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IGHT SCREEN

Available Light Screening Collective is an Ottawa-based volunteer organization committed to curating and presenting experimental media artworks.



ILABLE LIGH



From its inception in 1994, Available Light has functioned as a non-incorporated artists' collective, a democratic and flexible form in keeping with the shifting character of the dynamic work it is dedicated to presenting.

G COLLECTI

Proposals for programmes from independent curators and media arts centres are accepted on an ongoing basis. Proposals for the Sept. 2011 - June 2012 season must be submitted by May 1st.



AVAILABLE



Join us on Facebook for more information about our past, current and future activities.

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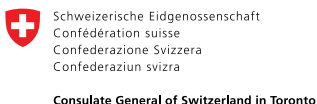
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PROGRAM CALENDAR

ON SCREEN

OFF SCREEN

LIVE

TALK/EDUCATION

PARTY

START

Wednesday March 30

7 PM
Special Bonus Screening!
**Radical Light 1 –
Landscape As Expression**
Screening and book launch
for this massive survey of
Bay Area experimental film
and video. Includes work by
Miles Brothers, Bruce Baillie,
Ernie Gehr, Michael Glawogger,
Lawrence Jordan, Lynn Marie
Kirby, Chris Marker, Scott
Stark and Dion Vigne.
TIFF Bell Lightbox
FREE

Thursday March 31

7 PM
Opening Night Gala!
**Rivers and My Father by
Luo Li**
The Royal
\$15/\$12

9 PM – 2 AM
Opening Night Party
Join us to celebrate
the 24th festival!
Gladstone Hotel
PWYC \$ or free with ticket
stub or Festival pass

Friday April 1

3 PM
Artist Talk: John Gianvito
As part of No Reading After
the Internet
Gladstone Hotel Art Bar
FREE

7 PM
On Screen 1
Same Same But Different
Films by Duane Linklater,
Oliver Laric, Simon Payne,
Gloria Nava, Lewis Klahr,
Jesse McLean and Jodie
Mack.
Workman Arts
PWYC \$

9 PM
Canadian Artist Spotlight:
James MacSwain
A survey of film and video
work by Halifax-based film-
maker and animator.
Workman Arts
\$10/\$8

Saturday April 2

1 PM and 2 PM
Off Screen Gallery Tours
Join Christopher Régimbal
and cheyanne turions 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

2 – 5 PM
**Off Screen Launch and
Receptions**
Participating galleries in
the 401 building as well as
InterAccess, Xpace and
Gallery TPW are
officially open!
FREE

3:30 PM
Live Images 1
**The Fortunetellers by
Ellie Ga**
A performative lecture
created while the artist was
on a residency aboard a
scientific expedition vessel
in the arctic.
Harbourfront Centre,
Brigantine Room
\$10/\$8

7 PM
Live Images 2
**Extramission 3 by
Lindsay Seers**
Workman Arts
PWYC \$

8:30 PM
On Screen 2
And Again.
Films by Miranda Pennell,
Ryan Garrett and
Adele Horne.
Workman Arts
PWYC \$

Sunday April 3

3 PM
On Screen 3
**Stone and salt and
stars and skin**
Films by Elvira Finnigan,
Deborah Stratman, Joshua
Solondz, Samantha Rebello,
Lina Rodriguez, Malena
Szlam, Lawrence Jordan.
Jackman Hall
PWYC \$

6 PM
On Screen 4
**Vapor Trail (Clark) by
John Gianvito**
Jackman Hall
PWYC \$

Monday April 4

3 PM
**Artist Talk: Deborah
Stratman, Alexi Manis
and Malena Szlam**
Gladstone Hotel Art Bar
FREE

6:30 PM
On Screen 5
Disorientation Express
Films by Peter Dudar, Mike
Hannon, Shiloh Cinquemani,
Janie Geiser, Jennifer Reeves,
JB Mabe, Brigid McCaffrey
and Brett Bell
Jackman Hall
PWYC \$

9 PM
Reframing Africa 1
A survey of alternative
African cinema curated by
Jean-Marie Teno including
films by Sokhna Amar, Mati
Diop, Fanta Regina Nacro,
Moussa Touré and Teno's
Homage.
Jackman Hall
PWYC \$

Tuesday April 5		Wednesday April 6		Thursday April 7	Friday April 8	Saturday April 9
3 PM Artist Talk: Jean-Marie Teno Gladstone Hotel Art Bar FREE		3 PM Artist Talk: James Mac-Swain and Steve Reinke Gladstone Hotel Art Bar FREE		1 PM Artist Talk: Paul Clipson and Allison Cameron The Music Gallery FREE	1 PM No Reading After the Internet Hosted by cheyanne turions Gladstone Hotel Art Bar FREE	12 PM Radical Recess A screening of films for little children and their caretakers. Includes films by Ed Ackerman and Colin Morton, Rick Raxlen, Joost van Veen, Lawrence Jordan, Alexi Manis, Steven Woloshen, Jennifer Reeves, Robert Todd and Class 5C and 5E of the Hunsrück elementary school in Berlin. NFB PWYC \$
6:30 PM On Screen 6 Reconsider the New Films by Judy Fiskin, Mario Pfeiffer, Kevin Jerome Everson and Duncan Campbell. Jackman Hall PWYC \$		5 PM – 7 PM Jon Sasaki Opening Art Gallery of Ontario FREE		5 PM Exhibition and its Discontents An open forum to discuss current issues in media art exhibition including film festival premiere policies, submissions processes, programming concerns, etc. 401 Richmond Street West FREE	5 PM All Our Memories Significant in Retrospect Curated by cheyanne turions Including films by Basma Alsharif, mounir fatmi and Beatrice Gibson Jackman Hall PWYC \$	6 PM On Screen S is for Student New films and videos by the future of cinema. Including work by Jessica Bardsley, Anna Marcaranos, Zachary Epcar, Prapat Jiwarangsan, Melissa Bruno, Charles Fairbanks, Meelad Moaphi, Ivan Rubio, Brad Tinmouth, Jennifer Chan and Marc Losier. Jackman Hall PWYC \$
7:30 PM The Inhabitants of Images by Rabih Mroué Prefix ICA \$10/\$7		7 PM On Screen 7 Large Forms Constructed from Small Forms Films by Laure Prouvost, Jodie Mack and Steve Reinke. Polish Combatants Hall PWYC \$				
9 PM Reframing Africa 2 A broad survey of alternative African cinema curated by Jean-Marie Teno including films by Wanuri Kahui, Auguste Bernard Kouemo, Zeka Laplaine, Djibril Diop Mambety and Teboho Matlasi. Innis Town Hall PWYC \$		9 PM Live Images 3 Icaro Zorbar: Assisted Installations Polish Combatants Hall FREE		7 PM Radical Light 2 – Stories Untold Second installment in this series featuring films by Max Almy, James Broughton, George Kuchar, Chip Lord and Mickey McGowan, Anne McGuire and Scott Stark. TIFF Bell Lightbox FREE	7:30 PM On Screen 9 Guided Tours Films by Bob Levene, Judy Fiskin, Robert Todd, Aglaia Konrad and Herman Asselberhgs. Jackman Hall PWYC \$	8:30 PM Live Images 5 Fucked Up live with West of Zanzibar A special presentation for our closing night gala, featuring Toronto hardcore legends Fucked Up playing live to the silent film West of Zanzibar. Toronto Underground Cinema \$15/\$12
		9:30 PM Live Images 4 Andrew Lampert: Cinema is Not Celluloid Three recent performances and films. Polish Combatants Hall \$10/\$8		9:30 PM On Screen 8 Traces, Portraits, Memories and Remains Films by Jorge Lozano, Kimberly Forero-Arnias, Vera Brunner-Sung, Luciana Hees, Fabian Euresti, Jodie Mack and Charles Fairbanks. Jackman Hall PWYC \$	9:30 PM Live Images 5 Paul Clipson and Allison Cameron The Music Gallery \$15/\$12	
		11 PM OPEN SCREENING Polish Combatants Hall FREE			Immediately Following Live Images 5 Live Images 3 Icaro Zorbar: Assisted Installations The Music Gallery FREE	

END



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GETTING YOUR TICKETS

Buy tickets online at 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 11.

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 Images Memberships (see below for details).

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 programs

Pay What You Can (see below)

Live Images programs

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

\$10 – 15 general admission

\$8 – 12 students/seniors/underemployed/members*

Opening Night Gala and Closing Night Gala

\$15 general admission

\$12 students/seniors/underemployed/members*

Pay What You Can Events

\$5 – 8 suggested donation

Youth Screenings, Artist Talks and select 'Talk to the Pie' series (See p. 24 – 25 for more details)

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

*Appropriate ID required.

All ticket prices include HST.

MEMBERSHIP

Sign up today and join the Images family!

Receive complimentary tickets to screenings and stay up to date on festival events and programs while helping support Canada's largest integrated media arts festival! For information please call 416 971 8405, email membership@imagesfestival.com or visit the Advance Box Office during the festival. Memberships may also be purchased via our online store at www.imagesfestival.com without service charges!

Super Saver-Super 8 Membership – \$25

- Four redeemable, transferrable vouchers for ticketed On Screen events;
- 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;

Super 16mm Membership – \$75 (formerly the "Festival Pass")

- Redeemable, transferrable vouchers for all festival events including Opening and Closing Night Galas and parties;
- 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;

35mm Membership – \$250

Ideal for members who want to share the festival with a friend
All the benefits of 16mm Membership, PLUS

- Two sets of redeemable vouchers for all ticketed On Screen and Live Images programs;
- Two limited edition Images Festival tote bags;
- A charitable donation tax receipt for \$100.00;
- Festival catalogue mailed directly to your home;

70mm IMAX Membership – \$500

- Two sets of redeemable vouchers for all ticketed On Screen and Live Images programs;
- Two VIP invites to exclusive events during the year
- Two tickets to year-round events
- Complimentary limited edition festival t-shirt and limited edition festival tote bag;
- Tax receipt for at least \$200.00;
- Festival catalogue mailed to your door;
- OR, for the same price, receive the benefits of a 35mm membership and a \$350.00 charitable donation tax receipt

You Don't Have to Join To Donate!

You don't have to be a member to support the Images Festival. Every donation large or small counts towards bringing artists in from around the world to present cutting edge film, video, performance, new media and installation works. To make a donation, call the festival office at 416.971.8405 or email images@imagesfestival.com for more information. Thank you for supporting our endeavours!

*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 a seat. We recommend arriving at least 30 minutes before the scheduled start time to redeem vouchers.

Tax receipts may be issued for a portion of 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



Castaic Lake by Brigid McCaffrey

To Another by JB Mabe

Ten nights including over one hundred films and videos! This is longest-running section of the Images Festival, featuring ten On Screen Programs with films from 23 countries around the globe. As always, at Images, the screenings are Pay What You Can (PWYC)! This year, Images will be back at some of our old haunts including Workman Arts and The Royal. However, we're excited to anchor the majority of this year's screenings at Jackman Hall at the Art Gallery of Ontario. In addition to the competition lineup, we present seven special screenings. These include a Canadian Artist Spotlight on Halifax animator **James MacSwain**, Reframing Africa a two-part screening of recent and historical alternative African cinema curated by **Jean-Marie Teno**, Radical Recess a special screening of 16mm experimental films for kids, Radical Light a selection of films from the recent massive survey of experimental film from the Bay Area, and a program from **cheyanne turions**, the Images Festival curator in residence, that explores text and cinema.

Images On Screen pages 31 – 66

IMAGES OFF SCREEN



Ape of Nature by Peggy Ahwesh

Cinema by Roman Signer

28 installations by Canadian and international artists are presented at fourteen local galleries, artist-run centres and public locations. Engaging many sites throughout the city, Off Screen stretches from Queen Street West to the Art Gallery of Ontario to Bloor and Lansdowne. Opening receptions, bus tours, walking tours and artist talks are scheduled throughout the festival. This year's Off Screen program includes works by **Roman Signer**, **Lindsay Seers**, **Malena Szlam**, **Peggy Ahwesh**, **Jon Sasaki** and **Abbas Akhavan**.

Images Off Screen pages 70 – 85

Images Festival Mediatheque

April 1 – 10, open daily 12 – 6 PM
The Gladstone Hotel
1214 Queen Street West, Room 204
FREE ADMISSION

The Images Festival Mediatheque provides personal viewing stations and a video library of most works in the festival, available to all festival goers free of charge! Starting April 1 the Mediatheque is open every day from 12 – 6 PM. Catch up on screenings you missed or drop by to watch your favourite film or video. Show your ticket stub or pass and receive 10% off all food at the Gladstone!

LIVE IMAGES



Paul Clipson

Assisted Installations by Icaro Zobar

Live Images continues to embrace and explore different traditions of performance that relate to the moving image. These musicians, performers and visual artists present six events that redefine the live experience by engaging forms of performance, sculpture, and cinematic interventions. This year Images has invited San Francisco Super 8 filmmaker **Paul Clipson** and local composer **Allison Cameron** to create new work especially for the festival. Other highlights include Columbian Artist **Icaro Zobar** presenting a series of his “assisted installations” and a local hardcore legends **Fucked Up** performing a live soundtrack to a silent film from the 1920s!

Live Images pages 42 – 69

Images Festival Bookstore

Pages Beyond Bricks and Mortar! It doesn't sell online and it doesn't have a physical location. It doesn't pay rent, keep business hours, or have tables and shelves. But it still sells books, it's still independent, and it still attracts a crowd. Pages beyond Bricks and Mortar makes books available at launches, festivals, conferences, and wherever else audiences gather. Please visit Pages at the Images Festival at the Gladstone Hotel Art Bar, weekdays 1 – 5 PM and at select events!





STAFF PHOTO (LEFT TO RIGHT)

Milada Kovacova, cheyanne turions, Erica Brisson, Kate MacKay, Scott Miller Berry, Pablo de Ocampo, Maggie MacDonald, Therese Owusu, Amy Rouillard PHOTO BY: Henry Chan

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Curatorial Resident: cheyanne turions

Venue and Volunteer Manager: Amy Rouillard

Publicity: Rebecca Webster, Webster Media Consulting

Programming Intern: Rebecca Gruhn

Technical Coordinators: Antonella Bonfanti

Sound Technician: Ben Mayer

Guest Coordinator: Marco Cheuk

Festival Administration Intern: Therese Owusu

Year-Round Volunteer: Lev Levner

Auditor: David Burkes, C.A.

Printers: General Printers (Oshawa) and Moveable (Toronto)

PROGRAMS

Competition Jury: Hafiz, Kristina Lee Podesva, Chi-hui Yang

Guest Curators: Scott McLeod, Larissa Fan, Jean-Marie Teno

S is for Student Jury Members: Lucas Freeman, Selena Lee,

Jo SiMalaya Alcampo

DESIGN

Festival Creative and Design: Terry Lau, beehivedesign.com

Illustrator: Alec Icky Dunn, Blackout Print

Trailer: Josh Bonnetta

Website Programmer/Designer: Sara MacLean and Siobhan Kennedy, twig design, twigdesign.ca



THE IMAGES FESTIVAL

448-401 Richmond Street West

Toronto Ontario M5V 3A8 CANADA

T: 416 971 8405

F: 416 971 7412

E: images@imagesfestival.com

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

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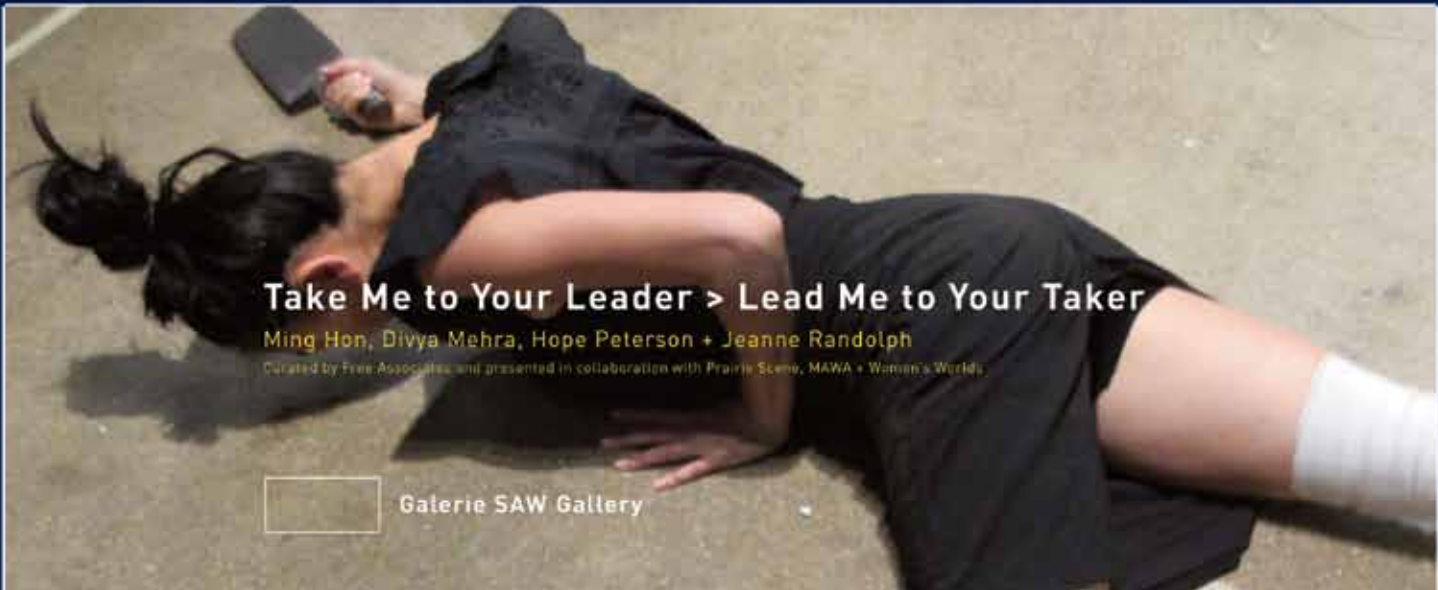
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Image: Amalie Atkins, In the Reeds with the Pelex from Scenes From a Secret World (2009)



ALL THE HORSES AND THE EGG

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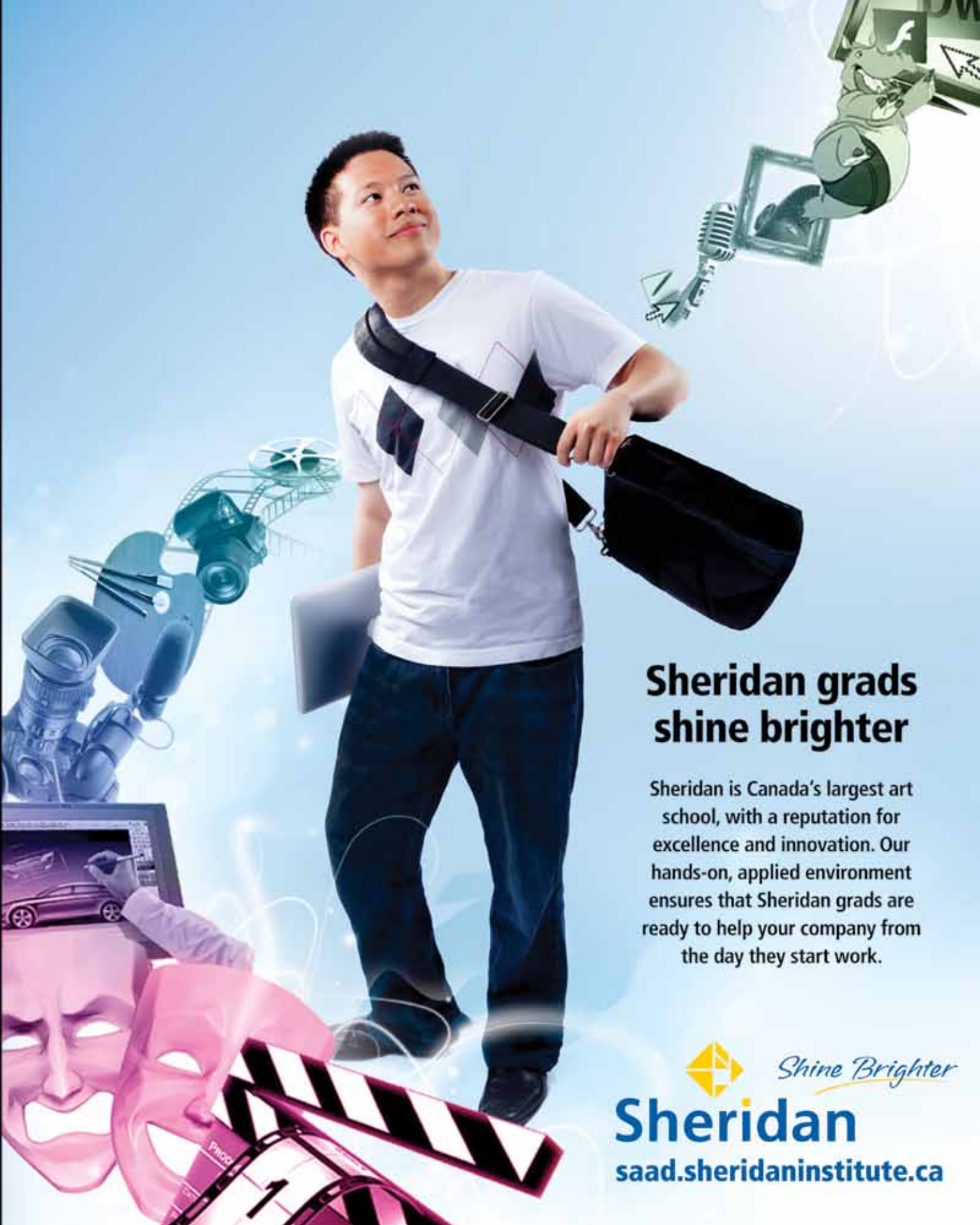
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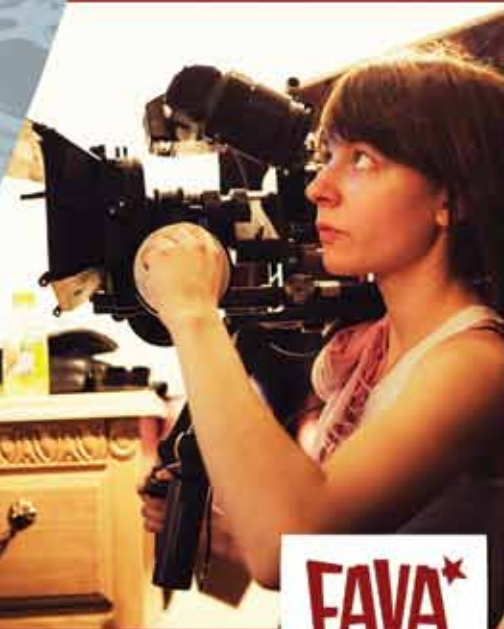
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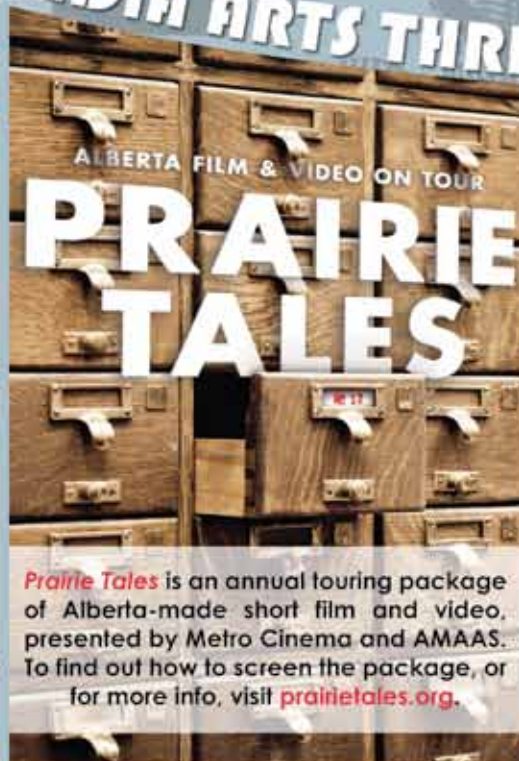


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Image Credit: still from Du Montau, Lee Henderson, 2011

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AWARDS

Images Prize: Sponsored by Ego Film Arts and Atom Egoyan, this is our grand prize, awarded in recognition of the best Canadian media artwork in the festival. The recipient receives a \$1,000 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 in post-production services in the Toronto office donated by Deluxe.

