM</p> <p>Canadian Artist Spotlight: Nelson Henricks (p. 28-30) A survey of this Montréal-based artist’s videos spanning the last 15 years. Joseph Workman Theatre \$10/\$8</p>	<p>5 PM</p> <p>International Shorts 3 Fragments in Fragments (p. 34) An Archaeological dig. Works by Dana Claxton and Redmond Entwistle. Joseph Workman Theatre PWYC \$</p>
<p>9 PM</p> <p>International Shorts 1 Glimmers Of Light Disappear In The Distant Shadows (p. 31) Silhouettes and rolling seas, rain and planes drop from the sky with shaky landings. Films by Jonathan Schwartz, Phil Solomon, Naoyuki Tsuji and others. Joseph Workman Theatre PWYC \$</p>	<p>7 PM</p> <p>From Russia...–A Cine Fantom Selection (p. 32) Curated by Nina Czegledy. A selection of experimental films produced by Cine Fantom co-founders Igor and Gleb Aleinikov. Joseph Workman Theatre \$10/\$8</p>
<p>11 PM</p> <p>Partytime! InterAccess Electronic Media Arts Centre It’s right across the street from the theatre. You know you’re going. FREE</p>	<p>9 PM</p> <p>International Shorts 2 Ruptures Restructured (p. 33) Fissures in images and in time. Works by Jennifer Reeves, John Price, Barbara Sternberg and others. Joseph Workman Theatre PWYC \$</p>
	<p>10:30 PM</p> <p>Off Screen Launch Party Gallery TPW The galleries are all open! DJ Metro Desi. FREE</p>
6	

- ON SCREEN
- OFF SCREEN
- LIVE
- TALK/EDUCATION
- PARTY

MONDAY APRIL 7	TUESDAY APRIL 8
<p>4 PM</p> <p>Talk to the Pie 3 Expanding Projections (p. 44) Artist talk with Jennifer Reeves, Greg Pope and Redmond Entwistle. Moderated by Jacob Korczynski. Gladstone Hotel Art Bar FREE</p>	<p>7 PM</p> <p>International Shorts 6 Landscape as Verb (p. 38) Places and people shift and mutate through time, language, longing and escape. Works by Kevin Lee Burton, Ruben Guzman, Inger Lise Hansen, and others. Joseph Workman Theatre PWYC \$</p>
<p>7 PM</p> <p>International Shorts 5 Just Before the Road Ends, There’ll Be Another Road (p.36) Left, leaving, lost, and found. Videos by Andrea Cooper, Nina Yuen, Penny Lane, and others. Joseph Workman Theatre PWYC \$</p>	<p>9:30 PM</p> <p>Live Images II The Conversation, a.k.a. Everything is Everything (p. 52) Tasman Richardson and Kentaro Taki Tokyo and Toronto meet for a dialogue in their common first language, video. Joseph Workman Theatre \$10/\$8</p>
<p>9 PM</p> <p>S is for Student (p. 37) A program of 12 outstanding works curated and made by Canadian and International film and video students. Joseph Workman Theatre PWYC \$</p>	
<p>11 PM</p> <p>Student Party Come celebrate the next generation. Lot 16 FREE</p>	

<p>7 PM</p> <p>International Shorts 4 Within and Without We Continue Along (p. 35) Internal and external wanderings, wonderings. Works by Rosa Barba, Marianna Milhourat, Paul Clipson, Heidi Phillips and Jeanne Liotta. Joseph Workman Theatre PWYC \$</p>
<p>9:30 PM</p> <p>Live Images I Light Trap (p. 51) Greg Pope and Knurl A brutal homage to Anthony McCall's <i>Line Describing A Cone</i>. The Music Gallery \$15/\$12</p>

WEDNESDAY APRIL 9	THURSDAY APRIL 10
<p>4 PM</p> <p>Talk to the Pie 4 Translations/Traduções (p. 44) Curators Emelie Chhangur and Daniela Castro are joined by Brazilian artists Giselle Beiguelman and Vera Bighetti to discuss new media and visual art practice. Gladstone Hotel Art Bar FREE</p>	<p>4 PM</p> <p>Talk to the Pie 5 Documentary Uncertainties (p. 44) Hito Steyerl, John Greyson, Stephen Andrews and Werner Ruzicka. Moderated by Sharon Hayashi. Gladstone Hotel Art Bar FREE</p>
<p>7 PM</p> <p>Hail the New Puritain (p. 39) Charles Atlas’ recently restored 1986 document of choreographer Michael Clark and 1980s post-punk London subculture. Joseph Workman Theatre \$10/\$8</p>	<p>7:30 PM</p> <p>Live Images IV Every Time I See Your Picture I Cry (p. 54) The World Premiere of Daniel Barrow’s wonderful “manual animation.” Harbourfront Centre \$15/\$12</p>
<p>10 PM</p> <p>Live Images III The Valerie Project (p. 53) 10 Philadelphia musicians performing a new live score to Jaromil Jireš’ cult-classic of the Czech new Wave <i>Valerie and Her Week of Wonders</i>. The Royal \$15/\$12</p>	<p>9:30 PM</p> <p>International Shorts 7 The Nobility Inherent in Struggles That Cannot Be Won (p. 40) Films by Pavel Medvedev, Michael Robinson and Ben Rivers. Joseph Workman Theatre PWYC \$</p>
	<p>10:30 PM</p> <p>After Party/Fuse Magazine Launch Mercer Union 37 Lisgar Street FREE (with ticket or festival pass)</p>

FRIDAY APRIL 11	SATURDAY APRIL 12
<p>7 PM</p> <p>International Shorts 8 Three Spaces of Decay (p. 41) Place, memory, and transformation. Works by James Sansing, Zhenchen Liu, and Kamal Aljafari. Joseph Workman Theatre PWYC \$</p>	<p>12:30 - 4 PM</p> <p>Off Screen Bus Tour (p. 45) Queen West to Harbourfront Centre. Meet at the Gladstone Hotel at 12:30 PM. FREE</p>
<p>7:30 PM</p> <p>Live Images IV Every Time I See Your Picture I Cry (p. 54) Daniel Barrow Harbourfront Centre \$15/\$12</p>	<p>1 - 3 PM</p> <p>Master Class with Sara Angelucci (p. 45, 74) Trinity Square Video \$25/\$20</p>
<p>9:30 PM</p> <p>Live Images V Charles Atlas / Alan Licht (p. 55) Two legendary artists meet to create an improvisational sound and image performance. Joseph Workman Theatre \$15/\$12</p>	<p>1 - 5 PM</p> <p>Media Art Matters (p. 45) Gladstone Hotel FREE</p>
<p>11 PM</p> <p>No Cuts. No Splices. Selections from One Take Super 8 (p. 42) The title says it all. All Super 8, all the time. Gladstone Hotel Ballroom PWYC \$</p>	<p>4 - 7 PM</p> <p>Ceremonial Actions Reception (p. 80-81) + Performance by Louise Liliefeldt Harbourfront Centre FREE</p>
	<p>5 PM</p> <p>Artist Talk Sadie Benning (p. 44, 71) Join Benning in conversation with Video Data Bank Founder Kate Horsfield. Harbourfront Centre, Lakeside Terrace FREE</p>
	<p>7:30 PM</p> <p>Live Images VI Theda (p. 56) Georgina Starr’s silent video on the life and work of silent film star Theda Bara with live musical score by Toronto’s CCMC. Harbourfront Centre \$15/\$12</p>
	<p>7:30 PM</p> <p>Live Images IV Every Time I See Your Picture I Cry (p. 54) Daniel Barrow Harbourfront Centre \$15/\$12</p>
	<p>9:30 PM</p> <p>Awards Ceremony and Closing Night Party 401 Richmond Street West FREE</p>

SUNDAY APRIL 13
<p>8 PM</p> <p>Closing Night Gala Trading the Future b.h. Yael (p. 43) North American Premiere of Yael's new documentary! Joseph Workman Theatre \$15/\$12</p>

END

QUICK GUIDE

Images On Screen

Eleven nights including more than seventy films and videos! The meat and potatoes of the Images Festival features EIGHT INTERNATIONAL SHORTS PROGRAMS at the Joseph Workman Theatre. All events are Pay-What-You-Can, featuring a dizzying array of new films and videos from 15 countries from around the globe. In addition, we present FIVE SPECIAL SCREENINGS with premieres of major new works by Toronto artists G.B. Jones and b.h. Yael, a CANADIAN ARTIST SPOTLIGHT on Montréal artist Nelson Henricks, guest curated programs and revivals of historical works. Images On Screen pg. 26 – 43

Live Images

LIVE IMAGES continues its ascent as the most-popular section of the Images Festival. Armed with overhead projectors, power tools, laptops and harps, these filmmakers, musicians and visual artists work behind projectors, on instruments and laptops, and in front of the screen to perform six live spectacles pushing the boundaries of sound and vision. LIVE Images pg. 50 – 56

Images Off Screen

THIRTY-SIX INSTALLATIONS by Canadian and international artists at seventeen local galleries, artist-run centres and public locations. The fastest growing section of the festival, OFF SCREEN stretches from Mississauga to Queen Street West to Harbourfront to North York. Opening receptions, bus tours, walking tours, performances and artist talks are scheduled throughout the festival at the 401 Richmond Building, InterAccess, Gallery TPW, Diaz Contemporary, AGYU, Blackwood Gallery and Harbourfront Centre, among others. Images OFF SCREEN pg. 64 – 82

Images Mediatheque

The Mediatheque contains viewing stations and a video library of works in the festival, available to all festival goers free of charge. Starting Friday, April 4, the Mediatheque is open every day 12 – 6 PM (April 4 – 12). Drop by to watch your favorite film or video or catch up on screenings you missed.

Gladstone Hotel, Room 204
April 4 - 12, Daily 12 - 6 PM
Free admission

MEDIA ART MATTERS!

What does the media arts landscape look like for artists across Ontario? The MEDIA ART MATTERS! Forum combines a lively discussion on the possibilities and challenges of current practices with a media art intervention at the Images closing party. The forum includes presentations by a diverse group of media art advocates who challenge the boundaries of contemporary culture. An informal discussion with the audience will follow. This idea exchange, presented by Independent Media Arts Alliance (IMAA) Ontario, brings together artists, independent producers and educators who believe that media art matters ... A LOT!!! Please join us.

Gladstone Hotel
Saturday April 12, 1 – 5 pm
Free admission

Play Pause – Sadie Benning



Maid in South Africa – Steven Cohen



Charles Atlas – Alan Licht



The Conversation, a.k.a. Everything is Everything – Tasman Richardson and Kentaro Taki



STAFF PHOTO (LEFT TO RIGHT)
 Scott Miller Berry, Rebecca Gimmi,
 Amy Rouillard, Liz MacInnis,
 Milada Kovacova, Leslie Peters,
 Pablo de Ocampo

PHOTO BY
 Henry Chan

PHOTO ART DIRECTION
 Shannon Cochrane

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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.
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queer scenes &
the characters
who make them**



LEAVING DEEP WATER

John Dickson,
Fay Ku, Toby Millman,
Jun Nguyen-Hatsushiba

April 5 - May 17, 2008

Curator: Minh Nguyen



MONCTON ROCK

Art and Music in the Acadian Capital 1968 - 2008

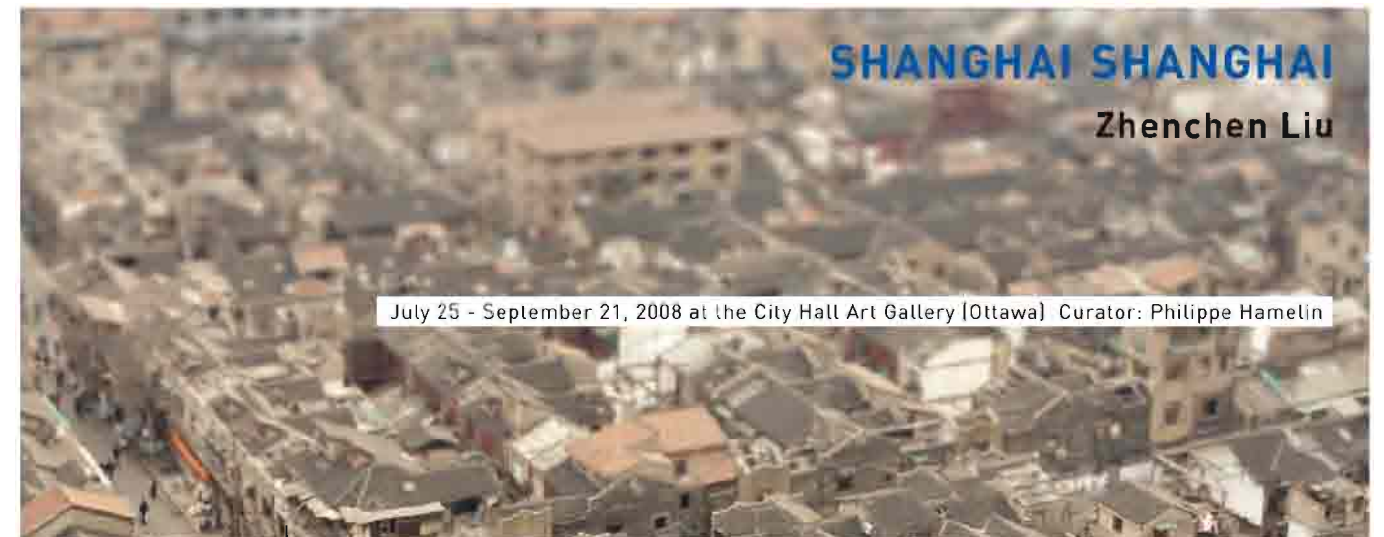
June 12 - August 15, 2008

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Practical Dreamers

CONVERSATIONS WITH MOVIE ARTISTS

27 interviews with Mike Hoolboom

What if movies were made the same way as suits, custom fitted, each one tailored for one person? Not theatres around the world showing the same pictures, but instead a movie particularly and peculiarly just for you?

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Reel Asian

Asian Canada on Screen

edited by Elaine Chang

From artist-run centres, theories of hyphenation and gay and lesbian cinema to F-words, new media technologies and sweet 'n' sour controversies, *Reel Asian: Asian Canada on Screen*, co-published with the **Toronto Reel Asian Film Festival**, presents a multi-faceted picture of independent Asian film in Canada.



Film still: Paulette Phillips

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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.

Technicolor Cinematic Vision Award: A new award in 2008 presented by Technicolor, this award honours excellence and innovation in the visual realization of work by a Canadian film or video artist. The recipient receives \$2,500 of 35mm lab or post-production services in the Toronto office donated by Technicolor.

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 and sponsored by Images, 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 award generously donated by the Department of Film and Video, a Gulf Islands Film and Television School scholarship covering tuition for any one-week Media Intensive Program of their choice and \$250 worth of Super-8 to video transfer services from Frame Discreet. The recipient is determined by audience vote.

Vtape Award for Best Student Video: This longstanding award is presented by Vtape, Toronto's video art distributor and includes a \$300 cash prize and \$250 worth of Super-8 to video transfer services from Frame Discreet. The recipient is determined by audience vote.

Ryerson University Award for Best Emerging Canadian Film/ Videomaker from the Greater Toronto Area (GTA): A new award in 2008 sponsored by Ryerson University's G. Raymond Chang School for Continuing Education includes a \$500 toward a Continuing Education course in Film Studies at Toronto's Ryerson University.

Images Festival/Charles Street Video Residency Award

The Images Festival and Charles Street Video are pleased to offer a new residency in 2008-2009. Up to five Emerging and Established artists will be commissioned to create a new project. Artists were invited to submit a proposal for jury consideration in March, 2008, to create a work that will premiere at the 2009 Images Festival. Each artist receives a package valued at approximately \$10,000* (emerging) or \$18,000* (established), which includes high or standard definition video production and post-production services, an artist fee and a membership at Charles Street Video. The artists selected for this inaugural year-long residency will be announced at this year's Images Festival awards ceremony on April 12, 2008. *Estimated value at industry rental rates.

Tom Berner Award: This award, sponsored by LIFT (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 2008 the Tom Berner Award is presented to **Sebastjan Henrickson**.

"Sebastjan has supported independent filmmakers on an individual basis, but also through frequent and extensive collaboration with artist-run organizations such as LIFT, TAIS and numerous local festivals, as well as by processing work by student filmmakers at film schools across the country. His lab's flexibility, its willingness to undertake unusual processes, also increases the range of options available to artist-filmmakers." –Chris Gehman

The 2008 Images Festival Awards Ceremony is free of charge and will take place at our closing night party at 9 PM on Saturday April 12, 2008 at 401 Richmond Street West.

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JURY



www.imagesfestival.com/ifpod



Ariella J. Ben-Dov



Dana Inkster



Werner Ruzicka



Ariella J. Ben-Dov is a curator specializing in thematic series of independent cinema encompassing a wide spectrum of genres – avant-garde, animation, documentary, and essays. She is the co-founder and curator of the MadCat Women's International Film Festival, which showcases new and archival works by women directors. Her programs have been screened at Anthology Film Archives, Brown University, Harn Museum of Art, Harvard Film Archive, Pacific Film Archive, RISD Museum of Art and Yerba Buena Center for the Arts, among other venues. Ben-Dov co-curated the 51st Flaherty Seminar, a weeklong documentary event that featured a range of art experiences, including 3D screenings, interactive media installations, and Viewmaster performances. She has spoken about alternative exhibition, documentary and experimental filmmaking at festivals and conferences around the United States as well as written for various periodicals. Her review of Barbara Hammer's *Dyketactics* will be published as part of a Pacific Film Archive collection of essays chronicling the history of experimental cinema. In addition, Ben-Dov has served as juror for the SF International, the NY Underground, SF Lesbian and Gay, and Milan Lesbian and Gay film festivals and on grants panels for the San Francisco Arts Commission, Horizons Foundation, Marin Arts Council and as a nominator for Creative Capital and Rockefeller Foundations.

Dana Inkster teaches in the areas of media arts and video production. Her art practice and research investigate the boundaries of cultural representation and expectations of narrative in non-fiction. She has been profiled by numerous critics, journalists, and cultural theorists around the world, and her films and videos have been exhibited in galleries and festivals and acquired in all continents. The works she has written and directed span genres of experimental video art to broadcast television documentaries. This activity is complemented by her work in marketing and communication in the arts and cultural sectors.

Werner Ruzicka (b. 1947) studied German Literature, Philosophy and Social Studies at the University of Bochum. In 1974 he became head of municipal film projects in Bochum, Germany. Between 1978 and 1982 he collaborated as director and producer on the long term documentary project entitled 'Prosper / Ebel - a Coal Mine and its Compound.' After 1982, he coordinated several projects for television and theatre. Since 1985 Werner Ruzicka has been Director of the Duisburger Filmwoche, and member of the juries at the Internationale Kurzfilmtage Oberhausen, the Austrian Filmtage Wels, as well as the Adolf Grimme Prize. He has continuously worked as lecturer for documentary film at the Academy for Film and Television in Munich and at the KHM in Karlsruhe. Through the Goethe-Institut, Werner Ruzicka has held documentary film seminars in China, India and Israel, among other places.

The iPod project is an experiment in polymorphous dissemination aimed at infiltrating the mobile YOUniverse with a unique collection of Canadian video art works - on the down load for any and every possible screen.

The iPod is an opportunity for the insatiable media junkie to see five remarkable works from the 1970s. 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.

iPod also features recent works by mid-career and established artists with much of the same punch. Using technology as both the method and the madness, these six artists - Guy Maddin, 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.

NEW in 2008! For the month of April, we'll be making several new videos available. Look for new titles by Canadian Spotlight Artist Nelson Henricks, as well as new titles of other recent works by emerging Canadian artists featured in this year's festival.

Works were selected by the iPod collaborative curatorial team of Leslie Peters, Deirdre Logue, Scott Miller Berry and Wanda Vanderstoop. Most works are part of Vtape's ever expanding collection of over 4000 video and media artworks spanning over five decades of innovation.

The iPod project is supported with the generous assistance of Vtape and Twig Design, with startup support from Telefilm Canada.



Welcome to the Images Festival number twenty-one! How does a festival such as Images follow up a momentous twentieth anniversary? By doing what we've done for twenty years now: present the finest in contemporary moving image media from all regions of Canada and over 20 countries from around the globe. I would like express sincere gratitude to Images' Board of Directors, staff, volunteers and especially artists who have contributed to the festival over the past 20 years, and kept it animated and dedicated to exhibiting vanguard media art to eager Toronto audiences.

In 2008, Images celebrates spring with an explosion of media art installations in over 17 partner galleries and exhibition spaces throughout the Toronto region (from Mississauga to North York to Harbourfront) in our Off Screen program. From April 3 to 13, over 116 films, videos, live performances, artist talks and symposium events fill screens and stages in our Live Images and Images On Screen programs. This year we are excited to present two world premieres that have been in the works for many years, including *The Lollipop Generation* by local artist G.B. Jones. Special thanks to Charles Street Video for their collaboration to help bring this feature film to fruition. Another eagerly anticipated world premiere is a three-night run of Winnipegger Daniel Barrow's *Everytime I See Your Picture I Cry* in partnership with Harbourfront Centre's World Stage.

I hope you will take advantage of our Pay What You Can pricing on international shorts programs and note that the festival continues to prioritize presenting media art to new audiences - please visit our artist talks, gallery installations, live programs and Super 8 Late gatherings. Kindly contemplate becoming an Images member - each and every membership greatly contributes to our operations.

In case you are wondering why our audiences are restricted to those 18 years and older: we are forced by the Film Classification Act of the Ontario Film Review Board (an office of the Ontario Ministry of Government and Consumer Services) to adopt a blanket 18+ audience restriction as a result of our refusal to submit films and videos for ratings in advance. Images endeavours to expand our audiences and share artist film and video with audiences of all ages, but under this draconian Act we are forced to limit our audience to 18+. We urge you to contact your MPP and ask them to let Film Festivals rate our own content. One outlet for this subject that Images is happy to be connected to this year is the Independent Media Arts Alliance of Ontario's one-day summit Media Art Matters, taking place the afternoon of Saturday April 12 at the Gladstone Hotel.

Sincerest thanks to our government funders, corporate sponsors, community partners, members and audiences. Last but not least: 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
scott@imagesfestival.com



Let me tell you a little something about this year's Images Festival: I am really excited about it. Around mid-February (which is in fact when this letter is getting penned) is the time of the year when the Images Festival starts registering on everyone's radar. It's the time of the year that people casually ask what to expect and what the highlights are, questions that we at Images are always eager to engage in. But time and time again, when faced with this question, the pulse quickens, my pupils get all dilated, my head spins. I don't know where to begin. Did I mention that I am excited about this year's festival?

As I try to qualify and quantify what you can expect from this year's festival, I am struck by the way each and every year the Images Festival is different; our immense enthusiasm for the 116 films, videos, installations, and performances contained in this here catalogue is without a doubt connected to the fact that what you will see at Images this year represents an entirely different barometer reading of what is new in Canadian and international media art. Herein lies the beauty and wonder in what has been happening in Toronto each spring for 20 years. The field of independent film and video art is in constant flux and the arenas for exhibiting this type of work need to evolve in pace with that. The Images Festival represents one of the finest examples of this, a platform dedicated to celebrating the constantly changing character of media art.

So, just what is in store for you at this year's festival? As always, the 2008 Images Festival is going to be full of surprises. What you'll find in this catalogue includes everything from shadow puppet renditions of Chuck Norris fighting a dragon to a musical re-imagining of a cult classic from the Czech New Wave. You'll see a strong presence of innovative approaches to documentary form, both on the screen and in the gallery. You'll also probably count fewer films in our International Shorts Programs, a find that surprised even us, but what can we say? Maybe the long form in experimental film and video is making a comeback? Needless to say, this brief overview is only the tip of the iceberg.

It's been a true honour to be a part of Images for a second year. What you will see over the coming weeks is the result of tireless hours of hard work by an amazing team at Images and of course the endless dedication and vision of the artists who continue to inspire awe in us with every turn. While we can never guarantee that you will like everything that is a part of the Images Festival, we are certain that what you will find here is a different take on film and video art, one that will keep you guessing and keep you thinking.

Pablo de Ocampo
Artistic Director
pablo@imagesfestival.com



Werner's participation in Images Festival is generously supported by Goethe Institut Toronto.





