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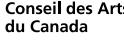
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# MANY THANKS TO OUR FUNDERS AND SPONSORS




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THE LAKEVIEW



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PROGRAM CALENDAR

ON SCREEN

OFF SCREEN

LIVE

TALK/EDUCATION

PARTY

START

Saturday March 27	Friday April 2	Saturday April 3	Sunday April 4	Monday April 5	Tuesday April 6	Wednesday April 7	Thursday April 8	Friday April 9	Saturday April 10
<p>7 PM Special Bonus Screening! <b>Women Without Men</b> by Shirin Neshat (p. 32) Introduced by Shirin Neshat! The Royal \$15 advance/\$18 door \$50 VIP seating with artist reception!</p>	<p>3 PM <b>Artist Talk: Kamal Aljafari + John Greyson</b> (p. 24) Join the filmmakers from our opening night program for a talk about their films. Workman Arts FREE</p>	<p>1 PM <b>Opening Reception/Tour: Jayce Salloum and Khadim Ali</b> (p. 82) Join Salloum and Ali for a reception and talk about their collaborative installation at the ROM. Royal Ontario Museum FREE for passholders!</p>	<p>1:30 PM On Screen 2 <b>Eliminate or Minimize. Substitute.</b> (p. 44) New videos by Elaine Despins, Nicole Shimonek, Kaitlin Till-Landry, Manon de Boer, Johanna Billing, Hayley Silverman and Emily Roysdon. Workman Arts PWYC \$</p>	<p>7 PM On Screen 5 <b>Located on the Strategy Map</b> (p. 48) New films by Josh Bonetta, Cecilia Araneda, Phil Solomon, Ichiro Sueoka and others. Workman Arts PWYC \$</p>	<p>7 PM Live Images 3 <b>No Images</b> (p. 50) A special live performance which takes place in COMPLETE DARKNESS! Featuring four short projects by Annie MacDonnell, Alexis and Mary Margaret O'Hara, John Oswald and Alex Snukal. Innis Town Hall \$10/\$8</p>	<p>7 PM International Experimental Media Congress Keynote Discussion <b>Yvonne Rainer in conversation with John Greyson</b> (p. 91) To kick off the 2010 Experimental Media Congress, join us for this very special keynote talk. OCAD \$10/\$5</p>	<p>7 PM <b>Chamber of Public Secrets</b> (p. 57) Curated by Khaled Ramadan, this survey of video from Northern Africa and the Middle East is drawn from the Chamber of Public Secrets Archive. Innis Town Hall \$10/\$8</p>	<p>5 PM On Screen 8 <b>Workers Entering the Factory</b> (p. 59) New films and videos by Pooja Madhavan, Benj Gerdes &amp; Jennifer Hayashida, Gianfranco Foschino and Barbara Meter. Innis Town Hall PWYC \$</p>	<p>1:30 PM <b>Barbara Hammer</b> Book Launch (p.93) Reading and performnce by the artist. OCAD FREE</p>
<p><b>Wednesday March 31</b></p> <p><b>Special Bonus Opening Pre-Festival Party!</b> In honor of Daniel Barrow's <i>Emotional Feelings</i> exhibition at the AGYU, join us for a free bus tour and party at the AGYU. Departing at 6 PM from OCAD and returning at 9 PM. Everyone on the bus gets a free ticket to an Images Festival screening! FREE</p>	<p>7 PM On Screen 1 <b>I Went To The Zoo the Other Day</b> (p. 34) Hamilton-based artist Luo Li's subtle and quiet feature shot at the Toronto Zoo. Workman Arts PWYC \$</p>	<p>2 – 5 PM <b>Off Screen Launch</b> Participating galleries in the 401 building as well as InterAccess are officially open! FREE</p>	<p>4 PM On Screen 3 <b>Disembodied Bodies Pt. 1 and 2</b> (p. 45) New films by Jon Sasaki, Mary Helena Clark, Barry Doupé, Keren Cytter, Laida Lertxundi and Emily Wardill. Workman Arts PWYC \$</p>	<p>9 PM On Screen 6 <b>Todo, en fin, el silencio lo ocupaba</b> (p. 52) Toronto-based Nicolás Pereda's new film is a meditation on filmmaking and silence. Innis Town Hall PWYC \$</p>	<p>9 PM On Screen 4 <b>Revenge of the Theory Persons, or Don't Just Sit There, Gentle Presence</b> (p. 53) Presented by Oliver Husain and Kathleen Smith, this screening/performance is a program of short films with a dance or movement bias, accompanied by an arrangement and re-arrangement of everyday real-life objects. Includes films by Yvonne Rainer, Babette Mangolte, Jack Goldstein and others. Polish Combatants' Hall \$10/\$8</p>	<p>9:30 PM Live Images 4 <b>Revenge of the Theory Persons, or Don't Just Sit There, Gentle Presence</b> (p. 53) Presented by Oliver Husain and Kathleen Smith, this screening/performance is a program of short films with a dance or movement bias, accompanied by an arrangement and re-arrangement of everyday real-life objects. Includes films by Yvonne Rainer, Babette Mangolte, Jack Goldstein and others. Polish Combatants' Hall \$10/\$8</p>	<p>9 PM On Screen 7 <b>Erie</b> (p. 58) Kevin Jerome Everson's fourth feature about the African-American working class shot around Lake Erie. Innis Town Hall PWYC \$</p>	<p>7 PM Live Images 5 <b>Sonya and Layla Go Camping</b> (p. 61) robbinschilds A dance and video hybrid work by this New York-based collaborative duo that is loosely structured on Jacques Rivette's <i>Celine and Julie Go Boating</i>. Dancemakers \$15/\$12</p>	<p>4 PM Live Images 5 <b>Sonya and Layla Go Camping</b> (p. 61) robbinschilds A dance and video hybrid work by this New York-based collaborative duo that is loosely structured on Jacques Rivette's <i>Celine and Julie Go Boating</i>. Dancemakers \$15/\$12</p>
<p><b>Thursday April 1</b></p> <p>7 PM Opening Night Gala! <b>Port of Memory</b> by Kamal Aljafari (p. 33) Aljafari's stunning new feature preceded by the North American Premiere of John Greyson's <i>Covered</i>. Bloor Cinema \$15/\$12</p>	<p>9 PM Canadian Artist Spotlight: <b>Ross McLaren</b> (p. 37) A survey of film and video work by the long-time Toronto filmmaker currently based in New York. Workman Arts \$10/\$8</p>	<p>2 PM and 3 PM <b>Off Screen Gallery Tours</b> (p. 25) Join Christopher Régimbal and Carol-Ann Ryan for a guided walk through of the exhibitions in the 401 building. Meet at the Images Festival office, 401 Richmond Street West, Suite 448 FREE</p>	<p>8 PM On Screen 4 <b>Included in the Present Classification</b> (p. 47) New films by Alexandre Navratil, Benjamin Tong, Juan Ortiz-apuy, John Forget, Jenny Perlin, Abraham Ravett, Thirza Cuthand and Peter Miller. Workman Arts PWYC \$</p>	<p>10 PM <b>Student Appreciation Party and Images Festival Lounge at Workman Arts</b> (p. 49) FREE</p>	<p>11 PM On Screen 8 <b>One Take Super 8</b> (p. 55) Join us for the first ever Toronto edition of the wildly successful Super 8 filmmaking extravaganza! No Cuts! No Splices! All world premieres! Polish Combatants' Hall PWYC \$</p>	<p>11 PM On Screen 8 <b>One Take Super 8</b> (p. 55) Join us for the first ever Toronto edition of the wildly successful Super 8 filmmaking extravaganza! No Cuts! No Splices! All world premieres! Polish Combatants' Hall PWYC \$</p>	<p>11 PM <b>Images Festival Lounge at The Music Gallery</b> (p. 8) FREE</p>	<p>7 PM <b>Of Heaven and Earth The films of Tom Chomont</b> (p. 62) A screening of seven films recently restored by the UCLA Film and Television Archives, presented by archivist Ross Lipman. Innis Town Hall \$10/\$8</p>	<p>9 PM Live Images 6 <b>CLOSING NIGHT GALA The Monkey and the Mermaid Shary Boyle and Christine Fellows</b> (p. 64) A very special closing night performance which features a brand new performance by Toronto artist Shary Boyle and Winnipeg musician Christine Fellows. St. Anne's Church \$15/\$12</p>
<p>9 PM – 2 AM <b>Opening Night Party</b> Join us for some celebratory drinks! The Gladstone Hotel PWYC \$ or free with ticket stub or Festival pass</p>	<p>11 PM <b>Crash n' Burn Karaoke!</b> Come celebrate the Canadian Artist Spotlight with a super special karaoke version of McLaren's classic film and a bonus DJ set of 70s and 80s Toronto punk music! Workman Arts FREE</p>	<p>4 PM Artist Talk: <b>Ross McLaren</b> (p. 24) Canadian Spotlight artist discusses his work. Gladstone Hotel Art Bar FREE</p>	<p>9 PM On Screen 8 <b>Images Festival Lounge at Workman Arts</b> (p. 8) The Images Festival Lounge is open! Meet your fellow festival-goers for a drink! FREE</p>			<p>11 PM On Screen 8 <b>Images Festival Lounge at The Music Gallery</b> (p. 8) FREE</p>	<p>9 PM <b>Cine Povera: Recent Experimental Films from Mexico</b> (p. 63) Curated by Jesse Lerner, this screening surveys the recent explosion of handmade celluloid happening in Mexico. Innis Town Hall \$10/\$8</p>	<p>10 PM <b>Closing Party</b> Workman Arts FREE</p>	
		<p>9:30 PM <b>Live Images 2 Polydactyl Hearts Collective</b> (p. 43) The Guelph-based multi-media collective presents their newest performance including live music and projections. Workman Arts \$10/\$8</p>							
		<p>10:30 PM <b>Images Festival Lounge at Workman Arts</b> (p. 8) The Images Festival Lounge is open! Meet your fellow festival-goers for a drink! FREE</p>							

Thursday April 8 — Sunday April 11  
International Experimental Media Congress  
See p. 91 for details

END

# GETTING YOUR TICKETS

Buy tickets online at [imagesfestival.com](http://imagesfestival.com) starting March 10. No service charges – use a credit card or PayPal account!

Single tickets for ticketed On Screen and Live Images events are available in person from Soundscapes (572 College Street) and Queen Video (412 Queen Street West) starting March 15.

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. 7 for details). Tickets will be held through our Preferred Box Office for members and passholders until 15 minutes before the scheduled 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

**On Screen and Live Images programming  
(Prices vary. Please see individual programs for exact ticket prices)**

\$10 - 15 general admission  
\$8 - 12 students/seniors/members\*

**Opening Night Gala and Closing Night Gala**

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

**Pay What You Can Events**

\$5 - 8 suggested donation

**Youth Workshops and Screenings and Artist Talks  
(See p. 24 – 25 for more details)**

FREE

To reserve spaces for your class or group, contact [images@imagesfestival.com](mailto:images@imagesfestival.com).

\*Appropriate ID required.

All ticket prices include GST.

# MEMBERSHIP

The 2010 Images Festival Membership Program is generously supported by the following donors:



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 23 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](mailto:membership@imagesfestival.com) or visit the Advance Box Office during the festival. Memberships may also be purchased via our online store at [imagesfestival.com](http://imagesfestival.com) without service charges! You can pay with Visa, Mastercard, American Express or with a PayPal account.

YOUR SEATS ARE WAITING...

### Super-8 Membership – \$45

**Perfect for members who just want to catch a few shows**

- Redeemable vouchers for two ticketed On Screen and two Live Images events;
- Copy of Images Festival publication, Philip Hoffman monograph *Landscape With Shipwreck*;
- Preferred Box Office privileges (We reserve a block of seats for members until 15 minutes before a show's scheduled start time.);
- Festival catalogue mailed directly to your home;
- Festival tote-bag;
- 2 chances to win great prizes in Festival Draw.

### 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

- additional vouchers for one person's free admission to all ticketed On Screen and 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;

### 35mm Membership – \$300

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

All the benefits of 16mm, PLUS

- additional vouchers for two free admissions to all ticketed On Screen 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 *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.

All members may purchase additional tickets at the discounted rate for On Screen and Live Images events after redeeming their vouchers.

\* Some restrictions apply. Please see Ticketing Information on page 6 for further details. Vouchers redeemable beginning April 2 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. We recommend arriving at least 30 minutes before the scheduled start time to redeem vouchers.

Entry deadline for festival draw is April 10, 2010. 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 may 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.



# QUICK GUIDE

## IMAGES ON SCREEN



*Whose Toes* by Barry Doupé

*A Fraction of a Second Earlier* by Alexandra Navratil

Ten nights, including over one hundred films and videos! The longest-running part of the Images Festival features nine ON SCREEN PROGRAMS at Workman Arts and Innis Town Hall. All are Pay What You Can (PWYC), featuring a dizzying array of new films and videos from nineteen countries around the globe. In addition, we present five SPECIAL SCREENINGS including a CANADIAN ARTIST SPOTLIGHT on Ross McLaren, a One Take Super 8 event organized by Alex Rogalski, a screening of recent hand-made Mexican experimental cinema curated by Jesse Lerner, recently restored films by Tom Chomont and a survey of recent video and media projects by artists from the Middle East and North Africa curated by Khaled Ramadan of Chamber of Public Secrets.

**Images On Screen pages 31 – 64**

## IMAGES OFF SCREEN



*Craneway Event* by Tacita Dean

*Podwórka* by Sharon Lockhart

THIRTY-TWO INSTALLATIONS by Canadian and international artists are presented at fifteen local galleries, artist-run centres and public locations. Engaging many sites throughout the city, OFF SCREEN stretches from Queen Street West to the Royal Ontario Museum to North York. Opening receptions, bus tours, walking tours and artist talks are scheduled throughout the festival at the 401 Richmond Building, the Institute for Contemporary Culture at the ROM, the Art Gallery of York University and the Gladstone Hotel, among others.

**Images Off Screen pages 69 – 87**

## Images Lounge

**April 2 – 5 and April 10 at Workman Arts,  
651 Dufferin Street, 9 PM – 1 AM  
April 8 & 9 at the Music Gallery,  
197 John Street, 11 PM – 1 AM  
FREE ADMISSION**

Please join us at the Images Lounge following our evening events and meet your fellow festival-goers for a beverage, snacks and conversation!

## Images Festival Mediathèque and Bookstore

**April 2 – 11, open daily 12 – 6 PM  
The Gladstone Hotel  
1214 Queen Street West, Room 204  
FREE ADMISSION**

The Images Festival Mediathèque contains personal viewing stations and a video library of most works in the festival, available to all festival-goers free of charge! Starting April 2, the Mediathèque is open every day from 12 – 6 PM. Drop by to watch your favourite film or video, or catch up on screenings you missed. Show your ticket stub or pass and receive 10% off all food at the Gladstone! Browse publications by and about Images artists in our bookstore.

## LIVE IMAGES



*Sonya and Layla Go Camping*  
by robbinschilds

*Untitled Seven* by Emma Hart and Benedict Drew

LIVE IMAGES continues to embrace and explore different traditions of performance in relation to the moving image. This year's festival features a special new collaboration by Shary Boyle and Christine Fellows as our Closing Night Gala! Engaging forms of choreography, painting, and even repurposing objects as instruments, these dancers, musicians and visual artists perform on stage, on instruments and in the shroud of darkness to present six events that redefine the live experience.

**Live Images pages 31 – 64**

## International Experimental Media Congress

**April 7 – 11, 2010  
[www.experimentalcongress.org](http://www.experimentalcongress.org)**

**2010**  
INTERNATIONAL EXPERIMENTAL MEDIA CONGRESS  
TORONTO, CANADA APRIL 7-11, 2010

The 2010 International Experimental Media Congress coincides with the closing days of the 23rd Images Festival. The first Congress since the storied 1989 Toronto Experimental Film Congress, this gathering will promote ongoing international conversations and provide platforms for creative discussions about the burning issues related to experimental media production, exhibition, dissemination, criticism, pedagogy and reception. Including panels, roundtables, dialogues and international field reports, the Congress will bring together over 50 invited film, video and new media artists, theorists, archivists and curators from around the world for four intense days of discussions and debate.

Sessions run from 9:30 AM – 6 PM, Thursday to Sunday, with an opening Keynote discussion between Yvonne Rainer and John Greyson on Wednesday at 7 PM at OCAD.

**More Congress information and event calendar on pages 91 – 93**





**STAFF PHOTO (LEFT TO RIGHT)**  
 Scott Miller Berry, Liz MacInnis, Rebecca Gimmi, Pablo de Ocampo, Jacob Korczynski and Milada Kovacova PHOTO BY: Carly Whitefield

**BOARD OF DIRECTORS**

Tori Allen (Co-Chair), Jody Shapiro (Co-Chair), Sara Chan (Secretary), Giselle Basanta, Emelie Chhangur, Sunny Fong, Chris Gehman, Chris Goddard, Desmond Lee, Kathleen Mullen, Kerry Potts and Christy Thompson

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**STAFF**

**Executive Director:** Scott Miller Berry  
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**Guest Coordinator:** Marco Cheuk  
**Year-Round Interns:** John Armstrong, Caitlin Gilbert, Sve Pavic  
**Year-Round Volunteer:** Lev Levner  
**Auditor:** David Burkes, C.A.  
**Printers:** General Printers, Moveable

**PROGRAMS**

**Competition Jury:** Candice Hopkins, Henriette Huldish and Irina Leimbacher

**Guest Curators:** Oliver Husain and Kathleen Smith, Christof Migone (Blackwood Gallery)

**S is for Student Jury Members:**  
 Annie Onyi Cheung, Meelad Moaphi, Dylin North

**DESIGN**

**Festival Creative and Design:** Terry Lau, beehivedesign.com  
**Illustrator:** Jenny Perlin  
**Web Programmer:** Sara Maclean, twig design, twigdesign.ca  
**Copyeditor:** Kieran Joyes



**THE IMAGES FESTIVAL**

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 W: imagesfestival.com

The Images Festival is produced by the Northern Visions Independent Film and Video Association, a registered charitable organization since 10 June 1988. Charitable # 12741 8762 RR0001.

# Imagine Creating the Future

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## looking for film & video distribution assistance?

For nearly 30 years, the Winnipeg Film Group has distributed Canadian independent experimental and animated works to a multitude of festivals and screening venues across Canada and internationally.

We have a high rate of acceptance for the films we distribute and strive to seek financial returns for filmmakers.




If you are interested in being a part of our world-renowned film catalogue please go to [winnipegfilmgroup.com](http://winnipegfilmgroup.com) for more information

# WNDX

## Winnipeg's Festival of Film + Video Art

Sept 30 to Oct 3, 2010

SUBMISSIONS DEADLINE: MAY 31, 2010

[www.wndx.org](http://www.wndx.org)







# Don't be a tourist.

Love images more. At the Ontario College of Art & Design (OCAD), we love images enough to make them, and to find in them the spark of intellectual inquiry. It's one of the reasons we salute you, Images Festival, in your 22nd year.

Our university's 133-year tradition of contemporary thinking and practice in art and design is inspired and transformed by the independent media arts. It's also ever-changing — today, 17 bachelor's and master's degree programs blend academic rigor with the experimental freedom of the studio.

Artwork by Jeff Winch, BFA, Integrated Media, 2008



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The Canadian Filmmakers Distribution Centre is Canada's foremost non-commercial distributor and resource for independently produced film and time based art. We represent approximately 800 filmmakers worldwide and 2,600 film titles in our catalogue. CFMDC's collection is diverse, ranging from the 1950s to the present, continues to grow steadily and contains some of Canada's most original and well-respected works of art on film.

Canadian Filmmakers Distribution Centre  
119-401 Richmond St. W., Toronto, ON Canada m5v 3a8  
Telephone: +1-416-588-0725 Contact us: cfmdc@cfmdc.org

www.cfmdc.org



# 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.

**Deluxe Cinematic Vision Award:** This prize is sponsored by Deluxe 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 Deluxe.

**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 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.

**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 2010 the Tom Berner Award is presented to Margaret Wagner.

Receptionist: Marg. Conference call. Line one. It's Keith and Laura. Marg: Who? Receptionist: You know. Keith Cole the gay filmmaker and Laura Cowell who used to run that Super 8 Film Festival? Remember? Marg: Oh great. (sigh) Hey guys. What do you want this time?? Laura: No. No. Nothing. Actually we have something for you. Marg: Listen, I ripped up both your invoices years ago – you don't owe me anything. Keith: Oh yes we do—Laura: And so does everybody else who's ever tried to make a movie in this town. Keith: Surprise! You're the recipient of the 2010 Tom Berner Award.

Marg: What's that? Laura: It's the top honour from Toronto's independent film community. Every year we recognize an unsung hero amongst us. Keith: Yeah! You get a mention in the Images program, a homemade trophy and then there's gonna be a LIFT party for you later this year! Laura: Basically, we just want to thank you for never giving up on us. – Keith Cole and Laura Cowell

.....  
• The 2010 Images Festival Awards Ceremony will precede our Closing  
• Night Gala, beginning at 9 PM at St. Anne's Parish Hall, 651 Dufferin  
• Street at Dundas.  
• .....



### Jury

**Candice Hopkins** is the Sobey Curatorial Resident, Indigenous Art, at the National Gallery of Canada and the director and curator of Exhibitions at the Western Front in Vancouver, BC. She has an MA from The Center for Curatorial Studies, Bard College, NY. Her writing is published by MIT Press, New York University, Catriona Jeffries Gallery, Black Dog Press and Banff Centre Press, among others and she has given talks internationally at venues including Tate Modern, Tate Britain, Dakar Biennale, and the University of British Columbia. Hopkins is a former instructor in the Critical + Cultural Studies Department at Emily Carr University where she taught Aboriginal art history. Her recent curatorial projects include exhibitions on time and obsolescence, architecture and disaster, and fictional identities.

**Henriette Huldisch** is associate curator at Hamburger Bahnhof Museum for Contemporary Art in Berlin, where she oversees the Media Archive. From 2001 to 2008 she worked at the Whitney Museum of American Art in New York, where she co-curated the 2008 Whitney Biennial Exhibition and *Full House: Views of the Whitney's Collection at 75* (2006). Previously she curated shows such as a retrospective of films by Robert Beavers and the exhibition *Small: The Object in Film, Video, and Slide Installation* (2004), including the work of Sol LeWitt, Jonathan Monk, and Michael Snow. Among Huldisch's writings are essays and interviews in Artforum, North Drive Press, and the anthology *Collecting the New: Museums and Contemporary Art*, as well as numerous Whitney Museum publications. In the fall of 2009 she was a guest professor at the Malmo Art Academy, Sweden.

**Irina Leimbacher** is a San Francisco-based film curator and scholar. She is co-founder of kino21 and former artistic director of San Francisco Cinematheque where she curated experimental and documentary programs for 12 years. She curated the 2009 Flaherty Seminar and has put together film programs for venues such as the San Francisco International Film Festival, the Arab Film Festival, San Francisco Camerawork, Pacific Film Archive, and Cinema Project in Portland, Oregon. Her touring series of the work of feminist film pioneer Germaine Dulac was presented at MoMA, Cinematheque Ontario and UCLA Film Archive. She has taught at UC Berkeley, San Francisco State, the San Francisco Art Institute, and Sarah Lawrence's Florence Program, and her writing has been published in Film Comment, La critica sociologica, Bright Lights, Framework, Wide Angle and elsewhere.



Henriette Huldisch's participation in the Images Festival is generously supported by Goethe-Institut Toronto.



## BODIES IN TROUBLE / CORPS EN PÉRIL

Maya Deren, Ana Mendieta, Greta Pratt, Rocco Morabito,  
Cristina García Rodero, Ben Sklar, Larry Towell, Alex Webb and others

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Still from the LAC collection found by Sara Angelucci. Restrictions on use: none

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## Tacita Dean Craneway Event

April 3 – 24, 2010  
Screenings: Tuesday to Saturday at 12:00 pm & 3:00 pm  
Additional evening screenings: Thursday at 7:00 pm  
16mm colour animorphic film, 108 minutes

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**XTRA!** Canada's gay & lesbian media group



Welcome to the 23rd Images Festival!

We are ecstatic to be sharing a wonderful slate of deftly programmed contemporary media art with you! We invite you to discover vanguard developments from over 145 Canadian and international media artists at 25 venues throughout the Greater Toronto Area during the month of April.

Artist-driven media art continues to drive contemporary art exhibition in every direction. The expansion of moving image culture into daily life via PDA's, public screens and galleries, not to mention inclusion in theatre and dance productions is captivating. What are the conditions that nurture and sustain healthy media art ecologies? 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 will address through our programming, commitment to dialogues, and audience engagement via artist talks and educational programming. All of these questions and more will be examined at the 2010 International Experimental Media Congress, a 5-day intensive conference occurring April 7 – 11 at the Ontario College of Art and Design. This is the first such event in 21 years and we couldn't be happier to be hosting this landmark gathering – welcome all delegates and participants to the Congress!

The theme From Instructions at this year's Festival celebrates the ability of festivals, as temporary communities, to engage audiences as they navigate a series of public sites that create a framework within which their bodies receive "instructions." From Tacita Dean's *Craneway Event* installation at Gallery TPW, to robbinschilds performance at Dancemakers to the *Revenge of The Theory Persons...* program, these landmark approaches to media art embrace the notion that choreography is met or rejected by everyone who engages with it. Will you accept our invitations?

Please take advantage of our Pay What You Can pricing on most of our shorts programs – and don't forget to visit our artist's talks, gallery installations and blog. Don't forget to check out our free Mediathèque, where you can watch works featured in the festival. Kindly consider becoming an Images member — each and every membership contributes substantially to our operations.

Sadly, our audiences are restricted to those 18 years and older: We are forced by 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. Rating our films could not only constitute censorship by the Provincial government, it would also cost us thousands of dollars. Images would love to expand our audiences and share artist-made film and video with folks of all ages, but under this antiquated Act we are sadly unable to do so.

Heartfelt 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 invigorated!

We welcome your feedback, ideas and suggestions always.

Scott Miller Berry  
Executive Director  
[scott@imagesfestival.com](mailto:scott@imagesfestival.com)



Year after year, it is the festival's ability to investigate a new set of questions, to reinvent itself, that ensures the experience at Images remains exciting and fresh. Organized under a very broad and open framework, the Images Festival is an annual event that exhibits contemporary artist-made film, video, installation, performance and new media. A very wide net is cast as we research and view films and videos, and wading through the findings, unpredictable connections emerge; it is the art works themselves that define and shape the festival each year.