On Screen Award: Presented and sponsored by the Images Festival, this award honours the strongest new On Screen (film/video) project in the festival. The recipient receives a \$500 cash prize.

OCAD University Off Screen Award: Sponsored by the Ontario College of Art & Design University (OCADU), this award honours the strongest new Canadian or international installation or new media work in the festival. The recipient receives a \$500 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 \$500 cash prize.

Marian McMahon Award: Sponsored by Akimbo with film stock 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 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 2011 the Tom Berner Award is presented to **Phillip Hoffman**.

Phillip Hoffman is already one of the most acclaimed and influential experimental filmmakers currently working in Canada. But what is often forgotten is the extraordinary support he offers to independent filmmakers in a number of capacities: as a teacher and mentor, as a curator and programmer, and most strikingly, as founder of the "Film Farm," which touches the lives of many independent artists in Toronto and abroad. -Mike Zryd, nominee



2011 Jury

Hafiz is an artist and curator from Jakarta. He is one of the founding members of two central hubs of artistic activity in the city: ruangrupa and Forum Lenteng. As a part ruangrupa, Hafiz is the Artistic Director of OK Video, the Jakarta International Video Festival. He has presented his work (both individually and as a part of the group ruangrupa) in numerous exhibitions and screenings internationally including the 2002 Gwangju Biennale, 2005 Istanbul Biennale in 2005, as well as galleries and festivals in Rotterdam, Berlin, Seoul, Tokyo, Sydney, Mumbai, Oberhausen, Singapore, Bamako-Mali, Paris, Mexico City and Los Angeles.

Kristina Lee Podesva is a Vancouver-based artist, writer, and editor at Fillip. Her works and writing have appeared in exhibition and publication projects throughout Canada, the United States, and Europe. Her art work has appeared in various venues including Artspeak (Vancouver), Centre A (Vancouver), Dorsky Gallery (Long Island City, NY), Golden Parachutes (Berlin, Germany), Platform (Winnipeg), Tate Modern (London, UK), and YYY (Toronto), among others. Her writing has appeared in magazines such as Fillip and Bidoun as well as in books including Judgment and Criticism, Komma (after Dalton Trumbo's Johnny Got His Gun), and in a forthcoming catalogue on Ken Lum. With Jeff Khonsary, she is the co-editor of 100% Vancouver. Between 2006 and 2008, she ran colourschool, a free school dedicated to the speculative research of five colours (white, black, red, yellow, and brown) and in 2007, she co-founded Cornershop Projects, a space for the critical investigation of the relationship between art and economics.

Chi-Hui Yang is a film programmer, lecturer and writer based in New York. From 2000-2010 he was the Director and Programmer of the San Francisco International Asian American Film Festival, the largest showcase of its kind in the US. As a guest curator, Yang has presented film and video series at film festivals and events internationally, including the 2010 MOMA Documentary Fortnight, 2008 Robert Flaherty Film Seminar ("The Age of Migration"), Seattle International Film Festival, Washington D.C. International Film Festival and Barcelona Asian Film Festival. Yang is also the programmer of "Cinema Asian America," a new On-Demand service offered by Comcast and currently a Visiting Scholar at NYU's Center for Media, Culture and History.

- The 2011 Images Festival Awards Ceremony will follow our
- Closing Night Gala, beginning at 10PM at Toronto Underground
- Cinema. FREE!



Welcome to the 24th Images Festival!

We are extremely excited to be sharing a wonderful slate of solidly programmed contemporary media art projects with you! The Images Festival is the largest film festival in North America explicitly supporting non-commercial artist-driven project. We invite you to discover vanguard works from over 120 Canadian and international media artists from 28 countries at 22 venues throughout Toronto during the month of April and into the spring!

Film festivals are increasing in number all over the world; Toronto alone can count an amazing 100+ film festivals! The shifts in technology and exhibition have been dramatic the past decade and the hunger for new cultural experiences continues to grow. We are very lucky to be part of a milieu that not only celebrates Canadian independent media art production but a generous public funding system that support artists with generous screening fees. We are proud to say that Images is one of the only festivals in the world that pays everyone a fee for their work. If you have the resources, kindly consider becoming a friend of the festival with a donation – each and every contribution helps us support artists!

I hope you will take advantage of our Pay What You Can pricing on all of our short film/video programs – and don't forget to visit our artist's talks, gallery installations and blog and utilize our free Mediathèque, where you can watch almost all of the works featured in the festival.

Regrettably, our audiences are restricted to those 18 years and older: We are forced by the Ontario Film Review Board to adopt an 18+ audience restriction because we refuse to submit our films to be rated in advance. Rating our films could not only lead to censorship by the Provincial government, it would also cost us thousands of dollars. Images endeavours to expand our audiences and and share what we present with folks of all ages, but under an antiquated Ontario Theatres Act we are sadly unable to do so.

Sincere thanks to our government funders, corporate sponsors, community partners, membership and audiences. 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



Well everybody, it's that time of the year again. Time to crawl from the dark confines of our winter hibernation and emerge into the light. No no, not the glorious warming sunlight of spring (we're in Toronto after all, we shouldn't really count on that until June...), rather, the brilliant glow emanating from the 40-some-odd projectors that will be firing up across Toronto for the 24th edition of the Images Festival. As we look into the light of these glowing beams across the city, we can expect to see everything from the complete disassembly of a laptop, to the storied history of the DeLorean, to a pulsing collage of patterned textiles animated on the screen.

I want to encourage you to look at the program of the festival not as declarative statement or definitive answer. The Images Festival that you will read about in the pages that follow is only an unfinished equation, the results of which cannot be calculated until the variable of the audience is placed in. As always, I look forward to having you join the experience that unfolds during the Images Festival this year.

Pablo de Ocampo, Artistic Director
pablo@imagesfestival.com



There are some very dark days ahead of us. Not only in the City of Toronto but in the whole of Canada. Sometimes after I read the newspaper or watch the news on TV I cannot even believe that this is the Toronto or Canada, for that matter, which I call home. I am Toronto's Mayor of Art. We are more than the big companies and corporate festivals that Toronto enjoys all year around. We are artists who work together, stand together, worry together and celebrate together. We are painters, dancers, performers, poets, writers, designers, singers, academics, curators, actors, film and video makers and those who practice art forms that defy categorization.

There are going to be some very creative and bright days ahead of us. I encourage and challenge all artists to continue to create during these dark times. Oppression and the fear of the unknown can be inspiring and creatively rewarding to everyone. Do not hide until these dark days pass – stand tall, be counted and active. Produce new work, good work. Make challenging, exciting and engaging work for yourself and for all of us. Give us permission to explore and push ourselves and each other even further.

Please fully participate in the 24th annual Images Festival this spring. The artistic and administrative staff at Images has been fearless in their programming of new experimental and independent contemporary works – contemporary art works that appear both on and off the screen.

As the Mayor of Art, City of Toronto I officially declare
March 31 – April 9, 2011
10 days of vital contemporary media art in the City of Toronto.

Congratulations Images on 24 essential years!

Keith Cole
Mayor of Art, City of Toronto



Canada Council
for the Arts

Conseil des Arts
du Canada

With a mandate to foster public enjoyment of the arts and the creation and production of new work, the Canada Council for the Arts has been glad to support the Images Festival over more than two decades of its existence. During this time, the Festival has become a spring institution, growing substantially and developing a loyal and enthusiastic audience. It has showcased a remarkable selection of work produced at the innovative edge of contemporary media art and with ties to every region of the world.

On behalf of the Council, I extend my best wishes to the organizers, volunteers, artists and audiences for an active and successful festival in 2011.

.....

Ayant pour mandat de favoriser l'intérêt du public pour les arts ainsi que la création et la production de nouvelles œuvres d'art, le Conseil des Arts est heureux d'appuyer l'Images Festival depuis ses quelque vingt années d'existence. Au fil des ans, et fier d'une croissance substantielle, le Festival s'est avéré un véritable incontournable de la saison estivale. Il a su conquérir un public tout aussi enthousiaste que fidèle, et a présenté une remarquable sélection d'œuvres contemporaines qui se situent à l'avant-garde des arts médiatiques comme en lien avec toutes les régions de la planète.

Au nom du Conseil des Arts, je souhaite aux organisateurs, bénévoles, artistes et publics un Festival 2011 des plus réussis.

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



Minister of Canadian Heritage
and Official Languages

Ministre du Patrimoine canadien
et des Langues officielles

Ottawa, Canada K1A 0M5

Welcome to the 2011 Images Festival.

Once again this year, creativity is set to take centre stage as part of this event that provides a showcase for independent creators in the media arts. Artists and artisans from all regions of the country and beyond have the opportunity to not only present their works and their vision of the world to audiences eager for new discoveries, but also share and grow through contact with their peers. Events like this promote excellence in the arts and increase the vitality of the area's cultural scene. This is why our Government is proud to support the Images Festival.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to thank everyone who has helped bring this colourful festival—the largest of its kind in North America – to life.

.....

Bienvenue à l'Images Festival de 2011.

Cette année encore, l'originalité est à l'honneur dans le cadre de ce rendez-vous qui offre une vitrine aux créateurs indépendants du secteur des arts médiatiques. Artistes et artisans de toutes les régions du pays et de l'étranger présentent leurs œuvres et leur vision du monde à un public avide de nouveautés, en plus d'échanger et de grandir au contact de leurs pairs. Des rencontres comme celle-ci favorisent l'excellence artistique et stimulent la scène culturelle d'ici. C'est pourquoi notre gouvernement est fier d'appuyer l'Images Festival.

Au nom du premier ministre Stephen Harper et du gouvernement du Canada, je tiens à remercier tous ceux et celles qui donnent vie à ce festival haut en couleur, le plus important du genre en Amérique du Nord.

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



Welcome to the 24th year of Images! This festival presents an outstanding program of cutting-edge experiments in media arts from around the world where creators and audiences gather each year to participate in workshops, talks, tours, installations and screenings.

The Ontario Arts Council (OAC) is pleased to be a part of this exciting expression of independent culture. OAC supports Ontario-based artists and arts organizations across the province, including those working in film, video, performance, installation and digital media.

In 2009-2010, OAC funded 1,697 individual artists and 1,013 organizations in 236 communities, for a total of \$51.8 million.

Best wishes for an unforgettable Images experience.

.....

Bienvenue à la 24e présentation d'Images, un festival qui sert de plateforme à un programme extraordinaire des prestations à la fine pointe de la technologie des arts médiatiques de partout dans le monde. Chaque année, ce festival réunit les créateurs et le public dans le cadre d'ateliers, de conférences, de visites guidées, d'installations et de projections.

Le Conseil des arts de l'Ontario (CAO) est heureux de participer à cette forme d'expression culturelle indépendante. Le CAO soutient des artistes et des organismes artistiques partout dans la province, incluant ceux et celles qui œuvrent dans le secteur du film, de la vidéo, de la performance, des arts d'installation et des médias numériques.

En 2009-2010, le CAO a financé 1 697 artistes et 1 013 organismes artistiques dans 236 collectivités ontariennes, pour un total de 51,8 millions de dollars.

Nous vous souhaitons un bon festival. Que cette expérience soit inoubliable!

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



Toronto Arts Council is proud to be an annual supporter of Images Festival. The City of Toronto, through the Toronto Arts Council, invests public funds in the annual operations of hundreds of arts organizations, including Images Festival.

Toronto Arts Council recognizes the importance of Images Festival's expanded concept of film and media which provides a forum in Toronto for the showcase of critical contemporary and experimental work which would otherwise be marginalized or unrecognized. We applaud Images for their mandate to create a progressive, inclusive, and engaging forum for critical dialogue around the media arts in Toronto.

Congratulations to the Board of Directors, the Images Festival staff and the many committed volunteers on your 24th festival. We are sure that audiences and film professionals alike will enjoy this extraordinary festival.

Karen Tisch
President
Toronto Arts Council Board of Directors



Telefilm Canada is proud to be a part of the 2011 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.

Thank you to the organizers of the 2011 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 2011 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.

Merci aux organisateurs du Festival Images 2011 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!

Carolle Brabant
Executive Director – Telefilm Canada
Directrice générale – Téléfilm Canada



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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

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

With the assistance of Vtape Distribution, we inaugurated the iFpod with 11 projects, five of which were early video art from the 1970s, conceptually sophisticated and strangely suited for the mobile screen; the other six contemporary projects brought form and content together to challenge our trust in the human subject. Each year since, we've added a few projects from our festival including works by our Canadian Spotlight artist Nelson Henricks, videos produced by youth in our workshop with the Bleecker Street Housing Cooperative with the support of the Canadian Art Foundation and most recently workshop films made at the NFB by members of Workman Arts. 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 now also increasingly taking place in alternative theatrical spaces, galleries, microcinemas and in a variety of new media settings, with rapidly growing audiences in each who are developing a new vibrant culture around artists' film and video. The iFpod download distribution of artists' films will work with these new forms of exhibition to rapidly develop this vibrant arm of alternative media art culture.

NEW For 2011!

iFpod presents a special online video diary by Toronto artist Jorge Lozano. Check the website each day during the festival for a new online work! www.imagesfestival.com/ifpod

FREE ARTIST TALKS (with free pie!)

Images Talk #1: John Gianvito

Friday April 1

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

As a special "No Reading After the Internet" edition of Talk to the Pie, John Gianvito will lead a discussion around texts related to his film *Vapor Trail* (Clark).

Images Talk #2: Cosmic Conversations

Monday April 4

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Festival artists Deborah Stratman, Alexi Manis and Malena Szlam.

Images Talk #3: Reframing Africa

Tuesday April 5

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Jean-Marie Teno in conversation with Deanna Bowen about Reframing Africa.

Images Talk #4: James MacSwain and Steve Reinke

Wednesday April 6

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Canadian Spotlight artist James MacSwain and Steve Reinke, who is featured at Images 2011 with a new feature length video and an installation, discuss their work together.

Images Talk #5: Paul Clipson and Allison Cameron

Thursday April 7

1 PM

The Music Gallery, 197 John Street

Clipson and Cameron in discussion about collaboration and composition for sound and images.

Images Talk #6: All Our Memories Significant in Retrospect

Friday April 8

1 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

cheyanne turions presents another "No Reading After the Internet" edition about her screening for the festival.

EDUCATIONAL PROGRAMMING



WORKSHOPS

Abbas Akhavan
Master Class Workshop
Trinity Square Video, 401 Richmond Street West, Suite 376
Saturday April 9, 2 – 4 PM
trinitysquarevideo.com 416.593.1332

Paul Clipson
Super 8 Workshop
Co-presented with the 8 fest Small Gauge Film Festival
LOCATION, TIME & DATE TBA
Visit imagesfestival.com or email images@imagesfestival.com for details

James MacSwain (Images 2011 Canadian Spotlight Artist!)
Animation Workshop with Toronto Animated Image Society
Sunday April 10, 10 AM – 5 PM
tais.ca 416.533.7889

TOURS

A Guided Walking Tour to the Images Festival's Off Screen Projects in 401 Richmond
Saturday April 2
1 PM and 2 PM
Led by Christopher Régimbal and cheyanne turions
Meet at the Images Festival office, 401 Richmond Street West, Suite 448

EDUCATOR'S GUIDE

The Images Festival creates an Educator's Guide each year to accompany our Off Screen exhibitions. The 2011 guide is available online and at participating galleries. www.imagesfestival.com

The Canadian Art Foundation's Teacher's Guide covers various media forms and is available at www.canadianart.ca

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.

FREE ARTIST TALKS AND DIALOGUES

Please see p. 24 for details and schedule!

STUDENT PROGRAMMING AND MENTORSHIP

S is for Student Screening

The Images Festival annual On Screen S is for Student 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, making the selections, writing program notes and introducing the event. 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.

Please see p. 66 for details

Student Off Screen Exhibition

Returning in 2011 for the third year, the Off Screen student exhibition presents media projects in a gallery context. 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, 58 Ossington Avenue.

Please see p. 84 for details

These exhibitions and programs complement our ongoing training and mentorship programs through year-round and festival Internships.

Love Steve Reinke?

launching at the 2011 Images Festival

The Shimmering Beast


a new book of Steve Reinke's
fiction, criticism, personal essay and artistic theft

child analysis
19th century
French
pathologists
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Philip Hoffman
immigration
a history of
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tales of
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www.nscad.ca

THANK YOU

The festival acknowledges the ongoing support of our partners in the public sector: Youssef El Jai, Michèle Stanley and Felipe Diaz (Canada Council for the Arts); Karla Hartl (Department of Canadian Heritage); Carolyn Vesely, Mark Haslam and Lisa Wöhrle (Ontario Arts Council); Agnes Zak, Patricia Jarosz and Alejandra Sosa (Telefilm Canada); William Huffman (Toronto Arts Council); Anne-Marie Beneteau (Ontario Trillium Foundation); Enza Chiappetta (Ontario Tourism); Victoria Jackman (Hal Jackman Foundation); Maryse Bengé (Ontario Ministry of Culture); Sonia Griegoschewski and Christian Horn (Goethe-Institut Toronto); Remco Volmer (Royal Netherlands Embassy); Claire Le Masne and Marie Delanoe (Consulat Général de France à Toronto); Emil Wyss (Consulate General of Switzerland).

Special thanks to our corporate and award partners:

Genevieve Beland (VIA Rail Canada), Shaun Johnson (The Globe and Mail), Christeen Comeau (EYE WEEKLY), Tim McLaughlin (Steam Whistle Brewing), Penny Rose and Britt Welter-Nolan (Gladstone Hotel), Susan Shackleton (Super 8 Hotel Downtown), Rob Sandomowich (Westbury), Peter Finestone (Toronto Film and Television Office), Nick Iannelli (Deluxe), Sara Diamond (OCADU), Carol Weinbaum (Partners in Art), Michelle Johnson (CIUT 89.5 FM), Kevin McLaughlin and Agata Kazimierski (AutoShare), Margaret Wagner (Exclusive Film), Rhonda Lockwood (Kodak Canada), Atom Egoyan (Ego Film Arts), Kim Fullerton (Akimbo), Justin Lovell (Frame Discreet), Sebastian Henrickson (Niagara Custom Lab), Deirdre Logue (Vtape), Amnon Buchbinder (York University), Clodagh Moss (Pelee Island Winery)

A HUGE thanks to our indispensable local and national colleagues:

Vicky Moufauwad-Paul and Rebecca McGowan (A Space), Philip Monk and Emelie Chhangur (AGYU), Todd Eacrett and Deborah de Boer (Antimatter Film Festival), Alec Icky Dunn (Blackout Print), Kate Monro and Amish Morrell (C Magazine), Alia Toor and Ann Webb (Canadian Art Foundation), Lauren Howes and Larissa Fan (CFMDC), Mark Peranson and Andrew Tracy (Cinemascope), Daichi Saito, Malena Szlam (Double Negative Collective), Brad Deane, Aliza Ma, Bryan Gliserman and Charlotte Fickie (Entertainment One), Josefa Radman (Factory Hamilton), Shannon Cochrane (MADO), Izida Zorde (FUSE), Anne Golden and Liliana Nunez (GIV), Kim Simon, Gary Hall and Gale Allen (Gallery TPW), Janet Cramp (General Printers), Sean Farnel, Gisele Gordon and Jonathan DaSilva (Hot Docs), Jen Dörner (IMAA), Jason Ryle (ImagineNative), Scott Ferguson, Jason St-Laurent and Winnie Luk (Inside Out), Alex Snukal (InterAccess), Ben Donoghue, Renata Mohamed and Karl Reinsalu and Gareth Jasper (LIFT), Ric Amis (MacTweek), Jeremy Rigsby and Oona Mosna (Media City), Sarah Robayo Sheridan (Mercer Union), James Li (Moveable), Jonny Dovercourt (The Music Gallery), Tom Taylor (Pleasure Dome), Gregory Burke, Christy Thompson and Jon Davies (The Power Plant), Howard Levman (Queen Video), Sonia Sakamoto-Jog, Heather Keung and Chris Chin (Reel Asian), Lorne Bly (Russell A. Farrow Customs Brokers), Tricia Martin (Saskatchewan Film Pool Cooperative), Haema Sivanesan and Srimoyee Mitra (SAVAC), Penny McCann (SAW Video), Greg Davis (Soundscapes), Madi Piller and Tara Schorr (TAIS), Andréa Picard (TIFF Cinematheque Ontario), Heather Haynes (Toronto Free Gallery), Roy Mitchell, Jason Ebanks and Jean-Paul Kelly (TSV), Sara Maclean (twig design), Sylvie Roy and Denis Vaillancourt (Vidéographe), Kim Tomczak, Lisa Steele, Deirdre Logue, Wanda Vanderstoop, Erik Martinson (Vtape), Gabriel Schroeder (Video Out), Irene Packer (WARC), Kevin Parnell (Wavelength Music Art Projects), Lisa Brown, David Sweeney, Mike Twamley and Matthew Hogue (Workman Arts), Derek Liddington (XPACE), Ana Barajas (YYZ), Daichi Saito, Malena Szlam (Double Negative Collective).

And the following individuals: Rose Bellosillo, Lise Brin, Henry Chan, Petra Chevrier, Chris Gehman, Marc Glassman, Martin Heath, Chris Kennedy, Desmond Lee, Robert Lee, Christopher Régimbal, Peter Sandmark, Alok Sharma, Margie Zeidler, Michael Zryd and all of our hard working festival volunteers and interns.

And thanks to the following international organizations and individuals:

Andrew Lampert and Wendy Dorsett (Anthology Film Archives, New York), Elisabetta Fabrizi and Will Fowler (British Film Institute), Autumn Campbell and Jeremy Rossen (Cinema Project), Donghyun Park, Hangjun Lee and Gye-joong Kim (EX-IS Festival, Seoul), Shai Heredia (Experimenta India), Jean-Pierre Rehm (Festival international du documentaire de marseille), Denise Rossi (Film Comment), Arjon Dunnewind and Marc Boonstra (Impakt), Mark Webber (London Film Festival), Gerhard Wissner and Kati Michalk (Kasseler Dokumentarfilm und Videofest), Barry Esson and Bryony McIntyre (Kill Your Timid Notion), Stefanie Schulte Strathaus and Nanna Heidenreich (Arsenal Experimental, Berlin), Christophe Bichon and Emmanuel Lefrant (Lightcone), Ed Halter and Thomas Beard (Light Industry), Julie Boissy and Aline Biasutto (Lombard-Freid Projects), Mike Sperlinger and Gil Leung (LUX), Holly Slingsby (Matt's Gallery), Kevin McGarry and Nellie Killian (Migrating Forms), Theus Zwaknals, (Montevideo, NL), Sally Berger (Museum of Modern Art), Gavin Smith (New York Film Festival), Karen Mirza and Brad Butler (no.w.here), Patrick Friel (Onion City/White Light Cinema), Kathy Geritz, Susan Oxtoby and Steve Seid (Pacific Film Archive), Kristan Kennedy and Erin Boberg (Portland Institute of Contemporary Art/ TBA Festival), Steve Polta (San Francisco Cinematheque), Ralph McKay (Sixpack Film Americas and Filmbank), Benj Gerdes and Paige Sarlin (16 Beaver), Alice Koegel (Staatsgalerie Stuttgart), Catherine Clement, Patricia Falcao (Tate), Dewayne Slightweight and Brigid Reagan (Video Data Bank, Chicago), Chris Stults (Wexner Center for the Arts), Ian White (Whitechapel Gallery), Lars Henrik Gass and Madeleine Berenstroff (Oberhausen Short Film Festival), Amy Beste (School of the Art Institute of Chicago), David Dinnell and Donald Harrison (Ann Arbor Film Festival).