The Canada Council for the Arts is pleased to be a partner in the 21st edition of Images Festival, which the Council has supported since 1988.

This cutting-edge festival attracts hundreds of Canadian and international artists in film, video and new media who express their talents in bold and imaginative ways. Its emphasis on showcasing emerging, culturally diverse and Aboriginal artists is as important as its role in bringing in established and internationally recognized professionals in their respective fields for critical dialogue and creative exchange.

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

Le Conseil des Arts du Canada est heureux d'être l'un des partenaires de la 21e édition d'Images Festival qu'il soutient depuis 1988.

Ce festival permet à des centaines d'artistes du film, de la vidéo et des nouveaux médias, du Canada comme de la scène internationale, d'exprimer leur talent de façon stimulante et imaginative. Sa mise en relief ou sa présentation d'artistes autochtones et de la diversité culturelle est aussi importante que le rôle qu'il joue dans l'engagement de professionnels, établis et connus partout à l'étranger dans leur domaine respectif, dans des dialogues critiques et des 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.

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



The Images Festival plays an influential role in promoting Canada's reputation as a world leader in film, video, and new media production. Here, independent media artists from home and abroad expand the boundaries of art with their innovative creations. And, year after year, this evolving festival encourages the vision and creativity of artists and audiences of all backgrounds.

As Minister of Canadian Heritage, Status of Women and Official Languages, I am pleased to support this festival. I congratulate everyone who has played a part in ensuring its longevity and commend you on your dedication to promoting Canada's independent media artists.

L'Images Festival joue un rôle essentiel en renforçant notre réputation de chef de file mondial en matière de production de films, de vidéos et de nouveaux médias. En effet, des artistes indépendants en arts médiatiques d'ici et d'ailleurs y présentent des œuvres novatrices qui repoussent les limites de l'art. Chaque année, cette rencontre en constante évolution stimule l'imagination et la créativité des artistes et festivaliers de tous les milieux.

À titre de ministre du Patrimoine canadien, de la Condition féminine et des Langues officielles, je suis heureuse d'appuyer ce festival. Je félicite tous ceux qui ont assuré sa réussite au fil des ans, et je salue leur engagement à l'égard des artistes indépendants canadiens en arts médiatiques.

Josée Verner
Minister of Canadian Heritage,
Status of Women and Official Languages



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.

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 2008 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.

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



The Ontario Arts Council (OAC) extends warm greetings to the Images Festival in its 21st year. The festival celebrates and nurtures independent media and new media artists by showcasing experimental and innovative works. The OAC is also pleased to provide project support for the Media Art Matters forum - a collaboration between Images and the Independent Media Arts Alliance of Ontario (IMAA-O). The festival and forum are important venues to celebrate the vitality of the history and contemporary practice of media arts in the province.

The Ontario Arts Council's more than 50 granting programs support a remarkable range of artistic activity in Ontario. In 2006-2007, OAC funded 1,224 individual artists and 867 organizations for a total of \$36.4 million. These grants benefited artists and arts organizations in 255 communities across Ontario, including media artists, festivals and distributors who bring compelling work to enthusiastic audiences.

Our congratulations to the Images Festival and continued success!

Le Conseil des arts de l'Ontario (CAO) envoie ses salutations les plus chaleureuses au festival Images, qui en est à sa 21e année. Ce festival, qui présente des œuvres expérimentales et novatrices des médias indépendants et des nouveaux médias, honore et encourage les artistes de ces domaines. Le CAO a également le plaisir d'accorder une subvention de projet au forum Media Art Matters, collaboration entre Images et l'Alliance des arts médiatiques indépendants de l'Ontario (AAMI-O). Le festival et le forum sont tous deux d'importantes initiatives qui célèbrent la vitalité du parcours et de la pratique contemporaine des arts médiatiques dans la province.

Le Conseil des arts de l'Ontario compte plus d'une cinquantaine de programmes de subvention venant appuyer la remarquable gamme d'activités artistiques qui se déroulent dans la province. En 2006-2007, il a octroyé des subventions totalisant 36,4 millions de dollars à 1 224 artistes et 867 organismes répartis dans 255 collectivités de l'Ontario. Ces fonds ont profité entre autres aux artistes, festivals et diffuseurs des arts médiatiques qui présentent des œuvres passionnantes à des auditoires enthousiastes.

Toutes nos félicitations au festival Images et meilleurs vœux de réussite!

Martha Durdin
Chair
Ontario Arts Council





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I am privileged to extend greetings to the artists, organizers, staff and volunteers of the 2008 Images Festival on behalf of the Toronto Arts Council. The 21st edition of the Images Festival is sure to be marked by another year of imaginative and innovative programming and engaging artist/audience dialogues. TAC salutes the Images Festival's mandate to ensure the visibility of independent and emerging artists working in film, video and the digital arts, as well in new media, multi-media and installation art.

To its growing audiences, Images Festival's responsiveness to cultural forms outside of dominant media programming continues to provide a vital forum for challenging, critical engagement with contemporary media art. To artists and practitioners, the Images Festival creates space for professional development and opportunities for forging lasting international connections.

Here's to another year of success!

Karen Tisch

Karen Tisch
President
Toronto Arts Council Board of Directors



For over 20 years, Images has been showcasing independent film and media arts in Canada – presenting work from a broad cultural spectrum and providing audiences with much-needed alternative points of view.

At the National Film Board of Canada, where we've been creating and championing innovative, socially relevant media since 1939, we salute this spirit of independence.

This year, Canada's public film producer is delighted to be hosting a series of workshops on the legacy of film pioneer and NFB animation studio founder Norman McLaren, as well as sponsoring the award for Best Emerging Canadian Film or Video Maker.

Images continues to blaze new creative trails – and the NFB is proud to be part of it!

Depuis plus de 20 ans, Images met en valeur le cinéma et les arts médiatiques indépendants du Canada, en présentant des œuvres qui traduisent diverses visions de la culture et proposent aux auditoires des points de vue originaux et nécessaires.

L'Office national du film du Canada, créateur et promoteur enthousiaste de médias innovateurs et pertinents sur le plan social depuis 1939, salue cette indépendance d'esprit!

Cette année, le producteur public qu'est l'ONF est heureux de tenir une série d'ateliers sur les techniques mises au point par Norman McLaren, pionnier du cinéma et fondateur du studio d'animation de l'ONF, et de commanditer le prix de la Meilleure réalisation cinématographique ou vidéo de la relève canadienne.

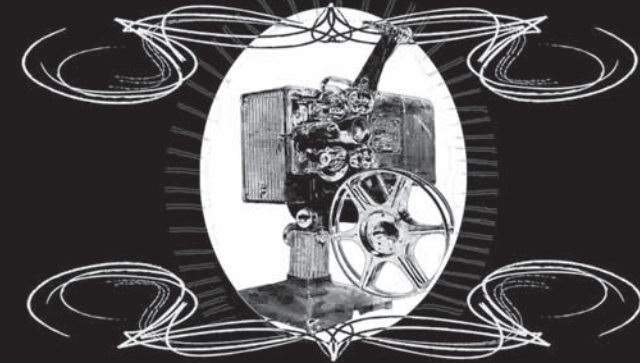
Images continue d'ouvrir la voie à la créativité. L'ONF est fier de s'associer à cette aventure!

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and
Chairperson of the National Film Board of Canada

Commissaire du gouvernement à la cinématographie et
président de l'Office national du film du Canada

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Operating: March 17, 2008

Projects: March 17, 2008 + September 15, 2008

Media Artists

Emerging: November 17, 2008

Mid-Career and Established: April 15, 2008 + October 1, 2008

Avance Médias

(Program for Francophone media artists)

November 17, 2008

These programs are open to Ontario-based, professional film, video, audio and media artists.

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

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



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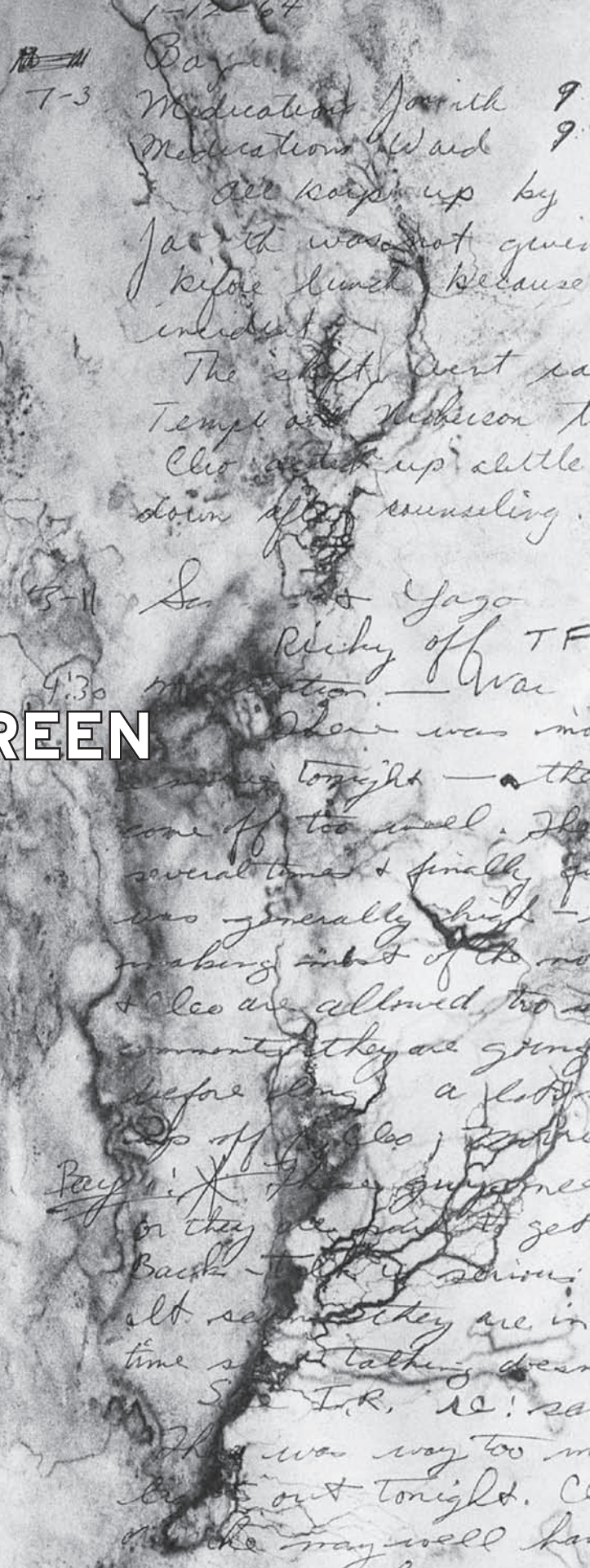
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Animation with Flash, After Effects

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The Lollipop Generation
G.B. Jones
Canada, 2008, Super 8 (screening on video), 80 min

"This legendary, unfinished film, fifteen years in the making, about the lives of under-aged porn stars is roughly to Queer Cinema what Orson Welles' *The Other Side of the Wind* is to, well, Cinema."
- Dennis Cooper

A G.B. Jones film is a major event that cannot be taken lightly. Prone to working meticulously and over many years (she shoots and edits on Super 8 film) G.B. Jones is ready to unveil her fifteen-plus-years in the making feature film: *The Lollipop Generation*.

Since 1992 her Super 8 camera loaded with Ektachrome has traveled across North America (and all over Toronto) to capture the queer underground with a brazen Do It Yourself aesthetic capturing Juvenile Delinquents running away, shoplifting, making porn, working the streets and getting busy in public places - creating a never-never land of queeruptions.

The Lollipop Generation follows Georgie [Jena von Brucker] who runs away from home and meets up with a cast of perverts, hustlers, playground dwellers and lollipop lovers. Along the way we encounter friendly kidnappings, porn shoots, washroom action and roadside attractions from across the continent as Georgie gets her make on in



back alleys everywhere - the scruffy and scrappy coterie is matched by the grain and grit of the small-gauge on which it was captured.

The Lollipop Generation features appearances by Jena von Brucker, Vaginal Crème Davis, Johnny Noxzema, Caroline Azar, Mark Ewert, Karen Chapelle, Calvin Johnson, Rachel Pepper, KC Klass, Diana Donato, Mitchell Watkins, Jane Danger, Jen Smith, Andrew Cecil, Scott Treleaven, Paul P., Joel Gibb and G.B. Jones

Original music by Joel Gibb of the Hidden Cameras, Anonymous Boy and the Abominations, Mariae Nascenti, Jane Danger, Swishin' Duds and Bunny and the Lakers.

G.B. Jones has had solo visual art exhibitions at Feature, New York and Paul Petro Contemporary Art, Toronto, among others. Her work has been reviewed extensively in The New York Times, The Village Voice, ArtForum, and Flash Art, among others, and has been featured in numerous publications and recordings, most recently in LTTR Issue 5. She has directed and appeared in several underground films including The Yo-Yo Gang, The Troublemakers and has contributed to Miranda July's Joanie4Jackie compilation all of which have screened throughout the United States, Canada, and Europe. In addition, she was a founding member of the band Fifth Column and co-publisher of the fanzine J.D.s (with Bruce LaBruce). She lives and works in Toronto.

PRECEDED BY:



Foodie
Allyson Mitchell and Fiona Smyth
Canada, 2008, 35mm, 8 min

Born into a murky world, jettisoned into fluorescence, Foodie is all emotion, all merchandise, all pressure and all pleasure. Foodie waddles through emotional worlds that are hungry and stuffed, cozy-mean, cocooned and exposed. Foodie is the perfect consumer who is simultaneously socially conscious and suspect. Watch Foodie, struggling to stay within the boundaries of good and proper, worrying all the time, trying to live forever with too much and not enough.



Nelson Henricks

Canadian Artist Spotlight

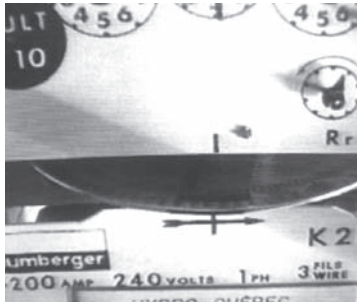
Friday April 4

7 PM

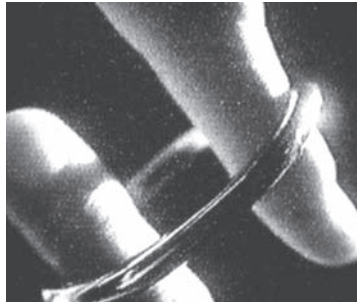
Joseph Workman Theatre (1001 Queen Street West at Ossington)

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

Nelson Henricks’ prolific body of work, spanning from the 80’s, carefully explores the poetics of words, visuals and sound. He creates seamlessly crafted narratives that play with language and the frame of film while inhabiting a distinct sense of self-reflexivity. He has described his work as “a cross between rock video and poetry,” which rings true to his refined aesthetic. Henricks thoughtfully weaves text, light, music, exquisite videography and precise editing that reflects his truly unique and solidly grounded visual and aural aesthetic. Please join us tonight for a selected retrospective screening of his work.



Comédie



Crush



Emission

The Osmosis of the Symbiotic Man, Or The Symbiosis of the Osmotic Man

An essay on the works of Nelson Henricks by Anne Golden

I have to tell you something. I want to share some images from Nelson Henricks’ videos that appear to me sometimes, unbidden, from the edge of a memory. I may see the figure running through a narrow corridor plastered by newspapers (*Murderer’s Song*), the black and white shot of a claw-like hand from *Crush* (what animal does the narrator wish to become?), the immense full moon traversing the screen from bottom left to top right in *Planetarium* (reproduced later by a flashlight against bed sheets) or the sad sack dance routine from *Failure* (strangely uplifting). In *Shimmer*, Nelson places a glass against a wall and to his ear to better hear the sounds coming from another room or, perhaps, another dimension. His images exist where they are most likely to, on various screens, but also take root in other spaces and places. Nelson marshals and organizes information. He streamlines. He admits that we (and he) can enumerate all we want, but the total amounts to the sum of nothing. Nelson often provides us with vast and varied data. He catalogues objects and images, which he then delivers to us in a meticulous and beat perfect barrage. Our retinas do the rest.

The Greco-Roman alphabet is finite but in Nelson’s hands it seems to have endless potential combinations. Games of language and word play are a significant feature of his video works. To honour his keen language skills, I have devised a code within this very text. Certain letters correspond to musical notes. Once the code is unscrambled, you will be able to play music I heard in a recent dream. The music will lull you into a kind of waking trance, the perfect state for analysis and interpretation. It will also provide you with the title of Nelson’s next video.

I want to tell you about a dream. A voice intones, “Welcome to the Noslen Skirneh Theatre. This screening venue has been built to present the works of Mr. Henricks and, occasionally, *The Shining*.” The theatre is crimson red. Plush cherry red curtains. Scarlet red chairs. The theatre is predominantly red, but there are touches of gleaming gold. I am in a comfortable red chair, drinking in the splendour, hearing the colours pop as if the air pressure was changing. I am waiting

for the house lights to dim. I am trying to calculate how many seats there are. I count out loud. The theatre is filling up. I am waiting to watch Nelson Henricks’ new video. It is the world premiere. I spy Nelson. He is seated a few rows away. I want to coin a phrase or invent a new word that could be used to describe Nelsons’ artistic practice. This word, whatever it is, would be uttered only to describe his works. It is on the tip of my tongue, this perfect word that is just for this, for him. I notice that the screen is not flat, but corrugated. A man begins to explain that the screen has been custom built as a projection surface for this one video by Nelson. This all makes perfect sense. What is the word I want? I can’t remember whether the word exists or if I was supposed to determine it. I try to say the word but find that it has too many consonants. Perhaps it is not an English or French word. I can feel the meaning of the word seeping out of me. I wake up. I do not possess the ability to distil the themes and contents of videos. I do not know just one singular word to describe Nelson’s works. The dream has given me clues that appear in his videos but has not provided a solution to break the cipher.

My dream presents a flawed and unstable text. It leads me into Nelson’s work by an entirely different path. The other texts I have considered to write these words are Nelson’s own videos, some found in the program, some not. Sometimes, I think that Nelson shares his video/dreams with us and that we should give over to somnambulist logic to press out all there is to get from them. I want to share a few impressions of a vast and cohesive body of work, observations on the output of a prolific and meticulous artist.

Time is fluid and unstoppable just as it is measured and quantifiable. In his work, Nelson suggests the permeability of flesh and the potential for osmosis and symbiosis. Radical transformation is attainable. There are slender films between our space, so called “reality”, and other, unnamed spaces where ghosts and/or other beings reside. At any moment, we could tip over into another world. Objects have potential. People, too. One could become an animal (*Crush*). One could commune with ghosts (*Shimmer*, *Emission*). One could practice

insideout

GALLERY
44

V tape
www.vtape.org

Nelson Henricks

Canadian Artist Spotlight



Time passes



Emission



Failure

a kind of osmosis with rooms and objects (*Window/Fenêtre*, *Time Passes*). In his videos, Nelson explores the Montréal-centric porous nature of French and English by using both languages in his texts and narrations. Permeability is also suggested by the amount of liquids that appear in his videos: milk, water, snow, shaving cream, sperm and coffee.

The soundtrack of *Conspiracy Of Lies* builds in complexity as the tape progresses. The sound of a man repeatedly counting to one hundred forms the backbone of the score. To this is added music and the voices of several different people taking turns reading from a (mostly) anonymous text. This tape is about numerous things concurrently: taking stock, the precariousness of communication, art making, loneliness and consumerism. As the camera glides elegantly in long travelling shots of books, liquor and art, we hear journal entries being intoned. “All of my life I have never said the right things.” Amen to that, Anonymous.

The noise of a pen on paper impels the soundtrack for *Time Passes*. Images of clouds whip by in fast motion. Rooms and spaces ebb from light to dark in seconds. Time is compressed, measured, noted. “I imagine my apartment when I am not there” reads one text. In one image, Nelson draws a spiral in a notebook, a nod to the inevitable rotation that he features over and over in his works. The symbol reappears in different guises throughout his videos – a Hydro Québec metre spinning too quickly (*Comédie*), a giant spiral drawn on a floor (*Emission*), the hypnotic rotation of a coiled whorl (*Planetarium*, *Satellite*) and a ring spun in a spiral by two fingers (*Crush*), among others. Two associations come to mind, one reflecting the absurdity, humour and finesse of Nelson’s work: the curling images and word play of Marcel Duchamp’s *Anemic Cinema* (1926). The other is an inevitable foreboding, a dark centre seeping outwards, not unlike William Butler Yeats’ “widening gyre”.

Comédie begins with a text on the loss of heat, whether on a personal level (a narrator’s cold apartment) or a universal one (the world grows colder). It ends with the identification of possible patterns presented by tiles in certain métro stations and the surprising code breaking result. *Comédie* represents the most obvious obsession with codes and systems, but these permeate his work. Nelson identifies patterns and engenders his own. Each of Nelson’s videos has its own integral pace, its unique system of sounds, images and themes. He suggests microcosms, with his apartment featured as an ever-shifting setting and presented as the centre of genesis. Rooms he inhabits and some of his objects stand in for the solar system (*Planetarium*), are “THE SUM OF ALL SIGHT AND SOUND” (*Time Passes*) as well as the locus of regret (*Failure*).

Nelson offers images that exist within the space of that strange hybrid, the future past, in *Satellite*. The video is made up of found footage from scientific and instructional films. Words appear. Among the sayings are “Boom chick a boom” and “Cut a rug”. Nelson imposes potential new meanings onto images that were once meant to instruct and, perhaps, reassure us that science equals unassailable truth. He practices a kind of symbiosis by which new combinations

are made through the surprising interactions of text and image. Certain phrases and words stabilize and bolster images. Others serve as quick punctuations to the veracity and authenticity of what we are seeing.

Nelson peers over various surfaces such as a desk, a table and a chair in the opening moments of *Failure*. There are shots of him lying prone on the floor. Later on, as a man holds up a sign reading “IMPOVERISHED AESTHETICS”, Nelson deadpans a dance that can be described as a minimalist jazz hands side step. The failure signaled by the title is typically complex, melding the failure of inertia, movement and language. “Insert subtitles in this section”, reads text over a long take of Nelson shaving his legs with an electric razor. He follows up with text that supplies directives on how to read this action. In some ways, *Failure* is an instructional video displaying incomplete gestures and half occupied spaces.

Planetarium intersects with science fiction films and monster movies. There is Theremin-like synth music, eyeball rings worn on two fingers to emulate a scuttling beast, and a figure I call “The Shaving Cream Monster”. In this video, Nelson reproduces the moon with a flashlight on sheets and on a wall, shows us a wind up astronaut toy, a spinning “UFO” light and a disco ball as a spinning moon. He recreates planets and space-related apparatus using small objects within finite space. The centerpiece of *Planetarium* is a version of The Ramones song *I Wanna Be Sedated* “sung” by a computer. Instead of the unctuous smarty pants Hal from Stanley Kubrick’s *2001: A Space Odyssey*, Nelson’s computer voice hesitatingly talks out the song over images of an airport and the interior of a plane. The raw high of The Ramones original becomes a funny/sad comment on awareness, anxiety and travel. When the computer needs to be sedated, there isn’t much hope for us. The final section seals the mix of absurdity and finesse, combines the grotesque and prosaic. Nelson presents words made out of the letters of his own name over images of himself slathered in shaving cream. This monster has numerous names but only one ultimate identity.

I would like to suggest another Kubrick correlation. Towards the end of *The Shining*, when the barrier between real and surreal is decisively breached, figures appear. These wear tuxes, but some also wear pig or bear masks. There is a simple link between Kubrick and Henricks. The latter has been known to have characters dress up as animals and/or in tuxes (*Legend*, *Emission*, *Murderer’s Song*). There is a more complex link between them, too. As I watch Nelson’s videos, there is the sensation that surreal elements will surge and overtake, that there is the potential for immediate and surprising alchemies of the comprehensible and the unknowable, resulting in a sort of osmosis. We may be in a dream after all.

