

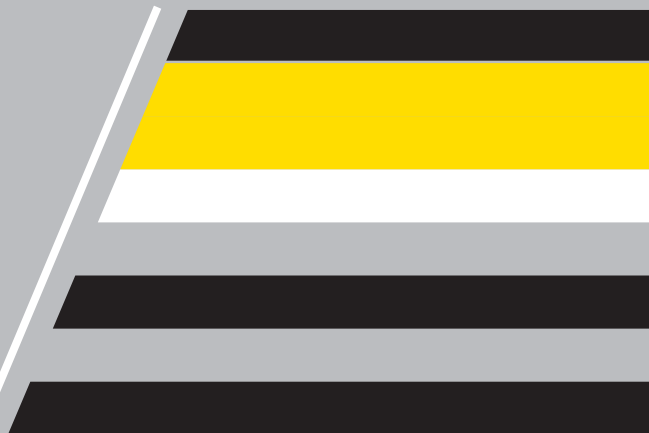


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STEAM WHISTLE

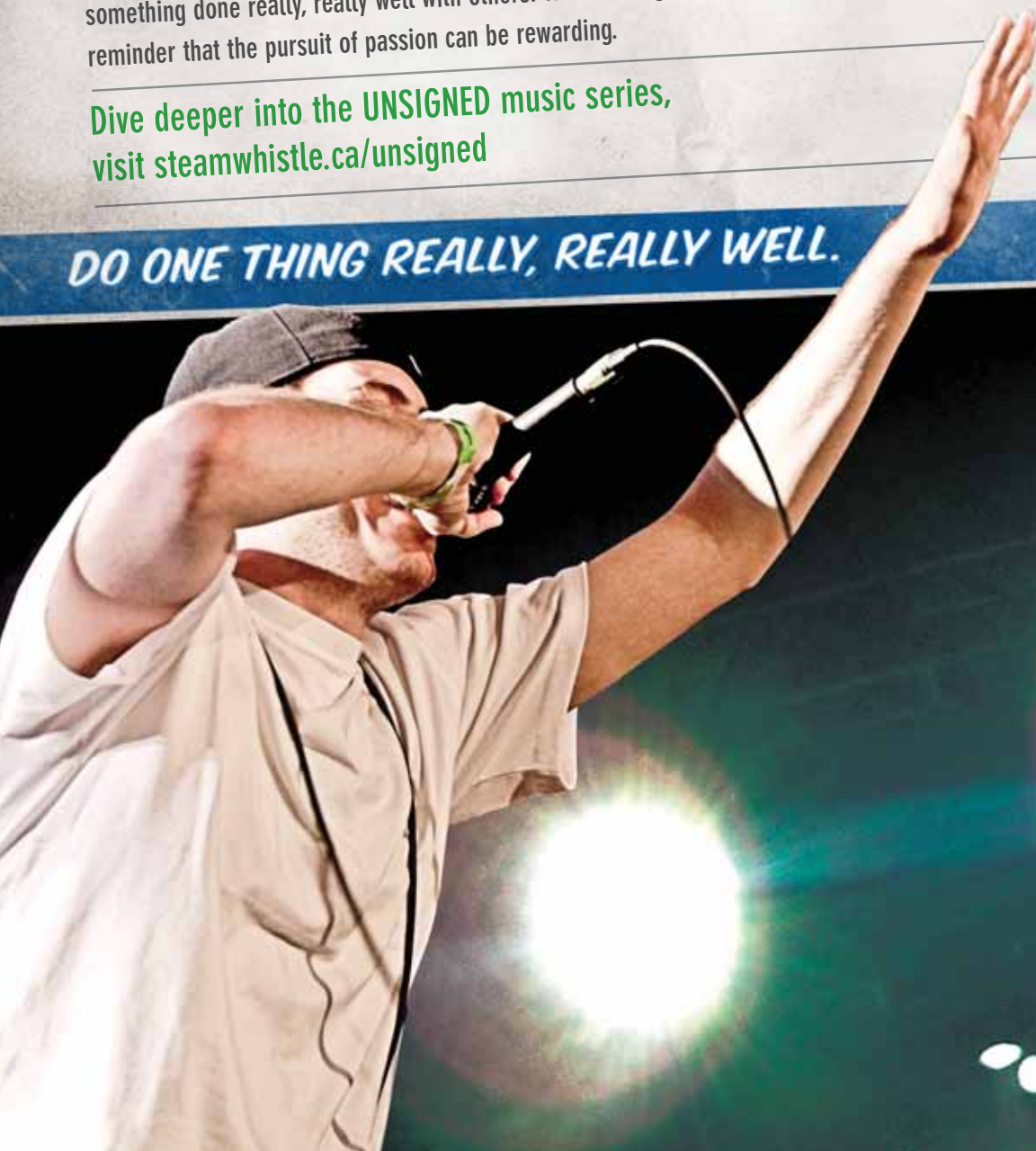
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At Steam Whistle we're proud to support independent Canadian musicians. Which is why we created **UNSIGNED** - our live music series that gives up-and-coming Canadian acts the opportunity to share their talent. It's not a battle-of-the-bands and there's no 'big winner'. Just a lot of pride in sharing something done really, really well with others. When the lights go down and the music starts it's a reminder that the pursuit of passion can be rewarding.