And the following individuals: Ute Aurand, Steve Anker, Rebecca Baron, Paul Chan, Redmond Entwistle, Brett Kashmere, Sung Hwan Kim, Jacob Korczynski, Irina Leimbacher, Scott MacDonald, Mark McElhatten, Rebecca Meyers, Ben Russell, Astria Suparak, Mark Webber, Lonnie van Brummelen, Tim Wagner and Chi-Hui Yang.

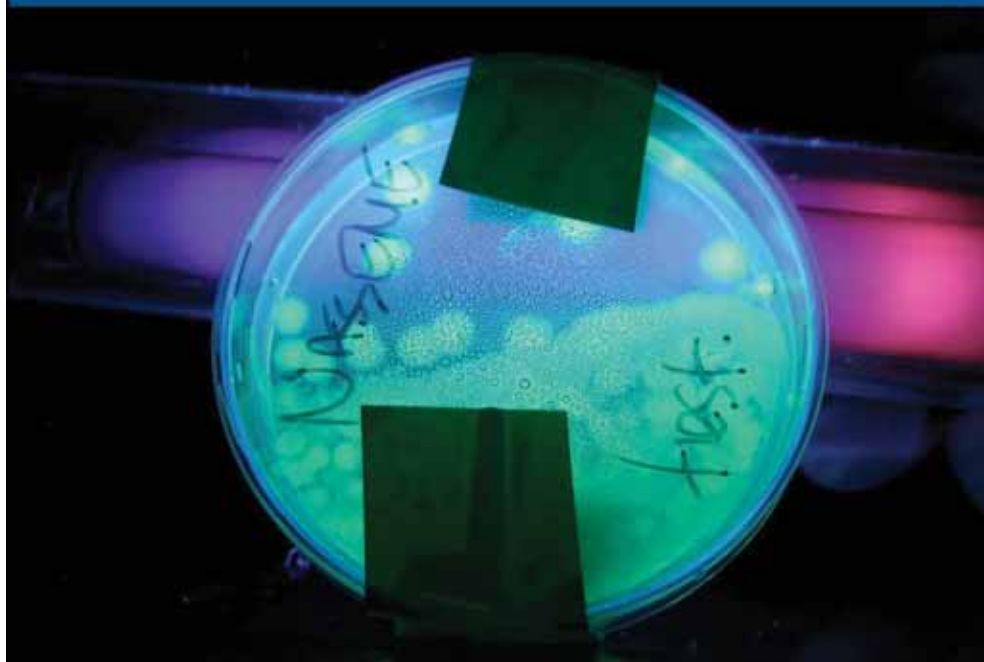
Special thanks to the Founding Board of Directors of the Images Festival:

Richard Fung, Marc Glassman, Annette Mangaard, Janine Marchessault, Paulette Phillips, Kim Tomczak and Ross Turnbull.

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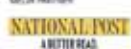
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ON SCREEN

Dear Steve by Herman Asselberghs



LIVE

The Fortune-tellers by Elie Ga

Radical Light: Alternative Film and Video in the San Francisco Area Part One: Landscape As Expression



tiff.cinematheque

**Wednesday March 30
7 PM**

TIFF Bell Lightbox
(350 King Street West)
Admission: Free



Side/Walk/Shuttle

In conjunction with the publication of the Pacific Film Archive's book, *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000*, edited by Steve Anker, Kathy Geritz, and Steve Seid, BAM/PFA is presenting a major survey of of alternative film and video from the Bay Area. In association with The Free Screen we are delighted to present two programs from the Radical Light tour as a part of the 24th edition of the Images Festival.

Landscape as Expression

San Francisco and the surrounding Bay Area offer an astonishing landscape that combines shifting and surprising natural visual qualities with a teeming urban culture. Filmmakers, fascinated by the phenomena and energy of the place, have been drawn here almost since the inception of the medium. Tonight's program explores and reflects the wonder of this urban landscape, and includes *A Trip Down Market Street*, a time capsule that also presents a different consciousness than experienced on movie screens today; Dion Vigne's ebullient *North Beach*, which revels in the colours and rhythms of Beat-era North Beach; and Chris Marker's *Junkopia*, a contemplation of renegade sculptures erected off shore between cities. Michael Glawogger's *Street Noise* tours Oakland's San Pablo Avenue while Ernie Gehr's *Side/Walk/Shuttle* provides a startling experience of San Francisco's unpredictable skyline. Films by Lawrence Jordan, Bruce Baillie, Scott Stark, and Lynn Marie Kirby further explore the Bay Area's cinematic character. —Steve Anker

A Trip Down Market Street, Miles Brothers,
1906, 35mm, 12 min, b&w, silent

North Beach, Dion Vigne, 1958, 16mm, 5 min

Visions of a City, Lawrence Jordan, 1957-78, video, 8 min, b&w

All My Life, Bruce Baillie, 1966, video, 3 min

Golden Gate Bridge Exposure: Poised for Parabolas
Lynn Marie Kirby, 2004, video, 5 min, silent

Junkopia, Chris Marker, 1981, 35mm, 6 min

Street Noise, Michael Glawogger, 1981, 16mm, 9 min

Degrees of Limitation, Scott Stark, 1982, 16mm, 3 min, silent

Side/Walk/Shuttle, Ernie Gehr, 1991, 16mm, 41 min

This screening will be followed by a book launch for *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000*.

Radical Light: Alternative Film and Video in the San Francisco Bay Area Book, Film, and Video Tour was curated by Kathy Geritz and Steve Seid, Film and Video Curators at the University of California, Berkeley Art Museum and Pacific Film Archive, and Steve Anker, Dean of the School of Film/Video at California Institute of the Arts. The tour is made possible in part by the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, and the William H. Donner Foundation.

OPENING NIGHT GALA

Rivers and My Father

Luo Li

Thursday March 31
7 PM

The Royal (608 College Street)

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



Rivers and My Father

Luo Li

Canada, 2010, video, 75 min

A subtle combination of documentary and fiction filmmaking, Luo Li's remarkable *Rivers and My Father* was inspired by stories from his father's childhood. Li inventively structures sound, image and narration, evoking the ways in which memory operates.

The filmmaker and his family grew up along the Yangtze River (Chang Jiang) in China, which serves as the backdrop on which the film's stories unfold. Seen from a distance in both time and space, and in relation to contemporary forms of migration, these stories flow like rivers on a map of the past. The film begins in the nondescript offices and hallways of York University with an employee who is about to retire. The man comments on the passing of time and how 2010 once seemed like the distant future. This conversation sets the tone of the film, where the ordinary details of daily life take on a universal quality. These unique personal experiences convey collectively understood feelings of, as Li puts it, "inbetweenness, uncertainty and the indeterminacy."

Images from the map library at the University segue to a rainy street in China. The stories of Li's family begin here and are illustrated by a suite of elegantly composed, elliptical, repeating shots: a boy and a woman walking up steps; a man swimming in a wide body of water; a trio of boys walking along a riverbank. The audience's perception of timelessness, rupture and "inbetweenness" is enhanced by the fact that stories from the past are illustrated with contemporary images. The shots don't always immediately or directly refer to the narration, sometimes preceding and sometimes following it, a technique that creates an engaging delay in the revelation of the film's internal logic.

Li explains that he was motivated to make the film to not only document the personal stories of his family, but also to represent aspects of what an ordinary Chinese person's life was like in the past, how their lives were affected by the environment they grew up in, and how their memories intersect with the present. Li writes: "Together, these cross-generational personal stories become an allegory in regard to the modern history of China....History is often dominated by grand narratives that centre on significant events and powerful figures. However, I believe that ordinary people's personal memories are equally important. These memories can provide us with different angles and perspectives to look at the present and plan for the future... With *Rivers and My Father* I hope to contribute to the documentation and preservation of local history through the representation of ordinary people's stories and memories."

Opening Night Party

Join us after the screening to celebrate!

9 PM – 2 AM

Gladstone Hotel Ballroom, 1214 Queen Street West

ON SCREEN PROGRAM 1

Same Same But Different



Friday April 1
7 PM

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

Admission: Pay What You Can



It's Hard to Get In My System



Magic for Beginners



Rad Plaid

Copies. Interpretations. Copies of copies. Interpretations of interpretations. Alterations, appropriations and repeating patterns. From structural and formal mechanisms that trigger a persistence of vision, to performances that critique through mimesis, these works examine the production and consumption of images, and the ways in which authorship and originality contextualize and define them.

It's Hard to Get In My System

Duane Linklater

Canada, 2010, video, 6 min

It's Hard to Get In My System is an exercise in interpretation and translation. "The piece poses many questions: Is it possible for these disparate musical forms to communicate? What are the outcomes of this attempted communications? During the course of an hour with Zoe, she asked me if I had any sheet music, I said no. She had also said to me several times, it's hard to get in my system."

Versions

Oliver Laric

Germany, 2010, video, 9 min

Versions is a dense visual essay on the manufacturing of images and authorship. Using examples from 16th century iconoclasm, literature, photoshopped news photos and cartoon characters, Laric's carefully crafted manifesto argues that notions of reuse and appropriation are nothing new, that a copy is not necessarily inferior to an original, and that each iteration maintains a unique position. Laric's video, itself a copy, is also a version, sharing its title, form and several visual sequences with a work he created in 2009.

Point Line Plane

Simon Payne

UK, 2010, video, 8 min

A continually moving grid of black, white and grey lines produce an illusion of depth and perspective as they shift from negative to positive.

Black Swan Makeup Tutorial

Gloria Nava

USA, 2011, video, 4 min

Black Swan Make Up Tutorial takes on the problematic and stereotypical character played by Natalie Portman in the recent film *Black Swan*. Smart, witty and biting, Nava's piece is from an ongoing series of monologue videos critiquing representation and popular culture in everything from *Avatar* to *Jersey Shore*.

Wednesday Morning Two A.M.

Lewis Klahr

USA, 2010, video, 7 min

The first in a series of new works by Los Angeles animator Lewis Klahr, *Wednesday Morning Two A.M.* is set to the sparse and atmospheric soundtrack of *I'll Never Leave* by The Shangri-Las. Using his signature collage style—combining images from comic books, magazines and other iconographic imagery from mid-century American culture—Klahr's film is not a straight-through narrative, but rather a couplet, with the song playing twice in succession over two distinct visual movements.

Magic for Beginners

Jesse McLean

USA, 2010, video, 20 min

"Out of the blue, I bought my first television. I kept the TV on all the time."—Andy Warhol

Rad Plaid

Jodie Mack

USA, 2010, 16mm, 6 min, silent

Both echoing and eschewing the formal strategies in Simon Payne's *Point Line Plane*, *Rad Plaid* is an explosion of color and shape. Meticulously photographed swatches of fabrics are rapidly intercut, their orientations shifting to create a rhythmic, pulsing grid of pattern where the rigidity of its form is countered by the DIY aesthetic of the textiles.

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Lindsay Seers, *Swallowing Black Maria* (2009)

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Canadian Artist Spotlight: James MacSwain

Friday April 1

9pm

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

Admission: Pay What You Can



insideout



Amherst



Flower

Atlantic native James MacSwain has made more than 20 films over the last 30 years, and it is with pleasure that Images presents a survey screening of his work for the 24th edition of the festival. His voice has become a pervasive and sophisticated contribution to the experimental film community in this country, often literally as his extensive use of voiceover—and his clever scripts—evinces a considerable talent as a writer. MacSwain's particular use of 16mm collage and animation appear deceptively simple, but his films have a lingering depth and poignancy that resists easy categorization. Images is excited to celebrate the classic work of a senior Canadian artist, but also to situate MacSwain's practice among the work of so many young filmmakers who operate in a liberated world he helped to create. Images has invited the inimitable Andrew James Paterson to engage MacSwain in a dialogue about the obsessions and trajectories of MacSwain's practice over the last few decades.

Andrew James Paterson: Tell me about your background. You started making films, animations largely, but not exclusively animations. You did puppet theatre.

James MacSwain: That's right. When I was at Mount Allison University in the English Department I did a sort of paper and puppet theatre for one of my classes. By the time I moved to Halifax some friends and I had decided that we would put on a puppet theatre and we called it the Gargoyle Puppet Theatre. This was from 1974 to 1978.

P: When did you move to Halifax?

M: I moved to Halifax in 1973. I graduated from Mount Allison in 1969. But then I went traveling and ended up in Montreal.

P: Traveling? Anywhere specific?

M: I traveled to Europe, of course. That's what we did. We went to England and the friend I was with at the time, Sandy Moore, he and I went to Ireland and lived there for a year.

Images Talk 4

James MacSwain and Steve Reinke
Wednesday April 6, 3 PM
Gladstone Art Bar, 1214 Queen Street West

Amherst

1983, super8 (on video), 9 min

Alpha Expedition

2000, 16mm, 17 min

Flower

1986, 16mm, 8 min

Starboy

2006, 16mm, 4 min

Nova Scotia Tourist Industries

1998, 16mm, 12 min

Fountain of Youth

2010, 16mm, 10 min

P: Somewhere in there you decided to make a connection between puppet theatre and animation. There is a fairly apparent affiliation between them as a screen or a space onto which a collagist can have a field day.

M: Yeah, we decided that we were getting too old to go on tours, move flats and all the rest of it. We had to find a means of remuneration, so to speak. So I started to work at the Atlantic Filmmakers Co-op as a distributor. But at the same time I started making films, and I started to make animations too. Where we worked, the Atlantic Filmmakers Co-op and the Centre For Art Tapes, there was an entity down the hall called Doomsday Studios, and they had an animation stand.

P: Tell me more about who was working in proximity to whom during the early to mid 70s.

M: Well, AFCo-op had started in 1977. By the time I came to it, which was in '79 or '80, they had quite an extensive body of work—maybe ten to fifteen titles—and they needed help distributing them. In 1983 I put together a cross Canada tour.

P: Did AFCo-op have a lot of animation titles?

M: Yeah.

P: What were some of the artists and titles you remember?

M: Lulu Keating made a film, *Jabberwock The*, and Elaine Pain also made animations through Doomsday, and a friend of mine, Rand Gaynor, made work about Halifax's gay history, but as a graphic artist.

Canadian Artist Spotlight: James MacSwain



Fountain of Youth

P: Were you seeing a lot of work outside Halifax that made you go “I can do that,” or “I like what they are doing but I can do a different take on it.”

M: I think that for animators in Canada it's the National Film Board, particularly the enormous influence of Norman McLaren. When I lived in Montreal I met Ryan Larkin—this was in 1973 before I came to Halifax. He made a film called *Walking*, which was really influential at the time.

P: Well, the open spacing of animation is such an appeal. You have this open space, which in a way is also like a theatrical form of filmmaking. There is a space or stage, and one can move things on or off. What is really unique in your work is this idea of space as an indeterminate zone. Like space junk or floating debris. Am I barking up the wrong tree?

M: It's true. One of the major themes of my work is outer space, the universe.

P: Yeah, the free fall zone. In your work I sense a lot of ease from which an animator can move their subject or object from here to there, but you are also going across time. You've got these people in an indeterminate zone, and a sort of delirious flotsam that is your specialty. You call your film *Star Boy* a space opera and I think that is so appropriate.

M: The other thing about outer space is the, what would you call it? The wonder and awe at the universe, the incredible distances and that it is infinite...

P: So you're dealing with infinite possibilities, and also in some ways you are trapped in this infinity?

M: Yeah.

P: The great thing about this free fall galaxy zone of outer space is that it is not geographically specific, it is not here, it's not grounded, it's not the earth.

M: Although, there are a lot of themes in my in my work that are quite grounded.

P: There's this tension in your work between this free form fantastic and work that is rooted in place and extremely grounded.

M: Yeah, because I have a survival instinct, by which I have to live in this world, this world of flesh and blood. But the thing about



Nova Scotia Tourist Industries

animation is that it has that ability to leave the ground. You are playing as if you are a god, or as if you're moving. You're creating movement out of inanimate objects.

P: At its base, that's what animation is. You are bringing life to the inanimate and it's so far away from the fact that they are still objects, and yet you've got them floating very nicely. There is also an element of the uncanny in your work.

M: I'm very interested in supernatural observations and the whole idea of the phantom and the ghost.

P: You've got lots of ghosts, dear.

M: (Laughter) That's right. I was thinking the other day about the uncanny and I was thinking that it is not horror. The uncanny isn't horror.

P: No.

M: I don't feel like my work is on that level.

P: No. I think you might brush against it and then move away. I don't think you are someone who wants to get stuck there with those particular narratives.

M: Exactly. There is a tension between the idea of the uncanny and the supernatural in trying to ground them in narrative to the extent where they continue to be entertaining in some way.

P: You also have such a sense of place in your work. You know, Nova Scotia Suicides is black humour in the extreme. Didn't that film cause a bit of a kerfluffle at the Atlantic Film Festival because it was a bit too close to home?

M: Well, Flight 111 had just gone down off Peggy's Cove, about two weeks before the film festival. And, well, it's called Nova Scotia Tourist Industries, but the description was already in the catalogue. The plot or the outline of the film was that this person was sitting down to write a brochure to entice people to come to Nova Scotia and commit suicide. When I wrote it I thought was very hilarious.

P: Yes, in a rather morbid sense somehow. But it's a very specific place. It's Nova Scotia. And you're from Amherst, which is near the New Brunswick border.

M: Yes.

P: I was on a train travelling through it once and I said "Oh, that's Amherst. Hmmm, well, I don't have to get off so I'm not getting off."

M: I know. Small town Nova Scotia...

P: You've done this time travel in your work. You've got incompatible people in the same universe because they make sense to you and you've created this floating jetsam kind of work, in pieces like *Star Boy* or *Mother Marilyn* or even *Flower*.

M: There's even space junk in my most recent one, *The Fountain of Youth*.

P: Oh yeah, there is definitely space junk in that. And on the other hand you have Amherst and that's a different time of time travel. Not only are you visiting it twenty years later, but you yourself are going back twenty years. When you do that, it's pre-Stonewall, pre-Wolfenden Report, even a pre- "the state has no business in the bedrooms of the nation" Pierre Trudeau type of zone.

M: Right. In that film I'm talking about the 50s and early 60s, when I was a young lad.

P: When nobody could even spell "liberation."

M: (Laughter) Oh definitely, definitely.

P: With Amherst, the look is documentary, but you're almost teleporting yourself back to do a performance. Your voiceover (in everything) is very performative. It could almost be a live voiceover à la Georges Méliès. It's the polar opposite of the standard documentary voiceover or the NFB voiceover.

M: It's also always a very personal voice over. It's my own voice talking about personal ideas that are very important to me.

P: Standard documentary entertains delusions of being objective when of course it isn't, so why pretend?

M: Exactly. I really adore Amherst. I think it pinpoints that whole pre-Stonewall moment as a gay person growing up in a small town in Nova Scotia, Canada.

P: Yep. It's powerful. There are reasons why it still gets shown. So much of your work is like teleporting yourself. It's a very interesting tension between being grounded in Atlantic Canada, being well-traveled, and then a fascination with the stars, but in a very sort of, dare I say, pagan way: you talk about the gods. But I think we are dealing with more than one god aren't we?

M: Definitely. I'm a pagan through and through.

P: Are you a Warhol Pagan? You know, everyone's gonna be god for fifteen minutes, then gravity's gonna bring them down to earth and they are just another stupid human.

M: Warhol Pagan! I love it. The whole pagan thing is that it understands homosexuality as it was understood in Greek and Roman times, when it was part of the culture. It wasn't something that was siphoned off.

P: Yes, the Greeks and Romans were notorious. Homosexuality wasn't considered to be criminal or a mental illness.

M: It was on a continuum of sexual possibilities.

P: It was a free-floating zone that many played with.

M: Yep. It's very important to me. I really like reading and thinking about it. There's a lot of history.

P: You also love astronomy. I watch *Mother Marilyn* and *Star Boy* and I see those kinds of backgrounds. I see them in some other artist works too, like Michael Balser who was obsessed with astronomy in a very queer way.

M: He was influential to me, definitely.

P: Space itself is a very queer place that is not the earth, but at the same time is not escapist. Your work isn't at all escapist. It's fantastic, which is not escapist.

M: There is a lot of camp and humour in it too. Obviously my style is a collage style. I always like to talk about the Dadaists and the Surrealists, who I've learned a great deal from.

P: One of the paradoxes of collage, of course, and also montage, is that those methods were originally an avant-garde discontinuity, but they also became the vocabulary of advertising and music videos. Obviously, collage is modus operandi for you in almost everything unless you choose not to use it, like in *Amherst*.

M: I still feel that collage can be very subversive. If it is used well, it can undermine social constructions of gender and politics.

P: Like assumed linearity. What do you mean that's not supposed to be next to that? It works formally so who the hell are you to tell me that's not supposed to be there?!

M: Exactly.

P: Do you have things to say about specific titles? *Flower*, which is from 1984, is one on my favourites.

M: It's taking all the ideas and constructions around the image of the flower and using them as an environmental probe into the idea of war, fashion, stardom and all different kinds of illusions that are socially perpetuated.

P: There is this great quote at the beginning of it in your voiceover. What is it?

M: "When I gathered flowers, I knew it was myself plucking my own flowering." A lot of those quotes I used came from the poetry I was reading at the time.

P: Who were some of the poets you were reading at the time?

M: I was reading all the 19th and 20th century poetry that I love, especially Yeats.

P: Names, names, names.

M: Well, Yeats and T. S. Eliot of course. And Oscar Wilde has definitely been an influence. He has a lot of flower imagery.



Starboy



Canadian Artist Spotlight: James MacSwain

P: He always had one in his lapel.

M: Yeah, the green carnation.

P: The delirium I see in your works, like *Flower* or *Nova Scotia Tourist Industry*, it's a Celtic delirium.

M: That's an interesting observation.

P: Well, you've got the Tartans in there, and the fiddlers in too, who, no doubt, you have downloaded or put in from some record collection. They are exhilarating! In their own Celtic way, they are having a rave.

M: They are! Living in Nova Scotia, you can't get away from the influence of the Scottish and the Irish. I think that's where my supernatural, ghost-thing comes from. Everybody, anybody, has read the ghost stories from here.

P: I wouldn't mind talking a little bit about the people you have collaborated with over the years, and also peoples' work you feel your work is on a continuum with.

M: I collaborated with a group called Popular Projects that were from NSCAD. We did a series of videos through the Centre for Art Tapes at around the time Brian Mulroney was the Prime Minister. We made videos against censorship, against cuts to the arts, et cetera. I also did a group collaboration called New Tools for Imaging.

P: You worked with people like Doug Porter and Amy Lockhart. You worked with the Helens too, right?


M: Yeah, Helen Hill and Helen Bredin: the two Helens. And Lisa Morse, who showed her animation *Pustulations* at Images in 2004 and it won the NFB award. Right now I have an assistant, Dorota Forfa, who worked with me on *Fountain of Youth*. I always find working with assistants really important; two heads are better than one.

P: It's the nature of the practice.

M: The reason why I'm interested in animation is that, although you can have assistants, it is a solitary genre. It's just you and the machines and your ideas and your imagination and your creativity and all the rest of it. And you don't have to worry about people on set.

James MacSwain was born in Amherst, Nova Scotia. He received a B.A. in English from Mount Allison University and studied theatrical arts at the University of Alberta, Edmonton. Since 1980 he has been working in film and video, receiving numerous grants as a media artist. As a visual artist he works in photo-and collage-based images and has exhibited nationally. Presently he sits on the Exhibitions Committee of Visual Arts Nova Scotia and has just retired from his employment as the Director of Programming for the Centre For Art Tapes.