All of this (and much more) is transmitted through/by/between immaculate images fused to flawless sounds and music laced through with wit and humour. Sound and image are equivalent and intertwined. Music is a punch line (*Comédie*). It is a connecting force (*Untitled [Score]*, *Satellite*) that generates a whole. Music and sound build, stirring and developing atmospheres (*Conspiracy Of*

ON SCREEN

ON SCREEN



Nelson Henricks
Canadian Artist Spotlight



Satellite



Untitled (Score)



Window

Lies). Music flows over and under and is altered for specific sections (*Planetarium*, *Failure*). Songs written by Nelson punctuate *Emission* and *Crush*. The rhythm and interplay between sounds and images occasion a deep pleasure: the osmosis of the symbiotic man.

Anne Golden is a Montreal-based curator, writer and video artist. She is co-director of Groupe Intervention Vidéo (GIV), an artist-run distribution and exhibition center. Her curated programs have been shown at Out On Screen, herland, Vtape, Musée National du Québec and Video Pool among others. Her videos include *Fat Chance* (1994), *Big Girl Town* (1998), *Somme* (2004) and *From the Archives of Vidéo Populaire* (2007).

Nelson Henricks was born in Bow Island, Alberta and is a graduate of the Alberta College of Art (1986). He moved to Montréal in 1991, where he received a BFA from Concordia University (1994). Henricks lives and works in Montréal, where he has taught at Concordia University (1995 - present), McGill University (2001- 2003) and Université du Québec à Montréal (1999, 2003). He has also taught at the University of Toronto (2003). A musician, writer, curator and artist, Henricks is best known for his videotapes, which have been exhibited worldwide. Henricks was the recipient of the Bell Canada Award in Video Art (2002) and the Board of Governors' Alumni Award of Excellence from the Alberta College of Art and Design (2005). For more information, go to www.nelsonhenricks.com.

Talk to the Pie 2
Join us at Gallery 44 for a talk with Nelson Henricks and R.M. Vaughan. See p. 44 for details.

Nelson Henricks
Canadian Artist Spotlight

Friday April 4
7 PM

Joseph Workman Theatre
(1001 Queen Street West at Ossington)
Admission: \$10 General/\$8 Students, Seniors, Members

Conspiracy of Lies
1992, video, 12 min

Comédie
1994, video, 7 min

Crush
1997, video, 12 min

Window (fenêtre)
1997, video, 3 min

Time Passes
1998, video, 7 min

Planetarium
2001, video, 21 min

Satellite
2004, video, 6 min

Failure
2007, video, 7 min

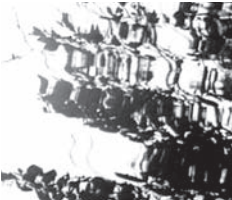
Untitled (Score)
with Jackie Gallant
2007, video, 7 min

International Shorts Program 1
Glimmers Of Light Disappear in The Distant Shadows

Friday April 4
9 PM

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

Silhouettes and rolling seas, rain and planes drop from the sky with shaky landings. Leaves glisten and bees swarm in dark dreams and recollections.



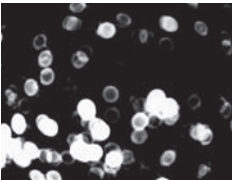
In a Year With 13 Deaths
Jonathan Schwartz
USA, 2008, 16mm, 3 min
Light shimmering in water, rippling darkness descending, passing vistas and fluttering intervals.



Rehearsals for Retirement
Phil Solomon
USA, 2006, video, 10 min
Rehearsals For Retirement is the second segment of *In Memoriam Mark LaPore*: a trio of works entirely composed of images culled from the video game *Grand Theft Auto*. A lone shadow traverses misty woods of lush green and blue and watches lightning strike and a burning hearse.



Children of Shadows
Naoyuki Tsuji
Japan, 2006, 16mm, 18 min
Black and white drawings with lingering shadows of children set the stage for this dark and mysterious animation. Amidst a sparse and haunting soundtrack, teardrops mingle and mutate into fields of daisies and slow drips turn to bunnies hopping down a woman's legs.



Ring
Robert Todd
USA, 2007, 16mm, 12 min
Macro darkness glistening in contrast, light dancing as fleshy pulp sparkles. This film has a foreboding soundtrack that swells and retreats with pulsating extreme close ups and quivering focus pulls.



The Beekeeper
Sara Preibsch
Sweden/UK, 2007, 35mm, 19 min
A beautiful and poetic portrait of an aging beekeeper recounting his experiences while escaping Germany through the Alps on foot. "There is a lot of mystique surrounding the idea of bees; for instance, different institutions have always used bees as an example of insects that are diligent and therefore worth imitating in their diligence ... an ideal society which is able to manage everything... but reality, when one looks closer, is not quite the same."



90 Years
Jonathan Schwartz
USA, 2008, 16mm, 3 min
An elderly man is assisted into the cockpit of a small plane, take off, ascension, surveyed from the runway, only to land once again in silence.

Join us for a party after the screening at InterAccess Electronic Media Arts Centre, 9 Ossington Avenue.
10 PM

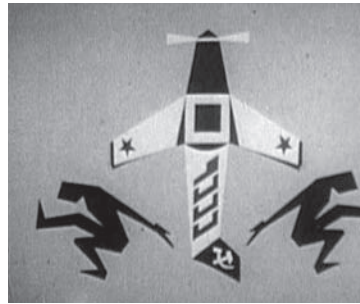
From Russia... – a Cine Fantom selection

Curated by Nina Czegledy

Saturday April 5
7 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

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



The independent Cine Fantom movement – after three decades – is alive and well in Moscow. Each Wednesday throughout the year, Cine Fantom holds public screenings followed by discussions between film professionals and the audience. Over the years, Cine Fantom has produced hundreds of projects, which have been screened in Russia and at festivals worldwide.

My personal relationship with Cine Fantom dates to 1991, when I first met the Aleinikov brothers and Boris Yukhananov in Moscow on the occasion of presenting *Vista, Videos by Canadian Women*. They made a deep impression on me and ever since, I have followed the activities of Russian experimental cinema. In 2006 at the 29th Moscow International Film Festival we met again, and as a result of this reunion, I am delighted to show a small selection of historical and contemporary Cine Fantom films.

The concept of independent or parallel cinema dates back to the late twenties of the last century and is connected to the French, German and Russian “avant garde”. In the USSR, due to absolute state monopoly, independent production revived only in the eighties. In 1984, in Moscow and in Leningrad, several artists (unknown to each other) began to screen their experimental films at home for friends. Thus clandestine festivals were born. The filmmakers produced a body of hilarious, satirical, minimum budget works outside the state-run studio system. The brothers Igor and Gleb Aleinikov belonged to this first generation of independents. In samizdat format, they self-published the Cine Fantom journal and founded Parallel Cinema. Eventually, the different streams from Moscow and St. Petersburg (formerly Leningrad) merged, and in 1987 the first festival under the name of Cine Fantom was held, followed by several others.

This selection features mainly early black and white films by the Aleinikov brothers. In these films, ideological comments and critical notions are frequently masked by typical Russian black humor. “There is an element of social comment in our films, such as in *Metastases* and there are films in which the ideas of Moscow conceptualism are to be found, such as *Tractors*,” commented Gleb. Everything, however, is permeated with sharp irony, an irony reflected two decades later, this time in color and in subtler form, in *March*, a recent work by Olga Tchernysheva.

For over thirty years, Cine Fantom brought together a wide range of concepts, diverse styles, wit and creativity from a contradictory Russian cultural period – it is hoped that the festival audience will enjoy the humor and intensity of spirit of these films, seldom presented in Canada.

– Nina Czegledy

Tractors

Igor and Gleb Aleinikov 1987, 35mm, 12 min

Metastases

Igor and Gleb Aleinikov 1984, 16mm, 16 min

I'm Frigid/But It Doesn't Matter

Igor and Gleb Aleinikov 1987, 16mm, 16 min

Revolutionary Sketch

Igor and Gleb Aleinikov 1987, 16mm, 7 min

Boris and Gleb

Igor and Gleb Aleinikov 1988, 16mm, 10 min

Tsiolkovsky

Andrey Golovin 2004, video, 4 min

March

Olga Tchernysheva 2005, video, 6 min

In the 80s Igor and Gleb Aleinikov belonged to the school of Moscow conceptualism and took active part in art underground activities, working in such genres as mail-art, book-art, soc-art, and home-art. Brothers Aleinikov made history as founders of “parallel cinema,” experimental underground movies shot on narrow film, the aesthetics and ideology of which were absolutely incompatible with the canons common for Soviet cinema. In March 1994 Igor Aleinikov died in a plane accident, a year after his brother founded the Cine Fantom Club.

Nina Czegledy, artist, curator and writer works internationally in media and electronic art. She exhibited widely and has led and participated in workshops, forums and festivals worldwide. Her collaborative projects reflect her art & science interest. She curated and presented numerous video/ media programs internationally and published extensively. Czegledy is a Senior Fellow, KMDI, University of Toronto, Associate Adjunct Professor Concordia University, Montréal, and co-chair of Leonardo Education Forum.



International Shorts Program II

Ruptures Restructured

Saturday April 5
9 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can



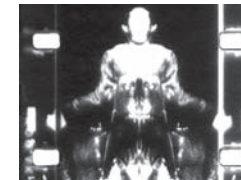
Light Work Mood Disorder **Jennifer Reeves**

USA, 2007, 2 x 16mm, 28 min
Made in collaboration with musician Anthony Burr, *Light Work Mood Disorder* is a double 16mm piece composed of old educational films and physical manipulation of the film frame. From an intricate web of thread hand-stitched into the film, to surface treatments with a variety of pharmaceutical substances, Reeves' film is a micro and macroscopic exploration on themes of corporate exploitation of physical and mental health.



Western Sunburn **Karl Lemieux**

Canada, 2007, video, 10 min
Working from looped rolls of found footage, Montréal-based Lemieux re-imagines and reframes iconographic figures from an old Western with painting, scratching, cutting and burning.



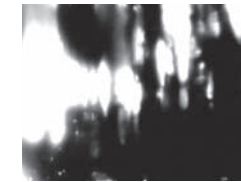
Black And White Trypps **Number Four** **Ben Russell**

USA, 2008, 16mm, 11 min
The newest of Russell's continuing series of psychedelic abstractions is one part experimental film, one part stand up comedy, and one part social commentary. Using a piece of 35mm footage featuring the American comedian Richard Pryor, Russell concocts a visual and aural assault of physically incompatible film gauges and historically incompatible racial stereotypes.



The Boy Who Died **John Price**

Canada, 2007, 35mm, 7 min silent
An impressionistic study of wintry landscapes in northern Saskatchewan shot during down time from a documentary about aboriginal youth. Framing Price's shoot is the news of a devastating skidoo accident involving one of the subjects of the documentary.



Once **Barbara Sternberg**

Canada, 2007, 16mm, 5 min
Juxtaposing silence, sound, light and language. At the onset of Sternberg's *Once*, we hear an audio excerpt from Rilke's *Ninth Elegy* in darkness, which gives way to a silent film filled with glimpses of shimmering light evoking the beauty and brevity of life.



Ever Present Going Past **Phil Hoffman**

Canada, 2007, video, 8 min
Hoffman's recent video, made in collaboration with poet Garry Shikatan. Sunsets, gardens, footage of days past, places far and near.

The world we might love, into which we pass through some gate. A garden, the worn azul and yellow tiles the assured passage so needed, then broken

Join us for the Off Screen Launch Party, featuring DJ Metro Desi!
Gallery TPW, 56 Ossington Avenue
Saturday April 5, 10:30 PM

Talk to the Pie 3
Join us for the Expanding Projections talk with artists Greg Pope, Jennifer Reeves, and Redmond Entwistle. Moderated by Jacob Korczynski. See p. 44 for details.



International Shorts Program III

Fragments in Fragments

Sunday April 6
5 PM

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

cinema scope

An archeological dig. Object and artifact as visual metaphor for unearthing stories and reconciling the past.



Hope
Dana Claxton
Canada, 2007, video, 10 min
A fixed shot over a table with broken pieces of pottery scattered about. The artist successfully reconstructs the shards back into a bowl; starting again from scratch, she is unable to quite make it fit on the second go around. A simple action reflecting on the difficulties of reconciliation across history and cultures.



Paterson-Lodz
Redmond Entwistle
UK, 2006, 16mm/multi-channel sound installation, ~ 60 min
A conceptually and formally astute work that investigates place, culture, and politics in early 20th century histories of Paterson, NJ and Lodz, Poland. The visual elements of the film are composed of long sections of black leader cutting back and forth with macro-photographed details of glass castings taken from sidewalks in the aforementioned cities.

Though the physical duration of the film print is approximately 18 minutes, after the title credits roll, the film is rewound, re-threaded and projected twice more for a total of three passes through the projector. As the imagery is repeated on screen three times, the audio for the film is ever changing. Rather than using the fixed optical track on the film, SMPTE time code drives a computer which randomly selects audio for a 10-channel sound "composition" resulting in a different mix each time the film is played. This soundscape alternates between field recordings in the two cities and interviews about the 1905 revolution in Lodz, the Paterson Silk Strike of 1913, and involvement of the Jewish populations in both cities.

The resulting work, lasting the better part of an hour, is a constantly evolving minimalist experiment in non-fiction form. In considering the sparse imagery over three successive viewings, our attentions are turned to an audio composition that is, both literally and figuratively, larger than what can be contained in the film itself. It's a story that is never fixed, pointing towards the uncertainty of histories and memories to reconcile with each other.

Talk to the Pie 3
Join us for the Expanding Projections talk with artists Greg Pope, Jennifer Reeves, and Redmond Entwistle. Moderated by Jacob Korczynski. See p. 44 for details.

International Shorts Program IV

Within and Without We Continue Along

Sunday April 6
7 PM

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



CANADIAN
a|r|t

Above and below the natural unfolds, mediated by internal and external wanderings, wonderings.



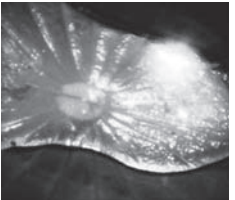
Outwardly From Earth's Center
Rosa Barba
Netherlands/Germany, 2006, video, 20 min
Outwardly from Earth's Center takes place on an island that is slowly drifting away, doomed to disappear. The population of the island struggles to find ways to stabilize and keep their home. Using ropes and weights, the fictitious inhabitants take expert advice and attempt to put a stop to their land that is drifting away.



This is Not an Anchor, This Boat is Not an Anchor
Marianna Milhorat
Canada, 2007, 16mm, 11 min
Through a dense mist we emerge into a foggy marshland. Slowly and achingly a mysterious landscape is revealed. Foghorns and sharp cuts jolt the meandering sense of place and memory, recollection of then, creating a sense of unease and anxiety within.



Isolated Landscapes
Heidi Phillips
Canada, 2007, video, 5 min
Looking to the sea to find you there. Distance, longings, thoughts drifting to dark places, to within, to a heart drawn and shaded, barely beating.



Echo Park
Paul Clipson
USA, 2007, Super 8, 9 min
This beautifully crafted Super 8 film captures the delicacy and elegance of leaves pooled with dew. Clipson's luscious camerawork focuses on the shimmering and splattering of light as it moves from natural to urban landscapes.



Observando el Cielo
Jeanne Liotta
USA, 2007, 16mm, 19 min
So galaxies of the Virgo cluster glow like years... It was inner space, the universe inside time Years, years ago Astronomers have gazed out at the compass of all existence For years they found nothing Cause no one had looked



International Shorts Program V
Just Before the Road Ends, There'll Be Another Road



Monday April 7
7 PM

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

Left, leaving, lost and found. These seven works span reenactments and recollections, search parties and pants, history and personal loss.



Pants
Divya Mehra
Canada, 2007, video, 2 min
Narendra is terrified – His new wife is wearing PANTS! Shocked and confused, Narendra calls his father-in-law in New Delhi for some reassuring guidance in dealing with his free-spirited wife.



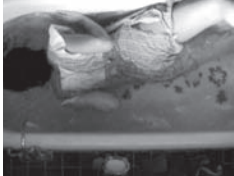
Blue Water
Christine Negus
Canada, 2007, video, 17 min
This seven part video investigates dualities of longing and loss through mundane documents of everyday life: high school interviews about the prom, interior shots of grandmother's home and her porcelain bell collection and an annual Christmas light show traffic jam.



Fickle as Poison
Andrea Cooper
Canada, 2008, video, 15 min
Fickle as Poison is the tale of Mary and Frank, a poignant chronicle of tumultuous desire and mysterious death.



Here We Are
Kim Sheppard
Canada, 2007, video, 5 min
Constructed of footage and sound captured from You Tube, *Here We Are* explores online watchers and their subjects. Low-resolution personal documents and family photos create this abstract and voyeuristic video.



Alison
Nina Yuen
USA, 2007, video, 11 min
Long lost girls in gingham dresses, search parties, madness and drownings. *Left off the highway and down the hill. At the bottom, hang another left. Keep bearing left. The road will make a Y. Left again.*



Cleveland Trilogy
Kevin Jerome Everson
USA, 2007, video, 13 min
This trilogy of works explores past and present histories and landscapes in Cleveland, Ohio. *Emergency Needs* uses found footage and a reenactment of a press conference by mayor Carl Stokes after the 1968 race riots. *North* is literally about trying to find one's way and *The Reverend E. Randall T. Osborn, First Cousin* is about the art of the cut away and what does not make it to the 6 o'clock news.



She Used to See Him Most Weekends
Penny Lane
USA, 2007, video, 4 min
A short story about growing up, a certain love song and the apocryphal memories of childhood. Simple animations create a picture book whose story is scrambled by time and loss.

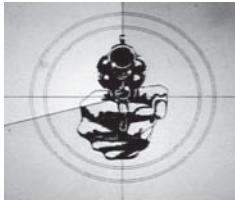
Penny Lane will be teaching a video workshop for Workman Arts members on Saturday, April 5, 12 - 4 PM. See p. 45 for details.

S is for Student

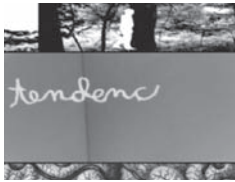
Curated by Lesley Chan (York University), Dan Neuhaus (University of Toronto), Serena Lee (Ontario College of Art & Design)

Monday April 7
9 PM

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



Countdown
Josiah Allen-Drake
Hampshire College
USA, 2007, video, 3 min
The part of a film you are never supposed to see represented with symbols other than spoken languages. five five five five/ seven seven sev/ five five five five.



Memory Thief
Dyllin North
Ontario College of Art & Design
Canada, 2006, video, 3 min
Wavering eye lines shift, still hands move midway lanes. Let's think it once more. With text that won't quit and the most charming of audio tracks, this sexy little triptych will leave you begging for more.



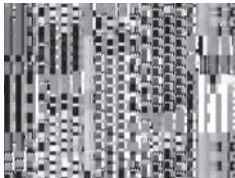
The Last Samosa
Ryan McClure Scott
Alberta College of Art & Design
Canada, 2007, video, 4 min
Eclectic production techniques meet wacky style in this backyard romp. Only the most complex dramatic tension can ensue from the pairing of neon puppets with a felt samosa. A fried isosceles resting between us like so.



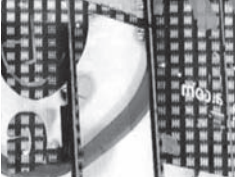
Drawn Close
Sak Tatham
Ontario College of Art & Design
Canada, 2007, video, 3 min
This masterful blend of hilarity, random visual effects and clever mise-en-scène is sure to delight. Deadpan humor taken to multiple parallel levels à la Méliès-styled tricks. No matter how close you draw, connections remain.



Karaoke Show
Karl Tebbe
University of Applied Sciences
Germany, 2007, 35mm, 4 min
Hushing audience. Carpet hairs rise and sway. Liquid microphone.



From The Ground Up
In Order, Embrace
Nick Briz
University of Central Florida
USA, 2007, video, 2 min
An indisputable argument for the healing properties of colour; also the reason why rock n' roll and video are here to stay. A digitally apocalyptic vacuum reminiscent of Zack Morris's sweater.



Life is Good
Jesse Bellon
York University
Canada, 2005-7, Video, 3 min
An urban postmodern nightmare for the anti-commercialists. A convincing illustration of why a strict regimen of rhythm and bright lights are instrumental in maintaining a positive outlook on life.



Tangled
Ji Hyun Park
Academy of Media Arts Cologne
Germany, 2007, video, 8 min
Gravity is for suckers. An allegory of social change in German history as seen in popular hairdo's of the eras.



Sports and Diversions
Bum Lee
Carnegie Mellon University
USA, 2006, video, 4 min
This is the final frontier of shadow puppetry, Rorschach tests, and bizarre dreams.



Daughters of Dada
Flame Schon
Santa Fe Community College
USA, 2007, Video, 2 Min
An acid trip of multi-media abstract filmmaking. Try and find a colour that doesn't explode in this gem. Flame puts the F in FX.



Godfri
Asaf Setty
Bezalel Academy of Art & Design
Israel, 2007, video, 17 min
The Conversation meets *La Jêttée*. This is what Bowie meant by sound and vision: a triumphant synthesis of stunning photography and slick folly. A desk strewn with sound cuts, city sewn in tape machines, will our ears speak back?



Othello
Kai Welf Hoyme
Academy of Media Arts (KHM)
Germany, 2008, video, 5 min
Grey sportswear takes on profound embodied significance in this transgressive cinematic marvel. Ropes hold our bodies, squirming towards nowhere, unfold my limbs please. There's nothing that can be said about this film; it must be viewed and experienced.

Join us after the screening for the student party
LOT 16, 1136 Queen Street West
11 PM

ON SCREEN

ON SCREEN

International Shorts Program VI

Blurring the Terrain or Landscape as a Verb



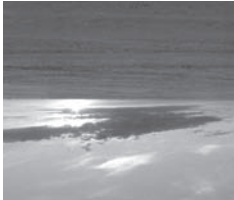
Tuesday, April 8

7 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: Pay What You Can

Places and people shift and mutate through time, language, longing and escape.



Proximity

Inger Lise Hansen

Norway, 2006, 35mm, 4 min
This disorienting landscape film flips vistas upside down, creating a push-pull between the shifting weather of the sky below and the textured ground above.



Nikamowin (Song)

Kevin Lee Burton

Canada, 2007, video, 11 min
A linguistic soundscape comprised of the deconstruction and reconstruction of Cree narration dances with manipulated landscapes. This audio-visual experiment begs questions of how languages exist, emerge and survive.



City of Blind Alchemists

Ruben Guzman

Canada/Argentina, 2006, video, 12 min
A freestyle essay-documentary that explores uranium mining in Canada, the long-term effects of radiation and two different interpretations of time.



nocturne (lampedusa - fort europa)

Pieter Geenen

Belgium, 2006, video, 28 min, silent
nocturne (lampedusa - fort europa) uses an infrared camera to capture the sparkling and enticing nighttime vista of the Italian island of Lampedusa. Lampedusa is the closest European point to the north of the African continent and as such has become a site for asylum seekers from Africa, Asia and the Middle East. Refugees use small boats in the night to reach this land of promises. This silent piece creates a sense of longing and wonder as we gaze upon the hopeful lights flickering in the distance.



The Flag

Köken Ergun

Turkey, 2006, video, 9 min
The Flag documents the Turkish republic's national day of ceremony "Children's Day", April 23rd, and marks the establishment of the new Turkish parliament and the demise of the Ottoman Empire in 1920. This video features the patriotic ceremonies hosted by the mayor and governor of Istanbul, where young children recite poems and oaths diligently and with amazing emotionality and nationalistic fervor.

Hail the New Puritan by Charles Atlas

Curated by Ben Portis and Kathleen Smith



Wednesday April 9

7 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: \$10 General/\$8 Students, Seniors, Images and Pleasure Dome Members



Hail the New Puritan

Charles Atlas

USA/UK, 1985-6, video, 85 min

Choreographed by Michael Clark. Performed by Clark, Gaby Agis, Leslie Bryant, Matthew Hawkins, Julie Hood and Ellen van Schuylenburch.