Responding to, and elaborating on some of the themes in this year's festival, we have again decided to name the festival. The idea of choreography, as both a direct and indirect influence on making and viewing film and video, has formed the substrate for this year's festival, which we are presenting under the title From Instructions. Borrowed from Simone Forti—one of the key figures in choreography in the second half of the 20th century—*From Instructions* is a performance described in her Handbook in Motion as, "One man is told that he must lie on the floor during the entire piece. Another is told that he must tie the first man to the wall." Creating a dormant tension between two opposing instructions for movements, Forti's project encapsulates much of what we are interested in exploring through this idea of choreography. Though limiting in what it might immediately conjure, choreography, or more broadly, the organization of bodies in social space is something that can be examined beyond a traditional engagement with dance as a medium: from the space of a screen in the cinema, to the white box of the gallery.

There are a number of highlights at the festival this year which meet this conversation head-on: from a keynote discussion at the International Experimental Media Congress with Yvonne Rainer; to Oliver Husain and Kathleen Smith's screening/presentation *Revenge of the Theory Persons - Don't Just Sit There, Gentle Presence*, a program of dance/ movement based films which are responded to in space by a shifting arrangement of everyday objects; to robbinschilds' *Sonya and Layla Go Camping*, a performance that is two parts dance to one part video, which influences and cites Jacques Rivette.

From another vantage point, this notion is engaged with other currents at the festival, where the idea of choreography is not direct, but rather implied through the idea of bodies in social space. Several works at this year's festival actually have no images, and through this lack of a "picture" in the traditional sense, the focus shifts from screen space to the physical space that the bodies of the audience move through. Nowhere is this more evident than in the *No Images* project, in which an audience in gathered together in a 100% pitch black room to "watch" a concert unfold, their individual relationship to the space, the sound and the visual elements that these sounds conjure changing for each audience member.

An instruction is an action that lies dormant. It's a suggestion of an action that is not realized until it's activated by an audience or an artist. In the context of the festival, it relates not just to this notion of the ever-changing dynamic of the artistic projects presented at the festival, but to the ways in which the manifestation of those projects shifts from room to room as the dynamic of the audiences change. With that, the theme here is not a definition; it should not act as a box into which the festival perfectly fits. Rather, these ideas are more of proposition, a guidepost, a set of instructions that can frame a set of questions about how to approach the numerous ideas at play in the festival and ultimately inform what your experience as a viewer will be.

Pablo de Ocampo  
Artistic Director  
[pablo@imagesfestival.com](mailto: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. Now in its 23rd year, the festival has premiered some of Canada's most exciting film, video, installation, performance and new media works.

By presenting cutting-edge programming and bringing together artists and viewers, the festival plays a key role in nurturing an appreciation of the media arts – in Canada and internationally. The festival provides a valuable forum for artists to engage in a creative conversation about their artform with both their peers and the public.

Congratulations to the organizers, volunteers and artists who continue to make this event a success.

• • • • •

Le Conseil des Arts du Canada est fier d'appuyer encore une fois Images Festival. Le Festival, qui en est maintenant à sa 23e année, a présenté en première certains des films, installations, performances, œuvres des nouveaux médias et vidéos les plus intéressants au Canada.

En présentant une programmation d'avant-garde et en réunissant artistes et spectateurs, le Festival joue un rôle essentiel en stimulant l'intérêt pour les arts médiatiques tant au Canada qu'à l'échelle internationale. Le Festival offre aux artistes un forum précieux et propice aux échanges créatifs sur leur forme d'art avec leurs pairs comme avec le public.

Félicitations aux organisateurs, aux bénévoles et aux artistes qui ont encore fait de cet événement une réussite.

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



Ministre du Patrimoine canadien  
et de la Condition féminine

For the past 23 years, the Images Festival has been an ideal showcase for independent cinema, video, and new media. For festival-goers, it provides a wonderful opportunity to be amazed by the bold and original works of independent creators.

Our Government recognizes the importance of creativity not only to the vitality of Canadian culture, but also to economic growth. We know just how essential the arts are to our society and identity.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to thank the artists, organizers, and volunteers who ensure this festival's success and help make Toronto a region on the cutting edge of creativity.

• • • • •

Depuis 23 ans, le festival Images constitue une vitrine idéale pour le cinéma indépendant, les vidéos et les nouveaux médias. Pour les festivaliers, il s'agit d'une belle occasion de se laisser émerveiller par les œuvres audacieuses et originales de créateurs indépendants.

Notre gouvernement reconnaît l'importance de la créativité non seulement pour le dynamisme de la culture canadienne, mais également pour la croissance économique. Il sait à quel point les arts sont essentiels à notre société et à notre identité.

Au nom du Premier ministre Stephen Harper et du gouvernement du Canada, je remercie les artistes, les organisateurs et les bénévoles qui assurent le succès de ce festival et qui contribuent ainsi à faire de la région de Toronto un milieu des plus avant-gardistes.

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



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency  
un organisme du gouvernement de l'Ontario

The Images Festival continues to provide an important forum for showcasing Ontario's experimental media arts and for independent film and media arts from around the world. We were delighted to hear that Images is also hosting the International Experimental Media Congress - the first time in Ontario since the celebrated Toronto Experimental Film Congress of 1989.

Congratulations to all those involved in the 23rd Images Festival.

• • • • •

Le festival Images continue à servir d'important forum pour la présentation des arts médiatiques de l'Ontario ainsi que des films et arts médiatiques indépendants du monde entier. Nous étions ravis d'apprendre que ce festival accueille également le International Experimental Media Congress – la première fois en Ontario depuis le fameux Experimental Film Congress qui s'est tenu à Toronto en 1989.

Félicitations à tous ceux qui participent à la 23e édition du festival Images.

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



torontodartscouncil  
An arm's length body of the City of Toronto

It is my privilege to extend greetings to the artists, organizers, staff and volunteers of the 2010 Images Festival on behalf of Toronto Arts Council.

The 23rd edition of Images Festival is sure to be marked by another year of innovative programming and engaging artist-audience dialogues. TAC applauds Images Festival for exhibiting and encouraging the work of independent and emerging artists working in film, video and the digital arts, as well in new media, multi-media and installation.

Images Festival 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. To audiences, Images offers a unique opportunity to experience film, video and new media projects.

TAC congratulates the Board, Staff and many volunteers on an outstanding festival!

Karen Tisch  
President  
Toronto Arts Council Board of Directors





Telefilm Canada is proud to be a part of the 2010 Images Festival and to salute the extraordinary talent that this nation generates. It is events such as this one that strengthen the industry as a whole by drawing attention to Canadian productions, developing talent and fostering creative collaboration.

At Telefilm, our objective is to support talent throughout Canada, and to encourage the production of content that appeals to audiences at home and abroad. Our cinema entertains, enlightens, informs and challenges; it fosters dialogue about our identity and our values. It represents us on the international stage, shapes our sense of belonging and contributes to the diversity of our society.

Thank you to the organizers of the 2010 Images Festival for bringing us together year after year. This event will provide festival-goers with an opportunity to discover outstanding works and to enjoy the latest in home-grown cinema.

Enjoy the festival!

.....

Téléfilm Canada est fière de participer au Festival Images 2010 et d'y saluer le talent extraordinaire que le Canada génère. Ces sont des événements comme celui-ci qui renforcent l'industrie dans son ensemble, en attirant l'attention sur les productions d'ici, en permettant au talent de s'épanouir et en favorisant la collaboration créatrice.

Téléfilm Canada a pour objectif de soutenir les créateurs canadiens et d'encourager la production d'œuvres attrayantes pour les publics d'ici et d'ailleurs. Notre cinéma est divertissant, instructif et inspirant; il encourage le dialogue sur notre identité et nos valeurs. Il nous représente sur la scène internationale, forge notre sentiment d'appartenance et contribue à la diversité de notre société.

Merci aux organisateurs du Festival Images 2010 de nous réunir année après année. Pour les festivaliers, cet événement est l'occasion de découvrir des œuvres remarquables et de savourer les créations les plus récentes de notre cinéma.

Bon festival!

Michel Roy  
Chair of the Board, Telefilm Canada  
Président du conseil d'administration, Téléfilm Canada

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# THE BUFF

## Media Artists: We get your work. Your work gets our support.

The Ontario Arts Council supports professional Ontario-based film, video and media artists through a number of granting programs. Take note of the following opportunities and application deadlines:

**Grants for Media Artists:** Emerging, Nov. 15; Mid-Career and Established, Apr. 15 and Oct. 1  
**Exhibition Assistance:** July to February  
**Media Arts Festivals:** Project grants, Mar. 1 and Sept. 15; Operating grants, Mar. 1  
**Visual and Media Arts Projects:** June 15 and Dec. 15  
**Visual and Media Arts / Artist-Run Centres and Organizations:** Mar. 1  
**Avance médias: en français** Oct. 15  
**Aboriginal Arts Projects:** Feb. 16 and Sept. 15  
**Access and Career Development:** May 3  
**Arts Education Projects:** Mar. 1 and Oct. 1

For more information on eligibility, and to find application forms and guidelines, visit **Media Arts** on our website: [www.arts.on.ca](http://www.arts.on.ca).

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

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Ces renseignements existent également en français.

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<b>Amnon Buchbinder</b>	screenwriting
<b>Barbara Evans</b>	production
<b>Seth Feldman</b>	cinema & media studies
<b>Caitlin Fisher</b>	Canada Research Chair in digital culture
<b>Jim Fisher</b>	production
<b>Scott Forsyth</b>	cinema & media studies
<b>Laurence Green</b>	production
<b>John Greyson</b>	production
<b>Sharon Hayashi</b>	cinema & media studies
<b>Philip Hoffman</b>	production
<b>Ali Kazimi</b>	production
<b>Brenda Longfellow</b>	production, cinema & media studies
<b>Janine Marchessault</b>	Canada Research Chair in art, digital media and globalization
<b>John McCullough</b>	cinema & media studies
<b>Marie Rickard</b>	screenwriting
<b>Tess Takahashi</b>	cinema & media studies
<b>Temenuka Trifonova</b>	cinema & media studies
<b>Colleen Wagner</b>	screenwriting
<b>Howard Wiseman</b>	screenwriting
<b>Suzie Young</b>	cinema & media studies
<b>Mike Zryd</b>	cinema & media studies

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Our rate is subject to room availability and is based on a stay in a classic room during the festival: April 1<sup>st</sup> to 10<sup>th</sup>, 2010.



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[www.imagesfestival.com/ifpod](http://www.imagesfestival.com/ifpod)

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

#### iFpod History

Started in 2007, the **iFpod** project was initiated to provide an opportunity for the insatiable media junkie to watch or download remarkable video art projects which subvert the ubiquitous small screen with artist visions.

In 2007, with the assistance of Vtape Distribution, we inaugurated the **iFpod** with 11 projects: five 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 and in 2009, we included 5 videos produced by youth in our workshop with the Bleecker Street Co-op with the support of the Canadian Art Foundation. Most of these videos can be found on YouTube and have traveled to thousands of sites across 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 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' films will work with these new forms of exhibition to rapidly develop this vibrant arm of alternative media art culture.

## Free Artist Talks

#### Kamal Aljafari and John Greyson

Friday April 2, 3 PM

Workman Arts, St. Anne's Parish Hall, 651 Dufferin Street (at Dundas)

Artists Kamal Aljafari and John Greyson will discuss their works from opening night, the specific geographies that they engage and the potential discursive spaces that a film festival can develop.

**FREE**

#### Opening Reception and Tour: Jayce Salloum & Khadim Ali

Saturday April 3, 1 PM

Royal Ontario Museum Institute for Contemporary Culture, 100 Queen's Park

Join Salloum and Ali for a reception and talk about their collaborative installation at the ROM.

**FREE** for passholders! See [rom.on.ca](http://rom.on.ca) for admission fees.

#### Ross McLaren

Saturday April 3, 4 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Join Canadian Spotlight Artist Ross McLaren for a conversation about his practice in relation to the initiatives and organizations that he was engaged with during his time in Toronto.

**FREE**

#### NEW For 2010!

The Images Festival has partnered with **Workman Arts** and the **National Film Board of Canada** to present a series of free workshops with Workman Arts members to produce a new series of short videos for **iFpod**. Funded by the Images Festival and supported by Education Partner the National Film Board of Canada, the workshops aim to increase accessibility to video techniques and technologies while fostering a new generation of videomakers.

The mission of Workman Arts is to support aspiring, emerging and established artists with mental illness and addiction issues who are committed to developing and refining their art form and promoting a greater understanding of mental illness and addiction through film, theatre, visual art, music and the literary arts.

Workman Arts members will learn about the process of video art-making through the creation, exhibition and distribution of their own projects. They will develop a "personal PSA" while learning 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](http://imagesfestival.com/ifpod) to view and/or download these exciting new works which will also screen at the Rendezvous With Madness festival this November!

Special thanks to the National Film Board of Canada, Workman Arts, twig design and Telefilm Canada for startup support.

#### Experimental Media Congress Keynote Talk:

**Yvonne Rainer, moderated by John Greyson**

Wednesday April 7, 7 PM

Ontario College of Art & Design (OCAD), 100 McCaul Street

Yvonne Rainer will discuss the forms and modes engaged in her ongoing practice from choreography to film.

**FREE** for Experimental Media Congress delegates

\$10 general/\$5 students, seniors, Images Festival members

#### Barbara Hammer Book Launch

Saturday April 10, 1:30 PM

Ontario College of Art & Design (OCAD), 100 McCaul Street

Barbara Hammer launches her first book with a reading from "Hammer!", a memoir tracing her life and practice through its many twists and turns. Come early for a performance of her piece, *Available Space*, first presented in Toronto in 1979! Part of the International Experimental Media Congress. See p. 91 for more information.

## Educational Programming



Images continues 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).

#### Workshops at the National Film Board of Canada

National Film Board of Canada Toronto Mediatheque (150 John Street)

For the sixth 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 2010 Images Festival, the NFB presents:

#### Adult Animation workshop: Take Two: Animation Remix Workshop for Adults

Tuesday March 16

6:30 – 9:30 PM

Age group: 18+

Craving to crash a kids workshop? Well, here's your chance... 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?

#### Youth Animation Workshop: Animate This!

Monday March 22

10 AM – 3 PM

Age group: 14+

Get your hands dirty with modeling 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.

All above NFB Workshops are FREE for Images Festival guests.

Please register in advance by e-mail: [nfbmediathequeonf@nfb.ca](mailto:nfbmediathequeonf@nfb.ca) or by phone at 416 973 7114.

#### March Filmmaking Workshop with Workman Arts

New for 2010!

This workshop is reserved for Workman Arts Members only.

The Images Festival has partnered with the National Film Board and Workman Arts to run a series of free workshops with Workman Arts members to produce a new series of short films. Led by NFB facilitators, this hands-on workshop will guide adult students through the basics of visual storytelling and in-camera editing to make 60 second PSA's or short "personal story" narratives.

#### TOURS

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

Saturday April 3, 2 PM and 3 PM

Led by Christopher Régimbal and Carol-Ann Ryan

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

#### Performance Bus

Art Gallery of York University, Wednesday March 31, 6 – 9 PM

Please join us on the free performance bus to the *Emotional Feelings* exhibition at the AGYU. Departing at 6 PM from OCAD (100 McCaul Street) and returning at 9 PM. Special performances from Allyson Mitchell on the bus!

#### Congress Guided Tour

Congress Guided Tour of the Images Festival's Off Screen Projects in 401 Richmond. Saturday April 10, 3 PM. Meet at the Images Festival Office, 401 Richmond Street West, Suite 448

#### Canadian Art Foundation Spring School Hop

For the third consecutive year, the Images Festival is pleased to partner with the Canadian Art Foundation for the spring School Hop, which introduces Toronto-area public high-school students to contemporary visual art through three days of artist-led tours. Students tour the Off Screen exhibitions in the historic 401 Richmond arts building.

#### Educator's Guide

The Images Festival creates an Educator's Guide each year to accompany our Off Screen exhibitions. The 2010 guide is available online and at participating galleries. [www.imagesfestival.com](http://www.imagesfestival.com)

The Canadian Art Foundation's Teacher's Guide covers various media forms and is available at [www.canadianart.ca](http://www.canadianart.ca)

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#### Student Programming and Mentorship

##### S is for Student Screening

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 49.

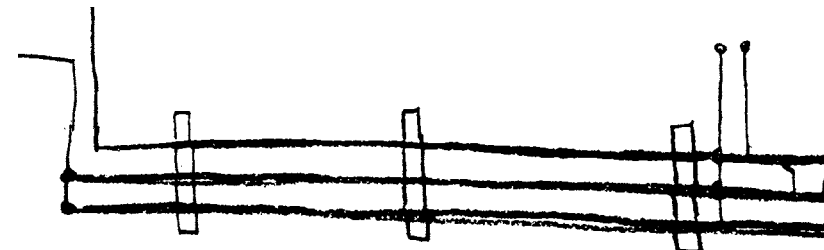
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#### Student Off Screen Exhibition

Returning in 2010, the student Off Screen exhibition presents student media projects in a gallery at the festival. Complementing the S is for Student Screening, this exhibition focuses on the art practice of local and Canadian students working in media art. The projects in this exhibition introduce an emerging generation of artists whose hybrid development of the moving images crossing boundaries of film and video. Presented at XPACE Gallery.

For full details see page 84.

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





# Thank You

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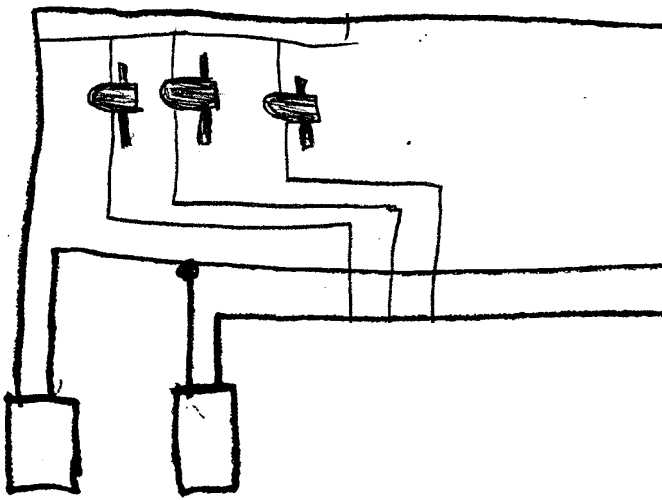
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**ON SCREEN**

**LIVE**

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BONUS SCREENING!

# Women Without Men

Shirin Neshat

Saturday March 27  
7 PM

The Royal (608 College Street)

\$15 advance/\$18 door

\$50 VIP seating, giftbag and reception with the artist (limited to 40 tickets)



## Women Without Men

Shirin Neshat

Germany/Austria/France, 2009, 35mm, 97 min

The Images Festival and the Power Plant are pleased to present a benefit screening of internationally renowned contemporary artist Shirin Neshat's first feature film *Women Without Men*, with a special Q&A by the artist. Winner of the Silver Lion at the Venice Film Festival, *Women Without Men* expands the New York-based Iranian artist's photography and video practice – visually stunning meditations on gender and power in the Muslim world – to the big screen. Adapting Shahrnush Parsipur's novella and set against the backdrop of the politically tumultuous early 1950s, Neshat creates a multi-faceted narrative detailing the harrowing experiences of five Tehran women from all walks of life. Neshat captures each of the women's struggles for independence with a sumptuous and potent visual language.

**Shirin Neshat** (b. 1957, Qazvin, Iran) has exhibited internationally in numerous group and solo exhibitions since the early 1990s. Recent solo shows have been held at the National Museum of Contemporary Art, Athens (2009), National Gallery of Iceland, Reykjavik (2008), Stedelijk Museum, Amsterdam (2006), and Hamburger Bahnhof, Berlin (2005).

Special thanks to Mongrel Media.

For advance tickets, please visit: [www.imagesfestival.com/store](http://www.imagesfestival.com/store)

ON SCREEN

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OPENING NIGHT GALA

# Port of Memory

Kamal Aljafari

Thursday April 1  
7 PM

Bloor Cinema (506 Bloor Street West)

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



## Port of Memory

Kamal Aljafari

Palestine/Germany/France, 2009, 35mm, 63 min

Kamal Aljafari's quiet and poetic *Port of Memory* is a portrait of a neighbourhood and its residents in the port city of Jaffa. One of the oldest ports in the world, Jaffa was a predominantly Arab city up until the war in 1948. Due to the large Arab population, the 1947 United Nations Partition Plan designated the city to be a part of the Arab state, but after an offensive by Irgun, a militant Zionist organization, virtually all of the residents of the city fled over the span of a couple weeks. After the war, Jewish families began to settle in the city and it was soon incorporated into the state of Israel and shortly after became a part of the municipality of Tel Aviv.

In much the same fashion as his 2006 film *The Roof*, Aljafari's newest film tells its story not only through its characters, but also through the architecture these characters inhabit. The Palestinian neighborhoods that make up the old part of the city remain in a state of legal limbo over ownership claims and much of the houses sit boarded up and empty. *Port of Memory* follows Aljafari's family after receiving notice evicting them from their home. The narrative centers on Aljafari's uncle, Salim, playing a scripted version of himself, as he maneuvers through the city: from banal bureaucracy of meetings with his lawyer, to roaming the empty streets of his neighbourhood looking for vacant houses. Like everyone else in the film, Salim is in limbo anxiously waiting for a resolution to his situation.

These old neighbourhoods were the frequent site of film shoots – everything from Israeli musicals to Hollywood blockbusters – using its empty spaces as a blank canvas to stand in for Beirut, Tehran, and the “Middle East” in general. Time and memory collide amidst these ruins, as Aljafari incorporates these scenes into the fabric of his own film. Rendering these sites into a stage set, the appropriated segments show the neighbourhoods as characters in another narrative: from the elegiac song for his homeland sung by an Israeli sailor strolling the seaside port, to a well-armed Chuck Norris blazing through the narrow lanes and alleyways, gunning down Lebanese terrorists. With these cinematic histories, Aljafari shows how one people's ruins can be used to project the fantasies of others.

ON SCREEN



**Kamal Aljafari** is a filmmaker and visual artist who graduated from the Academy of Media Arts in Cologne in Germany. His films include *The Roof* (2006), which has screened internationally and won the Best International Video Award at The Images Festival in Toronto, as well as the Best Soundtrack award at the FID Marseille festival. Aljafari received the Visual Art Prize of the City of Cologne in 2004, a Stiftung Kunstfonds Germany Artist Fellowship in 2005, and a Sundance Documentary Fund Grant in 2007. He is the Benjamin White Whitney Scholar and Radcliffe-Harvard Film Study Center Fellow for 2009-2010.

Preceded by:

## Covered

John Greyson

Canada, 2009, video, 14 min

As a prologue to the opening of the Images Festival, we travel to the opening of the Queer Sarajevo Festival in 2008. Shut down by violent mobs, the opening ceremonies of this festival were protested for blaspheming the holy month of Ramadan. Using Greyson's signature appropriation of pop culture music and mirrored narratives, *Covered* is a not just a commentary on the complex politics at play in Bosnian society today, but a statement on the function that films and film festivals play in the broader fabric of society and culture.

- **Opening Night Party**
- Join us after the screening for some celebratory drinks!
- 9 PM – 2 AM
- Gladstone Hotel Ballroom, 1214 Queen Street West
- **FREE** with ticket stub or Festival pass
- **Artist Talk: Kamal Aljafari & John Greyson**
- Join the filmmakers from our opening night program for a discussion about their films.
- Friday April 2, 3 PM
- Workman Arts, St. Anne's Parish Hall,
- 651 Dufferin Street (at Dundas)
- **FREE**
- See p. 24 for details.

ON SCREEN PROGRAM 1

## I Went to the Zoo the Other Day

Luo Li

Friday April 2

7 PM

Workman Arts, St. Anne's Parish Hall (651 Dufferin Street at Dundas)

Admission: Pay What You Can

ON SCREEN

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### I Went to the Zoo the Other Day

Luo Li

Canada, 2009, video, 69 min

To introduce the first feature length work by Hamilton-based artist Luo Li is to unpack the conditions of exhibition and viewership that inform not only the institution of the title, but the cinema it is encountered in. The former can be connected to the "conventions of the glass window" as formulated by the American artist Dan Graham in his publication *Video-Architecture-Television*. He states: "A view from one space into the other space, by what is allowed to be seen, defines one space's socially (pre-)conceived 'view' of the other."

Ostensibly a fictional portrait of two friends and the day of their visit to the Toronto Zoo, *I Went To the Zoo the Other Day* may conclude with our protagonists, but it does not begin with them. Instead, the first shot is of the glass enclosure of an exhibit, a surface that reflects the sounds and images of the collected viewers passing by as much as it provides a fluid space for a one-way gaze.

Something is keeping Danilo withdrawn and feeling down, and his friend Dragana takes him to the zoo. For the duration of their visit, they come together for companionship and dialogue as much as they drift apart or encounter things together in silence. While the idea for this particular project originated during the artist's time in China, it was shot and completed in Canada, and although it was written and directed in English, the film was acted in Serbian, the first language of the actors. Together they survey the life housed in the zoo, a temporary community within the city where practically all the life has arrived from elsewhere. Therefore, the conditions of the zoo echo those of the city in which it is found, where almost all can trace their origins to other places.

The crisp black and white photography and seamless camera of *I Went to the Zoo the Other Day* simultaneously reveals and conceals the specificity of place that grounds the film. Capturing the languid progression of a summer day, Li reveals a space at the periphery of the city that nonetheless reveals a centre, the dislocation between belonging and exile.

**Luo Li** is a film and video maker. He was born in China and recently completed his MFA in Canada. His works have screened internationally in festivals and galleries including Arsenal (Berlin, Germany), Cinemathèque Ontario (Toronto, Canada), Festival du nouveau cinéma (Montreal, Canada), Reyes Hecoles Gallery (Mexico City, Mexico) and the Images Festival. *I Went to the Zoo the Other Day* is his first feature-length film.

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## Canadian Artist Spotlight: Ross McLaren

**Friday April 2  
9 PM**

Workman Arts, St. Anne’s Parish Hall (651 Dufferin Street at Dundas)  
Admission: \$10 general/\$8 students, seniors, members

ON SCREEN

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I knew Ross as a filmmaker, collaborator and the founder of the Funnel, the most important locale for experimental film in Canada. It wasn’t just the man’s charm, but his films — awkward, jarring, disjunctive, and, of course, ironic — which grabbed my attention. It was the late 1970s. It was punk. No one followed, everyone did what they weren’t expected to do. No reverence for commercial film, no desire for distribution. You made films because they needed to be made. Why not try it this way; let’s see what it looks like. A failure in film was a celebrated success.