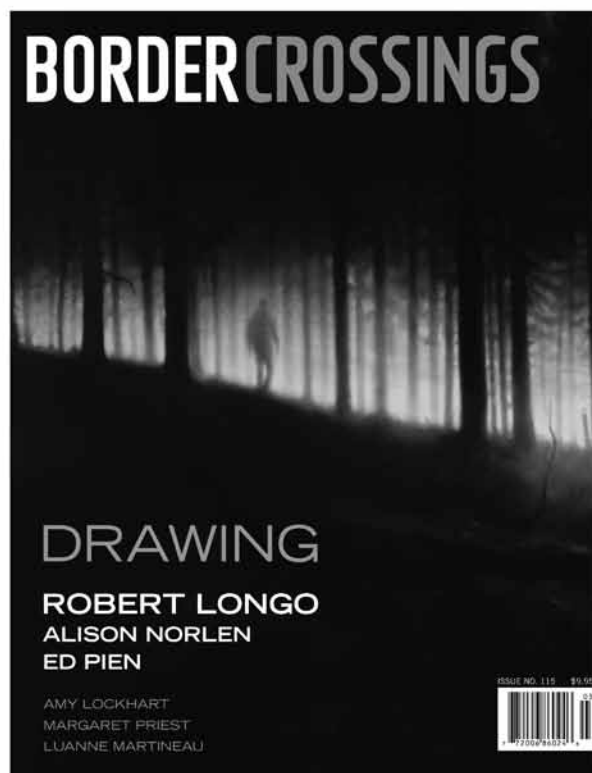
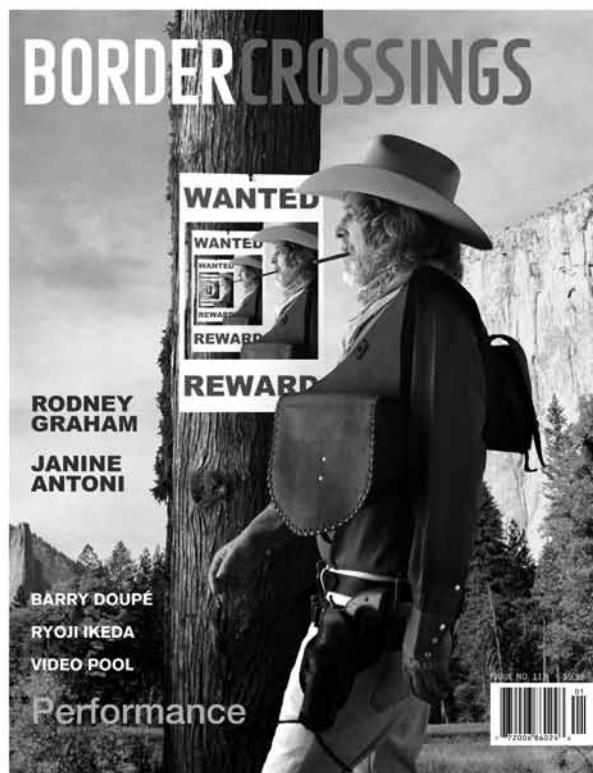
Andrew James Paterson is a media-artist, critical and fiction writer, performer and composer based in Toronto. He is particularly known for his cameraless videos and for his writings on state-funded culture. He has also functioned as a coordinator for Toronto's annual 8 Fest, dedicated to small-gauge films.



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LIVE IMAGES 1

The Fortunetellers

Ellie Ga

Saturday April 2

3:30 PM

Brigantine Room, Harbourfront Centre (235 Queens Quay West)

Admission: \$10 general/\$8 students, seniors, members of The Power Plant and Images Festival

Call the Harbourfront Centre Box Office at 416 973 4000 to purchase tickets



ThePowerPlant



The Fortunetellers is a performative lecture involving video, sound as well as overhead and slide projections that Ellie Ga began in 2008 when she was artist-in-residence for a scientific expedition near the North Pole. For five months Ga was on board *Tara*, a sailboat drifting in the frozen pack ice of the Arctic Ocean. Like the drift of *Tara* through the ice, *The Fortunetellers* is a meandering path of research and recollections, etymologies and metaphors that chart a journey where the rhythm of human time is altered by extreme weather conditions, isolation and darkness. The project is built upon superimpositions: in the video and performances images are layered on top of one another, while in Ga's narration of her experiences the past, present and future tenses are interchangeable.

Ellie Ga's projects explore the limits of photographic documentation and span a variety of media, often incorporating her exploratory writing and culminating in performative lectures, videos and installations. Work from her 2007-2008 residency aboard the Tara, a scientific expedition in the Arctic Ocean has exhibited at Galerie du Jour, Paris, Subject Index at the Konstmuseum, Malmö, Sweden and Storyteller at Projekt 0047 in Oslo, Norway. She has also performed The Fortunetellers at Museo D'Arte Contemporaneo, Palermo, Sicily and in New York City at MOMA/PS1 Contemporary Art and for the Edifying series at The Bruce High Quality Foundation University. Her artist's books, Classification of a Spit Stain and Three Arctic Booklets, are in the collection at MOMA, NYPL and Yale University. She currently resides in Brooklyn, New York.

LIVE IMAGES 2

Extramission 3

Lindsay Seers

Saturday April 2

7 PM

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

Admission: Pay What You Can



Gallery TPW



Extramission is an episodic work, which forms a pivotal point in a large body of biographical/autobiographical works by Seers. For her participation in the 2011 Images Festival, Seers is presenting two iterations of this work: *Extramission 6* at Gallery TPW, and the related performance work, *Extramission 3*. In these works, narrative is delivered from differing points of view. At the gallery, the story unfolds from a third-person perspective, through the voice of others interpreting and recounting the artist's life. Extending the narrative structure from the gallery, *Extramission 3* shifts to first-person. The autobiographical narrative of the performance is rooted in the same central, foundational event in Seers' biography: the artist loses her eidetic memory (the power of total recall), and begins to speak (entering into language) at the age of eight when she is presented with a black and white photograph of herself. In the performance, Seers tells her story, explaining the reasons why she is trying to be a projector. In this shift, the liveness of her voice is what becomes important, as it is no longer mediated through others on film and is potentially nearer to the truth.

Born in Mauritius and currently based in London, UK, Lindsay Seers has exhibited widely. Recent solo exhibition venues include the National Gallery of Denmark, 2010, Mead Gallery, Warwick Arts Centre, 2010, and aspex, Portsmouth, 2010. Recent group exhibitions include EFTERBILLEDER (Persistence of Vision) at Nikolaj Copenhagen Contemporary Art Center, Copenhagen, 2010; Steps into the arcane, Kunstmuseum Thurgau, Switzerland, 2010; Altermodern, 4th Tate Triennial, Tate Britain, 2009. In 2010, Seers was the recipient of the Paul Hamlyn Award for Artists and in 2009 she won the Jarman Award. Lindsay Seers is represented by Matt's Gallery, London.



Preceded by:

I Am Micro Shumona Goel and Shai Heredia

India, 2011, 16mm, 14 min

An experimental essay on filmmaking and celluloid, shot in the abandoned interiors of a film laboratory, dilapidated cinemas and on the set of a low budget film set. A memento to a cinematic heritage that is disappearing all too quickly.

ON SCREEN PROGRAM 2

And Again



hotdocs
OUTSPOKEN. OUTSTANDING.

Saturday April 2
8:30 PM

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

Admission: Pay What You Can



Why Colonel Bunny Was Killed

History Minor

And Again

This trio of films looks at military action and conflicts: from Afghanistan more than a century ago, to the Vietnam War of the recent past, to the ongoing War on Terror. These stories unspool their core narratives, moving their focus outward from the historical events they draw upon to encompass present day corollaries.

Why Colonel Bunny Was Killed **Miranda Pennell**

UK, 2010, video, 28 min

Pennell's video uses as its source material a written memoir about the Afghan borderlands of the British colonial empire in India at the turn of the 20th century. The text, *Among the Wild Tribes of the Afghan Frontier*, recounts the daily life and dealings of a medical missionary, including his exchanges with natives and mullahs in the region. Pennell uses still photographs from the same time period to counter the narrative of the text by performing a close and careful reading of these other images. At times she uses the sound to complete a narrative with the image. At other times she uses the sound to draw parallels to the present day.

History Minor **Ryan Garrett**

USA, 2010, video, 19 min

Armed with a 16mm camera and vintage field recorder, Garrett plays the role of an embedded journalist documenting a Vietnam War reenactment in Jackson, Mississippi. In doing so, he mimics the conventions of vérité documentary, as well as Hollywood and pop culture emulations of that style in representations of the Vietnam War. The re-enactors always appear in full character, reflecting upon their experiences in the war, an action that is at once wholly fictionalized, yet tinged with a hint of the real (most of the men are veterans of the Iraq and Afghanistan Wars). Garrett's film is in itself a reenactment—using the tools, aesthetics and conventional modes of reportage from the era—which asks the viewer to question the implications of relating to history on a purely subjective level.

And Again **Adele Horne**

USA/Canada, 2010, video, 56 min

The town of Playas was built on the empty desert landscape of New Mexico in the 1970s to house copper smelter workers and their families. In the late 1990s, the company closed up shop on both the smelter and the town, forcing the former employees to move on without work or homes. Emptied of most of its inhabitants, Playas caught the attention of the US Department of Homeland Security, who helped purchase the entire town to use as a location to train law enforcement and the military how to respond to terrorist attacks. Having relocated to the surrounding area, the town's former residents now serve as day laborers brought in to play the roles of terrorists, hostages and bombing victims on the streets and in the homes that once were their own. Juxtaposed with these training exercises is a theater workshop in which the local community stages scenes that tell the story of Playas from their perspective.



PAGES

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ON SCREEN PROGRAM 3

Stone and salt and stars and skin



**Sunday April 3
3 PM**

Jackman Hall (317 Dundas Street West, McCaul Street entrance)

Admission: Pay What You Can



Cosmic Alchemy



Keratin Reserve



...These Blazing Stars

"What is substance?" This question, asked in Samatha Rebello's film, echoes through all of the works in this program. Basic elements of stone, salt, stars and skin are not always what they seem, and time and perception can transform the most immutable objects into something new.

Saltwatch Experiments: Robles' Flock Elvira Finnigan

with cutouts by Paul Robles

Canada, 2010, video, 3 min, silent

A flock of delicate paper birds on a shimmering liquid sea are gradually encased in salt in this short work about time, animation and the elements.

...These Blazing Stars!

Deborah Stratman

USA, 2011, 16mm, 14 min

Comets, once regarded as signs or signals from beyond, are now seen as time capsules containing elemental information about our solar system. ... *These Blazing Stars!* looks at the modern preoccupation with empirical analysis as well as ancient methods wherein people looked to the stars, not just to measure, but to interpret, both metaphorically and poetically.

Keratin Reserve

Joshua Solondz

USA, 2009, 16mm, 3 min, silent

An optically printed journey into a corporeal cosmic landscape created by 673 fingernails adhered to found footage with nail polish topcoat.

Forms Are Not Self-Subsistent Substances

Samantha Rebello

UK, 2010, 16mm, 22 min

Words, concepts, things. Referencing Aristotle and illuminated manuscripts, Rebello asks, "what is substance?" Romanesque stone carvings are measured against latter-day beasts, seeking parity between medieval perception and a present-day embodiment.

Einschnitte

Lina Rodriguez

Canada, 2011, 35mm, 3 min, silent

Rodriguez uses a Super 8 camera to find soul and wit in stone statues in Vienna.

Beneath Your Skin of Deep Hollow

Malena Szlam

Chile/Canada, 2010, 16mm, 3 min, silent

Shot and edited on Super 8, *Beneath Your Skin of Deep Hollow* is a study of night and light. Szlam's film suggests the vast mysterious expanses of ocean or outer space in each tiny frame.

Cosmic Alchemy

Lawrence Jordan

USA, 2010, 16mm, 24 min

In *Cosmic Alchemy* Jordan takes his audience on a fantastic journey, first stop, the two-dimensional plain of 19th century illustrations: a world of Gibson Girls and gentleman scientists; birds, bats and balloons; moths and machines. From there they are propelled into a realm of astronomical and astrological travels alighting here and there, in and around locations of inner and outer space. The colour plates and star maps Jordan employs in this film imbue the 19th century ephemeral with a spectacular surreal punch.

Images Talk #2: Cosmic Conversations

Monday April 4

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Festival artists Deborah Stratman, Alexi Manis and Malena Szlam.



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VEVO Launch Party



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ON SCREEN PROGRAM 4

Vapor Trail (Clark)

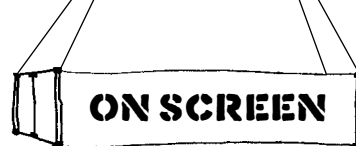
John Gianvito

Sunday April 3

6 PM

Jackman Hall (317 Dundas Street West, McCaul Street entrance)

Admission: Pay What You Can



fuse art culture politics



Vapor Trail (Clark)

John Gianvito

USA, 2010, video, 264 min

There must be two Americas: one that sets the captive free, and one that takes a once-captive's new freedom away from him, and picks a quarrel with him with nothing to found it on; then kills him to get his land. —Mark Twain

Vapor Trail (Clark) is a monumental essay film examining the legacy of a century of US colonialism and imperialism in the Philippines. Focusing on the environmental and toxic contamination that was left behind after the US Military closed the vast Clark Air Force Base in Pampanga province, Gianvito's lens extends back to the end of the 19th century and the lead up to the Philippine-American War when the US military began its engagement with these islands. Historical commentary, footnotes and photographs provide context for present-day interviews with the victims of the toxic contamination, their families, environmental spokespeople and community activists.

The Clark base was established shortly after the Philippine-American War and operated through most of the 20th century, serving as a centre for US military endeavours across Southeast Asia. In 1991, after the catastrophic eruption of Mount Pinatubo displaced people from the surrounding area, many took up refuge on and around the base. When the US abandoned the base later that year, temporary refugee camps become more permanent settlements, especially as the Philippine government began resettling people there. Contaminated groundwater quickly became evident in the lives of the people who were now living in the settlements. *Vapor Trail (Clark)* speaks to the numerous inhabitants of the region who have been directly affected by this environmental disaster, but it is through two main activists—Myrla Baldonado and Teofilo "Boojie" Juatco—that the bulk of the narrative unfolds.

Gianvito's film is an epic four and a half hours long, but this scale allows the film to adequately represent the scope of this immense tragedy. The film's humane power is generated from allowing its subjects to speak. Framed by Gianvito's unmoving camera, the interviews are edited sparingly and the subjects listened to attentively. A stunning instance of this is an interview with Baldonado—a single 17-minute long shot. Standing on a beach, she recounts the fascinating history of her life as an activist. As she speaks, the late afternoon light begins to change and the scene ends in the dim light of dusk. It has a quality reminiscent of the great Japanese documentarian Noriaki Tsuchimoto. Tsuchimoto spent two decades making a series of films about the victims of severe mercury poisoning from industrial wastewater. Much like those films, Gianvito's *Vapor Trail (Clark)* is an attempt to do something in the face of immense injustice and tragedy. It is an act of bearing witness while at the same time a fierce statement of resistance.

Images Talk #1: John Gianvito

Friday April 1

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

As a special "No Reading After the Internet" edition of Talk to the Pie, John Gianvito will lead a discussion around texts related to his film *Vapor Trail (Clark)*.

ON SCREEN PROGRAM 5

Disorientation Express



Monday April 4
6:30 PM

Jackman Hall (317 Dundas Street West, McCaul Street entrance)

Admission: Pay What You Can



Berlin Tracks 18h – 20h



Greyhound Track



Sign-off

Lakes and leisure, trips and dreams, we all travel in different ways for different reasons. This is a program of cinematic journeys that take a variety of forms.

Starlings (At Nightfall)

Peter Dudar

Canada, 2010, video, 8 min

In Peter Dudar's hypnotic and vaguely menacing *Starlings (At Nightfall)*, we are witness to a strange intersection between the forces of nature and a man made structure. A single, static, eight-minute long shot documents the spiraling flight of thousands of starlings around a power transmission tower at dusk.

Greyhound Track

Mike Hannon

Ireland, 2010, video, 16 min

Greyhound Track documents a night of dog racing. The widescreen format echoes the long lean lines of the greyhounds and underlines the bleak utilitarian architecture of the track. The race itself lasts for only a few seconds, and then we watch as dogs and handlers wordlessly disperse into the cold Irish night.

Berlin Tracks 18h – 20h

Shiloh Cinquemani

USA, 2011, 16mm, 2 min, silent

Shiloh Cinquemani doesn't just take the train but also the tracks for a ride in her cinematic trip around Berlin.

Kindless Villain

Janie Geiser

USA, 2010, video, 5 min

In a departure from her constructed, cutout-animation narratives, *Kindless Villain* transforms a found film into an imaginary world of childhood war games. Two boys wander through a stone fortress while battles wage in the waters beyond. The iris of a telescope seems to look both backward and forward in time, and the lines between the real, the imagined and the dreamed are blurred.

Trains are For Dreaming

Jennifer Reeves

USA, 2009, 16mm, 7 min

Trains are For Dreaming condenses eight years of Super 8 film into a seven minute celebration. The film travels far and wide, over land and sea, by road and rail and dancing feet. The film is dedicated to Reeves' late grandmother and her father.

To Another; Measures Kindling

JB Mabe

USA, 2010, 16mm, 57 seconds; 2 min, silent

In this pair of succinct films, JB Mabe covers a lot of ground. From the grainy surface of the 16mm film frame and a diagonal splice across it, to a soaring bird in a rich blue sky, to a campfire at night and a glimpse of sheep on a hillside in the distance, Mabe takes us from inner space to deep space and back again.

Castaic Lake

Brigid McCaffrey

USA, 2010, 16mm, 28 min

Brigid McCaffrey spent two years patiently recording the real life of a fake lake. The California reservoir is a destination for swimming, boating, hiking, tanning or just getting close to "nature." Mostly, her camera just observes this spectacular artificial idyll, with its picnic tables, rubber duck races, dance numbers and neon-bedecked boats. Fish are pumped into the lake for the numerous fishermen, and a lifeguard, one of the few voices in the film, talks about the dark side of summer fun.

Sign-off

Brett Bell

Canada, 2010, video, 2 min

An homage to the now extinct message that once ended the broadcast day of television stations, often in the form of a short, patriotic film accompanied by the national anthem. Bell's collage of 16mm Canadiana paints a less flattering picture of our nation; at the same time, it pays tribute to a slowly disappearing medium, scratches and all.

Reframing Africa

Curated by Jean-Marie Teno

Program 1: Representation or Reality?

Monday April 4

9 PM

Jackman Hall

(317 Dundas Street West, McCaul Street Entrance)

Admission: Pay What You Can



Homage



Pourquoi?

As the first decade of the 21st century drew to a close, many African countries, such as Cameroon, saw their last remaining movie theatres shut down. Cinema has been declared dead, and festivals have become the only major venue still offering alternative images to television.

Satellites flood the continent with images, including a number of big-budget fictions and documentaries set in Africa but produced in Europe and the US. Some of these films directly convey and subtly reinforce negative images and perceptions of the continent, continuing the old colonial representations at a time when African filmmakers are finding it increasingly difficult to access European funding for films on African realities made from an African perspective. Due to the absence of a local market and the inability to attract international funding, African filmmakers have almost been reduced to silence.

This decade also witnessed the international consecration of the Nigerian video industry – Nollywood – producing low-quality, highly commercial video films currently being promoted as the alternative to the art-house cinema of the pioneers like Sembene or Diop Mambety.

The consecration of Nollywood and the death of Sembene were followed by a new Afro-pessimist trend in major European film festivals, which created pigeonholes for what was left of African cinema, with programs titled This is Africa? Forget Africa, Raiding Africa...etc.

Reframing Africa aims instead to explore 30 years of African cinema by bringing together and confronting the different approaches and points of view of individuals: people whose commitment to film and its subjects allows them to elaborate a formal discourse that enriches the debate about art and representation on the continent.

Images Talk #3: Reframing Africa

Tuesday April 5

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Jean-Marie Teno in conversation with Deanna Bowen about

Reframing Africa.



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Teno: Reframing Africa Program 1: Representation or Reality?

Tradition versus modernity; here or there; the individual or the collective?

Questioning reality is the driving force that has led many Africans to take up the camera in the effort to make sense of the mess in a post-colonial Africa faced with ongoing issues of representation.

Un certain matin,

Fanta Régina Nacro, Burkina Faso, 1991, video, 15 min

One day, while working in the bush, Tiga the villager sees a woman fleeing for her life, pursued by saber-wielding madman. In an attempt to save the woman, Tiga grabs his gun and shoots... Fanta Régina Nacro questions the role of cinema in Africa.

Pourquoi?

Sokhna Amar, Senegal, 2005, video, 8 min

In a long and poetic movement, words of sorrow and pain unveil dark and untold secrets and questions...

Homage

Jean-Marie Teno, Cameroon, 1985, 35mm, 13 min

A poetic and ironic conversation between two characters exploring two faces of the same reality. Teno's first autobiographical essay.

Atlantiques

Mati Diop, Senegal/France, 2009, video, 15 min

Atlantiques recounts the odyssey of Senegalese friends who attempt a life-threatening boat crossing. Melancholic and mysterious, the film urgently and elegantly addresses the perils of illegal migration.

Poussières de ville

Moussa Touré, Senegal, 2001, video, 52 min

When Moussa Touré sees a 7 year-old boy alone in the center of Brazzaville late at night, he tries to take the child home to his family, only to discover that the boy is homeless. In questioning this situation, Touré continues the tradition of seeking to define the filmmaker's responsibility to society.

ON SCREEN PROGRAM 6

Reconsidering the New



AutoShare™

Tuesday April 5

6:30 PM

Jackman Hall (317 Dundas Street West, McCaul Street entrance)

Admission: Pay What You Can



The End of Photography



Make It New John



The Prichard

As we move from a mechanical, analogue age to a digital era, some things are left behind: the sound of a typewriter, the smell and texture of a mimeograph, the colour of Kodachrome. We also lose and forget old problems and difficulties, which are, of course, replaced with new ones, along with new sights, sounds and smells. This program offers a few different perspectives on the passing of time, things that are lost and the spaces in between.

The End of Photography **Judy Fiskin**

USA, 2007, 16mm, 3 min

A quiet lament for the passing of a medium, Fiskin's soundtrack consists of a list of things that will be lost along with the practice of traditional chemical photography. Accompanying this list are black and white shots of an empty suburban neighbourhood—photographs free of people—providing a stark counterpoint to the current glut of digital images that privilege the person over context and composition.

Reconsidering The new Industrial Parks near Irvine, **California by Lewis Baltz, 1974** **Mario Pfeiffer**

Germany, 2009, 16mm x 2, 13 min

Pfeiffer uses dual 16mm projection to revisit or "reconsider" one of the industrial structures that photographer Lewis Baltz documented in his historic "New Topographics: Photographs of a Man-Altered Landscape." As the camera tracks through the interior of the present-day metal workshop, the 1974 Baltz book is examined from back to front. An interview with J.R. Billington, a company owner in this building for nineteen years, discusses the socio-economic situation of military manufacturing in Orange County from the 1980s up to the present day.

The Prichard **Kevin Jerome Everson** **Featuring Kenny Powell**

USA, 2011, 16mm, 11min, silent

Prichard is a small city near Mobile, Alabama. Everson had intended to film in the downtown shopping area, but when he returned to the city, the shopping area was no longer there. Continuing his investigation of 16mm, single-take filmmaking, Everson's *The Prichard* is a film about one man's struggle with his automobile.