Neither documentary nor fantasy but a dynamic hybrid of the two, the seminal videodance *Hail the New Puritan* juxtaposes the ballet-based but punk-fueled choreographies of Scottish dance sensation Michael Clark with the fabulous excesses of the 80s London scene that spawned him. Atlas' simulated day-in-the-life approach shows Clark and his dancers rehearsing, performing and marking time between those two modalities. It also allows for a dizzying array of colourful cameos from the likes of performance artist Leigh Bowery, The Fall's Mark E. Smith, artist Grayson Perry and a multitude of London scenesters. It is an unsentimental yet loving glimpse at a sub-cultural landscape that no longer exists, yet still remains inspirational to contemporary artists in many media. Atlas' heady blend of artifice, and cinema verité also pays solid tribute to the controversial but very real genius of Clark who was 23 when the film was shot. Clark's inventive dances fluidly interweave the narrative with varying degrees of theatricality; at times the staginess is wittily flamboyant; at others the choreography is as simple as getting undressed for bed after a night in the clubs. Atlas frames both with considerable sensitivity and an eye for the beautiful fusing of youth, life and art. This screening marks the Canadian premiere of *Hail the New Puritan*, which was re-mastered to be a centerpiece of the Tate Modern's retrospective of Atlas' work in 2006.
– Kathleen Smith

Charles Atlas is one of the premier interpreters of dance, theater and performance on video. He has transformed this genre into an original new form, a provocative and ironic collusion of narrative and fictional modes with performance documentary. In his vibrant, inventive film and video pastiches of narrative performance, he has collaborated with such international performers as Michael Clark, Leigh Bowery, John Kelly, Diamanda Galas, Marina Abramovic, Karole Armitage and Bill Irwin. Throughout his career, Atlas has also been involved in live performance work as director and also as designer of sets, costumes, lighting and mixed media presentations, and has exhibited several large-scale gallery installations. Recently, he has collaborated with musicians Christian Fennesz and Antony and the Johnsons on live performance events. For Atlas, the theatricality of dance and performance is a point of inquiry into artifice, fiction and reality. His groundbreaking early works, including Blue Studio: Five Segments (1975-76), evolved from a unique collaboration with Merce Cunningham, for whose dance company he was filmmaker-in-residence from 1978 to 1983. Atlas has also created several portraits of the late performance artist/fashion icon Leigh Bowery: the video installation Teach (1998), the short film Ms. Peanut Visits New York (1999), and the documentary feature The Legend of Leigh Bowery (2002).

Atlas' films and videotapes have been exhibited around the world, at festivals and institutions including the Cinémathèque Française, the Musée d'Art Moderne de la Ville de Paris, and the Centre Georges Pompidou (Paris); The Museum of Modern Art, (New York); Metropolitan Museum of Art, (New York); Whitney Museum of American Art, (New York); the Stedelijk Museum, (Amsterdam); Participant, Inc., (New York) and Tate Modern, (London). He is the recipient of numerous awards, including a Guggenheim Foundation Fellowship and three Bessie Awards, as well as grants from the Jerome Foundation and the National Endowment for the Arts and was recently presented with the prestigious John Cage Award by the Foundation for Contemporary Arts, 2006. Atlas lives in New York.

Following the screening Ben Portis and Kathleen Smith will join Charles Atlas on stage for a free ranging discussion on media and performance.

ON SCREEN

ON SCREEN



International Shorts Program VII
The Nobility Inherent in Struggles That Cannot Be Won

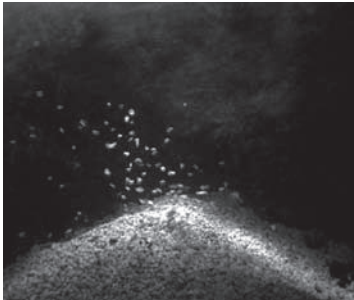
Thursday April 10
9:30 PM

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

A trio of landscape-focused films that consider past and present utopian visions of the future. The work oscillates between spaces of failure and victory – from a remote town in Siberia recovering from atomic testing during the Cold War, to the abandoned architectural spaces of World’s Fair sites, to the quiet serenity of rural farm living.



On the Third Planet From the Sun
Pavel Medvedev
Russia, 2006, 35mm, 31 min
In the Arkhangelsk region of northern Russia, debris left behind by H-bomb testing some half a century earlier is scattered throughout the landscape. The local population collects various bits of metal and electronic waste to resell or use in their day-to-day life.



Victory Over the Sun
Michael Robinson
USA, 2007, 16mm, 13 min
In the 1913 Russian Futurist opera *Victory Over the Sun*, the sun is torn from the sky and entombed in a concrete box, a metaphor for the early 20th century notion of “modern man” rejecting the old and embracing technological and industrial innovation. Considering these notions of forward thinking utopianism, Robinson’s film is a dizzying collision of Ayn Rand, Axl Rose and Skeletor amidst a landscape study of structures at World’s Fair sites.



Ah, Liberty!
Ben Rivers
UK, 2008, 16mm cinemascope, 20 min
Ben Rivers’ hand processed, intimate portraits of rural locales in Scotland serve as documents of and poetic homages to the solitude and resilience of life in the country. Shot in black and white, 16mm cinemascope, *Ah, Liberty!* focuses on a group of kids at play on a farm: herding horses, riding homemade carts, and climbing piles of debris and scrap.

Join us for the After Party / Fuse Magazine launch at Mercer Union, 37 Lisgar Street.
10:30 PM
Free with ticket or festival pass

FUSE

International Shorts Program VIII
Three Spaces of Decay

Friday April 11
7 PM

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

Place, memory, and transformation. Three works that address the emotional and political impact of home: from the found detritus salvaged from a juvenile detention center, to the disappearing neighborhoods of old Shanghai, to a filmmaker’s visits to his family in Palestine.



Verses
James Sansing
USA, 2006, 35mm, 4 min, silent
The moldy pages of an old notebook, photographed one spread at a time, produce a swirling array of Rorschach patterns that have consumed the paper. This decaying notebook, found in an abandoned juvenile detention facility, serves as a reminder of the psychological impact of the institution on its inhabitants.



Under Construction
Zhenchen Liu
France/China, 2007, video, 10 min
Shanghai’s old town is slowly lost under the encroaching shadows of towering new skyscrapers. Thousands of families are pushed out of their neighborhoods as their homes are decimated to make way for the regeneration of a city. Liu combines photographic collage with video footage to show the effect of planning and development on people’s lives.



The Roof
Kamal Aljafari
Palestine/Germany, 2006, video, 58 min
A poetic and intimate documentary tracing the filmmaker’s travels back to his native Palestine. The Cologne-based Aljafari approaches the severe political context within which his work is situated in ways both subtle and universal, weaving a narrative that revolves around place and home. Aljafari focuses much of his gaze on architecture—from half-built & half-demolished homes in Ramle and Jaffa, to the towering new skyscrapers of Tel Aviv, to the massive separation barrier walling off the West Bank. The narrative is built on conversations with family and friends considering past and present – his grandmother’s memories of 1948, a friend’s aspirations of becoming a judge in Jerusalem, and the filmmaker’s own memories of being a political prisoner as a teen. These glimpses of day-to-day living gently frame the intense emotional place within which the filmmaker, his family, and Palestinians face as they consider these questions of home.

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NO CUTS. NO SPLICES. Selections from One Take Super 8

Curated by Alex Rogalski



Friday April 11
11 PM

Gladstone Hotel Ballroom (1214 Queen Street West at Gladstone)
Admission: Pay What You Can

The original One Take Super 8 Event took place in Regina, Saskatchewan in 2000 with 20 filmmakers each making a film. Using only a single cartridge of Super 8, each film was shot, processed, and projected unaltered with the filmmaker never getting a chance to see their work until the premiere. With a mandate to create new films and filmmakers (and keep Super 8 alive), over 250 films have been created for One Take Super 8 Events held in Regina, Winnipeg, Ottawa, Montreal, Syracuse (NY), and Fort Lauderdale (FL). This program features a broad selection of work produced for these events over the past seven years. Not focused on a single theme or objective, they are great examples of in-camera editing, and creative experimentation using only a Super 8 camera and 50 feet of film.

Participants in these events vary from novice to established filmmakers, from dancers to librarians. The resulting films are as diverse as their creators, exploring every genre, form, style and tone. Many of the films have gone on to screen worldwide at independent film festivals, and have inspired another generation of Super 8 filmmakers. All of the work shown in this program will be projected on the original medium of Super 8.



Fish Arms Mike Maryniuk



Preliminary Notes on Gesture Solomon Nagler



Sunday Afternoon Mike Rollo and Amber Goodwyn



Winter Schedule Katherine Skelton

Poor Andy in "The Wedding Ball"
Joshua Stanton
Canada, 2007, Super 8, 3 min

Sunday Afternoon
Mike Rollo and Amber Goodwyn
Canada, 2003, Super 8, 3 min

A Day Like Any Other
Terryll Loffler
Canada, 2005, Super 8, 3 min

dreamed on a morning, starved for immediate night
Brett Kashmere
USA, 2003, Super 8, 3 min

Snapperdoodle
Arlea Ashcroft & Andrea von Wichert
Canada, 2006, Super 8, 3 min

Green Fuse
Daichi Saïto
Canada, 2007, Super 8, 3 min

Winter Schedule
Katherine Skelton
Canada, 2007, Super 8, 3 min

Drawing Genesis
Jaimz Asmundson
Canada, 2006, Super 8, 3 min

Preliminary Notes on Gesture
Solomon Nagler
Canada, 2006, Super 8, 3 min

Shoot out at the Watering Hole
Jessie Dishaw
Canada, 2001, Super 8, 3 min

Fish Arms
Mike Maryniuk
Canada, 2006, Super 8, 3 min

Changing the Face of Cinema
Shawn Fulton
Canada, 2007, Super 8, 3 min

Fred
Vanda Schmöckel
Canada, 2007, Super 8, 3 min

Walk This Way
Alex Rogalski
Canada, 2007, Super 8, 3 min

Reeds
Danielle Sturk
Canada, 2006, Super 8, 3 min
Original score: Marie-Josée Clément

Still Life
Robert Daniel Pytlyk
Canada, 2007, Super 8, 3 min

Artifices
Alexandre Larose
Canada, 2007, Super 8, 3 min

F\$%kin' Wild!
David Lopan
Canada, 2003, Super 8, 3 min

Alex Rogalski is a programmer and Super 8 filmmaker who was born in Melville, Saskatchewan and began filmmaking in Regina. His Super 8 camera of choice is the Minolta XL401 and he has established a great friendship with his Elmo ST-600 projector. Alex is a programmer for the Toronto International Film Festival.

CLOSING NIGHT GALA! NORTH AMERICAN PREMIERE!

Trading the Future by b.h. Yael



Sunday April 13
8 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: \$15 General/\$12 Students, Seniors, Members



Trading the Future
b.h. Yael
Canada, 2008, video, 59 min

Given that we've known about environmental degradation for so long, why have we not done more?

Trading the Future is a video essay that questions the inevitability of apocalypse and its repercussions on environmental urgencies. Starting with a personal memory, the fear of the rapture, the video addresses the Christian narrative for the end of times, and draws connections to secular apocalypticism and our eager acceptance of a cataclysmic end. *Trading the Future* challenges the philosophical and practical foundations of death, the growth of the market place and the politics of apocalypse. At the same time, the video proposes possible alternatives around the idea of natality, the productivity of biodiversity and the agency of everyday activism.

Decidedly non-messianic, *Trading the Future* refuses to reproduce the apocalyptic images that we have been inundated with in mass media and movies. Thirteen chapters create a complex weave of ideas, combining impressionistic montages, street interviews and dialogues with academics and activists: Grace Jantzen, Valerie Langer, David Noble, Lee Quinby, and Vandana Shiva.

b.h. Yael is an independent video and installation artist whose work has been shown nationally and internationally and has been exhibited in various settings, from festivals to galleries to various educational venues. These include Fresh Blood, A Consideration of Belonging, the Approximations series produced with Johanna Householder, and the recent Palestine Trilogy, three videos that focus on activist initiatives in Israel/Palestine. Yael has produced work as part of various artist projects and collectives: Spontaneous Combustion, blahblahblah (Reviewing Québec), and the Hardpressed Collective. Her most recent installation work, the fear series, has shown at the Koffler Gallery and at Harbourfront's York Quay Gallery. She is Professor in the Faculty of Art at the Ontario College of Art and Design in Toronto, Canada, and is a recent recipient of a Chalmers Arts Fellowship Award.



PRECEDED BY:
The Garden City
Vera Brunner-Sung
USA, 2007, 16mm, 14 min

Traveling to Bangalore, India from Valencia, California, Brunner-Sung's brief essay meditates on a quote from Oscar Wilde's *The Soul of Man Under Socialism* – "The systems that fail are those that rely on the permanency of human nature, and not on its growth and development."



FREE ARTIST TALKS



Talk to the Pie #1: G.B. Jones
Friday April 4, 4 PM
Gladstone Hotel Art Bar, 1214 Queen Street West

Join Toronto-based artist G.B. Jones for a conversation with Allyson Mitchell about her 15-years in the making Super 8 feature *The Lollipop Generation*.

Talk to the Pie #2: Nelson Henricks
Saturday April 5, 3 PM
Gallery 44, 401 Richmond Street West

Images' 2008 Canadian Spotlight artist Nelson Henricks is joined by fellow artist R.M. Vaughan to talk about his recent installation work, as well as his 20-year career in video art.

Talk to the Pie #3: Expanding Projections
Monday April 7, 4 PM
Gladstone Hotel Art Bar, 1214 Queen Street West

Greg Pope, Jennifer Reeves, and Redmond Entwistle come together to discuss their work as it exists outside of the bounds of the usual cinema experience. Moderated by Jacob Korczynski.

Talk to the Pie #4:
Translations/Traduções
Wednesday April 9, 4 PM
Gladstone Hotel Art Bar, 1214 Queen Street West

Curator Emelie Chhangur is joined by Brazilian artists Giselle Beiguelman and Vera Bighetti to talk about new media and visual art practice and their exhibition at WARC Gallery.

Talk to the Pie #5:
Documentary Uncertainties
Thursday April 10, 4 PM
Gladstone Hotel Art Bar, 1214 Queen Street West

German artist Hito Steyerl in conversation with Werner Ruzicka of the Duisburger Filmwoche and Toronto artists Stephen Andrews and John Greyson discussing the intersection of documentary practice and contemporary art. Moderated by Sharon Hayashi.

Sadie Benning
Saturday April 12, 5 PM
Harbourfront Centre Lakeside Terrace, 235 Queens Quay W.

In conjunction with her exhibition at The Power Plant, Sadie Benning will be in conversation with Kate Horsfield (artist and Video Data Bank co-founder) about Benning's major new work *Play Pause*.

EDUCATIONAL PROGRAMMING



Images is continuing 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 fourth 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 of hands-on animation workshops for both adults and youth.

All events are FREE and open to the public (unless otherwise noted)

Workshops at the National Film Board of Canada
National Film Board of Canada Toronto Mediatheque
www.nfb.ca/mediatheque

My Life in a Shoebox—Exploring the Personal Narrative Through Animation
Youth Animation Workshop (French or English)
Tuesday March 25, 10 AM – 3 PM
Wednesday March 26, 10 AM – 3 PM
Suggested Age Group: Age 14 +

24 Frames per Second
Adult Animation Workshop (English)
Tuesday March 25, 6:30 PM – 9:30 PM
Suggested Age Group: Age 16 +

One Minute Movies
Joseph Workman Theatre (1001 Queen Street West)
Saturday April 5, 12 – 4 PM
(This workshop is reserved for Workman Arts Members only. For information please visit www.workmanarts.org or call 416 583 4339)
Suggested Age Group: Adult

This hands-on workshop, led by video artist Penny Lane (International Shorts Program V, pg. 36), will guide adult students through the basics of visual storytelling with storyboards and in-camera editing to make 60 second PSA's or short "personal story" narratives.

Copy Cats: Copyright and Appropriation in the Media Arts
Presented by Trinity Square Video
401 Richmond Street West, Suite 376
Sunday April 6, 2008, 2:30 PM

Trinity Square Video moderates a panel of artists and legal experts as they discuss the impending changes to Canadian copyright laws and how it may affect media artists. With artists Johanna Householder and Jonathan Culp, Toronto entertainment lawyer Jonathan Sommer and Laura J. Murray, co-author of *Canadian Copyright: A Citizen's Guide*.

Performance Bus Tour
AGYU and Blackwood Gallery
Sunday April 6, 1 – 6 PM
Departing at 1 PM from Gladstone Hotel and returning to Gladstone Hotel 6 PM. Please join us on the performance bus stopping at the AGYU and Blackwood galleries. Media art events on the bus!

Off Screen Bus Tour
Queen West to Harbourfront
Saturday April 12, 12:30 – 4 PM
Join us on a bus tour of installations located along Queen West and Harbourfront. Bus departs at 12:30 PM from Gladstone Hotel, drop off at Harbourfront Centre 4 PM.

Media Art Matters
Gladstone Hotel
Saturday April 12, 1 – 5 PM
Free admission, Reception to follow

What does the media arts landscape look like for artists across Ontario? MEDIA ART MATTERS! combines a lively discussion on the possibilities and challenges of media practice with a media art intervention at the Images closing party. This idea exchange, presented by Independent Media Arts Alliance of Ontario (IMAA-O), brings together artists, independent producers and educators who believe that media art matters ... A LOT!!!

Sara Angelucci Master Class at Trinity Square Video
Trinity Square Video
Saturday April 12, 1 – 3 PM
\$25 general/\$20 TSV members

Sara Angelucci will be teaching a Master Class on issues related to ways video and photography approach and represent time. Contact Trinity Square Video to sign-up for the class. 416 593 1332



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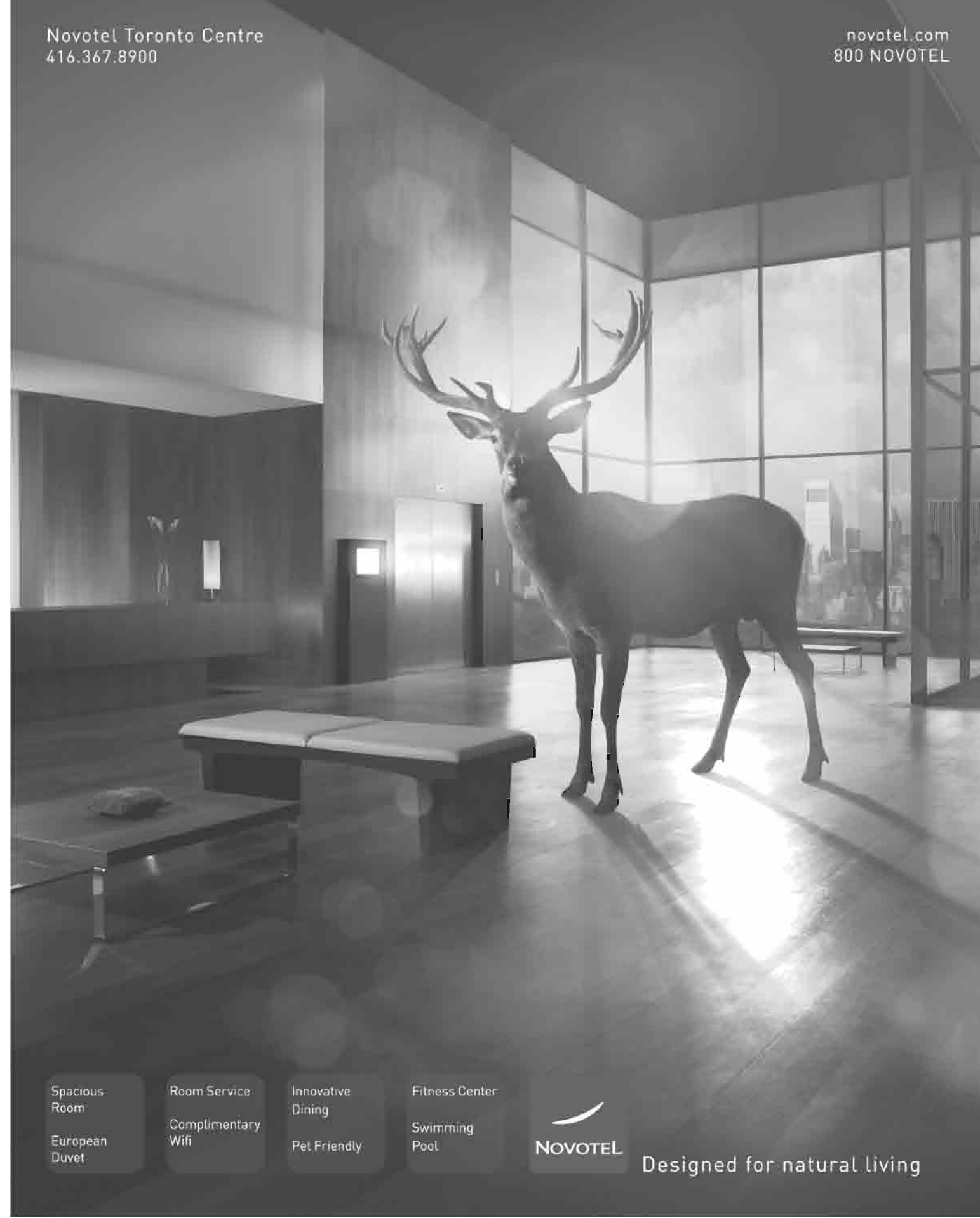
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	mon	tues	wed	thurs	fri	sat	sun
4:30am	Beyond Borders (repeat)	Democracy Now!				Music	
5am						Some Assembly Required	Democracy Now!
5:30am							
6am	Morning Ride	Drill Squad Mix Show	Electric Boogaloo	Worldwide Wake Up Show	Funky Fridays	Music	Gospel Music Machine
7am							
8am							
8:30am	Take 5 (news, sports, traffic, entertainment, and more)						
9am						Viento Sur	Evi-Dance
10am	Current Affairs	The Taylor Report (repeat)	The Mainline (repeat)	Alternative Radio	The Green Majority	Clave	Creole a Go Go
11am	Critical Thinkers	Animal Voices	Beyond Borders	Beyond the Classroom	Career Buzz / Beat the System	Resistance on the Sound Dial	Pot Pourri
12pm					Vinyl from the CIUT Crypt	African Woman and Family	
1pm	Music	Dos Mundos	No Man's Land	Blissful Thunder	Music	The More The Merrier	Best of Democracy Now!
2pm	Radio Punjab					Innovations	
3pm	The Mainline	Passport	Tender Parade	Let The Good Times Roll	About the Music	Music Mosaic	Global Rhythms
4pm	Alternative Radio (repeat)						
5pm	The Taylor Report	Electric Sound Basement	Catwoman	Sugar Foot Stomp	Voices of the Movement	Sex City	
6pm	Dementia 13	Real Cool Time	The Abstract Index	Back to the Sugar Camp	Island Breeze	What is Hip	Karibuni
7pm	Acoustic Workshop	Pass The Dynamite		Atlantic Cellidh			
8pm	Veritable Infusion	Vinyl from the CIUT Crypt	Reggae Riddims	Higher Ground	Stylistik Endeavours	Masterplan	The Prophecy
9pm							
10pm	No Beat Radio	Cap'n Dave Comedy Hour	Die Maschine	Rabid Ears	Drill Squad	Dubplate Radio	Equalizing X Distort
11pm		Howl	Bang!	Beaver Lodge			
12-4:30am	Repeat Programming (see ciut.fm for details)						

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LIVE IMAGES

Every Time I See Your Picture I Cry Daniel Barrow

LIVE IMAGES I

Light Trap

Greg Pope and Knurl

Sunday April 6

9:30 PM

The Music Gallery (197 John Street)

Admission: \$15 general/\$12 Students, Seniors, Members



Oslo-based filmmaker Greg Pope's *Light Trap* is a performance for four prepared 16mm projectors and a sound artist. Something of a "live punk homage" to Anthony McCall's *Line Describing a Cone*, the work is a voluminous and spatial sound/light sculpture, performed live and in constant flux by factors both random and controlled. Without a screen, seating, or a traditional beginning and end, *Light Trap* explores the raw elements of cinema: the projector, the film material, the darkened room and synchronized sound.

The imagery in *Light Trap* begins with loops of completely black film, a dark room filled with haze, and only the hum of the projectors' motors. Slowly, the emulsion is whittled away on each loop with sandpaper and an array of hand tools, allowing bursts and streams of light to pierce through the darkness. Synchronous to the unfolding cascade of light emanating into the room, the aberrations on the film loops create pops, cracks, and hisses. This constant, reductive physical process applied to the surface of the film loops results in a slow transformation of the physical space; out of aural and visual darkness builds a cacophonous crescendo of sound and light.