And there was Ross, a Sudbury boy in Toronto, recently graduated from the Ontario College of Art. McLaren began his career co-founding the Toronto Super 8 Film Festival, the first in Canada. His film *Weather Building* (1976) is emblematic of this period. Super 8, edited in camera, science fiction meets visual abstraction. It is a dissolving, collapsing, repeating visual. It is the antithesis of Warhol’s ponderous *Empire State* and a sly homage to Michael Snow’s incessant panning camera. With its off-screen sounds, footsteps, wind blowing, there is an uncomfortable energy in *Weather Building*, and simultaneously something very cerebral in its abstracted imagery. The film is an enunciation of the time.

It is 1976. McLaren is actively organizing screenings of films in the basement of the Centre for Experimental Arts and Communication (CEAC), a non-institutional, revolutionary art space operating at the edge of the edge. CEAC’s mastermind and director, Amerigo Marras, gay, young, was an architecturally trained anti-advocate for the status quo. He had grown up in radical Italian politics so, in the fresh cultural territory of Toronto art production, he was willing to open his cultural space to whatever was tough, Marxist, advocated world change, and had no time for history and its lies. Here, one was confronted. Here, in the art basement, McLaren created his seminal *Crash ‘N’ Burn* (1977), named after the short-lived downstairs punk club. With a wind-up 16mm Bolex, he films in silence a visual rendering of the rancorous. Jerky, rough, in grainy black-and-white, lead singer after lead singer takes off his shirt, gyrates, shakes his ass in the face of an audience who scream and jump up and down, up and down, their bodies, the camera. In the film, the audio is not synced to the visual, but this is seamless disjunction. The once-stars of early punk, the Dead

**Weather Building**  
1976, 16mm, 10.5 min

**9 X 12**  
1979-81, 16mm, 1 min

**Summer Camp**  
1978, 16mm, 60 min

**Sex Without Glasses**  
1983, 16mm, 12.5 min

**Wednesday, January 17, 1979**  
1979, 16mm, 4.5 min

**Dance of the Sacred Foundation Application**  
2003, video, 15 min

Boys, Teenage Head, and the Diodes pass as McLaren zooms in and pans. It is a documentary, yet not. Scratches on the film reverberate with the snarling performers who want nothing more than to announce destruction, feign their own deaths, and draw knives across naked emaciated stomachs. The celluloid explodes in raucous frenzy: discordant, awkward, and pertinent. These are not folk singers, these are suffering punks who scream out to us: “I’m in a coma/Pull the plug on me/ I’m in a coma/please listen to me/I’ve got the right to live, I’ve got the right to die.” Isn’t this what it’s about? Kill me, it’s so fuckin’ boring.

While downstairs at CEAC the punks had screamed, five floors above Amerigo and crew organized an event for every day of the week and published *Strike* magazine. When *Strike* printed a grainy black-and-white-and-red cover photograph of Aldo Moro’s bloody body in May 1978, what occurred was a political firestorm in Conservative Ontario. Within days, all funding was withdrawn and the RCMP were at the doors. It was over in an instant. The art community went into a coma of fear; with hardly a word of protest in defense, CEAC collapsed. McLaren propels out of CEAC’s womb, tears off, landing at a small warehouse at the eastern end of Toronto where he finds a new home for the Funnel, an artist-controlled location for the making and the showing of film.



Canadian Artist Spotlight: Ross McLaren

ON SCREEN



The Funnel had begun quietly after the Crash ‘n’ Burn club had shut down in the fall of 1977, operating in the CEAC basement rent-free until the 1978 incident. It was at the Funnel during the late 70s and throughout the 80s where those of us making films in the pure pleasure of self-indulgence found a supportive audience. Who cared that only a few saw your work as long as you were free to play with the media in every way possible, from over stylized narrative, to John Porter’s single frames of speed, or Michael Snow’s texts melting on found stock. It was the Funnel where you could create films for an uncompromising audience. Here, you could watch on a Friday night the latest efforts at the mutated incarnation of film. Here you could watch their films and meet some of the world’s most highly respected artists. A who’s who of the avant-garde scene exhibited and discussed their work with appearances by Kenneth Anger, Robert Frank, War-hol Superstar Ondine, James Benning, Valie Export, Jack Smith. Ross organized, promoted and made it possible for everyone to create and show their films.

One of the first films McLaren showed at the new Funnel was *Summer Camp* (1978), called by the Globe and Mail’s Jay Scott: “One gruesome delusion after another . . . funny and grisly at the same time.” It is a banal, absurd film constructed of endlessly repetitive outtakes from a CBC audition for the cast of a television program, “Time of Your Life,” centering on youth culture. It is shot with a kinescope camera, an early hybrid video camera that recorded in 16mm film with an optical sound track. Each teenage actor undergoes a three-part audition: a short personal interview conducted by a prim CBC interviewer; a recital from memory of a fixed script; an improvisational dialogue with a hired CBC actor. The premise: the CBC actor portrays the brother dying of cancer. It is at this point, at the final stage of each audition, that the film takes a radical turn from a kitsch view of the amateur and the pathetic to the abject existential. The half-hearted, sweet questions of the interviewer, “What do you do in your spare time?” are replaced by the low voice from the hospital bed of the dying brother played by Peter Kastner (who later appears in Francis Ford Coppola’s *You’re a Big Boy Now*): “Can’t you do something to take me away from this place?” “The good times are over for us.” “It’s cancer in the final stages.” “I have three weeks to live.” So effective is Kastner that an auditioning teenager (who possibly studied in Stanislavsky technique) begins to cry, flowing tears. The humorous perversion of a 1964 CBC audition tape suddenly metamorphoses into existential angst. The banter, the empty dialogue, takes on signification: “It’s my life, it’s what I care about the most.” It is the punks again, screaming at the microphone about meaningless life and death.

Under McLaren’s direction, the Funnel was involved in the entire process of filmmaking; as important as the screening of films were the film classes and workshops. Throughout his career McLaren has been actively involved with a pedagogical approach to film. His teaching efforts began in the CEAC basement where he would run film workshops, and continue today with his active involvement in teaching film and video at a number of impressive schools in New York, at Cooper Union, Pratt Institute, Fordham University, and Millennium Film Workshop. It is this impulse to foster artistic talent which was at the core of the Funnel. Many filmmakers and artists had their first public exposure at the Funnel Gallery and screening room. Ironically, some of Ross’ students have gone on to make commercially successful feature films and have been nominated for Academy Awards.

McLaren has been steadfast in his “shrug-of-the-shoulders” rejection of the conventions of narrative film. Not-quite-orthodox structuralism, his films help in pointing to the possibilities beyond standard film conventions. A film he made in the late 1970s, *Wednesday January 17, 1979* (1979) is a perfect example of the other possibilities of film. McLaren is working at the Canadian Film Distribution Centre cleaning up the heads and tails of films, taking off the old leader and adding fresh leader when he notices the leaders are often more interesting than the films. So, he splices them together, includes dates in rough Letraset, includes a final date in the future (Monday October 18, 1988), and includes one three-second representational visual, part of a clock. It was all about appropriation, so why not the refuse from the waste bin, celluloid without an image, leaders brought together? And suddenly in the rhythm of the projector, in the scribbles and scratches, life appears.

McLaren’s microfiche film, 9x12 (1981), produced as an insert for Impulse magazine, is almost orthodox structuralism. Shot in the Funnel gallery space, the microfiche card consists of nine rows of 16mm film, 12 frames per row, which when placed together form a still image of the visual space and when projected display the space deconstructed through time.

In *Sex Without Glasses* (1983), a mannerist play on the Hollywood rear projection process shot, there is a scene where McLaren portrays himself floating above the world. With closed eyes the somnambulist filmmaker floats over a giraffe, over the moon, over the crawling insects, a shadow, a silhouette of the artist. It is film noir with irreverent humour. A man standing in a leather coat with eyes closed, the sound of rain, a black shadow passes, the man walks off screen. There is no sex, and hardly any glasses in this

movie. But there are shadows in the background, rain in the dark, and many distant, barely visual, out-of-focus images which invoke a dark, postcard view of life and death. A woman looks at the sea, a man drives, Niagara Falls flows backwards, a man and a woman embrace in an erotic slide into the rushing water. In the final scene a young couple in bathing suits stand facing the ocean, she cups her hand and whispers into the boy’s ear, we don’t hear what she says, they walk off screen together.

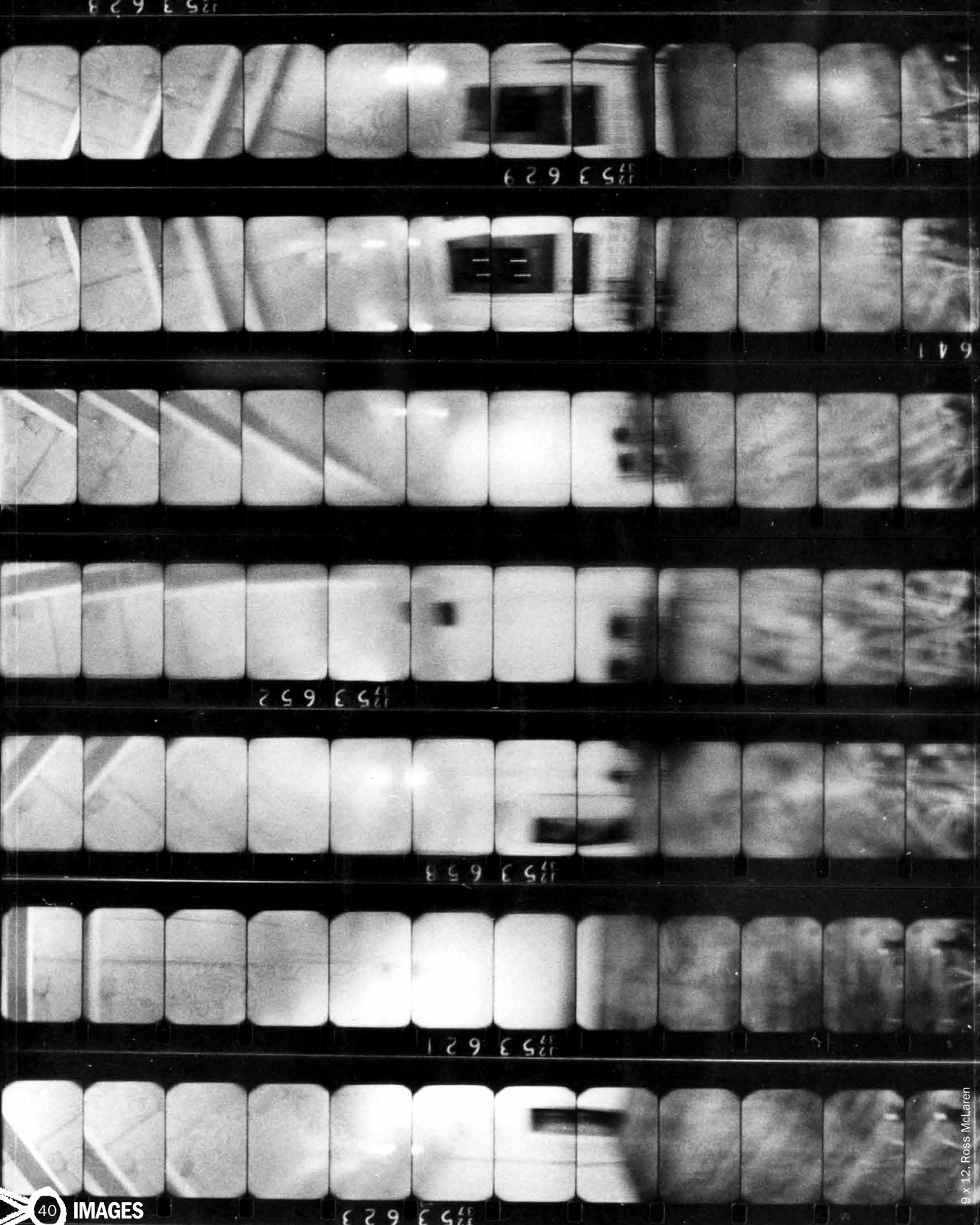
*Sex Without Glasses* is quintessential Funnel filmmaking; an abstract tale told with an implied narrative, seminal McLaren. It is film that employs visual effects, but primarily is constructed in existential bathos. There is humour, but in a deadpan abject colour. The dying brother in *Summer Camp* tries with futility to illicit sympathetic responses from his auditioning partners, but with amateur superficiality only receives incredulous attempts at sympathy: “You’ll be ok. It’s probably an error. You aren’t really dying.” But he is. The film leaders with their indecipherable text and scratches are the evidence of the ravishes of time on our waste bin-appropriated lives. McLaren may appear on the surface as humorous, repetitive, deadpan, but something is amiss, as the voices don’t sync with the visuals, so McLaren’s message isn’t about aesthetic breakage and formulaic manipulation, but finally about the water flowing backwards, the brother dying and the sexless bodies looking out into the artificiality of the process shot.

— Eldon Garnet



- .....
- **Crash n’ Burn Karaoke!**
- Stick around after the Canadian Artist Spotlight for a super
- special karaoke version of Ross McLaren’s classic film and a
- bonus DJ set of 70s and 80s Toronto punk music!
- 11 PM
- Workman Arts
- **FREE**
- .....

- .....
- **Artist Talk: Ross McLaren**
- Join our Canadian Spotlight Artist for a conversation about
- his practice.
- Saturday April 3, 4 PM
- Gladstone Hotel Art Bar, 1214 Queen Street West
- **FREE**
- See p. 24 for details.
- .....



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EXPRESS



## LIVE IMAGES 1

### Untitled Seven

Emma Hart and Benedict Drew

Saturday April 3  
7 PM

Museum of Contemporary Canadian Art (952 Queen Street West)

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



Benedict Drew and Emma Hart's exhibition *Untitled Seven* represents an expansion of the ideas in the previous iterations of this project, existing for this presentation in Toronto both as a gallery-based exhibition (see p. 76) and this singular performance event. Having worked collaboratively over the past five years, Drew and Hart's *Untitled* series of works explores and destabilizes moving images, sound and performance.

For the live performance of *Untitled Seven*, viewers will be confronted with an installation of audio-visual equipment re-purposed to play musical instruments. This mechanical orchestra includes a stack of DVD players striking the keys of a keyboard, a film projector beating on a snare drum, and a moving disco light strumming a guitar. The live performance is documented by small concealed spycams and projected live as a single channel video, but the cameras are at the mercy of instruments played by the live performers. As Drew and Hart create sound, they also affect the cameras' relay and playback.

The installation and performance elements are almost in structural opposition. The performance is the documentation of the installation, yet rather than being invisible or restrained, it is noisy, chaotic and haphazard. The mechanics of documentation are left exposed and fed back into the installation as a new layer. The resulting video, recorded during the performance, will be edited and displayed for the duration of the exhibition. For the performance of *Untitled Seven*, the mechanics of documentation are pitched against liveness.

Based in London, **Emma Hart** exhibits videos and installations and performs internationally, frequently collaborating with other artists. Her work has been presented at institutions including Tate Modern, Tate Britain, Camden Arts Centre, the ICA, Battersea Arts Centre, Dundee Contemporary Art Centre, Cell Project Space, and recently at Performa 2009 in New York.

**Benedict Drew** is an artist who works in performance, sound and video. Drew has a long history of engaging in collaborative projects with artists such as Otomo Yoshihide and Sachiko M, the trio Portable, and with various improvisers including Tom Chant (as duo Suscet), Angharad Davies, Lee Patterson, Steve Beresford, Seymour Wright, Rhodri Davies, Mark Wastell and Matt Davis. Drew has also composed the soundtracks for five films by Emily Richardson. A CD of these soundtracks was released in September 2004.

LIVE

mocca  
museum of  
contemporary  
canadian art

pleasure DOME

## LIVE IMAGES 2

### Polydactyl Hearts Collective

Saturday April 3  
9:30 PM

Workman Arts, St. Anne's Parish Hall (651 Dufferin Street at Dundas)

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

LIVE

MOCCA  
museum of  
contemporary  
canadian art

CIUT  
89.5FM  
www.caut.fm



Combining innovative live music with evocative graphic art, Guelph's Polydactyl Hearts Collective explores the performative intersections of sight and sound. Their new project centres on themes of transition and change through a series of short pieces.

The first segment combines projected drawings and paintings by Dave Willekes, synchronized with original music composed and performed by a six-piece orchestra. Willekes' stop-motion visuals are created using a single canvas, photographed consecutively, as oil paints are applied, erased, and re-applied. The music – a sextet of electric bass, drums, piano, saxophone, violin and vibraphone – ranges from instrumental scores to lyrically driven narratives. Composed collectively, the music affects the painting process just as much as the painting and storyboarding affect the composition of the score: images correspond to specific timbres or melodic and metric changes within the music. Telling a story of a rapidly transforming world in which basic social structures begin to unravel as urban spaces morph over time, the performance examines how changing physical surroundings reflect the evolving ideologies of a society.

The second section of the project delves into language and communication, illuminating how speech and the transmission of digital information are processes dependant upon organized transitions. Further building on the visual compositions of the first performance, this piece uses synchronized live computer processing to manipulate both sound and image.

Biological mutation and cell division are explored at a microscopic level in the project's final segment. Tongues and teeth become visual metaphors for DNA strands as stop-motion paintings depict the process of cell mutation. Replicating the splitting of cells, the musical score is built around time signatures that constantly multiply and shift form to match the visuals. With musical and visual styles in constant flux, this new performance situates itself within various transitional phases in its attempt to shift our bias towards the means and not the end.

**Polydactyl Hearts Collective** is a multimedia music/art collective based in Guelph, Ontario. The collective is made up of musicians Eihab Boraie (vocals/piano/synthesizer), Claire Whitehead (violin), Martin Eckart (saxophone/clarinet), Dan Paille (percussion), Andra Zommers (vibraphone/vocals), and Brad McInerney (bass) with artist David Willekes providing the projected visual component. Their last project, *Le Cyc* told the story of a dystopian bike powered future society.



#### Preceded by:

**I Know Where I'm Going**  
**Ben Rivers**

UK, 2009, 16mm anamorphic, 29 min

The films of Ben Rivers are often located within the secluded landscapes of rural Great Britain, focusing both on the environment of these locales and their inhabitants, living on the fringes of contemporary society. *I Know Where I'm Going* documents a road trip to one of these spaces, on the isle of Mull. At the centre of the film is an audio interview with a geologist, which questions what traces, if any, of our human existence might be found in the earth's geological records millennia after our demise. Set against this interview, the characters that inhabit Rivers' film make up a narrative that is at once a document from the present, and a work of speculative fiction: portraits of individuals living in a world collapsed, of humanity removed from civilization as we know it.

ON SCREEN PROGRAM 2

Eliminate or Minimize. Substitute.

Sunday April 4  
1:30 PM

Workman Arts, St. Anne’s Parish Hall (651 Dufferin Street at Dundas)  
Admission: Pay What You Can

cmagazine  
insideout



1st Movement



Dissonant



I’m Lost Without Your Rhythm



Four Seasons



Whose Toes



My Tears Are Dry

A fragment pulled from Yvonne Rainer’s writing about her *Trio A*, the title of this program reflects upon a refusal of the dominant forms in producing choreography and images, instead allowing each project to open up an internal logic of its own making. Here, movement doesn’t unfold as much as it is produced – by the frame drawn around the image and its fissures or stoppages.

**The Source is Thirsty to Taste Itself**  
**Elaine Despins**  
Canada, 2009, video, 4 min  
Stasis upon a moving surface.

**diver geyser**  
**Nicole Shimonek**  
Canada, 2009, video, 1 min  
A flash animation using royalty-free footage, *diver geyser* forms as- sociations between the movement of water and bodies in space.

**Momma Dadda**  
**Kaitlin Till-Landry**  
Canada, 2009, 16mm, 3 min  
Using her body as means to a light source, the artist produces a choreography for the camera that situates the viewer in the cinema between two beams of light: one past, the other present.

**Dissonant**  
**Manon de Boer**  
Belgium, 2010, video, 10 min  
A document of the dancer Cynthia Loemij as she improvises to Eugène Ysaÿe’s *3 Sonates for Violin Solo*. The image is interrupted by a material element of time – the temporal limitation of the length of a three-minute roll of film. When the image is lost, the dance continues through the space of the soundtrack, as the camera is reloaded and the picture returns.

**I’m Lost Without Your Rhythm**  
**Johanna Billing**  
Sweden, 2009, video, 27 min (13:30 min looped twice)  
Recorded during the genesis of a dance learned and performed by amateurs in Romania in October 2008, Billing’s work links sev- eral days’ activity into a continuous performance for an unfixed audience who were free to come and go as they pleased. A per- formance of preparation inspired by the work of Trisha Brown and Yvonne Rainer, Billing presents a fluid process where there is no final performance, and the work is a result of a collaboration between the choreographer, musicians, dancers and viewers.

**1st Movement**  
**Hayley Silverman**  
USA, 2009, video, 3 min  
*1st Movement* kneads satin through slow pulls and phantom caresses, giving weight and body to sample images of pouches, napkins, sashes, sleep caps, bed sheets, wraps and slippers.

**Story of History**  
**Emily Roysdon**  
USA, 2009, video, 7 min  
An epilogue to the artist’s 2008 performance *Work, Why, Why not*. Here the condition of movement initially embedded in the choreography enacted by performers is displaced to the frame of the image and the gesture of the camera.

ON SCREEN PROGRAM 3

Disembodied Bodies pts. I and II

Sunday April 4  
4 PM

Workman Arts, St. Anne’s Parish Hall (651 Dufferin Street at Dundas)  
Admission: Pay What You Can

ON SCREEN

Shine Brighter  
Sheridan



**Wick**  
**Jon Sasaki**  
Canada, 2009, video, 2 min  
Prologue: Waiting for the light that never lights.

**Sound Over Water**  
**Mary Helena Clark**  
USA, 2009, 16mm, 6 min  
Amidst a shimmering field of emulsion, dust and scratches, faint traces of images float to the surface. *Sound Over Water* evokes both a physical space and a less tangible place of shifting memories.

**Whose Toes**  
**Barry Doupé**  
Canada, 2010, video, 33 min  
The ethereal and ghostly worlds which Barry Doupé’s characters inhabit is at once a mirror and an abstraction of the world we know. His exquisitely lo-fi animations depict places and people that are both recognizable and obscured; the language and the narratives that Doupé crafts play out as a dream-like melodrama that constantly shifts between the incomprehensible and the fa- miliar. *Whose Toes* is a fractured portrait of two such characters, Princess Diana and JFK, moving through a parallel universe that is constantly collapsing in on itself. “A distorted delusion smear- ing personal and collective failures. Tragedy is in the realization that there are bad things in the world and there is nothing you can do to stop it. The clockwork of human interaction, a historical soft spot and an ethical blind spot.”

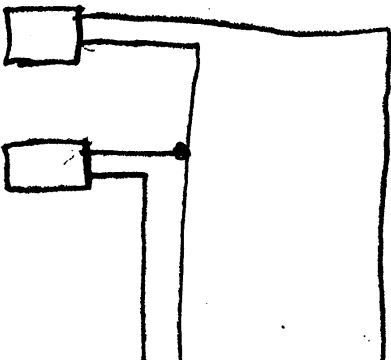
**Four Seasons**  
**Keren Cytter**  
Germany, 2009, video, 14 min  
“I loved you then and I love you.”  
“... you pushed me. Head hit the floor so hard and my skull cracked wide open...You broke my back. My knees. My heart.”  
Amidst the swirls of snow-globe snow, a woman enters an apart- ment to confront a naked man in a bathtub about the noise. A series of deadpan, forlorn exchanges between the characters begins with a brief detour into Tennessee Williams’ *A Streetcar Named Desire*, and culminates in a fireworks show of sponta- neously combusting household objects: the record player, the Christmas tree, and a plate of cake.

**My Tears Are Dry**  
**Laida Lertxundi**  
USA/Spain, 2009, 16mm, 4 min  
*And if I’m to believe all these things I say are true  
Then tell me why am I still crying tears darling over you.  
Tell me please.  
Come on tears and cry.*  
A Hoagy Land 45, two women, a bed, an armchair and the beauti- ful outside.

**Lightbulbs**  
**Jon Sasaki**  
Canada, 2009, video, 2 min  
Epilogue: There is a light and it never goes out. Until it goes out.

INTERMISSION

**Game Keepers Without Game**  
**Emily Wardill**  
UK, 2009, video, 81 min  
Emily Wardill’s debut feature-length film uses the play *Life is a Dream* by 17th century Spanish writer Calderón de la Barca, translating that narrative onto contemporary London. The narra- tive centers on a girl who was put up for adoption at a young age, and who, upon returning to her biological family’s home, explodes in a destructive fit. The stark narrative can loosely be described as a “melodrama,” as the drama of the family saga is driven by the minimalist drumbeat of the soundtrack.





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## ON SCREEN PROGRAM 4

### Included in the Present Classification

**Sunday April 4  
8 PM**

Workman Arts, St. Anne's Parish Hall (651 Dufferin Street at Dundas)

Admission: Pay What You Can



Portrait

non-Aryan

Genuine Fake

The title of this program can be traced to Borges, cited by Foucault in his text *The Order of Things*. The ability to "...disturb and threaten with collapse our age-old distinction between the Same and the Other," permeates all the assembled projects. Here individuals and objects resist binary oppositions of meaning that have been drawn around them, and instead engage strategies of subversion that question the space between the recorded 'then', and the present 'now'.

#### **A Fraction of a Second Earlier** **Alexandra Navratil**

Switzerland, 2009, video, 2.5 min

A focus upon the rehearsing and repeating of gestures, the weight of potential is amassed through movement, through and across figures. Here, movement is non-linear and sticky, it is side-to-side, round-and-round, it ricochets and resonates, coagulating and layering through repetitions and loops. The camera collects expectation like dust caught in a beam of light and it stockpiles desire like a broker.

#### **Genuine Fake** **Benjamin Tong**

USA, 2009, video, 12 min

"Besides stone and clay fakes, there are also metal forgeries. They demand a certain skill and craftsmanship, for the metal usually has to be cast. Forgers will not take the trouble to see how an original was put together and this is the case here."

#### **Disruptions** **Juan Ortiz-Apuy**

Canada, 2009, video, 14 min

Actions undertaken in the site of an unidentified library blur the boundaries between public and private objects and orders. Alphabetical, by author, colour coded.