Make It New John **Duncan Campbell**

UK, 2009, video, 55 min

Deftly combining news and documentary footage from the 1980s, as well as new 16mm footage imagining conversations with Irish car factory workers, Campbell tells the story of John DeLorean, his eponymous car and the workers in the Belfast-based car plant that were hired to build it. Part documentary, part classical tragedy, the film deals primarily with the unraveling of DeLorean's dream against the backdrop of a Northern Ireland struggling with unemployment and sectarian violence. DeLorean was the son of a Romanian foundry worker who worked his way through to the upper management of General Motors. A gifted engineer and innovative businessman, he founded the DeLorean Motor Company in 1975. Production of the distinctive stainless steel DeLorean sports cars began in 1981, but sales were poor and in 1982, amid scandal and strife, the factory, which employed 2000 workers, closed after having produced just over 9000 cars. As in his previous film *Bernadette*, Campbell uses a charismatic figure to illustrate the spirit of a particular moment in history.

Reframing Africa

Curated by Jean-Marie Teno



Program 2: Perspectives: In Mambety's Footsteps

Tuesday April 5
9 PM

Jackman Hall, (317 Dundas Street West, McCaul Street Entrance)

Admission: Pay What You Can



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Le Franc



Poussières de ville

An homage to one of the greatest filmmakers in African history: Djibril Diop Mambéty. Inventive, burlesque, and at the same time challenging, Mambéty's ground-breaking films opened up new avenues. These works remain entirely relevant today as emerging filmmakers struggle to document the social and aesthetic changes facing contemporary African societies.

Portrait of a Young Man Drowning Teboho Mahlatsi

South Africa, 1999, video, 11 min

A wounded man called Shadow limps through a black and white landscape of burned-out buildings, funeral processions and memories in color. He wants to bathe, to clean his wound, but he finds no one willing to let him use their water...

Pumzi Wanuri Kihiu

Kenya, 2010, video, 22 min

One of the rare science fiction films in African cinema, as described by its director "Pumzi is a visual ode to life. A life that has within it that which is good, that which is beautiful and that which is love. Pumzi is the essence of all these. Pumzi is my breath."

Waramutsého! Auguste Bernard Kouémo Yanghu

Cameroon, 2008, video, 21 min

A film about friendship, fate and unpredictable circumstances of life.

Le Clandestin Zeka Laplaine

France, 1996, 35mm, 14min

In this satire in the style of Hollywood silent movies, a stowaway journeys around a city beset by difficulties as he tries to find his feet and stay out of the clutches of a zealous policeman. A tragic-comic reflection on exile.

Le Franc Djibril Diop Mambéty

Senegal, 1994, 35mm, 44 min

A poor and indebted musician, Marigo, finds solace in playing his congoma until it gets confiscated by his irate landlady. Marigo tries his luck at the lottery, and despite winning, finds himself unable to cash in his winning ticket. The film is a burlesque allegory of the lottery of life in urban Africa.

Jean-Marie Teno, Africa's preeminent documentary filmmaker, has been producing and directing films on the colonial and post-colonial history of Africa for over twenty years. Films by Jean-Marie Teno have been honored at festivals worldwide: Berlin, Toronto (at TIFF, Cinematheque Ontario and Hot Docs), Yamagata, Cinema du Reel, Visions du Reel, Amsterdam, Rotterdam, Leipzig, San Francisco, London. In the U.S., many of his films including Africa, je te plumerai; A Trip to the Country; Clando; Chief!; Alex's Wedding; and The Colonial Misunderstanding, have been broadcast and featured at festivals across the country. Teno has been a guest of the Flaherty Seminar, an artist in residence at the Pacific Film Archive of the University of California, Berkeley, and has lectured at numerous universities. Most recently, he was a visiting artist at Amherst College as a 2007-08 Copeland Fellow.

Images Talk #3: Reframing Africa

Tuesday April 5

3 PM

Gladstone Hotel Art Bar, 1214 Queen Street West

Jean-Marie Teno in conversation with Deanna Bowen about Reframing Africa.

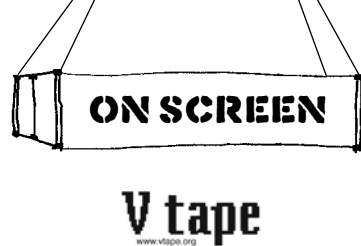
ON SCREEN PROGRAM 7

Large Forms Constructed From Small Forms

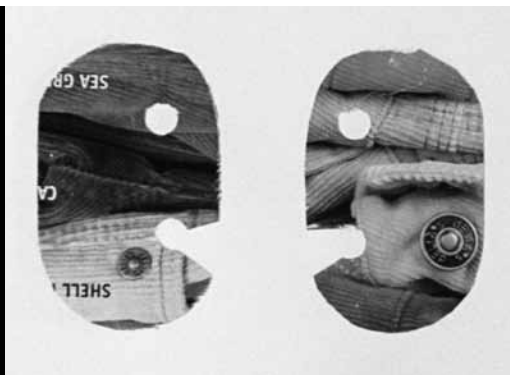
**Wednesday April 6
7 PM**

Polish Combatants Hall (206 Beverley Street, at Cecil)

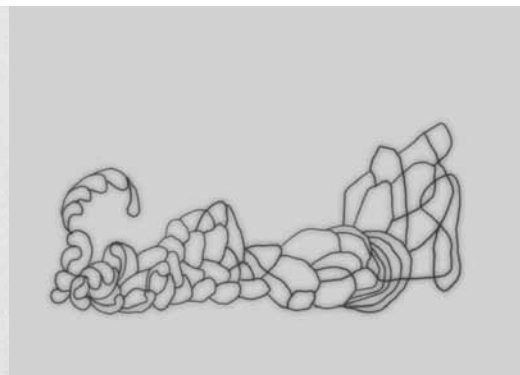
Admission: Pay What You Can



Monolog



Unsubscribe #4



The Tiny Ventriloquist

**Monolog
Laure Prouvost**

UK/France, 2009, video, 12 min

A reflection upon the act of making and watching a video in a cinema.

Unsubscribe #4 The Saddest Song in the World

Jodie Mack

USA, 2010, 16mm, 3 min

A collage animation of cut-up pieces of junk mail is accompanied by a mashed-up a capella rendition of a classic and a contemporary break-up song.

The Tiny Ventriloquist

Steve Reinke

Canada, 2011, video, 64 min

In the first shot of Reinke's new feature length video, we see the desert landscape of the American Southwest from a car window. Though shaky and handheld, it is an immediately recognizable and iconic image: the great vistas of Hollywood westerns, of American westward expansion, of monumental modernist land art from the late 20th century. On the soundtrack, Reinke's unmistakable voice apologizes for beginning the film with a shot of a landscape from a moving car, but what is he to do? The camera is already rolling.

This moment encapsulates much of what transpires in the scenes that follow: presenting us with an image, dismissing that image and wryly suggesting he is doing nothing here, that the footage is just unreeling. Reinke's collection and organization of images and sounds seem casual at first, but ultimately reveal themselves to be heavily mediated and orchestrated. This new series of works is another chapter in the Final Thoughts series, an ongoing project intended to be continued until Reinke's death, concerning the limits of things: discourse, experience, events and thought.

The Tiny Ventriloquist is a complete narrative presented in a fragmented collection of styles. Over the course of its 64 minutes, it moves from monologue-driven video essays, to animated and collaged elements including the writings of Karlheinz Stockhausen, an infamous video of a bear and a hunter, football hooligans on the street in Utrecht, a Peanuts cartoon, Grey Owl and his beaver Rawhide and a miniature replica of Spiral Jetty made of candy.



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LIVE IMAGES 3

Assisted Installations

Icaro Zorbar

Wednesday April 6

9 PM

Polish Combatants Hall (206 Beverley Street at Cecil)

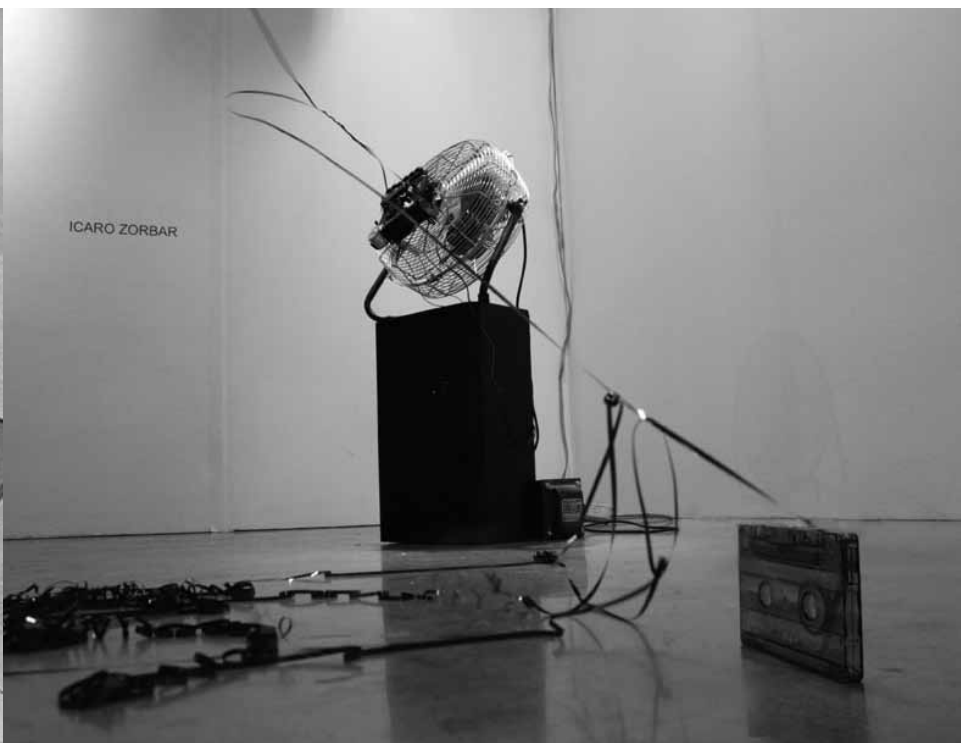
Friday April 8

Immediately following Live Images 5

The Music Gallery (197 John Street)



agYU



In collaboration with the Art Gallery of York University, the Images Festival is excited to present a special series of assisted installations by Colombian artist Icaro Zorbar. Working with an accumulation of mechanical and electronic music players, Zorbar adjusts the standard operation of these devices to place these machines into conversation with each other, transforming them by creating new relationships between the mechanical components. In these projects, Zorbar establishes a precarious balance of machines and music, objects and sound. The works have an ephemeral quality as many last just as long as the side of a record, a cassette tape or sometimes just the length of a song. For his presentation at the Images Festival, Zorbar will present a pair of mini concerts as interventions in the physical and temporal spaces between other screenings and performances at the festival.

In one work, *Poco a Poco (Little by Little)*, the needles of two different turntables play *Llegando a ti (Approaching You)* by Pepe Aguilar on the same record. The space in between the two needles forms a delay. "Little by little, little by little, I am approaching you, I am approaching you, the distance shortens, the distance shortens." The piece is a mechanical embrace, the needle arms suggesting

human arms in a futile attempt to reach the other. There is a poignant charm to these installations, which have a romantic anthropomorphic quality.

"I work with machines in circumstances that relate to sentiments between people. This is what really inspires me. I intervene, give voice, a fate; I propose conversations, formulate encounters and separations. I seek to deploy and enhance the fragility of certain connections in which I find a constant tension. I find that disillusionment in the face of a technological reality is important in that it evidences human nature and everyday life."

Icaro Zorbar is a Colombian artist who works with machines and songs, using cassette tapes, fans, and music boxes, often with his presence mingling among machines and sound takes in the form of "assisted installations." Icaro holds an MFA from the Universidad Nacional de Colombia. He has shown at Buenos Aires' Museum of Contemporary Art, Galeria Vermelho in Sao Paulo, New York's Younger Than Jesus exhibition at the New Museum of N.Y, and the Beijing Biennale. His work is in the collection of the Cisneros Fontanals Arts Foundation, which awarded him a Grant Award in 2008. Zorbar currently lives and works in Bogotá, Colombia.

LIVE IMAGES 4

Cinema is Not Celluloid

Andrew Lampert

Wednesday April 6

9:30 PM

Polish Combatants Hall (206 Beverley Street at Cecil)

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



pleasure DOME



Am I From Brooklyn?

An archivist by trade, Andrew Lampert spends his days reconstructing and preserving films, combining elements and materials to create a physical catalogue of significant works available in unchanging form to contemporary and future audiences. As an artist he tends to reverse this process, separating the elements that comprise a film to draw attention to the shifting relationships between sound and image, history, memory and time. His performances consist of silent films with live narration, sound tracks with live projection or a combination of both. The illusion of reality is sacrificed to the reality of the moment and the accidents that happen when elements are out of sync: "The projector and the screen and the projectionist and the audience together are far more integral to cinema than any film running through a projector in a booth behind the audience." For Lampert, cinema is what happens in the moment, and his performances engage with the layers and intersections of time as it is recalled, recorded, projected and replayed.

For the Images Festival Lampert will perform the works *Am I From Brooklyn?* an autobiographical guided tour of Brooklyn and beyond; *Rigmarole Reversal* a non-sync account of a lost soundtrack; and *Caroline Golum As* in which the eponymous actress auditions to play the filmmaker's great great great great great aunt in late 1700s Siberia.



Caroline Golum As

Born in the mid-70s in the Midwest, **Andrew Lampert** primarily produces films, videos and live performances. Over the last decade his works have been widely exhibited at festivals (NY Film Festival, Rotterdam International Film Festival, Kill Your Timid Notion), in cinemas (BFI, Light Industry), in galleries (Mitchell Alguas Gallery, [NYC] and Associates, [London]), performance venues (The Kitchen, [NYC] and The Center for Contemporary Art, [Glasgow]), museums (The Getty Museum, [Los Angeles] and The Whitney Museum of American Art) and elsewhere. Lampert lives in Brooklyn, works as Archivist at Anthology Film Archives and is researching the seamy underbelly of the music industry for a theatrical production.

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Radical Light: Alternative Film and Video in the San Francisco Area Part Two: Stories Untold



tiff.cinematheque

**Thursday April 7
7 PM**

TIFF Bell Lightbox (350 King Street West)

Admission: Free



The Bed



I'll Walk with God

In conjunction with the publication of the Pacific Film Archive's book, **Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000**, edited by Steve Anker, Kathy Geritz, and Steve Seid, BAM/PFA is presenting a major survey of film and video exploring the themes, movements and rich historical chronology of alternative film and video in the Bay Area. In association with The Free Screen we are delighted to present two programs from the Radical Light tour as a part of the 24th edition of the Images Festival.

Stories Untold

The satiric, sensual, and striking stories in this program represent some of the ways in which the tale can commingle with the telling to produce oddly original offspring. James Broughton's allegorical romp features the eponymous enchanted "Bed" as a staging area for life's cycles. Curt McDowell is not so enchanted with his return home in *A Visit to Indiana*. Home movies from the heartland play off his droll disappointment. Ever pent-up, George Kuchar's prodigiously purple *A Reason to Live* pits meteorological excess against the swelling desires of a man in heat and his numerous love objects. The pressure to perform is at the base of Max Almy's *Deadline*, a concise yet effects-laden lamentation. *Easy Living* never is in Chip Lord's horrifically serene look at suburbia, using miniature toys to create a landscape of false tranquility. Scott Stark's wryly postured *I'll Walk with God* deploys airline emergency information cards to show how stewardesses have unwittingly ascended to a higher spiritual plane. Anne McGuire has the last word with *All Smiles and Sadness*, an unfolding soap opera in which its black-and-white characters jabber on in airy cliché until George Kuchar arrives to superheat the atmosphere. —Steve Seid

The Bed
James Broughton
1968, 16mm, 19 min

A Visit to Indiana
Curt McDowell
1970, 16mm, 10 min

A Reason to Live
George Kuchar
1976, 16mm, 25.5 min

Deadline
Max Almy
1981, video, 4 min

Easy Living
Chip Lord and Mickey McGowan
1984, video, 19 min

I'll Walk with God
Scott Stark
1994, 16mm, 8 min

All Smiles and Sadness
Anne McGuire
1999, video, 8 min, b&w

Radical Light: Alternative Film and Video in the San Francisco Bay Area Book, Film, and Video Tour was curated by Kathy Geritz and Steve Seid, Film and Video Curators at the University of California, Berkeley Art Museum and Pacific Film Archive, and Steve Anker, Dean of the School of Film/Video at California Institute of the Arts. The tour is made possible in part by the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, and the William H. Donner Foundation.

ON SCREEN PROGRAM 8

Traces, Portraits, Memories and Remains

Thursday April 7
9:30 PM

Jackman Hall (317 Dundas Street West)

Admission: Pay What You Can



cinema scope



Irma



Everybody's Nuts



Penumbra

This collection of portraits offers glimpses of people, places and things familiar, remembered and cherished, or forgotten, unknown and mysterious.

Death Match

Jorge Lozano

Canada/Columbia, 2010, video, 6 min

Lozano presents an unsentimental but affecting account of the symptoms, effects and treatment of his cousin Victor's medical condition. For Victor, death is always imminent but as his friends die around him, he makes the most of life.

I remember my dreams by the colours they are...

Maria Magnusson

Sweden, 2010, video, 4 min

With a soundtrack gleaned from composer Delia Derbyshire's classic *Inventions for Radio* series for the BBC, Magnusson crafts a collage of oil-slide projections and family snapshots illustrating the qualities of dreams, memory and colour.

Penumbra

Kimberly Forero-Arnias

Columbia, 2009, 16mm, 6 min

"One person says one thing, and another says something else, and no one understands each other." An elliptical family portrait suggests suffering, conflict, misunderstandings, shadows and secrets.

Minong, I Slept

Vera Brunner-Sung

USA, 2010, 16mm, 5 min, silent

A silent study of the island of Minong in Lake Superior. Brunner-Sung records the traces of the prehistoric and 19th century mines that are gradually being absorbed back into the forest and the shoreline.

O salão azul (Blue Salon)

Luciana Hees

Mozambique, 2010, video, 19 min

A deftly constructed document of daily life in and around a hair-dressing salon in Maputo, Mozambique. Hees' keen eye for detail allows her camera to communicate the relationships between the people that she observes. Intimate but respectful, the film makes the audience feel at home in the place it portrays, yet without betraying its secrets.

Everybody's Nuts

Fabian Vasquez Euresti

USA, 2010, video, 14 min

This film is a short essay about a particular landscape and the people who live there. Kern county, between Los Angeles and San Francisco, is home to two industries: agriculture and oil. While Euresti's camera records the bright sun-bleached landscape, agricultural implements and farms—as well as the modest bungalow where his parents live—the soundtrack tells a darker story.

Posthaste Perennial Pattern

Jodie Mack

USA, 2010, 16mm, 4 min

A dazzling cinematic love letter to fabric, flowers, and film.

Irma

Charles Fairbanks

USA, 2010, video, 14 min

A loving portrait of a remarkable woman, Irma Gonzalez: singer/songwriter and the former world champion of women's professional wrestling. Gonzalez's powerful determination, strength and wit are effectively illustrated in Fairbanks's inspiring film.

cmagazine

317 Dundas Street West, McCaul Street Entrance
Admission: Pay What You Can

All Our Memories Significant in Retrospect takes a formal consideration as its organizing principal: text-based cinema. In my conception of the term, text-based cinema is moving image work where the use of the written word is conceived as integral to the formation of meaning acquired through the cinematic experience.

The moving image and the written word are both time-based mediums in that their reception as works of art requires passage. This passage, though, is distinct: whereas the moving image's presentation of time is a somewhat passive experience for the viewer, the written word requires active participation for every bit of its revelation. Further, language invites the creation of meaning on behalf of the viewer, whereas cinema is, practically and inevitably, much more dictatorial. As Pierre Machery notes in his *Theory of Literary Production*, reading is a form of production that separates the writer's intent from the reader's explication.

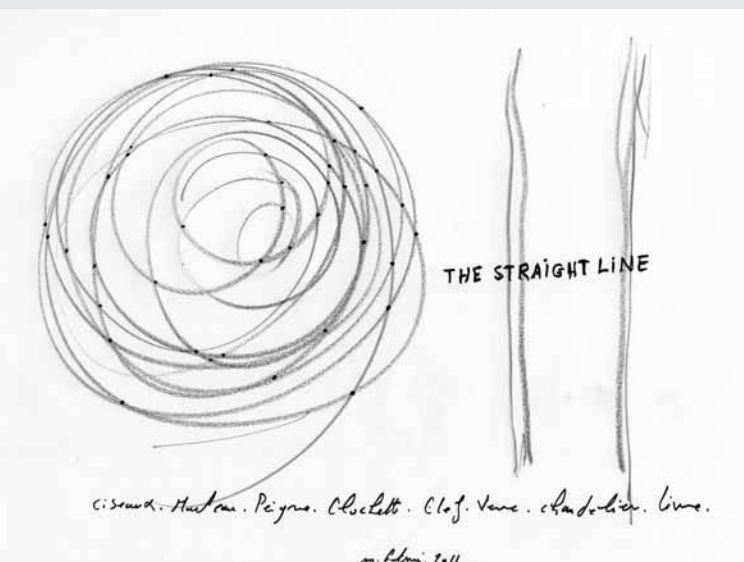
When I began research for this project, I imagined that setting text in motion might make it possible to read anew, creating opportunities to recalculate the authority of language. However, the opposite seems to have happened. When textual elements are incorporated into moving image work, they hold powerful sway over the eye of the viewer, not only focusing their attention, but influencing how the image itself is understood. This screening explores the possibilities inherent in the cinematic act of reading.

I am obsessed with the way we perceive information: how we derive content from a sentence, how we interpret an image, how the same word can be understood in different ways depending on the context. I have a hard time retaining information, recognizing faces, remembering names, or even just understanding the subtle nuances of social interaction. As a Palestinian this is a rather burdensome problem since, I like to argue, one's "national" identity involves having a long list of politically significant historical events, numbers and figures readily accessible.

At some point in my art education, and through the influence of others making work that explores similar issues, I began to realize that there is never one single element in a piece of visual communication that operates alone. The individual parts are always working together to relay a message. This is fairly obvious. For example, in a television news clip sound and image are linked together to produce a visual representation of the story being told, which is reinforced through the subheading or voiceover. But what is not obvious, at least to me, is what that means for the viewer. How is information actually perceived to function? How is it interpreted? How does the individual reconcile themselves—and their existence—in relation to the information they are receiving?

I want to combine various components such as sound, image, historical information, et cetera and experiment with those elements as materials. I want words to become images: forms on the screen that exist aesthetically within the frame of the image, and whose function, movement, placement, et cetera occurs in direct relation to sound and/or in response to what is being said through voiceover. In *We Began By Measuring Distance* I decided to take this approach with material I myself was having a difficult time making sense of.

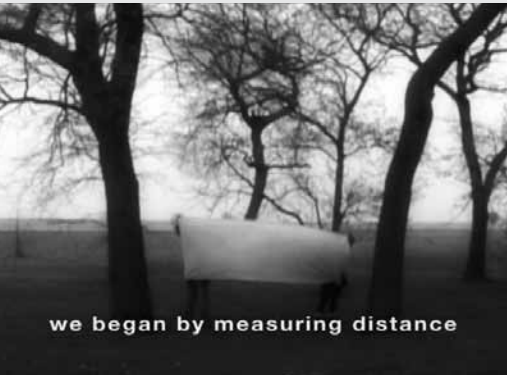
Basma Alsharif, direct response to curator, 31 January 2011



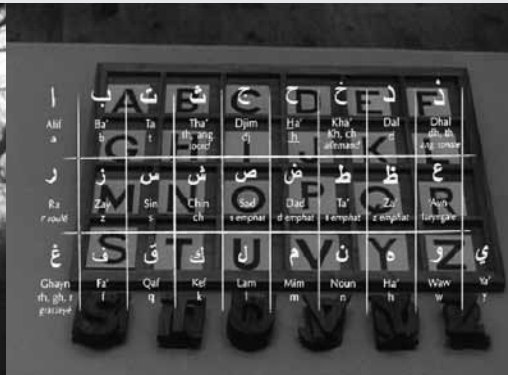
The Beautiful Language, pencil on paper, 29 x 42 cm, Courtesy of the artist and Analix Forever, Geneva, direct response to curator, 04 February 2011



Excerpt from script. *The Future's Getting Old Like the Rest of Us*, direct response to curator. 03 February 2011



We Began By Measuring Distance, Basma Alsharif



The Beautiful Language, courtesy of mounir fatmi and Lombard-Freid Projects, New York



The Future's Getting Old Like the Rest of Us, Beatrice Gibson with Adam Broomberg and Oliver Chanarin, 2010

We Began By Measuring Distance Basma Alsharif

Egypt, 2009, video, 19 min

Long still frames, text, language, and sound are weaved together to unfold the narrative of an anonymous group who fill their time by measuring distance. Innocent measurements become political ones, drawing an examination of how image and sound communicate history, tragedy, and the complication of Palestinian nationalism. *We Began By Measuring Distance* explores the ultimate disenchantment with facts when the visual fails to communicate the tragic.

