

IMAGES

showcasing contemporary moving image culture

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THANKS

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STEAM WHISTLE

PILSNER



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MANY THANKS TO OUR FUNDERS AND SPONSORS



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EYE WEEKLY



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www.ckln.fm



THE LAKEVIEW



bar_one



GETTING YOUR TICKETS

Buy tickets online at imagesfestival.com from March 11.

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

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 13: Opening and Closing Night Galas and Live Images 3, 5 and 6.

Please note that advance tickets are not available for Free or Pay What You Can (PWYC) 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 Festival Passes—tickets will be held for passholders until 15 minutes before the start of event. The 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

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

Live Images programming (Prices vary. Please see individual programs for exact ticket costs)

\$6 - 15 general admission
\$4 - 12 students/seniors/members*

Opening Night Gala and Closing Night Gala

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

Lav Diaz Screening

\$13 general admission
\$8 Images/Cinematheque Ontario members

Pay What You Can Events

\$5 - 8 suggested donation

Youth Workshops and Screenings, Artist Talks and select ‘Talk to the Pie’ series (See p.24 for more details)

FREE

To reserve spaces for your class or group, contact images@imagesfestival.com.

*Appropriate ID required.

All ticket prices include GST.

MEMBERSHIP

The 2009 Images Festival Membership Program is generously supported by the following generous donors:

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THISMAGAZINE

YYZ

MEMBERSHIP PROCLAMATION!

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 22 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 by becoming a member today!

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 without service charges! You can pay with Visa, Mastercard, American Express or with a PayPal account.

YOUR SEATS ARE WAITING...

35mm Membership – \$300

Ideal for members who want to share the festival with a friend

All the benefits of 16mm, PLUS

- Additional Solo Festival Passport for a DUAL FESTIVAL PASSPORT: Includes redeemable vouchers for two free admissions to all ticketed On Screen programs and 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)

For those who can't bear to miss a thing

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 all (6) 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

Perfect for members who just want to catch a few shows

- 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 1 and beginning April 3 at the Advance Box Office. 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 11, 2009. 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 RR0001. The Images Festival Membership Program is non-voting.

IMAGES

PROGRAM CALENDAR

START

Sunday March 29

1 PM
Special Bonus Screening!
Melancholia by Lav Diaz
(p. 32)
North American premiere of
Diaz's stunning new eight hour
feature!
Jackman Hall, Art Gallery of
Ontario
\$13/\$8

Thursday April 2

8 PM
Opening Night Gala!!
Live Images 1
**Notes on Composing: 5
Collaborations in Film and
Music** (p. 33)
Newly commissioned films and
scores with live music by Con-
tinuum and Malcolm Goldstein.
Isabel Bader Theatre
\$15/\$12

10 PM – 2 AM
Opening Night Party
DJ Isabelle Noël and some well
deserved dancing.
The Gladstone Hotel
PWYC or free with ticket stub or
Festival pass

Friday April 3

5 PM
**Talk to the Pie 1: Notes on
Composing** (p. 24)
Join the filmmakers and the
composers from our opening
night program for a talk about
their process.
Harbourfront Centre
FREE

8 PM
Live Images 2
Make Me Stop Smoking
(p. 34)
Rabih Mroué
North American premiere of new
solo performance by this Beirut-
based actor and artist.
Harbourfront Centre
\$15/\$12

9:30 PM
Live Images 3
In the Room 3 (p. 36)
Sung Hwan Kim, dogr and
Byungjun Kwon
A performance incorporating
electronic music, drawing, and
both live and pre-recorded
video, making up simple actions
that take on magical qualities.
Gallery TPW
\$10/\$8

10 PM
Partytime!
You bring the party. We bring
the cheap refreshments.
InterAccess Electronic Media
Arts Centre
FREE

Saturday April 4

2 PM
Live Images 2
Make Me Stop Smoking (p. 34)
Rabih Mroué
Harbourfront Centre
\$15/\$12

2 – 5 PM
Off Screen Launch
Participating galleries in the
401 building, as well as Diaz
Contemporary are officially open!
FREE

2 PM and 3 PM
Off Screen Gallery Tour (p. 25)
Join Terence Dick and Carol-
Ann Ryan for a guided walk
through all of the exhibitions in
the 401 building.
Meet at the Images Festival
office, 401 Richmond Street
West, Suite 448
FREE

4 PM
Talk to the Pie 2: And Then
There Were None (p. 24)
Artists Larissa Fassler and Rich-
ard Schütz in conversation with
curator Stephanie Rogerson.
InterAccess Electronic Media
Arts Centre
FREE

6 PM
Live Images 4
**Talking Points and Talking
Ponies** (p. 37)
Ben Coonley
A Power Point film theory lecture
followed by video treats.
Harbourfront Centre
\$6/\$4

8 PM
Live Images 2
Make Me Stop Smoking (p. 34)
Rabih Mroué
Harbourfront Centre
\$15/\$12

9:30 PM
Live Images 3
In the Room 3 (p. 36)
Sung Hwan Kim, dogr and
Byungjun Kwon
Gallery TPW
\$10/\$8

10:30 PM
Off Screen Launch Party
Come party with a set of super
special karaoke videos set to
everyone's favourite rarified
video art object!
XSPACE
FREE

ON SCREEN

OFF SCREEN

LIVE

TALK/EDUCATION

PARTY

Sunday April 5

2 PM
**Crossing Over
(Under Your Skin)** (p. 38)
Curated by Arjon Dunnewind.
A selection of videos from the
Netherlands and beyond that
look at issues of immigration
and movement in the EU.
Joseph Workman Theatre
\$10/\$8

4 PM
Talk to the Pie 3: In the Room
(p. 24)
Artists Sung Hwan Kim and dogr
in conversation with Helena Reckitt.
Gladstone Hotel Bar
FREE

6 PM
On Screen Program 1
**A Human Drawing Blood
From a Bound Prisoner, an
Anthropomorphic Cat Doing
the Same** (p. 40)
New films by Jim Trainor, Karø
Goldt, Mary Billyou, Mika Kiburz,
Neil Beloufa and Julika Rudelius
Joseph Workman Theatre
PWYC \$

8:30 PM
Canadian Artist Spotlight:
Louise Bourque (p. 41 – 43)
A survey of recent and not
so recent work by Bourque
including the premiere of her
new film!
Joseph Workman Theatre
\$10/\$8

10 PM – 1 AM
**Images Festival Lounge at
InterAccess** (p. 8)
The Images Festival Lounge is
open at InterAccess! Meet your
fellow festival-goers for a drink!
FREE

Monday April 6

3 PM
**Talk to the Pie 4:
Louise Bourque** (p. 24)
Join Canadian Spotlight Artist
Louise Bourque for a conversation
with Chris Gehman.
Gladstone Hotel Art Bar
FREE

7 PM
On Screen Program 2
**And to Perfection All Our
Efforts We Devote** (p. 45)
A new video by Akram Zaatari
and Deborah Stratman's
monumental new 16mm film
O'er the Land.
Joseph Workman Theatre
PWYC \$

9 PM
On Screen Program 3
Siting Cinema (p. 46)
Films by Oliver Husain, Emily
Wardill, Andrew J. Paterson,
Christine Lucy Latimer, Jorge
Lorenzo, Steve Reinke and
Isabell Spengler.
Joseph Workman Theatre
PWYC \$

10 PM – 1 AM
**Images Festival Lounge at
InterAccess** (p. 8)
FREE

Tuesday April 7

7 PM
On Screen Program 4
The Limits of What We Know (p. 47)
Toronto premiere of Amy Bodman's lyrical feature documentary about land and people in Zimbabwe.
Joseph Workman Theatre
PWYC\$

9 PM
On Screen Program 5
Various Small Fires and Ice (p. 49)
Films by Francisca Duran, Stephanie Barber, Duncan Campbell, Peter Miller and Alexander Stewart.
Joseph Workman Theatre
PWYC \$

10:00 PM — 1 AM
Images Festival Lounge at InterAccess (p. 8)
FREE

Wednesday April 8

6 – 9 PM
Performance Bus Tour (p. 25)
Free bus to *The Communism of Forms* exhibition at the AGYU. Departing at 6 PM from OCAD and returning at 9 PM. Special performance guest on the bus! FREE

7 PM
Talk to the Pie 5: Saving George Kuchar's Generous Cinematic Corpus (p. 50)
Jeff Lambert, Haden Guest and Andrew Lampert discuss and screen recently restored films by George Kuchar.
Joseph Workman Theatre
\$10/\$8

9 PM
S is for Student (p. 51)
A program of excellent new film and video entirely curated and made by students from Canada and beyond!
Joseph Workman Theatre

10:30 PM
Student Party
Come celebrate the next generation!
The Beaver
FREE

Thursday April 9

6 – 9 PM
Blackwood Bus Tour (p. 25)
Free bus tour to awashawave at Blackwood Gallery, University of Toronto Mississauga. Departing at 6 PM from the Gladstone Hotel and returning at 9 PM. FREE

7 PM
On Screen Program 6
43 After 66 (p. 52)
Althea Thauberger's double screen 16mm film *Chelsea Girls* and Ian White's performance *Ibiza: A Reading For "The Flicker"*
Theatre Centre
PWYC \$

9 PM
On Screen Program 7
I Want to Wrestle with Your Mind in the Long Grass (p. 53)
New works by Erica Eyres, Penny Lane, Zak Tatham, James Fitzgerald Craig, Ariel Smith, Loren Hartman, Gary Kibbins and Judith van der Made.
Theatre Centre
PWYC \$

11 PM
Super 8 Late (p. 55)
Curated by Chris Kennedy and featuring work by François Boué, Steve Polta, Jason Halprin, Karen Johannesen, Takehiro Nakamura and Philippe Cote.
Theatre Centre
PWYC \$

Friday April 10

2 PM
Talk to the Pie 6: 43 After 66 (p. 24)
Althea Thauberger and Ian White will discuss the archival and intergenerational dialogues initiated by each of their projects at the festival.
Gladstone Hotel Art Bar
FREE

7 PM
Live Images 5
Art Since 1960 (According to the Internet) (p. 56)
Hanne Mugaas & Cory Arcangel
An informal multimedia lecture that examines the alternate discourse on contemporary art that is unfolding on the world wide web.
Theatre Centre
\$10/\$8

9 PM
Saturn Returns (p. 60)
A screening and launch for the journal INCITE! curated by Brett Kashmere. Includes work by Tasman Richardson, Cory Arcangel, Ben Russell, Seth Price and Leslie Supnet.
MoCCA Project Space
PWYC \$

11 PM
Live Images 6
Feedback Loop (p. 61)
Bryant / Migone / Parant / Lemieux and Ben Russell
A double-bill of cinema beyond the screen featuring 16mm projection performances by Ben Russell and Karl Lemieux.
Theatre Centre
\$10/\$8

Saturday April 11

1:30 PM
Curse! (p. 62)
A commission and residency in partnership with Charles Street Video featuring new works by Guillermina Buzio, Steev Morgan, Lesley Loksi Chan, Sarah Shamash and Penny McCann.
Joseph Workman Theatre
PWYC

3 PM
On Screen Program 8
Hotel Diaries (p. 63)
British filmmaker John Smith's recently completed feature length series of short video works shot in various hotel rooms around the globe.
Joseph Workman Theatre
PWYC \$

6 PM
On Screen Program 9
The Landscape as a Collective Memory Device (p. 64)
Films by Heidi Phillips, Adele Horne, Naomi Uman, Michelle Smith, Elvira Finnigan and more.

9 PM
Closing Night Gala
Live Images 7
Cloud Eye Control & Ammo Factory (p. 65)
Combining pop music, live performance and video projections, Cloud Eye Control and Ammo Factory present a new take on multimedia performance at this closing night extravaganza.
Theatre Centre
\$15/\$12

10:30 PM
Awards Ceremony and Closing Party
Theatre Centre
FREE

END

Quick Guide

IMAGES ON SCREEN



O'er the Land by Deborah Stratman Self Portrait Post Mortem by Louise Bourque

Ten nights including almost one hundred films and videos! The meat and potatoes of the Images Festival featuring **NINE ON SCREEN PROGRAMS** at the Joseph Workman Theatre and the Theatre Centre. All Pay What You Can (PWYC), featuring a dizzying array of new films and videos from fifteen countries from around the globe. In addition we present **EIGHT SPECIAL SCREENINGS** including a **CANADIAN ARTIST SPOTLIGHT** on Louise Bourque, guest-curated programs by Arjon Dunnewind and Brett Kashmere, Super 8 Late curated by Chris Kennedy, and a special screening and talk on the restored films of George Kuchar.

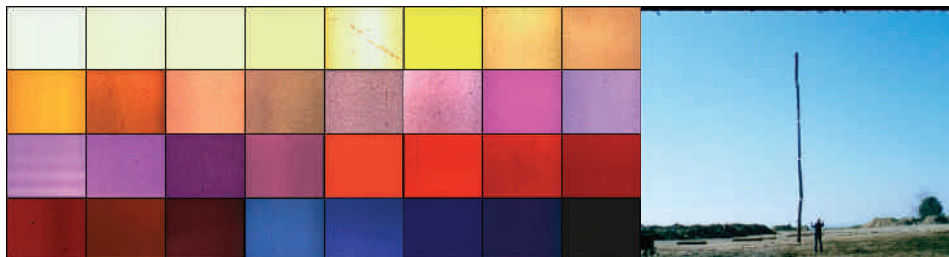
Images On Screen pg. 31 — 65

Images Festival Mediatheque

April 3 – 12, open daily 12 – 6 PM
The Gladstone Hotel
1214 Queen Street West, Room 204
Free admission

The Mediatheque contains viewing stations and a video library of works in the festival, available to all festival-goers free of charge. Starting April 3, the Mediatheque is open every day 12 – 6 PM. Drop by to watch your favourite film or video or catch up on screenings you missed.

IMAGES OFF SCREEN



LIGHT READING: california sunset by Elizabeth McAlpine

Cinematic (The Log Enchanter) by Pedro Paiva & Joao Maria Gusmao

SIXTY-ONE INSTALLATIONS by Canadian and international artists at eighteen local galleries, artist-run centres and public locations. The fastest growing section of the festival, **OFF SCREEN** stretches from Queen Street West to Harbourfront to North York. Opening receptions, bus tours, walking tours, performances and artist talks scheduled throughout the festival at the 401 Richmond Building, InterAccess, Gallery TPW, Diaz Contemporary, AGYU and Harbourfront Centre among others.

Images Off Screen pg. 69 — 89

LIVE IMAGES



Final Space by Cloud Eye Control



Memory Data Register by Bryant/Migone/Parant/Lemieux

LIVE IMAGES continues its ascent as the most popular section of the Images Festival, with programs opening AND closing the festival this year! Armed with multiple projectors, laptops, found footage and huge musical ensembles, these filmmakers, musicians and visual artists perform behind projectors, on instruments and in front of the screen to present seven live spectacles pushing the boundaries of sound and vision.

Live Images pg. 31 – 65

Images Lounge at InterAccess

Sunday April 5 – Tuesday April 7,
10 PM – 1 AM
9 Ossington Avenue

Head to the InterAccess Lounge following our evening events and meet your fellow festival-goers for a drink!

Party Guide

Opening Party

Thursday April 2, 10 PM – 2 AM
The Gladstone Hotel
1214 Queen Street West
PWYC or free with ticket stub or Festival pass

InterAccess

Friday April 3, 10 PM – 1 AM
9 Ossington Avenue

Off Screen Launch at participating galleries

Saturday April 4, 2 – 5 PM
A Space
Diaz Contemporary
Gallery 44
Prefix Institute of Contemporary Art
Trinity Square Video
Vtape
WARC
Wynick/Tuck
YYZ

Videodrome

Saturday April 4, 8 PM
MoCCA
952 Queen Street West
Video battle event with Jubal Brown

Off Screen Launch Party

Saturday April 4, 10:30 PM
XPACE
58 Ossington Avenue

Images Lounge

Sunday April 5 – Tuesday April 7
See above

Student Party and Awards

Wednesday April 8, 10:30 PM
The Beaver
1192 Queen Street West

Awards Ceremony

Saturday April 11, 10:30 PM
Theatre Centre
1087 Queen St. West

Closing Party

Saturday April 11, 10:30 PM
Theatre Centre
1087 Queen St. West

Performance Creation Canada: What Has Changed?



April 2 – 5, 2009

Various venues and times

Performance Creation Canada (PCC) is a nationwide network dedicated to the nourishment, management and study of performance creation in Canada, and the ecology in which it flourishes. The meeting is aimed at creating a discussion between artists in dance, theatre, music, film and visual arts who are interested in the well being of Canadian performance creation. The conference is designed to open conversation and open minds. This year, the Images Festival is pleased to join forces with Harbourfront Centre, Small Wooden Shoe, Buddies In Bad Times Theatre, The Theatre Centre, Dancemakers and SummerWorks Festival to host this biannual gathering of artists and programmers from across Canada.

For more information and to register visit: pcc.toronto.wordpress.com or email: pccregistration@theatrecentre.org



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THE IMAGES FESTIVAL

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Artwork by Jeff Winch,
BFA, Integrated Media, 2008



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LA PRESSE

AWARDS

Images Prize: Presented and sponsored by the Images Festival, 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 sponsored by the NFB to the Best Emerging or Mid-career Canadian film/video maker in the festival. The winner receives \$5,000 in services through the NFB Filmmaker Assistance Program.

Technicolor Cinematic Vision Award: This prize is sponsored by Technicolor and 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.

International On Screen (film) Award: Presented and sponsored by the Images Festival, this award honours the strongest new international film in the festival. The recipient receives a \$300 cash prize.

International On Screen (video) Award: Presented and sponsored by the Images Festival, this award honours the strongest new international video in the festival. The recipient receives a \$300 cash prize.

OCAD Off Screen Award: Sponsored by the Ontario College of Art and Design (OCAD), this award honours the strongest new Canadian or international installation or new media work in the festival. The recipient receives a \$300 cash prize.

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

Overkill Award: This award was established by the Images Festival in 2000 to honour former Executive Director Deirdre Logue (1996 through 1999 festivals), and 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 and sponsored by the Images Festival with generous support from Kodak Canada, this award is given to a woman filmmaker each year to honour strong work in autobiography, the complexity of "subject" and the spirit of late filmmaker and sociologist Marian McMahon. The recipient is invited to attend the Independent Imaging filmmaking retreat, held each June in Mount Forest, Ontario, and facilitated by Philip Hoffman.

York University Award for Best Student Film: Presented and sponsored 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 courtesy of 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 courtesy of Frame Discreet. The recipient is determined by audience vote.

Ryerson University Award for Best Emerging Canadian Film/Video maker from the Greater Toronto Area (GTA): Now in its second year, this award provides the recipient with a continuing education course (valued at \$500) in the Chang School's Film Studies program at Ryerson University.

Tom Berner Award: This award, sponsored by LIFT (The Liaison of Independent Filmmakers of Toronto), commemorates the late Tom Berner, who for many years supported and nurtured Canadian filmmakers. The award is presented annually to an individual who has provided extraordinary support to the cause of independent filmmaking in Toronto. In 2009 the Tom Berner Award is presented to **Mike Hoolboom**.

"In addition to his exceptional work as an artist, Mike Hoolboom has made irreplaceable contributions to independent movie making through his critical writing. In his magazine writing and books, Mike has created a sustained analysis of independent movie activity ignored by mainstream arts coverage. For his contributions as a writer, Mike Hoolboom is a very worthy recipient of the 2009 Tom Berner Award." – Mark Whak

- The 2009 Images Festival Awards Ceremony is free of charge and
- will take place at our closing night party at 10:30 PM on Saturday
- April 11, 2009 at The Theatre Centre.



Jury

Arjon Dunnwind (born in Ommen, The Netherlands, 1967) studied at the Utrecht School of Arts. In 1988 he was co-founder of the first Impakt Festival. Since then, Impakt has grown to a full-size organization that organizes multiple events related to video art, with Dunnwind as the festival director and artistic director. Impakt aims to offer a platform for innovative and interdisciplinary audio-visual arts, both nationally and internationally. Apart from the Impakt Festival Arjon Dunnwind produced tv series about video art and experimental film and he worked as an adviser for the Dutch Film Fund, department Research & Development. He puts together programs for international museums, galleries and festivals, regularly gives guest lectures at universities and art academies and is an experienced member of juries at festivals and concourses.

Kari McQueen graduated from ACAD in 1992, and completed her BFA in 1998. She has been active in the cultural sector as a visual and media artist, arts educator and programmer in the Southern Alberta region for over 16 years. She is currently Program & Outreach Coordinator at EMMEDIA Gallery & Production Society, and co-founder of the Calgary Underground Film Festival (CUFF) and Mountain Standard Time Performative Art Festival Society (M:ST). She also co-chaired the steering committee for Performance Creation Canada (PCC), Calgary (October 2008). Screenings include: the Calgary International Film Festival, Alberta Scene Albertaine (Ottawa), Prairie Tales Touring Program (Metro Cinema), WNDX (Winnipeg), The Glenbow (Calgary) and Red Deer & District Museums, Festival International du Film sur l'Art and Canada Council for the Arts' Definitely Independent curated DVD Program. She recently completed Springboard's interdisciplinary, dance based residency, Interrarium, at the Banff Centre and is currently working on a collaborative six part video and sound based project titled Tekhne.

Dean Otto (Walker Art Center Film/Video Associate Curator) has been active in film and video programming for 22 years. Over the past 14 years at Walker he has programmed the 19-part Rainer Werner Fassbinder film series, managed the international tour of the series Magnetic North at 17 sites, and coordinated the residencies of Arthur Dong, Cheryl Dunye, Christian Marclay and Craig Baldwin. For the past three years he has co-curated the Expanding the Frame series at Walker and the last edition included new work by Bruce McClure and a visit by experimental filmmaker Pat O'Neill. He curates the Walker's annual Queer Takes program after serving as the programmer for the Minneapolis/St. Paul LGBT Film Festival for several years for Minnesota Film Arts. He also served as president of the board of Midwest Media Artists' Access Center in St. Paul during his two-year term. Otto is co-curator of the MNTV series on Twin Cities Public Television and co-directed the short Minnesota Mean with Marjie Thiemann that premiered at the Flaming Film Festival in May 2001.

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Condé and Beveridge: Class Works

Class Works presents the first comprehensive examination of the collaborative art practice of Canadian photographic artists Carole Condé and Karl Beveridge. Edited by Bruce Barber with critical essays by Jan Allen, D'Arcy Martin, Declan McGonagle, Allan Sekula, and Dot Tuer; an extensive interview by Clive Robertson with Condé and Beveridge; and a chronology of their extraordinary art practice.

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Imagine where it can take you.



Welcome to the 2009 Images Festival!

We are so excited to share a slice of well-researched and programmed contemporary media art with you! We invite you to discover vanguard developments from Canadian and international media artists at 24 venues throughout the Greater Toronto Area during the month of April.

Media art is exploding in every direction. The infiltration of moving image culture into daily life via PDAs, public screens, galleries, not to mention inclusion in theatre and dance productions is enthralling. How are contemporary media artists working today? What are the conditions that nurture and sustain healthy media art ecology? How does technology continue to affect production and what are the burning issues affecting media artists today? These are some of the questions that we hope this festival continues to address through our programming, commitment to dialogue and audience engagement via artist talks and educational programming.

The Images Festival is thrilled to be hosting the 2010 International Experimental Media Congress during next year's festivities. We invite you to get involved by completing the brief survey at experimental-congress.org and look forward to hosting you at this exciting 4-day intensive symposium where media artists, theorists, activists and programmers will engage in critical discussions with each other and the public.

The theme "Print Generation" at this year's Festival celebrates the abilities of young artists to celebrate and respond to the histories of avant-garde tradition and to encourage us to reflect on these histories. By doing so, they bring us closer to a clearer vision of what it means to be creating experimental media art in the 21st century. From Ben Coonley's infiltration of YouTube [catch his videos on our website!] to Ming Wong's re-enactment of *The Bitter Tears of Petra von Kant*, these landmark approaches to media art defy categories and embrace a fluidity that highlights the central role of media artists in defining our past, present and future.

I hope you will take advantage of our Pay What You Can pricing on our On Screen programs and note that the festival continues to prioritize presenting media art to new audiences — please take in our artist talks, gallery installations, live programming. Don't forget to visit our Mediathèque, free and open to the public during the festival at the Gladstone Hotel, where you can watch works featured in the festival. 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 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 audiences to 18+.

Many 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 inspired!

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

Scott Miller Berry
Executive Director
scott@imagesfestival.com



I'm often asked, "What's the theme of the festival this year?" and my usual cheeky answer is "Showing good work." And it's true, sort of. In the year leading up to each festival, we survey a wide field of media-based art and stitch together programs that we hope will push the boundaries, challenge our preconceived notions and showcase the best of the bunch. That's the plan anyway.

But to say there is no theme is a bit misleading; common ideas always appear as we go through piles of tapes and these unspoken and unintentional nuances become a throughline, pulling all of the various components at the festival together. This year, we've decided to foreground those undercurrents by "naming" the 22nd edition of the Images Festival "Print Generation." This was inspired (in a round-about way) by the 1973 film of the same name by American structural filmmaker J.J. Murphy. In the film, Murphy took a one minute segment of 16mm footage and then printed and reprinted the shot 50 times until the image completely deteriorated. Ben Coonley, more recently, created an online video, J.J. & Murphy's .flv Generation, using a 12 second clip pilfered from YouTube of a dog named J.J. chasing a dog named Murphy around in circles, re-encoding it 1000 times over. The results of this process are on view at www.imagesfestival.com starting April 2.

By naming the festival in this way, we acknowledge the way in which the history of art and cinema has itself become a subject or framework for making new work. Contemporary artists are reengaging the canons of modernism and the avant-garde: from Althea Thauberger's *Chelsea Girls*, subtly making a nod to Warhol's film of the same name in its documentation of a 1970s social housing building in Victoria, to Rosa Barba's installation *Western Round Table 2027*, which re-examines a Modernist meeting of the minds in the California desert.

For every remake of a classic experimental film you might find in this year's festival, you are sure to find several more that engage with an entirely different set of histories and ideas: from Wafaa Bilal's cannibalization of über-nationalistic videogames in his installation at MoCCA, to Amy Bodman's *The Limits of What We Know*, a documentary 15 years in the making about land and people's relationship to it in Ethiopia. It is of course impossible to give a shoutout to everything you will encounter over the next 10 days in these 473 words, but therein lies some of the fun. Experiencing a festival like Images is in large part a process of discovery, of venturing into the great unknowns that these 194 artists have charted in their work. I'm looking forward to figuring out where this festival takes me this year and hope to see you at some stops along the way.

Pablo de Ocampo
Artistic Director
pablo@imagesfestival.com



Canada Council
for the Arts Conseil des Arts
du Canada

The Canada Council for the Arts is proud to once again support The Images Festival – Canada's largest annual event to celebrate independent and experimental film, video, installation, performance and new media.

Media arts encourage dialogue around issues of race, culture, gender and sexuality. Their multiplicity challenges our definitions of art and the boundaries that separate artistic disciplines. Yet these same qualities mean that works by independent media artists are not likely to be "coming to a theatre near you." As a result, The Images Festival plays an important role in providing access to the rich diversity of work being produced in Canada and internationally.

Congratulations to everyone involved with the 22nd edition of The Images Festival – and enjoy.

.....

Le Conseil des Arts du Canada est fier d'appuyer encore une fois l'Images Festival – le plus grand événement annuel célébrant le cinéma indépendant et expérimental, la vidéo, l'installation, la performance et les nouveaux médias au Canada.

Le propre des arts médiatiques est d'encourager le dialogue sur des questions de race, de culture, de genre et de sexualité. Leurs multiples facettes, qui nous font remettre en question nos définitions de l'art et les frontières séparant les disciplines artistiques, signifient par contre qu'il est peu probable de voir les œuvres créées par les artistes des arts médiatiques indépendantes « dans un cinéma près de chez vous ». Par conséquent, l'Images Festival joue un rôle crucial dans l'accès du public à la riche diversité des œuvres produites au Canada et à l'étranger.

Je félicite cordialement tous ceux et celles qui ont rendu possible cette 22e édition de l'Images Festival et souhaite beaucoup de plaisir à tous et à toutes.

Robert Sirman
Director of the Canada Council for the Arts
Le directeur du Conseil des Arts du Canada



Minister of Canadian Heritage
and Status of Women



Ministre du Patrimoine canadien
et de la Condition féminine

Welcome to the 2009 Images Festival.

Through their fascinating works, new media artists renew the arts by going beyond the boundaries of creative experimentation.

The Images Festival gives independent Canadian media arts creators the opportunity to become known and to share new concepts with their peers. The Festival contributes to Canada's artistic and cultural growth and promotes the professional advancement of artists with a promising career.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I thank the Images Festival for showcasing the talent of our artists. Our Government is proud to support activities that promote the vitality of this country's arts and culture.

.....

Bienvenue au Images Festival 2009.

Par leurs œuvres fascinantes, les artistes en nouveaux médias renouvellent les arts en dépassant les frontières de l'expérimentation créative.

L'Images Festival donne aux créateurs indépendants canadiens en arts médiatiques l'occasion de se faire connaître et de partager avec leurs pairs de nouveaux concepts. Le festival contribue à l'expansion artistique et culturelle au Canada et favorise l'avancement professionnel d'artistes à la carrière prometteuse.