#### **Flares For The Melodic Forest** **John Forget**

Canada, 2009, video, 7.5 min

My first tape featuring ostensibly myself (well, my hands and handiwork at least) opening up some "music boxes" — offering several curios inside to composers and musicians as tools for new melodic birth. — John Forget

#### **Leads**

##### **Jenny Perlin**

USA, 2009, 16mm, 6 min

This 16mm film replicates information the FBI wrote in surveillance notebooks about the daily life of a woman, Olga Pravdina, living in New York in the late 1940s. Up to five FBI agents were required to observe and follow her as she went about her daily activities from morning to night. — Jenny Perlin

#### **non-Aryan**

##### **Abraham Ravett**

USA, 2009, 16mm, 12 min, silent

A recent article in the New York Times revealed that during the 1930s and 1940s, administrators at Columbia University severely restricted the hiring of Jewish refugee medical doctors by limiting the number of "non-Aryans" on their staff. Inspired by that revelation, the following cinematic tribute is a portrait of another "non-Aryan" who was not a physician and arrived in the USA during the 1950s. — Abraham Ravett

#### **Madness in Four Actions**

##### **Thirza Cuthand**

Canada, 2008, video, 8.5 min

As text from psychiatrists and ex-patients discusses the violence in some forms of psychiatric care, images of a clash between Anne Bancroft and Patty Duke unfold. Four actions repeat as the struggle for autonomy rages.

#### **Portrait**

##### **Peter Miller**

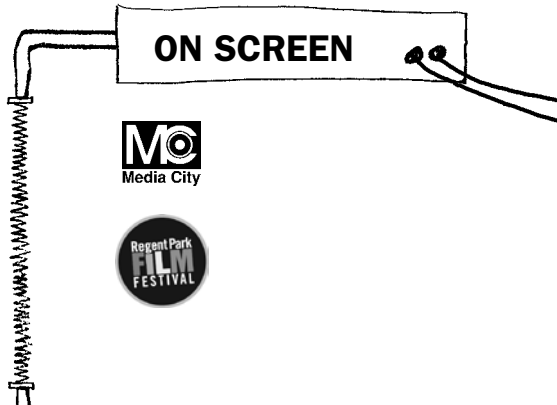
Germany, 2009, 35mm, Cinemascope, 7 min, silent

A portrait is how others see us showing ourselves, but only as we want others to see us. There is a second half to every portrait: an audience, predictable in their own poses, "acting naturally". — Peter Miller

ON SCREEN PROGRAM 5

Located on the Strategy Map

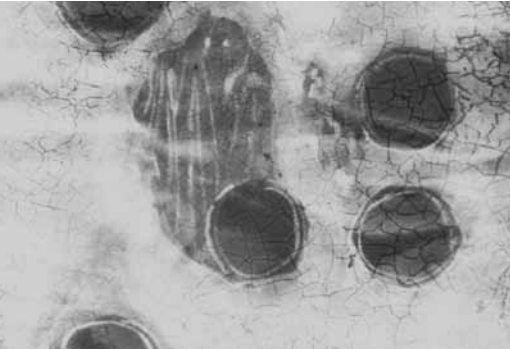
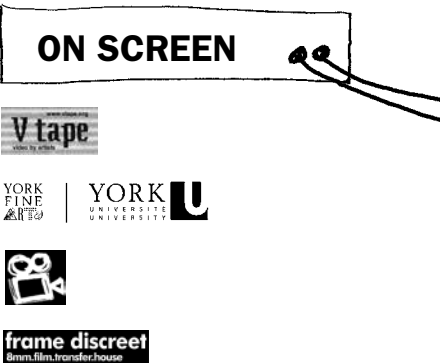
Monday April 5  
7 PM  
Workman Arts, St. Anne’s Parish (651 Dufferin Street at Dundas)  
Admission: Pay What You Can



S is for Student: Your Own Worst Anomie

Curated by Annie Onyi Cheung (University of Toronto),  
Meelad Moaphi (York University),  
Dylin North (Ontario College of Art & Design)

Monday April 5  
9 PM  
Workman Arts, St. Anne’s Parish Hall (651 Dufferin Street at Dundas)  
Admission: Pay What You Can



Long Shadows

**TANKLOVE**  
**Köken Ergun**  
Denmark, 2008, video, 8 min  
One morning, a tank appears in the daily scene of Jyderup, a small village in Denmark. The war icon seems to emerge out of nothing at the horizon; it follows a long, straight road and then heads directly into town. The inhabitants approach it not with surprise or fear, but with enthusiasm.

**Still Raining, Still Dreaming**  
**Phil Solomon**  
USA, 2009, video, 15 min  
*Rainy day, rain all day*  
*Ain't no use in getting' uptight*  
*Just let it groove its own way*  
*Let it drain your worries away yeah*  
*Lay back and groove on a rainy day hey*  
*Lay back and dream on a rainy day*  
*Lay back and groove on a rainy day*  
*Lay back*  
*Oh yeah!*  
—Jimi Hendrix, “Still Raining, Still Dreaming”

**Marching On**  
**Ichiro Sueoka**  
Japan, 2009, 16mm, 11 min  
April 12, 1931. A portrait taken after the end of one war and before the beginning of the next, *Marching On* reveals traditional customs and patterns in decay.



What Comes Between

**Spiritual Intervention**  
**Pierre-Luc Lapointe**  
Canada, 2009, video, 5 min  
Record and translate...This act leads to a loss...A generation loss...

**What Comes Between**  
**Cecilia Araneda**  
Canada, 2009, 16mm transferred to video, 6 min  
*What Comes Between* is an examination of personal memory and loss rooted in the filmmaker's birth place, Chile, and her departure from that country long ago. The work is a collage film created with found footage from personal and historic sources, and original hand-printed and tinted footage.

**Long Shadows**  
**Josh Bonnetta**  
Canada, 2009, 35mm sound on LR 12 min  
Layers of ink animations washed over with the cracked emulsion of celluloid depict a cast of amorphous figures haunting an indeterminate space—a memory, a dream, an imagination. A ghost in the trees. A rowboat floating out on the water. Water turns to snow. A boy in a snowsuit holds a placard that reads “1953,” then another that shows the image of a German Shepherd. A game of shinny. A truck sinks into the ice. The ghost returns.

**Shooting Locations**  
**Thomas Kutschker**  
Germany, 2009, video, 8 min  
Found sound from real and fictitious wars overlap with fixed shots of landscape – possible locations for future conflicts.



Marching On



175

**Moonwalk**  
**Martin Kohout**  
**Film Academy Prague**  
Germany, 2008, video, 2 min  
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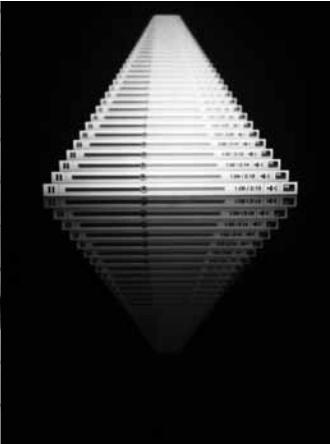
Heaven can wait, let it creep over you.

**175**  
**David Gutiérrez Camps**  
Spain, 2009, video, 5 min  
A fly reflects before his morning coffee; a transfixing strobing and blank-faced routine. This place is filthy — thank god we move through it quickly.

**The Salariat in Parts**  
**Zachary Epcar**  
**Bard College**  
USA, 2009, video, 11 min  
Haptic pepto-business lifers stuck in a claustrophobic microcosm, is it getting hot in here?

**Autocasting**  
**José Luis Ruvalcaba**  
**Instituto de cine de Madrid**  
Spain, 2009, video, 11 min  
Brimming with bitter truths and endearing faces, the screen test of a lifetime is about to fulfill real dreams... of being a hunchback. 7½ impressive personalities by one man; You are never past your prime.

**Csavargó (Tramp)**  
**Linda Dombrovsky**  
**Hungarian Filmacademy**  
Hungary, 2009, video, 12 min  
I've got stitches to wear, but nowhere to go out tonight.



Moonwalk

**Shoreline**  
**Omer Gal**  
Israel, 2009, video, 9 min  
Lines waver and bleed in this hand-drawn animation of umbilical redemption featuring *The Tragician* and the *Permeable*.

**(cupping)**  
**Brad Tinmouth**  
**York University**  
Canada, 2009, video, 4 min  
A DIY casting-out of impurities. This decadent, sensual and absurd one-take performance and self-diagnosis has enough charm to upside-down your frown.

**Sahara Mosaic**  
**Fern Silva**  
**Bard College**  
USA, 2009, video, 10 min  
Dusty, glittery heat - as I moved ahead, occasionally I saw brief mirages.

**Head**  
**Martin Jehle**  
**University Hildesheim, Germany**  
Germany, 2008, video, 6 min  
Coin a of flip the to left hawks night in romance and death, life.

• • • • •  
• **Student Appreciation Party and Images Festival Lounge**  
• Stay for a drink in our lounge after the student screening!  
• 10 PM  
• Workman Arts  
• **FREE**  
• • • • •



LIVE IMAGES 3

# No Images

Ryan Driver, Annie MacDonell, Alexis O’Hara & Mary Margaret O’Hara and Alex Snukal

Tuesday April 6  
7 PM

Innis Town Hall (2 Sussex Avenue at St. George)  
Admission: \$10 general/\$8 students, seniors, members



Developed in opposition to the festival's name, curators Pablo de Ocampo, Jacob Korczynski and Christof Migone present No Images featuring the work of Annie MacDonell, Alexis O'Hara & Mary Margaret O'Hara and Alex Snukal. Imagine a pitch-black space. Immersed in absolute darkness, you cannot see your own hand, you have no idea of the size of the space that you are in, and your sense of time is completely lost. One's typical dependence upon an encounter anchored by eyesight is replaced by an amorphous and immersive environment. This presentation strategy is not only ideally suited for sound art, it is also a radical engagement of the senses by way of complete deprivation of the visual.

This concept was initiated by Marvin Green and John Oswald in 1976 and has had many iterations in cities across the world since. This is the first Toronto presentation of this unique performance experience in many years. The audience is led into the space by ushers with flashlights before the darkness descends. Not recommended for claustrophobes.

**Ryan Driver** is a Toronto-based musician who plays, writes and sings music in spirals and swirls through the void of everything-ness. Quiet absurdity, free improvisation, psychedelic reinterpretation of jazz ballads, and performance as a soloist and in a multitude of peculiar ensembles, using a variety of instruments and aesthetics have long been his main foci. He is a prominent figure in the catalogue of the Rat-Drifting record label.

**Annie MacDonell** is a Toronto-based artist working with film, photography, collage and installation. Recent exhibitions include solo shows at The Khyber ICA and Gallery TPW, and participation in group shows such as "Dans la nuit, des images" at the Grand Palais, in Paris, "Modestly Spectacular" at Katherine Mulherin Contemporary Art, and "Signals in the Dark" at the Blackwood Gallery.

**Alexis O'Hara** is an interdisciplinary artist based in Montréal. Her practice exploits allegories of the human voice via electronic improvisation, video and installation. Her eclectic performances have been presented in a variety of contexts in Slovenia, Austria, Mexico, Germany, Spain, the UK, Ireland, France, Belgium, Canada and the USA. She has shared the stage with such diverse artists as Diamanda Galàs, Ursula Rucker, Henri Chopin and TV on the Radio. SQUEEEQUE, her sound installation, is set to tour Germany and France in early 2010.

Undisciplinart artist, **Mary Margaret O'Hara** is a graduate of The Ontario College of Art and Design who typecast herself with her 1988 album Miss America. All over the creative map, if there is such a map, she loves drawing, painting, her original calligraphy, free improv, hosting her brother's events, making people laugh and cry, acting in and composing for theatre and film, doing wordless backup for singers and musicians, making noises on the fly, off the cuff, and out of the ballpark, composing for film and being with her brothers and sisters. You know who you are.

**Alex Snukal** is an artist and musician who lives and works in Toronto. Snukal performs regularly as part of Awesome, Animal Monster, and New Feelings. Recent projects have included Souvenir Pressed Pennies (an installation for No Melatonin during Nuit Blanche), Symphonic Poem for 100 Delay Pedals (as part of Toronto Free Broadcasting), and Me and Julio down by Diter's Dung Hole (an edition for Nothing Else Press).

California Institute of the Arts

# School of Film/Video

In 2009, dozens of current CalArts School of Film/Video students and alumni showed recent works (many of which won awards) in several film festivals and screening venues, such as:

ANN ARBOR FILM FESTIVAL, Michigan	LONDON FILM FESTIVAL, England
ANTIMATTER FILM FESTIVAL, Canada	MARGARET MEAD FILM FESTIVAL, New York
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TORONTO

ON SCREEN PROGRAM 6

Todo, en fin, el silencio lo ocupaba

Nicolás Pereda

Tuesday April 6  
9 PM

Innis Town Hall (2 Sussex Avenue at St. George)

Admission: Pay What You Can



**Todo, en fin, el silencio lo ocupaba**  
(All Things Were Now Overtaken by Silence)  
Nicolás Pereda  
Mexico/Canada, 2010, video, 61 min

while our Hemisphere was inundated  
by a flood of gold that radiated  
from a solar  
aureole that impartially restored  
color to all things visible, and  
gradually,  
reactivated the external  
senses, an affirmation that left  
the World illuminated, and me awake.  
— Sor Juana Inés de la Cruz

Nicolás Pereda's stunning and spacious black and white feature is a film within a film, in which a crew sets up for and shoots a performance by actress, director, performance artist and political activist Jesusa Rodríguez. Amidst a sparsely lit set, she recites the poem *Primero sueño* (First I Dream) by the 17th century Mexican writer Sor Juana Inés de la Cruz while the crew works in fits and starts, positioning and repositioning the lighting and camera in take after take.

A meditation on the concept of silence within filmmaking, Pereda's film moves at a languorous pace. The film almost completely resists an image, favoring a deep, atmospheric blackout with brief glimpses of light punctuating this emptiness to illustrate

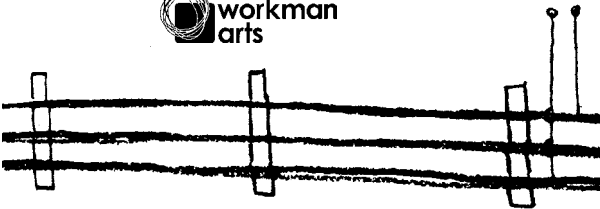
a body, a lamp, or the architecture of the room. Echoing this visual relationship between dark and light, *Primero sueño* – Sor Juana's most well-known work – is heard in flashes, as a poetic rupture during the banal back-and-forth of the crew as they film Rodríguez. Sor Juana's poem is composed of a dream-like narrative, which can very generally be described as chronicling a soul's search for knowledge. The film embodies not only a formal manifestation of these concepts, but a more engaged relationship through the context of Sor Juana's history and the extensive feminist and political overtones that characterize the work of Jesusa Rodríguez. Pereda's narrative functions much as the poem: a baroque, poetic account that fluidly moves between the ethereal and the earthly. Using Sor Juana's narrative and its frequent references to silence, both literal and metaphorical, Pereda's film is an exploration of silence as an aesthetic, intellectual and narrative construct.

**Nicolás Pereda** was born in 1982 in Mexico City. He studied at York University and holds a Master of Fine Arts in Film. He has made films and videos for several interdisciplinary plays, operas and dance pieces that have been performed in Mexico and Europe. His first feature film, *Dónde están sus historias*, screened at festivals the world over and won awards at Morelia International Film Festival and Rencontres Cinemas d'Amérique Latine de Toulouse. His work has also been shown at Cannes, Rotterdam, Oberhausen and San Sebastian, among others.

ON SCREEN

cinema scope

workman  
arts



LIVE IMAGES 4

Revenge of the Theory Persons, or Don't Just Sit There, Gentle Presence

Curated and Presented by Oliver Husain and Kathleen Smith

Wednesday April 7  
9:30 PM

Polish Combatants' Hall (206 Beverley Street at Cecil)

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



Drum Room



Jugband

The Lunch in Fur

This program of short films with a dance or movement bias is accompanied by an arrangement and re-arrangement of everyday real-life objects.

These sculptural formations will be displayed in front of the screen as a still life while each film is playing, in order to open a visible gap between still and moving, light and heavy, 2D and 3D, distance and proximity. The objects will not interfere with the onscreen activity but will instead gently exert their presence as material, commenting on or referring to flickering images as they bravely attempt to mimic solidity and weight. The items chosen will form a dialogue with the onscreen content in surprising ways. When does the object turn into an *objet*? Will the audience identify with the onscreen dance or with the still formation? What kinds of legibility occur when onscreen abstraction meets real-time corporality? With respect and love for these cinematic beauties, the curators insist on adding their two cents, in an attempt to know these works with a greater degree of intimacy and insight.

**The Lunch in Fur**  
Ursula Mayer

UK, 2008, 16mm, 7.5 min

Mayer presents a fictional meeting between the artist Meret Oppenheim, the singer Josephine Baker and the photographer Dora Maar. In an enigmatic play, the absence of a direct interaction between the three women is replaced by their gestures and attitudes towards the objects, recollecting the surrealist idea of extending dialogues with objects.

**Water Motor**  
Babette Mangolte

USA, 1978, 16mm, 7 min, silent

Choreographed and performed by modern dance pioneer Trisha Brown in Merce Cunningham's New York studio, this brief film flirts with speed to reveal the dance in new and greater detail. Yvonne Rainer calls it "one of the best dance films ever made."

**Hand Movie**  
Yvonne Rainer

USA, 1966, video, 5 min, silent

The close-up of a hand, the fingers enact a sensuous dance. Filmed while Rainer was in hospital recovering from a life-threatening illness, the film presents a way to dance when her body couldn't. It was made to accompany one of her dance performances.

**Jugband**  
Nancy Garcia

USA, 2009, video, 1 min

Stomping boots generate the nucleus of a song, a ladder is climbed like a melody.

**Rose Color Dance**  
Takahiko Imura

Japan, 1965, 16mm (blown up from 8mm), 13 min, silent

A document of Tatsumi Hijikata's Butoh dance, with Kazuo Ohno as the guest dancer. It was shot in Hijikata's early period when he was emerging as the originator of Butoh. Overexposed, washed out images predominate.

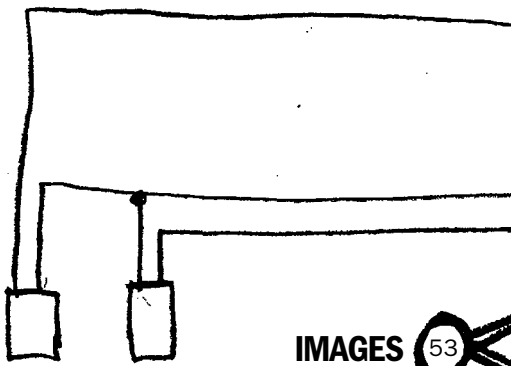
**Drum Room**  
Miranda Pennell

UK, 2007, video, 15 min

The empty spaces of an ambiguous building open up to reveal a group of musicians as they play together, alone. Pennell manipulates sound, movement and space in a way that solidifies and formalizes sonic energy into something almost physical.

**Oliver Husain** is an artist and filmmaker based in Toronto. Recent shows include *Purpled Promises at Live Film! Jack Smith! Festival, Berlin* (2009) and *Hovering Proxies at the AGYU, Toronto* (2010).

**Kathleen Smith** is a Toronto-based writer, curator and film producer. In 1992, she co-founded the Moving Pictures Festival of Dance on Film and Video, where she continued as Artistic Director until 2006. She has curated film programs for venues across Canada and in Europe.







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## One Take Super 8

**Wednesday April 7  
11 PM**

Polish Combatants' Hall (206 Beverley Street at Cecil)  
Admission: Pay What You Can



The Images Festival is proud to host the first Toronto edition of the One Take Super 8 Event (OTS8)! Founded by Alex Rogalski in Regina, Saskatchewan in 2000, OTS8 promotes small gauge film production and exhibition across Canada and the United States. Having spawned over 500 films to date, the event continues to grow each year.

Using only a single cartridge of Super 8, each film is shot, processed, and projected unaltered. No post-production is permitted; thus, the filmmakers see their films for the first time with the audience at the premiere. Participants of these events vary from novice to established filmmakers, representing an incredible diversity in artistic voices. The resulting films are as diverse as their creators, exploring every genre, form, style and tone. Many of the films from past events have gone on to screen worldwide at independent film festivals, and have inspired a new generation of Super 8 filmmakers. All of the work shown in this program will be projected on the original medium of Super 8.

This screening includes a total of 30 films and was organized in a slightly different mode from previous editions. Due to what we (rightly) assumed would be an overwhelming line-up of eager participants, the final selection of participating artists were chosen through a random draw from an open call for entrants. As a special embellishment to the proceedings for this Toronto edition, the Images Festival has also invited five distinguished festival alumni to take part in the challenge, including our Canadian Spotlight artist Ross McLaren!

### Artists Include:

Jennifer Chan  
Rob Cruickshank  
Jonathan Culp  
Franci Duran  
Edward Fawcett Sharpe  
Tanja Grinberg  
Maria Kubys  
Christine Lucy Latimer  
Kate MacKay  
Gary MacLeod  
Lucas Martin  
Joanne McConnell  
Jamie McMillan  
Renata Mohamed  
John Porter  
Francis Pratt  
Karl Reinsalu  
Jesse Shamata  
John Sweetman  
Brad Timmouth  
Wade Vroom  
Jason Wasiak  
Alan Webb  
Lulu Wei  
Andrea-Jo Wilson

ON SCREEN



**Kodak**  
Motion Picture Film

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## Into the Archive of the Chamber of Public Secrets

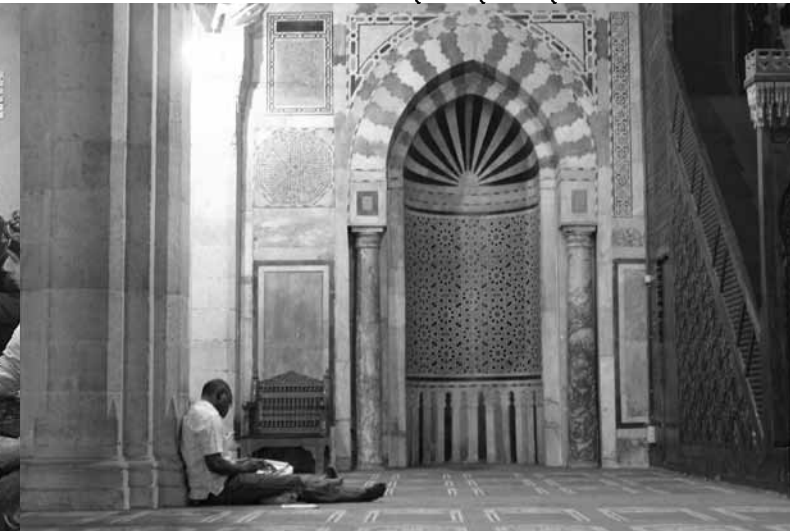
Curated by Khaled Ramadan

**Thursday April 8  
7 PM**

Innis Town Hall (2 Sussex Avenue at St. George)

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

ON SCREEN



Chamber of Public Secrets works as a network of artists, curators and thinkers who have been collaborating since 2004 on the organization, production and circulation of film and video festivals, exhibitions, TV and radio programs, political fictions and documentaries. CPS members have also established forums for debate and published books and articles on issues like media representation, migration, mobility, colonialism, gender and difference. CPS helps to debate the position of artistic and media narratives and the function and responsibility of both in relation to society.

The CPS Archive was established in Copenhagen in 2007 as an independent, non-profit art project focusing on the latest developments in visual art culture. The archive collects, preserves, and provides photographs, video, films and documentaries about a variety of issues, thereby exploring, exposing and exemplifying the way contemporary art interacts with society through the use of new media.

The archive functions as an information and research centre and is open to the public. It consists of an electronic image, video and film database, which forms the basis for exhibitions, debates, symposiums, artist presentations, performances and screenings. The CPS Archive is open for cooperation with individuals and institutions that share the interest in exploring, examining and informing the contemporary artistic usage of visual elements – with the aim of enhancing communication between people of different societies.

For this screening, Khaled Ramadan will be presenting recent works from the archive by artists including Mounira Al Solh, Dalia Alkoury and Raed Yaseen that will serve as an introduction to his curatorial project *The Rest Is History?* for Manifesta 8, which will take place in Spain, in dialogue with Northern Africa.

“Through operating as a roving Biennial, Manifesta must each time address and negotiate a different context with specific geo-

graphical, historical, aesthetical and political structures. In this way, its curators are offered the opportunity, and the challenge, to engage with local, global and networked communities using a variety of platforms and methodologies.

In the vision of CPS, Manifesta 8 is a series of ‘transmissions’ that critically use artistic, relational and media(ted) strategies to explore ideas of what Spain/Europe is today and focus on its boundaries and relationship with Northern Africa, encouraging viewers to ask questions.

CPS’s approach to curating encompasses (mass) media platforms such as television, internet, radio and newspapers, alongside other exhibition formats. Broadcast airtime, online streaming, printed matter, human relations and physical venues are all ‘channels’ in which we present different types of constructions. These media(ted) channels are extremely interesting places to situate a series of projects for Manifesta 8. By challenging artists and contributors to explore new terrains beyond their usual practice, we question what is the media’s relationship to the construction of a local reality, how does it relate to ideas of truth, fact and history, and what are its possibilities for engaging with new audiences? And why do we need to expand the existing boundaries of art by introducing the notion of media?”

**Khaled Ramadan** is an artist and curator currently based in Helsinki. His fields of specialty include the culture and history of broadcast aesthetics, with interests in the fields of aesthetic journalism and documentary film research. He has produced several documentary films, theoretical texts and books on broadcast aesthetics, journalism and documentary filmmaking. Ramadan also has extensive experience curating video exhibitions and film festivals. He is the founder of the MidEast Cut festival, the Made in Video festival, the Coding-Decoding documentary festival, the video festival Not on Satellite, and the Video File. He is member of the International Association of Curators of Contemporary Art, IKT and is currently co-curator of Manifesta 8.





ON SCREEN PROGRAM 7

**Erie**  
Kevin Jerome Everson

Thursday April 8  
9 PM

Innis Town Hall (2 Sussex Avenue at St. George)  
Admission: Pay What You Can



**Erie**  
Kevin Jerome Everson  
USA, 2010, video, 81 min

Emerging as only the fourth feature in the extra-prolific filmography of Kevin Everson, the images that unfold in *Erie* can be clearly linked to his ongoing focus upon the struggles of the African-American working class. *Erie*, unlike many of Everson's other films, does not recirculate archival footage in order to draw a line connecting the contemporary and historical conditions of African-Americans. Nonetheless, the images he has recorded and compiled here operate within the realm of the ready-made, with nearly the entire film composed of a series of unedited single-takes with sync sound, presented back to back. Forsaking montage for the most part, Everson refuses to insert an editorial presence through the tropes of narration or text, and instead favours a linkage which pivots upon the only direct dialogue in the film, spoken by three workers from an undisclosed General Motors factory. While their conversation centres upon the fate of the company, a united demand for leadership doesn't stop at the corporate offices in Detroit, but instead radiates far beyond to all levels of government and the public who are now implicated in the crisis.