The Beautiful Language mounir fatmi

France, 2010, video, 16 min

L'Enfant Sauvage, by Francois Truffaut (1970) is the backdrop for contemporary reflections on racism and its historical (colonial) matrix. In Truffaut's original film, a feral child is adopted for the purposes of "civilization." Quotes in Arabic and of thinkers like Hanna Arendt are juxtaposed to the original footage to explore notions of hegemony and knowledge in our current political climate. Fatmi transposes the topic of the film—a child found in the wild in late 18th century France – as well as Truffaut's emphasis on portraying moments of mutual communication and misunderstandings to the worrisome "clash of civilizations" thinking of today.

The Future's Getting Old Like the Rest of Us Beatrice Gibson

UK, 2010, video, 48 min

The Future's Getting Old Like the Rest of Us is conceived in the format of a TV Play and set in an older people's care home. Part documentary, part fiction, the script for the film is a collaboration with writer and critic George Clark and was constructed from verbatim transcripts of a discussion group held over a period of five months with the residents of four of Camden's Care Homes. Taking B.S. Johnson's 1971 experimental novel *House Mother Normal* as its formal departure point, and employing the structural logic of a score, the script is edited into a vertical structure in which eight voices or eight monologues occur simultaneously.

cheyanne turions is an independent, Toronto-based curator and writer with formal training in philosophy. turions has realized curatorial projects for Gallery TPW, the Western Front, DIM Cinema, and VIVO Media Arts Centre. She is the director of *No Reading After the Internet* (Toronto), sits on the Board of Directors for *Fillip* magazine and is the 2010-2011 Curatorial Resident at Gallery TPW and the Images Festival, which is supported in part by the Canada Council for the Arts Assistance to Aboriginal Curators for Residencies in the Visual Arts program.



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ON SCREEN PROGRAM 9

Guided Tours



**Friday April 8
7:30 PM**

Jackman Hall (317 Dundas Street West, McCaul Street entrance)

Admission: Pay What You Can



Bridges: Blocks



Guided Tour



Dear Steve

The works in this program offer guided tours, both physical and metaphysical, of places and things that are sometimes ubiquitous but often easily overlooked.

Tell Me When You Think One Minute is Up

Bob Levene

UK, 2010, video, 1 min

A short investigation into time and the way in which it is perceived.

Guided Tour

Judy Fiskin

USA, 2010, 16mm, 12 min

The earnest voices of two museum docents guide visitors through the collections of two institutions that remain unseen and unknown to the audience. Instead, Fiskin documents art inside and outside of museum and gallery contexts, in city streets, town squares, commercial plazas, shopping malls and craft fairs. The incongruous juxtaposition of what is seen and what is heard provides a witty critique of how art is understood and experienced.

Bridges: Blocks

Robert Todd

USA, 2010, 16mm, 7 min

In *Bridges: Blocks*, Todd turns his keen eye for detail on the structures and streetscapes of Rotterdam and Boston, approaching the new in a familiar way and the familiar in a new way. The built environment is sometimes obscured by its own geometry, speaking to the way in which architecture can either embrace and contain us, or keep us out.

Concrete & Samples III Carrara

Aglaia Konrad

Belgium, 2010, video, 18 min, silent

The third film in a series documenting sculptural architecture, *Concrete & Samples III Carrara* focuses on the accidental architecture of the famous Italian marble quarry. The structures and forms are the result of the subtraction of materials from the landscape, but Konrad shows us that the opposite of creation has aesthetic attributes no less powerful than its counterpart.

Dear Steve

Herman Asselberghs

Belgium, 2010, video, 45 min

In Asselberghs's *Dear Steve*, we witness Stan Wannet execute the meticulous and complete dismantling of a brand new MacBook Pro. An extreme version of the popular YouTube genre of unboxing, the film unpacks more than just the computer itself, as the soundtrack, via a dryly humorous letter to Steve Jobs, analyses the significance of the object in a global capitalist culture.

LIVE IMAGES 5

Allison Cameron and Paul Clipson

Friday April 8
9:30 PM

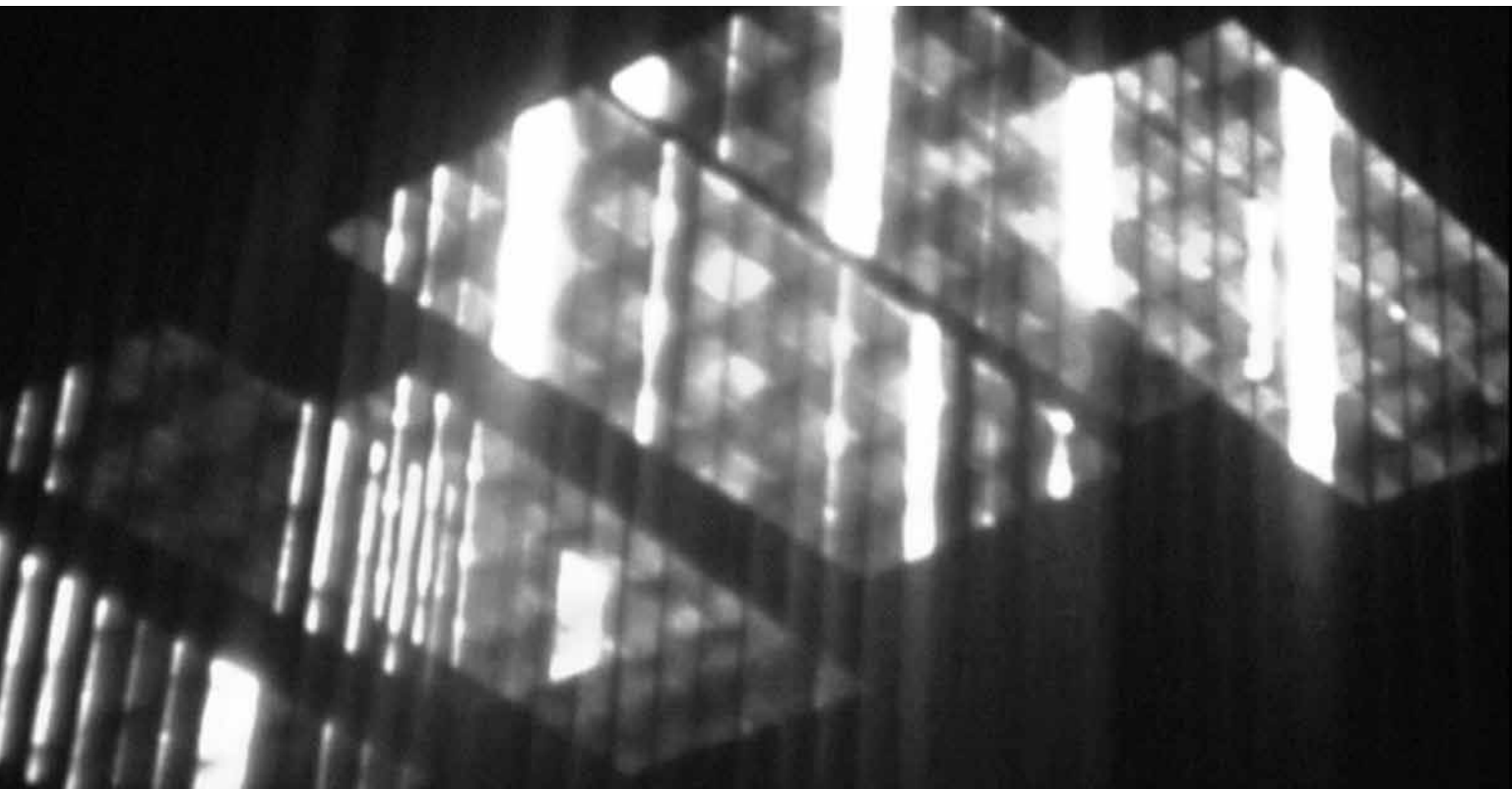
The Music Gallery (197 John Street)

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



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The Images Festival and The Music Gallery are pleased to present a collaborative film projection and live music performance by Toronto composer Allison Cameron and San Francisco filmmaker Paul Clipson. We are delighted to bring these two accomplished artists together for the first time to create a new work specifically for this event.

***Paul Clipson's** films and performances are intuitive and improvisational, marked by a distinctive use of hand held shooting and in camera editing. Clipson's choice of Super 8mm film stock affords his films a rich and saturated palette while the superimposition of images provides a unique visual rhythm, blending micro and macro views of urban and natural landscapes. Clipson says his films are personal recordings much like a diary or sketchbook: "I'm less concerned with a preconceived end result and more with being immersed in a visual exploration of the moment." In addition to his North American screenings Clipson has shown his films internationally in various galleries, festivals and performance venues in Belgium, Spain, Germany, The Netherlands, Italy, Switzerland, Japan and Russia.*

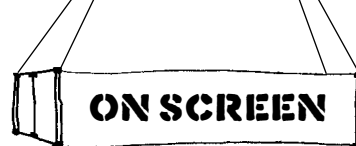
***Allison Cameron** composes contemporary classical music for a wide range of traditional and unconventional musical instruments. Her music is subtle and inventive, foregrounding the distinct qualities of the instruments in each composition. The abstract and structural aspects of her work are balanced with qualities of intimacy and humour. Cameron's music has been performed at festivals throughout North America and Europe and has been commissioned and/or performed by numerous ensembles, including the Bang on a Can All-Stars, Contact Ensemble, Continuum, Les Coucous Bénévoles, Ergo, Ensemble Kore, the Ives Ensemble, the Maarten Altena Ensemble, Opera Aperta, Orkest de Volharding, the Slagwerkgroep Den Haag, the Vancouver New Music Ensemble and the Veni Ensemble. Her music has also been played by Eve Egoyan, John Tilbury, Wiek Hijmans and Ronda Rindone.*
allisoncamerson.com

Radical Recess: A Screening of Avant Garde Films for Children! All Ages

Curated by Larissa Fan

**Saturday April 9
12 PM**

National Film Board of Canada (150 John Street at Richmond)
Admission: Pay What You Can



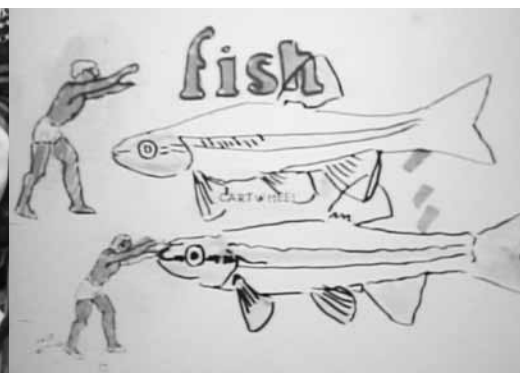
Shine Brighter
Sheridan



Primiti Too Taa



Kratzig 3



Sea Horses and Flying Fish

Inspired by the Courtisane Festival's *Baby Matinee*, this year Images presents a 16mm experimental film program for children. Radical Recess attempts to engage children with experimental film and contemporary art, demonstrating that they can have even more radical tastes than their parents! Playful, colourful and lyrical, the films provide a feast for the senses and a respite from mainstream entertainment. We welcome children and their families, as well as grown-ups who are kids at heart. Suitable for kids from 0-100 years old.

Primiti Too Taa **Ed Ackerman and Colin Morton**

Canada, 1986, 16mm, 3 min
A playful sound poem based on Kurt Schwitters' *Ur-sonate (Sonata for Primitive Sounds)* and created with typed letters on paper.

Sea Horses and Flying Fish **Rick Raxlen**

Canada, 2003, 16mm, 1 min
A spirited animation of a Hugo Ball poem read by Christian Bök.

Interlude **Joost van Veen**

Netherlands, 2004, 16mm, 2 min
A group of fish swim through the chemical layers of hand-processed black-and-white film.

Carabosse **Lawrence Jordan**

USA, 1982, 16mm, 3 min
A dream-like animation in indigo blue set to piano music by Erik Satie.

The Observatory **Alexi Manis**

Canada, 2004, 16mm, 5 min
A quiet observation in which the night sky is turned on its head by graphite sketches. The blackness of space becomes the white of the page, while stars and galaxies become pinpoints of black.

Didre Novo **Steven Woloshen**

Canada, 1983, 16mm, 2 min
A direct animation that sets simple shapes, lines and colours dancing to the beat of Masai tribal music.

The Girl's Nervy **Jennifer Reeves**

USA, 1995, 16mm, 5 min
Fleeting shapes in lush colours flicker and move across the screen. These exuberant rhythms are created by cutting, pasting and painting clear leader and film footage.

Stable **Robert Todd**

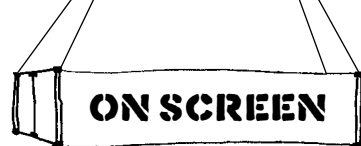
USA, 2003, 16mm, 7 min
A lovely, layered portrait of a New England farm.

Kratzig 3: Alles bewegt sich wie von selbst (Everything Moves by Itself) (Excerpt)

Hunsrück Grundschule, Klasse 5C and 5E
Germany, 2010, 16mm, 7 min
An excerpt of footage from a children's film workshop led by Ute Aurand, Robert Beavers and Stefanie Schlueter. It includes delightful samples of scratch animation and stop motion animation featuring people, cut-outs and objects; all created by students from the Hunsrück elementary school in Berlin.

S is for Student

Curated by Jo SiMalaya Alcampo (Ontario College of Art & Design),
Lucas Freeman (University of Toronto) and Selena Lee (York University)



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Saturday April 9

6 PM

Jackman Hall (317 Dundas Street West)

Admission: Pay What You Can



Arrhythmia



A Time Shared Unlimited



10.3

Wrestling with my Father

Charles Fairbanks

University of Michigan

USA, 2010, video, 5 min

Staging the stands.

Screen Saver

Jennifer Chan

Syracuse University

Canada, 2010, video, 3 min

Experiments in anti-social networking.

Box

Ivan Rubio

Concordia University

Canada, 2010, video, 5 min

Two bodies take on Support, Control and Resistance.
Ok, breathe.

Video Sculptures

Brad Tinmouth

York University

Canada, 2010, video, 6 min

Brick, steel, plaster, maple, hologram, cats, grass, busts, trash, flag,
paint.

My Inner Demon

Anna Macaranas

University of Victoria

Canada, 2010, video, 6 min

"I guess it's just not really enjoyable to see someone
get scared of you."

Artists Sick

Prapat Jiwarangsarn

Royal College of Art

Thailand, 2009, video, 5 min

What's the treatment? Picasso was a smoker.

Orgasmatique, Dramatique, Horror

Melissa Bruno

San Francisco State University

USA, 2009, video, 2 min

What's in a face? You just don't know.

A Time Shared Unlimited

Zachary Epcar

Film and TV School of Academy of Performing Arts in Prague

Czech Republic, 2010, video, 10 min

"Use it. Use it. Use it. Use it. Use..."

Juice it. Juice it. Juice it..."

10.3

Marc Losier

Ryerson University

Canada, 2009, video, 1 min

"A lot of people put a great deal of stress upon the fact of how
many medals a country wins, and how often that flag flies above
the flagpole, that's great. But I'm interested in that youngster that
won it."

Arrhythmia

Meelad Moaphi

York University

Canada, 2009, video, 8 min

Ar.rhyth.mi.a – lack of rhythm.

"The fact is, you need to be able to breathe comfortably wherever
you live."

Land of Mourning Calm

Jessica Bardsley

School of the Art Institute of Chicago

Korea/USA, 2010, video, 15 min

"A word the size of a mountain lodged inside my mouth

Climbing the mountain

Gardening the mountain

OH, MOUNTAIN"



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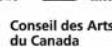


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The technical department offers full-time technical support for our artist members 9 am to 6 pm Monday through Saturday.

Video Pool Distribution provides services to independent media artists, circulating all types of works from documentary to experimental, with a focus on the Prairie region of Canada.

Presently Video Pool has nearly 2000 titles in its temperature and humidity controlled archive, searchable online at www.videopool.org



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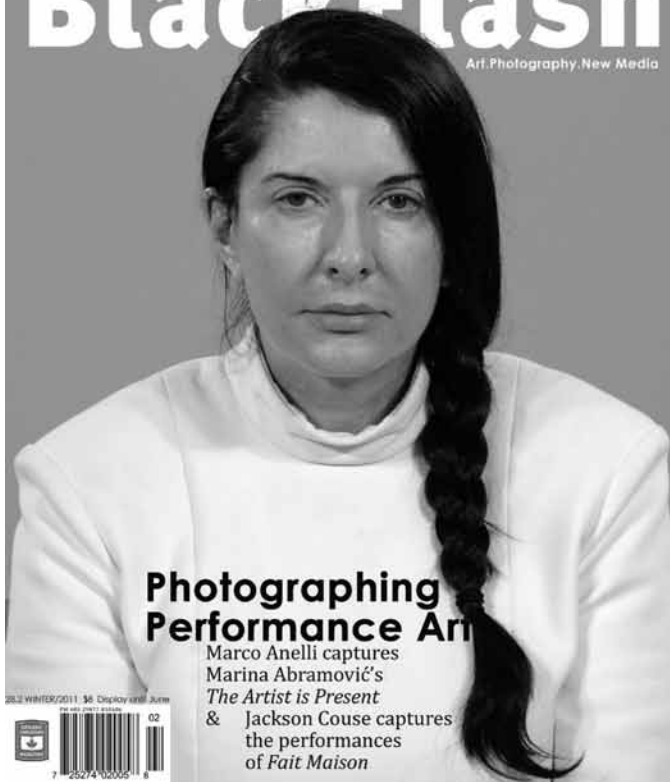
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RABIH MROUÉ

THE INHABITANTS OF IMAGES

FEBRUARY 5 – APRIL 23, 2011

LECTURE-PERFORMANCE: TUESDAY, APRIL 5 AT 7:30 PM

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

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



Rabih Mroué, video still from *I, the Undersigned*, 2007. Courtesy the artist

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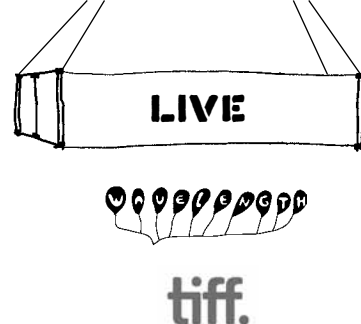
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LIVE IMAGES 6 / CLOSING NIGHT GALA
Fucked Up/West of Zanzibar
Co-presented with Wavelength

Saturday April 9
8:30 PM

Toronto Underground Cinema (186 Spadina Avenue)

Admission: \$15 general/\$12 students, seniors, advance (see p.7)



West of Zanzibar

Tod Browning

Photographed by Percy Hilburn

USA, 1928, 35mm, 63 min, silent with live musical score

Print courtesy George Eastman House

Taking the traditional format of live accompaniment to a classic silent-era film and smashing it to pieces, the Images Festival Closing Night Gala features none of what you would expect from this scenario. In collaboration with our good friends at Wavelength, we've invited Toronto hardcore luminaries Fucked Up to play a live set along to the 1928 Tod Browning film *West of Zanzibar*.

High-school friends influenced by first- and second-wave hardcore bands, Fucked Up formed in Toronto in 2002. Their first 7 inch was entitled *No Pasarán* after an anti-fascist slogan from the Spanish Civil War. It is ferociously melodic and inventive, and set the scene for a string of singles that combined political commentary with incredible musicianship and a sense of theater. The political concerns of the band are always at the fore, as when they released an 18-minute single entitled *Year Of The Pig*, which is an impassioned commentary on the plight of sex workers in Canada, or their recent spat with Stars as to the appropriate response to controversial

immigration laws in Arizona. Though Fucked Up remain punks at heart—if quixotically diverse ones—they create great, weird, heavy sounds that stubbornly stick in your brain and in your heart, somehow managing confrontation without cheap gimmicks or novelty, creativity without pointless noodling, and intensity without predictable arrangements.

Tod Browning's *West of Zanzibar* is a devastating parable of lust, exploitation, guilt, greed and revenge, set in a dystopic jungle of the kind found only on B-movie backlots. The film stars Lon Chaney as the magician Phroso, a man both cuckolded and crippled the same night. A year later his wife returns and dies leaving behind her infant daughter, prompting Phroso to decamp to Africa to execute an elaborate revenge on his nemesis Crane (Lionel Barrymore). For 18 years Phroso, now known as Dead Legs by his cronies, plots his revenge, becoming a pseudo-king in East Africa, near to where Crane has set up an ivory business. When the daughter (Mary Nolan) is grown, having lived in a brothel in Zanzibar thanks to Dead Legs, Phroso put his plan into action. "An orgy of revenge and retribution from the team of Browning and Chaney—this may be the meanest of films from those two meanies. Lushly shot always and uncomfortably racist at times. The sometimes indifferent Browning really got up for this one."—Guy Maddin



OFF SCREEN

Cronograma de un Tiempo Inexistente (Cronogram of Inexistent Time) by Malena Szlam



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



April 2 – May 21

Opening Reception: Saturday April 2, 2 – 5 PM

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



Empire's Borders II – Western Enterprises, Inc.
Chen Chieh-jen
Taiwan, 2010

Since the 1980s, Chen Chieh-jen has built a body of work that explores issues of globalization, capital, labour, migration, and the impact of these forces on individuals. His early work, during the period of martial law in Taiwan, took the form of guerrilla-style performance and underground exhibitions meant to challenge both the political system and the conservative art establishment of the time. After the period of martial law ended in the early 1990s, Chen began to use moving images as his primary medium. His beautifully realized films and videos are composed of a blend of re-enactments, architectural studies and documentary elements. Though universally expansive in their scope, the root of Chen's investigations remain within Taiwan, a country that has continually found itself at a crossroads between global political and economic influences.

Chen's most recent work, *Empire's Borders II—Western Enterprises, Inc.*, looks at a period of cold war secrecy in the 1950s. Working with the Taiwanese government, the American Central Intelligence Agency (CIA) established an operation called Western Enterprises where its agents trained the Anti-Communist National Salvation Army (NSA) for a surprise attack on Communists in Mainland China. At the center of this three-channel installation is a haunting narrative following a group of ghostly figures as they stumble through the dilapidated interiors of an old factory. Chen builds this story from the biography of his father, who was a member of NSA, whose relics from his time with them—an autobiographical journal, a list of soldiers killed, an empty photo album and an old army uniform—form the substrate from which Chen's narrative is realized. Chen says of the work, "This film affords an opportunity to re-imagine memories in a society without records and to heal the self by refocusing attention on the void created by 'Western Enterprises.' On this journey into our recent past, we can reunite with those silenced voices to rebuild our home for the future."