Au nom du Premier ministre Stephen Harper et du gouvernement du Canada, je remercie le Images Festival de faire découvrir le talent de nos artistes. Notre gouvernement est fier d'appuyer des activités qui encouragent le dynamisme des arts et de la culture au pays.

The Honourable / L'honorable
James Moore
Minister of Canadian Heritage



The Ontario Arts Council (OAC) is pleased to support the spirit of creative independence that has characterized the Images Festival for 22 years. Through its thoughtful and challenging programming the festival introduces its audiences to avant-garde media works from across the province and around the world. It inspires critical dialogue about contemporary media arts that includes the local arts community and extends beyond.

The arts contribute significantly to the quality of life, the cultural identity, as well as the economic prosperity of Ontario's communities. In 2007-2008, Ontario Arts Council funded 1,300 individual artists and 874 organizations in 252 communities across Ontario for a total of \$40 million.

Our congratulations to the Images Festival and continued success!

.....

Le Conseil des arts de l'Ontario (CAO) est heureux d'appuyer l'esprit d'indépendance créative qui caractérise le festival Images depuis 22 ans. Par sa programmation judicieuse et stimulante, ce festival initie le public à des œuvres médiatiques avant-gardistes de toute la province et du monde entier. Le dialogue critique sur les arts médiatiques contemporains qu'il favorise englobe le milieu des arts local et se déploie bien au-delà.

Les arts contribuent de façon significative à la qualité de vie, à l'identité culturelle et à la prospérité économique des collectivités ontariennes. En 2007-2008, le CAO a octroyé des subventions totalisant 40 millions de dollars à 1 300 artistes et 874 organismes répartis dans 252 collectivités de l'Ontario.

Toutes nos félicitations au festival Images, et bonne continuation !

Martha Durdin
Chair, Ontario Arts Council
La présidente du Conseil des arts de l'Ontario



Telefilm Canada is a proud partner to the 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 the 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 2009 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
Directeur général, Téléfilm Canada



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It is my privilege to extend greetings to the artists, organizers, staff and volunteers of the 2009 Images Festival on behalf of Toronto Arts Council.

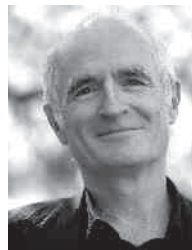
The 22nd edition of the Images Festival is sure to be marked by another year of innovative programming and engaging artist-audience dialogues. TAC salutes Images Festival's mandate to ensure the visibility of independent and emerging artists working in film, video and the digital arts, as well in new media, multi-media and installation.

To its growing audiences, the 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, Images 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 two decades, the Images Festival has been a cutting-edge showcase for experimental and independent moving-image culture.

For 70 years, the National Film Board of Canada has shared your passion for innovative media, bringing groundbreaking works to all Canadians.

To help celebrate this milestone, we're presenting the NFB Award for the Best Canadian Film or Video Maker here at Images.

We've also created a new national Screening Room <NFB.ca>: an exciting new way to watch and share over 700 NFB productions online, enabling Canadians to connect with their country's cinematic heritage as never before.

Enjoy the festival!

.....

Depuis plus de vingt ans, le festival Images est une vitrine privilégiée pour promouvoir la culture du cinéma expérimental et indépendant.

L'Office national du film du Canada nourrit lui aussi une passion pour les médias novateurs, comme en témoignent les œuvres audacieuses qu'il propose depuis 70 ans à l'ensemble de la population canadienne.

Nous sommes donc heureux de rendre hommage à la créativité en décernant, dans le cadre du festival Images, le prix ONF de la meilleure réalisation canadienne – film ou vidéo.

Toujours à l'avant-garde, l'ONF a d'ailleurs créé son Espace national de visionnage en ligne, <onf.ca>, lequel propose aux Canadiens et aux Canadiennes de regarder et de partager plus de 700 productions en ligne et de s'approprier ainsi le patrimoine audiovisuel de leur pays de façon nouvelle et captivante.

Bon festival à tous et à toutes!

Tom Perlmutter

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

Commissaire du gouvernement à la cinématographie et
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Banff New Media Institute

The Banff New Media Institute is an internationally respected art and digital
research innovation centre offering a creative, risk-taking space for artistic inquiry.

Interactive Screen 0.9: The Makers

Registrations accepted until program is full.
Program dates: August 9 - 14, 2009

This annual hybrid conference, workshop,
and festival gathering will explore the idea
of a "society of makers" with a focus on
those who "make culture" with technology,
electronic arts, and digital media.

Interactive Screen 0.9 Scholarship

Application deadline: July 10, 2009
Program dates: August 8 - 15, 2009

GOSH! Summit Grounding Open Source Hardware

Registration deadline: July 5, 2009
Program dates: July 16 - 18, 2009

The GOSH! Summit brings together the many
and disparate makers, producers, theorists, and
promoters of physical objects that come to life
under open and distributed models.

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www.imagesfestival.com/ifpod

iFpod is an ongoing experiment in disseminating Canadian video art through mobile devices, available to view or download on any screen!

iFpod History

Launched in 2007 and expanding each year, the **iFpod** project was started to provide an opportunity for the insatiable media junkie to watch or download remarkable video art projects which subvert the ubiquitous small screen with artists' visions.

In 2007 with the assistance of Vtape Distribution, we inaugurated the **iFpod** with 11 projects, five of which were early video art from the 1970s, conceptually sophisticated and strangely suited for the mobile screen; the other six contemporary projects brought form and content together to challenge our trust in the human subject. In 2008 we added a few projects from our festival including works by our Canadian Spotlight artist Nelson Henricks. Most of these videos can be found on YouTube and have traveled to thousands of sites around the world.

As the interest in artists' film and video continues to explode, traditional venues such as media arts festivals like Images are expanding programs to showcase work in this platform. Screenings are now also increasingly taking place in alternative theatrical spaces, galleries, microcinemas and in a variety of new media settings, with rapidly growing audiences in each who are developing a new vibrant culture around artists' film and video. The **iFpod** download distribution of artists' projects will work with these new forms of exhibition to rapidly develop this vibrant arm of alternative media art culture.

NEW For 2009!

The Images Festival has partnered with **Trinity Square Video** and **Bleecker Street Coop** to run a series of free youth workshops to produce a new series of short videos for **iFpod**. Funded by the **Canadian Art Foundation Youth Bursary** and facilitated by Dara Gellman and Leslie Peters, the workshops aim to increase accessibility to video techniques and technologies while fostering a new generation of video artists.

Participants learn about the process of video art making through the creation, exhibition and distribution of their own artworks. They develop their talents and learn new technical, conceptual and critical skills, while investigating the history of video art, its practitioners and its various manifestations as a contemporary art form.

The resulting projects will be added to the **iFpod** player, offering the participants a unique opportunity to display their work. Please visit imagesfestival.com/ifpod to view and/or download these exciting new projects!

Special thanks to the Canadian Art Foundation, Trinity Square Video, Dara Gellman and Leslie Peters, twig design and to Telefilm Canada for startup support.

Free Artist Talks

FREE ARTIST TALKS

(with the exception of the George Kuchar panel and screening)

Talk to the Pie 1: Notes on Composing

Friday April 3, 5 PM

Harbourfront Centre, 235 Queens Quay West

Join the filmmakers and the composers from our opening night program for an open conversation on the process of collaborating across mediums.

Talk to the Pie 2: And Then There Were None

Saturday April 4, 4 PM

InterAccess Electronic Media Arts Centre, 9 Ossington Avenue

Artists Larissa Fassler and Richard Schütz will be joined by curator Stephanie Rogerson to discuss the deconstruction and reconstruction of public space in their exhibition *And Then There Were None*.

Talk to the Pie 3: In the Room

Sunday April 5, 4 PM

The Gladstone Hotel Art Bar, 1214 Queen Street West

Artists Sung Hwan Kim and dogr (aka David Michael DiGregorio) will discuss the performative impulses in their multi-disciplinary practices. Moderated by Helena Reckitt.

Talk to the Pie 4: Louise Bourque

Monday April 6, 3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Join Canadian Spotlight Artist Louise Bourque for a conversation with Chris Gehman about her newest projects in relation to her ongoing film practice.

Talk to the Pie 5: Saving George Kuchar's Generous Cinematic Corpus

Wednesday April 8, 7 PM

Joseph Workman Theatre, 1001 Queen Street West

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

Jeff Lambert (National Film Preservation Foundation) is joined by Haden Guest (Harvard Film Archive) and Andrew Lampert (Anthology Film Archives) for a panel discussion on issues related to archiving and preserving experimental cinema, along with a screening dedicated to the recently restored films of George Kuchar.

Talk to the Pie 6: 43 After 66

Friday April 10, 2 PM

The Gladstone Hotel Art Bar, 1214 Queen Street West

Althea Thauberger and Ian White will discuss the archival and intergenerational dialogues initiated by each of their projects at the festival.

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.

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

Adult Workshops at the National Film Board of Canada

National Film Board of Canada Toronto Mediatheque (150 John Street)
For the fifth consecutive year the NFB Mediatheque is pleased to expose new audiences to their rich resources and diverse collection with a series of hands-on animation workshops for adults. In partnership with the 2009 Images Festival, the NFB presents:

Take Two: Animation Remix Workshop for Adults

Monday March 23, 6:30 – 9 PM

Ages: 18+

Find inspiration in Oscar Peterson's soundtrack from Norman McLaren's award-winning experimental film *Begone Dull Care* and create your own interpretation! Using the tools and techniques pioneered by the legendary filmmaker, create your own short film by drawing, painting and scratching directly onto 35 mm film. How will your masterpiece measure up?

Animate This! Grown-up Edition

Tuesday March 24, 6:30 – 9 PM

Ages: 18+

Craving to crash a kids workshop? Well, here's your chance...Get your hands dirty with modelling clay and create your own stop-motion animated film! Using professional tools bring your ideas to life with the guidance of NFB facilitators. All films will debut in the NFB Cinema alongside a screening program highlighting new and award-winning stop-motion films from the NFB, including *Sainte Barbe*, *The Necktie*, and the Norman McLaren classic, *A Chairy Tale*.

24 Frames per Second

Monday March 30, 6:30 – 9 PM

Ages: 18+

Unleash your inner Norman McLaren! Using tools and techniques pioneered by the NFB, experiment with pixilation, painting on glass, drawing and scratching on film, and stop-motion to bring your ideas to the big screen. Move from station to station as your experimental masterpiece comes to life. Watch your films in the NFB Cinema along with a collection of films highlighting each technique, including *A Chairy Tale*, *Pas de Deux*, and *Le Merle*.

All above NFB Workshops are FREE for Images Festival guests.

These workshops are designed as an introduction to various animation techniques and are not professional filmmaking workshops.

Please register in advance by e-mail: nfbmediathequeont@nfb.ca or by phone at 416 973 7114.

For more information about the NFB Mediatheque please visit www.nfb.ca/mediatheque

.....

Gunilla Josephson

Trinity Square Video (401 Richmond Street West, Suite 376)

Gunilla Josephson will be teaching a Master Class in Ecstasy and Despair
Saturday, April 11, 1 – 3 PM

\$20 TSV members / \$25 non-members

Contact Trinity Square Video to sign up for the class: 416 593 1332
www.trinitysquarevideo.com

The Avant-Garde Remake with Ben Russell

An all inclusive production course with LIFT's April artist-in-residence, Ben Russell.

LIFT (1137 Dupont Street)

Monday April 6, 6 – 10 PM

Monday April 13, 6 – 10 PM

Saturday April 18, 10 AM – 6 PM

Monday April 27, 6 – 10 PM

LIFT artist-in-residence Ben Russell will lead participants through revisiting and remaking pieces of avant-garde cinema history. The hands-on workshops will be technically and conceptually rigorous, exploring both skills and authorship topics. The magic of cinema, remade.

\$340 LIFT members / \$380 non-members

Enrollment is limited to 10

www.lift.on.ca

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A Guided Walking Tour to the Images Festival's Off Screen Projects in 401 Richmond

Saturday April 4, 2 PM and 3 PM

Led by Terence Dick and Carol-Ann Ryan

Meet at the Images Festival office, 401 Richmond Street West, Suite 448

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Performance Bus

Art Gallery of York University, Wednesday April 8, 6 – 9 PM

Please join us on the free performance bus to *The Communism of Forms* exhibition at the AGYU. Departing at 6 PM from OCAD (100 McCaul Street) and returning at 9 PM. Special performance guest on the bus!

Blackwood Bus

Blackwood Gallery, Thursday April 9, 6 – 9 PM

Please join us on the free bus to *awashawave* at Blackwood Gallery. Departing at 6 PM from the Gladstone Hotel (1214 Queen Street West) and returning at 9 PM.

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Student Programming and Mentorship

Youth Videomaking Workshop

NEW! For 2009, the Images Festival has partnered with Trinity Square Video and Bleeker Street Co-op to run a series of free youth workshops to produce new short videos for iPod. Funded by the Canadian Art Foundation Youth Bursary and facilitated by Dara Gellman and Leslie Peters, the workshops aim to increase accessibility to video techniques and technologies while fostering a new generation of young video artists. www.imagesfestival.com/ipod

S is for Student

The Images Festival annual student On Screen program presents films and videos from local, Canadian and international art and film schools. A three-member student jury gains valuable experience curating and organizing the program. The screening is followed by a celebratory student party and presentation of the York University Award for Best Student Film and Vtape Award for Best Student Video. For full details see page 51.

Outer and Inner Space

NEW! For 2009, the Images Festival has developed an Off Screen exhibition featuring local and Canadian art students. Presented at XPACE Cultural Centre. For full details see page 85.

These exhibitions complement our ongoing training and mentorship programs through Year-Round and Festival Internships.

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Or by fax to: 416 971 7412

Or visit our website: www.imagesfestival.com

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Justina M. Barnicke Gallery and SAVAC (South Asian Visual Arts Centre) present
SOUTH-SOUTH: INTERRUPTIONS AND ENCOUNTERS
Curated by Tejpal S. Ajji and Jon Soske

Justina M. Barnicke Gallery
Opening Reception: Thursday, April 2, 6–8pm
April 2–May 19, 2009

Justina M. Barnicke Gallery
Hart House, University of Toronto
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Toronto, Ontario M5S 3H3
T: (416) 978-8398
E: jmb.gallery@utoronto.ca

SAVAC (South Asian Visual Arts Centre)
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Toronto, Ontario M5V 3A8
T: (416) 542-1661
E: info@savac.net

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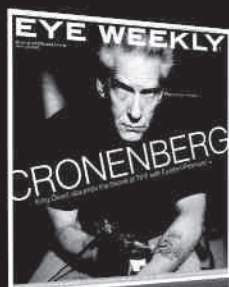


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MFA PROGRAM IN FILM & VIDEO 2002
California Company Town

Deborah Stratman

MFA PROGRAM IN FILM & VIDEO 1995
O'er the Land

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Tariq Tapa

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Dominic Bisignano

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Subterranean Heart by Cloud Eye Control, Photo: Ken Aaron

Live + On Screen

The Presentation Theme, Jim Trainor



BONUS SCREENING! NORTH AMERICAN PREMIERE! Melancholia by Lav Diaz

Sunday March 29
1 PM

Jackman Hall, Art Gallery of Ontario (317 Dundas Street West)
Admission: \$13 General/\$8 Students, Seniors, Images/Cinematheque Ontario Members



On Screen



Melancholia Lav Diaz

The Philippines, 2008, video, 480 min

An eight-hour, intermission-less film may be daunting to many, but such is the incomparable, experiential cinema of Lav Diaz, one of the most singular filmmakers of his generation. Diaz is a formidable and unique figure in contemporary world cinema. Widely recognized as the "godfather" of the New Filipino cinema, Diaz, through mentorship and guided collaboration, has significantly contributed to the rise of a young and prolific digital cinema movement. Given his films are unavailable on DVD and their marathon lengths obviate any form of commercial play, we are extremely pleased to present the North American premiere of Diaz's latest film, *Melancholia*.

Directed, written, shot, edited and produced by Diaz, *Melancholia* is an epic tone poem of novelistic proportions. Displaying his signature high definition black-and-white video, with a palette ranging from chiaroscuro to ash, *Melancholia* comprises a triptych story of suffering, in which three characters assume roles in order to escape their personal despair. Alberta plays a reluctant prostitute, Julian her pimp, and Rina a charity-seeking nun as the trio attempt to quell their all-consuming grief by feigning alternate existences, worlds away from their bourgeois lives. A flip in chronology reveals the source of Alberta's pain: her husband Renato, a leftist activist, has gone to fight a bloody war of ideals and is presumed dead. Diaz leads us to him, making us bear witness to a world of madness. The film is both a political statement on the *desaparecidos* (those kidnapped by military operatives) as much as it is a lamentation about the gloomy state of the world. While *Melancholia* may be Diaz's bleakest work yet, it's as poetic as it is punk, and features a music interlude by his noise rock band, The Brockas (named after Lino Brocka), with Diaz on electric guitar and fellow director Khavn De la Cruz on keyboards. The film won the "Orrizonti" (Horizons) award at last year's Venice Film Festival, a distinction honouring innovation in film form and spirit. As Paolo Bertolin of the Venice Film Festival states: "*Melancholia* proves once again the enrapturing and mesmerizing power of Lav Diaz's cinema, a spell that captures you from the very first frames and carries you throughout the film's fluvial length, by enveloping the viewer in political dramas of great emotional and lyrical resonance." — Andréa Picard

OPENING NIGHT GALA!

Live Images 1

Notes on Composing: 5 Collaborations in Film and Music

Thursday April 2
8 PM

Isabel Bader Theatre (93 Charles Street West)
Admission: \$15 general/\$12 students, seniors, Images/Continuum members



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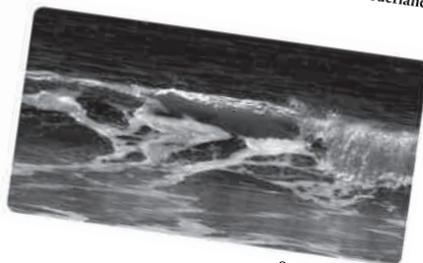
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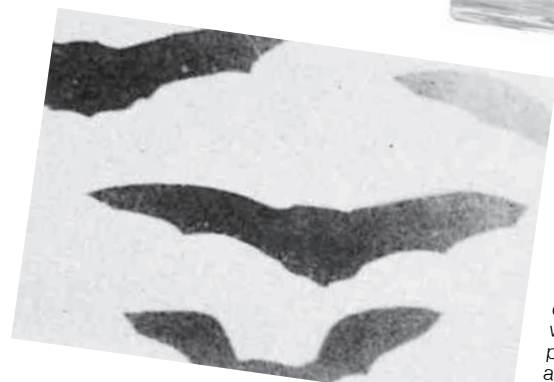
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2 Cameras @ Sea



Behind the Shadows



ONCE NEAR WATER: Notes from the Scaffolding Archive

In partnership with Continuum Contemporary Music, Images has commissioned five Canadian filmmakers to create new works, each scored in collaboration with a composer. Making its world premiere this fall at the prestigious Muziekgebouw aan 't IJ in Amsterdam, the project's North American premiere is set to kick off the 22nd edition of the Images Festival.

For this special presentation, the films' scores will be performed live by Continuum's ensemble of flute, clarinet, violin, cello, piano and percussion, with one piece performed solo by composer/violinist Malcolm Goldstein. In these projects, the essential relationship of film and music is realigned in five different collaborative processes resulting in five very different works. Most of the collaborating artists had never met or worked together, and with that, these collaborations represented something of a leap in faith, or a dare on the part of all the parties involved. The result of this engagement—some between collaborators as far apart as Toronto and Rotterdam, or Winnipeg and Arnhem—reflects distance, method, temperament, and still the individual voice.

Toronto-based filmmaker and poet **Clive Holden** and Rotterdam composer **Oscar van Dillen's** *2 Cameras @ Sea* focuses on the waves: from reflections by the filmmaker's father on his growing up on the Irish coast, to footage of Vancouver Island coastal landscapes, to recordings of the North Sea off the Dutch Coast. **Vera Frenkel's** *ONCE NEAR WATER: Notes from the Scaffolding Archive* continues the focus on water. Collaborating with percussionist and composer **Rick Sacks**, *ONCE NEAR WATER* focuses on Toronto's relationship with its watery surrounds; a city turned away from its lakeshore boundary and in trouble, where ubiquitous scaffolding marks both aspiration and loss. In *Behind the Shadows*, filmmaker **Christina Battle** and composer **Martin Arnold** document the imagined moment when the delicate balance between natural and developed worlds began to shift. Looking back upon an event yet to occur, time inside this threatened world is caught in an endless loop. Montréal-based **Daichi Saito** and **Malcolm Goldstein** embark on an aural and visual exploration of familiar landscape imagery that they share in their district at the foot of Mount-Royal Park in *Trees of Syntax, Leaves of Axis*. Closing the program is a new short by **Guy Maddin** working with the British/Dutch composer **Richard Ayres**. *Glorious* tells the story of an aging crime family patriarch, holed up in a derelict apartment block. Maddin pulls out all the stops as the film unfolds into an orgy of paranoia, bursting ammo shells, ractety disarmaments and oral gratification from beyond the grave.

Continuum Contemporary Music presents the work of emerging Canadian composers alongside works by established national and foreign composers in its concert series, at festivals, on tour, over the air waves of the CBC and through recordings and the internet. Formed in 1985, Continuum presents concerts that feature the core ensemble of flute, clarinet, violin, cello, piano, and percussion, as well as unusual instrumental combinations. The organization has been responsible for commissioning and premiering more than 100 new works from emerging Canadian composers in the first stages of significant careers. For more information please visit continuummusic.org

Join us after the screening for the **Opening Night Party**
Gladstone Hotel Ballroom, 1214 Queen Street West
DJ Isabelle Noël
FREE with ticket stub or pass

Live

IMAGES

Live Images 2

Make Me Stop Smoking: A Presentation of Ideas Under Study

Rabih Mroué

Friday April 3
8 PM

Saturday April 4
2 PM and 8 PM

Harbourfront Centre (235 Queens Quay West)

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

worldstage

© Harbourfront centre



I have been collecting worthless material for almost ten years now, taking good care arranging it, documenting it, indexing it, and preserving it from any possible damage... Today I possess what resembles an archive, or let's say I possess a real archive that relates only to me: a kind of added memory that occupies different corners of my domestic space, despite the fact that I do not actually need it. It is an invented memory that is exhausting me, and which I cannot liberate myself from. For this reason, I will uncover some parts of my archive, hoping that by making it public I can get rid of its weight. This will be my attempt to destroy a memory that doesn't know how to erase itself. — Rabih Mroué

Merging modes of documentary practice within the context of theatre, *Make Me Stop Smoking* continues Rabih Mroué's ongoing investigation and exploration of Lebanon, largely through the wars and political strife that has plagued the country for much of the past few decades. Challenging both the definitions of theatre as well as video and performance art, Mroué's work is a simple monologue accompanied by projected photographs, images and video works. Though broadly political in their scope, Mroué's projects use the personal as a grounding point for their narratives. *Make Me Stop Smoking* is constructed from material drawn out of the artist's own personal archive of interviews, photographs, videos and various other materials. Jumping from the assassination of Rafik Hariri to the citizens who went missing during the Lebanese Civil Wars to photographs of manholes and street lamps, Mroué's performance investigates how we remember and understand events and occurrences from the past through the lens of the present and future.

Rabih Mroué is an actor, director and playwright born in Beirut in 1967. He studied drama at the Université Libanaise and began writing, directing and performing in his own plays, performances and videos in 1990. His works have been shown in Beirut, Cairo, Paris, Vienna, Tunis, Amman, Basel, Barcelona, Brussels and Berlin, and include: *How Nancy Wished That Everything Was an April Fool's Joke*, 2007; *Who's Afraid of Representation*, 2005; *Biokhraphia*, 2002; *Face A/Face B*, 2001; *Three Posters*, 2000; *Come in Sir, we will Wait for you Outside*, 1998; and *Extension 19*, 1997. Since 1995, he has been writing and directing short animated films and documentaries for Future TV in Beirut.

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Live Images 3

In the Room 3

Sung Hwan Kim, dogr (aka David Michael DiGregorio) and Byungjun Kwon

Friday, April 3

9:30 PM

Saturday, April 4

9:30 PM

Gallery TPW (56 Ossington Avenue)

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

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Koninkrijk
der Nederlanden

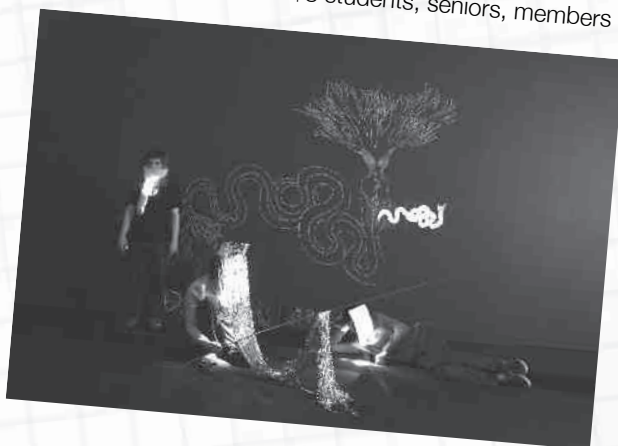


Photo: Nina Canell

- **Talk to the Pie 3: In the Room**
- Artists Sung Hwan Kim and dogr discuss the performative
- impulses in their multi-disciplinary practices. Moderated by
- Helena Reckitt.
- Sunday April 5, 4 PM
- See p. 24 for details.

Incorporating electronic music, performance, drawing, and both live and pre-recorded video, *In the Room 3* weaves in and out of a dream-like state of memory and imagination, operating in a world that subscribes to its own internal rhythm and logic. Here seemingly simple actions take on magical qualities: a man draws on a glass vase, fills it with ping pong balls and milk, and stirs until the drawing disappears; a wall of coloured tissue paper rustles with the wind from a body walking past; a man draws faces with marker and spit as his intimate images are simultaneously projected into the center of a room; he tells a strange story:

I see a girl's profile, and from far away, it looks like she is wearing a beautiful pearl tiara. So I go up to her and ask her, and ask her, "Where'd you get that tiara?" And I realize that it is not a tiara, but her eyes, all connected, all around her head; and when she's sad she cries from one of her eyes, and when she's very sad she cries from all of her eyes, making herself very wet.

The visual, textual and sonic storytelling that makes up *In the Room 3* grows out of an ongoing exchange between Sung Hwan Kim and dogr, whose collaborative practice moves across disciplines to create its unique form and structure.

Korean artist **Sung Hwan Kim** is currently based in New York. Previously, he lived and worked in the Netherlands over a period of four years, during which time he was fellow at the Rijksakademie. His *In the Room* series was developed in the Netherlands and has been exhibited and performed at STEIM and Witte de With. In 2007 he was awarded the 2nd prize of the prestigious Prix de Rome for contemporary Dutch artists and the Korean award Hermes Korea Missulsang (Hermes Korea Prize for Contemporary Art).

dogr (aka David Michael DiGregorio) was born in Boston in 1979 and is now based in New York. With a background in Baroque, choral gospel and electro-acoustic music, as well as experimental 16mm filmmaking, dogr is a performing musician and composer who sings layered and spatial songs. His upcoming album, *In Korean Wilds and Villages*, is due for release on Sonig Records, Germany, April 2009. Recent performances include *Établissement d'en face* projects, Brussel, 2009; *Insa Art Space*, Seoul, 2007; *Gallery 27*, Uijwang, Korea, 2007; *De Appel*, Amsterdam, 2007; *STEIM*, Amsterdam, 2006; *BAK*, Utrecht, 2006. More at: <http://www.dogr.org> or <http://www.last.fm/music/dogr> or <http://www.myspace.com/dognap>

Byungjun Kwon started his musical career in early the 90s as a singer/songwriter and has released seven albums ranging from alternative rock to minimal house. He creates music for records, sound tracks, fashion collections, contemporary dance, theatre plays and interdisciplinary events. Recent works and performances have been presented in many international venues. He lives and works in Amsterdam.

In the Room 3 is presented in conjunction with Sung Hwan Kim's exhibition *In the Room* which will be on view at Gallery TPW from April 7 to May 2. See page 76.

Live Images 4

Talking Points & Talking Ponies

Ben Coonley

Saturday April 4
6 PM

Harbourfront Centre (235 Queens Quay West)
Admission: \$6 general/\$4 students, seniors, members

ThePowerPlant



Live

Ben Coonley is a Brooklyn-based video, performance and new media artist who uses pedagogical modes of address and direct audience confrontation to explore aspects of media culture and film history. For this event, Coonley presents *Remapping the Apparatus: Cinematographic Specificity and Hybrid Media*, a PowerPoint presentation that dissects and re-contextualizes the film theory of Jean-Louis Baudry. Accompanying his lecture will be a selection of short videos and internet curiosities. Coonley's videos employ a unique approach to deconstructing the canons and conventions of the avant-garde and are characterized by their use of humour and pop culture references—from talking toy ponies to Jar Jar Binks at Christo's Gates.