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Calendar

Wednesday April 4 | Pre-Festival Special Events



Breaking the Frame, page 42



Breaking the Frame, page 42

7 PM **16** **Breaking the Frame** | **Marielle Nitoslawska** |
Royal Cinema | \$15/\$18 /\$50

Thursday April 12 | Opening Night!



The Nine Muses, page 44



The Nine Muses, page 44

6:45 PM **16** Opening Night Gala! | **The Nine Muses** | **John Akomfrah** |
Royal Cinema | \$15/\$8
9-1 AM **7** Opening Night Party | Images at 204 Spadina | Free

Saturday April 14



The Observers, page 48



3IRE quest, page 83

1 PM & 3 PM **1** Off Screen Gallery Tours | Guided walk through of exhibitions in the 401 building and 204 Spadina | Tour begins at Images at 204 Spadina | Free
2-5 PM **1** Off Screen Launch | Receptions and openings for galleries in the 401 building and 204 Spadina
5 PM **3** On Screen | **As Afterwards the Image Still Rings** | **Tan Tan, Björn Kämmerer, Lucy Raven, Sirah Foighel Brutmann & Eitan Efrat, Kandis Friesen & Nahed Mansour, Akosua Adoma Owusu and Alexandra Navratil** | Jackman Hall | PWYC
7:30 PM **3** On Screen | **The Observers** | **Jackie Goss** | Jackman Hall | PWYC
9:30 PM **3** On Screen | **Right Ascension** | **Peter Dudar, Blake Williams, Renée Lear, Adam Rosen & John Creson, Geoffrey Pugen, Aubrey Reeves, Kyath Battie, Clint Enns and Chris Kennedy** | Curated by Selena Lee and Carly Whitefield | Jackman Hall | \$10/\$5
8 PM Off Screen Gallery Openings on Bloor at Lansdowne
9 Mercer Union, **5** Gendai Workstation

Wednesday April 11 | Pre-Festival Special Events



The Pettifogger, page 43



The Pettifogger, page 43

7 PM **18** Bonus Screening! | **The Pettifogger** | **Lewis Klahr** |
TIFF Bell Lightbox | Free

Friday April 13



1988 Screening Part 1, page 45



Microtonal Array, page 86

3 PM **1** Talk to The Pie 1: Defining Cinema Space | Mediatheque at the Urbanspace Gallery | Eric Veillette and guests | Free
6-9 PM Ossington Off Screen Launch | Opening Receptions at:
4 Gallery TPW, **8** InterAccess, **20** XPACE
8 PM **3** 1988 Screening Part 1 | Cameron Bailey, Annette Mangaard and Ross Turnbull introducing the work of **Richard Kerr, Frances Leeming and Jan Peacock** | Jackman Hall | \$10/\$5
10 PM **7** Live Images | **Sound Objects (Lucky Dragons, Tristan Perich and Abstract Random)** | Images at 204 Spadina | \$10/\$5