Talk to the Pie 3
Join us for the Expanding Projections talk with artists Greg Pope, Jennifer Reeves, and Redmond Entwistle. Moderated by Jacob Korczynski. See p. 44 for details.

After dabbling in punk rock bands and absurdist performance, **Greg Pope** founded Brighton-based Super 8 film collective *Situation Cinema* in 1986. From this group came *Loophole Cinema* (London, 1989)—using 16mm multi-projection techniques, they were self-styled shadow engineers performing numerous events around Europe until their demise in 1999. They also produced *The International Symposium of Shadows* in London in 1996. Working collaboratively and individually, Pope has made video installations, live art pieces and single screen film works since 1996. He currently lives in Norway in a small wooden house and is active with *Atopia*, an artists' film and video collective in Oslo.

Knurl, a.k.a. Alan Bloor, is one of the premier noise artists in Canada. Using contact mics and scrap metal, Knurl creates incredibly powerful harsh noise. At times reminiscent of the likes of Daniel Menche and Haters, Knurl has released two efforts for Alien8 Recordings, and has appeared on the *Coalescence* compilation. Other labels that have documented Knurl include RRR, Self Abuse, Labyrinth, Entarte Kunst and Musicus Phycus. Knurl has performed with Keiji Haino, David Kristian, Haters, Princess Dragon Mom, MSBR and Government Alpha and collaborated live with Jim O'Rourke and Thurston Moore.

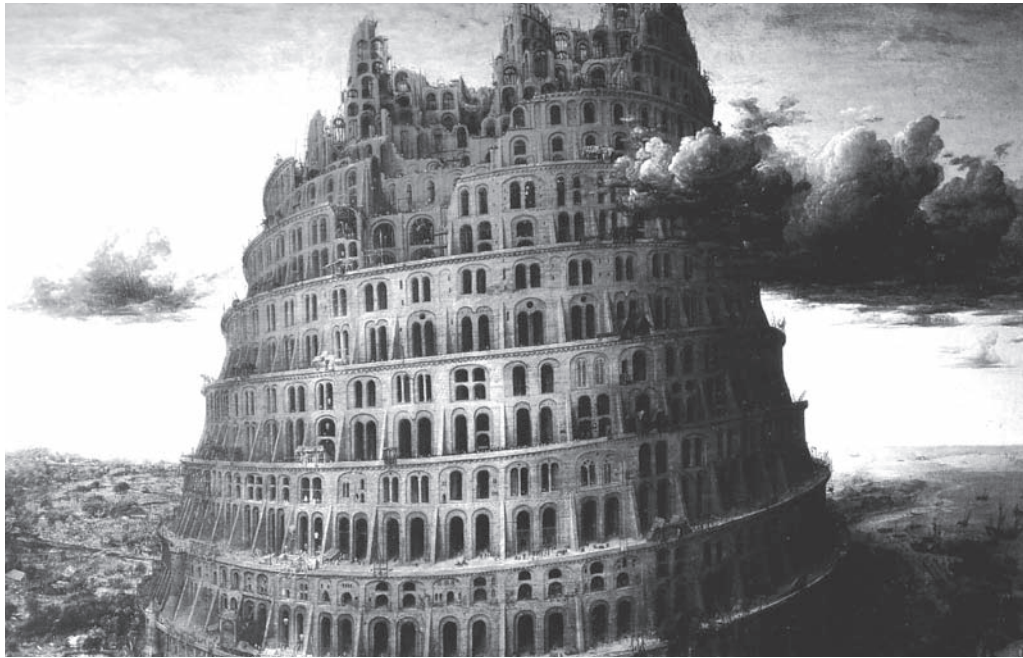


LIVE IMAGES II

The Conversation, a.k.a. Everything is Everything

Tasman Richardson and Kentaro Taki

Tuesday April 8
9:30 PM
Joseph Workman Theatre (1001 Queen Street West at Ossington)
Admission: \$10 General/\$8 Students, Seniors, Members



As the speed of information grows, culture viruses expand and coalesce. The global homogenization of symbols, meanings, voices seems inevitable. Two artists, their common first language, video. Through sound and vision, Kentaro Taki and Tasman Richardson will attempt to harmonize, synchronize, and improvise a culture clash of stolen air transmissions from their native broadcast geographies. What differences, if any, are left in our spectacular conversations of post-everything tele-presence?

Kentaro Taki was born in Osaka, Japan in 1973. He completed his Masters in Fine Arts in the Department of Imaging Arts and Sciences at Musashino Art University. Kentaro has exhibited his video works and installations throughout Europe and Asia. He is currently the director of Videoart Center Tokyo, and devotes his time to innovating audio video techniques and building a global alternative artists' network.

For over a decade **Tasman Richardson** has exhibited or performed extensively throughout the Americas, Europe, North Africa and Asia. He graduated from the Ontario College of Art and Design in 1996 where he developed the JAWA editing technique as his thesis. In 2002 he co-founded the media arts collective FAMEFAME. He spends his time developing video as a universal language by pursuing international collaborations with other video/audio artists. He lives in Toronto, Canada.

NOW

LIVE IMAGES III

The Valerie Project

Wednesday April 9
10 PM
The Royal (608 College Street)
Admission: \$15 General/\$12 Students, Seniors, Images and Cinematheque Ontario Members



Following sold-out shows in New York, Philadelphia and London, The Valerie Project brings its haunting sounds and dreamy visuals to Toronto in a special co-presentation with Cinematheque Ontario and Wavelength Music Arts Projects. A classic of Czech New Wave cinema, Jaromil Jireš's surrealist fantasy film, *Valerie And Her Week Of Wonders* (1970) receives a new soundtrack composed and performed live by 10 musicians, including members from the acclaimed Philadelphia psych folk band, Espers. Set in an undetermined Transylvanian setting, with a Pre-Raphaelite protagonist in the throes of sexual awakening, Valerie revels in an innocence-lost decadence – or a polysexual paradise regained in which “virtually every shot is a knockout” (Jonathan Rosenbaum). The alternate, lusciously chimerical soundtrack will be performed during the projection of a 35mm archival print imported from the Czech Republic especially for this one-night-only event.

-Andréa Picard, Cinematheque Ontario

Alongside Milos Forman and Vera Chytilova, **Jaromil Jireš** (1935–2001) was one of the first directors associated with the Czech New Wave. Valerie and Her Week of Wonders, based on a novel by Vítězslav Nezval, was in a sense Jireš' last film produced in the true spirit of the New Wave, as the Soviet invasion and subsequent political changes that took place throughout the 1970s prohibited such work from getting made.

Spearheaded by Greg Weeks (Espers, Grass), Margie Wienk (Fern Knight) and Brooke Sietinsons (Espers, Grass), **The Valerie Project** includes harpist Mary Lattimore, cellist Helena Espvall (Espers), Vocalist Tara Burke (Fursaxa), bassist/percussionist Jesse Sparhawk (Fern Knight, Timesbold), flautist/keyboardist Jessica Weeks (Woodwose, Grass), enigmatic electronicist Charles Cohen and percussionist Jim Ayre (Fern Knight, Rake.). The Valerie Project started with a simple concept: that of recontextualising the filmic meaning and impact of a particular work through the substitution of a newly composed soundtrack. Valerie And Her Week Of Wonders is the first film in the project series.

CINEMATHEQUE
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Soundscapes



LIVE IMAGES IV

Every Time I See Your Picture I Cry

Daniel Barrow with Original Soundtrack by Linton

Thursday to Saturday, April 10 - 12

7:30 PM

Harbourfront Centre (235 Queens Quay West)

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

08 worldstage

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Daniel Barrow's newest "manual animation" combines overhead projection with video, music, and live narration to tell the story of a garbage man with a vision to create an independent phone book chronicling the lives of each person in his city. In the late hours of the night, he sifts through garbage, collecting personal information and then traces pictures of each citizen as they sleep through the windows of their homes. What he doesn't yet realize is that a deranged killer is trailing him, murdering each citizen he includes in his book, thus rendering his cataloguing efforts obsolete.

Presented in partnership with Harbourfront Centre's World Stage.

Join us after Saturday's performance for the Closing Night Party
401 Richmond Street West
9:30 PM

Daniel Barrow is a Winnipeg-based media artist, working in performance, video and installation. He has exhibited widely in Canada and abroad. Recently, Barrow has exhibited at the Museum of Contemporary Art (Los Angeles), New Langton Arts (San Francisco), and the Contemporary Art Gallery (Vancouver). Since 1993, Barrow has used an overhead projector to relay ideas and short narratives. Specifically, he creates and adapts comic book narratives to a "manual" form of animation by projecting, layering and manipulating drawings on mylar transparencies. Barrow variously refers to this practice as "graphic performance, live illustration, or manual animation."

LIVE IMAGES V

Charles Atlas and Alan Licht

Curated by Ben Portis and Kathleen Smith

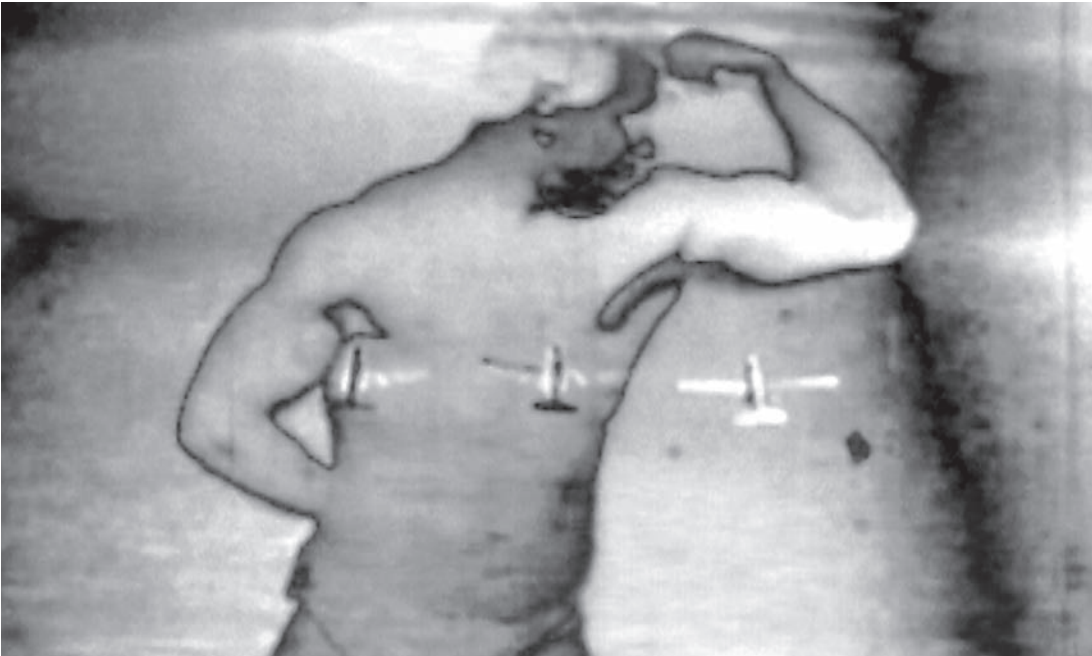
Friday April 11

9:30 PM

Joseph Workman Theatre (1001 Queen Street West at Ossington)

Admission: \$15 General/\$12 Students, Seniors, Images and Pleasure Dome Members

pleasure DOME



Live performance has been fundamental to Charles Atlas' art for more than 30 years. He made his first video work, *Blue Studio: Five Segments*, 1975-76, with Nam June Paik and Merce Cunningham, two giants of harnessing chance procedure to real time creation. From 1978-83, he was Cunningham's filmmaker-in-residence, during which he observed and participated in the myriad avant-garde collaborative strategies for which his dance company is renowned. In the 1980s, Atlas frequently worked with the Television Laboratory at WNET-TV 13 in New York, which gave independent artists free access to industrial broadcasting and its associated audiences. In addition to the ways that dance brought Atlas into contact with musicians and composers, he was also an avatar of New York's downtown music scene. His 1989 video, *Put the Blood in the Music*, captured Sonic Youth, John Zorn and Arto Lindsay's Ambitious Lovers at a moment that the experimental underground was issuing a forceful challenge and irrevocable change of terms to the pop mainstream.

Lately, Atlas has joyously renewed his commitment to playing with musicians, notable among them Antony and the Johnsons and Christian Fennesz. In Toronto, Atlas debuts a new collaboration with a fellow New Yorker, Alan Licht. Atlas draws on all aspects of his experience in his live video mixes. His source material consists largely of anonymous film excerpts that loop compulsively in

unrequited time frames. He portrays repetitive figural and psychic gestures (or their prosthetic expressions) through a combination of feeling and appearance. Atlas deftly manipulates these stock images. Colour, contrast and combination morph and dissolve through a cascade of techniques that hearken back not only to the examples of Paik but the other pioneers of handmade video such as Woody and Steina Vasulka, Peter Campus and Ed Emshwiller. Atlas' layered, dream atmospheres can pass from sensuality to violence in a moment.

— Ben Portis, Assistant Curator of Contemporary Art, Art Gallery of Ontario

Composer, guitarist and electronic musician Alan Licht coalesces minimalism, noise and pop into waves of feedback, drone and volume washing against the solid footings of song elements. He too has a long involvement with creating sound for the moving image, and vice versa. Licht last visited Toronto in October 2007 with Text of Light, a group he co-directs with Lee Ranaldo, performing improvised music to films of Stan Brakhage.

For Charles Atlas' selected biography, see page 39.

LIVE IMAGES VI

Theda

Georgina Starr with live accompaniment by CCMC

Curated by Aki Onda

Saturday April 12

7:30 PM

Harbourfront Centre (235 Queens Quay West)

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



Georgina Starr's silent work *Theda* grew out of Starr's interest in the silent cinema era actress Theda Bara. Surpassed in popularity by only Charlie Chaplin and Mary Pickford, Bara made more than 40 films between 1914 and 1926, of which only a handful remain intact. Bara was often cast in the role of the femme fatale, earning her the distinction of one of cinema's earliest sex symbols.

Drawing on the life and work of Bara, as well as other forgotten silent film stars, *Theda* combines reconstructions of scenes from the lost films with a narrative about a crazed fan. In taking on the role of Bara, Starr experiments with various performance styles and narrative techniques to consider the cinema as a reflection of one's own life.

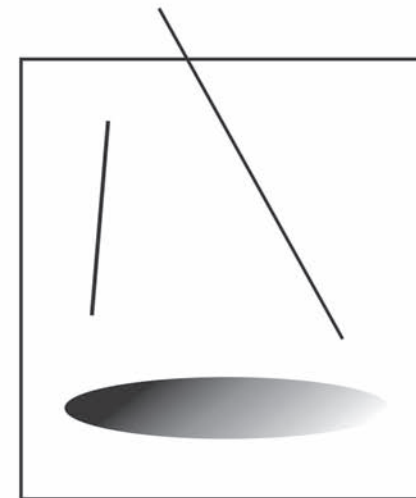
In the spirit of the era from which the work comes, Starr collaborates with live musicians to provide a score for the film each time it is presented. Having presented the work with two very different ensembles in London and New York, the Canadian premiere of *Theda* will engage the long-standing improvisational ensemble CCMC.

Born in Leeds, UK, **Georgina Starr** studied at the Rijksademie in Amsterdam, and now lives and works in London. Her art practice, largely rooted in video, but incorporating objects, prints, drawings and photographs, often builds its narratives from various references and biographies in popular culture. Her work has been exhibited internationally at Tracy Williams, Ltd. (New York), Tate Gallery (London), nca | nichido contemporary art (Tokyo), the 49th Venice Biennale, and Annet Gelink Gallery (Amsterdam) among many others.

With a history extending back to the 1970s, **CCMC** is Canada's first and still pre-eminent non-idiomatic free-improvisation ensemble. A world-travelled group through various incarnations, the band settled fourteen years ago into the form of a trio consisting of original CCMC member Michael Snow (piano and synthesizer), along with John Oswald (alto sax) and Paul Dutton (soundsinging and harmonica). A fixture on Toronto's alternative music scene, the trio has issued two CDs and has toured Canada, Europe and the USA. Each of the members has achieved renown in areas other than music, Snow and Oswald in the visual arts, Dutton in literature.

Join us after the performance for the Closing Night Party
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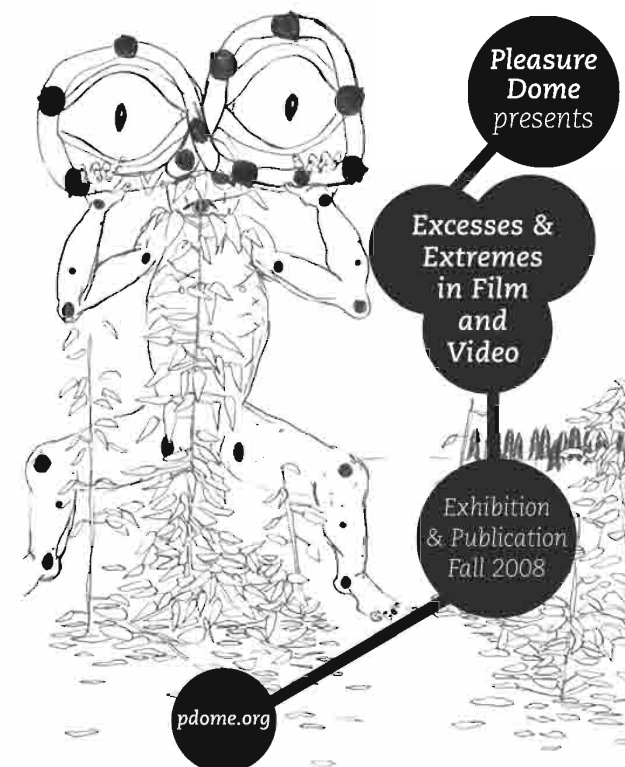


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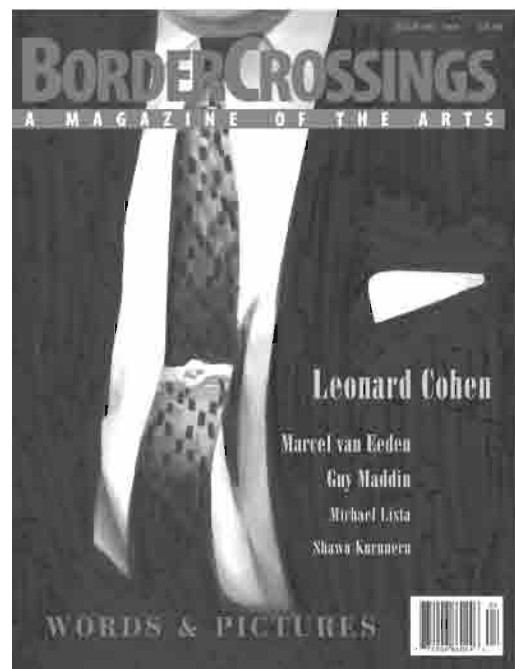
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Sunday 12 - 5 PM

Saturday Closed

Saskia Olde Wolbers
UK/Netherlands, 2005, 2007

BRITISH
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Saskia Olde Wolbers *Deadline*, 2007 (still) 18 minute video loop for projection. Courtesy of Maureen Paley, London.

The London-based Dutch artist Saskia Olde Wolbers presents two video projections, *Trailer* (2005) and the premiere of *Deadline* (2007). Having the otherworldly appearance of computer-generated images, Olde Wolbers' short narrative videos are actually filmed in meticulously constructed, miniature film sets. While seemingly fantastic stories, the voice-over narratives are based on actual reported events. *Deadline*, a road movie of a trip from Gambia to Benin, is fictionally recomposed from stories Olde Wolbers gathered from her stay in a Gambian fishing village. Set between an opulent movie theatre and the jungle, *Trailer* unravels the fantastic story of a man who learns from a film trailer that he was adopted as the illegitimate offspring of two Hollywood 'B' actors who crashed in the Amazon in the 1930s.

Saskia Olde Wolbers is an AGYU Founders presentation and has been supported by the British Arts Council.

Born in the Netherlands, Saskia Olde Wolbers currently lives and works in London, UK. In 2004, she was the winner of the prestigious Beck's Futures prize. She is represented by Maureen Paley Gallery, London.

Also on display
Free Flights to Brazil!
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Rodrigo Matheus, Brazil

The AGYU inaugurates its service to Brazil with Paulistan artist Rodrigo Matheus' video animation *New World Airlines*, screened in the AGYU lobby. During this soothing ride with startling effects you will be treated to an on-board homage to some of the stars of Brazilian art.

Join us on the Performance Bus, stopping at the AGYU and Blackwood galleries. Media art events on the bus! See p. 45 for details.

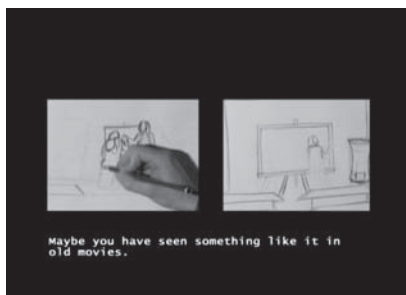


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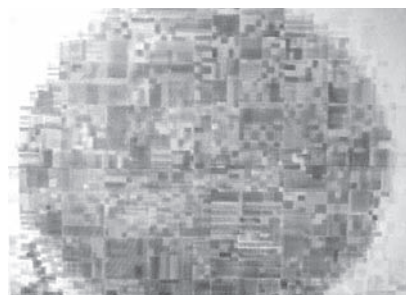
Documentary Uncertainty



Journal No. 1 - An Artist's Impression
Hito Steyerl
Germany, 2007



14.3 Seconds
John Greyson
Canada, 2007



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Stephen Andrews
Canada, 2004-2007

Each of the works of art in this exhibition approach the question of the documentary image from a variety of challenging and revealing perspectives, thus entering into a dialogue with the other pieces in the gallery. Each piece is highly reflective about its chosen aesthetic form, thereby exposing the layers that lie in between the images and inviting the viewer to join the artist in his or her exploration of new critical ways of seeing. Hito Steyerl writes in her article entitled "Documentary Uncertainties", "the closer to reality we get, the less intelligible it becomes. Let us call this 'the uncertainty principle of modern documentarism'... Finding a critical position with respect to these images implies much more than simply taking this into account or exposing it. It means replacing the set of affects which is connected to this uncertainty – namely stress, exposure, threat and a general sense of loss and confusion – with another one. And in this sense, the only possible critical documentary today is the presentation of an affective and political constellation which does not even exist, and which is yet to come."

This exhibition is presented in partnership with A Space Gallery and Goethe-Institut Toronto.

Hito Steyerl is a filmmaker and video artist in the field of essayist documentary film as well as a cultural theorist, widely published writer and professor for cultural and gender studies at the University for the Arts in Berlin. Her work takes place at the interface between film and the fine arts, between theory and practice.

March 28 - May 2

Off Screen Launch: Saturday April 5, 12 - 5 PM
Opening Reception: Wednesday April 9, 5 - 7 PM

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

Toronto artist **Stephen Andrews** (born in Sarnia, Ontario) has exhibited his work in Canada, USA, Brazil, Scotland, France, India and Japan. He is represented in the collection of the National Gallery of Canada, as well as in numerous private collections. His work deals with the body and body politic, memory, and identity.

John Greyson is a Toronto film/video artist whose features, shorts and installations include Fig Trees, Proteus and Lilies. An assistant professor at York University, he was awarded the Bell Canada Video Art Award in 2007.

Talk to the Pie 5

Join us for artists Hito Steyerl, Stephen Andrews and John Greyson, discussing the intersection of documentary practice and contemporary art with Werner Ruzicka from the Duisberger Filmwoche. Moderated by Sharon Hayashi. See p. 44 for details.

Hito Steryl screens and discusses three of her most recent works: *Lovely Andrea*, *November* and *Journal No. 1 - An Artist's Impression*. Camera Bar, 1028 Queen Street West
Friday April 11, 7:30 PM
\$5

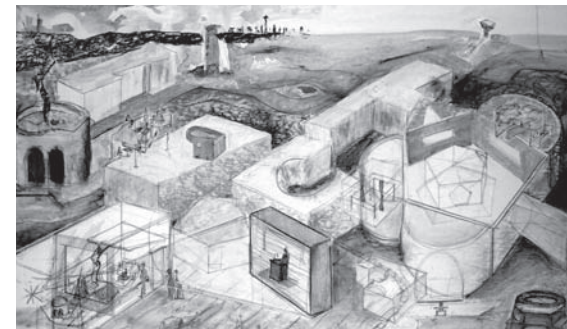
Hito Steryl will also be offering a graduate workshop at York University on April 12 and participating in the symposium *Autobiography and Film* at the University of Toronto on April 10-11.