Chen Chieh-jen was born in Taoyuan, Taiwan, in 1960. He represented Taipei at the Venice Biennale in 2009, where he has also been included in the curated shows in 1999 and 2005. He has participated in many other international biennials including Gwangju, São Paulo, Istanbul, New Orleans, Taipei, Shanghai, Liverpool and Sydney; the Asia Pacific Triennial, Brisbane; the Fukuoka Asian Art Triennial and the Guangzhou Triennial; and was recently shortlisted for the Artes Mundi Prize at the National Museum, Cardiff. He has had major solo shows at the Galerie nationale du Jeu de Paume, Paris; Asia Society New York; Museo Nacional Centro de Arte Reina Sofia, Madrid; REDCAT in Los Angeles; Long March Space in Beijing and currently has a major retrospective at the Taipei Fine Arts Museum. In 2000 he was awarded the Special Prize at the Gwangju Biennale in Korea and in 2009 he was awarded Taiwan's prestigious National Award for Arts for Outstanding Cultural Achievement.



Art Gallery of Ontario, Young Gallery
317 Dundas Street West
416 979 6648
ago.net

April 6 – June 5

Opening Reception: Wednesday April 6, 5 – 7 PM

Tuesday, Thursday – Sunday 10 AM – 5:30 PM

Wednesday 10 AM – 8:30 PM

Admission: FREE (Young Gallery)



Northern River, 8' Camera Crane

Pine
Jon Sasaki
Canada, 2011

Jon Sasaki's installation *Pine* reframes iconic images of the Canadian landscape as depicted by Tom Thompson and the Group of Seven painters, simultaneously celebrating and questioning the way in which that genre is understood. In 2010, Sasaki visited Canoe Lake in Algonquin Park where Tom Thompson created some of Canada's most recognizable paintings. Instead of an easel and paint-box, Sasaki arrived armed with the contemporary tools of image making; a video camera and an 8-foot-long camera crane. The resulting *Jack Pine, 8' Camera Crane*, a haphazard 360 degree shot of the view depicted in Thompson's *Jack Pine* (1916-1917), is far from seamless, as the crane, camera and microphone crash through the foliage that Thompson so elegantly depicted.

This installation also includes a large digital photograph, *Northern River, 8' Camera Crane*, that shows the same camera and crane rendered practically immobile by pine trees in a landscape reminiscent of Thomson's *Northern River* (1914-1915). This image of a machine in nature also functions as a nod to images of the machine mount that Michael Snow used in his own depiction of the Canadian landscape in the epic film *La Région Centrale* (1971). In addition to the photograph and video, a water cooler located in the gallery dispenses potable (if swampy) water from Canoe Lake. This vessel frames and contains the landscape in a literal sense, transforming a daunting expanse of deep water into an easily controlled and consumed substance, much like the mass reproduction of paintings by Thompson and the Group of Seven has rendered what was once considered avant-garde, mundane. Traditionally the site of small talk in homogeneous corporate environments, the water cooler lets nature flow into culture and welcomes the audience to consume a part of the landscape that is at once threatened and threatening.

Working in the vein of romantic conceptualism, Jon Sasaki utilizes performance-for-video, objects, installations and interventions in work that mixes humor and pathos, often with gently antagonistic results. His work has been presented in recent solo exhibitions at The Doris McCarthy Gallery (University of Toronto, Scarborough), 126 (Galway, Ireland), Centre Clark (Montreal), and Latitude 53 (Edmonton). He has participated in group exhibitions at VOX (Montreal), The Vancouver Art Gallery, the Owens Art Gallery (Mount Allison University, Sackville, NB), Simon Fraser University Gallery (Burnaby, BC), as well as the 2006 and 2008 editions of Toronto's Nuit Blanche. Jon was an active member of the Instant Coffee art collective between 2002 and 2007. He lives and works in Toronto and is represented by Jessica Bradley Art + Projects.

Show your ticket stub for any ticketed Images event for 20% off admission to the AGO.

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birchlibralato.com

March 19 – April 23

Opening Reception: Saturday, March 19, 2 – 5 PM

Wednesday – Saturday 11 AM – 6 PM



The Root Problem of the World

Steve Reinke

Canada, 2011

In 1970 Joseph Beuys visited NSCAD in Halifax. It was his first trip to North America. He returned to NSCAD in 1976 to receive an honorary doctorate. On that occasion, he presented a public lecture, which was videotaped on half-inch open reel. As he lectured, he illustrated his points on a blackboard. Gerald Ferguson salvaged the blackboard and screwed a sheet of Plexiglas over it for protection. This became the first of Beuys's well-known blackboard works. It is now in the collection of the Art Gallery of Ontario.

The Root Problem of the World is a two-channel video installation that takes the video documentation of the Beuys lecture as its starting point. An edited version of the lecture plays on a relatively small monitor. A widescreen hi-definition video presents a digital version of the blackboard: part reconstruction of the blackboard, which is difficult to see in the video, part subtitled transcription of the lecture, which is difficult to hear, but also an animated riff on the ideas Beuys presents.

Steve Reinke is an artist and writer best known for his videos. His work is screened widely and is in several collections, including the Museum of Modern Art (New York), the Centre Pompidou (Paris), and the National Gallery (Ottawa). He has authored a book of scripts, *Everybody Loves Nothing: Scripts 1997 – 2005*, which was published by Coach House Books (Toronto). He has also co-edited several books, including *By the Skin of Their Tongues: Artist Video Scripts* (co-edited with Nelson Henricks, 1997), *Lux: A Decade of Artists' Film and Video* (with Tom Taylor, 2000), and *The Sharpest Point: Animation at the End of Cinema* (with Chris Gehman, 2005). Reinke is currently associate professor of Art Theory & Practice at Northwestern University.

Gallery TPW



Gallery TPW
56 Ossington Avenue
416 645 1066
gallerytpw.ca

April 2 – 30
Tuesday – Saturday 12 – 5 PM



Extramission 6 Lindsay Seers UK, 2009

Gallery TPW and the Images Festival are thrilled to co-present the North American premiere of UK based Lindsay Seers' stunning video installation *Extramission 6*. Poetically drawing on historical theories of vision, Seers creates complex personal narratives by interweaving concepts from science, philosophy and photographic theory into her ongoing investigation of how cinematic and photographic technologies shape us. A quasi-documentary, *Extramission 6* tells the story of Seers' life as an artist. As a child Seers did not speak. The hypothesis is that her silence was caused by a condition known as eidetic memory (photographic memory). She first spoke at the age of eight when she saw a photograph of herself, asking: "Is that me?" Upon the onset of language her eidetic memory fades. This traumatic loss of memory led her to 'become' a camera; forming images by inserting pieces of light-sensitive paper into her mouth, using her lips as the shutter. This passive process of ingesting the world occupied her for many years. Eventually she gave up her life as a camera to 'become' a projector, emitting images in an act of extramission. The single channel projection is housed within a large cardboard model of the Black Maria, Thomas Edison's first film studio built in 1893. The building gestures towards a decisive moment in the development of photography into film.

Born in Mauritius and currently based in London, UK, **Lindsay Seers** has exhibited widely. Recent solo exhibition venues include the National Gallery of Denmark, 2010, Mead Gallery, Warwick Arts Centre, 2010, and aspex, Portsmouth, 2010. Recent group exhibitions include *EFTERBILLEDER [Persistence of Vision]* at Nikolaj Copenhagen Contemporary Art Center, Copenhagen, 2010; *Steps into the arcane*, Kunstmuseum Thurgau, Switzerland, 2010; *Altermodern*, Fourth Tate Triennial, Tate Britain, 2009. In 2010, Seers was the recipient of the Paul Hamlyn Award for Artists and in 2009 she won the Jarman Award. Lindsay Seers is represented by Matt's Gallery, London.

Lindsay Seers is generously supported by Partners in Art (partnersinart.ca). *Extramission 6 (Black Maria)* is graciously on loan from Tate.



The Ape of Nature
Peggy Ahwesh
USA, 2010

The Ape of Nature is composed of a three-channel video work of the same name, a single channel video *Bethlehem*, as well as a series of handblown glass sculptures and industrial objects. Examining the spectre of industrialism in the Rust Belt of middle America, Ahwesh's work takes place amidst the architectural spaces of this bygone era: a stately 19th century manor and the area around the hulking machinery of the Kopp Glass factory.

Initially inspired by Werner Herzog's *Heart of Glass*, the main component of *The Ape of Nature* is a series of monologues performed under hypnosis by people in the opulent interiors of the manor. Drifting in and out of lucidity, these characters describe a series of mental journeys that speak to an industrial past, while prophesizing an uncertain future. The second component of this video depicts the men of the Kopp Glass factory pulling globules of molten glass in and out of a furnace. The documenting of the actions of these craftsmen in relationship to the monologues creates a similar vortex of time. As one of the few remaining factories in the city of Pittsburgh, one can't help but see this factory as remnant of the past materialized in the present day.

On view alongside the videos are a series of glass sculptures created at Kopp Glass by Niels Cosman. These objects create a corporeal link to the ethereal space of the video: *Bethlehem* provides a coda of sorts to the exhibition. Culled from a backlog of footage shot by Ahwesh, the material has been treated as if it were found footage.

Over the last 20 years, **Peggy Ahwesh** has developed a heterogeneous body of work in the fields of experimental film, digital media and audio. A true bricoleur, her tools include narrative and documentary styles, improvised performance and scripted dialogue, synch-sound film, found footage, digital animation, and crude Pixelvision video. Ahwesh has developed a political and socially topical practice that she handles with theoretical rigour, humour and absurdity in her investigations of cultural identity and the role of the subject. She currently teaches at Bard College.



Self - Capital

Melanie Gilligan

UK, 2010

Curated by Aileen Burns and Alex Snukal

Melanie Gilligan is best known for her narrative performances and videos that mobilize a political understanding of the subjective dimensions of the contemporary capitalist economy. Gilligan's video work has focused on the recent economic crisis and its social repercussions. These fictional episodic dramas translate extensive interviews and research into narrative meditations on the political and economic dynamics of our times. In 2008, just weeks after the collapse of Lehman Brothers, Gilligan released her video *Crisis in the Credit System*, a surprisingly prescient fiction dealing with the economic crisis. Her subsequent videos have looked at today's social landscape after the crisis.

Melanie Gilligan, born in Toronto, now lives in London and New York and has shown extensively in both Europe and North America. Gilligan completed a BA (Hons) Fine Art at Central Saint Martins in 2002 and was a Fellow with the Whitney Museum of American Art's Independent Study Program in 2004-5. Recent solo exhibitions include: Chisenhale Gallery, London (2010), Kolnischer Kunstverein, Cologne (2010), the Walter Phillips Gallery, Banff (2010), Presentation House Gallery, North Vancouver, (2010), Franco Soffiantino Gallery, Turin (2009) and Transmission Gallery Glasgow (2008). She has garnered major commissions from Artangel Interaction (2008) and the Institute of Contemporary Arts London (2009). In 2009 Gilligan was the recipient of a Paul Hamlyn Award for Artists and in 2010 she received the Illy Present Future Award at the Artissima Art Fair. Critical writing is a significant part of Gilligan's practice and she has contributed to art magazines and journals such as *Texte zur Kunst*, *Artforum* and *Grey Room*.

Aileen Burns is an emerging curator and writer based between Toronto and New York. She has held positions in the Whitney Museum of American Art (New York, US), Justina M. Barnicke Gallery (Toronto, CA), and Mercer Union (Toronto, CA), amongst others. Her writings appear regularly in *Art in America*, *Canadian Art*, *C Magazine*, and *Magenta*.

Alex Snukal is an artist, musician, and writer based in Toronto. He is a regular contributor to *Bad Day* magazine and his writing has appeared in *C Magazine* and *Locus Suspectus*. Recent projects have included *No Images* (as part of the 2010 Images Festival), *Consensus Bus*, and *Oath of the Homunculi*. Snukal is Director of Programming at InterAccess.



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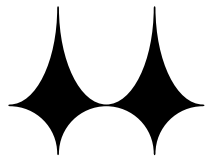


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March 25 – April 30

Opening Reception: Friday March 25, 7 – 10 PM

Tuesday – Saturday 11 AM – 6 PM



Cinema
Roman Signer
Switzerland, 2010

"Always in my work something is going to happen, is happening or has happened. Or could happen." –Roman Signer

Roman Signer has devoted several decades to the development, execution and documentation of experiments involving everyday objects in extraordinary circumstances. Best known for site-specific works that involve explosions and/or the propulsion of objects through open space, he also creates works scaled to confined spaces in galleries and museums.

Cinema is an installation that contains aspects of both Signer's ephemeral outdoor works and his kinetic indoor sculpture exhibitions. It features an hour-long loop of selections from *Restenfilms* or 'film leftovers', a video transfer of the artist's Super 8 documentation of experiments never constituted as artworks, as well as shots of locations that were possible staging grounds for potential works. The set-ups presented involve relatively obvious examples of cause and effect with aesthetically powerful and humorous results. These stand as an impressive record of Signer's wit and invention. The *Restenfilms* are projected in a darkened room furnished with several rows of wooden chairs; one of which rocks on its back legs, a mechanical intervention that creates an absurd and uncanny distraction.

Roman Signer was born in Appenzell, Switzerland in 1938. He studied at the *Schule für Gestaltung* in Zurich and Lucerne from 1966-1971, and the Academy of Fine Arts in Warsaw, Poland from 1971-1972. His works have been shown in museums and galleries worldwide, as well as the Venice Biennale (1976 and 1999), Documenta 8 (1987) and *Skulptur Projekte Münster* (1997). He is the subject of numerous books, monographs and catalogues, the recipient of many awards, and in 2008 was a finalist for the prestigious Hugo Boss prize. In 1996 he collaborated with director Peter Liechti on the film *Signers Koffer* (Signer's Suitcase), which documents a series of his action sculptures and interviews with people he encounters during his travels performing the work.

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February 5 – April 23

Off Screen Launch: Saturday April 2, 2 – 5 PM

Wednesday – Saturday 12 – 5 PM



Grandfather, Father and Son (detail)



I, the Undersigned

The Inhabitants of Images

Rabih Mroué

Lebanon, 2003–2010

Curated by Scott McLeod

Rabih Mroué creates performance-based video installations that examine the powerful influence that photographic representations exert on cultural memory, official history and personal recollection. In a country divided both pragmatically and ideologically between East and West, fragmented among religious sects and political parties and manipulated by competing interests in the Middle East and beyond, Mroué's work is grounded in and deeply informed by the Lebanese Civil War and its aftermath.

The Inhabitants of Images draws its title from the artist's lecture-performance of the same name in which he offers an evocative meditation on the paradoxical feelings aroused by photographs of subjects long after they are dead. In this performance, he strives to analyze, from different perspectives, a selection of photographic images, including a poster of deceased Egyptian president Gamal Abdel Nasser and deceased Lebanese prime minister Rafik Hariri, who are shown standing together in a garden although, in actuality, they never met. This example conveys the distinct character of his work as a whole, at once grounded in lived experience and historical fact, yet inexplicable, profound and absurd. By blurring the lines between fact and fiction, and by navigating the terrain between reason and emotion, he opens up a space wherein one might consider that which is beyond comprehension.

The exhibition features four recent video installations. In *I, the Undersigned* (2007), the artist addresses the lack of accountability of those responsible for the Lebanese Civil War by offering his own striking apology. In *Noiseless* (2008), he inserts his image into newspaper clippings of missing-persons announcements, giving these notices renewed visibility. In *With Soul, with Blood* (2003), he scans a grainy newspaper photograph of a massive crowd at a political protest in a futile effort to find any trace of his own presence at the event. And in *Grandfather, Father and Son* (2010), his most ambitious installation, here in its North American premiere, the artist encapsulates the tumultuous history of Lebanon in the twentieth century through three generations: from the grandfather,

thousands of images of index cards from his personal library; from the father, dozens of manuscript pages from an unpublished mathematical treatise; and from Mroué himself, a deeply resonant short story published toward the end of the war in 1989. This accumulation of cultural artifacts produced over three generations becomes an investigation of the significance of knowledge, the power of resilience, and the entanglements of the individual and the collective in the construction of historical narratives. — Scott McLeod

Rabih Mroué was born in 1967 in Beirut, Lebanon, where he currently lives and works. Having studied theatre at the University of Lebanon in Beirut, he began his professional career in 1990 by staging his own productions for video camera and live theatre, both separately and in combination. Today, his extensive experience as an actor, director and playwright informs his practice as a performance-based video artist. He is widely recognized as an innovative artist of exceptional talent and depth. His work has been exhibited throughout Europe, the Middle East and Asia. Recent exhibitions include BAK (Utrecht), Centre Pompidou (Paris) and Tate Modern (London), as well as the biennial exhibitions of Gwangju, Istanbul, Sharjah and Sydney. A recipient of a grant from the Foundation for Contemporary Arts (New York) in 2010, he also received the 2010 Spalding Gray Award.

- • • • •
- **Special Performance:**
- **Rabih Mroué**
- Tuesday April 5
- 7:30 PM
- Prefix ICA, 401 Richmond St. West, Suite 124
- Lebanese artist Mroué presents his critically acclaimed performance
- *The Inhabitants of Images* in which he reflects on the photographic
- interventions used for political propaganda on the streets of Beirut.
- • • • •



**Akumassa Images
Forum Lenteng**
Indonesia, 2008 – 2010

The Images Festival is excited to host the Jakarta collective, Forum Lenteng, to present the exhibition Akumassa Images. This project continues an exchange that started in the September of 2010 when members of Forum Lenteng hosted the Images Festival in Jakarta for a screening of films and videos by Canadian media artists. Housed in a nondescript apartment complex in the south end of Jakarta, Forum Lenteng is a busy network of rooms that function as a production center, library/Mediatheque and community center. A central courtyard is home to a make shift screening space. Almost everyday one can find members of Forum Lenteng gathered around the central meeting table beneath photos of Agnes Varda, Sembène Ousmane and Jean Luc Godard as well as other cinematic luminaries and inspirations. In this communal space they write articles for their online journal, manage the websites for their many projects, translate important works of cinema into Indonesian, or work on their own video art and documentary projects.

Akumassa Images is drawn from a series of programs that Forum Lenteng has conducted in rural and suburban locations across Indonesia. Using video, photographs and texts, the project aims to illustrate their activities of recording local histories through the audio-visual medium. At the center of the exhibition is a series of videos presented across nine monitors each representing a region in Indonesia (Jakarta, South Tangerang, Serang-Banten, Lebak-Banten, Randublatung-Central Java, Surabaya-East Java, Cirebon-West Java, Pemenang-North Lombok, and Padangpanjang-West Sumatera). Produced in collaboration with the local communities, these video documents examine each region's social, cultural and political issues, thus highlighting narratives that are rarely present in the mainstream media discourse of Indonesia. Alongside these videos, Forum Lenteng will present a collection of photographs and texts that further contextualize the project.

***Forum Lenteng** is an egalitarian non-profit organization that was founded in July 2003. The Forum works to develop empowered social and cultural studies as a vehicle to examine the problems of culture in Indonesia and elsewhere. AKUMASSA is an Advocacy and Community Development Program of workshops facilitated by Forum Lenteng. This program allows students, young artists, local community workers and cultural workers in Indonesia to use video, text and online media to encourage independence in society. By focusing on social and cultural aspects of society, the program produces participatory awareness of and responses to the problems within.*



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



April 2 – May 7

Opening Reception: Saturday, April 2, 2-5 PM

Monday – Friday 10 AM – 6 PM



Phantom Head
Abbas Akhavan
Iran/Canada, 2011

Trinity Square Video and the Images Festival are excited to present the installation *Phantom Head* by Toronto-based artist Abbas Akhavan. *Phantom Head* was created during Trinity Square Video's yearly, month-long artist-in-residence program, which intends to encourage video's expanding sphere of experimentation. The residency culminates with the work's premiere during the festival, and is elaborated further through a Master Class that Akhavan will teach on issues related to his broader artistic practice.

Akhavan's recent works focus on domestic spaces and those just outside the home—the garden, the backyard, and other landscapes. He explores the powerful relationships rooted in the domestication of nature and the territorial use of space to emphasize the ritualistic nature of (art) spaces and art viewing but, more importantly, to render the audience as active viewers and impending voyeuristic trespassers.

Born in Tehran, **Abbas Akhavan** is currently a Toronto resident. His practice ranges from site-specific ephemeral installations to drawing and video, with a recent focus on spaces just outside the home – the garden, the backyard, and other domesticated landscapes. His work has been exhibited in galleries such as Vancouver Art Gallery and Artspeak, (Vancouver), Kunsten Museum of Modern Art, (Denmark), Le Printemps de septembre a Toulouse, (France), *The Third Line*, (Qatar and Dubai), with upcoming solo exhibitions at Araan Gallery (Iran), Modern Fuel (Kingston), and *The Darling Foundry* (Montreal). Abbas Akhavan is represented by *The Third Line*.



Neue Brüder (New Brothers)
Sylvie Boisseau and Frank Westermeyer
Germany/Switzerland, 2010

Neue Brüder introduces a complex set of interwoven, yet often contradictory, systems of valuation. Morals, ethics, histories and landscapes are all implicated in this richly textured essay on longing, loss and colonialism.

The setting in which Boisseau and Westermeyer stage their film has a rich and complicated history. In 1850, a group of German settlers embarked on a voyage to the shores of south central Chile. Once there, they were given free land among many other incentives to settle. Their descendants remain to this day, cohabiting with the descendents of the Spanish colonists and the indigenous Mapuche people. In addition there is the ever-growing presence of global investors. On one hand, these investors are fouling the environment with industry while voraciously extracting natural resources from the region. However, on the other hand they are working to 'conserve' the natural environment by buying up huge tracts of Chilean and Argentine forest, ostensibly for the eventual 'return to the nationals,' whose identity remains queasily unspecified.

Once again, Boisseau and Westermeyer offer a droll, evenly paced narrative that refuses to privilege any voice and instead allows each to present within her or his own idiom. Shot documentary-style, this piece features a diverse and intense cast of 'characters' including Mapuche elders, a German nun, an art historian, farmers and local historians. Each proffers a piece of their history, which assembles like an animated puzzle. An academic cavalierly 'corrects' a misconception about the Mapuche, suggesting that they were originally thought to be 'too savage' to have practiced agriculture, however it is now recognized that they were very successful farmers. A Mapuche family discusses the sacred cinnamon tree in their yard; an elder remembers the times of abundant food in the past. The voices continue, each with a fragment that adds to the whole.

Thanks to skillful editing and the thorough research, characteristic of Boisseau and Westermeyer, *Neue Brüder* remains elegantly nuanced. Beneath the narrative of the present lurks the persistent 'itch' of one Carl Alexander Simon, a 19th century German painter and emigrant to Chile whose drawings and water-colours we see being examined by archivists and conservators and discussed by art historians throughout the film. It would seem that one of the heroes of modern Chile, Vicente Perez Rosales, 'appropriated' the artworks of this C.A. Simon, going so far as to erase his signature and replace it with his own. Why does this blatant falsification go unchallenged? It seems that Rosales is such an important heroic figure that all the powers are prepared to forgive and forget. Just another aspect of this complicated look at the face of colonialism as its legacy continues to unfurl within individual lives, both Indigenous and European. — Lisa Steele, Creative Director, Vtape

Sylvie Boisseau and Frank Westermeyer live in Dusseldorf, Germany and Geneva, Switzerland. Their single channel works have been widely exhibited in international festivals and curated exhibitions including the Experimental Film and Video Festival, Seoul, Korea; transmediale, Berlin; and the Oberhausen Short Film Festival. They have been invited guests at a number of international residencies and have developed interventions in public space in France, Germany and Switzerland.



In an Expression of Inexpressible
Wanda Nanibush and Ariel Smith
 Canada, 2011

By interweaving audio, video and new media Wanda Nanibush and Ariel Smith have created an exhibition that explores the haptic qualities of memory and subjectivity. They use material and technology to relate experiences of the hidden, unexplored, incommunicable aspects of a life story. This messy and imperfect communication is not concerned with the facts of an experience, but with the body's field of knowledge in an *Expression of Inexpressible* points to the ways in which subjectivity and identity are inscribed by the expectations of others and chance, as much as personal experience and choice.