Sunday April 15



Keren Cytter, page 88



S is for Student, page 52

1:30-5 PM Off Screen Gallery Opening | **Keren Cytter**
7 1:30 PM a free bus departs from Images at 204 Spadina
10 2:30-3:30 PM at Oakville Galleries in Centennial Square
11 3:30-5:00 PM in Oakville Galleries in Gairloch Gardens
5 PM **3** On Screen | **S is for Student** | **Cyrena Dunbar, Emily Pickering, Julia Müller, Masha Sedyeva, Emilie Serri, Henning Frederik Malz, Sunjha Kim, Karolina Glusiec, Pedro Lacerda, Nikolas Tsonis, Chia Yu Chen, Sumugan Sivanesan, Jacopo Natoli, and Josh Schonblum** Curated by Dan Browne, Jennifer Sider and Cam Woykin | Jackman Hall | PWYC
7 PM **3** On Screen | **Drawing Conclusions** | **Robert Beavers, Jodie Mack, Michael Robinson, Monique Moublow, Myriam Yates and Mike Gibisser** | Jackman Hall | \$10/\$5
9 PM **3** On Screen | **Two Years at Sea** | **Ben Rivers** | Jackman Hall | PWYC

Calendar Legend

● On Screen Event ● Off Screen Event ● Live Event ● Artist Talk ● Party # Venue Location (see page 120 for venue map)

Monday April 16



A Place in the World, page 58



Memorie di uno Smemorato, page 60

- 3 PM ① Talk to the Pie 2 | Mediatheque at the Urbanspace Gallery | **Mike Gibisser, Mounique Moulblow and Erik Martinson** | Free
- 7 PM ③ *A Place in the World* | **Alexandre Larose, Antoine Bourges, Mike Gibisser and Lucy Parker** | Jackman Hall | \$10/\$5
- 9:15 PM ③ On Screen | *Memorie di uno Smemorato (Memoirs of an Amnesiac)* | **Laida Lertxundi, Tonje Alice Madsen, Mike Gibisser, Maki Satake, Agnieszka Polska and Beatrice Gibson** | Curated by Erik Martinson | Jackman Hall | \$10/\$5

Wednesday April 18



Kerry Tribe, page 64



The Third Man, page 65

- 3 PM ① Talk to The Pie 4 | Mediatheque at the Urbanspace Gallery | Free
- 7 PM ⑬ Live Images | *Critical Mass* | Lecture and Performance by **Kerry Tribe** | The Power Plant | \$10/\$5
- 10 PM ⑦ Live Images | **Erik Büniger, Steve Kado and Jodie Mack** | Images at 204 Spadina | \$10/\$5

Friday April 20



The Strawberry Tree, page 69



Sidewalk Stories, page 70

- 3 PM ① Talk to the Pie 6 | Mediatheque at the Urbanspace Gallery | **Keren Cytter and Maaïke Gouwenberg** | Free
- 7 PM ② Live Images | *I Eat Pickles at Your Funeral* | **Keren Cytter** | Al Green Theatre | \$15
- 7 PM ③ On Screen | *The Strawberry Tree* | **Simone Rapisarda Casanova** | Jackman Hall | \$10/\$5
- 9 PM ③ On Screen | *Sidewalk Stories* | **Patrick Tarrant, Rizki Resa Utama, Lina Rodriguez, Andrew Norman Wilson, Johann Lurf, Scott Stark, Hope Tucker and Kevin Jerome Everson** | Jackman Hall | \$10/\$5

Tuesday April 17



Two Movies, page 63



A Letter to the Living, page 62

- 3 PM ① Talk to the Pie 3 | Mediatheque at the Urbanspace Gallery | **Antoine Bourges, Aubrey Reeves, Lina Rodriguez and Myriam Yates** | Free
- 5-7 PM ③ Off Screen Gallery Opening | **Annie MacDonell** | AGO
- 7 PM ③ On Screen | *A Letter to the Living* | **Elisabeth Smolarz, Evan Meaney, Joshua Mabe, Robert Schaller, Adam Gutch & Chu-li Shewring, Travis Shilling, Lindsay McIntyre and Chick Strand** | Jackman Hall | \$10/\$5
- 9 PM ③ On Screen *Two Movies* | **Elke Marhöfer and James Benning** | Jackman Hall | \$10/\$5