Produced during a residency at Hallwalls Contemporary Art Center, the film was photographed in the areas surrounding Lake Erie, primarily Northern Ohio and Buffalo, New York. Following the initial Rust Belt decline in these areas during the 1970s, unemployment again rose in 2008 and 2009 to levels exceeding 20 percent of the population in some areas. The form of *Erie* developed by Everson depends upon foregrounding the viewer's awareness of real-time passing; both they and the film's subjects must wait for the present moment to transform.

**Kevin Jerome Everson** (b. 1965) is a filmmaker, originally from Mansfield, Ohio, now living and working in Charlottesville, Virginia, USA. Everson's four feature films and over 50 short films and videos have been exhibited at the Centre Pompidou in Paris, Redcat in Los Angeles, the Museum of Modern Art in New York, the Whitney Museum of American Art, the Cleveland Museum of Art, the Studio Museum in Harlem, the Hammer Museum in Los Angeles, the Whitechapel Gallery in London, and many other venues worldwide. He is the recipient of a Guggenheim Fellowship, a National Endowment for the Arts Fellowship, two NEH Fellowships, two Ohio Arts Council Fellowships, and an American Academy in Rome Prize.



ON SCREEN

**FUSE**  
AutoShare

ON SCREEN PROGRAM 8

**Workers Entering the Factory**

Friday April 9  
5 PM

Innis Town Hall (2 Sussex Avenue at St. George)  
Admission: Pay What You Can



Home



Strike Anywhere



Workers Entering the Factory

The documentation of labour is intrinsically and synchronously tied to the history of the moving image, beginning when the Lumière brothers photographed the gates of their own factory, resulting in the first publicly screened film. In her essay "Is a Museum a Factory?" Hito Steyerl observes that if the conditions of labour pervade the spaces we inhabit, then there is no longer a gate by which to leave it. The workers are interchangeable, the factory everywhere.

**Workers Entering the Factory**  
Pooja Madhavan  
India, 2009, video, 2 min  
The kinetic pace of the rush to the gate. Shift in, shift out.

**Lungful Lustre**  
Becky Ip  
Canada, 2009, video, 3 min  
Alongside images of maneuvered metal, the filmmaker's father recalls the grandmother she never knew and the consequences of tarnish at the family's Hong Kong metal factory, pointing to the promise and limitations of magnetism, manufacture, memory and the body.

**Strike Anywhere**  
Benj Gerdes and Jennifer Hayashida  
USA, 2009, video, 32 min  
*Strike Anywhere* is a video essay that takes as its point of departure Swedish "Match King" Ivar Kreuger, whose privatization of financial crisis management strategies bears a direct relation to late twentieth-century policies implemented by the IMF and WTO. The project is both a prehistory of neoliberal economics and an allegory about social relations and desire in the wake of global capitalist expansion and excess.

**Home**  
Gianfranco Foschino  
Chile, 2009, video, 6 min  
Set against the backdrop of a Chilean farmstead, *Home* subtly draws attention to the manner in which a farmer's presence is but one movement of the work day.

**Loutron (Bath)**  
Barbara Meter  
Netherlands, 2009, video, 17 min  
A day in the life of an old Ottoman bath, from dawn till dusk.





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LIVE IMAGES 5

## Sonya and Layla Go Camping robbinschilds

Friday April 9

7 PM

Saturday April 10

4 PM

Dancemakers (55 Mill Street, Building 58, The Cannery)

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



*Sonya and Layla Go Camping*, a hybrid dance and video work by the New York-based performance duo robbinschilds (Sonya Robbins and Layla Childs), forges new territory in the Images Festival's ongoing explorations of how media art and performance collide. Though trained and rooted in the history of choreography, robbinschilds often works outside of that discipline, engaging in site-specific and installation-based performances which contain elements of video, music and sculpture.

An absurd, playful and humorous performance, *Sonya and Layla Go Camping* is built around a narrative that folds back in on itself over the course of its duration, creating a sort of structural feedback loop over three distinct acts. The title of the performance references Jacques Rivette's 1974 film *Celine and Julie Go Boating*, a film in which the two titular protagonists are engaged in a similar looping narrative, a mobius strip of a story that moves from action to inaction, function to dysfunction.

This structural basis is seen in the movement and overall narrative of the work, but it is also embodied through language in the script of the performance. The characters speak about the creative process, the details of which always remain elusive and unsaid. When this is heard during the first act, in the dark over a pair of walkie-talkies, it is as if the dialogue is outlining the actions that will play out in the ensuing performance. Childs asks, "How we gonna end this dance?" to which the reply "Have you guys ever thought of maybe taking this piece to France?" launches the second act, a French-language rendition of the dialogue from act one, shot in Paris with an ongoing visual re-enactment of key scenes from the Rivette film.

In *Sonya and Layla Go Camping* everything is a mirror, a shadow, a reference and a riff: the naked man with Mickey Mouse gloves who emerges on the stage in act one haunts and follows Sonya and Layla in the video of act two; the form of his white gloves is echoed in the hand-shaped chair on the set in act three. The making of the performance is constantly in flux, the lines between performers, writers and viewers continuously being blurred.

**robbinschilds** was formed by choreographers, **Sonya Robbins and Layla Childs** in 2003. Focused on presenting highly visual time-based works, robbinschilds explores the juncture between architecture or place, and human interaction. robbinschilds' performance work has been presented at 122, The Kitchen, The New Museum, Triskelion Arts, PS 1, The Whitney Museum at Altria and internationally at The Donau Festival in Krems, Austria. In addition to their live work, robbinschilds' video art has exhibited at Vaska Emanouilova Gallery Sofia, Bulgaria; Zendai MoMa Shanghai, China; The New Museum, New York, NY; Reina Sofia Museum, Madrid, Spain; LACE: Los Angeles Contemporary Exhibitions, and was screened in BAM's 2007 Next Wave series. robbinschilds has worked with the art collective Chicks on Speed and collaborated with Brooklyn-based duo Japanther, on the rock spectacle Dinosaur Death Dance commissioned by the Performa 07 festival. In 2008, robbinschilds was commissioned to create original choreography for David Byrne's world concert tour.



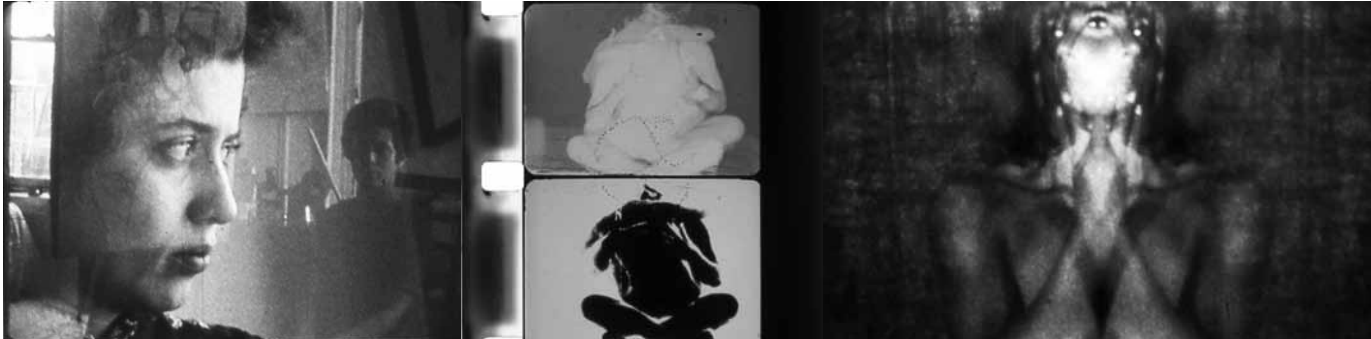
Of Heaven and Earth:  
The Films of Tom Chomont

Presented by Ross Lipman

Friday April 9  
7 PM

Innis Town Hall (2 Sussex Avenue at St. George)  
Admission: \$10 general/\$8 students, seniors, members

ON SCREEN



*Then I began to realize two isn't enough; it's really millions, because all the faces are us: we have to split into more than two—we have to keep splitting until we know all of them.*  
—Tom Chomont

New York filmmaker Tom Chomont has made over fifty films since picking up the camera during the height of the 60s. It is pure pleasure to return to newly restored version of the exquisite gems he created early on in his filmmaking career, films that explored the nature of self and spirituality in the face of the sexual upheavals of the times. These are films of discovery: films that trace the formation of a queer subjectivity through luscious visual means, diary films that explode into visual fragments through superimposition and careful printing techniques, images that shatter and reform like the youthful psyches Chomont so lovingly documents.

**Ophelia/The Cat Lady**

USA, 1969, 16mm, 3 min  
Paired film portraits inspired by reading about John Millais' painting *Ophelia* and the horror films of Chomont's childhood.

**Love Objects**

USA, 1971, 16mm, 11 min, silent  
A portrait of polymorphous lovers that references the Medieval parable of *Les Noces du Roi et Reine* and the marriage of opposites... dichotomy resolved in unity.

**The Mirror Garden**

USA, 1967, 16mm, 4 min, silent  
A romantic and lyric study of a young friend and readings he encouraged, especially Mallarmé.

**Epilog/Siam**

USA, 1968, 16mm, 6 min, silent  
Two portraits paired, one warm, one cold.

**Jabbok**

USA, 1967, 16mm, 3 min, silent  
The story of Jacob wrestling the angel at the stream called Jabbok.

**Phases of the Moon: The Parapsychology of Everyday Life**

USA, 1968, 16mm, 5 min, silent  
"I usually avoid the term 'film poem,' because it was overused in the 40s and 50s. But somehow it fits *Phases of The Moon*; it is a film poem and nothing else. A small, miniature film poem, a jewel, if the word masterpiece is too stuffy." (Jonas Mekas, 1973)

**Oblivion**

USA, 1969, 16mm, 5 min, silent  
A luminous erotic portrait of a young neighborhood hustler.

Cine Povera

Curated by Jesse Lerner

Friday April 9  
9 PM

Innis Town Hall (2 Sussex Avenue at St. George)  
Admission: \$10 general/\$8 students, seniors, members



Cines Abandonados



Como prepararse para el matrimonio



Raspas

About 12 years ago, in collaboration with a colleague, I organized a touring program of six decades of experimental media art from Mexico. Since then, that country has seen a remarkable proliferation of this sort of production. The filmmakers showcased here have all chosen to work with the most modest of techniques – hand processing, camera-less filmmaking, the camera obscura – to produce a cinema that is hand-made and artisanal. It is a kind of production that resonates with longstanding traditions of Mexican craftsmanship and returns the medium to its origins, to the alchemy of the darkroom, the illusion of movement, and the fascination with the registration of light and shadow, rather than looking forward to a digital future. And while this may sound like a late-modernist fetishization of the medium and its inherent qualities, the artists here use these techniques to address a host of social and political concerns, from the recent upheavals in Oaxaca to the mythification of the heroes of the Mexican Revolution; from the gentrification of the capital city to the Zapatista insurrection in Chiapas. These handcrafted works function like Brechtian theatre, never allowing the spectators to lose themselves in the medium's illusions, but rather repeatedly reminding us that what we are watching is the product of artifice and of labor.

*Jesse Lerner is a filmmaker and curator based in Los Angeles. His short films *Magnavoz* (2006), *T.S.H.* (2004) and *Natives* (1991, with Scott Sterling) and feature-length experimental documentaries *The American Egypt* (2001) *Ruins* (1999) and *Frontierland* (1995, with Rubén Ortiz-Torres) have won prizes at film festivals in the United States, Latin America and Japan, and have shown at New York's Museum of Modern Art, the Sydney Biennale and the Sundance Film Festival. He has curated exhibitions for the Robert Flaherty Seminar and the Guggenheim Museums in New York and Bilbao. His books include *F is for Phony: Fake Documentary and Truth's Undoing* and *The Shock of Modernity*.*

*Special thanks to the Laboratorio Arte Alameda, Mexico City, where this program was originally presented as part of the exhibition Ready Media: Arqueología de los medios y la invención en México.*

**Desclowntrolados**

**Rocio Aranda de la Figuera y Uriel Lopez España**  
Mexico, 2007, 16mm, 4 min

**Sexabrate**

**Txema Novelo**  
Mexico, 2007, 16mm, 2 min

**Como prepararse para el matrimonio**

**Hanne Jiménez**  
Mexico, 2004, 16mm, 2 min

**Recámara**

**Rosario Sotelo**  
Mexico, 2007, 16mm, 5 min

**Mi barrio**

**Elena Pardo**  
Mexico, 2009, Super 16mm, 5 min

**Cines abandonados**

**Andrés García Franco**  
Mexico, 2008-09, 16mm, 15 min

**Hand Eye Coordination**

**Naomi Uman**  
USA, 2002, 16mm, 5 min

**Mariposas en el estómago**

**Mayra Isabel Cespedes Vaca**  
Mexico, 2007, 16mm, 1 min

**Paricutin**

**Erika Loic**  
Canada, 2007, 16mm, 14 min

**Blue-Up**

**Jorge Lorenzo Flores Garza**  
Mexico, 2005, 16mm, 5 min

**Raspas**

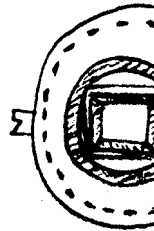
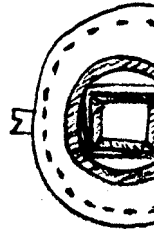
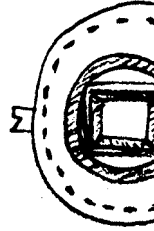
**Bruno Varela**  
Mexico, 2006, Super 8/16mm, 3 min

**Viva Videoman!**

**Fernando Llanos**  
Mexico, 2009, Super 8, 3 min

**Meditations on Revolution, Part III, Soledad**

**Robert Fenz**  
Mexico, 2001, 16mm, 14 min



LIVE IMAGES 6 / CLOSING NIGHT GALA

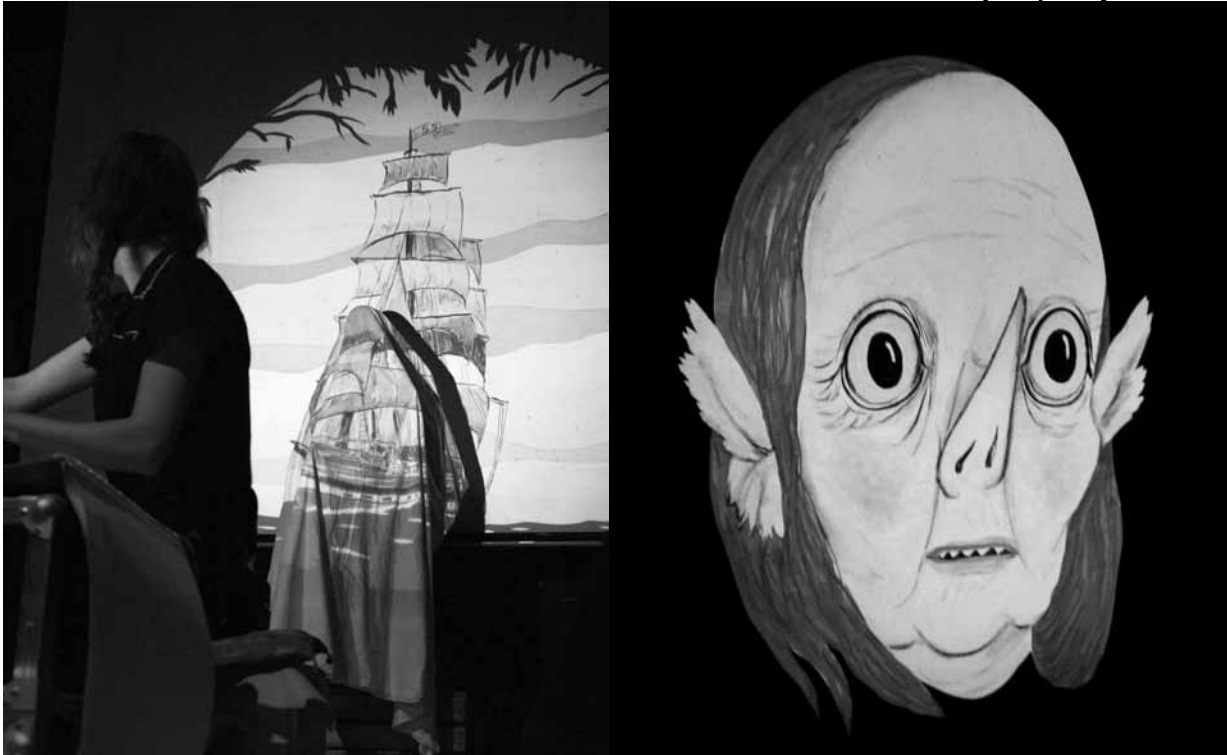
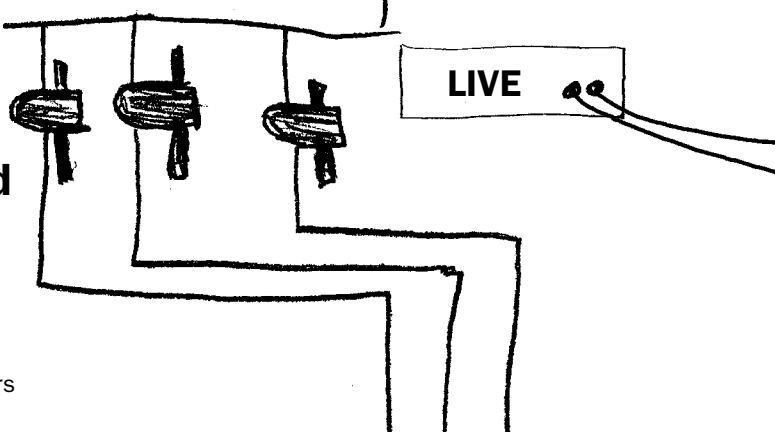
# The Monkey and the Mermaid

Shary Boyle and Christine Fellows

Saturday April 10  
9 PM

St. Anne's Church (270 Gladstone Avenue)

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



*The Monkey and the Mermaid* is an experiment between dear friends and ongoing collaborators, visual artist Shary Boyle and musician Christine Fellows. Boyle and Fellows are shuffling the deck for a lucky mash-up, discarding traditional roles and genres to allow sound, movement and projected image to tell the story. Sketching the newly assembled outlines of their collective imagination, *The Monkey and the Mermaid* travels underneath and above the narrative of gravity. This new collaborative multidisciplinary performance features overhead projections and Super 8 film by Shary Boyle with a live score by Christine Fellows, accompanied by multi-instrumentalist Jason Tait.

**Shary Boyle** is a Toronto-based artist whose practice includes drawing, painting, sculpture and unique audio-visual performances using an overhead projector. Since 1999 she has staged her projections in Berlin (Ost Gut Klub, 2001), Los Angeles (All Tomorrow's Parties Festival, 2002, Hammer Museum 2006, 2008), Paris (Olympia Theatre 2005) to NYC (Brooklyn Academy of Music, 2008). In 2009 Boyle's work was featured at the Fumetto Festival in Lucerne, Switzerland, and included in *The Likely Fate of the Man that Swallowed the Ghost* exhibit at the Centre Pompidou in Paris. Shary Boyle is the 2009 recipient of Canada's Iskowitz Award.

**Christine Fellows** is a singer/songwriter based in Winnipeg, Manitoba. She tours internationally, creates scores for film, television, modern dance and experimental video, and she is an avid multidisciplinary collaborator. She was Artist-in-Residence at Le Musée de Saint-Boniface in Winnipeg throughout 2009, and Composer-in-Residence at Winnipeg's Contemporary Dancers throughout 2007-08. Fellows has released four critically acclaimed solo albums, with a new solo album scheduled for release in 2011.

Accompanist **Jason Tait** is a Toronto-based drummer and multi-instrumentalist. He is a founding member of *The Weakerthans*. Tait and Fellows have collaborated on several projects, including scores for the documentary *There's Something Out There* (Hirsute Productions, 2007) and Libby Hague's 2006 animated short, *Close to Home*.

- .....
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art guide

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Prefix gratefully acknowledges the assistance of the Toronto Arts Council and the Canada Council for the Arts.

Guido van der Werve, Nummer Negen: The Day I Didn't Turn with the World, 2007.  
Courtesy Galerie Juliette Jongma (Amsterdam)



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# Daniel Barrow

out there  
*Emotional Feelings*

31 March – 6 June 2010

Opening Reception:  
Wednesday, March 31, 6 – 9 pm

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**The Past is Never Dead**  
**Wendelien van Oldenborgh**  
Netherlands, 2009

Images Festival and A Space Gallery are very pleased to present the premiere North American exhibition of Rotterdam artist Wendelien van Oldenborgh. Through her rich and layered strategies of combining social research with documentary methodologies, van Oldenborgh creates both still and moving image projections that examine the role of individuals within broader political and social environments.

Examining notions of women, work and cultural production, *Après le reprise, la prise* (2009) is rooted in the story of the labour strikes and subsequent closure of four Levi's factories in Belgium and France in the 1990s. Almost 2000 workers, most of whom were women who had worked with Levi's their entire working lives, spent months bargaining and demonstrating to no avail, some groups even initiating dialogues to lower their wages in an attempt to keep the factories open.

As with much of van Oldenborgh's work, *Après le reprise, la prise* is created out of the process of bringing together a group of individuals to engage in a conversation. Filming in an unused and dismantled sewing classroom at the Royal Technical Atheneum (KTA) in Mechelen, Belgium, van Oldenborgh works with two of these former Levi's factory workers and a group of women who are about to graduate from the school. Without a script, the women engage in dialogues about the transforming conditions of

work, cultural production, and their place within that. A "script" was edited out of the recordings of these conversations and stills from the filmed material were then transferred into 35mm slides to form a 15 minute montage.

Also on view will be the recent work *Instruction*, which addresses the unresolved, traumatic events of the Dutch military intervention in Indonesia following World War II, euphemistically called a "police action." The film casts a group of young cadets from the Royal Netherlands Military Academy who perform a script consisting of excerpts and quotes from different sources: personal diaries, historical broadcast transcripts related to the topic, and essays, that all in a more or less direct way tackle collective responsibility and the heritage of the colonial past.

**Wendelien van Oldenborgh** was born in Rotterdam and bases her practice there. After graduating from Goldsmiths' College in London, she worked in Belgium and Germany for many years. Van Oldenborgh investigates the political, social and cultural relationships in our society and how these are openly manifested through everyday social intercourse. During the past few years, Wendelien van Oldenborgh has had solo exhibitions in Van Abbemuseum (Eindhoven), Muhka (Antwerp), Tent (Rotterdam), Casco (Utrecht) and the Musée des Beaux Arts (Mulhouse), Witte de With, Museum Boijmans van Beuningen and the Kunstlerhaus Stuttgart, 10th Istanbul Biennial and the 28th Biennial of São Paulo.



Courtesy of the artist and Jessica Bradley Art + Projects, Toronto

**Emotional Feelings**  
**Daniel Barrow**  
Canada, 2010

Montréal-based artist Daniel Barrow uses obsolete technologies to present written, pictorial and cinematic narratives centering on the practices of drawing and collecting. Since 1993, he has created and adapted comic book narratives to "manual" forms of animation by projecting, layering, and manipulating drawings on an overhead projector. Over the span of many years working as an image-maker and live performer, Barrow has developed a personal language in which video alternately coalesces with these drawings, with a live performer, as well as with gallery viewers.

At the AGYU, Barrow moves into new territory in premiering two new projection installations. In these works, series of vignettes are staged between mediums. The works combine pre-recorded gestures with projections manipulated by the viewer to create, and then elaborate upon, images from an emotionally complex paradise.

*Emotional Feelings* expands upon dualistic themes from Barrow's manually animated performance works: good versus evil, shame versus pride, experience versus innocence, and the balancing of one's belief in miracles with an increasingly bleak and rapidly advancing future. All of Barrow's work aims to collide popular imagery from the cultural and digital past with emotional, usually melancholic content. In so doing, he attempts a return to a former, nostalgic experience of stimulus.

**Daniel Barrow** has exhibited widely in galleries and festivals throughout Canada and abroad. He has performed at The Museum of Contemporary Art (Los Angeles), The Walker Art Center (Minneapolis), The Gene Siskel Film Center (Chicago), and at The Portland Institute of Contemporary Art's 2009 Time-Based Art Festival. Barrow is the 2007 winner of The Canada Council's Victor Martyn Lynch-Staunton award and the 2008 winner of the Images Festival's Images Prize. Barrow is represented by Jessica Bradley Art + Projects, Toronto.

- **Wednesday March 31, 6 – 9 PM**
- Come celebrate the opening of Daniel Barrow's exhibition and the Images Festival's pre-festival launch party at AGYU – visitors will receive a free screening voucher!
- Get on the Performance Bus!
- Get your harnesses on for a radical ride on The Performance Bus with maximalist artist Allyson Mitchell. She'll take you there – ur... out there – to Daniel Barrow's opening her way.
- No way you'll want to miss this... it's herstory in the making, on top of the emotional feelings! The free Performance Bus departs OCAD at 6 PM sharp and returns downtown at 9 PM.

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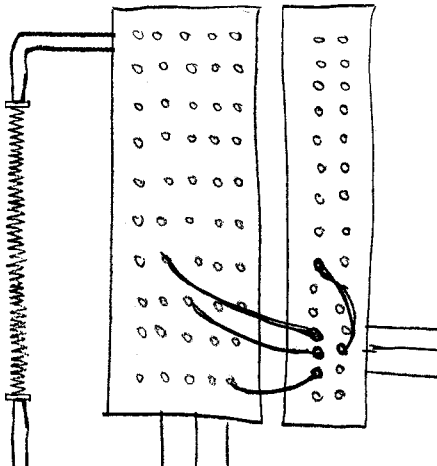


Tacita Dean, *Craneway Event*, 2008, 16mm colour anamorphic film, 108 minutes Courtesy: Marian Goodman Gallery, New York

### **Craneway Event** **Tacita Dean** UK, 2009

*Craneway Event* marks the second collaboration between acclaimed Berlin-based, British artist Tacita Dean and the legendary, late choreographer Merce Cunningham. Shot in 16mm colour anamorphic film, *Craneway Event* documents Cunningham's company over three days in November 2008 as they rehearsed for an event in the light filled craneway of an abandoned Ford Motors factory in California. Dean's film practice embodies a romantic and insistent materialism, often documenting forgotten moments and spaces teetering on the edge of disappearance. While her predisposition towards the ephemeral is often grounded in the physical world, as a feature length film, *Craneway Event* solicits an experience of duration that transcends the materiality of space. *Craneway Event* is the grand beauty and scale of empty industrial space, the delicacy of light, time and air, and the eloquence and subtlety of movement in the visionary work of Merce Cunningham.