Blackwood Gallery

Blackwood Gallery
3359 Mississauga Road North,
Mississauga
905 828 3789
blackwoodgallery.ca

Cineplastic Campus
Stéphane Gilot
Canada, 2008

Curated by Séamus Kealy



Two concurrent solo exhibitions are held at the two gallery spaces of the Blackwood Gallery at the University of Toronto at Mississauga.

Belgian-Canadian artist Stéphane Gilot, who lives and works in Montreal, has transformed the eGallery (and its adjacent Video Wall) into his project *Cineplastic Campus*. As an artist-in-residence with the Blackwood Gallery, Gilot has worked with university faculty and graduate students to produce a series of lectures on subjects that range from new media culture, architecture and cinema, pedagogy and perception, representations of contemporary identity, the worlds of cyberspace, and possible convergences of these subjects. The result, as tiny projections of these lectures within a scaled-model of the campus that Gilot has constructed as an installation in the gallery, is a controlled experiment within a context specific to the interstices of communication, media and visuality as they are explored in the Institute of Communication and Culture, which houses the Blackwood Gallery. For Gilot, the word cineplastic can "embrace architecture, video, literature, art history, the history of world(s)' representations ... and refers, in a sense, to the malleability of subjects as they are within a process of learning, especially the plasticity of the mind and the malleability of belief systems," whether contested purposively or by chance.

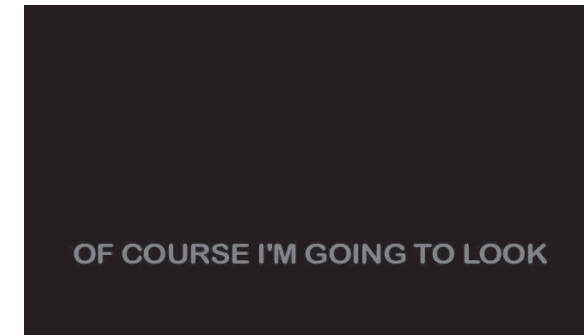
A native of Belgium, **Stéphane Gilot** has lived and worked in Montreal since 1996. He holds an MA in visual and media arts from the Université du Québec à Montréal. His architectural installations and video performances have been shown extensively in Canada and abroad (Belgium, France, USA, Spain, United Kingdom, the Netherlands, Serbia, Finland, Germany and Brazil). Notable solo exhibitions include *La Station*, presented at Oboro, Montréal in 2006; *Videogame*, at Paul Petro Contemporary Art, Toronto in 2005; *Foire d'empoigne*, at 251 Nord, Liège, Belgium in 2003; and *Libre abitre*, at the Musée d'art contemporain de Montréal in 2001. His work has been shown in institutions like the Morris and Helen Belkin Downtown Gallery of Vancouver in 2002, the Canada House of London (U.K.) in 2003; the *Transmediale* of Berlin in 2006, and the *Flux Factory* of New York in 2007.

April 6 - May 18

Opening Reception: Sunday April 6

Monday - Friday 1 - 4 PM
Sunday 1 - 4 PM

Triple Bill
Isabelle Pauwels
Canada, 2007



In the Blackwood Gallery in the Kaneff Centre, Belgian-Canadian artist Isabelle Pauwels, who lives in Vancouver, has installed her video projection *Triple Bill*. With a nod to Guy Debord's 1952 film, *Hurléments en faveur de Sade (Howls for de Sade)*, the video was shot within a number of notorious, now mostly dilapidated porn cinemas in Vancouver. These architectures, spaces of clandestine sexuality likely soon to be obsolete, serve as a backdrop for Pauwels' exploration of what is often considered to be an underworld with darker currents. Astonishingly fresh and brash, *Triple Bill* offers plodding, almost intrusive forays into conceptions and representations of both female sexuality and her own identity, as they rub against a decaying world infamously associable with this most glamorous form of 'entertainment'. Set up as a mini-cinema in the gallery, audiences are invited to seat themselves and carry on appropriately.
—Séamus Kealy

Isabelle Pauwels lives and works in Vancouver. She recently participated in a group show at the Belkin Gallery and a solo show at Artspeak in Vancouver.

Séamus Kealy is a curator of the Blackwood Gallery, University of Toronto, Mississauga. After a number of years of political activism, Kealy has participated in and/or organized over fifty exhibitions; in Canada, Chile, Austria, USA, Switzerland and Italy; and artist/curator residences in Quebec, Chile and Austria. Curated exhibitions include *Everyday Every Other Day*, 18:Beckett, Unterspiel, Emergency Room, Awareness Muscle, Signals in the Dark: Art in the Shadow of War, *Triple Bill* and *Cineplastic Campus* and commenced upcoming projects with artists such as 68.08 and *Imaginary Balkans*. In 2007, Kealy was awarded the Ontario Association of Art Galleries' Curatorial Writing Award.

Join us on the Performance Bus, stopping at the AGYU and Blackwood galleries. Media art events on the bus! See p. 45 for details.



DIAZ CONTEMPORARY

190 Niagara Street (at Tecumseh) Toronto ON M5V 1C5 416.361.2972
Tuesday-Saturday 11-6 or by appointment www.diazcontemporary.ca

Diaz Contemporary
100 Niagara Street
416 361 2972
diazcontemporary.ca

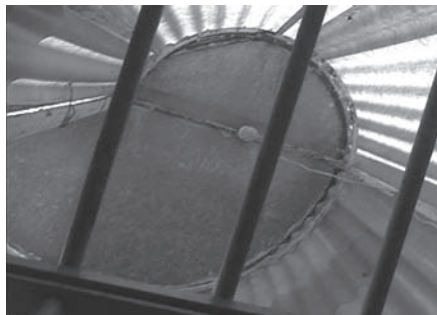
March 29 - April 26

Opening Reception: Saturday March 29, 2 - 5 PM

Tuesday - Saturday 11 AM - 6 PM

"History Appears Twice, The First Time as Tragedy the Second Time as Farce"

Paulette Phillips
Canada, 2008



"History appears twice, the first time as tragedy the second time as farce" mobilizes the personal histories of modernist architects Eileen Gray and Le Corbusier by heightening the covert and inherent tensions that defined their work and legacies. This work attempts to narrate the tenets of modernism by creating an allegorical interpretation of a modernist ruin, the house (named E 1027) that Gray built in 1929. The sculptural elements in Phillips' installation are built around conflicting energies. Two videos trace the austere cracked façade of E 1027's structure, a motorized mirror seeks a visage, two monographs on the artists repel each other as polar opposites of a magnet, a screen divider hints at two sides of a story and a series of collaged photographs attempt to reconstruct the avant-garde from a ruin. These tensions between objects and images map an emotional topography beneath the structural surface.

Paulette Phillips' film installations incorporate classical film techniques to construct uncanny experiences that amplify our attachment to voyeuristic pleasure. Her work is developed from observation and historical research. Recent exhibitions include: The Canadian Cultural Centre, Paris; The Power Plant, Toronto; ZKM, Germany; Kunsthaus Graz, Austria; Heidelberger Kunstverein, Germany, Ludwig Museum, Hungary and the Palazzo della Papesse, Italy. Reviews of her recent work can be found in *Art in America*, *ArtForum*, *Modern Painters* and *Flashart*. Based in Toronto and London, Phillips' work is represented by Diaz Contemporary Art, Toronto and Danielle Arnaud contemporary art, London. She has worked in theatre, film, and television and teaches at The Ontario College of Art and Design.

GLADSTONE HOTEL

401 Richmond Street West &
The Gladstone Hotel
1214 Queen Street West

April 3 - April 26

Site specific works in public spaces at the 401 Richmond Building and The Gladstone Hotel. The exhibit has no set open hours, but can be viewed throughout the day in each building.

walkthrough

Laurel Woodcock
Canada, 2008



walkthrough is a series of site-specific, text-based interventions into public architecture, that creates a convergence of cinema and everyday life. The project takes its title from the pre-production term for rehearsals where performers speak their lines, practice cues and movements, but no shooting occurs. The font and formatting of the adhesive vinyl lettering correspond with the script writing software Final Draft. Woodcock's playfully conceptual series does not address the cinema through moving images; rather, she creates wall text that is drawn from written dialogue and instructional directions in screenplays.

For the Images Festival, these texts will be exhibited in a series of public sites at two of the central locations of the festival: the 401 Richmond Building and the Gladstone Hotel. On doorways, in elevators, and spread across walls, Woodcock places these texts in situations where the actions and ideas suggested by their words are mimicked in real life.

Laurel Woodcock is interested in the legacy of Conceptual art practices, their collaborative and performative spirit, use of language as a medium, and the integration of art and everyday life. Her work, which integrates a comic aesthetic to the processes and concerns of the movement, culls from colloquial language; a turn of phrase, song lyric, punctuation mark, or element of cinematic syntax all become fodder from which she explores the form, problems and possibilities of language and interaction. She received an MFA from NSCAD and is currently Associate Professor at University of Guelph where she is coordinator for Extended Practices a component of the Studio Art program. Her work has been screened and exhibited widely in Canada, the United States, France, England, Spain, Egypt and Scotland. More about her practice can be found at www.laurelwoodcock.ca.

GALLERY 44

Gallery 44 Centre For
Contemporary Photography
401 Richmond Street West, Suite 120
416 979 3941
gallery44.org

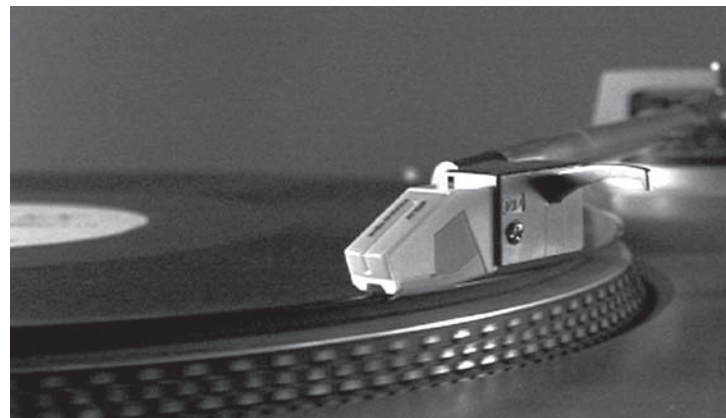
March 13 - April 12

Off Screen Launch: Saturday April 5, 12 - 5 PM

Tuesday - Saturday 11 AM - 5 PM
Open Sunday April 6, 12 - 5 PM

Undertones

Nelson Henricks, Canada
(Canadian artist spotlight)



"If you sing higher than the highest note it becomes light. Lower than the lowest note it becomes touch."

The exhibition *Undertones* is part of our Canadian Artist Spotlight on video artist Nelson Henricks. In addition to a retrospective screening of his work, we are pleased to present the world premiere of *The Sirens* and the Toronto premiere of *Countdown*.

The Sirens, 2008 is a new sound and video installation incorporating 16mm, Super 8 and video, as well as guitar amps and a "slide" show. In this work, Henricks continues to explore themes that are ever-present in his practice: sound and music, textual elements, repetition and the body. A series of slides reveals the text: "when we hear the voice, we move to a place without words. Time is denied both future and past. We move sideways into the moment. Firmly and comfortably inside the body." Henricks locates the body within sound, the physicality of sound and its reactions and effects on the physical. Extreme close-ups of technology related to sound recording and production reveal this relationship: a hand places the needle on the record, a UV meter quivers, acupuncture needles seem to tremble and water ripples rhythmically from sound vibrations. Henricks makes sound visible, revealing and looking at its effects and interactions; speakers pulse at low frequencies and guitars tremble under knives making sounds and sensations that linger in and outside of the physical.

Countdown, 2007 is a silent single screen video installation. Henricks uses items found within his home to create a numerical countdown from 30 to 1 in 30 seconds. Shot and edited in camera on Super 8, the artist used his internal clock to intuitively estimate the one-second intervals. Books, vitamin bottles, videocassette labels, measuring tape and playing cards are used to construct the countdown. *Countdown* looks at how numbers pervade our daily life through

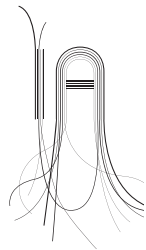
time, money and communication, how the body exists in intervals, and how intervals subsequently are imposed on the body.

Nelson Henricks was born in Bow Island, Alberta and is a graduate of the Alberta College of Art (1986). He moved to Montréal in 1991, where he received a BFA from Concordia University (1994). Henricks lives and works in Montréal, where he has taught at Concordia University (1995 - present), McGill University (2001 - 2003) and Université du Québec à Montréal (1999, 2003). He has also taught at the University of Toronto (2003). A musician, writer, curator and artist, Henricks is best known for his videotapes, which have been exhibited worldwide. A focus on his video work was presented at the Museum of Modern Art in New York, as part of the *Video Viewpoints series* (2000). His writings have been published in *Fuse*, *Public*, *Coil* magazines, and in the anthologies *So, To Speak* (Editions Arttexte, 1999), *Lux* (YYZ Press, 2000) and *Caught in the Act* (YYZ Press, 2004). With Steve Reinke, Henricks co-edited an anthology of artist's video scripts entitled *By the Skin of Their Tongues* (YYZ Press, 1997). Henricks was the recipient of the Bell Canada Award in Video Art (2002) and the Board of Governors' Alumni Award of Excellence from the Alberta College of Art and Design (2005). For more information, go to www.nelsonhenricks.com.

Nelson Henricks will also be the subject of a screening highlighting 15 years of his single channel video work. See p. 28-30 for details. Friday April 4, 7PM

Talk to the Pie 2
Join us for Nelson Henricks' talk with fellow artist R.M. Vaughan at Gallery 44. See p. 44 for details. Saturday April 5, 3 PM





InterAccess Electronic Media Arts Centre
9 Ossington Avenue
416 599 7206
interaccess.org

April 4 - May 3

Opening Reception: Friday, April 4 7pm
Off Screen Launch: Saturday April 5, 12 - 5 PM

Wednesday - Saturday 12 - 5 PM

Ogres, Halflings, Night Elves and Chuck Norris

Eddo Stern
USA, 2007



Continuing in the tradition of his video, new media, and installation projects, Eddo Stern's latest body of work is drawn from his ongoing interest in gaming culture. Stern's interest in the medium has been both as a participant as well as a practitioner, designing and authoring games of his own. For his exhibition at InterAccess, Stern is showing a selection of kinetic shadow sculptures and 3D computer animation. Both bodies of work are drawn from a recent year-long immersion (2000 hours played) in *World of Warcraft*, the most popular MMORPG (Massive Multiplayer Online Roleplaying Games), and examine perversity and violence in the virtual realm and the manifestation of social dynamics both in and out of the world of games.

Best Flame War Ever (*King of Bards vs. Squire Rex*, June 2004) is a computer animation based on text Stern found in an online flame war about the computer fantasy game *Everquest*. The participants' never ending argument about their expertise highlights the bizarre state of social dynamics in the virtual gaming realm. Stern's lo-fi, proto-cinematic shadow puppet sculptures cast fantastical characters from *World of Warcraft* alongside the likes of iconic action-movie stars Chuck Norris and Steven Segal.

Eddo Stern is an artist and game designer. He was born in Tel Aviv, Israel and lives in Los Angeles. He works on the disputed borderlands between fantasy and reality, exploring the uneasy and otherwise unconscious connections between physical existence and electronic simulation. His work explores new modes for narrative and documentary, experimental and multidisciplinary computer game design, and cross-cultural representation in new media. He works with various media, including software, hardware and game design, live performance, video, and kinetic sculpture. His short machinima films include *Sheik Attack*, *Vietnam Romance*, *Landlord Vigilante* and *Deathstar*. He is the founder of the now retired art and technology cooperative C-level where he designed and co-produced the experimental computer gaming projects *Waco Resurrection*, *Tekken Torture Tournament*, *Cockfight Arena* and *LA MOOd*. He is currently developing *Darkgame*, a sensory deprivation computer game. His work has been widely exhibited at international venues including *The Tate Gallery Liverpool*, *Reina Sofia*, *E3*, *GDC*, *Kunsthalle Düsseldorf*, *The ICA*, *The New Museum in NYC*, *The Rotterdam Film Festival*, *ICC Tokyo*, *The Art Gallery of Ontario*, and *The Sundance Film Festival*. Online at www.eddostern.com

Please join us for a party at InterAccess
Friday April 4, 10 PM

ThePowerPlant

The Power Plant
Contemporary Art Gallery
231 Queens Quay West
416 973 4949
thepowerplant.org

March 1 - May 11

Opening Reception: Thursday February 28, 7 - 11 PM
Artist Talk Saturday April 12, 5 PM at Harbourfront
Centre, Lakeside Terrace

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

Play Pause

Sadie Benning
USA, 2006



Departing from her intensely personal coming of age early works, *Play Pause* is a two-screen projected video installation, directed in collaboration with Solveig Nelson, which comprises hundreds of drawings that weave in and out of public and private urban spaces. Set in a post 9/11 world, wars rage in the headlines and malfunctioning Diebold-branded ATMs are unable to provide receipts.

The video spans a day in an anonymous city suggestive of Chicago. Commuters on the train, workers digging up the street and a game of soccer give way to drinking, dancing and sex. The video's cycle slows to an end at dawn in the airport: a figure, neither distinctly male nor female, approaches the washrooms and hesitates before the two doors; security guards scan bags and faces; and a couple has sex on the wing of plane as it takes off. In this leaping between anonymous figures in the cityscape, the characters in *Play Pause*

are not unlike those in Benning's early videos—isolated, lonely, and wandering through the world as they explore and come to terms with their queer identities.

Sadie Benning (b. 1973, Madison, Wisconsin, USA) started making films at age fifteen with a Fisher-Price Pixelvision camera. In 1993 those works appeared in the Whitney Biennial. In addition to her film and video practice, she is a former member/co-founder of the band *Le Tigre*.

Join us for a conversation between Sadie Benning and Video Data Bank co-founder Kate Horsfield on Saturday April 12 at 5 PM. See p. 44 for details.

A selection of Sadie Benning's single channel videos will screen at the Harbourfront Studio Theatre on Wednesday March 19 at 7 PM. See www.thepowerplant.org for details.



PREFIX.

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

March 13 - April 19

Opening Reception: Thursday March 13, 7 - 10 PM
Off Screen Launch: Saturday April 5, 12 - 5 PM

Wednesday - Saturday 12 - 5 PM

Décalage

Bettina Hoffmann

Canada, 2006-07

Curated by Scott McLeod



Time, space, stillness and movement – these are the elements employed by artist Bettina Hoffmann in her creative exploration of human relationships. Working primarily with photography, digital and video art, Hoffmann draws upon her deep understanding of image-making technologies and the psychological processes of viewing to create subtle yet profoundly affecting works. During the past fifteen years, her work has been subject to a process of gradual evolution as she explores new ground while never straying from her course, yielding an oeuvre that is varied, disciplined and increasingly complex.

In *Affaire infinies*, a series of digital photographs created in the late 1990s, Hoffmann depicts a kitchen conversation, a parking lot rendezvous, a tête-à-tête in a wooded glen – ordinary scenes of personal and social interaction. Through her choice of settings and her figures' varying states of undress, the images convey a sense of casual intimacy. But the fact that all of the figures in these relationships are representations of the artist herself signals that these are not simple domestic scenes. The initial voyeuristic thrill is transmuted into something much less predictable, much more compelling: a glimpse into the artist's psyche. *Affaire infinies* also illustrates the artist's interest in doubling, a strategy that surfaces again in her later work.

In the video installations *La Ronde* (2004) and *Momentum* (2006), Hoffmann's multiple selves are replaced by a number of men and women in domestic, familial and social settings. Here, a circular tracking shot displaces the fixed, two-dimensional plane of the photograph, but the stasis inherent in the latter is echoed by the utter stillness of the actors. The camera repeatedly encircles the scene, enabling the viewer to scrutinize the image in three dimensions. An instant in time is seemingly suspended, affording the viewer an opportunity to engage in an experience that Roland Barthes, referring to a photograph of his mother, described as follows: "I want to outline the loved face by thought, to make it into the unique focus

of an intense observation; I want to enlarge this face in order to see it better; to understand it better, to know its truth.... I believe that by enlarging the detail, ... I will finally reach my mother's very being."¹ By creating the effect of entering into a still photograph, Hoffmann engages the viewer's desire to know the subject of a photograph in the deepest, most profound sense.

Hoffmann's most recent video installation, *Décalage* (2007), builds upon the territory explored in her earlier works. But now, she liberates the camera from its track and frees it to roam over the surface of its subjects, namely, two couples lounging in bed and two women standing over a third woman who lies prostrate on the floor. The complexity of this approach is intensified by a doubling of the image; each scene is simultaneously presented in two slightly different views. In this, as well as her other works, narrative elements are employed in order to arouse curiosity, but, as in the case of a single photographic image, this curiosity ultimately cannot be satisfied. Hoffmann plays upon the viewer's innate sense of longing and fascination by instilling "a sense of waiting and expectancy."² But as the viewer waits and watches, he or she gains knowledge not of the image's subject but of the unyielding nature of its surface. And then, with this revelation, the image is gone.

– Scott McLeod

Notes

1. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Noonday Press, 1981), p. 99.

2. Marie Fraser, "Replaying Narrative," *Replaying Narrative: Le Mois de la Photo à Montréal*, ed. Marie Fraser, 2007 p. 34.

Gallery TPW

Gallery TPW
56 Ossington Avenue
416 645 1066
gallerytpw.ca

April 5 - May 3

Off Screen Launch: Saturday April 5, 12 - 5 PM

Tuesday - Saturday 12 - 5 PM

Artur Zmijewski

Poland, 2007



Gallery TPW is thrilled to present the Canadian premiere of Polish artist Artur Zmijewski, long recognized for his provocative and discomfiting video work. Often inviting people to participate in social experiments, his documentary – style videos unabashedly rip open the safety nets and social contracts built into the terms of contemporary representation. In doing so, viewers are left to consider their own limitations in coming face-to-face with others potentially perceived as difficult or different.

For the exhibition during the Images Festival, Gallery TPW presents two seminal works from Zmijewski's oeuvre. *Them/Sie* (2007) is the result of a workshop in which Zmijewski brings together representatives from conflicting Polish social groups. Participants each create a mural symbolically representing their ideological positions and are then asked to play a game allowing the "reworking" of each other's images. What ensues is nothing short of war. In *Singing Lesson 2 / Gesangsstunde 2* (2003) Zmijewski brings together a group of hearing-impaired youth to work with the Barockensemble der

Fachrichtung Alte Musik orchestra in Leipzig, Germany. Together they collaborate on a performance of music by Johann Sebastian Bach. The result is an exhilarating and demanding social and sonic experiment in contrasts.

Artur Zmijewski was born in 1966 and resides in Warsaw, Poland. His video and photography has been extensively exhibited and critically reviewed. He represented Poland in the 2005 Venice Biennale and in 2007 was included in Documenta 12. Zmijewski is also on the editorial team of *Krytyka Polityczna* (Political Critique), a forum for left-wing political and cultural discourse in Poland: www.krytykapolityczna.pl. He is represented by Galerie Peter Kilchmann in Zurich.

Join us for the Off Screen Launch Party, featuring DJ Metro Desi!
Gallery TPW
Saturday April 5, 10:30 PM





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

April 5 - May 3

Off Screen Reception: Saturday April 5, 12 - 5 PM
Master Class: Saturday, April 12, 2008, 1 - 3pm

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

Room to Remember

Sara Angelucci
Canada, 2008



Toronto photographer and video artist Sara Angelucci will be Trinity Square Video's Artist-in-Residence during the month of March leading up to the Images Festival. During this time, she will be transforming the TSV gallery into a sensual illusionary space that recreates a childhood memory.