Thursday April 19



Keren Cytter, page 66



1988 Screening Part 2, page 67

- 3 PM ① Talk to the Pie 5 | **Exhibition and its Discontents** | Mediatheque at the Urbanspace Gallery | Free
- 7 PM ② Live Images | *I Eat Pickles At Your Funeral* | **Keren Cytter** | Al Green Theatre | \$15/\$8
- 9 PM ⑦ 1988 Screening Part 2 | **Richard Fung, Marc Glassman, Kim Tomczak and Janine Marchessault** introducing the work of **Fumiko Kiyooka, Wendy Geller, Vera Frenkel and Marc Paradis** | Images at 204 Spadina | \$10/\$5
- 11 PM ⑦ On Screen | Open Screening! | Images at 204 Spadina | Free

Saturday April 21



Florentina Hubaldo CTE, page 72



Yo La Tengo, page 73

- 12 PM ③ On Screen | *Florentina Hubaldo CTE* | **Lav Diaz** | Jackman Hall | PWYC
- 8 PM **Awards Ceremony** | Jackman Hall | Free
- 8 PM ⑬ Closing Night | *Sounds of Science* | **Yo La Tengo** with the films of **Jean Painlevé + Mantler** and **Larissa Fan** | Toronto Underground Cinema | \$30/\$25/\$15
- 10-2 AM ⑦ Closing Night Party | Images at 204 Spadina | Free

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Getting Your Tickets

On Screen programs

\$10 general admission

\$5 members/students/seniors*

Live Images programs

(Prices vary. Please see individual programs)

\$10–30 general admission

\$5–15 members/students/seniors*

Opening Night Gala and Closing Night Gala

See pages 44 and 73 for pricing

Pay What You Can Events

\$5–10 suggested donation

All programming before 7 PM is PWYC!

Artist Talks and ‘Talk to the Pie’ series

(See p. 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.

Advance tickets – available online at imagesfestival.com starting March 23.

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

Single tickets for ticketed On Screen and Live Images events are also available in person from Soundscapes (572 College Street), Rotate This (801 Queen Street West) and Queen Video (412 Queen Street West) starting March 23.

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

Become a “16mm” or “35mm” Images Member to get an All-Access Festival Pass! (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.

Membership

Save money and support Toronto’s longest-running alternative film festival!

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16mm Membership – \$75

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35mm Membership – \$250

Ideal for members who want to share the festival with a friend
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- Two limited edition Images Festival bags
- Preferred box office privileges
- Festival catalogue in the mail
- A charitable donation tax receipt for \$100

How to Order Your Membership

Telephone: 416 971 8405

In person: at the Advance Box Office during the festival.

Email: membership@imagesfestival.com

Online: www.imagesfestival.com/store – No service charges!

Payment: Visa, Mastercard, American Express, PayPal.

You Don’t Have to Join To Donate

You don’t have to be a member to make a charitable donation to 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 Images!

*Some restrictions apply.

Vouchers redeemable beginning April 13 at the Advance Box Office. Vouchers not redeemable via the Images Online Store. While your admission with voucher is FREE, it doesn’t guarantee you a seat. We recommend arriving at least 30 minutes before the scheduled start time to redeem vouchers.

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



I Eat Pickles At Your Funeral
Keren Cytter, see page 66



A RAY ARRAY by Sarah Rara,
see page 86



Omokage by Maki Satake,
see page 61

Images On Screen

Ten nights including over one hundred films and videos! This is the longest-running part of the Images Festival, featuring 15 screenings of films from 26 countries around the globe. For the second year in a row, our main screening venue is Jackman Hall at the Art Gallery of Ontario. Images On Screen pages 42–72

Images Off Screen

26 Installations by Canadian and international artists are presented at 15 local galleries, artist-run centres and public locations. Engaging many sites throughout downtown, Off Screen stretches from Bloor and Lansdowne to the Entertainment District. Opening receptions, bus tours, walking tours and artist talks are scheduled throughout the festival. Images Off Screen pages 77–95

Live Images

Live Images embraces and explores different traditions of performance that relate to the moving image. Musicians, performers and visual artists present six events that redefine the live experience—from silent films with live musical accompaniment to full-scale theatrical productions. Live Images pages 46, 64–66, 73