Born in Canterbury, England, in 1965, Berlin-based artist **Tacita Dean** studied at Falmouth School of Art (1985-88), the Supreme School of Fine Art (1989-90), and the Slade School of Fine Art (1990-92). Trained as a painter, Dean now works in a variety of media, but is best known for her compelling 16mm films, in which the specific qualities associated with filmmaking are of central importance. Her work occupies a place between fact and fiction; it is pervaded by a sense of elusiveness, a search for something that exists as much in the imagination as anywhere else. Recent solo exhibitions have been held at the Solomon R. Guggenheim Museum, New York (Hugo Boss Prize Exhibition, 2007); Schaulager, Munchenstein/Basel, Switzerland (2006); and the National Gallery of Contemporary Art, Oslo, Norway (2006). She is represented by Marian Goodman Gallery in New York. *Craneway Event* is a co-presentation between Gallery TPW, Images Festival and TIFF Cinematheque's series *The Free Screen* ([www.cinemathequeontario.ca](http://www.cinemathequeontario.ca)).



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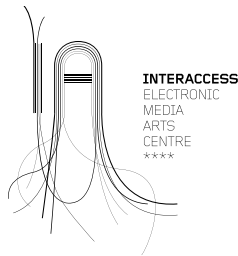
### **Crude Oil** **Wang Bing** China, 2008

Wang Bing's *Crude Oil* is a 14-hour film installation shot in Qing Hui province documenting an entire workday of the crew on a remote oil drilling station. First presented at International Film Festival Rotterdam, *Crude Oil* was originally conceived of as lasting 70 hours — seven hours for each day the exhibition would be open during the festival, without any repetition. Though linear in its representation of time, Wang doesn't intend the film to be viewed as a complete work in a cinema, but rather as an ongoing repeating event, like the drilling operation it documents. The film captures one day in the lives of these workers and their endlessly repeating actions: as they eat, sleep, play cards, talk and toil amidst the hulking machinery used to extract the oil from the expansive landscape in the background. Wang's frequent use of extended takes and stationary camera accentuate the glacial pace at which this work unfolds—a shot lasting nearly an hour shows a worker manning a drill that slowly digs deeper into the earth, its progress tracked as the machine slowly descends through the frame.

The process of extracting oil from a reserve hundreds of feet underground is something that very few people grasp. It is a massive and incomprehensible task, the results of which are, of course, very much a part of our everyday lives, even as we have no human relationship to the labour involved. The sequences in *Crude Oil*, demanding as they may be, offer moments of stunning visual composition and beauty amidst this industrial landscape: the bright full moon in the night sky and the red mountainous plateaus in the distance. And while the film can't recreate the corporeal discomforts of this extreme environment, Wang's use of time within the film, spanning morning until night, creates a space in which the viewer's temporal experience of watching directly corresponds to the temporal experience of the workers.

**Wang Bing** (1967, Xi'an, China) graduated from the Film Academy in Beijing in 1996. After a few years of working for television documentary, he directed his first feature, *Tie Xi Qu: West of the Tracks*. A nine hour documentary spread three parts entitled *Rust*, *Remnants* and *Rails*, the film was a portrait of the Tie Xi district in northeastern China and the rapidly shifting economic and industrial landscape. Wang's films have screened at numerous festivals internationally including Cannes, Festival International du Documentaire de Marseille, Yamagata International Documentary Film Festival, Rotterdam Film Festival, and the Toronto International Film Festival. He recently had his first solo gallery exhibition in Paris at Galerie Chantal Crousel.





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OFF SCREEN

April 3 – May 1

Opening Reception: Saturday April 3, 2 – 5 PM

Wednesday – Saturday 12 – 5 PM



Ibland Ser Jag Mer

**Expand and Contract**

**Matthew Biederman, Franziska Cordes and Anna Wignell**

In 1967, the critic Sheldon Renan asserted, “The forms of cinema are proliferating. Every new way of creating or controlling light is potentially a new form of cinema.” Illuminating fractions of a shared space, the projects presented here deploy a range of media and modes to foreground the presence of the assembled viewers, and their contact and mediation within an imageless environment.

In *Ouroboros (or Color Bars Matched Horizontally One by One)* (2008), a software designed by Matthew Biederman creates a visual framework based upon a set of vertical stripes until every possible digital colour is presented without repetition. As the backgrounds are stored and displayed, the computer matches each of the individual vertical stripes with a horizontal stripe sequentially from left to right. When it reaches the end of the screen, another background is displayed. After all 16.7 million colours are matched and displayed, a new set of backgrounds are created and the process starts again.

*Mirage* (“Club Silencio”) (2007) by Franziska Cordes deploys light within an emptied space, except for the sound of the artist’s breath and a spotlight projected onto the wall. Functioning as a metaphor for the body, each breath drawn exposes the gallery site, every exhale conceals it. Upon entering the installation, one’s perception is linked to the presence and absence of the artist, by way of the light as interface.

Anna Wignell’s *Ibland Ser Jag Mer* (2009) is a light installation consisting of a search light that is projecting a rectangular frame of white light onto the wall. Translated into English, the title *Sometimes I See More* refers to the ratio of the rectangle as it continuously fluctuates between the video and television standard aspect ratios of 16:9 and 4:3. The shift is continuous, yet slow, with each sequence lasting one minute.

These projects by Biederman, Cordes and Wignell are united by their evocation of the cinematic, while simultaneously eliminating the moving image intrinsic to the forms of film and video. Questions regarding expanded cinema’s historical practice of occupying space with moving images are contracted, reduced to the basic elements of projected light, revealing a site predetermined by programming, a stage for the viewer to enter.

**Matthew Biederman** works with the electromagnetic spectrum as base material in all of his explorations. Biederman has served as artist-in-residence at the Center for Experimental Television on numerous occasions, and his projects have been presented at the 7th ATA Festival (Lima, Peru), Oboro (Montréal), and the SCAPE Biennial of Art in Pubic Space (Christchurch, New Zealand). He is currently represented by Art45 and lives and works in Montréal.

**Franziska Cordes** was born in 1979 in Hannover, Germany. She studied at the Kunsthochschule in Kassel, obtaining her final degree in 2006. From 2006 to 2008 she participated in the post-graduate program at KHM in Cologne. Currently, she divides her time between Cologne and Berlin.

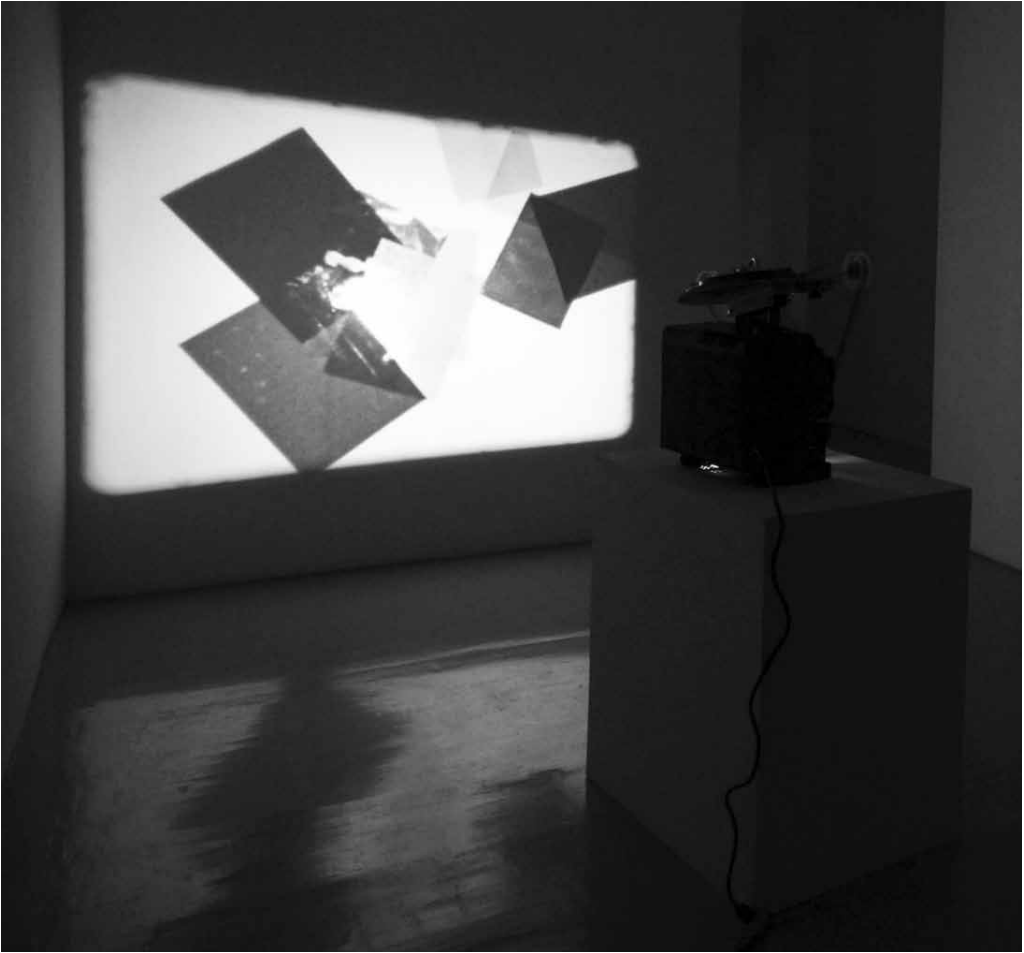
Born in 1974, **Anna Wignell** lives and works in Stockholm, Sweden where she was educated at the Royal University College of Fine Arts. Wignell regards her work as a constructive extension of the cinema, where the physicality of the projected image is exposed and built-in power structures are explored. She has exhibited extensively in Europe, and this marks her first exhibition in Canada.

**Jessica Bradley  
ART + PROJECTS**

Jessica Bradley Art + Projects  
1450 Dundas Street West  
416 537 3125  
jessicabradleyartprojects.com

April 1 – 10

Wednesday – Saturday 12 – 5 PM



**34 Films**

**Michael Snow**  
Canada, 2006

*34 Films* records 16 rectangles of coloured gels that appear on the screen one after another to create an improvised composition. The work was intentionally shot on vintage 16 mm film stock. This accounts for its grainy, “old-fashioned” appearance. The 34 films include the 16 gels seen appearing and then flying out of the picture (16 x 2), as well as the film that is passing through the projector, and the film we see on the screen. The title is a play on words, typical of Snow.

This work was originally made in response to an invitation to Snow by the gallery to collaborate on an exhibition with British artist Jonathan Monk, which took place from November 9 to December 2, 2006. Both artists made short films which neither showed to the other in advance. The installation included the two films with objects that each artist selected as a response to the other’s work. *34 Films* has not been seen since this exhibition.  
— Jessica Bradley

**Michael Snow** (born in Toronto, 1928) has exhibited internationally for over five decades. His films have been included in hundreds of film festivals and in retrospectives in Tokyo, Brussels and Geneva. Recent solo exhibitions have taken place at Àngels Barcelona (2009), BFI Southbank Gallery, London (2008), the Museum of Modern Art, New York (2005), and Kunst-Werke, Berlin (2002), and his work has been selected for recent biennials in Sydney (2008), São Paulo (2006) and the Whitney Museum of American Art, New York (2006). As a musician, Snow has performed internationally and has released many recordings, most recently with Aki Onda and Alan Licht (Victo, 2008).

# THE LAKEVIEW

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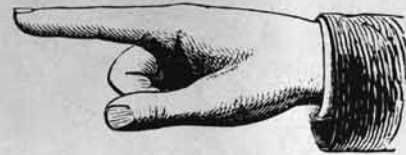


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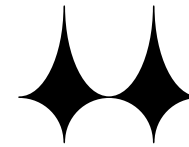
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Opening Reception: Friday March 19, 7 – 11 PM

Tuesday – Saturday 11 AM – 6 PM



**Hereafter**  
**Brenda Goldstein**  
Canada, 2010

Brenda Goldstein's 35mm film loop *Hereafter* is a spare portrait – a woman in blue operating gown and white mask in a starkly lit environment carries out detailed preparations over an unseen body. On first consideration, this assemblage of elements—the fluorescent lighting, the sterile furniture and the medical garb—all conjure the visual atmosphere of operating room-based television dramas. Yet, unlike those forms of representation, Goldstein's image trains our eye not on the spectacular image of death, often violently portrayed on television, but rather on the social meaning of caring over the dead. Our attention is diverted through a simple yet decisive framing device – the film's frame line rests just above the preparation table, drawing our attention away from the corpse as the locus of death. The framing shifts our attention, allowing us to perceive the undertaker's detailed care in her craft. The static camera concentrates on her actions and movements, as she washes and prepares the body for burial. It is evident that she is highly skilled in these preparations; her hands move with a lightness and precision that add up to a delicate and graceful choreography of actions and procedures.

*Hereafter* belongs to the long art historical tradition of *memento mori*, representations aimed at reminding the receiver of their own mortality. Notable filmic examples include Stan Brakhage's *The Act of Seeing with One's Own Eyes* (1971), which records autopsies being performed in a Pittsburgh morgue and Kenji Onishi's feature-length documentary *A Burning Star* (1995), a very personal record of his father's funeral and cremation. By contrast to these other two films, Goldstein's project shies away from the imaging of the flesh, instead making space for our own projections and assumptions to be engaged. This absence of

the dead body produces its own anxiety and may symbolize our desire to retract from the sight of death. By this absence, Goldstein intends to highlight a limitation of our culture: the lack of a contemporary vocabulary and rituals around death. This loss of understanding and inability to communicate around death in everyday life is at odds with the staggering proliferation of corpses in popular forensic serials that exploit death for its gruesome theatricality. This discrepancy between representation and experience forms the subject of the installation.

*Hereafter* exercises an aesthetic of restraint – the image is based on limits and controls – the prohibition of viewing the dead body, the unmoving eye of the static camera and the spare composition of elements within the frame. Against this controlled aspect, the film itself unravels. Goldstein has chosen to suspend the film loop across a number of rollers, rendering it even more vulnerable to the accumulation of dust and other ambient particles that will spell its eventual obliteration. Supporting the filmic presentation, Goldstein is also exhibiting a series of text slides based on various witness accounts of death gathered both from private individuals and frontline workers. Since spoken language is missing from the film portrait, the slide projections supplement the core composition by addressing the question of how we verbalize the experience of death in common vernacular.

**Brenda Goldstein**, born in 1973, lives and works in Toronto. A prolific artist working in diverse media she has received numerous Canadian grants and commissions. Her short films, videos, installations, and performances have been shown at galleries and festivals nationally and internationally.





**Untitled Seven**  
**Emma Hart and Benedict Drew**  
UK, 2010

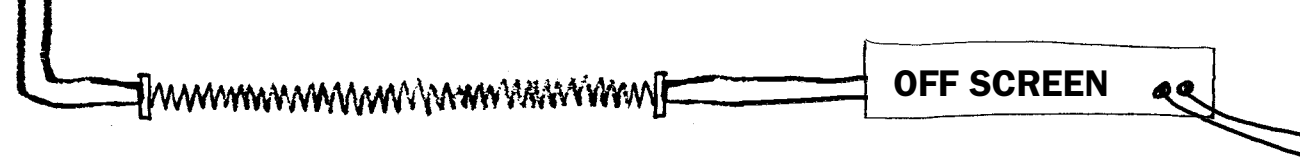
Emma Hart and Benedict Drew began their collaboration in 2005 at the “Soundtrack” event in London. Their *Untitled* series of works that they have developed since then explores and destabilizes moving images, sound and performance. By inverting the technologies used to create and project images, Hart and Drew create anarchic systems which make the process of their creation explicit. The physical world is made manifest, through the complex web of projections and sound loops the duo creates: a length of 16mm leader “plays” the strings of an electric guitar, a large speaker which is amplifying the fan noise of a video projector sends a explosive cascade of dishwashing detergent into the air as a closed circuit video camera records the powder’s movements, projecting them onto a screen.

For their debut exhibition in Canada, Hart and Drew will present *Untitled Seven*, a new installment in this series that exists both as a site-specific installation as well as a live performance within the main gallery of the Museum of Contemporary Canadian Art. This new work builds on some of the ideas present in *Untitled Five*, presented as a performance at the ICA in London in 2008, in which the artists created not just a single system, but rather a large interconnected network of projection and sound apparatuses, filling the gallery with a cacophony of projected light and sound.

Based in London, **Emma Hart** exhibits videos and installations and performs internationally, frequently collaborating with other artists. Her work has been presented at institutions including Tate Modern, Tate Britain, Camden Arts Centre, the ICA, Battersea Arts Centre, Dundee Contemporary Art Centre, Cell Project Space, and recently at Performa 2009 in New York.

**Benedict Drew** is an artist who works in performance, sound and video. Drew has a long history of engaging in collaborative projects with artists such as Otomo Yoshihide and Sachiko M, the trio Portable, and with various improvisers including Tom Chant (as duo Suscet), Angharad Davies, Lee Patterson, Steve Beresford, Seymour Wright, Rhodri Davies, Mark Wastell and Matt Davis. Drew has also composed the soundtracks for five films by Emily Richardson. A CD of these soundtracks was released in September 2004.

• • • • •  
• Live Images 1  
• **Untitled Seven**  
• Emma Hart and Benedict Drew  
• Saturday April 3, 7 PM  
• See p. 42 for details.  
• • • • •



**Cinema X: I Like to Watch**  
**Carlos Aires, Regina Galindo, Bruce LaBruce, Anetta Mona Chisa & Lucia Tkacova, Dani Marti, Erwin Olaf, Steve Reinke & Jessie Mott, Santiago Sierra**  
Curated by Paco Barrágan

*Cinema X: I Like to Watch* brings together a selection of works by Spanish, Canadian, and international video artists representing their diverse perspectives on sexual representation.

**Carlos Aires** (Spain) lives and works in Antwerpen, Belgium, and Málaga, Spain.

**Regina José Galindo** (Guatemala) is a Guatemalan performance artist who specializes in body art.

**Bruce LaBruce** (Canada) is a writer, filmmaker, and photographer based in Toronto.

**Anetta Mona Chisa** (Romania) and **Lucia Tkacova** (Slovakia) have collaborated since 2000. They both graduated at the Academy of Fine Arts and Design in Bratislava, and currently they live and work in Prague and Bratislava.

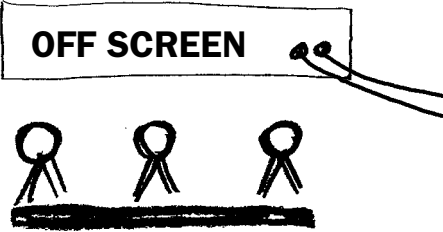
**Dani Marti** (Scotland/Australia) is a Spanish-Australian contemporary visual artist based between Glasgow, Scotland and Australia, working with video and mixed-media weaving.

**Erwin Olaf** (Netherlands) is a commercial and fine art photographer. He graduated from the Utrecht School for Journalism, in 1980, with a degree in newspaper journalism and photojournalism.

**Steve Reinke** (Canada) is an artist and writer best known for his single channel videos, which have been screened, exhibited and collected worldwide. He received his undergraduate education at the University of Guelph and York University, as well as a Master of Fine Arts from NSCAD University.

**Jessie Mott** (USA) is a visual artist who currently lives in Chicago. Her practice encompasses painting, drawing, collage, sculptural objects, video and installation that speak to a dream-like or nightmarish quality of fantasy and the grotesque.

**Santiago Sierra** (Spain) is a Spanish artist. He lives in Mexico City. Sierra's work reflects his views on capitalism, labour, and exploitation.



**Podwórka**  
**Sharon Lockhart**  
USA, 2009  
Curated by Gregory Burke and Pablo de Ocampo

A film portrait of neighbourhood youths in Łódź, Poland, *Podwórka* captures six groups of children as they play in seemingly deserted yards, offering an intimate portrait of daily life in Poland's third-largest city. Shot with a fixed camera, this single-channel video projection highlights American artist Sharon Lockhart's ongoing interest in the interrelationship between the still and the moving image.

Evolving from past works for which Lockhart has entered into a community to document its inhabitants—such as *Pine Flat* (2006), the result of three years spent in a small town in the Sierra Nevada—*Podwórka* evidences the artist's nuanced anthropological gaze as she represents both individual and collective identities. The work's meditative pace and absence of defined narrative affords Lockhart's subjects a sense of freedom. This avoidance of strict directorial control extends to the viewers, who are encouraged to imagine stories for the children portrayed, beyond the space of the screen.

**Sharon Lockhart** (born in Norwood, Mass., 1964) received her MFA from the Art Center College of Design in Pasadena and is currently based in Los Angeles. Her acclaimed film and photography work has been shown in galleries and cinemas around the world, including in 'Zones of Contact: Biennale of Sydney' (2006) and 'Life on Mars: The 55th Carnegie International,' Pittsburgh (2008). Recent solo exhibitions have been organized by Sala Rekalde, Bilbao (2005), the Walker Art Center, Minneapolis (2006), Secession, Vienna (2008), Kunstverein, Hamburg (2008), and Hammer Museum, Los Angeles (2009).



**Any Ever**  
**Ryan Trecartin**  
USA, 2009 – 2010  
Curated by Helena Reckitt and Jon Davies

*Ryan Trecartin: Any Ever* the first Canadian solo exhibition by the American wunderkind, a sprawling seven-video suite amalgamating his ambitious new four-part series *ReSearch WaitS* as well as his 2009 video triptych *Trill-ogy Comp*, which includes the titles *K-Corea INC. K* (Section A), *Sibling Topics* (Section A) and *Popular S.ky* (section ish).

Destabilizing and amazing his audiences, Trecartin's hyperactive and collaborative performance and video art practice embraces a lo-fi aesthetic of chaotic excess to realize his heady explorations of consumer culture and fractured identity in the digital age. With an insomniac energy and frenetic editing, Trecartin choreographs a cracked parallel universe only slightly more surreal than the one we actually inhabit.

Trecartin's most ambitious project to date, building on past videos like the acclaimed *A Family Finds Entertainment* (2004) and *I-Be Area* (2007), *Any Ever* will find his frenzied riffs on our increasingly virtual world staged inside a network of "containers" in The Power Plant's largest gallery.

**Ryan Trecartin** (born in Webster, Tex., 1981) was educated at the Rhode Island School of Design and is currently based in Philadelphia. He has had recent solo exhibitions at the Wexner Center for the Arts, Columbus (2008), Hammer Museum, Los Angeles (2008), and Kunsthalle Wien (2009), and was included in such group exhibitions as 'USA Today' at the Royal Academy of Arts, London (2006), and 'The Generational: Younger than Jesus' at the New Museum, New York (2009). In 2009, Trecartin won the inaugural Jack Wolgin International Competition in the Fine Arts, the world's most generous juried visual art prize, and was named Best New Artist of the Year in the First Annual Art Awards at the Guggenheim Museum, New York. 'Ryan Trecartin: Any Ever' Support Sponsor: The Drake Hotel. Support Donors: Bruce Bailey, Paul Bain, Michael Cooper, Shanitha Kachan & Gerald Sheff, Steven & Lynda Latner, Laura Rapp & Jay Smith.



**Reflections and Inflections**  
**Peter Campus**  
USA, 1974 – 2009  
Curated by Gregory Burke

Beginning in the early 1970s, American artist Peter Campus has consistently explored the formal properties and possibilities of video. This critical engagement is visible in his 1973–76 series of performative exercises that includes the classic *Three Transitions* (1973), as well as in a body of work examining video's relationship to the gallery space and the medium's capacity for transforming viewers' perceptions of self and of duration. In this exhibition, Campus stands as a key figure who laid the groundwork for many artists' explorations of screen space.

'Reflections and Inflections' juxtaposes the iconic early work *Anamnesis* (1974) with a new multi-channel video, *Inflections: change in light and color around Ponquogue Bay* (2009), spanning thirty-five years of Campus's pioneering practice and his move from treating video as a sculptural to a pictorial medium. *Anamnesis* confronts viewers with a closed-circuit video feed of themselves; however, its three-second delay disorients one's experience of time and embodiment. The British Film Institute-commissioned *Inflections...* fills six monitors with its hypnotic, slowed-down images of Ponquogue Bay, Long Island, digitally altered to create painterly abstract landscapes that hover between stillness and motion.

**Peter Campus** (born in New York, 1937) received a BSc in experimental psychology from Ohio State University, Columbus, and graduated from the City College Film Institute, New York. In addition to participating in numerous biennials and major group exhibitions, Campus has had recent solo exhibitions at Kunsthalle Bremen (2004), Albion Gallery, London (2007), and the British Film Institute, London (2009–10).



**Hypnagogia**  
**Joachim Koester**  
Denmark, 2007 – 2009  
Curated by Helena Reckitt

A group of dancers, dressed in everyday clothes, convulses and gyrates, enacting symptoms of a spider's bite in a riff on the Southern Italian dance known as the tarantella; a man mimes a sequence of actions that channel shamanic gestures; abstract squiggles evoke the experience of writing under the influence of mescaline. *Hypnagogia*, the threshold between consciousness and sleep, is evoked in the three films that comprise this exhibition by Joachim Koester: *Tarantism* (7 min., 2007), *My Frontier is an Endless Wall of Points* (after the mescaline drawings of Henri Michaux) (11 min., 2007) and *To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness* (movements generated from the *Magical Passes* of Carlos Castaneda) (3 min., 2009). Projected onto floating screens in a darkened gallery, these black-and-white 16mm film loops explore conscious and unconscious states and gestures, irrationality, loss of control and possession, and the "fringes of the body" that Koester terms "the grey zone." *Hypnagogia* is Koester's first solo show in Canada.

**Joachim Koester** (born Copenhagen, 1962) is a Danish artist based in Copenhagen and Brooklyn. He has exhibited internationally including in 'Dance with Camera,' ICA Philadelphia (2009), 'Altermodern, Tate Triennial,' London (2009), 'The Return of Religion and other Myths,' BAK, Utrecht (2009), and he represented Denmark in the 2005 Venice Biennale. Recent solo exhibitions have taken place at Extra City, Antwerp and Overgaden, Copenhagen. Koester is represented in New York by Greene Naftali, in Copenhagen by Galleri Nicolai Wallner and in Brussels by Galerie Jan Mot.

Thanks to the Art Gallery of York University for technical support with *Hypnagogia*.