Ben Coonley studied Art Semiotics at Brown University and received an MFA from Bard College in 2002. His works have been screened extensively at international festivals including the International Film Festival Rotterdam, New York Underground Film Festival, Cinematexas, Pacific Film Archive, and the Robert Flaherty Film Seminar. He has taught video and media production at Princeton and The New School.

Online Projects

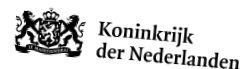
- For more information about Ben Coonley's video works
- featured on our website this year, see p. 89.

Crossing Over (Under Your Skin)

Curated by Arjon Dunnewind, Impakt Festival, The Netherlands

Sunday April 5
2 PM

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



Fascinated by the other, we want to crawl under his skin. To be just like him, feel like him and look like him. Breathe his breath, taste his sperm, live his life. *Crossing Over (Under Your Skin)* is a follow-up to *Neighbours*, which was presented as a part of the SHIFT Festival in Amsterdam and Toronto earlier this year. That selection of work focused more specifically on the ways in which immigration, integration and the position of new cultural and religious values are changing Dutch society.



Your Blood is as Red as Mine

Borders test (version complet)

Thierry Geoffroy

Denmark, 2002, video, 3 min
Thierry Geoffroy (aka Colonel), interviews immigrants and indigenous Danes on the streets of Denmark, making himself understood in his very imperfect English. The interviews in all his projects presented here including *Borders test (version complet)*, *The Walraff Method*, *I want to look like you* and *Cultural Exchanges* manifest a directness that dispenses with social niceties. The brief encounters he arranges between individuals result in very forthright vox pop exchanges. Geoffroy's interventions were broadcasted primetime on national television.

The Romanians (Live like a king)

Heidrun Holzfeind

Austria, 2002, video, 14 min
Peter Plesa left Romania in 1990, walking all the way from Romania to Austria. Since 1991 he has lived there together with his wife Aurelia in my grandfather's house. *The Romanians* portrays two "well integrated" immigrants with common aims. Their capitalist desires and apolitical views are put in contrast with their former life in Romania and the difficulties they faced when they first arrived in Austria. —Heidrun Holzfeind

The Walraff Method

Thierry Geoffroy

Denmark, 2002, video, 4 min

I want to look like you

Thierry Geoffroy

Denmark, 2002, video, 4 min

Your Blood is as Red as Mine

Julika Rudelius

The Netherlands, 2004, video, 17 min

A white woman spends some time in a black community, where she talks to people about the colour of their skin, and about the photos that she makes of them. She asks; they respond. They ask; she responds, in an investigation of identity, the meaning of and the clichés around 'black' and 'white'. The photo sessions form the starting point. Rudelius uses her photo camera to portray her models, and the film camera 'registers' this partly staged, sometimes uneasy, sometimes funny process, so that a portrait of the photographer is created at the same time. This is about skin and colour, and before long also about the perception of mankind and ideology. One of the models turns the issue round: she says that she sees her, just as she sees them, as an object of study. Photographer becomes model, as envoy of the white European mentality. —Netherlands Media Art Institute, Esma Moukhtar

Cultural Exchanges

Thierry Geoffroy

Denmark, 2002, video, 5 min

Att tänka tankar man inte vill tänka (To think things you don't want to)

Joanna Rytel

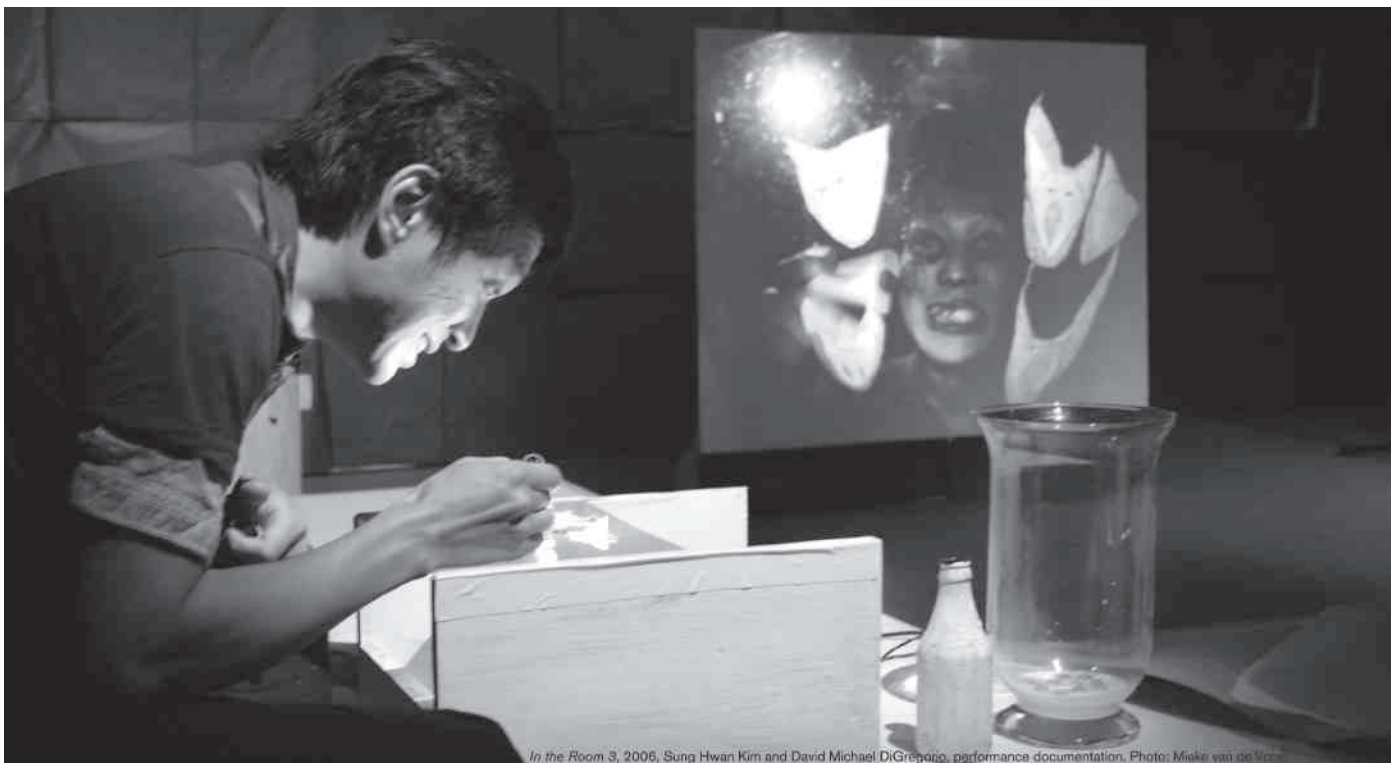
Sweden 2004, video, 24 min

It's a journey inside a white Swedish woman's head while she gets to know, falls in love with, has sex with and splits with a black man. It's a wandering on the underworld of thoughts, the ones on the other side of our political correctness. It's not a journey in our obscure thoughts though, neither in the dark sides of humanity — it's a journey into our collectively suppressed and sublimated selves, with "self" understood as a complex socio-historical construction. The storyline is told in a diary format and is about the ambiguity of a white woman's racial thoughts and desires for a black man. By voicing out a highly sensitive problem, such as racism, the artist does not try to set us into a liberating experience. She rather exposes our common fears and our constructed barriers that hinder us from reaching towards each other. Gradually and boldly she reveals to us that we all are at the same time abusers and victims of our social preconceptions. —Joanna Rytel

Att tänka tankar man inte vill tänka (To think things you don't want to)



When I compare my nipples to his
I've never seen anything more light pink.



In the Room 3, 2006, Sung Hwan Kim and David Michael DiGregorio, performance documentation. Photo: Mieke van de Vosse

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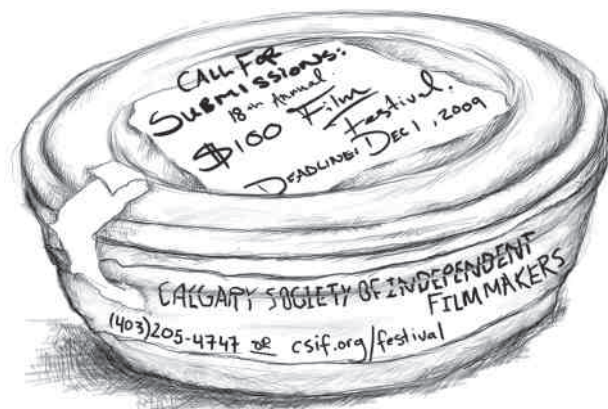
PHASE
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On Screen Program 1

A Human Drawing Blood From a Bound Prisoner, an Anthropomorphic Cat Doing the Same

**Sunday April 5
6 PM**

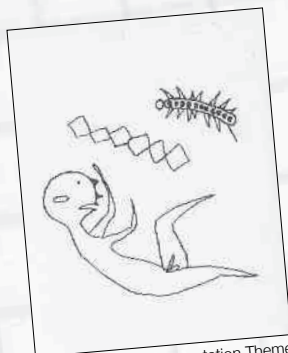
Joseph Workman Theatre, (1001 Queen Street West at Ossington)
Admission: Pay What You Can



Kempinski



1-9



The Presentation Theme



I Deeply Regret

I Deeply Regret Karo Goldt

Austria/Germany, 2008, video, 2 min
*Trying hard now, it's so hard now, trying hard now.
Getting strong now, won't be long now, getting strong now.
Gonna fly now, flying high now, gonna fly, fly, fly...*

Cleopatra's Teeth Mika Kiburz

USA, 2008, 16mm, 17 min
An oral historian's obsessions with the famed ruler of ancient Egypt. A montage of love letters, dental decay, cavities and general oral disease. Filling the cavity and erecting a monument to the great Cleopatra. "And upon the excavation in 8113 Common Era, this text will be obsolete."

Kempinski Neil Beloufa

France, 2007, video, 14 min
We are outside at night in a small village in Mali, enveloped in darkness. A series of characters emerge illuminated by fluorescent tubes to give testimony about the future. Or is it the present? "Today we have a space station. We will launch space ships and a few satellites soon that will allow us to have much more information about the other stations and other stars." Oh, how we must communicate with the future!



Cleopatra's Teeth

The Presentation Theme Jim Trainor

USA, 2008, 16mm, 14 min
Cobbled together from various myths and iconographies of the Moche culture of early Peru, Jim Trainor's *The Presentation Theme* is a visual artifact, a narrative for a story that has no words. The Moche lived along the northern coast of Peru between the second and ninth centuries and are perhaps best known for their accomplished pottery and gold work, as well as their elaborate and sometimes grisly myths and rituals. According to most scholars, there is no record of the Moche language, thus much of what is known of the early civilization is drawn from the visual artifacts they left behind. The goblet of blood. Hummingbirds. A fanged man and a hooded priestess. A mother, a child. A sexual encounter with the father.

1-9

Mary Billyou

USA, 2008, video, 10 min
Early 20th century footage of convulsing figures. Their bodies erased, covered up, whited out. A medium shot against a makeshift background, repeating with little variation. There are others in the frame, uniformed others: doctors, orderlies, police, soldiers? Trouble in the trouble.

Adrift

Julika Rudelius

The Netherlands, 2007, video, 6 min
A song like a tribal chant or the hum of a mechanical room drones over a scene of people waiting in a room. The people are asleep, or at least their eyes are closed. Together their bodies seem to gently sway in time with the sound. Have they been gently lulled into this state or forcibly hypnotized?



Adrift

**Sunday April 5
8:30 PM**

Admission: \$10 general/\$8 students, seniors, Images/Cinematheque Ontario members



a little prayer (H-E-L-P)
2009, 35mm, 8 min

Impossible Trips Back Home: The Films of Louise Bourque

By Michael Sicinski

This history and its particulars are in no way necessary for accessing Bourque's work. These are not esoteric films, and it seems to me that knowing specific details about the meanings evoked for Bourque by her childhood home would only serve to impoverish these rich works. But more than this, that house, that façade, always keeps us on the outside, and on that representational cusp. After the early, rather Lynchian dramatic work, *The People in the House* (1994) which spends a leisurely 22 minutes exploring the home as an architectural and psychological interior—Bourque shuts us out for the rest of her career thus far. The "house" is now closed. This is a zone where we must not only access our own visceral attachments as the iconicity of the works call them forward; we must also attend to Bourque's activation of a social dialectic that speaks beyond the ken of individual longing. After all, the inside of that house is the domestic sphere, where historically defined gender codes are learned and transmitted (or, hopefully, subverted), where power relations are naturalized (or decentered), where desire is implanted in the individual psyche through the Freudian family romance (or short circuited in some unforeseen way). But aside from a few brief glimpses of interior in 1999's *Fissures*, the later works never allow us inside Bourque's house. These are not films about "home."

Instead, the majority of Bourque's works—*L'éclat du mal* / *The Bleeding Heart of It* (2005), *Going Back Home* (2000), *Fissures* (1999), and most significantly *Imprint* (1997)—maintain the exterior space of the private residence as a boundary, both spatial and ideation, between the public and the private. The various ways in which our personal histories inevitably inform our reactions to Bourque's works, charged as they are with the affective memories of a collective childhood, earlier recording modes, a lost suburban promise, and other generational signposts, are also framed by the social and historical legacies the films depict. Some are fairly broad, such as the inscription of gender. Throughout Bourque's films, including her admirably incriminating *Self Portrait Post Mortem* (2002), we witness girls and women learning how to behave in front of a camera lens, particularly one wielded by Daddy. Bourque's thicket of rephotographed effects pulled from the jostled, off-track filmstrip in *Fissures*, for example, offers a perfect formal correlative to the subtle game of seduction and peek-a-boo that the home movie's subjects play with the camera-eye. *Fissures* is a brief but riveting articulation and disarticulation of profilmic space (the domestic sphere of the amateur films) with film as space, its twisting movement across the Z-axis, framelines, sprocket holes and all. In some respects *Fissures* resembles the work of Peter Tscherkassky, but Bourque spelunks for signs and wonders right in her own backyard.

On Screen

The windowed façade of the Bourque family home recurs as a barrier between a social understanding of ideas like "the family," "domesticity," "the heartland," and the radical specificity with which each viewer confronts the films themselves. As such, it's possible to read certain of Bourque's own specificities back into the films. The large house is both anonymous and somewhat imposing, implying the large family it contained and the rather traditional, family-first ideologies it may well have fostered in its suburban atomization. Bourque's films, especially her thick, gritty manipulations of colour, surface, and superimposition, operate on a dramatic, at times even rhapsodic plane, which could speak to her background as well. A film such as *L'éclat du mal* takes the front of the house and, through painterly alteration, vivifies it, turns it into a damaged body. Bourque's primary procedure in this film is to overlay colour fields via optical printing, and although her palette is quite varied, a mottled coagulation of blood reds and bruised blues are the dominant tones. The skin of the film (to borrow Laura Marks's critical category) is a fragile envelope, practically an open wound. Bourque's sound mix, in which the filmmaker recounts a complex, troubling dream conflating Christmas time and a battleground, adds to the density of *L'éclat du mal*'s corporeal memory mix.

Bourque's treatment of the house, the home space, as a site of drama, trauma, and a fragmentary struggle waged both on the personal (female) body and the social body, all place her work in a unique position with respect to experimental film history in Canada. While it would be far too easy to make broad claims regarding Bourque's Acadian-Québécois background, Bourque herself has implied that the religious environment of her upbringing has had an impact on her imagery. At any rate, Bourque's visceral, embodied visions are quite removed from the dominant threads of English Canadian avant-garde production – the cerebral conceptualism of Michael Snow, the wry elegance of David Rimmer, the conversational editing of Philip Hoffman, the paranoid style of Arthur Lipsett or the hesitant cosmologies of Jack Chambers. In early efforts, such as Bourque's Samuel Beckett adaptation *Just Words* (1991), one can see the fairly direct influence of Joyce Wieland's work, particularly her lips-only political treatise *Pierre Vallières* (1972), but at the same time, even Wieland's offbeat humor and language play is somewhat foreign to Bourque. Like certain other French Canadian experimentalists (such as otherwise disparate artists as Vincent Grenier, Donigan Cumming, and Sylvie Laliberté come to mind), Bourque fuses formalist investigations with explicitly dramatic gestures, a full-throated Expressionism that, placed against the better-behaved Conceptual lineage in Canadian art, can seem downright jarring.

If any taxonomy might prove useful for understanding what Bourque's films do (and of course, this is an open question—tags and labels are a critic's bread and butter but frequently a fool's game and seldom useful either to those who watch or those who produce), it may pertain to Bourque's intersectional identity. At present a true cinematic "co-production," Bourque has been living and teaching in Boston for years, and so her work, while retaining its concrete connection to the image of home and the circumstances of her Acadian-Québécois heritage, has been affected by hybridity and distance. On the one hand, the geographical as well as temporal distance may well have provided the necessary remove which allowed Bourque to treat her own spatial history as raw material. But even more than this, her work seems less tied a trend or scene, and more indicative of one of the most interesting and most productive tendencies in recent experimental film and video practice. This "tendency" (for lack of a better word) has to do with a general renunciation of austerity for its own sake, often in favor of explicitly theatrical effects. This is a cinematic mode that has internalized the lessons of Brakhage and the Structuralists but taken them in fundamentally different directions. Bourque's work seems to share this "certain tendency" in many ways, connecting her films to those of Phil Solomon, Lewis Klahr, Jennifer Reeves, Jeanne Liotta, David Gatten, and others who have taken formal procedures into emotive, evocative, and occasionally even operatic realms.

Bourque's films are exacting in their construction, but unrelenting in their willingness to argue their case on the basis of mystery and presence, anxious to vibrate before you like tuning forks for the unconscious. No film exemplifies this better than *Imprint*, in some ways Bourque's simplest film but also, in my opinion, her finest. The façade is there again. It hovers and trembles, we see a little girl on the right hand side of the screen running up to the porch, and a klatch of girls huddled in a family pose just in front of the house, not quite dwarfed by it but clearly in its shadow. Bourque loops this passage, whites it out, prints it in negative, sandwiches positive and negative, subjects it to scratches and dust, and scrapes the emulsion out of the house's windows, rendering this space metaphorically "blind," Oedipalized. The shot, handheld by the taker of this home movie (presumably the paterfamilias), pans up, left, and around, into the trees and sky, as if trying to avert his gaze from this space. But the camera circles back, down and to the right, into position once more, again and again. The sequence ends with a medium close-up of two indistinct children, one clearly a girl and the other most likely a girl judging from her hat. Then, cut. Bourque hole-punches this and other scenes and affixes them to other passes of the loop, resulting in a kind of microscopic iris within the scene. (Freud's remark about children as "little detectives"



Going Back Home



Imprint



Jours en fleurs



Just Words



L'éclat du mal / The Bleeding Heart of It



Self Portrait Post Mortem

regarding the private world of adulthood comes to mind.) On the soundtrack: the ch-chow, ch-chow of a skipping record, although it is only apparent in retrospect that that's what it is. (On first viewing, this repetitive noise seemed like white noise from the projector's sound head, not unlike the materialist sounds one finds in many structural films.)

By the middle of *Imprint*, Bourque is optically printing the blurred imagery of the original strip moving free of the sprocket holes, bending and twisting in much the same manner as *Fissures*. Framelines slip, the image goes in and out of the frame altogether. Movement within the image is redoubled or halted by the filmstrip's movement within the frame. Figures and space merge into an indistinct set of compositions in blueprint blues, pure whites and rounded blacks. Eventually, developer spots and thrashed yellow leader obliterate the image completely, only for it to return in numerous hand-tinted configurations. By this point, Bourque is clearly examining the multitude of ways that a single set of images can be manipulated, reconfigured, and re-presented, and how the close proximity of these iterations will affect the viewer's apprehension of the image's denotative contents—a set of maneuvers well within the parameters of structural experiments, such as those conducted by Ken Jacobs or Owen Land.

But then, as the image is nearly broken apart by collaged fragmentation and bulbous white areas, and the "home" and "family" are on the verge of total disintegration, Bourque introduces a new, final element. We hear an old record of Enrico Caruso singing "A Dream." By this point in *Imprint*, Bourque's work on the surface of the image has become feverish and more agitated, evoking Brakhage's hand-painted films, Solomon's molten-alchemy work, as well as David Gatten's environmental-distress filmstrips such as *What the Water Said*. But *Imprint* is different from all of these. Bourque's painting style is scratchier and more weatherbeaten than Brakhage's, giving *Imprint* the raw feel of an excavated artifact. Unlike Solomon's cine-metallurgy, Bourque's impastos and physical accumulations are perceived as existing on the surface of the filmstrip, and not somehow "inside" it. *Imprint* is clearly a work of additive and subtractive sculpture, not a wholesale chemical reconfiguration of the object. And, unlike Gatten's films, Bourque employs direct images and maintains control over the elements that affect *Imprint*, and most of her other films as well. (*Self Portrait Post Mortem*, which Bourque left buried for a period of time, is an exception.) Nevertheless, *Imprint* shares an urgency and a willingness to explicitly engage with the plangency of song, the density of recorded memory, and the unconscious glitch of repetition in the viewer's psyche, in order to attain a transporive experience, an "elsewhere" or an outside to the film's internal time.

And this, I think, sums up what is special and valuable about Bourque's films as a whole. Like the other filmmakers I've discussed above, Bourque has moved through numerous strands of experimental film and video history, grounded herself in practices and traditions that once seemed incompatible, and is now pointing the way to something new. Watching *Imprint*, *Fissures*, or *L'éclat du mal*, we are allowed to exist in the here and now, with the concrete materiality of the filmstrip and the film image. That is, we can satisfy the formalist injunctions to attend to film's own parameters best summed up by Ernie Gehr: "film is a real thing and as a real thing it is not imitation." But at the same time, Bourque's films allow us to move away from the surface of their own making, to enter zones of emotive contemplation, metaphorical connection, and yes, even narrative desire. She no longer insists that films actively prevent spectatorship that moves you to another time or place, nor does she succumb to the simple gratifications of conventional, non-materialist story-cinema. Instead, Bourque's films split your consciousness, toggling you back and forth between where you are and where you might have been.

Louise Bourque is an Acadian-Québécois filmmaker living in the Boston area where she teaches cinema. Her films have been presented in forty countries in five continents. Screenings at international festivals include Sundance, Rotterdam, Toronto, Tribeca, San Francisco, Kerala, Sao Paolo, Hong Kong, Melbourne and London. US broadcasts include PBS and the Sundance Channel. Bourque's work was presented at the 50th Robert Flaherty Film Seminar and as part of the 2006 Whitney Biennial. She has also been featured in solo exhibitions at Mount Saint Vincent University, Halifax; Millennium Film Workshop, New York; Cinematheque Ontario, Toronto; and Hallwalls Contemporary Arts Center, Buffalo.

Michael Sicinski is a writer and teacher currently living in Houston, TX. His area of specialty is experimental film and video, which he has taught at Syracuse University, Binghamton University, and UC Berkeley. He is a regular contributor numerous publications including Cinema Scope (Canada), Cineaste (USA) and Cargo (Germany).

Talk to the Pie 4

Louise Bourque will be joined by Chris Gehman for a conversation on her film practice. See p. 24 for details.
Monday April 6, 3 PM.

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On Screen Program 2 And to Perfection All Our Efforts We Devote

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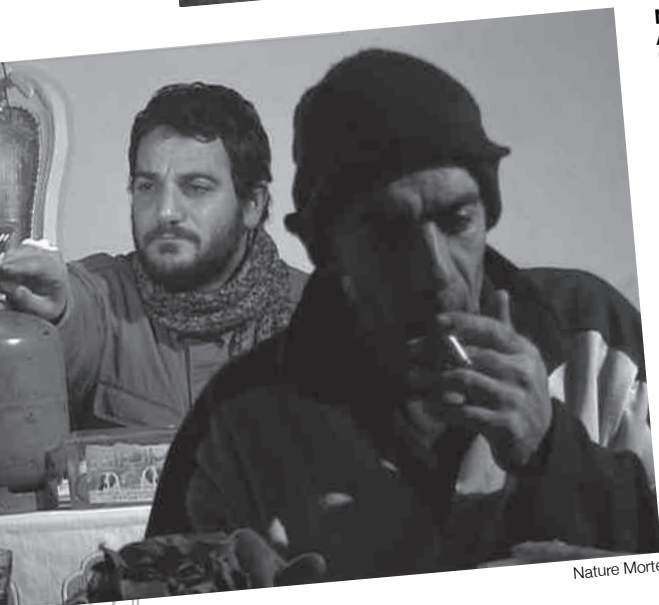
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**Monday April 6
7 PM**

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



O'er the Land



Nature Morte

Nature Morte Akram Zaatar

Lebanon, 2008, video, 11 min
A quiet video primarily consisting of two long takes of a couple of men diligently working in a darkened room. The elder of the two, a former member of the Lebanese Resistance, Mohammad Abu Hammane (who appeared in Zaatar's 1997 video *All is Well On the Border*) sits in the foreground making explosives, while the younger Hammane sits behind him mending his jacket with a needle and thread. The focused and intent actions of the men end with Hammane exiting the house, bomb on his shoulder. Neither documentary nor fiction, Zaatar's video captures a moment of silent tension between two generations of men, infusing this simple, yet ambiguous military action with the history of resistance and conflict in Lebanon.

O'er the Land Deborah Stratman

USA, 2008, 16mm, 51 min
Deborah Stratman's epic new 16mm film, *O'er the Land*, presents a meditation on militarism, elevated threats and national identity. Ever expansive in its scope, the film begins with the story of Colonel William Rankin, an Air Force pilot who, in 1959, ejected from his fighter plane at 48,000 feet and spent the next 45 minutes tossed about the stratosphere by a fierce thunderstorm before finally making it back to land alive. As in her 2002 film *In Order Not To Be Here*, Stratman constructs a non-narrative essay that poses questions through the juxtaposition of a series of documents that make up the whole. From Rankin's crash, the film jumps to Civil and Revolutionary War re-enactments, high school football games, firefighter drills and machine gun conventions. Neither subscribing to, nor harshly criticizing the patriotic NRA fervor in front of her lens, Stratman's film focuses its gaze on the present and past to project our view forward into the future, an open-ended treatise on nations, freedom, terror and fear.



IMAGES



On Screen Program 3 Siting Cinema



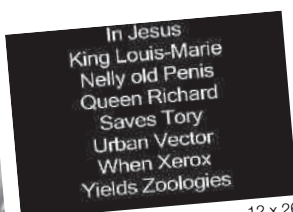
**Monday April 6
9 PM**

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

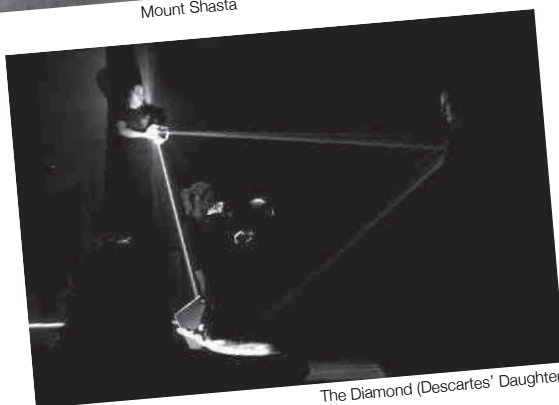
"Everything that's of any importance takes place outside the room. But the room reminds us of the limitations of our condition." This quote from Robert Smithson opens the essay *Siting Cinema* by Andrew V. Uroskie, introducing the author's project of locating a context for the contemporary exhibition of film and video. Here, siting implies a doubling, with forms of cinema not only located, but the cinematic experience quoted through strategies that include choreography, historiography and the spoken and written word.



Mount Shasta



12 x 26



The Diamond (Descartes' Daughter)

Film Noir (100% Black Film 1) Jorge Lorenzo

Mexico, 2007, 35mm, 5 min, silent
35mm magnetic sound stock is an opaque film that blocks the light of the projector from casting onto the screen. For almost five minutes, the frame of the screen is eliminated. Or rather, in its absence on the screen, does the frame border the audience?

The Diamond (Descartes' Daughter) Emily Wardill

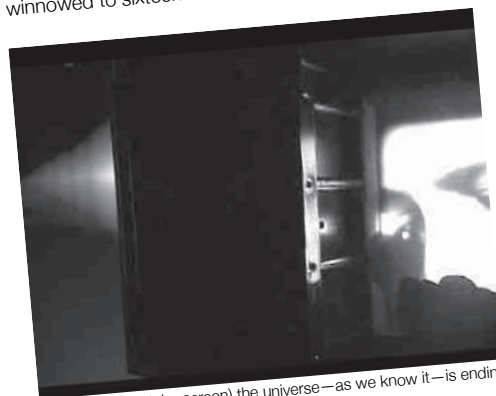
UK, 2008, 16mm, 11 min
The Diamond (Descartes' Daughter) is a disembodied wandering through scenes from a film including: a diamond protected by lasers; images of a girl playing on a Nintendo Wii in a homemade version of the costume that Étienne-Jules Marey would dress his subjects in when conducting Chromophotography; logic experiments; and Ready Maids. Words shatter like a crystal refracting light, the dispassionate reeling off of the text breaking up: sentence fragments are repeated, amended, the voice skipping as though trying to jump a programming error.