Lucky Dragons,
see page 46



A Few Howls Again?
by Sylvia Kolbowski,
see page 77



The Fortune Teller
Annie MacDonell
see page 78

Images Festival Mediatheque

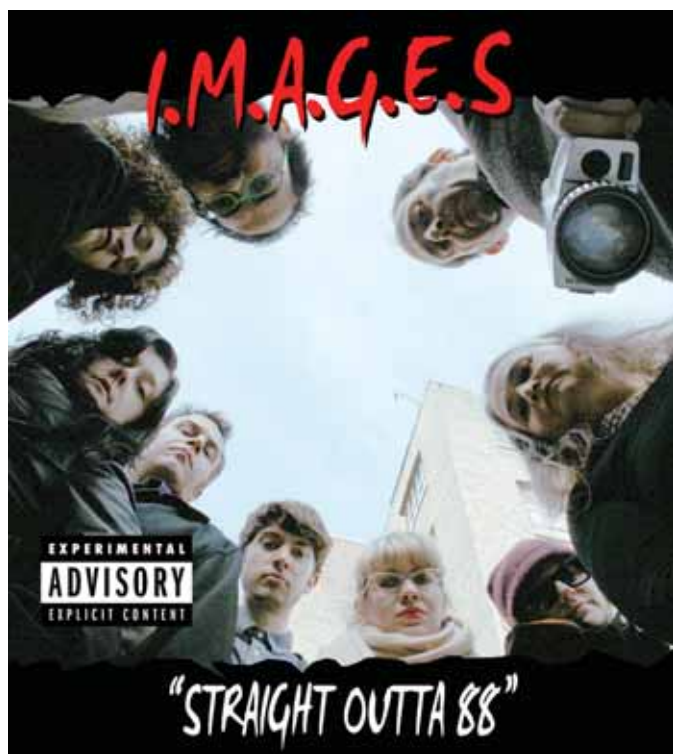
April 12–21, open daily 12–6 PM
Urbanspace Gallery
401 Richmond Street West
Free Admission

The Images Festival Mediatheque provides personal viewing stations and a video library of most works in the festival, all free for viewing during opening hours. It also features the Images Festival Bookstore, hosted by Swipe Design | Books + Objects.

Images at 204

April 12–21
Open daily for gallery exhibits 12–6 PM
Post-screening lounge 9 PM–1 AM

For the first time ever, Images will have our own dedicated festival space! Drop by 204 Spadina Avenue to check out installations by Alexandra Navratil, Duncan Campbell and Julieta María during the daytime, then come back at night to chill and network at our post-screening lounge. This street-front “pop-up” space – just steps from our main venues and festival hotels – will also host Live Images events throughout the fest. Check out the coolest new space in town – while it lasts!



STAFF PHOTO

(clockwise from top right)

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Milada Kovacova

Cecilia Berkovic

Rebecca Gruihn

James Mahoney

Jonathan Bunce

cheyanne turions

Kate MacKay

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Featured Exhibition in the Scotiabank CONTACT Photography Festival. Image: Adi Nes, *David and Jonathan*, 2006.



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Frederick Edwin Church, *Niagara*, 1857, Detail.

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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. The recipient receives a \$1,000 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 from Deluxe.

On Screen Award: Sponsored by the Images Festival, this award honours the strongest new On Screen project in the festival. The recipient receives a \$500 prize.

OCAD University Off Screen Award: Sponsored by the Ontario College of Art and 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 prize.

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

Overkill Award: Images established this award in 2000 to honour former Executive Director Deirdre Logue, and is presented annually to an artist whose work approaches extremes of incorrigibility through form and/or content and challenges our notions of experimental practice. Sponsored by an anonymous donor, the recipient receives a \$300 prize.

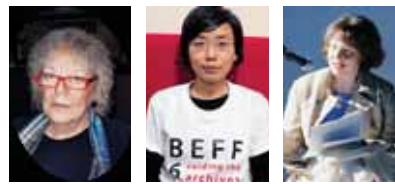
Marian McMahon Award: Sponsored by Akimbo with film stock support from Kodak Canada. This award is given to a woman filmmaker each year to honour strong work in autobiography, complexity of "subject" and the spirit of Marian McMahon. The recipient is funded to attend the annual Independent Imaging filmmaking retreat.