Royal Ontario Museum Institute for Contemporary Culture  
100 Queen's Park  
416 586 5524  
rom.on.ca/icc  
ROM Admission fee:  
rom.on.ca or call 416 586 8000;  
Friday nights free after 4:30 PM

**April 3 – 24**  
Opening Reception and Artist Talk: Saturday April 3  
1 – 3 PM  
  
Monday – Thursday 10 AM – 5:30 PM  
Friday 10 AM – 9:30 PM  
Saturday and Sunday 10 AM – 5:30 PM

OFF SCREEN



## دل که سوز ندارد, دل نیست

(the heart that has no love / pain / generosity is not a heart)  
Khadim Ali & Jayce Salloum

In April 2008, Vancouver-based artist Jayce Salloum traveled with Afghan-Hazara artist Khadim Ali from Karachi, Pakistan to Kabul, Afghanistan and then overland into the Bamiyan Valley in Central Afghanistan. The artists traveled independently and, to some extent, clandestinely. The land is scarred by decades of conflict, ravaged by drought and desperate poverty, troubled by tribal rivalries and a persistent Taliban presence. Of specific interest to the artists were the ruined cave sites of the 5th-century Buddhas, destroyed by the Taliban in March 2001. The ruins of the Bamiyan Buddhas provided a site from which to examine the situation of the Hazara people, a persecuted Shi'a Muslim minority, who believe themselves to be descended from the sculptors who produced the colossal figures of the Buddha.

Through the process of a cross-cultural collaboration, (*the heart that has no love/pain/generosity is not a heart*) records the destitute conditions in Bamiyan, reflecting on the sites of signification and rupture shaping an incipient modernity in Afghanistan. The project documents a significant moment in the history of the Hazara people, many of whom are seeking asylum in the West. The resulting installation takes the form of a personal archive including photographs, ambient and documentary videotapes, miniature paintings, and related ephemera to expand the critique of the category of documentary. The project engages the complexity of the current situation in Afghanistan, taking up themes of the possibility of resistance, hope and beauty in the context of ongoing conflict.

**Khadim Ali** (1978) is a Hazara artist based in Sydney, Australia. He trained as a miniature painter at the prestigious National College of Art in Lahore, Pakistan, and studied mural painting and calligraphy at Tehran University, Iran. His work has been exhibited in museums and biennales including the Fukuoka Asian Art Museum, Japan; The Asia Pacific Triennial, Queensland Art Gallery, Brisbane, Australia; the Commonwealth Games Cultural Festival, Melbourne, Australia; the Venice Biennale, Italy; and the British Museum, London, UK. His work is held in numerous private and public collections including the Fukuoka Asian Art Museum, the Queensland Art Gallery, Brisbane, Australia and the Victoria and Albert Museum, London, UK.

**Jayce Salloum's** practice exists within and between the personal, quotidian, local, and the trans-national. Having lived in many locales since 1976, Salloum currently resides in Vancouver, Canada. He has worked in installation, photography, drawing, performance, text and video since 1976. Salloum has exhibited internationally at institutions such as the Musée du Louvre, Paris; The Museum of Modern Art, New York; National Gallery of Canada; Kunsterhaus Bethanien, Berlin; CaixaForum, Barcelona; 8th Havana Biennial; 7th Sharjah Biennial; 15th Biennale Of Sydney; European Media Art Festival; Biennial of Moving Images, Geneva; and the Rotterdam International Film Festival. Jayce Salloum: history of the present, a survey exhibition of 25 years of Salloum's practice, is touring Canada until 2012 and the accompanying monograph was published last fall.

.....  
• **Opening Reception and Tour: Jayce Salloum & Khadim Ali**  
• Join Salloum and Ali for a reception and talk about their  
• collaborative installation.  
• Saturday April 3, 1 PM  
• ROM ICC  
• **FREE** for passholders! See rom.on.ca for admission fees.  
.....

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

**April 3 – May 8**  
Opening Reception: Saturday April 3, 2 – 5 PM  
  
Monday – Friday 10 AM – 6 PM  
Saturday 12 – 4 PM

OFF SCREEN



X-Mission

Imprint

**Extra-Territoriality**  
**Ursula Biemann, Leah Decter, Jayce Salloum and Sobhi al-Zobaidi**

The term “extra-territoriality” is a concept used to describe the state of exception of individuals and the (human) rights associated with citizenship to a region or land. Judiciously motivated by modern events, philosophic bio-political analysis has attempted to map the increasingly complex routes of sovereign power on the (bare) lives of individuals. But this mapping often foregoes an epilogue – all too often there is no afterword to describe the real existence of post-nation living and the reality of these lives as functioning, contemporary identities governed by dynamics historically enacted out of, and in spite of, the state of exception. Refugees and other extra-territorial persons, those who appear as the exception within an exception to the rule, are not some form of mythic, ironically liberated postmodern figures: the reality is that without citizenship, and the protection of the sovereignty that accompanies it, human rights can and will be violated and the democratic choices of the individual are annulled. Post-nation living, as vulnerable and volatile as it is, has created necessarily idiosyncratic processes of “citizenship” that are difficult to represent.

At the core of this issue is the ongoing question of whether or not rights are necessarily associated with territory. The four works in this exhibition can all be organized and viewed in opposing pairs: the grounding in two physical places, Canada and Palestine; the perspective of the camera as an internal or external framing device; and the framework of discourse as a political analysis alongside a personal or allegorical one.

The mapping of this territory begins at the sea. In Sobhi al-Zobaidi's *About the Sea* we hear the conversations of young Palestinian men and women as they lament the ongoing loss of their homeland through military occupation. Against this conversation, al-Zobaidi films the crashing waves on the beach and the open sea, a potent symbol of the ever-diminishing landscape within which this population resides. Moving from the waves of the Mediterranean to the expanses of central Canada, is Leah Decter's *Imprint*. Furthering this dialogue about location and migration, Decter's video is composed of a series of actions

performed in the landscape which signifies the unmarking and remarking of territory. Through these performances, a narrative of personal and national histories and memories converge.

Moving further westward, and shifting perspectives from interior to exterior, Jayce Salloum's *untitled part 4: terra incognita*, looks at First Nations communities in and around Kelowna, BC. Interviewing various speakers of N'Syilx'cen (Okanagan), the video traces the history of European colonization in the region, and the tragic events to which their people were subject: biological warfare, residential schools, the reserve system, cultural decimation.

The exhibition closes with a return to Palestine in Ursula Biemann's video essay *X-Mission*, an analysis of the Palestinian refugees camps as a zone of exception. Biemann's ongoing practice in video has often been rooted in the investigation of borders, people, movement and nations, this video extending that conversation to the nationless, the extra-territorial. *X-Mission* explores this space through a legal, historical and symbolic engagement. The narrative, though focused on a Palestinian situation, frames the conversation on refugees within a broader diasporic context, questioning the idea of post-nationality.

**Ursula Biemann** is an artist, theorist and curator who has produced a considerable body of internationally-exhibited video work focusing on the gendered dimension of migrant labour.

Currently based in Winnipeg, **Leah Decter** is an interdisciplinary artist working in installation, sculpture, video, photography and performance. She has exhibited widely in Canada and has been shown in the USA, UK, Europe and Australia.

**Jayce Salloum** is a multi-disciplinary artist currently residing in Vancouver, Canada. Jayce Salloum: history of the present, a survey exhibition of 25 years of Salloum's practice, is currently touring Canada until 2012 and the accompanying monograph was published last fall.

**Sobhi al-Zobaidi** is an award-winning filmmaker born in Jalazon refugee camp near Ramallah in the West Bank. For over ten years, he has been an active member of the new and independent film movement in occupied Palestine.

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

**April 3 – May 15**  
Opening Reception: Saturday April 3, 2 – 5 PM  
  
Tuesday – Friday 11 AM – 5 PM  
Saturday 12 – 4 PM

OFF SCREEN

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

**April 1 – 17**  
Opening Reception: Saturday April 3, 2 – 5 PM  
  
Tuesday – Friday 11 AM – 5 PM  
Saturday 12 PM – 5 PM

OFF SCREEN



**Honey**  
**Andrea Cooper**  
Canada, 2010

Where does the power of the female reside? how is it preserved? or transmitted? Hecate knew. She, the goddess of wild places, of childbirth, of crossroads, of all the in-between spaces between this world and the next, she knew. It is in the body of the beloved. It is in the sweet, sweet voice. It is in the eyes and the seductive curve of lip and cheek, so beloved by the poet and the painter. And it is these archetypal signs of “come hither” that foster the rise of the blood necessary for each act of the flesh. But what of the body made barren and what, indeed, of the missing bees, no longer capable of lending their sturdy industry to the pointless purpose of pollination. “Poof, I’m gone,” says humanity.

Thus goes the allegorical seduction poem of Andrea Cooper's new work *Honey*. In *Honey*, Cooper delivers another of her signature meta-performances, channeling desire and dread in equal parts, raising the hair on the back of the neck with her monologue of louche libido trapped in “a kitchen without utensils, in a womb without seed.” She ‘performs’ fertility with the slapstick shtick of a basketball-as-baby-bump only to turn gracefully into the heartbreaking image of a wan pole dancer, great with child and still curled around the phallus of dreamy desire. *Honey* is a work of great courage. It is hard to watch, and impossible to forget. – Lisa Steele, Creative Director, Vtape

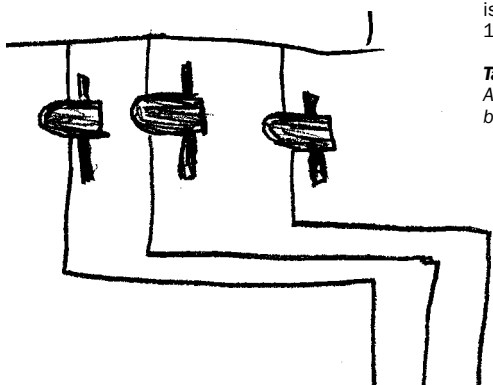
**Andrea Cooper** is an international media artist with a Master in Visual Studies from the University of Toronto. In 2007, Cooper won the National Film Board of Canada's Emerging Filmmaker/Video artist award at the Images Festival. Her work has been exhibited in galleries across Canada, most recently at Grunt Gallery in Vancouver with her solo exhibition *Fickle As Poison*. *Honey* premiered this past February at the Berlin International Film Festival's Forum Expanded.



**A Man Called Love**  
**Tamar Guimarães**  
Brazil, 2008

Tamar Guimarães's fascinating and poetic slide-work, *A Man Called Love* (2008), tells the true story of Francisco Candido Xavier (1910–2002), a Brazilian psychic medium who dedicated his life to writing down the words spoken to him by the dead. The most prolific psychographer of all time, he wrote over 400 books. In the 1960s and 1970s, he was a celebrity in Brazil, drawing large crowds whenever he appeared in public. His novel *Our Home* (first published in 1944 and continually in print ever since) describes a city where the recently deceased learn and work. It goes on to narrate a tropical vision of social democracy, describing a town with magnificent squares and benches for a million people, where delicate flowers grow amid illuminated fountains. For Guimarães, speaking of Xavier requires addressing Brazil's race and class relations, and its military dictatorship from 1964 to 1985, during which Xavier enjoyed his greatest popularity. She addresses the development of Spiritism in Brazil, its early association with utopian socialisms, and subsequent distancing from them during the dictatorship. *A Man Called Love*, which is 20 minutes long, makes use of archival images of Xavier, of spirit materializations produced in the 1930s and 1940s in Brazil, of Rio and São Paulo, and of protests against the military regime in the late 1960s.

**Tamar Guimarães** is a Brazilian artist based in Denmark. A graduate of Goldsmiths College, London and Malmö Art Academy, Sweden, her practice is concerned with power relations underpinning social interactions and relationships between history and subjectivity within postcolonial contexts.







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

**March 26 – April 17**  
Opening Reception: Friday March 26, 7 – 10 PM  
  
Tuesday – Wednesday 12 – 6 PM  
Thursday – Friday 12 – 8 PM

OFF SCREEN



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

**March 26 – April 17**  
Opening Reception: Saturday April 3, 2 – 5 PM  
  
Tuesday – Saturday 11 AM – 5 PM

OFF SCREEN



Andrew Gavin Hicks



Tara Downs



**The Wrath of Math**  
**Tara Downs, Andrew Gavin Hicks, Amy Jenine, Michael Lawrie and Alize Zorlutuna**

This exhibition represents the second year of collaboration between the Images Festival and XPace Cultural Centre. Building upon the success of *Outer and Inner Space*, once again this exhibition features emerging media art practitioners from across the city. *The Wrath of Math* introduces a group of artists whose practices formulate a response to image-making through technologies that are both obsolete and contemporary. Using everything from lenticular prints to multi-touch displays, each artist takes a new approach to an old equation.

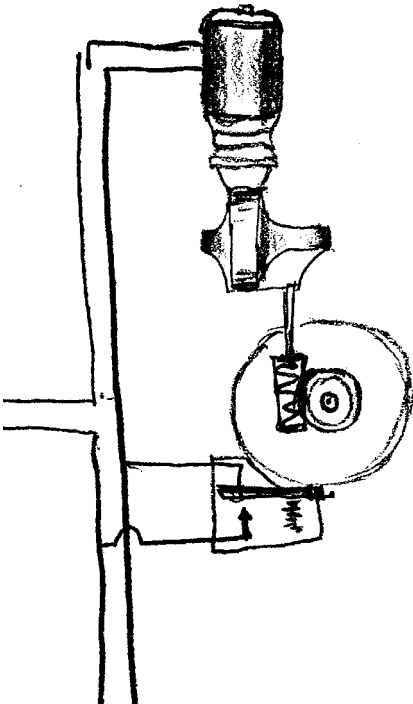
**Tara Downs** lives and works in Toronto. She is currently completing her studies in Sculpture Installation at the Ontario College of Art and Design. Recent group exhibitions include Bless this Mess at Deleon White Gallery, Empirical Observations at OCAD Student Gallery, Through a Lens Darkly at Nuit Blanche and Opening the Universe at the Ontario Science Center. In the spring of 2010 she will have a solo exhibition at Paul Petro Special Projects.

**Andrew Gavin Hicks** spent his youth making copious amounts of mix tapes for his friends, and almost became a soccer star, but a stellar DJ career derailed all of that. Hicks is currently completing his BA in Integrated Media studies at OCAD. His work combines elements of photography, screen printing, stop motion, and multi-screen projections based on elements of appropriated video and film footage.

**Amy Jenine** is an interdisciplinary artist studying in the visual studies undergraduate program at the University of Toronto. Her work shifts between delicate book sculptures, media-based videos and performance, with an underlining curiosity about identities. She most recently exhibited in a group show at Red Head Gallery for Nuit Blanche 2009, and has also shown work at OCAD and performed at the Whipper Snapper Gallery.

**Michael Lawrie** is a Toronto-based artist and software developer. Currently he is finishing a degree in New Media at Ryerson University and participating in collaborative research activities investigating interactive design at Ryerson's AccessFabrik Lab. His artwork explores human action and interaction mediated through computers and digital networks.

**Alize Zorlutuna** is a Toronto-based interdisciplinary artist working in textiles, found objects, performance, and video. Drawing upon her lived experience as an individual living between cultures, her works attempt to activate interstices: those spaces where differing perspectives, emotions and physical entities meet.



**Sea Oak**  
**Emily Wardill**  
UK, 2001 – 2008

Emily Wardill's *Sea Oak* was developed from a series of interviews conducted with the The Rockridge Institute, a left-orientated think tank located in Berkeley, California. From 2001 until its closure in April 2008, the Institute researched contemporary political rhetoric with special emphasis on the employment of metaphor and framing.

The strict absence of images throughout the film is introduced by Institute member Eric Haas. He describes how, in everyone's imagination, the word "bird" evokes a similar imagined creature. This prototypical bird exists only in common thought ("We don't think of an ostrich or a penguin...") and provides the idea of an image to begin a film consisting only of black leader and sound.

*Sea Oak* puts trust in rationality, enlightened thinking and the frames of reference in which facts are made to appear transparent and up for discussion.

In the sole spotlight of the space, only the apparatus can be seen, the film projector, staged like a sculpture.

**Emily Wardill** (born 1977) is a London-based British filmmaker. She has exhibited widely in the UK and internationally, including at the ICA, London (2008), Fortescue Avenue/Jonathan Viner, London (2005 and 2006), STANDARD (OSLO) (2008) Grizedale, Lake District, and PS1 Contemporary Art Centre, New York (2004). Her work has been screened at the Art Now Lightbox, Tate Britain; the International Short Film Festival, Oberhausen; Whitechapel Art Gallery, London; Witte de With, Rotterdam; MOCA, Miami; and the London Film Festival. She is currently working towards solo shows at de Appel, Amsterdam and The Showroom, London.

**YYreZidency: Sarah Jane Gorlitz & Wojciech Olejnik**  
Canada, 2010

YYZ, which turned thirty this year, responds to contemporary discourse about the breadth of artist support at artist-run centres by working beyond the crate and offering Sarah Jane Gorlitz & Wojciech Olejnik a six-week residency this spring.

In their collaborative videos, Gorlitz and Olejnik present fictional, fabricated environments, with the help of models, sets and stop-motion animation. These invented spaces are constructed intuitively with materials at hand and refer to generic and familiar, yet emptied, social spaces. These videos present a reality that is never stable but in the process of becoming; like a book, where with every turned page, the interworking of the whole is re-framed and restructured. In this way, reality can be discussed as something reworked, as something incomplete, and as something with active potentiality.

**Sarah Jane Gorlitz & Wojciech Olejnik's** collaborative work has been presented in solo exhibitions at Eyelevel Gallery (Halifax), Struts Gallery (Sackville), Neutral Ground (Regina), Optica, Centre d'Art contemporain (Montréal), and Kapitalistischer Realismus (Berlin), and in recent group exhibitions at The Soap Factory (Minneapolis), 6 Picoles Cycliques (Lyon), Kunstverein INGAN (Berlin), and Truck (Calgary). They have received funding from the Ontario Arts Council and the Canada Council for the Arts and in 2008 were awarded the Joseph S. Stauffer Prize for emerging artists. The artists gratefully acknowledge the support of the Ontario Arts Council.

# ONLINE PROJECT BY VVORK

Viewable at [imagesfestival.com](http://imagesfestival.com)

OFF SCREEN

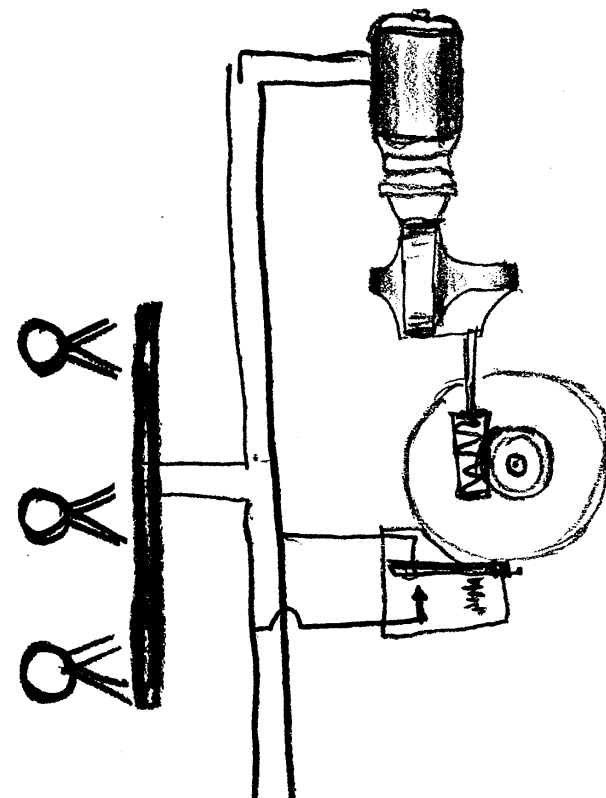


Curators Aleksandra Domanovic, Christoph Priglinger, Georg Schnitzer and Oliver Laric (VVORK) bring fluxus style performance to the masses. Each day on the Images Festival website ([imagesfestival.com](http://imagesfestival.com)), VVORK will upload a new set of performance instructions.

Based on their highly successful variety night at the New Museum in New York where selected performers enacted given instructions, VVORK now offers these scores online on each day of the festival. Written in concise technical language, their directives are open to specific subjective interpretations enabling them to function as authentic expressions.

The ideal outcome does not have to take the form of youtubers acting out given scenarios, but more the imagination of a performance can be understood as equally valid to a live performance.

*VVORK's curated contemporary art blog ([www.vvork.com](http://www.vvork.com)) was launched in April 2006 by Aleksandra Domanovic, Christoph Priglinger, Georg Schnitzer and Oliver Laric. It has since grown into a first-rate online exhibition space, presenting thematic or associatively linked pieces captioned simply with title, artist, material and year of production, relegating all interpretive expositions to external links. VVORK has recently collaborated on exhibitions and performances in New York and Europe, and contributed to Lodown, Code and Sleek magazines.*



**fuse** art culture politics

THE PINKY SHOW  
**Is Anybody Watching These Guys?**

Also:  
Randy Lee Cutler  
TRUTH AND CONSEQUENCES  
Francisco Fernando Granados  
REFLECTIONS OF AN UNGRATEFUL REFUGEE  
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## International Experimental Media Congress Program



The 2010 International Experimental Media Congress (April 7-11, 2010) coincides with the closing days of the 23rd Images Festival. The first Congress since the storied 1989 Toronto Experimental Film Congress, this gathering will promote ongoing international conversations and provide platforms for creative discussions about the burning issues related to experimental media production, exhibition, dissemination, criticism, pedagogy and reception. Including panels, roundtables, dialogues and international field reports, the Congress will bring together over 50 invited film, video and new media artists, theorists, archivists and curators from around the world for an intense four days of discussions and debate.

The Congress will take place at OCAD, the Ontario College of Art & Design (100 McCaul Street) and York University (4700 Keele Street) in Toronto (unless specified below).

More information, including presentation paper is available online at [www.experimentalcongress.org](http://www.experimentalcongress.org)

**Space is limited, advance registration is required**, please register early on our website. Sessions will have rush lines for those interested in attending specific sessions on a space-available basis.

**Public Sessions include:** Yvonne Rainer's Keynote Discussion on Wednesday, April 7, Barbara Hammer's Performance and Book Launch on Saturday, April 10 both at OCAD and two Open Screenings on Thursday, April 8 and Friday, April 9 at the Music Gallery (197 John Street at McCaul).

### CALENDAR AT A GLANCE

**Day 1 – Wednesday, April 7**  
7 pm Keynote Discussion: Yvonne Rainer with John Greyson – OCAD Auditorium (Public)  
Open to non-registrants: \$10 general, \$5 students, seniors, Images Festival Members

**Day 2 – Thursday, April 8**  
9:30 am Session 1: The Place of the Medium – OCAD  
11:30 am Session 2: Carrying History Forward – OCAD  
1:30 pm Lunch  
2:30 pm Session 3: Snapshot of a Diversity of Current Practices – OCAD  
4:30 pm Field Report: India – OCAD  
6:30 pm 3D for Experimental Media Artists (York University)  
FREE Bus leaves OCAD at 6:00 PM  
10:30 pm OPEN SCREENING / PARTY – The Music Gallery (Public)

**Day 3 – Friday, April 9**  
9:30 am Roundtable: The Cinematic Enters The Gallery – OCAD  
11:30 am Session 4: The Uncertainty Principle: Political Engagement and the Documentary in an Expanded Field – OCAD  
1:30 pm Lunchtime Show & Tell  
2:30 pm Session 5: Interface : Experiment : Access – OCAD  
4:30 pm Soap Box– OCAD  
10:30 pm OPEN SCREENING / PARTY – The Music Gallery (Public)

**Day 4 – Saturday, April 10**  
9:30 am Session 6: Permanence in Flux: Archival Practises – OCAD  
11:30 am Conversation: Institutions and Mythologies in Experimental Media – OCAD  
1:30 pm Lunch + Barbara Hammer Book Launch– OCAD (Public)  
2:30 pm Roundtable: The Conscious Collective – OCAD  
4:30 pm Session 7: Raiding the Archive – OCAD

**Day 5 – Sunday**  
1:30 pm Field Report Korea – OCAD  
2:30 pm Summary Session – OCAD

PLEASE NOTE: Official Program is subject to change. Final details will be provided to registrants with their registration packages. Please visit the Congress website for regularly updated information. All events take place at OCAD, 100 McCaul Street just south of Dundas Street West, unless specified below.

### Day 1 – Wednesday, April 7

**7pm Keynote Discussion: Yvonne Rainer with John Greyson – OCAD Auditorium**  
Yvonne Rainer's career in many ways runs parallel with the concerns that we expect to trace over the course of this four-day Congress. Trained as a dancer, Rainer moved into filmmaking in the 1970s and then further branched out into video and most recently, back to choreography. Through these shifts, her work has retained a constant focus on formal experimentation, the expressive possibilities of the body and an ongoing engagement with political and feminist thought. In conversation with filmmaker John Greyson, Rainer will trace her work as it has developed over the years and reflect on what it means to move from one medium to another.  
Open to non-registrants, \$10 general, \$5 students, seniors, Images Festival Members [in bold]

### Day 2 – Thursday, April 8

**9:30am Session 1: The Place of the Medium– OCAD Auditorium**  
This panel explores the artist's relationship to the status of the medium in an increasingly interdisciplinary world. Within the last decade, the proliferation of digital intermediation and a continuing movement toward the dissolution of the art object have raised the question of whether the category of “medium specificity” continues to hold significance. In the age of what Rosalind Krauss has termed the “post-medium condition,” does the medium still matter? And how can we talk about medium specificity without resorting to essentialist qualities of its material support: Celluloid, projected light, bits, bytes, pixels?  
**Moderator: Henriette Huldisch** (Independent Curator, Germany)  
**Presenters: Pip Chodorov** (filmmaker, Re:Voir Video, France), **Nicole Gingras** (writer/curator, Montréal), **Nicky Hamlyn** (filmmaker, Professor, University for the Creative Arts, UK), **Ming-Yuen S. Ma** (curator/media activist, Associate Professor, Pitzer College, USA), **Michael Snow** (filmmaker/visual artist, Toronto)

**11:30am Session 2: Carrying History Forward – OCAD**  
This session examines experimental media as inscriptions of history. How do art works express, reflect, document or intervene in the aesthetics, ideas, politics–the critical elements–of a historical conjuncture? How might they serve to keep histories alive and help shape public perceptions and memories? What are the pedagogies of knowing and remembering?  
**Moderator: Kathy High** (visual media artist, Associate Professor, Rensselaer Polytechnic Institute, USA)  
**Presenters: Wafaa Bilal** (artist, Assistant Professor, New York University), **Cheryl L'Hirondelle** (performance artist, Vancouver/Toronto), **Dont Rhine** (member, Ultra-red activist sound collective, USA), **David Teh** (curator, Assistant Professor, National University of Singapore)

### 1:30 pm Lunch

**2:30pm Session 3: Snapshot of a Diversity of Current Practices – OCAD**  
Artists presenting elsewhere at the Images Festival will talk about their work. Discussion will include the process of making, their relationship to historical moments and the development of new forms. Presenters will be announced closer to the conference.