Raised on a small farm in Southern Ontario, Angelucci was often assigned the task of minding the cows as they grazed. Her duty was to ensure they did not wander into the corn patch and eat the corn, which was harmful to them. Entrusted with this sense of responsibility, with the companionship of her dog, a warm summer day framed by billowing clouds has remained an ideal of childhood. With this installation, Angelucci invites the viewer to share in this experience, not to see the world through her eyes, but offering a chance to stop, to dream, to make room to remember for themselves.

In past photographic and video works, Angelucci has explored ideas of the limitations of memory, acknowledging that it can be a faulty conglomeration of many experiences, as she says "Perhaps, this treasured afternoon is the distillation of many summer afternoons spent cow-minding; not a real memory, but the mind's distillation, the best moments - fused over time into a mythology of an idealized memory." This tension between the idyllic representation and reality infuses a wistfulness into *Room to Remember*. As Shirley Madill writes of Angelucci's work, "There is always a struggle between an ideal past and the real past."¹

¹ Shirley Madill, "Everything in My Father's Wallet / Everything in My Wallet," *Somewhere in Between. Exhibition Catalogue*. Cambridge/Hamilton: Cambridge Galleries & Art Gallery of Hamilton, 2006.

Sara Angelucci is a photo and video artist living in Toronto. She completed her BA at the University of Guelph and her MFA at the Nova Scotia College of Art and Design. She has exhibited her photography across Canada including exhibitions at Le Mois de la Photo in Montreal, Ace Art in Winnipeg, Vu in Quebec City, the Toronto Photographer's Workshop, the MacLaren Art Centre, the Art Gallery of Hamilton and the Richmond Art Gallery.

Her videos have been screened across Canada and included in festivals in Europe, Australia and Hong Kong. Sara has participated in artist residencies at NSCAD (Halifax), the Banff Centre and at Biz-Art in Shanghai, China. Sara's work is represented by the Wynick/Tuck Gallery in Toronto. Her work can be viewed at www.sara-angelucci.ca.

Sara Angelucci will be teaching a Master Class on issues related to ways video and photography approach and represent time, on Saturday April 12, 1-3 PM. \$25/20 for Trinity members. Contact TSV to sign up for class. See p. 45 for details.



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

April 5 - May 10

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

Tuesday - Friday 11 AM - 5 PM
Saturday 12 - 4 PM
Sunday April 6, 12 - 5 PM

Maid in South Africa

Steven Cohen
South Africa, 2005



"I am interested in the politics of nakedness, not the commerce of sexuality - this work is more about the slave trade than the flesh trade - it is as much a home movie as a portrait of Apartheid, a naïve striptease, an intimate confession." - Steven Cohen

In 2005, Steven Cohen was commissioned to make a new work by a French performance organization. He used the opportunity to embark on a remarkable journey. Returning to his family home in South Africa, he engaged his former nanny ("the woman who raised me") as a performer in an improvised dance of servitude. In a completely captivating but at times harrowing performance Nomsa Myeni proceeds to go about her usual duties in the Cohen home, where she worked as a servant for decades. Her sly recognition and embrace of the situation speak to a collaborative duet between performer and camera. In an outrageous outfit (again collaboratively selected with Cohen), Nomsa Myeni dusts and swabs and polishes with a beauty and ease of movement that belies her 84 year-old cheeky body. This is a work of great courage and more than a little cheek.

A Co-production with
Barc-ccn la Rochelle, Les Subsistances-Lyon



Steven Cohen makes performance art in the form of uninvited (and unexpected) interventions into public. Through states of dress or undress, social conventions are questioned. A video record of the interaction with the public exists as a digital artwork after the performance art is complete. In 1998 Steven Cohen's controversial work Living Art won the national FNB VITA Art Prize, he was voted cultural figure of the year (The Star), best-dressed artist (Mail and Guardian) and worst-dressed woman (Sunday Times). Steven Cohen works in collaboration with his life-partner, choreographer and dancer, Elu. He is currently an associate at BARC (Ballet Atlantique - Regine Chopinot) in Lyon, France.

March 27 - May 3

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

Tuesday - Friday 11 AM - 5 PM

Saturday 12 - 5 PM



Translations | Traduções

Giselle Beiguelman + Vera Bighetti

Raquel Garbelotti

Alice Micelli

Curated by Emelie Chhangur + Daniela Castro



Chernobyl Project, 2005 Alice Micelli

Transposing artists from one country or hemisphere to another already suggests that we are not dealing with abstract notions of space, or even topical ones of place or locale, but always rather with processes of translation. Moreover, the Brazilian artists here, Raquel Garbelotti, Alice Micelli and the team of Giselle Beiguelman and Vera Bighetti, do not speak to the accidents of nationality but to the ever-recurring translations within their works that map social and psychic geographies. Thus, *Translations | Traduções* is an experiment in shifting spaces that deals with reception here in Toronto as much as with production elsewhere.

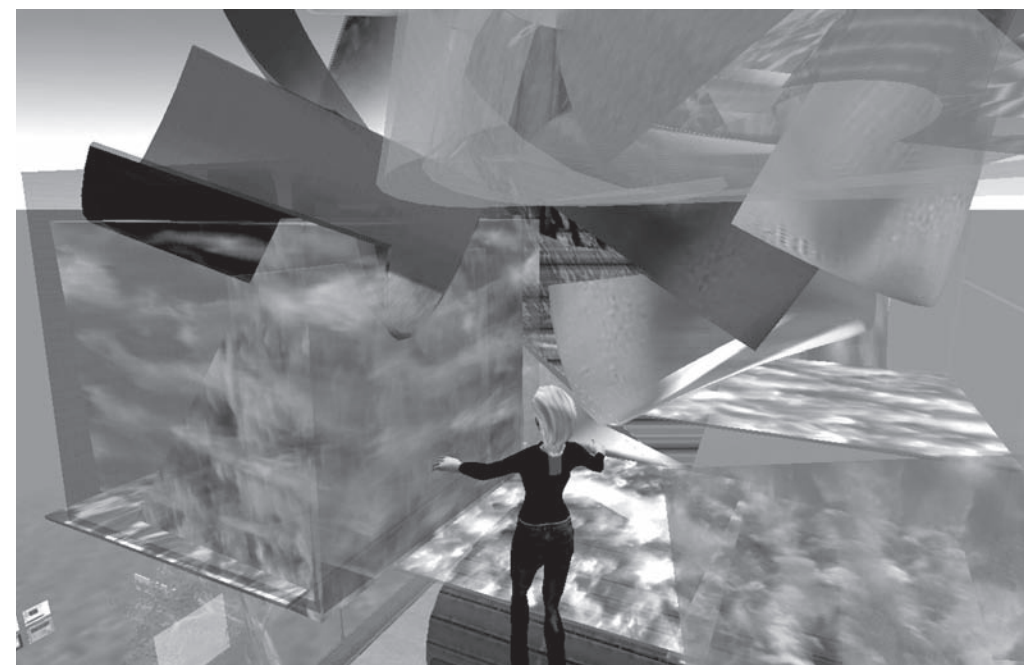
The photographs and texts in Raquel Garbelotti, *Juntementz*, 2006, mimic academic field research projects, documenting aspects of Pomeranian migration from Germany to Brazil in the late nineteenth century. Garbelotti worked with two of her Pomeranian students from the Federal University of Espírito Santo, but her research into dialects and building typologies verges towards fiction, or at least blurs the distinction between a reality that has been fictionalized and a reality that derives its status as real from fiction.



Juntementz, 2006 Raquel Garbelotti Courtesy of the artist and Galeria Casa Triângulo, São Paulo, Brazil

Alice Micelli, *Chernobyl Project*, (2005 ongoing), pushes the boundaries of documentary-based art by "portraying" invisible social realities: the reality of the radioactive residue of Chernobyl's Exclusion Zone. Working with scientists from the Radio Protection Institute in Rio de Janeiro and the Otto-Hug Radiation Institute in Munich, Micelli built an apparatus – a pin-hole lead camera – that detects the invisible and maps a reality that transcends visible borders yet has tangible social effects in Chernobyl and neighbouring Belarus.

Giselle Beiguelman and Vera Bighetti have created perhaps the first digital art gallery, *Galeria Noema*, which transcends limits and borders within the technical realm of the Internet, thus expanding the space of artmaking and its specific social and discursive geographies. As it is housed in *Second Life*, an online virtual reality platform, artists can create possibilities of networked environments where the net and other sites in the real world are brought together in an integrated artwork. In *Improbable Architectures*, as the visitor interacts with the piece through his or her avatar's movements, a specific architecture to the interactor's trajectory is created, which, in a virtual world, is no longer bound by the fixed coordinates of the physical world.



Improbable Architectures, 2007 Giselle Beiguelman and Vera Bignetti

Giselle Beiguelman is a São Paulo new media artist who teaches Digital Culture at the Graduation Program in Communication and Semiotics of PUC-SP (São Paulo, Brazil). Award winning publications include: *The Book after the Book*, *egoscópio* and *Landscape0* (with Marcus Bastos and Rafael Marchetti). Her work has been presented in international venues such as ZKM, Karlsruhe, Fundación Telefonica, Madrid, Smart Project Space, Amsterdam, and the 25th São Paulo Biennial. www.noema.art.br

Vera Bighetti is doctorate in Digital Media from the Communication and Semiotics Program at the Pontifícia Universidade Católica, PUC - São Paulo. She develops research and projects in the field of generative art and is the author of the awarded *Draw with Sound and Gramatologi+tal*. She has participated in the Havana Biennial (Cuba), the WebArt Festival of Yugoslavia, and was listed as TOP10 digital artists in the Diesel New Art Competition of Sweden and Denmark.

Alice Micelli is an artist from Rio de Janeiro where she teaches at *Ateliê da Imagem - Escola de Fotografia*. Her work has been presented in international venues such as ZKM, Karlsruhe, center for contemporary arts, Hasselt, Itaú Cultural, São Paulo and shown in video festivals: *Videobrasil*, São Paulo, NY *Independent Film and Video Festival*, 2005, New York; *transmediale.05*, 2005, Berlin. www.jblog.com.br/chernobyl.php

Raquel Garbelotti is based in Vitória, Brazil, where she teaches at *Universidade Federal do Espírito Santo*. Her work has been presented at ARCO 2003, Madrid, the 25th São Paulo Biennial, XXVI Bienal de Pontevedra., Spain, FIAC - Feira Internacional de Arte Contemporânea, Paris, and FUNARTE, Rio de Janeiro. Garbelotti is represented by Galeria Casa Triângulo, São Paulo, Brazil.

Emelie Chhangur is a Toronto-based artist, cultural worker, and curator. Maintaining a process based, collaborative approach to working with artists, her recent curatorial research and upcoming projects find their relevant context in Latin America. As an artist, her position as Assistant Curator at the Art Gallery of York University (AGYU) is instrumental in transforming the nature of the institution and the role of the university contemporary art gallery in relation to its academic context and its social function within an arts community. She has shown her single channel videos nationally and internationally.

Daniela Castro is a hybrid producer and a nomad. She went to art history school in Toronto but transits through the Brazilian contemporary art world curating, writing, and producing art works in São Paulo, where she is now based.

Improbable Architectures, by Giselle Beiguelman and Vera Bignetti Work commissioned by Itaú Cultural for the exhibition "Memória do Futuro" (Itaú Cultural, São Paulo, 2007) www.noema.art.br/ai

WARC would like to thank the Art Gallery of York University (AGYU) for lending equipment for the exhibition *Translations | Traduções*

Emelie Chhangur would like to thank the Canada Council for the Arts Independent Critics & Curators program.

Talk to the Pie 4
Join Curator Emelie Chhangur and Daniela Castro, and Brazilian artists Giselle Beiguelman and Vera Bighetti to talk about new media and visual art practice and their exhibition at WARC Gallery. See p. 44 for details.



WYNICK/TUCK GALLERY

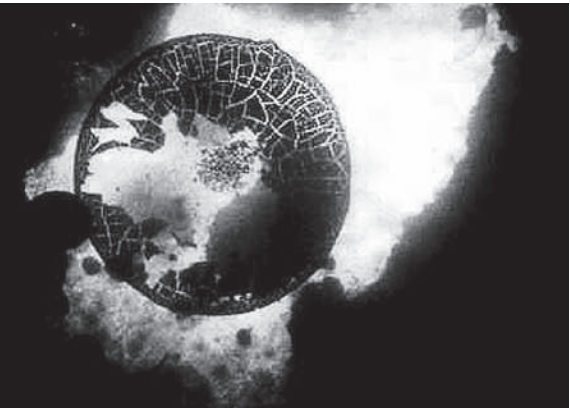
Wynick/Tuck Gallery
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wynicktuckgallery.ca

April 4 - May 3
Off Screen Launch: Saturday April 5, 12 - 5 PM

Tuesday - Saturday 11 AM - 5 PM

Pulse 2: Film and Painting After the Image

Cora Cluett, Nicole Collins, Vincent Grenier, Angela Leach, Rose Lowder, Monica Tap, Fred Worden
Curated by Barbara Sternberg



The Or Cloud Fred Worden

Pulse 2 brings experimental film into dialogue with contemporary abstract painting by presenting the two art forms adjacent to one another in the same gallery space. The films were selected for their tendencies to dismantle the stability of the representational image, or to dispense with it altogether, and the paintings for their matching emphasis on optical vibration, repetition, rhythm, layering and blurring of figure-ground distinctions.

Instead of the fixed image of narrative cinema and representational painting, this selection brings out the counterimage (and afterimage) of process. This optically active environment emphasizes the shared concerns of artists who work in time-and-space-based media.

The filmmakers are Vincent Grenier, Rose Lowder, and Fred Worden. The painters are Cora Cluett, Nicole Collins, Angela Leach, and Monica Tap.

Pulse was originally curated by Ingrid Jenkner and Barbara Sternberg for Mt. St. Vincent Art Gallery, Halifax. Pulse 2 is a modified version of that exhibition.

FILMS AND FILMMAKERS

Tabula Rasa
Vincent Grenier, Canada/USA, 2007, Video, 8 min

This film combines two streams of Grenier's film practice: his formal works that explode cinema's three-dimensional illusion, exploiting the optical paradox of depth attributed to a flat screen and his films that deal with human relationships.



Tabula Rasa Vincent Grenier

Tabula Rasa starts by treating architecture as an abstract spatial scheme and ends by exposing its psychological dimension. It opens with a hazy colour field containing smaller rectangles which, as the camera moves, is eventually rendered as a wall. Diagonal and vertical lines resolve themselves as railings and doorway. We are in a South Bronx high school hallway and gymnasium. A voice-over demands that the 'walls speak out'. Voice-overs of a mediation counselor and a student add tension and social relevancy to the exploration of an institutional interior.

In the last thirty years Quebec artist Vincent Grenier has made over two dozen films which challenge how and what we see. His films and videos have been screened in Canada and at venues such as the Centre Pompidou, Museum of Modern Art, NY, and Pacific Film Archives. Grenier currently teaches at Binghamton University.

Les Tournesols

Rose Lowder, France, 1983, 16mm(on video), 3 min

Produced entirely in-camera, the film of a field of sunflowers was shot from a single viewpoint and the focus was adjusted frame by frame successively according to a "score" determined by patterns on particular plants situated in different parts of the field. Filmed one after another at different focal lengths, the sunflowers combine during projection to form one spatio-temporal image. The field seems to shimmer, pulsing, alive with energy.

Rose Lowder trained as a painter and sculptor in Lima, Peru and London, England. She worked as a film editor and then in 1977 established the Experimental Film Archives in Avignon, France, where she continues to live and work. Her filmwork over the last three decades "has dealt with the plastic and graphic features of the photographic image in relation to producing a film strip in the camera." Lowder has led a single-frame-shooting movement in France. Her many films explore the possibilities and variations within the bounds of that filming technique.

The Or Cloud

Fred Worden, USA, 2005, Video, 7 min

Feathery black curved lines swirl and swoop in a beautiful kinesthetic play. Cloud-like brushy shapes dance in front of an intermittent illuminated central core, with turbulence and periodic flickering stars, "a rushing stream of articulated energy to resonate with that inner biological current." This cameraless film was made from a single image-India ink on acetate to form a slide which was optically printed in numerous combinations and maskings of itself.

Here

Fred Worden,USA, 2005, Video, 11 min

This eye-and-mind-boggling film is a combination of three found footage source images: two from Melies' film, The Fantastic Voyage and the other from a Laurence Olivier film of Henry V. Worden deftly alternates differing lengths of each of these sequences in differing orders to create combinations and elisions in a riot of spiralling, rocking, pulsing motion. New spaces are created in projection and our sense of space within the image is played with. The place "here" is our minds where disparate times and places collide, merge, and create new, fantastical spaces that exist only filmically through projection.

HERE is a place, an optical location brought into being through conjuring to accomodate a clandestine rendezvous between Sir Laurence Olivier and Georges Melies. George Melies appears to get the upper hand, confirming that magic will always trump mere performance." – Fred Worden

Fred Worden has been making films since the 1980s and teaches in the Visual Arts Department, University of Maryland. His films have been screened at festivals and museums in the USA and internationally, including the London and New York Film Festivals, the Museum of Modern Art, and Whitney Museum, (New York). His films were acquired by the Centre Georges Pompidou, (Paris).

Worden's abstract films develop from his interest in effects of intermittent projection, namely "how a stream of still pictures passing through a projector at a speed meant to overwhelm the eyes might be harnessed to purposes other than representation or naturalism." His work attempts a cinema of energy that bypasses the realm of pure visuality and elicits a bodily response-in through the eyes, pulsing, to jigger directly the brain's electro-chemical neural flow - a cinema of direct experiences that stalks the unforeseen, the non-translatable, the informe.

PAINTERS

Cora Cluett, Canada

Born in Nova Scotia, Cluett completed a BFA at NSCAD and an MFA (1994) at the University of Guelph. Between degrees she specialized in photography. It was in Guelph that she turned to painting emulsion-like surfaces with motifs that further fuse references to image-making technologies and traces of the body. Works of the late 1990s contained emoticons, face-like e-mail shorthand for gestures such as smiles, winks and kisses. Works of the past five years display irruptions in their pristine surfaces that suggest scars in skin or punctures in a photographic emulsion. Cluett teaches at the University of Waterloo, Ontario. Her work has appeared in solo exhibitions at Macdonald Stewart Art Centre, (Guelph); Art Gallery of Nova Scotia, (Halifax); Wynick/Tuck Gallery, (Toronto); and the group exhibition, Extreme Abstraction, Albright Knox Gallery, (Buffalo).

Nicole Collins, Canada

Since obtaining her BFA at the University of Guelph in 1988, Collins has exhibited extensively in Toronto and abroad, and her work has been included in group exhibitions at public galleries in Ontario and Saskatchewan. Her paintings are characterized by unusual formats that emphasize their materiality as objects. Using encaustic, the technique of painting with molten wax, Collins produces luminous spatial effects by layering and incising her surfaces.

Angela Leach, Canada

After studying at the Ontario College of Art, Leach entered the textile design program at Sheridan College. Principles of textile design inform her approach to composition; for example, she works with a range of 32 colours and systematically sequences them in undulating bands. Unlike the 60s Op paintings by Bridget Riley, Leach's are painted entirely by hand. In all of her paintings Leach follows the same design matrix, generating dynamic, wave-like spatial configurations and vibrating colour harmonies. Her work has been exhibited in Toronto, Southern Ontario and New York.

Monica Tap, Canada

Tap teaches at the University of Guelph and holds an MFA from NSCAD. In the mid-90s she began projecting slides of old master drawings decomposed into coloured overlays and tracing them, in an attempt to frustrate her impulse to make compositional decisions. She is known for "landscape" paintings that hover between representation and non-representation. Her marks appear to float apart, as if an illusionistic landscape drawing were dissolving and reforming itself. "I was using the grammar of representation to create abstract paintings. In representing abstraction and abstracting representation, I find myself in-between."

Her most recent paintings acknowledge that we are more likely to observe landscapes hurtling by the window of a vehicle. They are based on crude videos shot with her digital still camera while riding past the landscape, hence their evocation of threshold moments of perception-the split second between perception and recognition.



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harbourfrontcentre.com

March 8 - April 27

Opening Reception Friday March 7, 6 - 9 PM
Off Screen Reception Saturday April 12, 4 - 7 PM

Tuesday - Thursday 12 - 6 PM
Wednesday, Friday & Saturday 12 - 8 PM
Sunday 12 - 6 PM

Kitchen Dutch

Louise Liliefeldt performance
Friday March 7, 6 - 9 PM and Saturday April 12, 4 - 7 PM



Ceremonial Actions

Alissa Firth-Eagland & Brenda Goldstein,
Nezaket Ekici, Louise Liliefeldt,
Deirdre Logue, Shana Moulton

Ceremonial Actions is an all women's show that explores ideas of ritual and performance. This exhibition blurs interiors and exteriors both literally and figuratively, and spans concepts of mythology, emotion, ritual and psychology. All of the artists in this show have practices based in performance and the artworks investigate these ideas through acts of counting, weaving, rolling, repetition and drawing.



Schleierkampf / Veil Fight, Videoperformance Installation 2004
Camera, Videostill by Nezaket Ekici, Photo by Andreas Dammertz



Kitchen Dutch, Louise Liliefeldt

Kitchen Dutch

Louise Liliefeldt, Canada, 2008

Presented in partnership with FADO Performance
Louise Liliefeldt was born in Cape Town, South Africa in a community described as "coloured". Traveling back a number of times over the years has resulted in an ongoing process of personal discovery through family and ancestry. Using these sometimes-contradictory images, in the performance *Kitchen Dutch*, Liliefeldt draws (literally, and on a large scale) a picture of self identity.

Louise Liliefeldt is a Toronto-based performance artist and painter. Her work has been described as "iconographic portraits" and is predominately concerned with the politics of identity as it intersects with gender, race and class. She examines the cultural conventions of spectatorship and the links between emotional/psychological states and physical experience.

Schleierkampf - Veil Fight

Nezaket Ekici, Turkey/Germany, 2004

Nezaket Ekici's video installation *Schleierkampf - Veil Fight* has two projections on opposing walls of an Islamic woman (played by Ekici) in a Tschador. In the first projection she flaps the veil up and down quickly, her face only seen for a fraction of a second. In the opposing projection the artist folds the veil millimeter by millimeter, painfully slowly until her face is revealed. The opposing projections play with the tension in this difficult battle between dress and undress.

Nezaket Ekici (born in Turkey, lives in Germany) was a student of Marina Abramovic (MFA, Hochschule für Bildende Künste Braunschweig, 2004) and is a member of IPG (Independent Performance Group). Nezaket's work has been presented at festivals, galleries and events around the world including the 5th International Festival of Contemporary Dance at the 52nd Venice Biennale.

spin

Alissa Firth-Eagland & Brenda Goldstein, Canada, 2007

spin is a three-part projection/installation inspired by the myth of the Three Fates, or Moirae: those who weave, measure and cut the thread of life. Three separate mysterious actions unfold: a group of women tend to a sea of red thread in an enchanted woods; a man alone in a derelict interior precisely marks time with the same thread; and the women continue to weave the thread around themselves, ultimately breaking away from the woven bonds to each follow their own path.

Brenda Goldstein is a Toronto-based multi-disciplinary artist, writer and curator. Her work uses video, film, performance and installation to make visible the more elusive aspects of human consciousness and experience representing how opposing systems and ideas collapse into a single space.

Alissa Firth-Eagland is an artist and curator who lives in Vancouver. She works in and between video, publication, research, sound, performance, public intervention, installation and gallery exhibition. Her practice describes the structures, rules, languages, concerns, and formal manifestations of media. She is the Director / Curator of Western Front Media Arts.

Whispering Pines # 4, 6, 7, 8

Shana Moulton, USA 2006-07

Moulton's *Whispering Pines* series takes it lead from popular culture, exploring a her alter-ego Cynthia: a dispirited woman seeking her inner harmony in a mundane and lonely world through new age activities that often end in disappointment. These quests take her shopping for a light-up waterfall decoration, constructing a landscape puzzle, performing alchemic rituals that create otherworldly experiences, and finally, ending with therapy session with an Avon lady/natural healer that leads her to self discovery of mind, body and spirit eventually changing her body into an abstract whirlwind of color.

Born in California in 1976, **Shana Moulton** studied at Berkeley, Carnegie Mellon and attended the "De Ateliers" program in Amsterdam. In 2007, she had solo shows at Gimpel Fils (London) and Bellwether (New York). Her films and performances have been exhibited at a number of international festivals and museums including The Andy Warhol Museum and Electronic Arts Intermix.