York University Award for Best Student Film: Sponsored by York University's Department of Film, the recipient receives a \$300 award and \$250 worth of transfer services courtesy of Frame Discreet. The recipient is determined by audience vote.

Vtape Award for Best Student Video: Sponsored by Vtape, Toronto's video art distributor, this award includes a \$300 prize and \$250 worth of 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 2012 the Tom Berner Award is presented to **Milada Kovacova**.

Milada Kovacova is deeply connected to the Toronto film community through past and present associations with numerous artist run centres, as a filmmaker, curator, negative cutter and a tireless advocate and supporter of independent film. She's a founding Board member of the 8 Fest Small Gauge Film Festival and a long serving Board member at YYY Artists' Outlet, the Images Festival and Canadian Filmmakers Distribution Centre. In addition, Milada has given tirelessly for many years to the Toronto media arts community by volunteering at events, supporting fundraisers including cooking food and providing ongoing moral support and feedback to artists.



2012 Jury

Multidisciplinary artist **Vera Frenkel** lives and works in Toronto. Respected both internationally and at home, her installations, performances, new media and photo/text works have been seen at *documenta IX*; Tate Britain; the Setagaya Museum (Tokyo); MoMA (NY); the National Gallery of Canada; the Venice Biennale; the Museum für Angewandte Kunst (Vienna) and the Freud Museum (London), among other key venues. International conferences on her work have taken place in Linz, Bremen, Toronto and London. A DVD collection, *Vera Frenkel: Of Memory and Displacement*, is available from Vtape. Her writings appear in *Museums after Modernism* (Blackwell, U.K. 2007), and in publications such as *artscanada*, *Art Monthly*, *FUSE*, *Intermédialités*, *n.paradoxa* and most recently, *PUBLIC #44*. Frenkel's current work in progress, *The Blue Train*, is being prepared for *ARCHIVAL DIALOGUES: Reading the Black Star Archive*, the Ryerson Image Centre inaugural exhibition. A major overview of the artist's work, edited by Dr. Sigrid Schade and published by Hatje-Cantz Verlag, Berlin, is scheduled for a Fall 2012 release. verafrenkel.com

May Adadol Ingawanij is the director of the 6th Bangkok Experimental Film Festival: *Raiding the Archives*. She works as a senior research fellow at the Centre for Research and Education in Arts and Media, University of Westminster (UK), and writes on historical and contemporary cinema in Southeast Asia. beffbeff.com

Ruth Noack is a curator and writer living in Vienna. She studied feminist theory, art and audiovisual media in England and the USA and received a degree in art history from the University of Vienna. Noack has worked as a translator, art critic, exhibition organizer and university lecturer. She held the position of president of the Austrian section of the International Association of Art Critics and was a member of the jury for the Chinese Contemporary Art Award in addition to curating *documenta 12*, working alongside Roger Buerger. She employs an interdisciplinary approach to her work that makes use of principles of film theory and has focused on issues of governmentality, globalization, and exhibition-making. Publications include monographs on Eva Hesse, Alejandra Riera, Danica Dakic, Mary Kelly, and Ines Doujak. Her book on Sanja Ivekovic will be published by Afterall/MIT Press in 2013. Currently, she is working on an exhibition called *Sleeping with a Vengeance, Dreaming of a Life*. goethe.de/kue/bku/kur/kur/mr/noa/deindex.htm

The 2012 Awards Ceremony will take place Saturday April 21 at 6 PM at Jackman Hall, 317 Dundas Street West, McCaul Street entrance.



Welcome



Welcome to the 25th Images Festival!

We are absolutely thrilled to be turning 25 and to share our largest ever collection of contemporary media art projects this spring! This year we turn the lenses forward and backward through showcases of new and historical works with a special focus on our inaugural festival in 1988 in over 30 programs from hundreds of Canadian and international media artists at over 20 venues throughout Toronto during the month of April and into May.

Images was Toronto's second film festival in 1988 and now Toronto can count over 100 festivals... unfortunately many of them are pressuring filmmakers to conform to their "Premiere Policies" and restrict the support of independent films to one festival and by extension a more limited audience. I'm kindly requesting that ALL film festivals let go of such policies and instead let great films screen in multiple contexts for a multitude of audiences. To use premiere policies at the expense of filmmakers and audiences is nothing if not self-serving. We are proud to say that Images is one of the only film festivals in the world that pays EVERYONE a fee for presenting their projects. If you have the resources, kindly consider becoming a friend of the festival with a donation or membership – each and every contribution helps us support artists!