The Pitch Isabell Spengler

Germany, 2007, video, 17 min
"Okay, well, um, thanks for coming. I'm going to try and make this short and sweet because I know you don't have much time. Um, so but, yeah, I've got this idea for a film and um, let me tell you the story and then you can decide if you want to put any money on it..."

Boy/Analysis: An Abridgement of Melanie Klein's "Narrative of a Child Analysis" Steve Reinke

Canada, 2008, video, 6 min
An abridgement of Melanie Klein's seminal *Narrative of a Child Analysis* with colour plates. The original ninety-three sessions winnowed to sixteen. Music by Benjamin Britten.



(Just Beyond the screen) the universe—as we know it—is ending

(Just beyond the screen) the universe—as we know it—is ending Christine Lucy Latimer

Canada, 2008, video, 4 min
This film and video hybrid depicts a rainbow digital apocalypse looming directly outside a floating cinema entrance-way.

Mount Shasta Oliver Husain

Canada, 2008, 16mm, 8 min
"The puppet show presented here is a previsualisation of a part of a script I'm working on at the moment. First, let me pitch the storyline of the scenario to you..."

12 x 26

Andrew J. Paterson

Canada, 2008, video, 6 min
A project in 12 sections all involving the number 26. Situated between opening and closing title sequences, a series of Paterson's word poems run through the 26 letter alphabet. 26 frame sequences of 26 images. A soundtrack in 12 parts. A project that revisits the forms of structural film via the technology of contemporary video.

On Screen Program 4

The Limits of What We Know

Amy Bodman

Tuesday April 7
7 PM

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

hotdocs
OUTSPOKEN. OUTSTANDING.



The Limits of What We Know

Amy Bodman

Canada, 2008, video, 94 min

In 1993, Amy Bodman took a small crew to Zimbabwe to make a film about the land and its people's relationship to it. Over the course of nearly two months, the four-person crew traveled throughout the country, shooting 18 hours of 16mm film and conducting interviews and field recordings amounting to 40 hours of sound. Upon returning to Canada, Bodman worked on the film on and off over the course of the next 15 years.

The end result is constructed around a series of chapters—*The Great Zimbabwe Monument*, *The Composition of Drought* and *The Language of Trees*—each of which explores issues both concrete and ephemeral: the history of the country, the making of clay pots, the construction of dams, as well as the communication systems of trees, or the hearts of giraffes. The entire film, however, is less about the particulars of each of these chapters than the accumulation of the whole. Through juxtaposition of all these elements—the traditional and the modern, the natural and the man made—*The Limits of What We Know* is at once a documentary, a travelogue and an environmental critique.

Though perhaps circumstantial by design, much of the power of Bodman's film is developed through the interim period between her shooting in 1993 and its completion in 2008, which has had a huge impact on the shape, direction and overall resonance of the work. Bodman visited Zimbabwe at a time when the country was emerging from four years of terrible drought and was both in a period of environmental and climactic rebirth as well as in a state of relative peace. As such, the Zimbabwe of the film appears, both literally and metaphorically, like spring: the land and the foliage alive and fertile, the people active and engaged in their day-to-day lives. Yet this footage is now framed by the last decade in the country's history, which has seen a new era of economic and political strife fueled by conflicts in race and battles over land ownership.

Bodman's simple yet lyrical film is reminiscent of ethnographic filmmakers such as Robert Gardner or Judith and David MacDougall, creating a filmic document that is both humble and generous to its subjects, with the conversation framing a sharp and universal analysis. The scenes and chapters that make up *The Limits of What We Know* stand as documents: quiet portraits of a people and their environment. It is a film as much about the specifics of this time and place as it is about a broader disconnect between civilizations and the ecosystems upon which they subsist. It is a film that looks at tradition as a model for future development, and history as a guide.

Amy Bodman was born in Detroit and moved to Toronto in 1980. She studied film at Ryerson Polytechnical Institute, and in 1986 her first film, *Tree Tale*, screened at the Independent Film and Video Alliance in Quebec City, the Montreal Film Festival, the Videotron Youth Festival and Cinematheque Ontario. Her next film *The Duration of Life and Other Tales* from the Grimms screened at the Vancouver International Film Festival, the International Fair of Young Filmmakers in Spain, the Hallwalls Contemporary Arts Centre in Buffalo, the International Festival in Toronto, the Yorkton Short Film Festival in Saskatchewan, the Canadian Film Celebration in Calgary, the Athens Film Festival in Ohio, the Emerson Umbrella for the Arts, and the Gaslight Theatre in Massachusetts. *The Duration of Life and Other Tales* from the Grimms was also on Stan Brakhage's curriculum at the University of Colorado. Both of these films are available through the Canadian Filmmakers' Distribution Centre (CFMDC), Toronto. *The Limits of What We Know* is Amy Bodman's first feature-length documentary.

On Screen

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On Screen Program 5 Various Small Fires and Ice

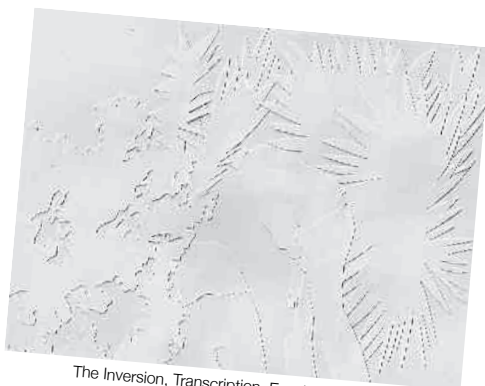
Tuesday April 7
9 PM

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

AutoShare

cmagazine

The formal divisions between film and photography dissolve in the temporality of these films and videos, coming to light in the shadow of Peter Wollen's essay *Fire and Ice*. Here, the temporal image is a serialized image, occupying a context dependent upon its appearance in the cinema. As Wollen notes, this is just one way that an image functions in time. The other occurs on this page, in the currency and circulation of the republished image.



The Inversion, Transcription, Evening Track and Attractor

Retrato Oficial (Official Portrait) Francisca Duran

Canada, 2009, video, 5 min

Retrato Oficial animates the desimulation and reconstruction of the great liberator of Chile, nineteenth century revolutionary and republican Bernardo O'Higgins, and the historical reach of the late twentieth century dictator Augusto Pinochet. Based in part on a conceit borrowed from Raul Ruiz's essay "Images of Images" and original footage shot by Patricio Guzman on September 11, 1973, the short video is an exploration of the mediated image and the mnemonic possibilities of video and still image technologies. —Francisca Duran

The Inversion, Transcription, Evening Track and Attractor Stephanie Barber

USA, 2008, video, 13 min

A mechanized voice relays approximately 25 statements about photography over a series of collages constructed by Barber that recreate the photographs of well known artists (Uta Barth, Kohei Yoshiyuki, Candida Hofer, Deborah Willis), each image accompanied by the subtle superimposition of the original photograph.



On the Logic of Dubious Historical Accounts, 1969-1972

Bernadette Duncan Campbell

UK, 2008, video, 37 min

When the Northern Irish Republican political activist Bernadette Devlin was prohibited from speaking in parliament after Bloody Sunday, she punched the home secretary and proclaimed she only regretted she "didn't get him by the throat". The firebrand Devlin is obviously hard to historically pin down, a fact that Duncan Campbell here fully recognises in his celebration of her political spirit. Working with mediated images of her, he mixes fact and fiction, documentary footage with animation and scripted voiceover to create an intriguing portrait of a committed individual.

On the Logic of Dubious Historical Accounts, 1969-1972 Peter Miller and Alexander Stewart

USA/Germany, 2008, 16mm (18fps), 5 min, silent

Between 1969 and 1972 NASA astronauts left 12 Hasselblad 500C film bodies on the moon, bringing only the film back with them as a way to cut down on unnecessary excess weight; if you believe that sort of thing. — Alexander Stewart and Peter Miller



Bernadette



Retrato Oficial (Official Portrait)

On Screen

IMAGES

Talk to The Pie 5 Avant-Garde Film Preservation and Access: Saving George Kuchar's Generous Cinematic Corpus

Wednesday April 8
7 PM

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

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WINNIPEG FILM GROUP

On Screen

8936



Night of the Bomb



I, An Actress



I, An Actress

This March brought the long-awaited release of the National Film Preservation Foundation's two-DVD box set, *Treasures IV: American Avant-Garde Film, 1947-1986*, a home-video debut of 26 classics of American experimental filmmaking. *Treasures IV* showcases the work of America's foremost avant-garde film archives and draws attention to the special preservation needs of experimental film.

Made on a shoestring and often stored under poor conditions, avant-garde films offer some of the most pressing challenges to archives and filmmakers concerned with preserving their own work. For decades, preservationists concentrated almost exclusively on nitrate film, the highly flammable film stock used before 1950. Unfortunately, the passing years have shown that nitrate's nonflammable substitute, acetate safety film, has its own serious deterioration problems. This session will present these issues and demonstrate how the preservation agenda has evolved in recent years.

Beginning the program will be a talk and discussion with three individuals who have been instrumental in the preservation of George Kuchar's films: Jeff Lambert (Assistant Director, National Film Preservation Foundation); Andrew Lampert (Film Archivist, Anthology Film Archives); and Haden Guest (Director, Harvard Film Archive). Accompanying the talk will be a screening of three preserved films from Kuchar's body of work spanning the 60s, 70s and 80s.

Motel Capri and *Night of the Bomb* were preserved through the Avant-Garde Masters program funded by the Film Foundation and administered by the National Film Preservation Foundation.

I, An Actress was preserved by the Pacific Film Archive in cooperation with Harvard Film Archive and George Kuchar.

Motel Capri

USA, 1986, 16mm, 18 min

A Mother Superior commits murder to spare a soul damnation.

I, An Actress

USA, 1977, 16mm, 9 min

This film was shot in ten minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. By the time all the heavy equipment was set up the class was just about over; all we had was ten minutes. Since 400 feet of film takes ten minutes to run through the camera ... that was the answer: Just start it and don't stop till it runs out.

Night of the Bomb

USA, 1963, 16mm, 18 min

Teenage lust and deranged delinquency combine to create a cautionary tale for the ages.

The Chernobyl of Comedy.
(all film notes by George Kuchar)

S IS for Student

Curated by Liya HyunJoo Choi (University of Toronto), Owen Sheppard (York University), and Matthew Williamson (Ontario College of Art & Design)

**Wednesday April 8
9 PM**

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



The Red Carpet



Morning Will Come



Verbal Burglary



Nu hander det igen (They Will Never Catch Us)



Those Crazy Insides



Child

In Between Mischa Leinkauf

Academy of Media Arts Cologne
Germany, 2008, video, 9 min
A railway handcar tests the old adage "the journey is the destination." Let's get (meta)physical!

It only hurts when I cry Daniel McIntyre

York University
Canada, 2008, 16mm/video, 6 min
...You see I hardly even think of him, as time goes slowly by.
I just go on as if nothing's wrong; it only hurts when I cry...

Spinners

Fern Silva

Bard College
USA, 2008, 16mm, 7 min
This old-school 16mm film revisits passions of the past at the roller-skating rink.

Child

Altan Yücel

Istanbul Bilgi University
Turkey, 2008, video, 1 min
Take a deep breath, relax, and enjoy the ride.

Morning Will Come

Pouyan Jafarizadeh Dezfoulan

York University
Canada, 2008, video, 17 min
Haunting images offer a glimpse of generational tensions between tradition and desire for freedom. Swim across the screen and drift through dreams of lovers and rivers; see how a vase can contain the ocean.

Annual Report

Cristina Braga

University of Portugal
Portugal, 2008, video, 5 min
How many plastic gorillas with numbers affixed to their asses have danced for you this year? This detailed and delightful stop-motion almanac counts down the daily goings-on.

The Red Carpet

Joerg Hommer

University of Arts Berlin
Germany, 2008, video, 5 min
"Now my beloved, step down from your chariot, and let not your foot, my lord, touch the Earth. Servants, let there be spread before the house he never expected to see, where Justice leads him in, a crimson path." Agamemnon by Aeschylus

Nu hander det igen (They Will Never Catch Us)

Frank Aschberg and Gabriel Watson

Diagonal Akademien
Sweden, 2008, video, 5 min
Gentlemen beware! Perhaps the best use of slow motion in this or any other year.

Verbal Burglary

Mani Mazinani

Ontario College of Art and Design
Canada, 2008, video, 4 min
Pages of the dictionary get put through the Wu-Tang Clan blender and come out as a smooth puree of video mayhem.

Those Crazy Insides

Ben Wheele

Nottingham Trent University
UK, 2008, video, 7 min
If only a real microscope were this sexy... lush animated textures provide yet another reason to be a vegetarian.

I Love (St.) Louis

Joe Lachajczyk

University of Iowa
USA, 2008, 16mm, 6 min
Lucy is somewhat naïve and ambitious, with an overactive imagination and a knack for getting herself into trouble. Charming as ever, she and Ricky co-star with a cartoon shark doing flips through the Gateway Arch.

Join us after the screening for the **Student Party**
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On Screen

On Screen Program 6

43 After 66

Thursday April 9
7 PM

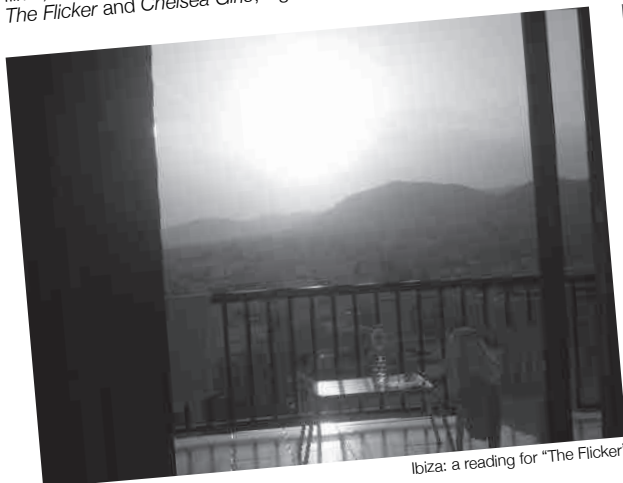
Theatre Centre (1087 Queen Street West at Dovercourt)
Admission: Pay What You Can



insideout

"Something changes in film's return upon itself." — Philip Monk

With these two projects, the contemporary return of films by Tony Conrad and Andy Warhol are framed not through the appropriated image, but by way of dual-authorship. For his performance and for her film, Ian White and Althea Thauberger retain the frameworks of these two structural films, and in doing so redeploy them as platforms for subjectivities that are absent from the originals. *The Flicker* and *Chelsea Girls*; signed and co-signed.



Ibiza: a reading for "The Flicker"



Chelsea Girls

Ibiza: a reading for "The Flicker"

Ian White

UK, 2008, Performance, 40 min

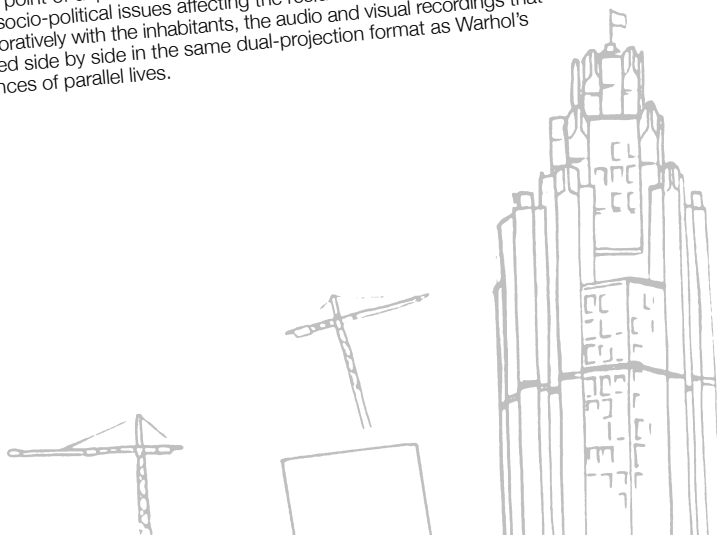
A real life true story and the image-less hallucinogens of Tony Conrad's 1966 film *The Flicker* are presented simultaneously, like parallel lines in a face-off. *Ibiza* is a question about the real: an assertion of difference or a kind of hopelessness with nonetheless some good energy, a response to a specific place and a specific time, a personal history and imaginary space. Not Ibiza, but the room we're in. — Ian White

Chelsea Girls

Althea Thauberger

Canada, 2008, 2 x 16mm, 64 min

Commissioned by the Art Gallery of Greater Victoria, Thauberger's project takes the 1966 Andy Warhol film of the same name as a point of departure to collaboratively produce a portrait of a Victoria housing complex and the socio-political issues affecting the residents. Living on site for two months in order to work collaboratively with the inhabitants, the audio and visual recordings that Thauberger produced are presented side by side in the same dual-projection format as Warhol's film, suggesting the plural experiences of parallel lives.



On Screen Program 7 I Want to Wrestle with Your Mind in the Long Grass



**Thursday April 9
9 PM**

Theatre Centre (1087 Queen Street West at Dovercourt)
Admission: Pay What You Can



Holy Smokes!



How to Lose Consciousness

Commercials Erica Eyres

Canada, 2007, video, 7 min
A series of mock advertisements for various products and services such as Psychic Jeans, Uplift self-confidence enhancement tapes and the fake pet Fur Ball.

Men Seeking Women Penny Lane

USA, 2007, video, 5 min
A computer-generated "average male" presents a series of "men seeking women" ads found on Craigslist. An ironic, humorous, and at times disturbing comment on the "personal" ad.

Close Encounter Zak Tatham

Canada, 2008, video, 7 min
Trying to touch and give advice to yourself does not really work without an edgy love triangle or a good workout that's not just physical.

Someone Else's Girlfriend James Fitzgerald Craig

Canada, 2008, video, 2 min
Using found Super 8 footage and a found, multi-voice, a cappella soundtrack, Fitzgerald Craig creates a wistful portrait of an unknown woman wading out into the ocean. The film's title, combined with the degraded, blurry footage and the haunting vulnerability of the human voice evokes memories of summers gone by—both real and metaphorical.

To All the Boys I've Loved Before Ariel Smith

Canada, 2008, video, 4 min
A girl sits within her gothic fairytale confines, waiting for the phone to ring... A darkly humorous take on the elusive lover's phone call.



Men Seeking Women

Holy Smokes! Loren Hartman

USA, 2007, video, 12 min
Rip Taylor meets Gilles Deleuze in this fast-paced, humorous deconstruction of masculinity and the mother tongue. A vitriolic Larry Pirata (aka Loren Hartman) presents multiple personae that rant, swear and pratfall toward an abandonment of language and biography as the location of transgender and queer politics, investigating instead the nebulous space of movement and utterance. Includes a talking horse!

How to Lose Consciousness Gary Kibbins

Canada, 2008, video, 17 min
Kibbins plays with language and text, crafting incisive, frequently humorous gems akin to poetry or philosophical language games in this "non-redemptive constellation of religious belief, torture and meaningless form."

dino Judith van der Made

The Netherlands, 2008, 16mm, 30 sec
Using lo-fi stop-motion aesthetics, *dino* is a surreal illustration of that moment when your mind wanders from conversation. *Sorry, what did you just say?!*



To All the Boys I've Loved Before



Close Encounter



dino

On Screen



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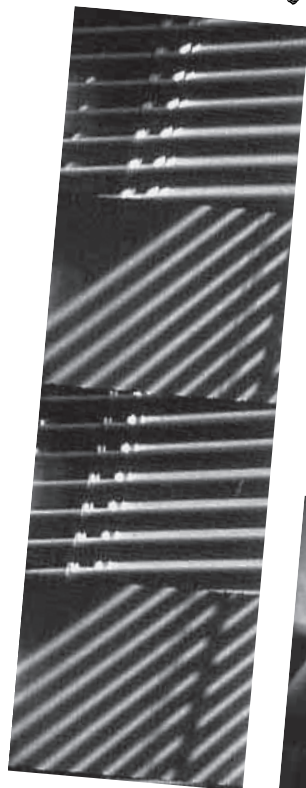
WYNDHAM | REWARDSSM

Super 8 Late

Curated by Chris Kennedy

Thursday April 9
11 PM

Theatre Centre (1087 Queen Street West)
Admission: Pay What You Can



Light Speed



1997A (Arrival)



Mylar Balloon Rip Off

Aufhebung
François Boué
Germany/USA, 2007, Super 8, 8 min

1997A (Arrival)
Steve Polta
USA, 1997, Super 8, 10 min

Mylar Balloon Rip Off
Jason Halprin
USA, 2007, Super 8, 3 min

Light Speed
Karen Johannesen
USA, 2007, Super 8, 6 min

A House Full of Dust
Steve Polta
USA, 2007, Super 8, 10 min

Some Days Ago (Kajitu)
Takehiro Nakamura
Japan, 2008, Super 8, 5 min

Des nuages aux fêlures de la terre
Philippe Cote
France, 2007, Super 8, 18 min

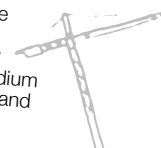
On a descriptive level these films are unambiguous—documents of movers, a train entering an underground station, moments in an apartment. To stop there, however, is to ignore the expressive undercurrents that resonate through each of these films. It is appropriate that these films exist solely and singularly on the intimate format of Super 8, transforming the smallest of frames into the richest of experiences. This is a format so unassuming that its obituary has long ago been written, but these six filmmakers show that even evaporation creates beautiful clouds.

Most of these filmmakers start from the commonplace, the everyday, recognizing the medium's history as a home-movie format. In *Light Speed*, Karen Johannesen creates an extremely kinetic film from the light coming through her blinds and the parallel patterns she finds in her immediate vicinity—her fire escape, the brick wall of a passageway and the chain-link fence of her yard. Steve Polta's approach is more contemplative. *A House Full of Dust* finds him capturing the detailed moments of a home, foregrounding the passage of shadows, dust and light, while *1997A (Arrival)* succinctly draws out a beautiful abstraction from his morning commute. Takehiro Nakamura also abstracts his surroundings in *Some Days Ago (Kajitu)* by shooting through a crystal glass apple, the kind that innocuously sits on a family coffee table, distorting his neighborhood into an apocalyptic nightmare.

Philippe Cote's film is anything but commonplace, harnessing instead the energies of high altitudes. Its title roughly translates as the clouds in the fissures of the earth, and it finds him traveling up the French Alps to Mount Blanc. Through beautifully graphic compositions and a stunning use of time lapse, he reveals the furious cloud patterns that circulate around the glaciers and peaks of the mountain range. Jason Halprin's *Mylar Balloon Rip Off* watches more sedate air currents, this time man-made, in a subtle film that belies both the irony of his title and of his muse.

François Boué's document of New York movers lifting large crates up a stairwell is given the German title *Aufhebung*, which is another clue to the tension in these films. The title literally means up-lifting, but in philosophical circles it also translates into sublation—superseding, putting an end to, but simultaneously carrying forth a tradition. Perhaps this is the process at work in these finely wrought films, made in a medium so precariously balanced—each projection is a small act of destruction, but also an act that brings forth and preserves a future.

On Screen




IMAGES

Live Images 5

Art Since 1960 (According to the Internet)

Hanne Mugaas & Cory Arcangel

Friday April 10
7 PMTheatre Centre (1087 Queen Street West at Dovercourt)
Admission: \$10 general/\$8 students, seniors, members
 pleasure DOME


How is the internet changing our perception of art? In its indiscriminate cataloguing and non-hegemonic participation, the internet presents an idiosyncratic account of art since 1960. The democratic and self-regulating mechanisms of the internet make artworks and art world information easily accessible for reinterpretation by its users.

Hosted by Pleasure Dome and the Images Festival, *Art Since 1960 (According to the Internet)* is an informal multimedia lecture presented by Hanne Mugaas and Cory Arcangel that examines the alternate discourse on contemporary art that is unfolding on the world wide web. "The control systems that normally govern the systematization of art are dismantled by the search algorithms and whims of home users," states Mugaas. The academic discipline of art history is bypassed and the curatorial rigour of the museum is rejected by internet users posting on art. Certainly institutions have their websites, but they are overwhelmed by the sheer quantity of posts by users who ignore their methodologies. What are the results when this level of discourse is lost? Are the long established theories of art merely fusty conceits; irrelevant and elitist notions?

Gathering together art images, video and audio, Mugaas and Arcangel survey the internet's art collections and how they are contextualized by its users. They offer their view on how this open sourcing of art and ideas has resulted in a variety of contiguities, confluences and collisions.

Cory Arcangel is an internationally renowned digital hacker known for his conceptual art projects. Check out and try out his reprogramming works at www.beigerecords.com/cory/tags/artwork/.

Hanne Mugaas is a curator of art ephemera as well as a thought provoking art and culture pundit. View her collection of audiovisual postings at <http://hanne-mugaas.com/artblog/>.



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THE TALE TOLD
BY THE PRISONER

Vera Frenkel, 'The Last Screening Room: A Valentine', 1984

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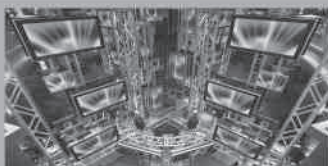
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ARTS COUNCIL

Saturn Returns Screening and launch for the journal INCITE! Curated by Brett Kashmere

**Friday April 10
9 PM**

Museum of Contemporary Canadian Art (952 Queen Street West)
Admission: Pay What You Can

INCITE!



The Animated Heavy Metal Parking Lot

The Saturn Return is an astrological phenomenon that occurs every 27-30 years in a person's life; coinciding with the time it takes for Saturn to orbit the sun. As the planet "returns" to the degree it occupied at the time of our birth, we cross over a major threshold and into the next stage of life. My generation is currently undergoing its first Saturn Return, the time when we leave youth behind, re-evaluate the past, and solidify plans for the future.

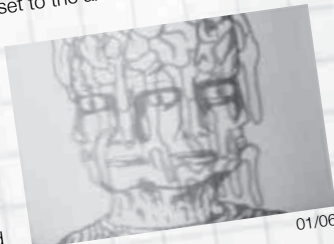
Growing up in the 80s, we shared virtual experiences via Atari and networked using payphones and post offices. We changed identities often, slipping in and out of styles and subcultures, a novel concept at the time. Music videos turned sounds into images, and TV framed our social exchange. Mix-tapes and VCRs put recording and juxtaposition into the hands of individuals, enabling new music expanded the field of re-production further, enabling new music to emerge from the old and the overlooked.

In the 90s, adolescent affiliations began to fade. Technological shifts paralleled personal changes. We traded in our tapes and bought CDs. Some found value in rigor and guidance from the avant-garde, especially in its pursuit of challenging form and embrace the consumerist stance. To reject popular culture and embrace the art of the 60s and 70s was to retreat from the contemporary world. For a while, structural film and noise rock were the bomb.

Now, in the new millennium, we've lost our patience for durational aesthetics and jam bands. Even Michael Snow re-made *Wavelength* for those who don't have the time. YouTube has ushered in radical brevity: nothing over 10 minutes (the new "Don't trust anyone over 30"). We want our media to be concise, vertical, and portable. Compression, condensation and simultaneity are the new moves. At the same time, subcultures have gone mainstream and become search terms, tags. In this meeting of margins and centre, music is the passageway, offering a readymade vocabulary of shared experience and shorthand emotional cues.

Absorbing inspiration from both underground histories and mass culture, the works in this screening sublate the sound and visualize the music to reach transcendent expression. Leslie Supnet's *The Animated Heavy Metal Parking Lot* illustrates her favorite scenes from the 1986 documentary classic, remaining faithful to its no-budget style. Marisa Olson's *Performed Listening: H*, Oliver Laric's *Message The*, and Tara Mateik's *PYT* re-vision quintessential songs from the 70s and 80s, internalizing, rearranging, and acting out their respective lyrics. Michael Robinson's *And We All Shine On* and Jacob Ciocci's *Don't Worry Be Happy*, meanwhile, weld ambiguous signifiers to a pair of familiar hit singles for expressive affect. Seth Price prefers a silent treatment for his *NJS Map*, using animated diagrams to outline the historical development of "New Jack Swing," a forgotten but influential genre.

Others employ music as a means to compose and structure images. In *Black and White Trypps Number Three*, Ben Russell distends time, transforming a rock audience's collective freak-out into a trance ritual, while Michael Bell-Smith layers it to the point of visual erasure in his dense adaptation of R. Kelly's *Trapped in the Closet*. What you hear is also what you see in Tasman Richardson's *The Game*, a video-audio concrete that deploys 80s icons in its mash-up of video games, remote warfare and military recruitment. Takeshi Murata explores similar terrain, transforming footage from the 1982 film *Rambo: First Blood* into a seething morass of electronic abstraction. The program ends with Xander Marro and Mat Brinkman's *01/06*, a single-frame barrage/whiplash "rewind," set to the artists' discordant, improvised squall.