# International Experimental Media Congress Program

## 4:30pm Field Report: India – OCAD

India has produced a burst of experimental media in the last decade, inspired in part by the rise of festivals like Experimenta in Mumbai and Bangalore. This field report will focus on recent production in India, as well as contextualizing the scene in which it is made.

**Ayisha Abraham** (artist, Centre for Experimental Media Arts, Srishti School of Art, Design and Technology, India),  
**Shai Heredia** (Director, Experimenta Film Festival, India)

## 6:30 3D for Experimental Media Artists (York University, with filmmaker Ali Kazimi)

Catch the bus up to York University to see the projects being developed in the Future Cinema Lab, including a new research component on three-dimensional cinema for experimental artists.

**BUS: PICKUP + DROPOFF in front of the Ontario College of Art & Design** at 6:00 PM

**10:45pm OPEN SCREENING / PARTY – The Music Gallery**  
All Congress registrants are invited to bring a short work to show at one of two late-night screenings at The Music Gallery, 197 John Street at McCaul, (Toronto). MiniDV, DVD, 16mm or Super 8. First come, first shown 'til last call. Attendance is open to non-registrants.

## Day 3 – Friday, April 9 – OCAD Room 230

**9:30am – Roundtable: The Cinematic Enters the Gallery**  
Moving images have been a mainstay of galleries for half a century. Discussants with backgrounds in a wide range of interdisciplinary programming examine questions regarding the increasingly complex world of the gallery, of presentation formats and settings. Have the lines between artforms blurred, have audience expectations shifted, and how have these phenomena altered curatorial practice? Do moving images necessarily imply the cinematic? How easily does expanded cinema manage to shuttle between the white and the black box or the public space outside either one of these more traditional venues? How do new media works further defamiliarize the gallery setting? How have visual artists working with moving images in film, video or new media altered the terrain of the 'experimental'? What do these terms mean within the expanded contemporary playing field?

**Moderator: Peggy Gale** (independent curator, Toronto)  
**Christopher Eamon** (independent curator, Director, New Art Trust, USA), **Steve Loft** (Executive Director, ImagineNATIVE Film + Media Arts Festival, Toronto), **Andréa Picard** (programmer/curator, Cinéma-thèque Ontario, Toronto), **Peter Ride** (curator/researcher, University of Westminster, UK)

**11:30am Session 4: The Uncertainty Principle: Political Engagement and the Documentary in an Expanded Field**  
The session explores the changing face of documentary, as those strategies and formal structures migrate from the cinema into galleries and museums. Just as the modes of production change, so do the particulars of how a film is viewed. Increasingly, film and video production can exist across multiple spaces, as single screen works for a cinema, or installation works for a gallery. What changes from the black box of a cinema, to its simulacrum recreated within the white box of a gallery? Is it the audience? The systems of power? And how do these changes and differences effect the conversation and political engagement of these works?

**Moderator: Irina Leimbacher** (film programmer, USA)  
**Ursula Biemann** (video artist, Switzerland), **Hito Steyerl** (artist, Germany), **Wendelien van Oldenborgh** (artist, the Netherlands)

**1:30 pm Lunchtime Show & Tell**  
An open screen for non-time-dependent media (websites, slide documentation and new media projects).

**2:30 pm Session 5: Interface : Experiment : Access**  
What is the interface in the age of the digital? Technology itself has long been an important locus of experimentation for media artists. Refiguring and rearticulating the technological experience is often the by-product, if not the intention, of much electronic media art. It is an approach that in its most compelling forms subtly rearticulates questions about the politics of technology away from macro-social questions of politics and policy towards consideration of the design and organization of technological artifacts themselves. Nowhere is this question more relevant than in the problem of interface design and the taken-for-granted nature of most human-machine interaction. This panel aims to explore the myriad ways electronic media artists, curators and scholars seek to question new kinds of interfaces: networked screens, architectures and urban places; human-machine interactions; new kinds of multiplicity and objects.  
**Moderator: David Rokeby** (artist, Toronto)  
**Anne Balsamo** (University of Southern California, USA), **Konrad Becker** (co-founder of the Institute for New Culture Technologies/ tO, Austria), **Simone Jones** (Associate Professor, Ontario College of Art & Design), **Ou Ning** (designer/curator/writer, China)

**4:30pm Soap Box**  
A chance to catch up on what we've missed: ideas that were raised but were not addressed properly and have been lost in the shuffle. Open floor!

**10:45pm OPEN SCREENING / PARTY – The Music Gallery**  
Night two of visual treats from participants (197 John Street at McCaul, Toronto).

## Day 4 – Saturday, April 10

**9:30am – Session 6: Permanence in Flux: Archival Practises**  
The archival preservation of experimental film and media has increased dramatically in the last decade, even as archivists juggle the increasing obsolescence of everything from film stocks to video monitors to computer software and hardware. Intermedia transfers, whether from 8mm to 16mm to 35mm, or from chemical and magnetic originals to digital copies, have created new markets (DVD editions, mp4 downloads), challenged others (16mm film cooperatives) and transformed exhibition, distribution, criticism and access. The cost and specialized knowledge and labour involved in experimental media preservation accentuates gaps between North American and European archives and those in the developing world. International digital standards remain in flux, sometimes pitting the industry vs. the artist. Do industry-driven changes victimize artists or will standardization benefit wider distribution and access to experimental media? How might new channels of communication across media, nations and institutional frameworks increase both the preservation of cinematic and media heritage while increasing access and education?  
**Moderator: Ainsley Walton** (Assistant Conservator, Contemporary Art, National Gallery of Canada)  
**Ayisha Abraham** (Centre for Experimental Media Arts, Srishti School of Art, Design and Technology, India), **Jean Gagnon** (curator/art critic, formerly Exective Director of DOCAM (Documentation and Conservation of the Media Arts Heritage, Montréal), **Jorge La Ferla** (Director of the Eurolatinoamericano Festival of Video and Digital Art, Argentina), **Ross Lipman** (Film Preservation-ist, UCLA Film and Television Archive, USA), **Pelle Snickars** (Head of Research, Swedish National Archive of Recorded Sound and Moving Images, National Library of Sweden)

**11:30 am A Conversation: Institutions and Mythologies in Experimental Media**  
An undercurrent of the preparations for this Congress, when compared to the 1989 Experimental Film Congress, has been a sense of the degree by which aspects of experimental media have become institutionalized. They have been institutionalized through mythologizing; through economic support (both through public funding and commercial models); through academic research; and through preservation and historicization. Even the current resurgence of new collectives (either modeled after or replacing historical collectivization) is a support mechanism that fends off fading away (if not burn-out!). This conversation looks reflexively at the precarious tension, as well as the obvious benefits, created by solidifying ephemeral practices through structural supports.  
**Moderator: Susan Oxtoby** (Senior Film Curator, Pacific Film Archive, USA)  
**Steve Anker** (Dean of the School of Film/Video, California Institute of the Arts, USA), **Ed Halter** (Director, Light Industry, USA), **Tom Sherman** (artist, Professor, Syracuse University, USA), **Stefanie Schulte Strathaus** (Artistic Director, Arsenal Institute for Film and Video Art, Germany),

**1:30 pm Lunch + Barbara Hammer Book Launch – OCAD Auditorium**  
Barbara Hammer launches her first book with a reading from "Hammer!", a memoir tracing her life and practise through its many twists and turns. Come early for a performance of her piece, Available Space, first presented in Toronto in 1979!

**2:30 pm Roundtable: The Conscious Collective – OCAD**  
This session responds to the renewed interest in artist collectives and community in a period described by critics as increasingly fractured and isolated, on the one hand, and increasingly interconnected and global, on the other. This session includes artists and organizers from collectives that focus on celluloid film technologies, as well as artists from collectives whose practice spans a variety of media forms and discursive practices. What does this phenomenon indicate about the current status of the artist? Where does the return of the collective point us?  
**Moderator: Dot Tuer** (Professor, Ontario College of Art & Design)  
**Benj Gerdes & Paige Sarlin** (16 Beaver, USA), **James Holcombe** (no.w.here, UK), **Khaled Ramadan** (Chamber of Public Secrets, Denmark), **Daichi Saïto** (co-founder Double Negative Collective, Montréal)

**4:30 pm Session 7: Raiding the Archive**  
The term "Raiding the Archive" speaks to the tendency of experimental film, video and media artists to interrogate and transform the materials constituting the moving image archive through the deployment of a diverse arsenal of rhetorical and aesthetic strategies. For this panel, we have invited artists working with archival materials to discuss past projects and the direction of their current work. These artists have taken unorthodox approaches toward the archive, transforming it from a static storehouse of historical memory into malleable databanks to be interrogated, reconstituted and even invented.  
**Moderator: Vera Frenkel** (multidisciplinary artist, Toronto)  
**Sobhi Al-Zobaidi** (filmmaker, Simon Fraser University, Vancouver), **Kevin Jerome Everson** (filmmaker, Professor, University of Virginia, USA), **Tamar Guimaraes** (visual artist, Brazil/Denmark), **Barbara Hammer** (filmmaker, USA)

## Day 5 – Sunday, April 11

**1:30pm – Field Report Korea**  
Seoul is currently experiencing an explosion of experimental media activity that has begun to receive international notice, thanks to organizations like EX-iS and Space Cell, and a large number of new post-secondary media art programs. This field report will present some of the work coming out of Seoul, with a special emphasis on the scenes that have had a hand in creating it.  
**Donghyun Park** (Filmmaker, Director EX-iS Festival, Korea, Professor, Myongji University), **Hangjun Lee** (filmmaker, Programmer, EX-iS Festival and Editor, N'avant Magazine, Korea)

**2:30pm – Summary Session – OCAD**  
One final look at the 2010 Experimental Media Congress in advance of preparations for the 2012 Congress in Berlin. Three respondents share their views on what has been discussed and what questions we can pose for the future.  
**Stefanie Schulte Strathaus** (Artistic Director, Arsenal Institute for Film and Video Art, Germany), **David Teh** (curator, Assistant Professor, National University of Singapore), **Bart Testa** (Senior Lecturer, University of Toronto)

The 2010 Experimental Media Congress is hosted by the Images Festival and is a joint project between the Images Festival, York University and faculty from Ryerson University, University of Toronto and the Ontario College of Art & Design.

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Dancemakers animates a space where contemporary dance creation, presentation and development provoke unexpected discoveries, sensations and meanings. It invites artists and publics - locally, nationally and internationally - to engage in dance that mines the relationships between bodies, environments, sounds and images, all starting from the here and now. This partnership with Images speaks to our core values of contemporary aesthetics, cross-disciplinary dialogues and collaborative engagement.



**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 creatively diverse forms of independent films, videos and other streaming multimedia art forms; providing access to facilities, equipment, peer resources and educational initiatives to encourage the development and appreciation of those art forms through an ongoing program of screenings, workshops and events.



**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 the web.



**Frame Discreet**  
8mm.16mm.transfer.studio  
(T) 416 803 1101  
(E) one\_lovell@yahoo.ca www.framediscreet.com  
Razor sharp frame accurate transfers of 8mm & 16mm. We offer scene by scene and supervised transfers, working with you to reveal the beautiful texture of film.



**Fuse Magazine**  
401 Richmond Street West, Suite 454  
Toronto ON M5V 3A8  
(T) 416.340.8026  
(E) content@fusemagazine.org www.fusemagazine.org  
Fuse is 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, culture and politics.

## 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.



**Gulf Islands Film & Television School**  
S.43 C.12 Galiano Island  
British Columbia V0N 1P0  
(T) 1 800 813 9993  
(E) gifts@giftsfilms.com www.giftsfilms.com  
GIFTS is more than a school - we are a film, video & animation production hub. Located on beautiful Galiano Island, BC, we offer intensive live-in workshops and programs throughout the year for both teens and adults. Under the close mentorship of award-winning media professionals, our students are immersed in all aspects of the production process. Every student comes away from the program with a well-rounded set of creative skills and an original video to add to their portfolio. Our mission is to give students the means to fulfill their vision and talent, then sit back and watch as they astound us.



**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.



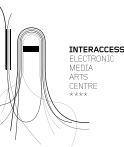
**Hot Docs Canadian International Documentary Festival**  
110 Spadina Avenue, Suite 333  
Toronto ON M5V 2K4  
(T) 416 203 2155 (F) 416 203 0446  
(E) info@hotdocs.ca www.hotdocs.ca  
Hot Docs, North America's largest documentary festival, conference and market, will present its 17th annual edition from April 29 to May 9, 2010. An outstanding selection of 170+ 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 5 & 6, 2010.



**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  
Film & Video Submission Deadline: June 1st  
The ImagineNATIVE Film + Media Arts Festival is a 5-day, 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 11th annual festival, October 20-24 2010, in downtown Toronto. Please visit www.imagineNATIVE.org for further information.



**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 LGBT Film and Video Festival, is celebrating its 20th annual Festival from May 20 to 30, 2010. The 20th anniversary Festival will highlight films and directors from the past two decades of Inside Out while shining the spotlight on the latest contemporary works from Canadian and international LGBT artists. Currently, the Festival caters to audiences of close to 35,000 and features close to 300 films in approximately 90 programs over eleven days of screenings, artist talks, panel discussions, installations and parties. Inside Out presents the third largest film festival in Toronto, the largest of its kind in Canada and is among the top five LGBT film festival in the world. We are committed to the promotion and exhibition of Canadian and international LGBT artists and their works, while nurturing and supporting new and established artists through a variety of initiatives such as the Inside Out Ottawa-Gatineau LGBT Film and Video Festival, the Legacy Video Project and the Mark S. Bonham Scholarship for Queer Studies in Film.



**InterAccess Electronic Media Arts Centre**  
9 Ossington Avenue  
Toronto ON M6J 2Y8  
(T) 416.532.0597 (F) 416.532.3136  
(E) help.me@interaccess.org www.interaccess.org  
InterAccess provides artists and the general public with opportunities to explore the intersection of culture and technology through the creation, exhibition and critique of electronic art forms and new communications media.



**Kasseler Dokumentarfilm und Videofest**  
Filmladen Kassel e.V Goethestrasse 31  
Kassel Germany 34119  
(E) dokfest@filmladen.de www.filmladen.de/dokfest  
On five days in November the Kassel Documentary Film and Video Festival presents about 230 international films and videos exploring their subject by documentary, experimental and/or artistic means. Together with its further three intermedia sections (the media art exhibition Monitoring, the audiovisual live program in the DokfestLounge as well as the interdisciplinary conference interfiction) the festival has gained a unique position in the media- and festival landscape through its concept of presenting and combining different approaches of documentary work and displaying their various forms of presentation. The 27th Kassel Dokfest takes place November 9 to 14, 2010. Deadline for entries is July 19, 2010.



**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  
The Liaison of Independent Filmmakers of Toronto (LIFT) is Canada's foremost artist-run centre for independent filmmakers. LIFT is a non-profit organization that provides affordable access to equipment, educational programs and community for those who want to make films out of a passion for and commitment to the practice of filmmaking.



**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 is a centre for contemporary art founded by artists in 1979. We provide a forum for the production and exhibition of conceptually and aesthetically engaging art and cultural practices both local and international. 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'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.



**NFB Mediatheque**  
150 John St  
Toronto ON M5V 3C3  
(T) 416 973 3012  
www.nfb.ca/mediatheque  
The NFB Mediatheque is a one-of-a-kind multimedia facility in the heart of Toronto's Entertainment District, a centre for media literacy and a public access point for films from the NFB and around the world. We offer over 5,000 NFB titles on digital viewing stations, screenings of great films in our theatre, educational workshops, special events and a boutique with NFB DVDs to buy or rent.



**Sheridan College Institute of Technology and Advanced Learning**  
1430 Trafalgar Road  
Oakville, Ontario L6H 2L1  
(T) 905-845-9430, ext. 2411  
(E) lisa.todd@sheridaninstitute.ca  
(W) www.sheridaninstitute.ca  
Sheridan School of Animation, Arts and Design is recognized as a top-choice destination among creative arts colleges. Our students develop a rare combination of artistic talent, professionalism, and technical sophistication; they're ready to work from the moment they graduate. Sheridan is world-renowned as an animation school and has a stellar reputation broadly within the creative industries.

## tiff.cinematheque

**TIFF Cinematheque**  
Screenings at 317 Dundas Street West  
AGO's Jackman Hall (McCaul Street entrance)  
416-968-FILM | tiff.net/cinematheque  
A year-round screening programme, TIFF Cinematheque is devoted to the presentation, understanding and appreciation of Canadian and international cinema through carefully curated programming, filmmaker monographs and international touring exhibitions. For up-to-date programme information, visit tiff.net/cinematheque.

## ThePowerPlant

**The Power Plant Contemporary Art Gallery**  
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 centre devoted exclusively to contemporary art. A prominent, non-collecting exhibition facility, it features work by Canadian and international artists, and is an integral part of Toronto's cultural infrastructure. The Power Plant celebrates the diverse conditions of evolving visual art practice through exhibitions, publications, lectures and public programs.



**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 14th annual edition of Reel Asian will take place November 9-14, 2010. Our Call for Submissions is now open! The early deadline is April 1, 2010 - full guidelines and application forms are available for download from our website at www.reelasian.com



**Institute for Contemporary Culture at the ROM**  
100 Queen's Park  
Toronto ON M5S 2C6  
(T) 416 586 5524 (F) 416 645 1681  
(E) icc@rom.on.ca www.rom.on.ca/icc  
The Institute for Contemporary Culture (ICC) at the Royal Ontario Museum plays a vital role in a museum whose collections embrace many civilizations and eras, as well as the record of nature through countless ages. The ICC is the ROM's window on contemporary society. It provides a unique forum where the new encounters the depth and context of the ROM's historical and anthropological collections. The ICC regularly presents lectures, films, panel discussions and performances to complement its exhibition program.



**Trinity Square Video**  
401 Richmond Street West, Suite 376  
Toronto ON M5V 3A8  
(T) 416 593 1332  
www.trinitysquarevideo.com  
TSV is an kick-ass artist-run centre that provides independent artists and community organizations with video production and postproduction support and services at accessible rates. In existence since 1971, TSV provides a shit-load 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  
As Canada's leader in video art distribution, Vtape provides services to individual artists, audiences and institutions that participate in the production, exhibition and acquisition of video art and that contribute to its critical appreciation. Vtape makes its exceptional collection of over 4300 titles accessible to a client base of over 9000 educators, curators, programmers, scholars and diverse public audiences worldwide.



**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



**Wavelength Music Arts Projects**  
www.wavelengthtoronto.com  
Having just celebrated its 10th anniversary and 500th live music showcase Wavelength continues to be Toronto's longest-running and most influential underground music forum, dedicated to presenting genre-smashing concerts and festivals, building innovative bridges within our city's musical communities and throughout our country's artistic landscape while challenging artists and audiences to broaden their aural perceptions. "Support art locally. Globalize it vocally."



**WORKMAN ARTS / RENDEZVOUS WITH MADNESS**  
651 Dufferin St.  
Toronto ON, Canada M6K 2B2  
(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 outstanding Canadian and international films, encourage discussion and battle stigma. The 18th annual Festival will take place in Toronto this November 6-13, 2010.

## XPACE

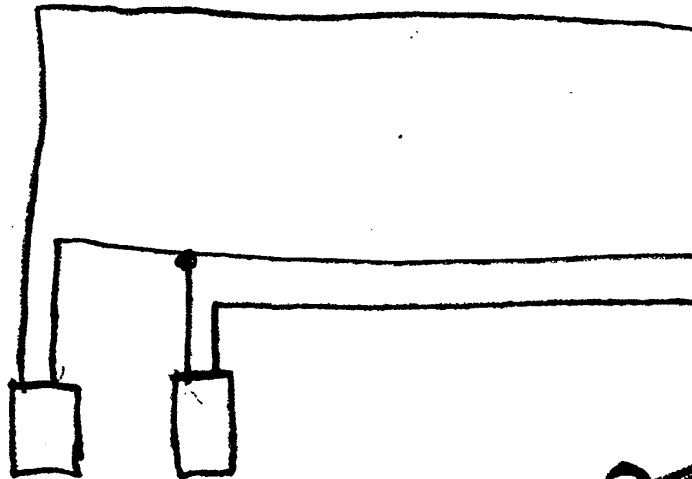
**XPACE Cultural Centre**  
58 Ossington Avenue  
Toronto ON M6J 2Y7  
(T) 416 849 2864  
(E) derek@xpace.info www.xpace.info  
XPACE Cultural Centre is a non-profit organization dedicated to emerging art and design. Our goal is to bridge students with their established counterparts through experimental 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.



**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.



**YYZ Artists' Outlet**  
401 Richmond Street West, Suite 140  
Toronto, ON M5V 3A8  
(T) 416 598 4546 (F) 416 598 2282  
(E) yyz@yyzartistsoutlet.org www.yyzartistsoutlet.org  
YYZ is a vibrant artist-run forum for the presentation of local, national and international contemporary artist-initiated exhibitions in all media, publications on topics in contemporary art, culture and society and activities that bring artists and audiences into contact with each other in engaging ways.



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www.rendezvouswithmadness.com

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Chih-Chien Wang, Two kinds of bananas, 2007.

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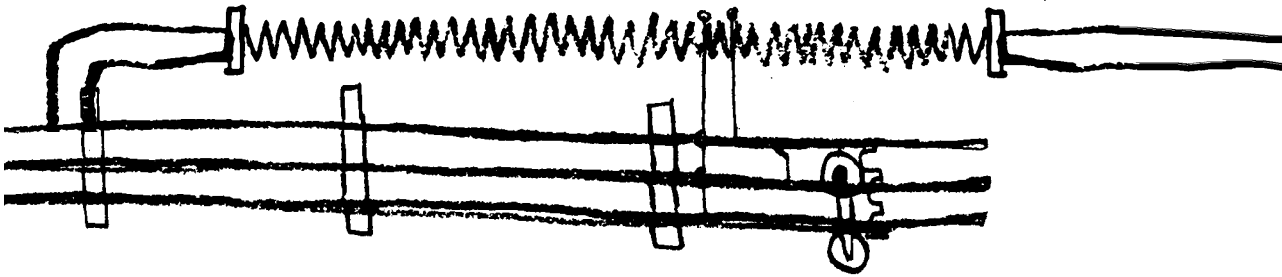
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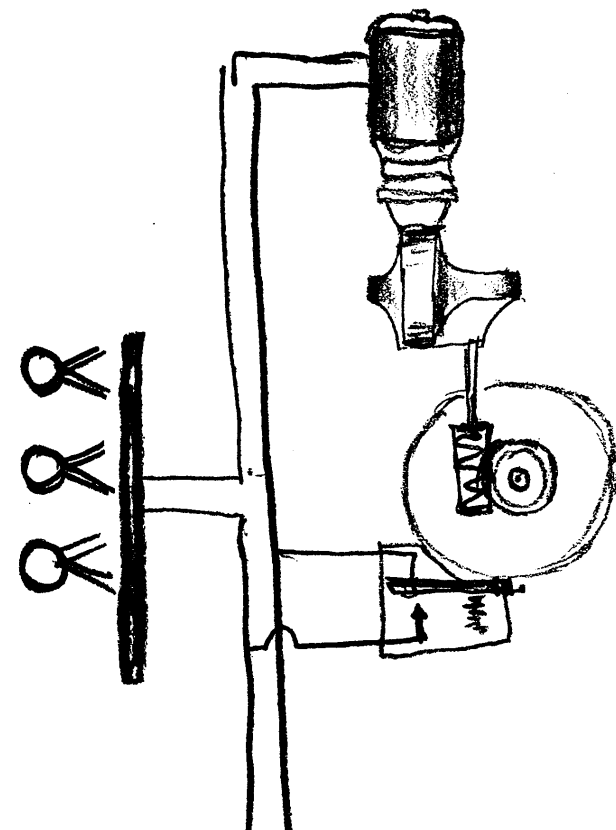
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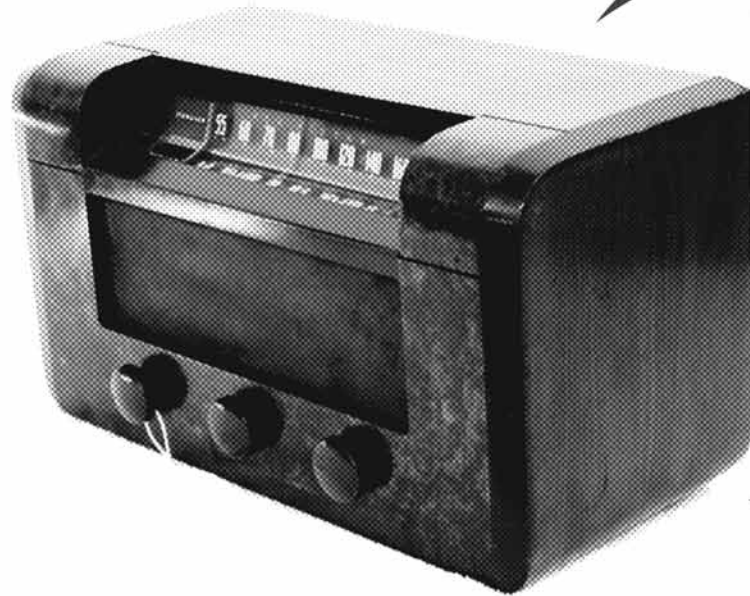
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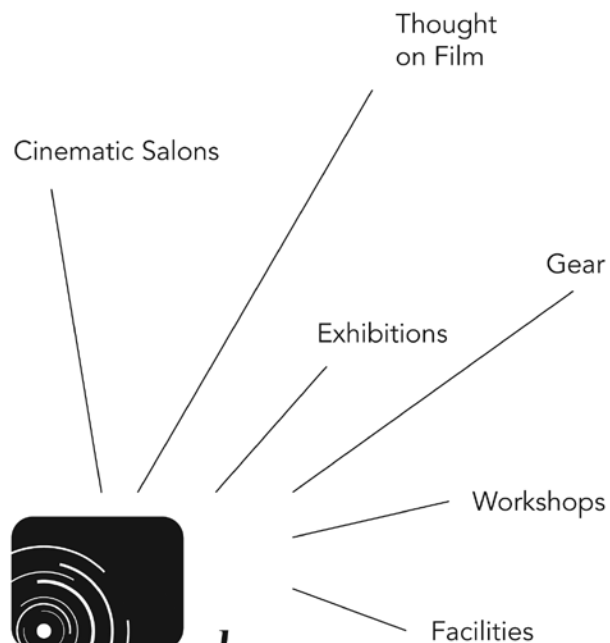
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