I hope you will take advantage of our Pay What You Can pricing on ALL programs starting before 7 PM – and don't forget to visit our free artist talks, gallery installations, online iPod video player + blog and utilize our free Mediathèque, where you can watch almost all of the works featured in the festival at our NEW festival hub at Urbanspace Gallery in the building we've called home since 1991, 401 Richmond.

Sadly, our audiences are restricted to those 18 years and older: we are forced by the Ontario Film Review Board to adopt an audience restriction because we refuse to submit our films to be rated. 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 films with folks of all ages, but under an antiquated Ontario Theatres Act, we are unfortunately unable to do so.

Sincere thanks to our government funders, corporate sponsors, community partners, membership, audiences and last but not least our staff and volunteers. Congratulations to all of the makers – and a generous thanks to all who have submitted projects to us – you keep us committed! We welcome your feedback, ideas and suggestions always.

Scott Miller Berry
EXECUTIVE DIRECTOR
scott@imagesfestival.com



Welcome to the SILVER anniversary edition of the Images Festival.

At its inaugural festival in June of 1988, Images presented 51 films and videos by artists working outside of the mainstream of film production. Created as an alternative to the Toronto International Film Festival, Images was designed as a platform for exhibiting artists making films and videos whose radical form and/or content kept them off TIFF's screens. Though the shape, size and scope of Images has certainly developed over time, its ongoing dedication to expanding the boundaries of cinema has remained constant.

To celebrate this history, the 25th Images Festival will feature a number of special projects which frame the genesis of the festival, reflect on its evolution and envision where the festival may go in the future. Viewable on the iPod section of our website will be a temporary archive of the films and videos screened at the 1988 festival. The founding board and programming collective of the festival will introduce two screenings of their favourite titles from the first festival. In addition, Images has commissioned Andrew Paterson to write a reflection from the unique perspective of someone who has attended every one of our 24 festivals.

Each year, one of the most exciting parts of our job at the festival is the slow, organic process of drawing thematic lines between the artworks at the festival. Once identified, these clusters of meaning function like magnets, attracting more artists and ideas into the compound conglomeration of ideas that make up a festival. *Radical Otherness*, the 2012 Images Festival, points to notions of formal and political resistance and the positioning of oneself within space and trajectories of history.

These threads are visible in projects throughout the festival: Deanna Bowen's *The Paul Good Papers* examines histories of the Ku Klux Klan's connections to Canada; James Benning's *Two Cabins* reflects on the ideologies of Henry David Thoreau and Ted Kaczynski; the histories of 1970s radical movements in Naeem Mohaiemen and Silvia Kolbowski's exhibition at A Space; the personal and political reflections on a journalist's archive of photographs in Sirah Foighel Brutmann and Eitan Efrat's *Printed Matter*; and the portrayal of Marxist guerillas in the jungles of the Philippines in Mark Boulos' *No Permanent Address*.

I'm looking forward to discovering new vantage points and perspectives with you, the audience, as the 2012 Images Festival unfolds. We look forward to welcoming artists, critics, curators and colleagues from near and far to observe, discuss, ponder, debate and celebrate 25 years of Toronto's original alternative festival. Looking forward to seeing you at the festival!

Pablo de Ocampo
ARTISTIC DIRECTOR
pablo@imagesfestival.com



Canada Council
for the Arts

Conseil des Arts
du Canada

The Canada Council for the Arts Salutes the Images Festival!

As the Images Festival marks a quarter century of celebrating outstanding work at the contemporary, experimental edge of media art, the Canada Council for the Arts recognizes the value of the Festival in providing a supportive and professional forum for independent media artists.

While attracting participants from around the world and encouraging professional dialogue, the Festival has also been remarkably successful in building committed audiences by continually strengthening a dynamic of accessibility for work outside the commercial mainstream.

From the very earliest years of the Festival's existence, we have been glad to offer our support for these endeavours.