Three new installations by Nanibush will be presented. *Arrivals and Departures* depicts an ever-turning body projected onto a tub of milk that is being gradually altered by the slow drip of a tube of red paint that hangs from the ceiling. *Carrying* features a bed of sand taken directly from her home reserve on Ontario's Christian Island. Above the sand a real-time video image of the reserve is projected. This work collapses the time and space between her two homes, and between the past and present. The final work, *Micro-revolt*, is based on the memory of being taken from her home and into the care of the state. Three garbage bags represent how much she was allowed to carry with her.

Smith's bedroom installation, little girl/ugly girl/not bad/just evil girl, marks the audience's entry into the horrors and land mines of a young girl navigating her way to womanhood. The audience is invited to enter the bedroom and lay on a twin-sized bed with hyper-feminine bedclothes, a canopy and stuffed animals. Inside the room a looped video projection of Smith's interpretation of monster movies is set to an experimental soundscape. The work is darkly humorous, disturbing, and visceral. Smith uses symbolic representations of archetypal girlhood and the horror genre to examine and subvert the often-terrifying reality of growing up female.

Wanda Nanibush is an independent curator, image and word warrior from Beausoleil First Nation.

Ariel Smith is a filmmaker and video artist. Her works have shown at festivals and galleries both in Canada and internationally including Inside Out Film Festival (Toronto, Ontario), Mix Experimental Film Festival (NYC), Cinémathèque québécoise (Montréal, Québec), Galerie SAW Gallery (Ottawa, Ontario), MAI (Montréal, Québec) and Cold Creation Gallery (Barcelona, Spain).



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March 18 – April 9

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Tuesday – Wednesday 12 – 6 PM

Thursday – Friday 12 – 8 PM

Saturday 12 – 6 PM



Takin Aghdashloo

as if you still see it in front of you

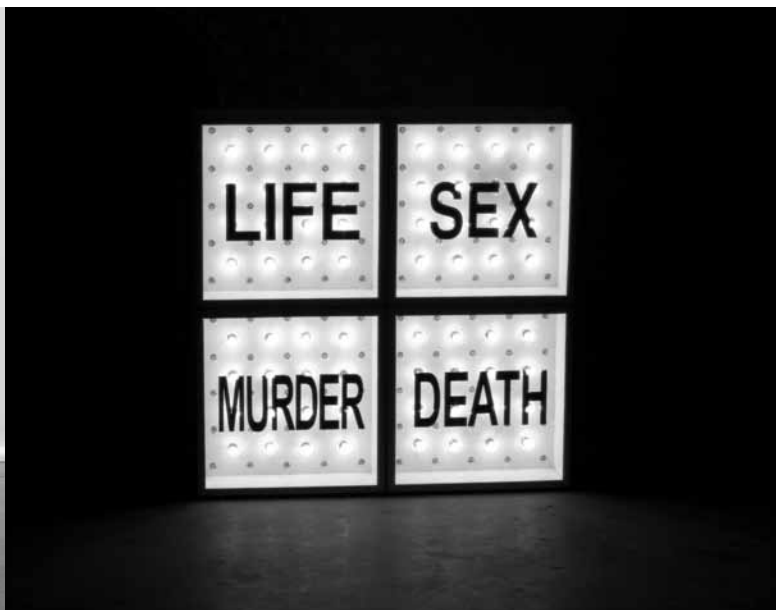
curated by Lisa Visser

Takin Aghdashloo, Carolyn Armstrong, Francisco-Fernando Granados, Rita Camacho Lomeli, Logan MacDonald, Andrew McGill, Faye Mullen

as if you still see it in front of you engages in questions of presence and connectivity. The student-artists in the exhibition consider an understanding of connectivity that goes beyond the conventions of wires and signals, and instead identifies concepts of emotional and psychological connection. *as if you still see it in front of you* looks through the shield of a screen (a technological apparatus), towards the suggestion of generated presence or emotion. Each artist investigates what it means to be connected—and how connections can fail, become aggravated, or emphasized—when the presence of the self is inserted or deliberately absent. The screen generates an initial barrier between presence of the self and the viewer, while suggesting further layers that can either form or degrade connectivity. What remains are subtle emotions: a sense of worth and contribution, or a sense of self-doubt.

Faye Mullen is a visual artist working in performative installations and sculptures. Her work explores the interaction between body and space while tackling phenomenological questions of presence. Mullen is currently an MFA student at the University of Toronto. Mullen's work has been exhibited internationally.

Andrew McGill works in the field of electronic arts. His early upbringing on a farm provided constant exposure to complicated machinery and in part, informs his interest in the indeterminate systems and analogue processes. McGill's modes of working materialize as the product of his imagining of complex and calculated systems that allow for chance and indeterminacy take over.



Andrew McGill

Takin Aghdashloo was born in a secular family in post-revolutionary Iran and moved to Canada in 2001. Aghdashloo works as a new-media artist and is also the interactive media director at Harbourfront Centre. Aghdashloo studied New Media Art at Ryerson University.

Francisco-Fernando Granados is a Guatemalan-born artist and writer working in performance, installation, video and cultural criticism. Through his practice, he aims to create temporary spaces where socio-political contexts can collide and co-exist with intimate narratives. He is currently working on a Masters of Visual Studies degree at the University of Toronto. His work has been exhibited nationally.

Rita Camacho Lomeli is a performance-based artist examining how social, political and economic operations, as well as global and local scales, generate multiple ways of reading an event. With open-ended methods of collaboration and interplay, she creates situations that incorporate a relationship with the audience in order to think through the paradoxes of society that are associated with borders and boundaries.

Carolyn Armstrong started making films as part of the Inside Out Film Festival's Queer Youth Digital Video Project in 2003. She is currently in second year at OCADU in the Integrated Media Program.

Logan MacDonald is an interdisciplinary artist. He is currently a graduate student in Visual Arts at York University. In his work MacDonald questions the role of the contemporary artist, explores ideas of new subjectivity, and expresses his political and social concerns. MacDonald has exhibited across Canada and United States and is a member of the queer artist collective The Third Leg.



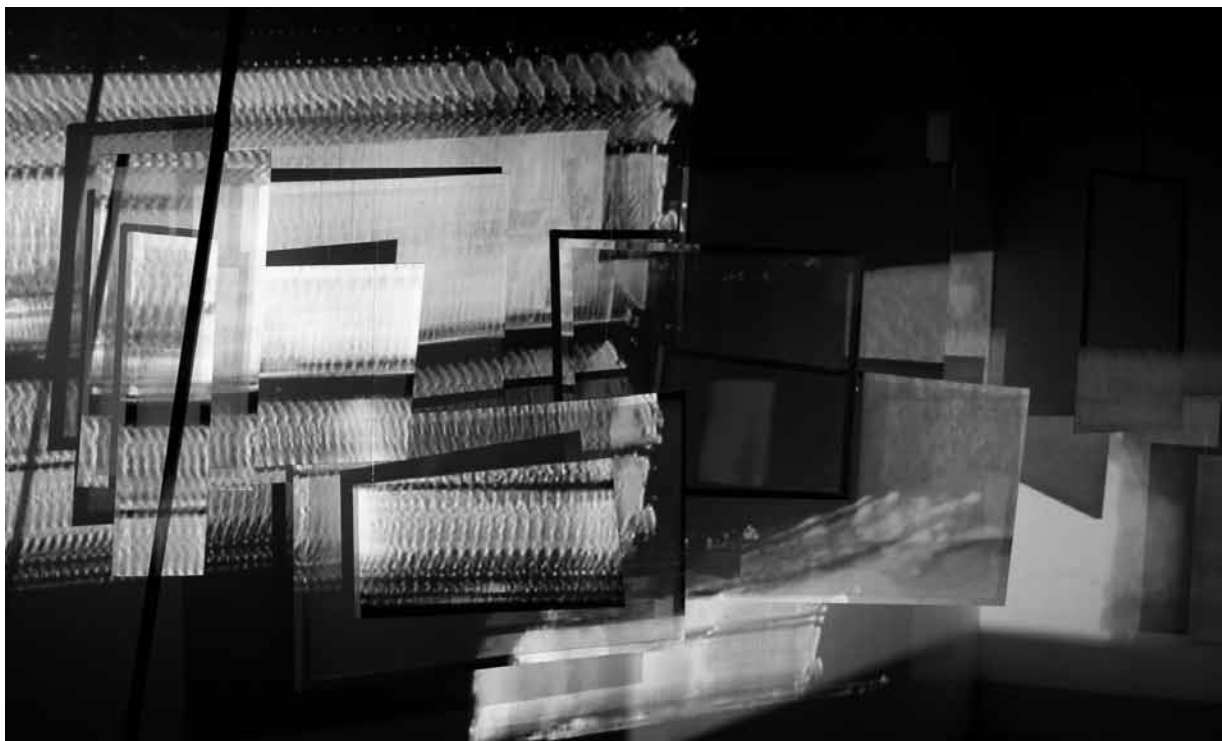
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March 31 – April 16

Opening Reception: Saturday April 2, 2 – 5 PM

Tuesday – Saturday 11 AM – 5 PM



**Cronograma de un Tiempo Inexistente
(Chronogram of Inexistent Time)**

Malena Szlam
Canada, 2010

Chronogram of Inexistent Time (Cronograma de un Tiempo Inexistente) is a film and video installation consisting of multiple projections onto layered asymmetrical surfaces. This intricate, hybrid work is constructed from 35mm and 16mm film, as well as analogue and digital video images which have been hand-processed, re-photographed and digitally manipulated. The work examines the architectural possibilities of ephemeral images, their displacement and the traces that they leave behind – repetition, memory and time.

Szlam developed the work using a 35mm still film camera to re-photograph sequences of recognizable films while they played on a television monitor from VHS tapes. These images were composed and edited in-camera to create frameless sequences on filmstrips. This process and subsequent creation of large-scale photomontages led to a continually evolving series of images from the same source material. When projected these strips become a collage of non-linear, non-synchronized visual compositions exploring stillness and motion. The shifting angles and perspectives allow the viewer to experience space through Szlam's fragmented poetic vision.

The results of this process are projected onto a collection of protruding canvases and frames, layered and mounted at various angles on two of the adjoining walls in the gallery space. These architectural elements further fragment and modulate the

projections. Coupled with this intervention in the physical space, the ephemeral quality of the projected images – their transparency, layering and repetition – suggest both loss and renewal. This malleable reconstitution of what is visible and invisible invites us to reflect on the role memory plays in our perception, the way in which we mentally reconfigure fragments to conform to our own experience and attempt to construct stability and meaning in an environment of perpetual flux.

Born in Chile, Montréal based **Malena Szlam** is an visual artist and filmmaker. She is an active member of Montréal's Double Negative Collective, a video and visual artists interested in creating, curating and disseminating Canadian and international experimental cinema. She is co-director of CinemaSpace at the Segal Centre for Performing Arts, Montreal, Canada. Her films and videos have screened in Canada, USA, Mexico, France, Italy and South Korea at WNDX Festival of Film & Video Art (Winnipeg), Antimatter Underground Film Festival (Victoria), aluCine Latin Film and Media Arts Festival (Toronto), EXIS – Experimental Film and Video Festival (Seoul), MassArt Film Society (Boston), Museum of Fine Arts (Boston), Hallwalls Contemporary Arts Center (Buffalo), Centre Européen d'Actions Artistiques Contemporaines (Strasbourg), Views from the Avant-Garde at the New York Film Festival (NYC) and the Festival international du film sur l'art (Montréal). Her installations have been presented at Galeria Animal (Chile), the National Museum of Fine Arts (Chile), Leonard and Bina Ellen Art Gallery (Montreal).



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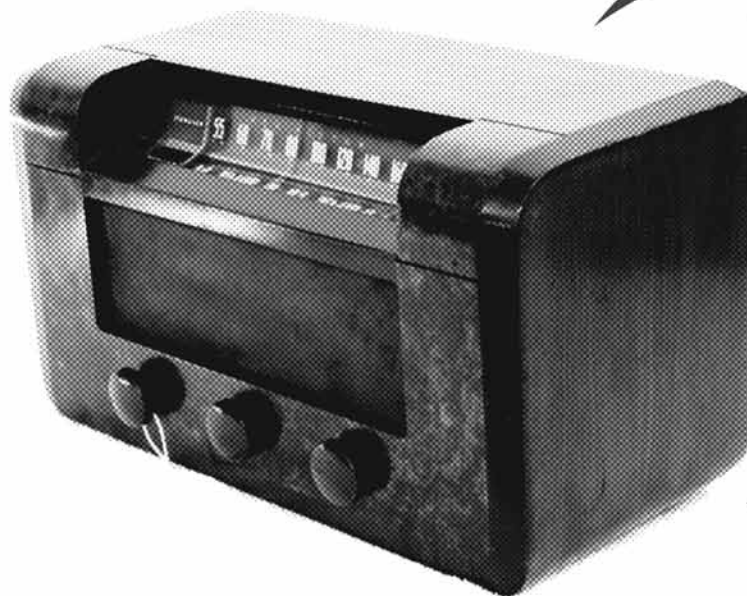
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A Space Gallery gratefully acknowledges the support of our members and project partners as well as the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council.

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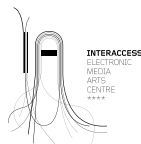
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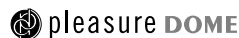


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Pleasure Dome is dedicated to the year-round presentation of experimental film and video by artists, especially those who make shorter-length and small-format work, as well as non-traditional events that mix film and video with other media such as performance and installation. Pleasure Dome also publishes texts on media art including the recent anthology "Cinematic Folds: the furling and unfurling of images".

ThePowerPlant

The Power Plant Contemporary Art Gallery

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.

PREFIX.

Prefix Institute of Contemporary Art

401 Richmond Street West, Suite 124
Toronto ON M5V 3A8
(T) 416 591 0357

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

Prefix Institute of Contemporary Art is a public art gallery and arts publishing house that fosters the appreciation and understanding of contemporary photography, media, and digital arts. As the only venue of its type in Canada, Prefix increases the visibility of Canadian artists, writers and curators, while also bringing a diverse range of international art to Canadian audiences. In 2010, Prefix celebrated ten years of programming excellence.



Sheridan

Sheridan College Institute of Technology and Advanced Learning

1430 Trafalgar Road
Oakville ON L6H 2L1
(T) 905 845 9430, ext. 2411

(E) lisa.todd@sheridaninstitute.ca 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.



Toronto Animated Image Society

60 Atlantic Avenue, Suite 102
Toronto, ON M6K 1X9 Canada
416-533-7889

tais@bellnet.ca

www.tais.ca

The Toronto Animated Image Society is a non-profit, artist-run centre that explores and promotes the art of animation and supports animators as artists. Over the past 25 years, TAISS has encouraged the exchange of information, facilities, ideas and aesthetics within Toronto's animation community through workshops, screenings, art exhibits, commissioning projects and by providing affordable access to a specialized animation studio.



Toronto Reel Asian International Film Festival

309 - 401 Richmond Street West
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. 15th Anniversary Edition: November 8-13, 2011 in Toronto; November 18-19, 2011 in Richmond Hill. Call for Submissions is now open! Early deadline is April 1, 2011 (no submission fee); final deadline is June 1, 2011 (\$20 submission fee). Complete submission guidelines at www.reelasian.com.



Toronto Free Gallery

1277 Bloor Street West
Toronto ON M6H 1N7
416.913.0461

www.torontofreegallery.org

Toronto Free Gallery (TFG) is a not-for-profit art space dedicated to providing a forum for social justice, cultural, environmental and sustainability issues expressed through all media. TFG is intended to be a creative laboratory. We aim to provide artists with a space to experiment, explore new ideas, question norms and challenge both themselves and their audiences.



Trinity Square Video

376 - 401 Richmond Street West
 Toronto ON M5V 3A8
 (T) 416 593 1332

(W) www.trinitysquarevideo.com

In 2011, TSV is 40 years BOLD! Trinity Square Video is a kick-ass artist-run centre that provides independent artists and community organizations with video production and postproduction support and services at accessible rates. TSV provides an extensive range of services and initiatives for the creation, training and understanding of media art. These include workshops, an annual artist-in-residency, themed commission programs, artist talks, internships, member production grants and festival and community sponsorships. The TSV Gallery features brilliant exhibitions and dazzling screenings of innovative video art by notable local, national and international artists.



Vtape

452 - 401 Richmond Street West
 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

122 - 401 Richmond Street West
 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

(W) www.wavelengthtoronto.com

Now into its 12th year of programming, Wavelength is 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. This summer, Wavelength will produce the second annual ALL CAPS! Island Festival at the Artscape Gibraltar Point centre on Toronto Island, August 13 & 14. "Support art locally. Globalize it vocally."



WORKMAN ARTS/RENDEZVOUS WITH MADNESS

651 Dufferin Street
 Toronto ON M6K 2B2
 (T) 416 583 4339 (F) 416 583 4354

(W) 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 and thought provoking discussions. The 19th annual festival will take place in Toronto this November.



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. For more information visit our website at www.xpace.info.



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

140 - 401 Richmond Street West
 (T) 416 598 4546 (F) 416 598 2282

(E) yyz@yzartistsoutlet.org www.yzartistsoutlet.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.

i have written a version of this mail to you before, thought i would try again this year. as you know, rejection letters to the images fest are being opened across this city, and across many other cities. i cannot begin to emphasize to you the bad feelings people have about this. after reading a few simple and short words people hate the festival, they feel wounded, they take it personally some will never get over it. don't mean to sound uber dramatic, but i've spoken to many artists in the past some in the very recent past who say that the images festival is shit because 'you' (or some version of you) turned their genius masterpiece down in...you fill in the date here. the 'open call' is a machine for producing bad feeling, and it functions reliably each and every year: all the events you put on all year, all the work you do on behalf or in partnership with various communities - you are flushing all this down the toilet with your open call. it is a borrowed model that is outddated and unnecessary. it is not more democratic than other models (as its supporters erroneously complain). the more successful your open call is, the more people submit - the more people get turned down. in other words success equals unsucess. I really urge you to reconsider it - anyone with deep roots in this community, has no need for the erroneously named open call. let the festival be a place that sponsors good feelings, instead of painting big bullseyes on your faces year after year.....

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For more information please visit mano-ramo.ca or imagesfestival.com




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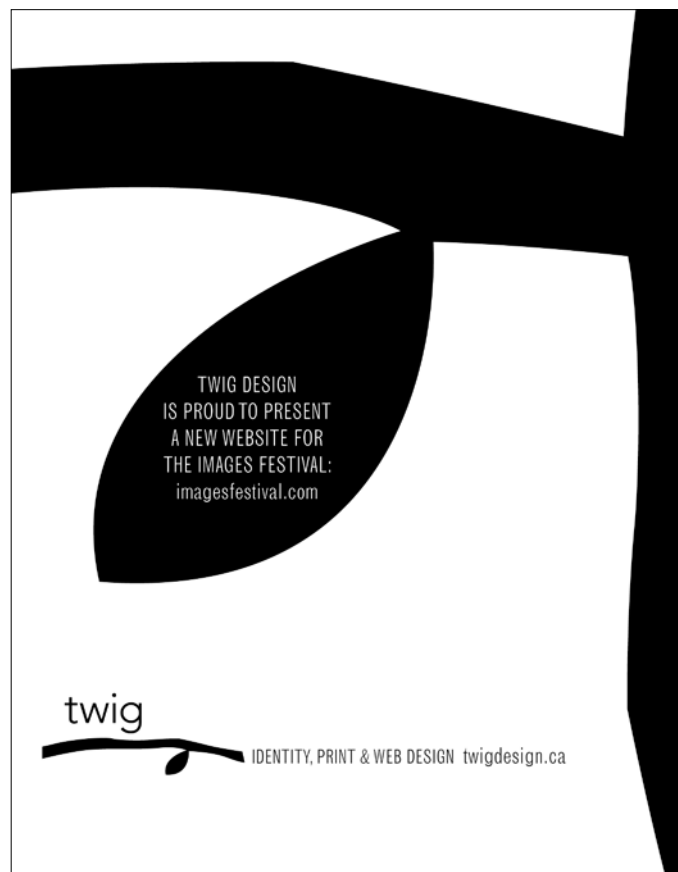
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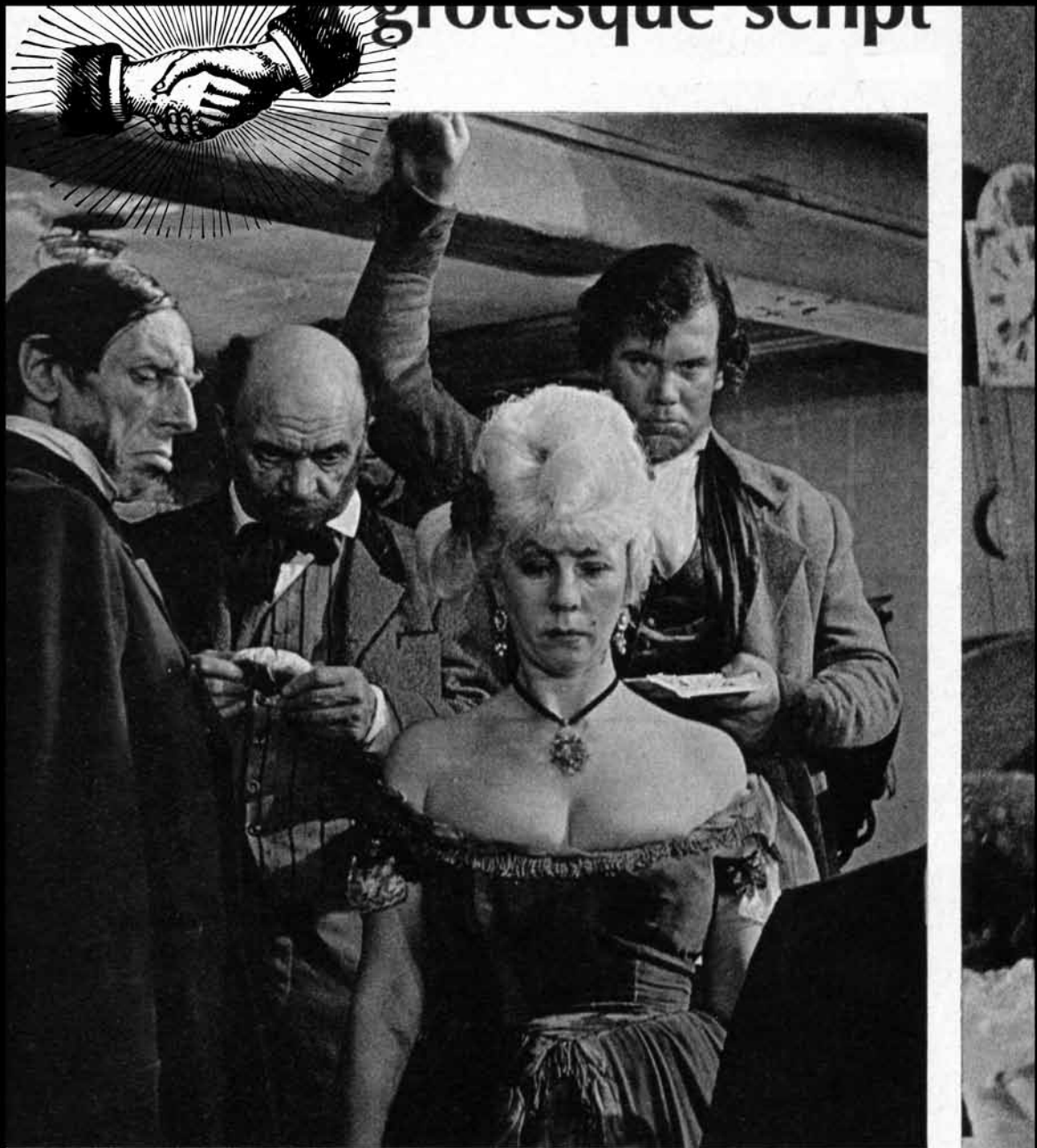
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