01/06



Black and White Trypps Number Three

**The Animated Heavy Metal
Parking Lot**
Leslie Supnet
USA, 2008, video, 2 min

**Black and White Trypps
Number Three**
Ben Russell
USA, 2007, 35mm/16mm, 11 min

Performed Listening: H
Marisa Olson
USA, 2007, video, 7min

Message The
Oliver Laric
USA, 2007, video, 2 min

And We All Shine On
Michael Robinson
USA, 2006, 16mm, 7 min

**Don't Worry Be Happy
(stressful mix)**
Jacob Ciocci
USA, 2005, video, 3 min

NJS Map
Seth Price
USA, 2001-02, video, 2 min

PYT (Pretty Young Thing)
Tara Mateik
USA, 2004, video, 4 min

**Chapters 1-12 of R. Kelly's
Trapped in the Closet Synced
and Played Simultaneously**
Michael Bell-Smith
USA, 2005, video, 4 min

The Game
Tasman Richardson
Canada, 2007, video, 4 min

Untitled (Pink Dot)
Takeshi Murata
USA, 2007, video, 5 min

01/06
Mat Brinkman and Xander
Marro
USA, 2006, 16mm, 13 min

INCITE! Journal of Experimental Media & Radical Aesthetics is a new publication dedicated to the discourse, culture and community of experimental film, video and new media. Merging handmade and online platforms, this hybrid journal addresses the lack of critical attention afforded film and media artists working today.
www.incite-online.net

On Screen

Live Images 6

Feedback Loop

Bryant / Migone / Parant / Lemieux and Ben Russell

Friday April 10
11 PM

Theatre Centre (1087 Queen Street West at Dovercourt)
Admission: \$10 general/\$8 students, seniors, members

EYE WEEKLY

LIFT



A double bill of cinema beyond the screen featuring 16mm projection performances by Ben Russell and Karl Lemieux. Russell (who is currently the Visiting Artist in Residence at LIFT) will present *The Black and White Gods*, which revisits a clip from his own film *Daumé* as the basis for a double-projection performance. The performance blends the loops from the film with a soundtrack composed with hand-built synths as well as various physical interventions between lens and screen to "interrogate the possibility of representation via the abstracted field of bodily experience."

Over the past several years Montréal-based Lemieux has been creating a body of multi-projector 16mm film performances that redefine the classical avant-garde tropes of hand-manipulated film. Often working with three or four projections at a time Lemieux builds loops from a library of found footage, stitching together imagery ranging from old westerns to educational films. Lemieux pushes these celluloid loops to their physical limits: drawing on, scratching, and cutting into the emulsion as he slows the loops into trance-like flickers that burn and disintegrate in the light. *Memory Data Register* is a new performance in which Lemieux will be collaborating with Christof Migone, Jonathan Parant and David Bryant who will be playing reel to reel tape loops and electronics.

Ben Russell is an itinerant photographer, curator and experimental film/videomaker whose works have screened in spaces ranging from 14th century Belgian monasteries to 17th century East Indian Trading Company buildings, police station basements to outdoor punk squats, Japanese cinémathèques to Parisian storefronts and the Sundance Film Festival to the Museum of Modern Art.

Karl Lemieux studied cinema at Concordia University and has created several short films including *The Bridge* (1998), *KI* (2001), *Motion of Light* (2004), *Western Sunburn* (2007), *Trash and no star!* (2008) and *Passage* (2008). He is a co-founder of *Double Negative*, a film collective based in Montréal focused on the production and screening of experimental film.

David Bryant is a founding member and a driving creative force behind Montréal musical collectives *Godspeed*, *You! Black Emperor* and *Set Fire To Flames*. It was in the latter group that Bryant developed his obsession with atmosphere, sound landscapes and unorthodox recording techniques. Currently, Bryant runs *The Pines* recording studio in Griffintown, Montreal.

Christof Migone is a multidisciplinary artist and writer. His work and research delves into language, voice, bodies, performance, intimacy, complicity and endurance. In 2006, the *Galerie de l'UQAM* presented a retrospective on his work accompanied by a catalogue and a DVD entitled *Christof Migone - Trou*.

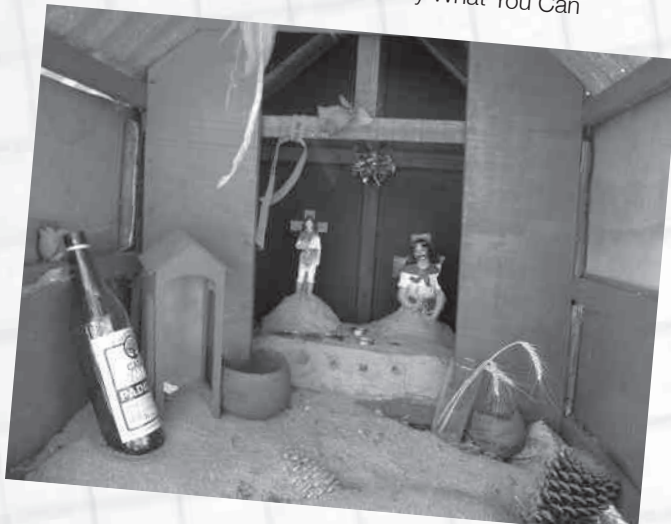
Jonathan Parant has worked with Montréal music collective *Fly Pan Am* (*Constellation* records), *Set Fire to Flames* (*Alien8* recordings) and *Feux Thérèse* (*Constellation* records). He also works as a radical performer with the collective *Just'au Crane* (with Alexandre St-Onge) and *Pac Pac* (with Simon Brown). He is now working with Montréal musical collectives *Kantnagano* and *Meurtre*.

Live

CURSE!

**Saturday April 11
1:30 PM**

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



Altars

Altars

Guillermina Buzio

Canada, 2009, video, 6 min

In Argentina it is not unusual to come across popular altars devoted to people who have tragically died because of accidents or social injustices. If you travel along Argentinean roads you will encounter a Gauchito Gil altar, and in the streets of Buenos Aires is an altar from Crogmagnon, among others. Constantly in flux, these altars act as ephemeral interventions into public space.

Curse Cures

Lesley Loksi Chan

Canada, 2009, video, 10 min

The arrival of a new worker causes changes in a blue jeans factory. This story is a reflection on labour and transparency.

The Professor and the Blind Girl

Penny McCann

Canada, 2009, video, 7 min

A young soldier newly returned from the battlefields of World War I finds himself adrift and alone, traumatized by the war and unable to speak. A chance encounter with a strange Professor and his companion, a young Blind Girl, restores his power of speech and with it, his hope for the future.

In 2008, The Images Festival and Charles Street Video teamed up to offer year-long residencies to five mid-career and established artists. Proposals were submitted in the spring of 2008 and winners were announced at the awards ceremony of the 2008 Images Festival. Given the theme of "curse", the winning artists were left to produce a work that interpreted this in any way they saw fit. One year on, we are presented with the results, which range from Argentinean altars to Greek mythology.



Curse Cures

Believing Makes it So

Steev Morgan

Canada, 2009, video, 2 min

Do you feel cursed? Research indicates you probably are. Aside from the day-to-day curses of your spouse, neighbors and co-workers there are the institutional curses, such as fatwas, papal bulls and of course the biggest one of all, the Apocalypse. BANISHIT! provides instant relief from all manner of curses using a unique blend of ancient and post-modern technology. Get yours now!

Ariadne's Thread

Sarah Shamash

Canada, 2009, video, 12 min

This experimental short film takes its name from the Greek myth wherein Ariadne falls in love with Theseus who seeks to kill the Minotaur in Daedalus' labyrinth. Clever Ariadne gives Theseus a ball of red thread so that he may find his way out of the labyrinth after killing the Minotaur. The path of the artist/filmmaker is as convoluted as the labyrinth itself, as is each person's life trajectory. From one architectural maze to another, the red thread leads the viewer on a journey that weaves in and out of a dream like state and an occasionally intrusive present reality.

On Screen Program 8
Hotel Diaries
John Smith

Saturday April 11
3 PM

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



Hotel Diaries
John Smith

United Kingdom, 2001-2007, video, 82 min

Made over six years in the hotels of six different countries, *Hotel Diaries* is a series of video recordings that connect Smith's personal experience to the ongoing conflicts in the Middle East. In these works, which play upon elements of chance and coincidence, the hotel room is employed as a "found" film set, where the architecture, furnishing and decoration become the means by which the filmmaker's small adventures are linked to major world events.

Comprised of seven short chapters, each work is a single take lasting between five and fifteen minutes, during which Smith launches into a sharp and witty monologue meandering through a series of free associations. In these extemporaneous addresses, Smith finds a way to make the mundane significant and forms oblique observations in the most critical of situations: a triangular-shaped chocolate bar leads to the pyramids in Egypt, which leads to the border crossing in Gaza; in a hotel room in Bethlehem, his gaze is divided between the barrier wall that lurks just outside his window and the mysterious rise and fall of the ceiling tiles in his room.

Smith's videos are the most subtle of works, never approaching an idea directly, but instead developing an analysis that unpacks an issue from the side or bottom, rather than the top. Through his comedic strategies, Smith's works stake out a position for the viewer at the border of the conflicts in Palestine, Iraq and the general global climate at a time of war. Initiated in 2001 and completed in 2007, *Hotel Diaries* stands as a record of the War on Terror and the Blair and Bush regimes, capturing snippets of news and events through Smith's insightful gaze.

John Smith was born in London in 1952 and studied film at the Royal College of Art. After graduating in 1977 he became involved in the activities of the London Filmmakers' Co-op. Strongly influenced by the Structuralist ideas that dominated British artists' filmmaking at that time, but also fascinated by the immersive power of narrative and the spoken word, he has developed a body of work which reworks and transforms reality, playfully exploring and exposing the language of cinema. Since 1972 John Smith has made over forty film, video and installation works that have been shown in cinemas, art galleries and on television throughout the world and awarded major prizes at many international film festivals. John Smith lives and works in London. He teaches part-time at the University of East London where he is Professor of Fine Art.

On Screen

On Screen Program 9

The Landscape as a Collective Memory Device

Saturday April 11
6 PM

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



the generosity of mechanics (is not well documented)

Quiero Ver Adele Horne

USA, 2008, video, 6 min
Crowds of people gather near Lopez Canyon in the Mojave Desert on the 13th of each month, pointing all types of cameras towards the sun to compare the abstract light formations in the images they have captured. Horne's document of the event explores both the material and ideological means of these public rituals and spiritual transformations.

Revival Heidi Phillips

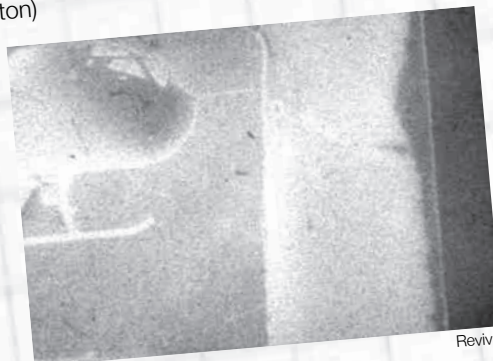
Canada, 2009, 16mm, 8 min
Composed of Super 8 originals found in various thrift stores in Montréal, Phillips' film brings together sequences of barren landscapes, outstretched hands and hovering helicopters to hauntingly evoke a sense of isolation, risk and rescue.

Kalendar Naomi Uman

USA, 2008, 16mm, 10 min
Kalendar is one of six recent works by Uman made while living in a small village in central Ukraine in recent years. Silent and meditative her film cycles through the months of a year, documenting the timeless rituals of the seasons in the area where Uman's family lived in the early 20th century before fleeing to the west.



Quiero Ver



Revival

Nothing is Over Nothing Jonathan Schwartz

USA, 2008, 16mm, 17 min
There were other places where the lord fell, and others where he rested; but one of the most curious landmarks...we found...was a certain stone built into a house...so seemed and scarred that it bore a sort of grotesque resemblance to the human face. One of the pilgrims said, "But there is no evidence that the stones did cry out." The guide was perfectly serene. He said calmly, "This is one of the stones that would have cried out." – Mark Twain, *The Innocents Abroad*

the generosity of mechanics (is not well documented) Troy Gronsdahl

Canada, 2008, video, 1 min
"That old truck was in desperate need of a wheel alignment. The steering wheel was jittery; in fact, the damn thing shook like crazy. Harold scheduled an appointment to have the vehicle inspected. The generosity of mechanics is not well documented, but on this particular occasion, it was determined that a wheel alignment was not necessary. Upon further inquiry it was determined that Harold's arm would shake when he raised it above the shoulder. The tremors had started; Harold continued to wash cutlery."

v = d/t Amanda Dawn Christie

Canada, 2008, 16mm, 8 min
This film explores the possibility of measuring distances between loved ones through time zones. The soundtrack is comprised of personal phone messages left on voicemail when individuals could not connect, while the visual elements present simple and contemplative images of antique telephones.

Path Elvira Finnigan

Canada, 2007, video, 3 min
Footage of the Hampton Court Palace maze, constructed in 1689 and perhaps the most famous existing maze in the world, is contrasted with Anishinabe petroforms found in Manitoba's Whiteshell area. The structure of the hedges are designed to limit sight; the rocks of the Canadian Shield, arranged in patterns of turtles, snakes and humans, were created to inspire teaching and healing. Here, Finnigan interrogates the wisdom of colonizing versus colonized culture.

Buried Traces Michelle Smith

Canada, 2008, video, 8 min
In this video in four chapters, Smith draws upon an archive of both found and photographed images to explore the cultural hybridity of Métis identity and the way in which the history of its people still remain hidden or uncovered, subsumed within narratives of nationality in Canada.

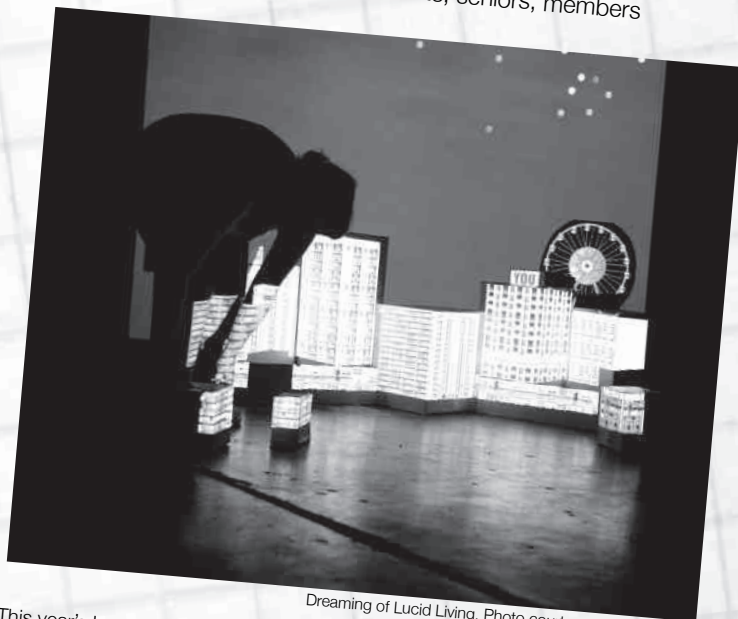
CLOSING NIGHT GALA!

Live Images 7

Cloud Eye Control and Ammo Factory

Saturday April 11
9 PM

Theatre Centre (1087 Queen Street West at Dovercourt)
Admission: \$15 general/\$12 students, seniors, members



Dreaming of Lucid Living. Photo courtesy of Holly Andres

This year's Images Closing Night Extravaganza features a double bill with Toronto's Ammo Factory and the Los Angeles-based collective Cloud Eye Control. Combining pop music, live performance and video projections, both of these groups represent a fresh, new take on multimedia performance.

Opening the show is Ammo Factory's new work *The Voice Over*. Starring Alex Lukashevsky, directed by Matt Smith and written by Liz Peterson, the piece tells the story of a struggling musician who starts to lose his grip on reality as his life begins to echo the events of a film that he is hired to over-dub. He walks through the city along his routine paths until he becomes transfixed with a singing stranger.

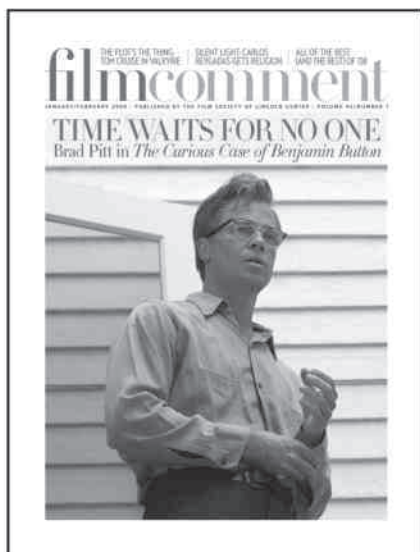
The Voice Over will be followed by two works from Cloud Eye Control (*Final Space* and *Subterranean Heart*) and Miwa Matreyek's solo piece *Dreaming of Lucid Living*. These interdisciplinary performances each explore themes of technology, time, space and the human body through fantastical tales of interstellar adventure, scientific excavation and futuristic dream sucking machines. Come for the performances, stay for the interactive aerobics workout dance party!

Ammo Factory is an experimental theatre collective based in Toronto. Since 2004 they have been creating work that challenges the boundaries and the cultural placement of theatre. Using both narrative and non-narrative pieces to explore issues of censorship in art, the criminalization of sexuality, and the disenfranchisement of voices that threaten capitalist power structures, Ammo Factory has proven to create truly unique multi-media performances, from a biographical work on 1920s lesbian playwright Mercedes de Acosta to a scientific melodrama inspired by recent research on String Theory. Often presenting performances in galleries, the collective has begun to bridge its own relationship between the media arts and theatre communities in Toronto.

Cloud Eye Control is a Los Angeles-based multi-disciplinary performance collective comprised of **Miwa Matreyek**, **Anna Oxygen** and **Chi-wang Yang**. Integrating animation, experimental theatre, pop music and puppetry, their work fuses screen and stage to create inventive hybrids of animation and performance. Their work has been presented both nationally and internationally. Recent showings include the REDCAT NOW Festival, 2007 Platform International Animation Festival and the TBA Festival at the Portland Institute for Contemporary Art.

.....
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.....

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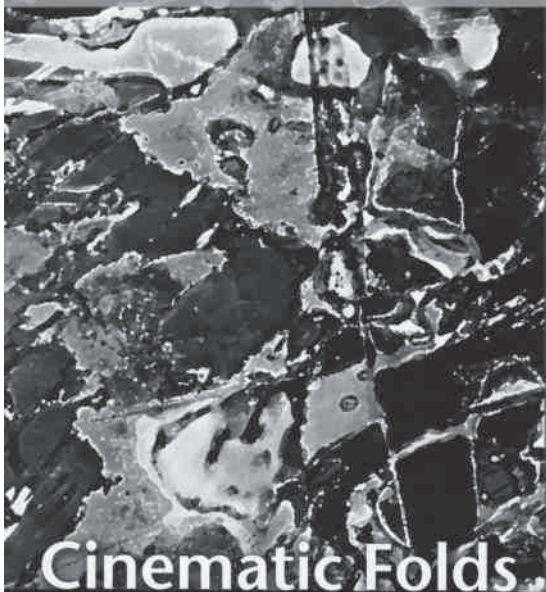
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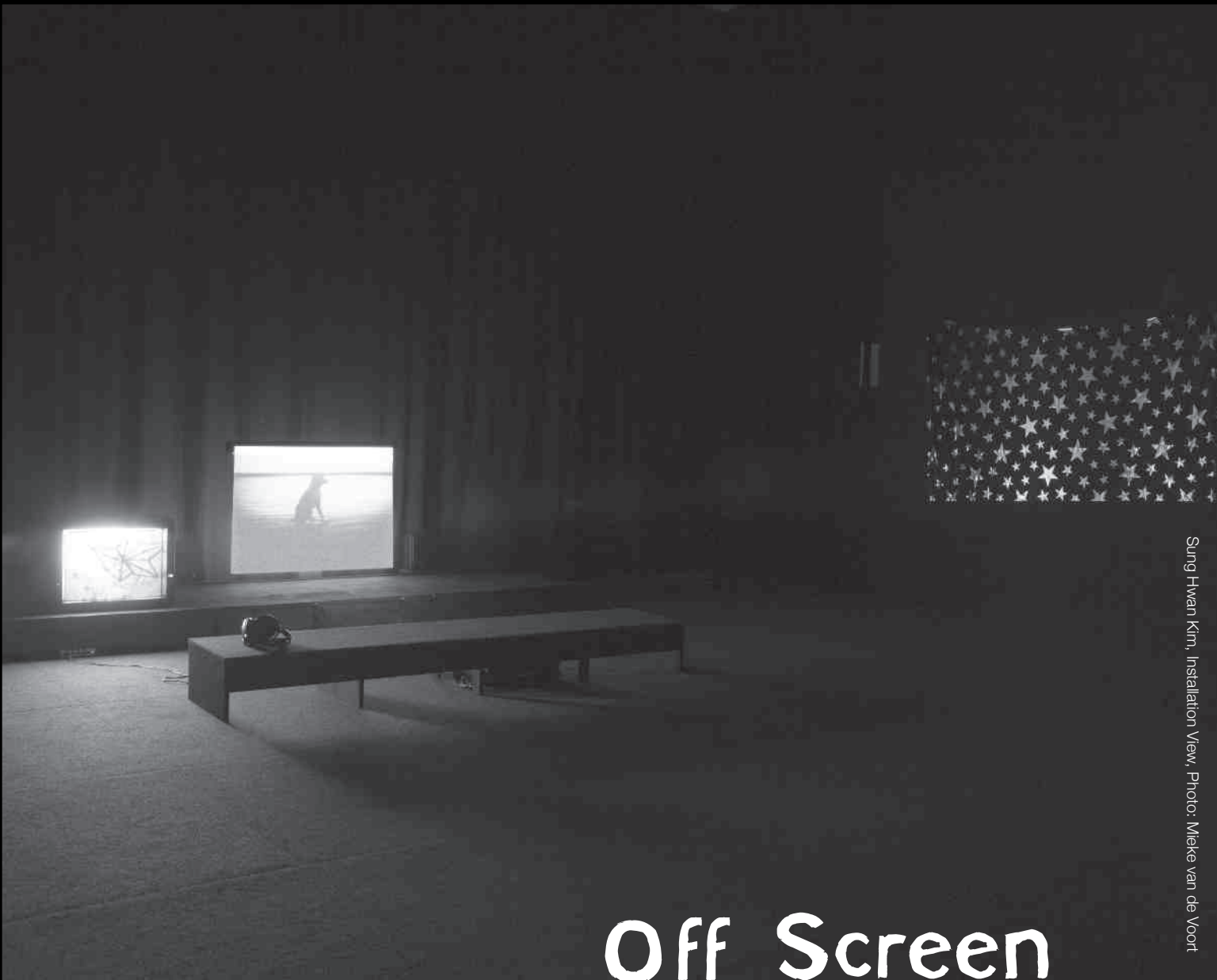
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A large graphic featuring concentric circles and a radio tower. The text "CKLN.FM" is prominently displayed in a large, bold, sans-serif font. Below it, the words "ETHNIC DIVERSITY" and "CAMPUS COMMUNITY" are written in a smaller, bold, sans-serif font. The website address "WWW.CKLN.FM" is also visible. In the bottom left corner, there is contact information for advertising and sales. In the bottom right corner, there is a reference to Rogers Channel 947 at Ryerson University.

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Sung Hwan Kim, Installation View, Photo: Mieke van de Voort

Off Screen

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Saturday closed



Elodie Pong



Daniel Borins

The Communism of Forms Sound + Image + Time – The Strategy of Music Videos

Group Exhibition

Curated by Nicholas Brown (Canada), Emelie Chhangur (Canada), Earl Miller (Canada), Fernando Oliva (Brazil) and Marcelo Rezende (Brazil)

The Communism of Forms: Sound + Image + Time – The Strategy of Music Videos is a fluid, evolving exhibition whose first presentation (Galeria Vermelho, São Paulo, 2006) has been reconsidered and updated to reflect a Toronto context. The playlist has been edited, with some works dropped out, others added, and new pieces specifically commissioned for this presentation. The exhibition itself has been divided between two venues—the Art Gallery of York University (AGYU) and Red Bull 381 Projects—and has insinuated itself into this year's Images Festival. In considering the transformation of the exhibition from one place to another, the curators were conscious of evoking the exhibition's original spirit but also of finding strategies for presentation akin to the strategies of the works themselves—to create another "communism of forms." At AGYU, a series of seven programs—Black Album, Flipside, Replay I and Replay II, MyTube, After Party, and a program of work by the nomadic collective assume vivid astro focus—functions as an archive of various themes in artists' music video, while Red Bull 381 Projects features installations that diverge from specific reference to the genre to form new reiterations of the interplay between sound, image and time. The mash-up between and within the venues continues with an intervention programmed by the Images Festival of Ming Wong's *Lerne Deutsch mit Petra Von Kant* (*Learn German with Petra Von Kant*). Wong's installation, now in the centre of the exhibition at AGYU, not only provides a filmic counterpoint to the themes taken up by artists working in the music video genre, but also provides another dimension to the viewers' experience of the exhibition itself. The exhibition includes a newly commissioned collaboration between visual artist Patrick Borjal and musician Owen Pallett (*Final Fantasy*) for the AGYU Vitrines.

The Communism of Forms: Sound + Image + Time – The Strategy of Music Videos is a comprehensive exhibition that considers art influenced by, referencing, critiquing or expanding the parameters of music video. By centring on an investigation of the possibilities the music video format presents, the exhibition considers music video's privileged position, at once producer and consequence of the hyper-capitalism of our current consumer societies. In addition to addressing the socio-political milieu, *The Communism of Forms* addresses how music videos, upon coming into contact with memory, nostalgia and spectators' emotional states, take on a new form and meaning through their three primary components: sound, image and time. In music video, this "communism of forms" evinces multiple readings by engaging the viewer in a process of reconstructing sundry stories behind the visible scenes.

Accordingly, *The Communism of Forms* pluralistically analyzes music video through an international survey of such art, beginning with Pipilotti Rist's seminal 1986 piece, *I'm Not the Girl Who Misses Much*. The seven programs at AGYU — expanded upon by related installations at Red Bull 381 Projects — cover a range of tendencies reflecting not only the music video paradigm's bricolage of variant visuals and meanings but also the diverse approach and background of the artists

Off Screen

included. Some works, such as *Los Super Elegantes*, critique music video's ties to hyper-capitalism and its ideological by-products, while others provide a range of content beyond music video formats by, for instance, slowing down traditionally rapid-fire music video editing. Recent work, such as David Blandy's, considers the influence of the simultaneous narcissism and egalitarianism of YouTube. At Red Bull 381 Projects, the work is installation-based and not exclusively in the video medium. Toronto artist Mike Hansen's new work includes some formal elements of the music video genre while Anitra Hamilton's new work provides only a musical audio track with no images. Some shared aspects of music video's functions, such as illustrating a song, while others conflate its visual language with other models, such as Weekend Leisure's karaoke-inspired

homages. Consequently, this work offers an abstract relationship to music video, which is intended to raise open-ended questions concerning how one defines what a music video is when it is liberated from its consumerist function and when the music video paradigm has permeated our culture to the point that its boundaries may indeed be unclear.

List of Artists

AGYU: assume vivid astro focus, Bani Abidi, Bad Beuys Entertainment, Márcio Banfi, Laura Belém, David Blandy, Daniel Borins, Bull.Miletic, Miguel Calderón (Los Super Elegantes), Cocoon, Marilá Dardot & Cinthia Marcelle, Dennis Day, Fabio Faria, Chelipa Ferro, Iain Forsyth & Jane Pollard, Dominique Gonzalez-Foerster, Rodney Graham, Maki Guerzi, Mike Hansen, The Histronics, Kaoru Katayama, Yuki Kawamura, Laibach, Rodrigo Matheus, Peaches, Elodie Pong, Stuart Pound, Sara Ramo, Tasman Richardson, Pipilotti Rist, Giorgio Ronna & Matias Aguayo, Corine Stübi, Tetine, Guido van der Werve

AGYU Vitrines: Patrick Borjal + Owen Palett

AGYU Intervention: Ming Wong



Ming Wong

Red Bull 381 Projects: Daniel Borins & Jennifer Marman, Brady Cranfield, Anitra Hamilton, Mike Hansen, Rodrigo Matheus, Wagner Morales, Andrew J. Paterson, Valeska Soares, Weekend Leisure.

Nicholas Brown is the curator of Red Bull 381 Projects, a critic, and independent curator residing in Toronto.

Emelie Chhangur is the Assistant Director/Curator of The Art Gallery of York University, an independent curator and artist.

Earl Miller is an independent curator and arts writer residing in Toronto.

Fernando Oliva is a curator at the Museum of Sound and Image in São Paulo.

Marcelo Rezende is an independent curator residing in São Paulo.

Lerne Deutsch mit Petra Von Kant (Learn German with Petra Von Kant)

Ming Wong
Singapore, 2007

Ming Wong created this work as a sort of cultural immersion exercise in preparation for his move to Berlin in the summer of 2007. Casting himself in the title role of his favourite German film, *The Bitter Tears of Petra von Kant* (1972) by Rainer Werner Fassbinder, Wong carefully re-enacts the climactic scene in which German actress Margit Carstensen goes through a hysterical desperate emotional disintegration. In learning and acting the German dialogue, Wong not only is educating himself with a cornerstone of German culture, but potentially preparing himself for the words he may need to articulate his own emotions moving to Berlin as an aging, single, gay ethnic minority.

Ming Wong lives and works in Berlin and Singapore. His practice explores the performative veneers of language and identity through the moving image. He has exhibited his work at MKGalerie and Künstlerhaus Bethanien in Berlin, The British Library in London, the Jakarta Biennale and ZKM Center for Art & Media among others. He will be representing Singapore this year at the 53rd Venice Biennale.