Rough Count

Deirdre Logue, Canada, 2006-ongoing

During the simple act of counting a bag of confetti-piece by piece -memory thresholds are found and failures amass. The performer begins each count where she left off last. Like pixilation, each individual dot is required to complete the picture. In its third incarnation, the piece reflects the 10,630 pieces counted to date. Once all pieces in the bag of confetti have been accounted for-each piece will be re-counted again and again until the numbers resolve.

Deirdre Logue's film, video and installation work focuses on self-presentational discourse, the body as material, confessional autobiography and the passage of 'real' time. Deirdre's recent projects include *Enlightened Nonsense*, a series of 10 short performance films about repetition, and her 12 channel self-portrait *Why Always Instead of Just Sometimes*. Recent solo exhibitions of her work have taken place at YYY Artist Outlet, Neutral Ground, the Berlin International Film Festival, *Beyond/In* Western New York, Ottawa's video art biennial *Art Star* and in January 2008, at *Articule* in Montreal.

Other exhibitions coinciding with Ceremonial Actions:

The Gift of 10,000 Saris

Nathalie Latham

The distribution of 10,000 saris in a small village in southern India as documented by multi-media artist, Nathalie Latham. This film sequence of women waiting to receive a sacred gift from Sri Amma Narayani, considered a living deity celebrates the notion of joy which exists in giving to and serving others. "Happiness is derived from when we do something for ourselves, it is limited. Joy is when we give to or share with others. Experiencing joy is limitless. The idea is to aim for joy."

Nathalie Latham was born in Brisbane, Australia, and completed her postgraduate studies in Japanese at universities in Kyoto, Japan, and Sydney. She is based in Paris. She travels extensively and bases her work on the people she encounters through her journeys, using text and photography or video.

La petite mort de l'art Video

Lorna Mills, Canada, 2008

Lorna Mills has actively exhibited her work in both solo and group exhibitions since the early 1990's. A founding member of the Red Head Gallery and currently a member of the artist organization, Persona Volare, her practice has included obsessive analog colour photography, obsessive painting, obsessive super 8 film, and recently, obsessive digital video animations incorporated into restrained installation work. She also co-produces the artist blog: Sally McKay and L.M.

Mansions

Jennifer McMackon

Mansions is a new video anthology on eight channels - a series of vignettes set in the sanctuary of the studio. In each scenario, the artist induces a large white egg to stand on its end. The tableau documenting these events are arranged in duration from shortest to longest.

Jennifer McMackon has received undergraduate degrees from the Ontario College of Art and the University of Toronto as well as an MFA from the University of Victoria in British Columbia. Her work has been shown at Hallwalls (Buffalo), Eye Level Gallery (Halifax), the Soap Factory (Minneapolis), Konstakuten in (Stockholm) and CSA Space Vancouver. Upcoming projects include a solo exhibition at LandymoreKeith Contemporary Art. She also runs simpleposie, an online forum for thinking and writing about art.

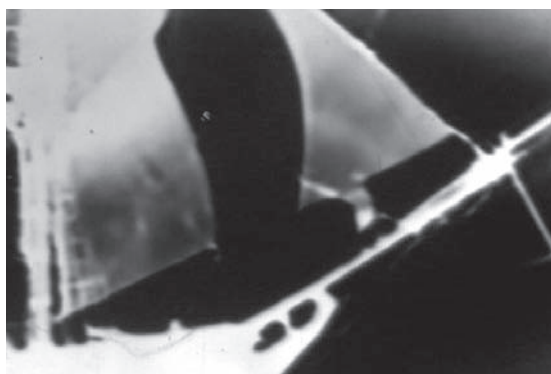


YYZ

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

Uncharted Histories: Pirates

Christina Battle
Canada, 2008



Through film, video, and collage, *Uncharted Histories: Pirates* investigates the changing political status of pirates by considering the roles they played in the power struggle between monarchs of the sixteenth, seventeenth and eighteenth centuries. Generally defined by their attacks and thievery indiscriminate of nationality, many pirates contributed greatly to the development, growth and success of struggling nations. As countries battled to gain power, a number of pirates facilitated the expansion and colonialization of new lands through the exploration and mapping of uncharted territories. Also positioning the pirate as explorer, the work imagines encounters faced on the shores of undiscovered islands. Pirates noted in the historical record are placed within dark and curious scenarios as they fight off surprise attacks from the unfamiliar surroundings.

With a B.Sc. in Environmental Biology from the University of Alberta and an MFA from the San Francisco Art Institute, **Christina Battle** currently lives and works in Toronto, Canada. Battle's works have been supported by the Canada Council for the Arts, the Liaison of Independent Filmmakers of Toronto (LIFT), the National Film Board of Canada, Ontario Arts Council and Toronto Arts Council, and have screened internationally in festivals and galleries including: VideoEx Experimental Film & Video Festival (Zurich, Switzerland), The Antimatter Underground Film Festival (Victoria), The London Film Festival (London, England), The Images Festival (Toronto), The Toronto International Film Festival, The International Film Festival Rotterdam (The Netherlands), White Box (New York), Mount Saint Vincent University Art Gallery (Halifax), The Foreman Art Gallery at Bishops University (Sherbrooke), The City of Toronto's Nuit Blanche 2006 and in the 2006 Whitney Biennial Day for Night (New York).

March 8 - April 19

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Tuesday - Saturday, 11 AM - 5 PM
Open Sunday April 6, 12 - 5 PM

Scapeland II

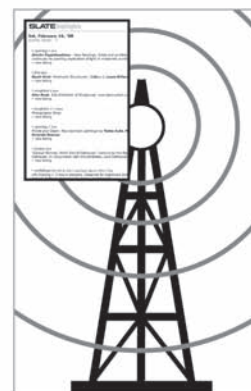
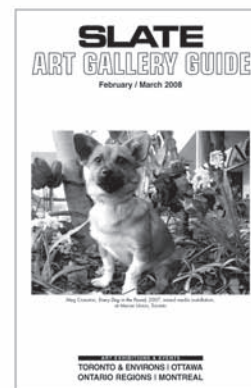
Yam Lau
Canada, 2007



Scapeland, 2008, Computer-generated animation and video. Image courtesy of the artist and Leo Kamen Gallery

Scapeland II is a three-and-half-minute computer-generated animation that explores the potentials of the virtual through the expression of landscape. This work is composed of a series of video impressions, schematically arranged in virtual space to "reconstruct" a scenic spot near Tadoussac, Québec. These video impressions "appear" loosely, as see-through veils animated by a virtual wind. *Scapeland II* is intended to affect a new quality of appearance. It is one that signals the potentialities of the virtual by enfolding a complication between movement, duration, presence and force.

Yam Lau is an artist and writer based in Toronto. He teaches painting at York University.



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IMAGES FESTIVAL

PULSE: FILM AND PAINTING
AFTER THE IMAGE

CURATED BY BARBARA STERNBERG

FILMMAKERS: VINCENT GRENIER,

FRED WORDEN AND ROSE LOWDER

PAINTERS: CORA CLUETT, ANGELA LEACH,

MONICA TAP AND NICOLE COLLINS

APRIL 5 - 26

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23 cm x 29 cm / 88 colour pages / bilingual
Print Run: 2400
esse is distributed in Canada and U.S.A. by LMPI (www.lmpi.com) and in Europe by Dif'Pop' (www.difpop.com)

esse arts + opinions
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Departing from the notion of out there, the Art Gallery of York University (AGYU) is an artistically and intellectually driven public art gallery dedicated to manifesting contemporary art within its university context and “off-site” through diverse cultural circuits. AGYU, out there: the centre.



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

Blackwood Gallery

Blackwood Gallery

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www.blackwoodgallery.ca

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.

cmagazine

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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 2,750 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

Charles Street Video

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Charles Street Video is a media art centre that offers artists access to production opportunities and to electronic and digital tools. CSV's facilities include Final Cut Pro and Avid editing systems, an audio editing station and a full range of high and standard definition video production gear. Among the many annual activities CSV undertakes are numerous artist residencies and training 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 such organizational partners as Inside Out, Planet in Focus, Seventh Generation Image Makers, New Adventures in Sound Art, the Toronto District School Board, the Art Gallery of Ontario and the Power Plant Gallery.

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(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 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.



Fado Performance Inc.

401 Richmond Street West, Suite 448

Toronto ON M5V 3A8

(T) 416 822 3219

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

Founded in 1993 and incorporated in 2001, Fado was established to provide a stable, knowledgeable and supportive forum for creating and presenting performance art works created by Canadian and international performance artists. Fado is the only artist-run centre in English Canada devoted specifically to this form. Fado's activities include presenting performances, artist talks, festivals, residencies, exchanges and workshops, as well as publishing in a variety of formats, including video and for the web.



The Factory: Hamilton Media Arts Centre

126 James Street North

Hamilton ON L8R 2K7

(T) 905 577 9191

(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 media arts – 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.



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Fuse Magazine

401 Richmond Street West, Suite 454

Toronto ON M5V 3A8

(T) 416.340.8026

(E) content@fusemagazine.org www.fusemagazine.org

FUSE is an arts and culture magazine for readers looking for in-depth coverage of innovative and alternative art practices. We look at art that is politically engaged and relevant to understanding our contemporary world. People interested in the relationships between art, social change, activism, politics and the mass media should be reading FUSE!



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

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 30 years Gallery TPW has played a significant role in facilitating critical discussion, supporting professional artists and developing audiences through its gallery exhibitions, screenings, online programming, publications and public events.



The 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, a lively bar showcasing local musicians and Toronto's favourite karaoke, plus a cafe serving breakfast, lunch, and dinner with a focus on local, organic and fair trade ingredients. The Gladstone also offers short-term artist studios, exhibition spaces, event and conference venues in the heart of the city's art and design district.



Goethe-Institut Toronto

100 University Avenue North Tower, Suite 201

Toronto ON M5J 1V8

(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 offer professional German language courses both in Toronto and in Germany. In late spring 2008 the Goethe-Institut will open its new Media Lounge.



Gulf Islands Film & Television School

S.43 C.12 Galiano Island

British Columbia VON 1P0

(T) 1 800 813 9993

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

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

Harbourfront centre

Harbourfront Centre/Visual Arts 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 11 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 15th annual edition from April 17 to 27, 2008. An outstanding selection of 125+ 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 23 & 24, 2008.



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 9th annual festival, October 15-19 2008, in Toronto.

Thank you to our community partners



INSIDE OUT

401 Richmond Street West, Suite 219
Toronto ON M5V 3A8 www.insideout.on.ca
Inside Out, the presenter of the annual Toronto Lesbian and Gay Film and Video Festival, is currently in its eighteenth fabulous year. Festival dates are May 15 to 25, 2008. 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. We are dedicated to nurturing and supporting new and established artists through a variety of initiatives such as the Queer Youth Digital Video Project and Mark S. Bonham Scholarship for Queer Studies in Film. As well, we provide opportunities for our community to come together, foster discussion and encourage co-operative partnerships.



InterAccess Electronic Media Arts Centre

9 Ossington Avenue
Toronto ON M6J 2Y8
(T) 416 599 7206 (F) 416 599 7015
(E) help.me@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.



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 2007 the festival presented 235 films and videos as well as 16 media installations, and was attended by more than 8500 spectators. The 25th festival takes place November 11-16, 2008. Deadline for entries: July 21st.



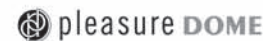
The Liaison of Independent Filmmakers of Toronto

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.



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.



Pleasure Dome

195 Rushton Rd.
Toronto ON M6G 3J2
(T) 416 656 5577
(E) pdome@ican.net www.pdome.org
Pleasure Dome is dedicated to the year-round presentation of experimental film and video by artists. Programming since 1989, Pleasure Dome exhibits local, national and international artists, especially those who make shorter-length and small-format work, as well as non-traditional events that mix 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.



Ryerson University's G. Raymond Chang School of Continuing Education Film Studies

350 Victoria Street
Toronto ON M5B 2K3
(T) 416.979.5035
(E) ce@ryerson.ca www.ryerson.ca
The Chang School's Film Studies program provides you with a basic grounding in the principles, contemporary theories, and techniques of the motion picture medium. Courses range from introductory filmmaking to specialized topics such as screen writing; cinematography and lighting workshops; directing screen performance; production design; and sound design. Our Film Studies program is an excellent starting point for people who want to pursue a career in the film industry or satisfy their curiosity about film and film production.



Soundscapes

572 College Street
Toronto ON M6G 1B3
(T) 416 537 1620
www.soundscapesmusic.com
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.



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
Canada's premier pan-Asian international film festival, 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 12th-anniversary edition will take place on November 12 to 16, 2008. Applications for submissions will be posted on our website.



Trinity Square Video

401 Richmond Street West, Suite 376
Toronto ON M5V 3A8
(T) 416 593 1332
(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. In existence since 1971, TSV provides a range of services and initiatives for the creation, training and understanding of media art. These include workshops, an annual artist-in-residency, themed commission programs, artist talks, internships, member production grants and festival and community sponsorships. The TSV Gallery features exhibitions and screenings of video art by local, national and international artists.



Vtape

401 Richmond Street West, Suite 452
Toronto ON M5V 3A8
(T) 416 351 1317 (F) 416 351 1509
(E) info@vtape.org www.vtape.org
Founded in 1980, Vtape is an international distribution, exhibition and resource centre with an emphasis on the contemporary media arts. Vtape represents over 900 artists and carries over 4000 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. Vtape has developed the bi-lingual educational website "Video art in Canada" and maintains an active commitment to the preservation and restoration of all formats of early video art.



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



WORKMAN ARTS / RENDEZVOUS WITH MADNESS

1001 Queen Street West
Toronto ON M6J 1H4
(T) 416 583 4339 www.rendezvouswithmadness.com
The Rendezvous with Madness Film Festival has been exploring madness at the movies since 1993. Through screenings and post-show panel discussions, we strive to bring our audience fabulous Canadian and international films, encourage discussion and battle stigma. The 16th annual Festival will take place in Toronto this November 6-15, 2008.

WYNICK/TUCK GALLERY

Wynick/Tuck Gallery

401 Richmond Street West, Suite 128
Toronto ON M5V 3A8
(T) 416 504 8716 (F) 416 504 8699
(E) wtg@wynicktuckgallery.ca www.wynicktuckgallery.ca
Founded in 1968 as a downtown storefront/warehouse, Wynick/Tuck Gallery features multi media, progressive contemporary art by emerging, mid-career and senior artists. Wynick/Tuck is committed to pushing the boundaries and blurring the lines.



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.



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
(W) www.yorku.ca/finearts/film
York University's Department of Film offers undergraduate and graduate programs leading to BA, BFA, MA, MFA and PhD (September 2008) 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.

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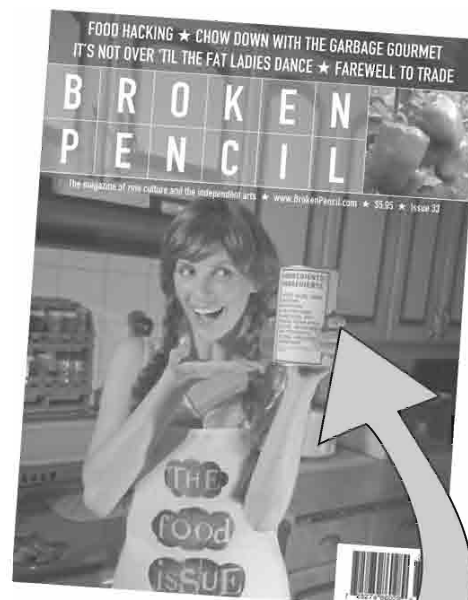
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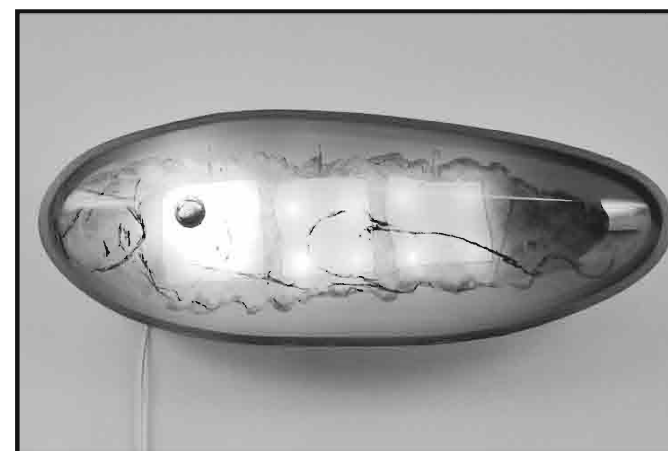


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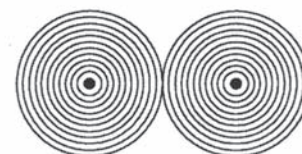
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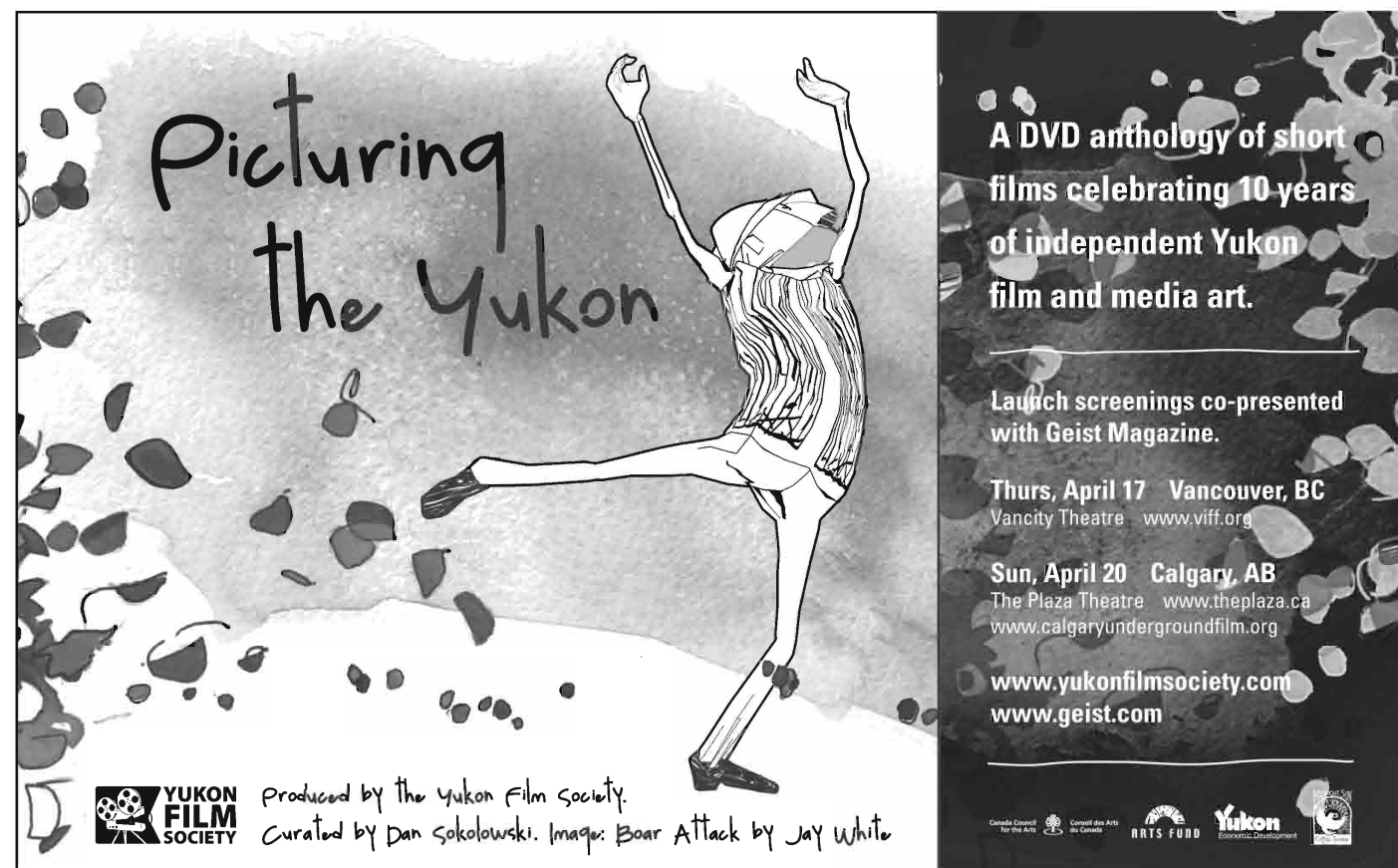
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The MA Program in Cinema Studies ties cinema's past and present to its future within an ever-widening range of moving image forms. The program builds on the research and teaching strengths of our faculty, which translate into a tripartite focus for the MA's structure, namely **History, Theory and Culture**. Our faculty's interests cover a wide range of topics: **animation; Asian, diasporic, European, and North American cinemas; the cinematic institution; counter-cinematic traditions; documentary; early cinema; experimental and avant-garde cinema; feminist film theory; film genres; media and social practice; narrative theory; women filmmakers.** The tripartite emphasis of the core curriculum encourages students to relate the current media environment to previous pivotal moments in the history of the cinematic institution, and to central questions of form, materiality, social and cultural practice, and the production of meaning.

To learn more about the program, contact

Graduate Assistant, Cinema Studies
2 Sussex Avenue, Innis College,
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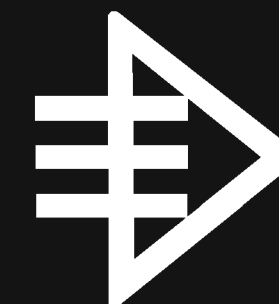
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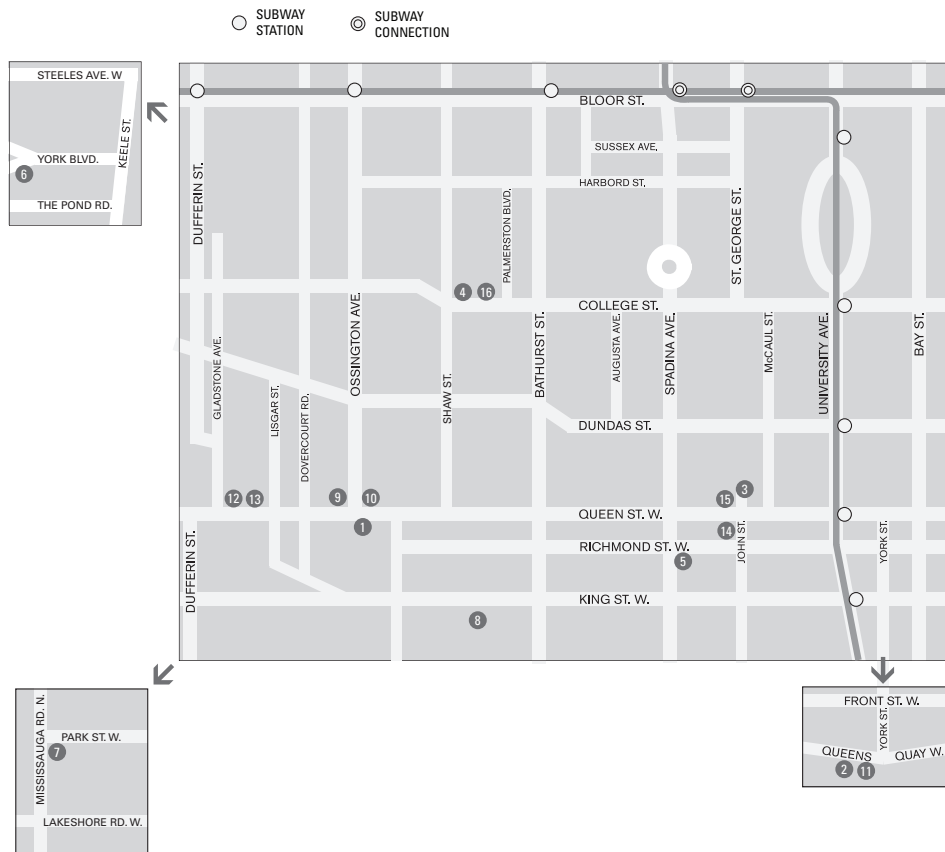


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