The Art Gallery of York University is supported by York University, The Canada Council for the Arts, the Province of Ontario through the Ontario Arts Council, and the City of Toronto through the Toronto Arts Council.

Performance Bus

- Please join us on the free performance bus to *The Communism of Forms* exhibition at the AGYU. Departing at 6 PM on Wednesday April 8 from OCAD and returning at 9 PM.



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



March 20 – April 18

Off Screen Launch: Saturday April 4, 2 – 5 PM
Tuesday – Friday 11 AM – 6 PM, Saturday 12 – 5 PM
Sunday April 5, 12 – 5 PM



Distracted Bullets



Kham 2000 – 2007

Joana Hadjithomas and Khalil Joreige

Lebanon, 2001 – 2008

Joana Hadjithomas and Khalil Joreige have been working as filmmakers and photographers since the 90s. As part of the generation that grew up in Lebanon during the civil wars of 1975 to 1990, their work is rooted in an investigation of images and archives and the traumatic and destructive elements of recent Lebanese history. This exhibition, their first in Canada, brings together four video-based works representing their diverse approach to image making.

The centrepiece of the exhibition is their newest video *Kham 2000 – 2007* (2008), which focuses on the notorious detention camp of the same name operated by the South Lebanon Army. This double channel installation situates their original 52-minute video from 2000 alongside a "remake" of the work shot in 2007 (following the July War of 2006) in which the artists go back to interview the same six former prisoners of the camp. At the time of the original video, the camp was completely off limits and no pictures existed of it. Following the Israeli withdrawal, the camp was dismantled and memorialized as a museum by Hezbollah and then destroyed again in the war in 2006. Through these recordings, *Kham 2000 – 2007* considers the impossibility of representation, interviewing these former prisoners about their history with the former institution.

Accompanying this piece are three additional video works, *Distracted Bullets* (2005), *Lasting Images* (2003) and *Always With You* (2001 – 2008). *Distracted Bullets* is a single channel video that presents five panoramic views of Beirut. Shot on five different occasions (from the Feast of the Cross to the re-election of Emile Lahoud), the video shows the night sky ablaze with the explosion of fireworks and gun shots. *Lasting Images* consists of a single Super 8 reel shot in the 80s by Joreige's uncle, who was kidnapped during the civil war. The film was unprocessed for 15 years, and when finally developed was nothing more than fogged white images, from which little can be discerned. Lastly, *Always With You* depicts the oddly sentimental slogans used in the poster campaign leading up to Beirut's parliamentary elections in 2000.

Born in Beirut in 1969, **Joana Hadjithomas and Khalil Joreige** are artists and filmmakers working collaboratively on fiction films, documentaries and photographic installations. Their work focuses on latency and the anecdotal—i.e., the thing kept secret—and also on their status in the area of the world to which they belong. Their documentaries have been shown at a large number of film festivals as well as in numerous art centres and international museums. In 2005 their fiction film *Ramād (Ashes)* was selected for the César Awards in France. Their most recent feature *Je Veux Voir* (starring Images Festival artist Rabih Mroué and Catherine Deneuve) screened at the Toronto International Film Festival in 2008. Hadjithomas and Joreige live in Paris and Beirut.

Off Screen



Blackwood Gallery
University of Toronto Mississauga

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

April 8 – May 31

Opening Reception: Thursday April 9, 6 – 9 PM
Monday – Friday 11 AM – 5 PM, Sunday 1 – 4 PM,
Saturday closed



Stolen Waters

awashawave
Louis Fortier, Antonia Hirsch, Young-Sup Kim, Arnold Koroshegyi,
Diane Landry, Michael Snow, Kelly Wood
Curated by Christof Migone

We imagine that the object of our desire is a being that can be laid down before us, enclosed within a body. Alas! it is the extension of that being to all the points of space and time that it has occupied and will occupy. — Marcel Proust

awashawave, with the alliterative title that slips by, is a group exhibition investigating figurative and literal interpretations of inundation and the resulting perceptual tensions and shifts of being one amongst many. In his study on Proust, Beckett stated that "the only fertile research is excavatory, immersive, a contraction of the spirit, a descent. The artist is active, but negatively, shrinking from the nullity of extracircumferential phenomena, drawn in to the core of the eddy." This exhibition will resist such categorical declaration and opt to pay attention to the fluidity inherent in the eddy. awashawave will epitomize the blur, and wallow in the mud of perception, examining the shift from the single image to the series, from the fixed to the unmoored, from a discernable point to a dense mass. Examining various facets of the concept of being flooded, awashawave will present a heterogeneous series of works: from a washing machine turned into a praxinoscope (Landry), to an audio work utilizing shortwave radio signals (Snow), to delicate ceramic objects made out of white speaker wire and diffusing sounds of washing (Kim), to images produced by a home-built scanner-camera that fuses digital technology and 19th century photographic techniques (Koroshegyi), to audio tracks converted into dense black and white "sonic" images (Wood), to a video projection of someone doing the "wave" in an empty stadium (Hirsch), to a series of abject self-portraits rendered in wax (Fortier).

Montréal artist **Louis Fortier** has participated in a number of solo and group exhibitions throughout Québec, namely at Galerie B-312, Plein Sud, Clark, AxeNéo7, la chambre blanche and l'Œil de Poisson.

Antonia Hirsch has presented solo exhibitions across Canada, and has participated in numerous group exhibitions in Europe, Canada and Asia, including exhibitions at the Musée d'Art Moderne de la ville de Paris, and at the Vancouver Art Gallery. Hirsch lives and works in Vancouver.

Seoul-based artist **Young-Sup Kim** studied sound installation and composition at the HBK Saar under Professor Christina Kubisch. He participated in Sonambiente and SFX Seoul.

Toronto artist **Arnold Koroshegyi** works in photography, print media and installation. He has exhibited across Canada and the USA. His photographic work explores many different traditions of the medium.

As a multidisciplinary artist, **Diane Landry** designs original performances, installations with automation, audio sculptures and works she qualifies as "mouvelles". Currently based in Québec City, she has exhibited and performed extensively in Canada, USA, Europe and Australia.

Internationally acclaimed as an experimental filmmaker, **Michael Snow** is one of Canada's most important living artists, distinguished as a highly accomplished musician, visual artist, composer, writer and sculptor.

Kelly Wood has shown her work at The Art Gallery of Ontario and the Canadian Museum of Contemporary Photography. She was born in Toronto in 1962 and currently lives and works in London, Ontario.

Blackwood Bus

- Please join us on the free bus to awashawave
- at Blackwood Gallery. Departing at 6 PM on
- Thursday April 9 from the Gladstone Hotel
- and returning at 9 PM.

Off Screen

DIAZ CONTEMPORARY

Diaz Contemporary
100 Niagara Street
416 361 2972
diazcontemporary.ca

April 2 – May 9

Off Screen Launch: Saturday April 4, 2 – 5 PM
Tuesday – Saturday 11 AM – 6 PM
Sunday April 5, 12 – 4 PM



The Hunting
Brendan Fernandes
Canada, 2009

For his debut exhibition at Diaz Contemporary, Brendan Fernandes presents his installation *The Hunting*. A looped video played simultaneously on two screens tells the narrative of a sister's attempt to take over her sibling's monarchy. The story takes inspiration from hyena societies, where dictatorship is governed by a monarch—these wild creatures kill their own to obtain and gain power in their packs.

Through juxtaposing video footage of a stark and snowy landscape with hyenas eating their kill at night and a lone masked figure wandering in isolation, the work suggests a hybridity, and instigates a questioning into what this story is about. Clues are provided by a narrator, who tells a tale of "one's" desire for power, leading to a betrayal and, inevitably, to the destruction of a community.

An austere and enigmatic setting is further created in the space with an altar/memorial made of three prayer stools, candles and TV monitors that pulse S-O-S in Morse code. The white pulsating light of the TVs mixed with the delicate flickering of the candles sends out an emergency call. In the background the cathartic and sinister calls of hyenas direct us back to the video and the ways in which these "primitive" animals act and treat their own. A final message of awareness is inscribed on a wall—the nonsensical text, written in a form of Pidgin English, reads "Fin yer weey now. Tha endin is neara."

The Hunting sends out a message in uncertain times to question hegemony and the power dynamics that seem to fuel much of the world's societal strife. It alludes to the undercurrents of human nature that lead us to act in ways that are inhumane and not so different to wild hyenas.

Born in Kenya of Indian heritage, **Brendan Fernandes** immigrated to Canada in the 1990s. He completed the Independent Study Program of the Whitney Museum of American Art (2007) and earned his MFA (2005) from The University of Western Ontario and his BFA (2002) from York University in Canada. Accolades include grants from the Ontario Arts Council and Canada Council for the Arts including the International Residency in Trinidad and Tobago. He has exhibited internationally, including invitations to participate in The Third Guangzhou Triennial, Guangzhou, China (2008) and the Western New York Biennial through The Albright-Knox Art Gallery in Buffalo, NY (2007). Fernandes has participated in The Lower Manhattan Cultural Council's Work Space Residency (2008) and Swing Space Residency (2009) programs, Emerge 10 at Aljira: A Center for Contemporary Art, Newark, NJ (2008), and was an Artist in Residence at The School of Visual Arts, NY, in the graduate program for computer arts (2008). In 2009 he will participate in the AIM Program at the Bronx Museum and The New Work Residency at Harvestwork, NY. Currently he is based in Toronto and New York.

Off Screen

GALLERY

44

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

March 6 – April 11

Opening Reception: Friday March 6, 6 – 9 PM
Off Screen Launch: Saturday April 4, 2 – 5 PM
Tuesday – Saturday 11 AM – 5 PM



there there



Account

Finder
Jan Peacock
Canada, 2009

One may claim to seek out a terrorist, only to conspire against a dictator who operates in plain view; one may purport to demand accountability from vastly subsidized corporations, while scrutinizing meagerly funded arts and social organizations. There are forests and there are trees and where light is shone, the view may be compromised. — Jan Peacock

For this exhibition at Gallery 44, Jan Peacock presents three new works: *Finder*, *there there* and *Account*. Each work performs a particular form of scrutiny, stepping away from immediate events in order to tease out the sometimes obtuse and often contradictory aims and methods of the "authorized search." Projections alongside small LCD screens embedded into the architecture of the space preempt and replace what is most immediate and local in the gallery, overlaying it with staged or found video material. These works are rejoinders to a culture of forensic obsession and optical precision, both rendered absurd by an unspoken—and often unconscious—attitude of selective accountability. The objects of and motives for the search are slippery.

The raw video material in *Account* is captured using a fibre-optic videoscope, of the type usually employed by inspectors in the building trades, to supply a physical accounting of the work stations and personnel in the gallery's office space. While the access is both authorized and thorough, the account is anything but authoritative, the extreme detail inventing its subject rather than explaining it.

Finder is a large-scale projected work whose mode of scrutiny is to excavate behind and beyond a physical surface. In the rubric of the devoted search, what is uncovered is variously convincing. Peacock supplies material from her ongoing library of found and staged actions called *The Competence Archive*.

there there, also a projection work, is a continuous fingertip tracing of the stone balustrade on the Pont Marie in Paris, mapping a walk from the Right Bank to Île St. Louis.

Jan Peacock is an interdisciplinary artist working with video, sculpture, performance and text. She has exhibited across North America, Europe and in Japan. Her work is found in international public and private collections, including the National Gallery of Canada, the Museum of Modern Art in New York, and the Ludwig Museum in Cologne. She has received awards at international festivals. Peacock is a recipient of the Bell Canada Award and the Canada Council Medal for her contribution to the field of video. She lives in Halifax, Canada, where she is a professor in Intermedia at the Nova Scotia College of Art and Design.

Jan Peacock: a Retrospective

Join the artist for an informal talk and screening to celebrate the release of her new DVD.
Saturday April 11, 4 PM

Off Screen

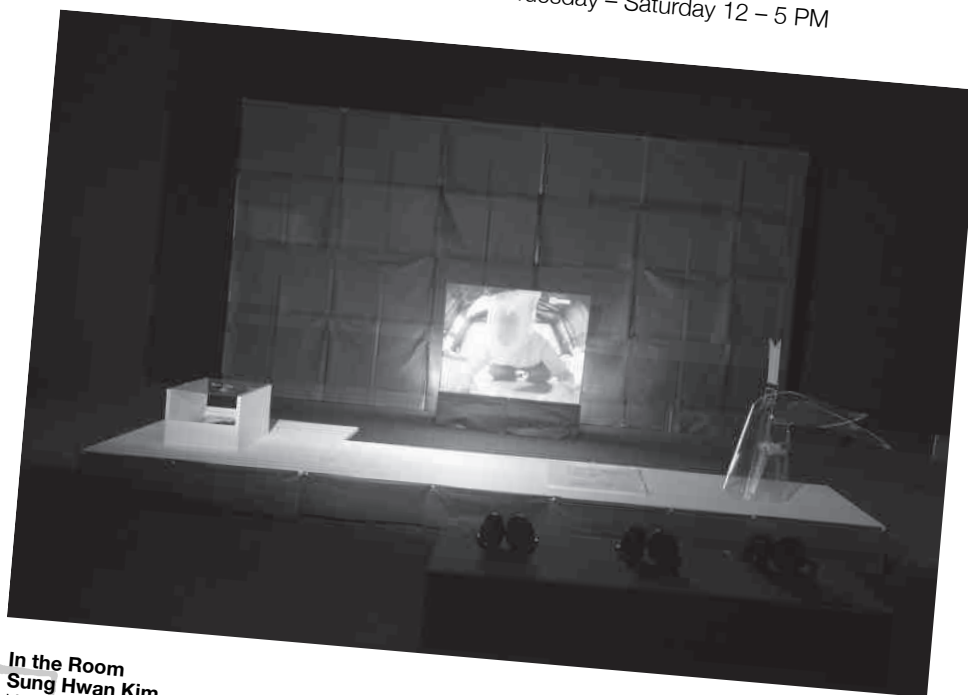
IMAGES

Gallery TPW

Gallery TPW
56 Ossington Avenue
416 645 1066
gallerytpw.ca

April 7 – May 2

Special Opening Performances Friday and Saturday
April 3 and 4, 9:30 PM
Tuesday – Saturday 12 – 5 PM



In the Room
Sung Hwan Kim
Korea/USA, 2006–2009

A prominent thread of the 2009 Images Festival is the blurring of boundaries between the worlds of media, visual, and performance art and how these interdisciplinary practices manifest themselves in the different exhibition spaces that border each form. Within this framework, Images is partnering with Gallery TPW and their year-long event series, *You Had to Be There*, looking at the relationship between liveness and images. Together we are thrilled to present Sung Hwan Kim's *In the Room*, manifesting first as a live performance in collaboration with David Michael DiGregorio and Byungjun Kwon, and then as an exhibition developed out of the visual and narrative components of the performance.

Created while in residence in Amsterdam and produced in part for his participation in the Prix de Rome, Kim's *In the Room* series is rooted in a multi-disciplinary process weaving together video, music, drawing, as well as live and pre-recorded performances. In addition to a series of wall drawings, paper sculptures and staging elements that were created for the performance, the exhibition installation features two video works: *Dog Video* (2006) and *From the Commanding Heights...* (2007). The videos mimic many of the processes present in the live presentation including Kim's unique form of projection performance which employs a video camera behind a plexiglass screen. This lo-tech setup allows Kim to layer video feed of his body with the type of "live animation" often associated with the use of an overhead projector. Drawn from the minutiae of day-to-day life (which may or may not be anchored in Kim's own experiences), the fantastic stories and elliptical narratives presented in this work operate at the borderline of the imagined and the actual.

Korean artist **Sung Hwan Kim** is currently based in New York. Previously, he lived and worked in the Netherlands over a period of four years, during which time he was fellow at the Rijksakademie. His series *In the Room* has been exhibited and performed at STEIM and Witte de With. In 2007 he was awarded the 2nd prize of the prestigious Prix de Rome for contemporary Dutch artists and the Korean award Hermes Korea Missulsang (Hermes Korea Prize for Contemporary Art).

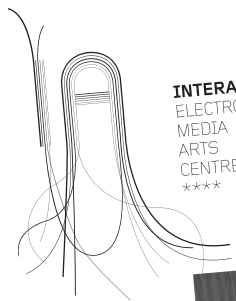
Live Images 3

In the Room 3

Sung Hwan Kim and dogr (David Michael DiGregorio)
Friday April 3 and Saturday April 4, 9:30 PM
See p. 36 for details.

Talk to the Pie 3

Sung Hwan Kim and dogr in conversation
with Helena Reckitt.
Sunday April 5, 4 PM
See p. 24 for details.

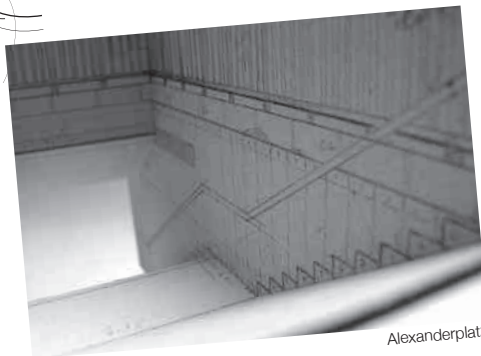


INTERACCESS
ELECTRONIC
MEDIA
ARTS
CENTRE

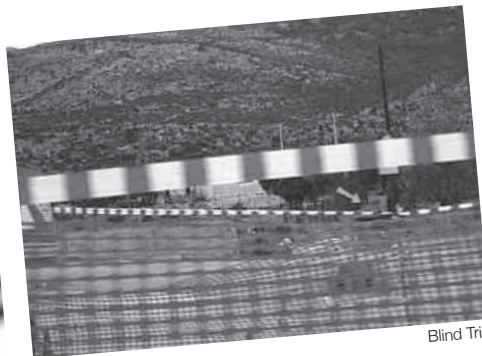
InterAccess Electronic Media Arts Centre
9 Ossington Avenue
416 599 7206
interaccess.org

April 3 – May 9

Opening Reception: Friday April 3, 7 – 10 PM
Wednesday – Saturday 12 – 5 PM
Sunday April 5, 12 – 5 PM



Alexanderplatz



Blind Trip

And Then There Were None
Larissa Fassler (Canada/Germany) and **Richard Schütz** (Germany)
Curated by Stephanie Rogerson

Richard Schütz and Larissa Fassler's works explore the everyday through sites of public space. Whether it is a landscape seen streaking across the glass from a car passenger seat or labyrinth structures of tunnels and platforms depicting subway stations, their works invoke a sense of uncertainty with community.

Blind Trip (2005), Schütz's single channel video shot from a car window becomes a landscape projected wide across a wall accompanied with an audio composition of pulses, tinks and beeps. Schütz uses the banality of urban European landscape with rolling hills, telephone poles, fences and sites of construction as tools to create a cacophony of sound. The unraveling landscape and dissonance of sound straddles between tremendous ease and angst.

The momentum Schütz builds is in sharp contrast to the stillness of Fassler's miniature versions of subway stations in Berlin. Fassler's replicant sculptures sprawl across the floor like sea-creatures. *Alexanderplatz* (2006), *Kotti* (2008) and *Hallesches Tor* (2005) are not only representative of subterranean transportation but also suggest the histories and contrasts of East and West Berlin. The site of Alexanderplatz subway station is surrounded by socialist architecture from what was East Berlin, and exemplifies communal space as severed and re-generative. Hallesches Tor and Kottbusser Tor stations are central to Kreuzberg, an area of the former West where artists, immigrants and squatters made and continue to make their homes.

And Then There Were None does not comfort us with impartiality by suggesting spatial egalitarianism. Rather the consciousness of these works is relational to an almost palpable seclusion, felt most strongly when staring out the window of a moving car or hoofing it through a maze of public transit.

Larissa Fassler (born in 1975 in Vancouver) is a Canadian visual artist based in Berlin, Germany. She completed her MA in Fine Arts at Goldsmiths College, University of London in 2003 and BFA at Concordia University in 1999. She has lived and worked in Berlin since 1999. Recent exhibitions include: Le Chamois de Messidor, PROGRAM-initiative for art + architectural collaborations, Berlin, Germany (2008); Urban Jealousy – 1st International Roaming Biennial of Tehran, Iran (2008); World One Minutes, Today Art Museum, Beijing, China (2008); Video Visions, Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany (2008); WALK! – Spazierengehen als Kunstform, Kunstraum Kreuzberg/Bethanien, Berlin (2007); The 21. Kasseler Dokumentarfilm- & Videofest, Kassel (2004); and ev+a 2003, Limerick City Gallery of Art, Limerick, Ireland (2003).

Richard Schütz was born in 1965 in Frankfurt, Germany. He lives as an artist and curator in Berlin. At the art academies of Kassel, London and Berlin he studied fine arts (MA), philosophy, experimental film and media theory. Since 1987 he has participated in many exhibitions internationally and received diverse grants for his work in the field of audiovisual installation, film and photography. In 2007 he co-curated the project gallery montanaberlin.

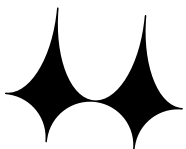
Stephanie Rogerson has an MFA from the School of Visual Arts in New York in photography and related media. Rogerson has been a contributing arts writer to several magazines and art journals, most recently AfterImage Journal of New Media and Criticism. She has participated in conferences at several universities, community events and symposiums, and will be speaking on queer representation and early photography at The Arts and Society conference in July in Venice, Italy. Currently, Rogerson is pursuing a PhD in Visual Studies at the University of Western Ontario.

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Please join us for a **party at InterAccess!**
Friday April 3, 10 PM – 1 AM
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Images Festival Lounge at InterAccess
Head to the lounge following our evening events
and meet your fellow festival-goers for a drink
and a chat!
Sunday April 5 – Tuesday April 7, 10 PM – 1 AM
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Talk to the Pie 2: And Then There Were None
Artists Larissa Fassler and Richard Schütz discuss the
deconstruction and reconstruction of public space with
curator Stephanie Rogerson.
Saturday April 4, 4 PM
See p. 24 for details.
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IMAGES



Mercer Union
1286 Bloor Street West
416 536 1519
www.mercerunion.org

March 6 – April 18

Opening Reception: Friday March 6, 7 – 10 PM
Tuesday – Saturday 11 AM – 6 PM
Sunday April 5, 11 AM – 6 PM



Magnetic resonance on abissologic experiments
Pedro Paiva & João Maria Gusmão
Portugal, 2006–2008

Described as “poetic philosophical fiction,” João Maria Gusmão and Pedro Paiva’s 16mm film installations delight in the wonders of pseudo-scientific inquiry, offering an odd alchemical compound that is equal parts silent cinema, land art and archaeological dig.

While alchemy may conjure lofty philosophical aims and obscure symbolic texts, Gusmão and Paiva’s proximity to that arcane science, while wholehearted, is definitely infected by a 21st century mistrust of disciplinary authority. Few claims are set forth by the artists, who, while flirting with narrative, ultimately eschew cohesion in favour of absurdity and unsteadiness. Following the alchemist’s motto of “Solve et Coagula,” or separate and coagulate, their films directly delve into the breakdown and reconstitution of matter. Such is the case in *Hydraulics of Solids*, a portrait of a man seated at a dinner table chewing rocks, who by the arduous exercise of swallowing these solids, effectively transmutes them to liquid.

Sucking on stone is also an old cowboy trick for desert survival, a way to quench thirst in the absence of a water source. Figures in Gusmão and Paiva’s vignettes frequently inhabit empty terrains evocative of the photo-conceptual practices of land artists like Robert Smithson, who chose the desert as a prime work site in the late 1960s. Yet Gusmão and Paiva’s protagonists are decidedly goofy rather than rugged. Their abyss is a place for slapstick play and low-tech magic, a universe inhabited by the title character of *The Log Enchanter*, who conjures tree stumps into a levitating ballet. These inert tree sections, lent anima by invisible string, recall the bad props of spirit photography. But, infected by the same impulse that drives attendance at a flea circus, we willingly collaborate in the filmmakers’ hoax, compelled by their invitation to naive wonderment.

All of the films are silent, yet the personae often animatedly gesture, comically attempting to convey some spoken explication of the visual. Ultimately, these demonstrations produce enigma rather than proof, revealing Gusmão and Paiva’s true status as devoted pataphysicians, parodying scientific methods in accordance with Alfred Jarry’s verve for imaginary solutions. The artists borrow freely from archaeology, geology and ethnography to generate behavioural codes and modes of address for their characters. Yet, these would-be knowledge bearers always come up short, relieved of any authority by their fanciful departures from logic. *The Glaciologist* is just such a person. Occupied by a detailed demonstration involving the interaction of mud and ice, he appears earnest in his search, replicating the 16th century alchemist’s basic toils: the testing of equipment, the observation of matter, the union of ideas. In this mirror world, there are no machines, only tool-yielding humans faced with rock, ice, molten metal and landscape; gravity, shadow and movement conspiring to make events that are singular and unclassifiable. — Sarah Robayo Sheridan

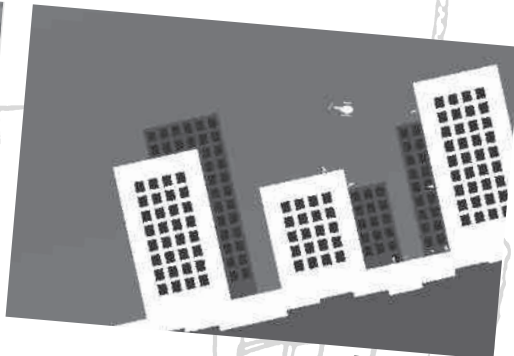
João Maria Gusmão and Pedro Paiva met in the late 1990s as fellow art students in Lisbon and have been working collaboratively since 2001. They will represent Portugal this year at the 53rd Venice Biennale.

April 3 – April 12

Opening Reception Friday April 3, 7 – 10 PM
Tuesday – Sunday 11 AM – 6 PM



Virtual Jihadi



The Thrill of Combat

Welcome to the Terrordome

Wafaa Bilal (Iraq/USA), **Jubal Brown** (Canada) and **Mark Essen** (USA)

I've got so much trouble on my mind...

From the war on terror and the war in Iraq to more abstract representations of militarism and power, the works of Wafaa Bilal, Jubal Brown and Mark Essen operate on the fringes of mashing up, deconstructing and reconstructing images and ideas from across pop culture.

As the momentum of the Iraq War in the US began to blur the lines of entertainment, marketing and propaganda, a US game designer published *Quest for Saddam*, a first-person shooter-style game that puts the player on the hunt for Saddam Hussein. This game was quickly appropriated by Al Qaeda as *The Night of Bush Capturing* to reverse the roles of the hunter and the hunted. In *Virtual Jihadi*, Wafaa Bilal reworks the narrative yet again, casting himself as a suicide bomber, recently recruited by Al Qaeda to join the hunt. This fully playable hacked version of the game further breaks down the use of stereotypes and propaganda on both sides of the war on terror.

Using a more indirect engagement with the culture of terror and war, the games of Mark Essen break open the conventional mechanics and aesthetics of gaming. Distilled to their most basic elements and set amidst flat, low-resolution colour forms, Essen's games recall the formalist and structural sentiments of avant-garde cinema. *The Thrill of Combat* presents a challenge with stripped down militaristic missions aboard a helicopter, vertically and horizontally scrolling through a maze of two-dimensional obstacles and mechanized foe. In *Scrap Collector* the mission is to "collect scrap, build planes, shoot planes." Or as Essen describes in another statement about the game, "*Scrap Collector* is about making money." The combative goals become expanded in a surrealist adventure within the military industrial complex.

Jubal Brown presents three video installations, accompanied by a series of sculptures made in collaboration with Josh Avery. Brown's projects aim to challenge the limits of spectatorship, often manifesting as an amoral barrage of mindless directionless energy; a tragic and beautiful collision of despair and longing.

Iraqi-born artist **Wafaa Bilal** has exhibited worldwide including in Baghdad, the Netherlands, Thailand and Croatia, as well as at the Museum of Contemporary Photography in Chicago, the Milwaukee Art Museum and various other US galleries. He has traveled and lectured extensively to inform audiences of the situation of the Iraqi people, and the importance of peaceful conflict resolution. Last year, *City Lights* published Shoot an Iraqi: Life, Art and Resistance Under the Gun, about Bilal's life and his project Domestic Tension.

Jubal Brown is a video maker, multi-media artist, organizer and writer based in Toronto. He has shown extensively in Europe and North America. Past projects include The Cult of PO-PO, Toronto's legendary Wasteland event series, Art System Cultural Centre, FAMEFAME, FAMEFAME's Videodrome Series, Unknown Unknown and The Land of the Lost.

Mark Essen is a game artist. He recently received a BA from Bard College in New York and currently lives in Los Angeles. His games have been shown at music venues and art festivals around the world and are known for their odd control schemes, masochistic difficulty and nonsensical humor. He is currently in production on an independent XBOX title about a flying stick that changes colour as well as a collaborative game involving mechasexual motorcyclists with the collective DOOMLASER.

SPECIAL EVENT Videodrome

Saturday April 4, 8 PM

Videodrome is a one-night extravaganza of contemporary vanguard culture, an exercise in video screening as party. The event features a program of video work from prominent local and international producers with a strong audio-visual link, experimental video works which function as dance music, a/v mash-up, visual music with an emphasis on aggression and intensity. Features works by: Bad Credit, Infinity Dose, Istvan Kantor, Jubal Brown, Rko (v-atak), Ryan Stec, Skeeter, Smearballs, Tzii (v-atak), Nohista (v-atak), Nwordtlem, Ouananiche and Pete O'Hearn.

Off Screen

PREFIX.

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

March 19 – April 25

Off Screen Launch: Saturday April 4, 2 – 5 PM
Wednesday – Saturday 12 – 5 PM



GOETHE-INSTITUT
TORONTO



One Image Doesn't Take the Place of the Previous One
Harun Farocki

Germany, 1995–2006

Curated by Michèle Thériault
Organized and circulated by the Leonard and Bina Ellen Art Gallery, Concordia University
Presented by Prefix in association with the Goethe-Institut Toronto and the Images Festival
Supported by the Canada Council for the Arts

In an interview for the online journal *Hors champ*, filmmaker Harun Farocki replies to a question about his museum-based work by declaring, "I try, when showing in a museum, to be a documentarian rather than a visual artist."¹ Paradoxically, it is this distinction, this approach to making and thinking about images—one that was, not so long ago, resolutely outside the "field of art" but that now constitutes the focus of an "exhibitionary" gaze and experience—that gives Farocki's installations their tension and relevance. This is the paradox that impelled me to curate an exhibition of his work.

Between the increasing use by artists of documents and archives in their work and the place occupied by the cinematic paradigm in exhibitions, it is important to insert the work of a "documentarian" like Harun Farocki, for the nature of his practice leads us to cast a critical look on both types of phenomena. What fascinates and absorbs us are the many ways in which "work" is at play in its multiple meanings: the work of the image and of editing; of texts, history and mind; of cinema; of the filmmaker-artist; and, of course, as a social activity. "Work" makes a demand on the visitor, viewer or listener, who must apply him- or herself in order to decipher the complex layerings produced by the filmmaker. A simple image, comment or intertitle is part of an ensemble that, once "worked on" by the author and ourselves, problematizes social space and redefines it in an often paradoxical and fundamentally political manner.

The exhibition presents four installations, namely, Farocki's very first, *Interface* (1995), an account of his working method produced for the exhibition *Le monde après la photographie*; *Counter-Music* (2004), an essay on urban systems of surveillance, control centres and the representation of the city (in this case, Lille) in relation to those evoked by Dziga Vertov (*The Man with a Movie Camera*) and Walter Ruttmann (*Berlin, Symphony of a Great City*) in their films from the 1920s; *Workers Leaving the Factory in Eleven Decades* (2006), a variation in the form of an installation suite on the film made by Farocki in 1995 to mark the 100th anniversary of the birth of cinema. In this case, for each decade since 1895, he chose an excerpt of a film depicting the space around a factory gate. Finally, *Dubbing* (2006), a video loop, presents the scene from *Taxi Driver* (translated into four languages, dubbed and subtitled) in which Robert De Niro engages with himself in front of a mirror. The objective of the exhibition is to immerse viewers in a body of work whose scope, juxtapositions, affinities and disparities enable them to thoroughly grasp the extent of this artist's cinematic practice from its beginnings in the 1960s to the mid-1990s, when it was expanded to include museum-based video installations. — Michèle Thériault

Harun Farocki was born in Neutitschein, in German-annexed Czechoslovakia, in 1944. Since graduating from Berlin's Deutsche Film- und Fernsehakademie in 1966, he has directed more than ninety feature films, documentaries and television programs. His films have been the subject of retrospectives at the Images Festival in 2003, Museu d'Art Contemporani de Barcelona in 2004 and the Vienna Filmmuseum in 2006. He has participated in important international events such as the 54th Carnegie International (2004-05) and Documenta 12 (2007). Since 2004, he has been a visiting professor at Vienna's Akademie der bildenden Künste. Farocki is a media theorist and writer, and was an editor for the influential German film journal *Filmkritik* from 1974 to 1984. He lives and works in Berlin.

Michèle Thériault is a curator, writer and editor. She has organized numerous exhibitions addressing critical issues in the work of Québécois, Canadian and international artists. Her writing has appeared in many exhibition catalogues, anthologies and journals. From 1988 to 1996, she was a curator of contemporary art at the Art Gallery of Ontario in Toronto and, from 1998 to 2003, she taught contemporary art and curatorial studies at the University of Ottawa. She is currently the Director of the Leonard and Bina Ellen Art Gallery and an adjunct professor with the Department of Art History at Concordia University in Montréal.

Notes

1. André Habib and Pavel Pavlov, "D'une image à l'autre: Conversation avec Harun Farocki," *Hors champ* (December 20, 2007).

Off Screen



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

April 4 – May 2

Off Screen Launch: Saturday April 4, 2 – 5 PM
Master Class: Saturday April 11, 1 – 3 PM
Monday - Friday 10 AM – 6 PM, Saturday 12 – 4 PM
Sunday April 5, 12 – 4 PM



E.V.E. Absolute Matrix **Gunilla Josephson** Canada, 2009

Video artist Gunilla Josephson will be Trinity Square Video's Artist-in-Residence during the month leading up to the Images Festival. During this time, she will be developing *E.V.E. Absolute Matrix*, a 60-minute video installation. This is Josephson's latest collaboration with musician Eve Egoyan.

Specializing in performing new music and works by contemporary composers, Egoyan is a powerful and commanding performer. In *E.V.E. Absolute Matrix*, Josephson captures her powerful intensity as she performs *Inner Cities*, a five-hour epic for piano in 12 parts by composer Alvin Curran. Neither the piano nor the performer's hands are visible, and the music is inaudible. The viewer is simply presented with an enigmatic and seamless study of a woman's face.

In this work Josephson aims to dissect and to grasp the emotional and intellectual impact of music on the performer by getting into the head of the musician not by listening, but by observing her in claustrophobic, intimate and unabashed close-ups. Josephson uses the insistent camera as a prying instrument, a decoder and an instrument of desire. Simultaneously, the piano for Egoyan is a tool of cogency and masterful control in the telling of a hidden personal narrative.

Josephson's videos dare us to look directly and unabashedly at extremes of de-contextualised emotional states. In the *(Loco)motive Series: The Hedda Videos* (2000), as well as the installations *Venus Hedda* (2001) and *Happy House: The Id, the Kid and the Little Red Fireman* (2001), Josephson introduced the character Hedda, who is liberated yet tormented. She returns to this theme in *E.V.E. Absolute Matrix*. Bizarre, inexplicable and unpredictable, Josephson's videos of ecstasy and despair are deeply challenging.

Gunilla Josephson is a Swedish-born artist, based in Toronto. She holds a BA in Social Sciences from Stockholm University and an MFA (1986) from the College of Art and Design (Konstfackskolan) in Stockholm. Her videos have been exhibited extensively throughout Canada and internationally.

Master Class with Gunilla Josephson

- Saturday April 11, 1 – 3 PM
- See p. 25 for details.

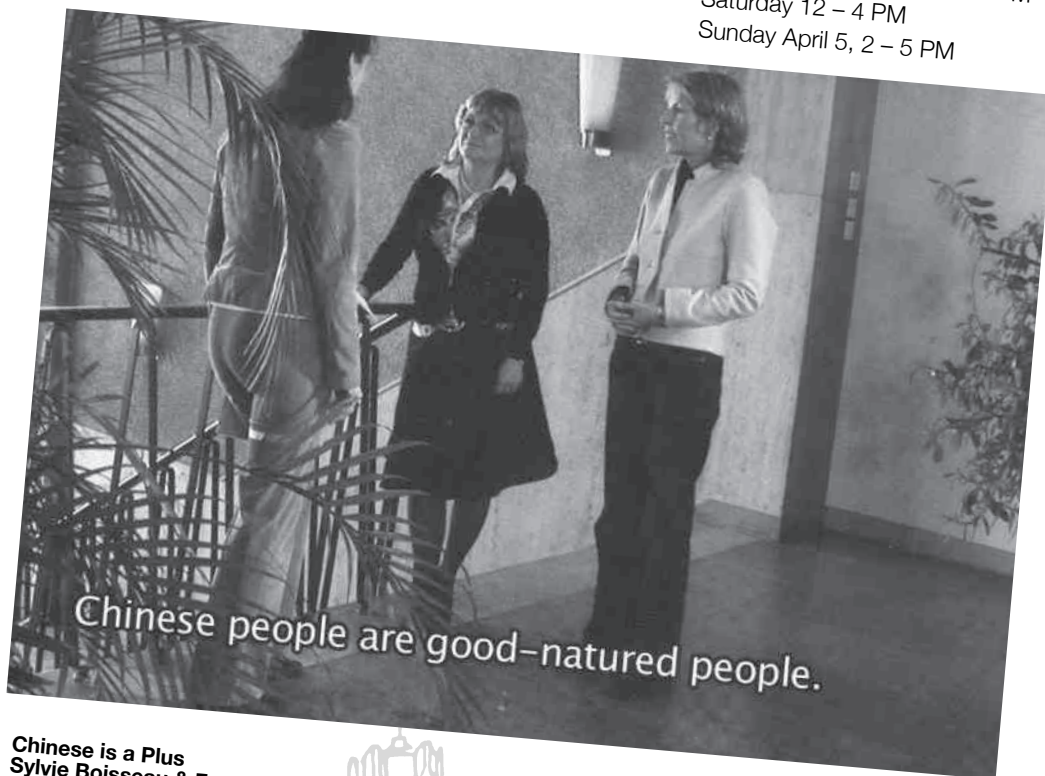
V tape

www.vtape.org

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

April 4 - May 15

Off Screen Launch: Saturday April 4, 2 - 5 PM
Tuesday - Friday 11 AM - 5 PM
Saturday 12 - 4 PM
Sunday April 5, 2 - 5 PM



Chinese is a Plus
Sylvie Boisseau & Frank Westermeyer
Switzerland/Germany, 2008

In *Chinese is a Plus* (a two-part work usually exhibited as a two channel installation, in non-contiguous settings), Sylvie Boisseau and Frank Westermeyer offer a meditation on the way in which language constructs the life that is lived—including that of dreams, that of the present and that of an ancestral past.

In this ambitious work, produced at the Akademie Schloss Solitude where the collaborative pair are fellows, they turn their observant eye (and camera) on a Stuttgart language school offering classes in Chinese. Here they document two distinct groups of students with two distinct hopes and dreams: the first, a group of German adults struggling with the rudiments of a very difficult foreign language; heroically offering short, simple sentences in litting Putonghua, often lists of the cities they have visited and the food they enjoy when they travel to China; the second, a class of Chinese-German teenagers who are learning their mother tongue, a language that they have never spoken.

Boisseau and Westermeyer refer to the Duchampian origin of this work, saying, "We treat this language school as a 'found object' (objet trouvé)". And to this sense of the "real", they add references to the Chinese author Lu Xun, unknown in the West but revered by Mao as a writer who used vernacular language and ultimately became China's first modern author. Keenly focused and flawlessly edited, *Chinese is a Plus* operates in the interstitial spaces that open when language is being drawn into consciousness.

Sylvie Boisseau (Paris, 1970) & **Frank Westermeyer** (Essen, Germany, 1971) are multi-disciplinary artists whose works in sculpture, installation and video have been exhibited extensively throughout Germany and Europe. Boisseau studied economics at Sorbonne, Paris, and Westermeyer studied visual communication at Wuppertal University, Germany. Both then went on to study with Christian Boltanski at Ecole nationale supérieure des Beaux-arts in Paris.

Off Screen

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

March 26 – April 18

Off Screen Launch: Saturday April 4, 2 – 5 PM
Tuesday – Friday 11 AM – 5 PM, Saturday 12 – 5 PM
Sunday April 5, 12 – 5 PM



Shadow on the Prairie

Deanna Bowen

Cinematography: Christina Battle
Sound Design: Rick Hyslop
Canada, 2009
Curated by Natalie Wood

Deanna Bowen's *Shadow on the Prairie* is an interdisciplinary installation comprised of video projection, vinyl floor text and stage lighting, all of which combine to formulate a narrative of her great-uncle Herman, a descendent of former Georgian slaves who settled in Alberta.

A "closeted song and dance man," Herman was a source of shame within the family. His life was only whispered about in Bowen's grandmother's kitchen, and childhood questions from the artist were constantly dismissed. Despite knowing so little of him, however, Bowen was given several items from her great-uncle's estate after he died in 1979, and by piecing together clues from these items she learned that Herman was rumoured to be lovers with Stuart Mackay, the (white) costume designer for many stage productions including Gwyneth Lloyd's classic ballet *Shadow on the Prairie* (1951).

Thematically based on Canada's Western settlement, *Shadow on the Prairie* reveals the sad fate of a young wife who comes to the prairies with her pioneer husband to begin a new life. Defeated by the harsh terrain and driven mad by anguish and fear of the "vast snowy wastes," the ballet closes when the young woman takes refuge in her wedding chest and dies.

Bowen's project springs from a proposition that Herman's real life relationship with MacKay mirrors that of the tragic bride in Lloyd's classic ballet, and reframes Herman's invisibility and oppression as metaphor and conceptual arch for much broader discussions about gender roles, the moral rigidity of the black church, colonialism and sexual oppression, segregation, diasporic movement in Canada and slave trauma.

Deanna Bowen is a Toronto-based media installation artist and lecturer at University of Toronto at Scarborough. She received her Masters degree in Visual Art at the University of Toronto in 2008 and her Diploma of Fine Arts from Emily Carr College of Art.

Natalie Wood is a multimedia artist, curator and arts educator. She has had exhibitions nationally and internationally at the Toronto Alternative Art Fair International (TAAFI), Caribbean Contemporary Art Centre 7 in Trinidad, Zsa Zsa Gallery, Spadina Museum, and John B. Aird Gallery. Wood has curated a number of art and new media exhibits such as the critically acclaimed The Hero Project at WARC Gallery and the I Represent exhibition at A Space.

WYNICK/TUCK GALLERY

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wynicktuckgallery.ca

toronto
reel asian
international film festival

April 4 – April 25

Off Screen Launch: Saturday April 4, 2 – 5 PM
Tuesday – Saturday 11 AM – 5 PM



Toronto-EMAKI
Takashi Ishida
Japan, 2009

Initially trained as a painter, Takashi Ishida moved into the field of filmmaking after seeing the work of early experimental animation pioneers such as Oskar Fischinger, Viking Eggeling and Len Lye. Ishida's work was first introduced to Toronto audiences in 2001 through its inclusion in the Images Festival's multi-part *Japan Focus*, and has since been exhibited numerous times in the city, most recently as the subject of a retrospective at Cinematheque Ontario and a residency and exhibition with Reel Asian and Trinity Square Video.

In 2009, Images is pleased to present the fruits of Ishida's most recent Toronto-based residency: his brand new work *Toronto-EMAKI*. Like several of his previous pieces, this work draws upon the formal traditions of emaki, or the Japanese picture scroll, which originated in the 11th century. While he may forgo the traditional narratives of warring families and folk tales for formally rigorous studies of line, shape and movement, his works echo the epic "narrative" and excruciating detail of their historical namesake.

In *Toronto-EMAKI* two monitors sit at the base of two eight-metre scroll drawings which run along opposing walls of a long narrow gallery space. Presenting both the moving image and the flat drawings side by side creates a juxtaposition between process and product—the frenetic movements and rhythms in the video are illuminated by the detail with which one can interpret the motions in the large brush strokes of the scrolls. The two channels of the video present different iterations of time: the first is an additive animation moving forward in time, the second a subtractive piece where the brush strokes disappear from the paper.

Takashi Ishida, born in Tokyo in 1972, is a renowned Japanese artist and filmmaker. His projects have been presented extensively at Japanese museums, galleries and film festivals and also internationally, including a recent residency in the UK. In 2007 he received the prestigious Most Promising Young Talent prize from the Fine Art Division of Gotoh Memorial Cultural Award. After receiving the prize, Ishida spent a year in residence in Toronto, which recently ended in February 2009.



XPACE Cultural Centre
58 Ossington Avenue
416 849 2864
xpace.info

April 3 – April 18

Opening Reception: Friday April 3, 7 PM
Tuesday to Saturday 12 – 6 PM
Sunday April 5, 12 – 6 PM



Jo SiMalaya Alcampo - Paalaala/Remembrance

Outer and Inner Space
Jo SiMalaya Alcampo, Liam Crockard, Mark Pellegrino, Megan Rooney,
Brad Tinmouth, Matthew Williamson

While the Images Festival has a long history of supporting student projects through the ongoing S is for Student screening of film and video, this exhibition co-presented with XPACE marks the first time student media art projects occupy a gallery at the festival. The projects in *Outer and Inner Space* introduce an emerging generation of artists whose hybrid development of the moving image crosses boundaries of film and video, while simultaneously negotiating formations of identity through both the popular and the personal by way of the frameworks of subculture, nationalism, family and society.

Jo SiMalaya Alcampo is an award-winning video maker, photographer and community worker. Jo has developed community arts projects that engage diverse communities including immigrant women, queer youth, survivors of the mental health system, and migrant workers. She is currently studying Integrated Media and Photography at the Ontario College of Art & Design.

Liam Crockard was born in 1986 in Kitchener, Ontario, and now situates his practice in Toronto, where he is completing his undergraduate thesis in the Fine Arts program at OCAD. Through collage, sculpture, video and performance, Liam addresses themes of storytelling, pop-science, teenage ambition, hallucination, anthropology and disappointment. Currently he is focusing on recollections of dead industry and delinquency in his hometown.

Mark Pellegrino is a Toronto-based video artist who works with antiquated video equipment, experimental software and electronics to explore the discourse, structure and anomalies of the medium. He is currently the Technical Coordinator at Vtape and will receive his BFA from the Integrated Media department at OCAD in 2009.

A recent graduate from the Visual Studies department at the University of Toronto, **Megan Rooney** currently lives and works in Toronto. Her interdisciplinary practice includes painting and drawing, in addition to video-based works.

Brad Tinmouth is an emerging Toronto-based artist working in film, video and photography. He holds credits as director and editor on several short film and video projects, and is working on an online gallery space. He is currently in his third year of York University's Film Production program focusing on alternative film and editing techniques, and is the photo editor for SO&SO Magazine.

Described once as "frustratingly engaging", **Matthew Williamson** examines the gaps between the internet and so-called 'real life'. While working in a broad range of formats from print to video, websites to electronics his work is focused on the humorous relationships we forge with our machines. A graduate of the Fanshawe College Fine Art program and a current OCAD student, Matthew has shown work in Trieste, Italy; Providence, Rhode Island; and Toronto, Ontario.

Off Screen Launch Party

- All of the Off Screen installations are open. Time to celebrate!
- Saturday April 4, 10:30 PM

Student Party and Awards!

Tuesday April 7, 10:30 PM

Off Screen

IMAGES



Western Round Table 2027



LIGHT READING: california sunset

Goodbye 20th Century Rosa Barba, Amy Granat & Drew Heitzler, Elizabeth McAlpine

The three projects presented in this exhibition are all informed by extant documents from the cultural landscape of the 20th century that are simultaneously located within the geographical landscape of the southwestern United States. Barba, Granat & Heitzler and McAlpine each deploy antiquated apparatuses and materials to evoke a synthetic landscape via cinema, looking back to mid- to late-century modernism as a means to project beyond our contemporary condition of post-modernism and a media in the throes of obsolescence.

Western Round Table 2027 Rosa Barba

Germany, 2007

In Rosa Barba's installation *Western Round Table 2027*, two projectors face each other and project loops of clear 16mm film, the light of each projector's bulb creating a silhouette of its opposite upon the gallery walls. These projections are accompanied by two minimalist soundtracks (one bass, one melody) that recall a clanking industrial drone, emblematic of the devices used to produce them. The work references "The Western Round Table on Modern Art", a symposium organized by the California School of Fine Arts and held in 1949 that brought together an elite group of men from art, literature, criticism, music, science, philosophy and architecture, including Marcel Duchamp, Frank Lloyd Wright and Gregory Bateson. The group publicly and privately discussed contemporary artistic practice, its modernist legacy and a modernist future.

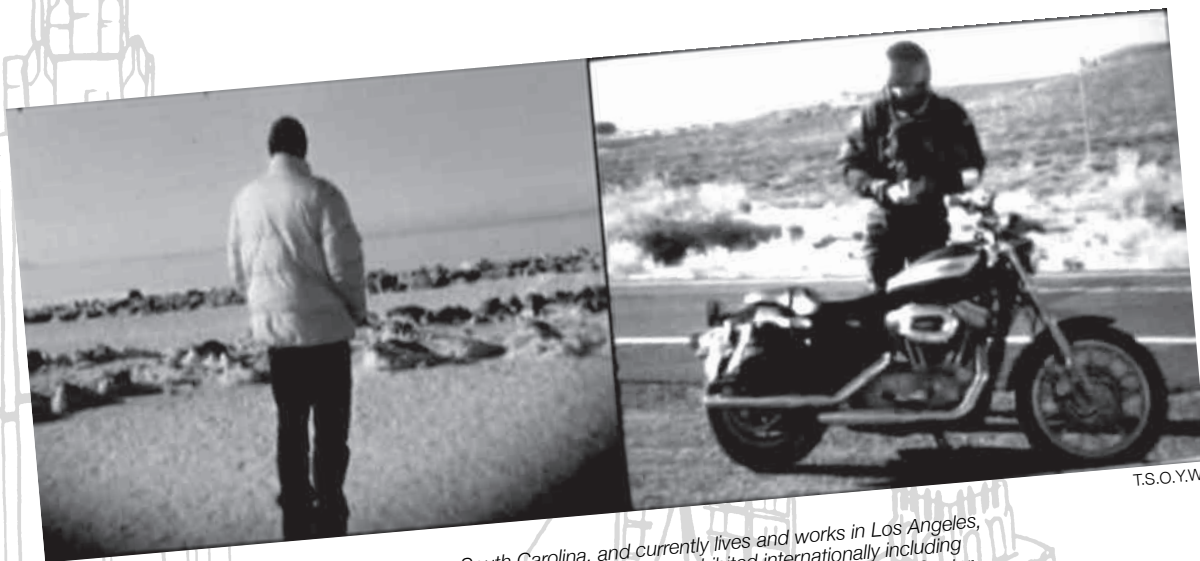
Rosa Barba was born in Germany in 1972. She graduated from the Academy of Media Arts in Cologne in 2000, and has since completed residencies in Budapest, Sweden, Los Angeles, Vienna, Stockholm and Amsterdam. Barba has exhibited her work extensively at galleries and festivals in Germany, France, Italy, Scotland, Ireland, The Netherlands, Sweden, USA, Canada, Austria, Switzerland, Peru, Brazil, Finland, and Korea as well as the 2005 and 2008 Images Festivals. Her work is distributed by Video Data Bank in Chicago and Filmbank in Amsterdam.

T.S.O.Y.W.

Amy Granat & Drew Heitzler
USA, 2007

T.S.O.Y.W. is the first film collaboration by Amy Granat and Drew Heitzler. The dual-screen film transferred to video is based upon a reworking of the narrative of Johann Wolfgang von Goethe's *Werther* that emerged from Granat and Heitzler's discussions with artists Olivier Mosset and Steven Parrino about Jean Genet's suggestion in his autobiography to replace Werther's unattainable love, Charlotte, with a motorcycle. Two screens concurrently feature each artist's rendition of this narrative, based on 16mm footage they shot simultaneously on a pair of Bolex cameras, accompanied by a soundtrack composed by Granat along with Jutta Koether and Stefan Tcherepnin.

Since receiving her BA from Bard College in 1998, **Amy Granat** has been based in New York. She has exhibited internationally at Broadway 1602, New York; the Milwaukee Art Museum; Palais de Tokyo, Paris; P.S. 1 Contemporary Art Centre, New York; Redling Fine Art, Los Angeles; Shane Campbell Gallery, Chicago; White Columns, New York; and the 2008 Whitney Biennial. She is also co-founder of the curatorial collective Cinema Zero that has recently presented projects at The Kitchen, Orchard Gallery and the Swiss Institute.



T.S.O.Y.W.

Drew Heitzler was born in 1972 in Charleston, South Carolina, and currently lives and works in Los Angeles, California. Heitzler received his MFA from Hunter College in 2000 and has exhibited internationally including exhibitions at Sculpture Center, New York; the Centre Culturel Suisse, Paris; P.S. 1 Contemporary Art Center, New York; Anthology Film Archives, New York; Kunsthaus Baselland, Basel; and the 2008 Whitney Biennial. In addition he was the co-founder of Champion Fine Art and curated the much written about exhibition Bring the War Home at Elizabeth Dee Gallery, New York, and Q.E.D. Gallery, Los Angeles.

LIGHT READING: california sunset **Elizabeth McAlpine**

UK, 2008

Elizabeth McAlpine's *LIGHT READING: california sunset* is a continuous film loop, the title referring to the Hollywood origin of the materials that McAlpine is appropriating. The work is composed entirely of "flash-frames" — individual monochrome 35mm motion picture frames popularly inserted into movie trailers, which, whilst unseen by the human eye, increase the perceptual intensity of the trailers. Over its ten-minute duration, *LIGHT READING: california sunset* moves from white to black through the entire colour spectrum, with the original accompanying audio fragment from each sourced frame retained to create a dense sound collage.

Elizabeth McAlpine is an interdisciplinary artist currently based in London. She received a BA in Fine Arts & Critical Theory from Goldsmiths College and an MFA in Sculpture from the Slade School of Fine Art. Her projects have been exhibited at SPACEX, Exeter; the Ballina Arts Centre, Ireland; as well as the symposium *Anticipating the Past: Artists' Archive* at the Tate Modern. In addition, McAlpine is a co-founder and director of PILOT, a live archive for artists and curators. PILOT was launched in 2004 and has since been exhibited at ARCO, Madrid and at the 52nd Venice Biennale. McAlpine is represented by Laura Bartlett Gallery in London.

Other exhibitions coinciding with Goodbye 20th Century:

Topsy-Turvy **Lyla Rye**

Canada, 2009

Topsy-Turvy was inspired by artist Lyla Rye's interest in the architecture of fantasy in the form of playground structures — in this case, geodesic jungle gyms. A futuristic, utopian architecture that has been re-purposed for the realm of play, geodesic domes were popularized and patented in the US by Buckminster Fuller but actually originated in Germany, the first being built in 1923. In playgrounds, these domes are a fusion of abstract sculpture and structural engineering. They are usually produced in a Mondrian scheme of primary colours similar to most children's building toys, and their ambiguity of reference lends itself to a broad range of play. *Topsy-Turvy* explores the playground as a space where adult and child, past and present, reality and fantasy merge. The coherent illusion of space normally created by video will be fractured by projecting onto and through physical interferences. The resulting spatial shifts and perceptual incongruities encourage an active engagement with the space, allowing this playground to exist in the realm of fantasy as much as in reality.

Lyla Rye is an installation artist whose work has been exhibited widely since 1989. Within Canada, Rye has exhibited at the Power Plant, Toronto; Art Gallery of Nova Scotia, Halifax; Esplanade Gallery, Medicine Hat; Agnes Etherington Art Centre, Kingston; and the Textile Museum of Canada, Toronto, and has had international exhibitions in San Francisco, New York, Adelaide, Paris, and Berlin.

Frame to Frame **Josh Bonnetta, Warren Brown & Adam Goddard, Brad Harley, April Hickox, Patrick Jenkins, Tanya Read, Chantal Rousseau, Seth Scrivner**

The still image is transformed in this exhibition by nine Ontario artists who explore animation in a variety of formats and styles. Presented on a series of monitors in an open access hallway.



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

March 7 – April 18

Opening Reception: Friday March 6, 7 PM
Off Screen Launch: Saturday April 4, 2 – 5 PM
Tuesday – Saturday 11 AM – 5 PM



Something Better



Somewhere

Something Better
Aleesa Cohene
Canada, 2008

Through carefully editing fragments of unrelated scenarios sourced from existing film, sound, image, music and dialogue, Toronto-based artist Aleesa Cohene develops unique stories, characters and scenes that aim to expand emotional consciousness.

In her project *Something Better*, a striped pattern of saturated colours leads you through the gallery to a darkened room in which three synchronized monitors present different members of a family. Each screen introduces several film actors who soon merge into three shifting personae: father, mother and child. The three characters interact in a microcosm where they hear each other but don't listen, look but don't see and share relationships that are simultaneously distant and intimate. *Something Better* looks at the space of communication between individuals and expresses to what extent our relationships to others are constructed through mirrors of ourselves.

Since 2001, Toronto-based artist **Aleesa Cohene** has been producing videos and video installations that seek to occupy the oppositional zone between ideas and emotion, cultural belief and personal integrity. Her work has shown in festivals and galleries across Canada as well as in Brazil, Germany, Holland, Russia, Scandinavia, Turkey, and the United States, and has won prizes at Utrecht's Impakt Festival and Toronto's Images Festival. She has participated in artist residencies in Canada, the Netherlands and Denmark. She is currently pursuing a fellowship at the Kunsthochschule für Medien (KHM) in Cologne, Germany. Her work is distributed by Vtape in Toronto.

Somewhere
June Pak & Louise Noguchi
Canada, 2008

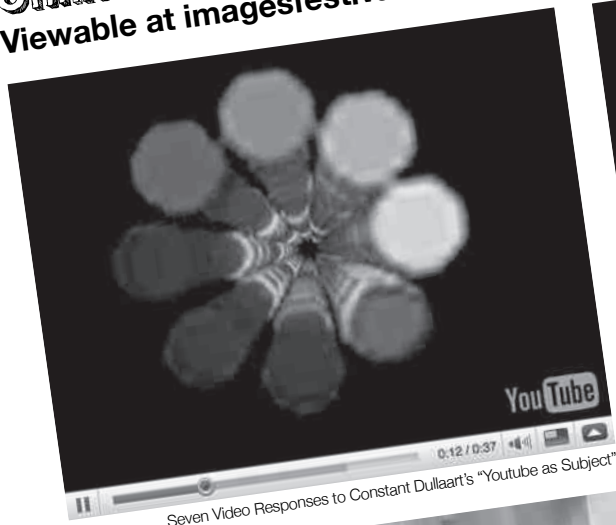
Louise Noguchi and June Pak are presenting three works at YYZ that employ pre-existing film footage from films such as *The Wizard of Oz*, *3-Iron* and *Enter the Dragon*. Through the use of video and installation, their work pays particular attention to cinematic scenes that isolate social and psychological spaces.

Louise Noguchi was born in Toronto and studied at the Ontario College of Art and Design and the University of Windsor, where she received her MFA. Using photography, sculpture, video and other media, Noguchi's concepts confront the spectator's notions of identity, perception and reality. Her work has been exhibited at The Power Plant (Toronto), The Contemporary Art Gallery (Vancouver), Neuer Berliner Kunstverein (Berlin), and the Deutsches Museum (Munich). Noguchi is represented by Birch Libralato in Toronto.

June Pak was born in Seoul, South Korea, and now lives in Toronto. She holds a BFA from York University and an MFA from the University of Windsor. Her time-based and digital media projects explore the human-ness found in the fragmented Self. She currently teaches time-based media and interdisciplinary courses at the University of Western Ontario and the Ontario College of Art and Design. Her single-channel videos and media installations have shown at various venues throughout Canada, the US and Europe since 1996.

Online Projects

Viewable at imagesfestival.com



Seven Video Responses to Constant Dullaart's "YouTube as Subject"

Ben Coonley
USA, 2008

Ben Coonley's other project featured online this year, *Seven Video Responses to Constant Dullaart's "YouTube as Subject"* engages with a different set of references to the history of art and the ubiquitous YouTube. In Constant Dullaart's series *YouTube as Subject*, the arrow in the square embedded at the start of a YouTube video is reanimated in different ways. For his response, Coonley instead focuses on the spinning wheel of dots that appear to the viewer as a video is loading. In the series of seven animations, Coonley makes the wheel shrink until it disappears, roll off the frame, or explode into a psychedelic abstraction. Like J.J. & Murphy's *.flv Generation*, *Seven Video Responses* is a "response" to an existing work, a well-established convention within YouTube as well as an artist's project that is directly engaging with the format of the site by challenging our expectations of how a video is supposed to work on the internet.

J.J. & Murphy's .flv Generation

Ben Coonley
USA, 2008-2009

This project is a YouTube homage to J. J. Murphy's structural film classic *Print Generation* (1973-4), for which the filmmaker took a one-minute segment of 16mm footage and re-printed it in a lab over 50 times, until its imagery became completely non-representational. In this update on Murphy's analogue process piece, a found YouTube video of two hyperactive dogs named J.J. and Murphy is ripped, saved, and re-uploaded to YouTube over 1,000 times. YouTube's default video encoding processors do the painstaking work of slowly transforming the video until it is slowed waaaay down, its audio muted, and its data scrambled, splintered and approximated into burbling abstract color fields. The process reveals what can be thought of as the visual "resonance frequencies" of compressed flash video (.flv video), the true "grain" of YouTube. —Ben Coonley

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Sunday, March 29, 1:00pm

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agYU

Art Gallery of York University
4700 Keele Street Accolade East Building
Toronto ON M3J 1P3
(T) 416 736 5169 (F) 416 736 5985
(E) agyu@yorku.ca www.yorku.ca/agyu

Departing from the notion of out there, the Art Gallery of York University (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.



A Space
401 Richmond Street West, Suite 110
Toronto ON M5V 3A8
(T) 416 979 9633 (F) 416 979 9683
(E) info@aspacegallery.org www.aspacegallery.org

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



Blackwood Gallery
University of Toronto Mississauga

Blackwood Gallery
University of Toronto Mississauga
3359 Mississauga Road North
Mississauga ON L5L 1C6
(T) 905 828 3789 (F) 905 569 4262
(E) blackwood.gallery@utoronto.ca www.blackwoodgallery.ca

Located at the University of Toronto Mississauga, the Blackwood Gallery is a centre for the research, presentation and dissemination of contemporary art and its histories. The Blackwood seeks to be a catalyst for current debates, and a laboratory for contemporary artistic and curatorial experiments. Through its activities, it aims to disturb preconceptions, foster discussion, and engage the intellect as well as the senses. The gallery's award-winning exhibitions and publications present a broad spectrum of art practices and experimental undertakings (performance, installation, sound-art, video and off-site projects). Exhibition formats are versatile and intersect with contemporary discourse in the arts as well as interdisciplinary, research-based undertakings in the university context.

cmagazine

C Magazine
401 Richmond Street West, PO Box 5 Station B
Toronto ON M5T 2T2
(T) 416 539 9495 (F) 416 539 9903
(E) general@cmagazine.com www.cmagazine.com

C Magazine, Canada's leading international contemporary art magazine, publishes compelling critical writing by established and emerging writers. C emphasizes the important role Canadian art and artists play in any discussion about contemporary art, and looks at their work in context of international art activity. Published quarterly, C Magazine has kept its audience on top of the most significant underground trends in art and culture for 25 years.



Canadian Art Foundation
310 - 215 Spadina Avenue
Toronto, ON M5T 2C7
(T) 416 368 8854 (F) 416 368 6135 www.canadianart.ca

The Canadian Art Foundation is a charitable organization that fosters and supports the visual arts in Canada. The foundation celebrates artists and their creativity with a nationwide educational program of events, lectures, competitions, publications and other initiatives.



Canadian Filmmakers Distribution Centre

Canadian Filmmakers Distribution Centre
401 Richmond Street West, Suite 119
Toronto ON M5V 3A8
(T) 416 588 0725 (F) 416 588 7956
(E) members@cfmdc.org www.cfmdc.org

The CFMDC is Canada's foremost non-commercial distributor for artists' and independent film. Since 1967, the CFMDC has been dedicated to promoting and disseminating works which operate outside of the mainstream. With over 2,500 titles in distribution, the CFMDC is a critical resource for curators, programmers, educational institutions, festivals and museums worldwide. For information on distributing your work through the CFMDC, please contact us at the address above.



Charles Street Video

65 Bellwoods Avenue
Toronto ON M6J 3N4
(T) 416 603 6564 (F) 416 603 6567
(E) csv@charlesstreetvideo.com www.charlesstreetvideo.com

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.



Cinema Scope
465 Lytton Boulevard
Toronto ON M5N 1S5
(T) 416 889 5430
(E) info@cinema-scope.com www.cinema-scope.com

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



Cinematheque Ontario
Screenings at Jackman Hall, Art Gallery of Ontario
317 Dundas Street West Toronto ON M5T 1G4
(T) 416 968-FILM www.cinemathequeontario.ca

Cinematheque Ontario, the year-round screening programme of the Toronto International Film Festival Group, is dedicated to presenting transformative world cinema through thoughtfully curated retrospectives, filmmaker monographs, and international programme tours. Cinematheque Ontario presents an ambitious selection of more than 300 films annually, including acclaimed directors' retrospectives, national and regional cinema spotlights, thematic programmes, exclusive limited runs, and classic and contemporary Canadian and international cinema, including many new and rare archival prints. For more information, call 416-968-FILM or visit cinemathequeontario.ca



continuum
contemporary music

Continuum Contemporary Music
300 Bloor Street West
Toronto ON M5S 1W3
(T) 416 924 4945
(E) josh@continuummusic.org www.continuummusic.org

Continuum Contemporary Music presents the work of emerging Canadian composers alongside works by established national and international composers in its concert series, at festivals, on tour, over the air waves and through recordings. Formed in 1985, Continuum has commissioned and premiered over 100 new works from emerging and established Canadian composers and is active in developing new audiences, promoting art in the community, and developing the next generation of composers through public art projects, workshops across Canada and Europe, and through its Biennial International Call for Scores.



FADO Performance Art Centre

401 Richmond Street West, Suite 448

Toronto ON M5V 3A8

(T) 416 822 3219

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

Founded in 1993, 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 including the monthly Factory Works Screening Series.



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(T) 416 803 1101

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

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Fuse Magazine

401 Richmond Street West, Suite 454

Toronto ON M5V 3A8j

(T) 416.340.8026

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

Fuse is a community of visual and performing artists, educators, community workers, writers, activists, organizers, policy makers, social thinkers, curators and other movers and shakers. Together we produce a quarterly publication that is focused on the intersections of art, media and politics.



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 Centre for Contemporary Photography is a non-profit artist-run centre committed to the advancement of photographic art. Founded in 1979 to establish a creative, supportive environment in which photography could flourish, today our centre consists of a gallery, resource centre, darkroom and production facilities. We offer workshops, equipment rental, and serve a membership of artists and photo enthusiasts. Our goal is to contribute to the 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.

GLADSTONE HOTEL

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) arts@toronto.goethe.org www.goethe.de/toronto

The Goethe-Institut Toronto, presenter of the latest arts & ideas from Germany, offers a wide range of contemporary arts programming, creating a vibrant dialogue between our partners in Germany and Canada. We also have professional German language courses both in Canada and Germany. In 2009, the Goethe-Institut Toronto will relaunch its completely renovated downtown location.



Gulf Islands Film & Television School

S.43 C.12 Galiano Island

British Columbia V0N 1P0

(T) 800 813 9993

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

235 Queens Quay West

Toronto, ON M5J 2G8

T 416-973-4000

E info@harbourfrontcentre.com www.harbourfrontcentre.com

Harbourfront Centre/Visual Arts at York Quay Centre

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 focus from the main gallery established for group exhibitions that is 1,400 feet square, to the recently added architecture space to individual project vitrines. The year-round exhibition schedule emphasizes new work by contemporary local and international artists in craft, design, new media, architecture, photography and site specific projects. Exhibitions change five times a year in all of the venues except in the case of special initiatives. For more information on our current exhibitions, visit harbourfrontcentre.com/visualarts.

worldstage

Harbourfront centre

Harbourfront Centre/World Stage

www.harbourfrontcentre.com/worldstage

Harbourfront Centre's World Stage is dedicated to providing audiences with unrivalled works of international and national theatre, dance, music and multidisciplinary performance from the globe's leading artists. These are productions that challenge, enlighten and push boundaries. Harbourfront Centre's World Stage is proud to collaborate with cutting-edge multidisciplinary partners like the Images Festival. This partnership provides both Harbourfront Centre and Images the platform to showcase artists working in various performance styles to new audiences. For more information about World Stage, visit harbourfrontcentre.com/worldstage.



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 16th annual edition from April 30 to May 10, 2009. An outstanding selection of 150+ documentaries from Canada and around the world will be presented to Toronto audiences and international delegates. Hot Docs will also mount a full roster of professional development and market events for documentary practitioners, including the renowned Toronto Documentary Forum, running May 6 & 7, 2009.



ImagineNATIVE Film + Media Arts Festival

401 Richmond Street West, Suite 349
Toronto ON M5V 3A8
(T) 416 585 2333 (F) 416 585 2313
(E) info@imagineNATIVE.org www.imagineNATIVE.org

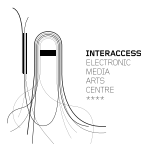
The imagineNATIVE Film + Media Arts Festival is an international festival that celebrates the latest works by Indigenous peoples on the forefront of innovation in film, video, radio, and new media. Please join us for the 10th annual festival, October 14-18 2009, in Toronto.

insideout

Inside Out

401 Richmond Street West, Suite 219
Toronto ON M5V 3A8
(T) 416.977.6847 (F) 416.977.8025
(E) inside@insideout.ca www.insideout.ca

Inside Out, the presenter of the annual Toronto Lesbian and Gay Film and Video Festival, is currently in its nineteenth fabulous year – Festival dates are May 14 to 24, 2009. Over the past decade, we have grown by leaps and bounds. Currently, our festival caters to audiences of more than 30,000, 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.



10 - 15. NOVEMBER 2009

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 1980s 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 2008 the festival presented 279 films and videos as well as 17 media installations, and was attended by more than 9,000 spectators. The 26th festival takes place November 10-15, 2009. Deadline for entries: July 21st.



Liaison of Independent Filmmakers of Toronto (LIFT)

1137 Dupont Street
Toronto ON M6H 2A3
(T) 416 588 6444 (F) 416 588 7017
(E) office@lift.on.ca www.lift.on.ca

LIFT is a non-profit charitable organization that provides Toronto's vibrant arts community with affordable access to film equipment, professional and creative development workshops, film screenings and much, much more. Whether you're an auteur or an absolute beginner, if you're interested in making a film, we can help you.



Media City Film Festival

309 Chatham Street West
Windsor, ON N9A 5M8
(T) 519 973 9368
(E) mediacity@houseoftoast.ca www.houseoftoast.ca/mediacity

MEDIA CITY is an international festival of experimental film and video art presented in Windsor, Ontario since 1994. Each year Media City screens approximately fifty new films and videos in all gauges and formats in its international programs. The festival also presents retrospective screenings and discussions with featured artists, and exhibits installations in the Art Gallery of Windsor and other venues in Windsor and Detroit.



Mercer Union, A Centre for Contemporary Art

1286 Bloor Street West
Toronto ON M6H 1N9
(T) 416.536.1519 (F) 416.536.2955
(E) info@mercunion.org www.mercunion.org

Mercer Union, A Centre for Contemporary Art is an artist-run centre dedicated to the existence of contemporary art. We provide a forum for the production and exhibition of Canadian and international conceptually and aesthetically engaging art and related cultural practices. We pursue our primary concerns through critical activities that include exhibitions, lectures, screenings, performances, publications, events and special projects.



Museum of Contemporary Canadian Art (MOCCA)

952 Queen Street West
Toronto ON M6J 1G8
(T) 416 395 0067 (F) 416 395 7598
(E) info@mocca.ca www.mocca.ca

The Museum of Contemporary Canadian Art (MOCCA) was founded in 1999 with a mandate to exhibit, research, collect and promote innovative art by Canadian artists whose works engage and reflect the relevant stories of our times. MOCCA currently exists as a not-for-profit, arms-length agency of the City of Toronto's Culture Division. MOCCA's exhibition program reflects a dynamic yet balanced approach to presenting the wide range of ideas and media being explored by established artists at advanced stages of practice, and emerging artists who have demonstrated strong promise and exceptional commitment. In addition, MOCCA includes work by non-Canadian artists in group exhibitions, thereby creating a global context for the Canadian cultural voice.

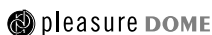


PERFORMANCE CREATION CANADA

Performance Creation Canada

(Blog) pcc.toronto.wordpress.com www.performancecreationcanada.ca

Performance Creation Canada (PCC) is a nationwide network dedicated to the nourishment, management and study of performance creation in Canada, and the ecology in which it flourishes. The meeting is aimed at creating a discussion between artists in dance, theatre, music, film, and visual arts who are interested in the well being of Canadian performance creation. The conference is designed to open conversation, and open minds. The 11th edition of PCC is being presented in conjunction with the Images Festival and will be taking April 2 to 5, 2009.



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. Pleasure Dome also publishes texts on media art including the recent anthology *Cinematic Folds: the furling and unfurling of images*.

ThePowerPlant

The Power Plant Contemporary Art Gallery at Harbourfront Centre

231 Queens Quay West Toronto ON M5J 2G8
(T) 416 973 4949 (F) 416 973 4933
(E) thepowerplant@harbourfrontcentre.com www.thepowerplant.org

The Power Plant is Canada's leading public gallery devoted exclusively to the art of our time. A prominent, non-collecting exhibition facility located in Toronto, it features new work by today's best artists and is an integral part of Harbourfront Centre. The Power Plant celebrates the diverse conditions of evolving visual-art practice through exhibitions, publications, lectures and public programs.

PREFIX.

Prefix Institute of Contemporary Art

401 Richmond Street West, Suite 124
Toronto ON M5V 3A8
(T) 416 591 0357
(E) info@prefix.ca www.prefix.ca

Prefix Institute of Contemporary Art is a 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. In 2008, Prefix released its first book, *Milk and Melancholy* by Kenneth Hayes, in partnership with the MIT Press.



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

The G. Raymond Chang School of Continuing Education
Ryerson University, 350 Victoria Street
Toronto ON M5B 2K3
(T) 416 979 5035
(E) ce@ryerson.ca www.ryerson.ca/ce

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.



Toronto Animated Image Society

Toronto Animated Image Society

60 Atlantic Avenue, Suite 102
Toronto, ON M6K 1X9
(T) 416-533-7889
(E) tais@bellnet.ca www.tais.ca

The Toronto Animated Image Society is a not-for-profit, artist-run organization that explores and promotes the art of animation and supports animators as artists. Over the past 20 years, TAIS has encouraged the exchange of information, facilities, ideas and aesthetics within Toronto's animation community through events, screenings, workshops, and art exhibitions. TAIS also provides affordable access to a specialized animation studio



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, showcasing independent Asian film and video from Canada, the U.S. and around the world. The 13th annual edition of Reel Asian will take place November 11-15, 2009. Our Call for Submissions is now open! The early deadline is Friday, May 15, 2009 - full guidelines and application forms are available for download from our website at www.reelasian.com.



Trinity Square Video

401 Richmond Street West, Suite 376
Toronto ON M5V 3A8
(T) 416 593 1332
www.trinitysquarevideo.com

TSV is an amazing 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 an extensive 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 brilliant exhibitions and dazzling screenings of innovative video art by notable 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 4,000 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 forum for the Toronto underground musical and artistic community to reach a broader audience through a weekly pay-what-you-can live music series, special presentations and blog. 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.



WARC Gallery - Women's Art Resource Centre

401 Richmond Street West Suite 122
Toronto ON M5V 3A8
(T) 416 977 0097 (F) 416 977-7425
(E) warc@warc.net www.warc.net

WARC is a not-for-profit, artist-run centre dedicated to the advancement of contemporary Canadian women artists. Activities include the WARC Gallery, curatorial research library, professional development workshops, educational resources, symposia & conferences, and special projects.

Charitable # 131083271RR0001

Winnipeg Film Group
100 Arthur Street, Suite 304
Winnipeg, MB R3B 1H3
(T) 204 925 3452
(F) 204 942 6799
winnipegfilmgroup.com

The Winnipeg Film Group is a non-profit organization dedicated to promoting the art of cinema. We have served as a resource for Manitoba film and video artists for 35 years, providing access to affordable training, mentorship, production and post production equipment and facilities through our Training and Production department, local, national and international programming through our Cinematheque, as well as local, national and international distribution assistance for Canadian independent film and video artists through our Distribution department.



WORKMAN ARTS / RENDEZVOUS WITH MADNESS

1001 Queen Street West
Toronto ON, Canada M6J 1H4
(T) 416 583 4339
F. 416 583 4354
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 17th annual Festival will take place in Toronto this November 5-14, 2009.

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.

XPACE Cultural Centre
58 Ossington Avenue
Toronto ON
(T) 416 849 2864
(E) derek@xpace.info www.xpace.info

XPACE Cultural Centre is a non-profit organization dedicated to emerging art and design. Our goal is to bridge students with their established counterparts through experimental programming that cultivates public dialogue. This allows for a dynamic art space that questions and re-evaluates the cultural and artistic expectations of visual language. XPACE is a membership-driven organization supported by the OCAD Student Union.



YYZ
401 Richmond Street West, Suite 140
(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 www.yorku.ca/finearts/film

York University's Department of Film offers undergraduate and graduate programs leading to BA, BFA, MA, MFA and PhD degrees, taught in state-of-the-art facilities by award-winning filmmakers and scholars. Programs include hands-on professional training in film and digital production (cinematography, editing, sound, directing and producing for fiction, documentary and alternative projects); screenwriting (story editing, scene writing, feature scripts, writing for television); and in-depth academic studies in cinema and media history, theory and criticism with a special focus on Canadian, international, documentary and alternative film.

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like a dream that vanishes
the films of barbara stenberg

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animation at the end of cinema
Edited by Chris Gehnman & Steve Reinke

LANDSCAPE WITH SHIPWRECK
first person cinema and the films of Philip Hoffman
Edited by Karyn Sandos & Mike Hoolboom

LIKE MANGOES IN JULY: THE WORK OF RICHARD FUNG
Edited by Helen Lee & Kerri Sakamoto

like a dream that vanishes: The Films of Barbara Stenberg

Titles available at our advance box office and from our website imagesfestival.com

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- free customized previews
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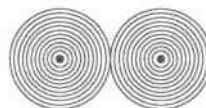
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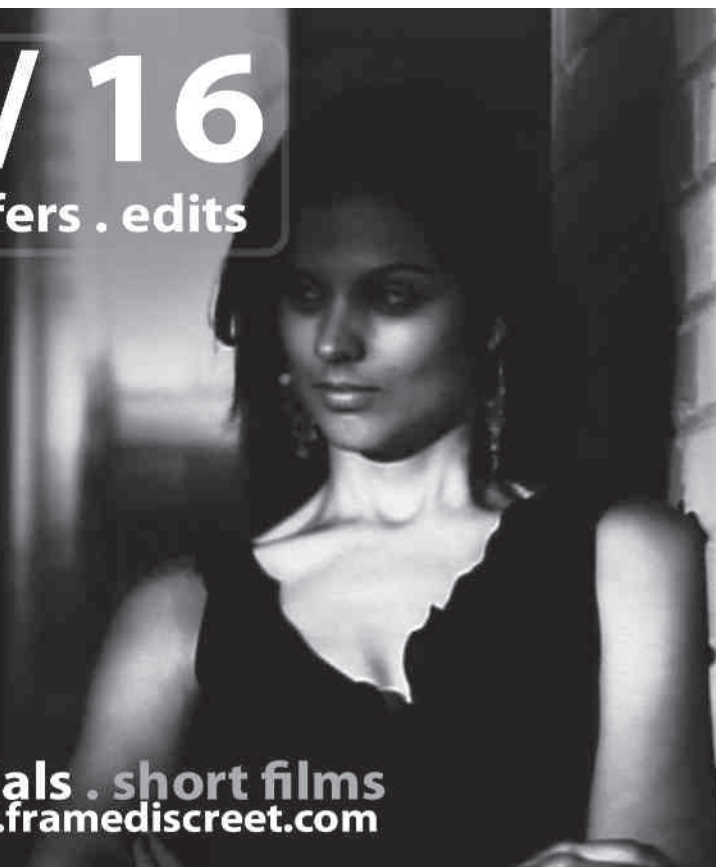
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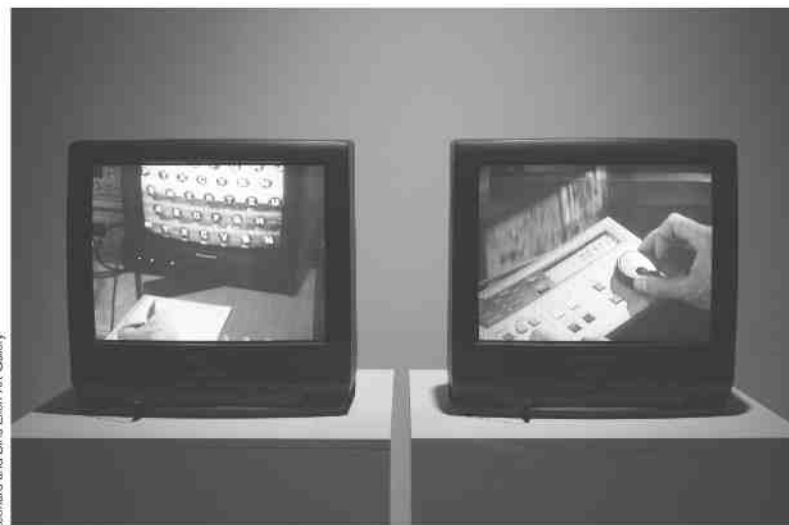
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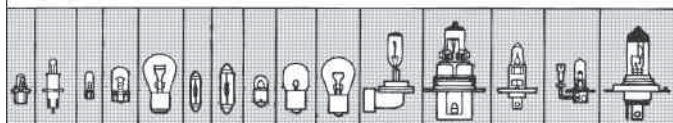
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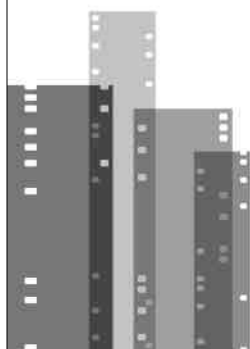


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The Sanchez Brothers, *Pink Bathroom*, 2002.

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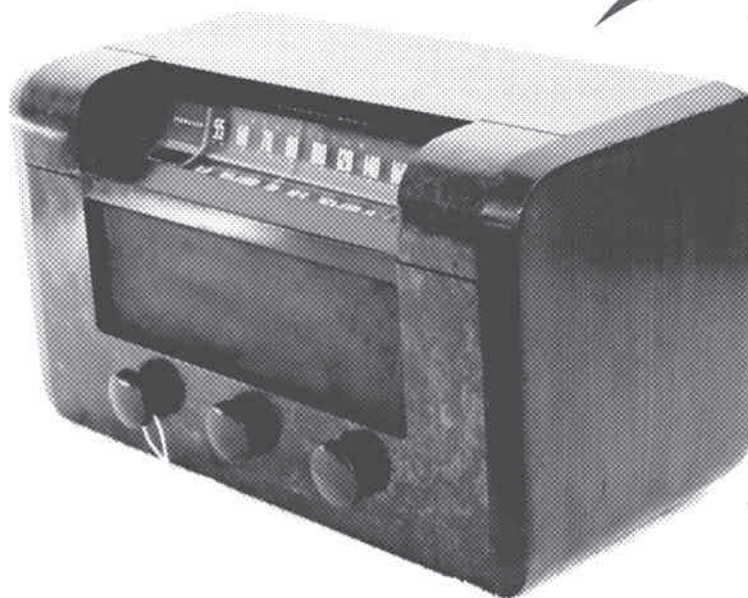
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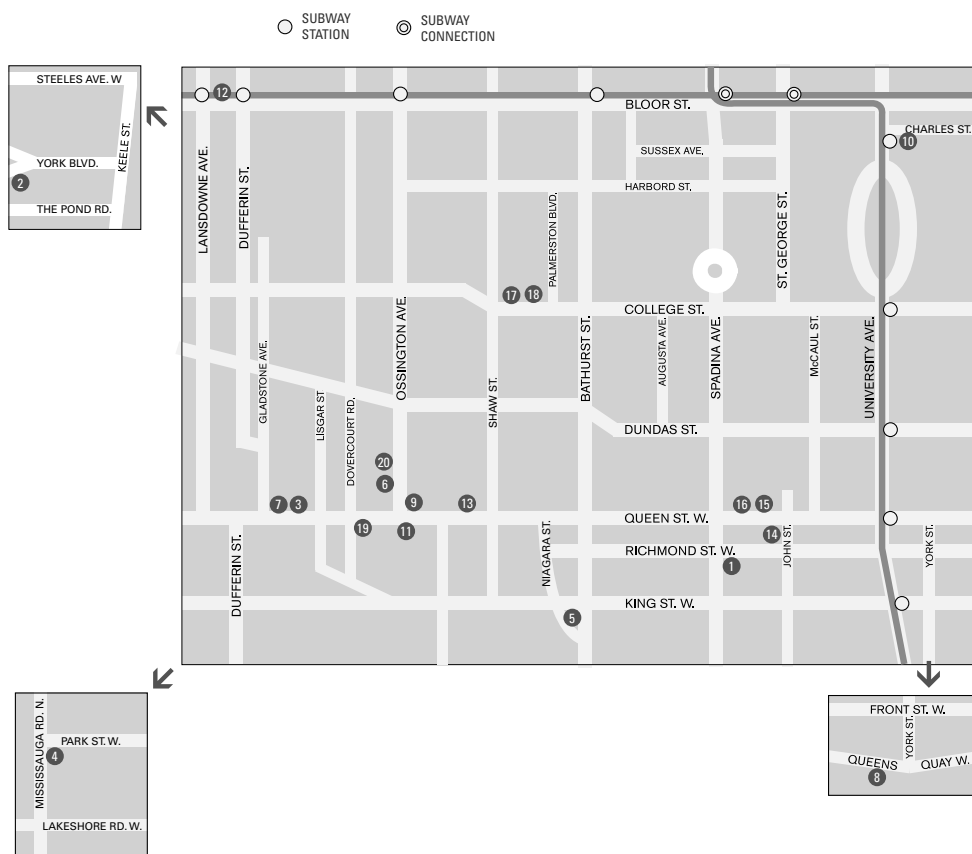
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