On behalf of the Canada Council for the Arts, I extend my best wishes to the organizers, volunteers, artists and audiences for another active and successful festival in this anniversary year.

Le Conseil des Arts du Canada salue l'Images Festival!

Alors que l'Images Festival présente sa 25^e saison de célébration d'un travail extraordinaire à la fine pointe du cinéma expérimental et contemporain, le Conseil des Arts tient à souligner la valeur du Festival comme haut lieu de soutien professionnel pour les artistes des arts médiatiques indépendants.

Tout en attirant des participants de partout dans le monde et en encourageant le dialogue entre professionnels, le Festival a aussi remarquablement réussi à conquérir de fidèles publics en renforçant continuellement sa dynamique d'accessibilité pour des œuvres qui se situent en marge du cinéma commercial.

Le Conseil est fier d'appuyer le Festival depuis ses toutes premières années d'existence. Au nom du Conseil des Arts du Canada, je souhaite à tous les organisateurs, bénévoles, artistes et publics une autre édition réussie de ce festival en cette année d'anniversaire.

Robert Sirman

DIRECTOR AND CEO, CANADA COUNCIL FOR THE ARTS
DIRECTEUR ET CHEF DE LA DIRECTION, CONSEIL DES ARTS DU CANADA



Canadian
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canadien

Welcome to the 2012 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 2012.


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



 ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Since 1987, experimental and independent media artists and film-makers have found a space for critical discussion and exchanges at the Images Festival. Once again, creators, and audiences will gather to participate in workshops, talks, tours, installations and screenings.

Congratulations Images on this your 25th anniversary! And thank you to everyone involved in making the festival a success.

The OAC supports the arts across the province. In 2010–2011, OAC funded 1,720 individual artists and 1,057 organizations in 223 Ontario communities, for a total of \$52.3 million.

Depuis 1987, les artistes médiatiques et les cinéastes trouvent un espace de discussion et d'échange critique au festival Images du film indépendant et expérimental. Une fois encore, les créateurs et le public se rassembleront pour participer à des ateliers, des causeries, des visites, des installations et des projections.

Félicitations au festival Images pour son 25^e anniversaire. Et merci à tous ceux qui contribuent à sa réussite.

Le CAO appuie les arts dans toute la province. En 2010–2011, il a octroyé des subventions totalisant 52,3 millions de dollars à 1 720 artistes et 1 057 organismes répartis dans 223 collectivités de la province.



Martha Durdin

CHAIR, ONTARIO ARTS COUNCIL
PRÉSIDENTE, CONSEIL DES ARTS DE L'ONTARIO



 TORONTO
ARTS
COUNCIL

I am privileged to extend greetings to the audiences of the 2012 Images Festival, on behalf of the Toronto Arts Council (TAC). TAC is proud to be an annual sponsor of Images Festival, along with hundreds of other arts organizations and individual artists throughout Toronto.

TAC congratulates Images Festival on a quarter century! This amazing festival has grown over twenty-five years to become an important forum for critical dialogue around the media arts in Toronto. We salute the mandate of Images to ensure the visibility of independent and emerging artists creating in all forms of media arts: from film and video to new and developing forms of media and multi-media.

Congratulations to artists, organizers, staff and volunteers on the 25th Edition of this fabulous festival!



Karen Tisch

PRESIDENT, TORONTO ARTS COUNCIL BOARD OF DIRECTORS



TELEFILM
C A N A D A

Dear industry colleagues and friends:

Telefilm Canada is proud to be a part of the 25th Anniversary Edition of the Images Festival of Independent Film and Video and to salute the extraordinary talent that this region generates. It is events such as this one that strengthen the industry as a whole by drawing attention to Canadian productions, developing talent and promoting creative collaboration.

At Telefilm, our objective is to foster cultural success by supporting talent throughout Canada, and to encourage the production of content that appeals to audiences both at home and abroad.

Our cinema entertains, enlightens, informs and challenges; it cultivates dialogue about our identity and our values. It represents us on the international stage, shapes our sense of belonging and contributes to the diversity of our society.

Thank you to the organizers of the Images Festival 2012 for bringing us together for the 25th year to celebrate the breadth of talent in our communities. This event showcases artists on a regional, provincial and national level, and gives audiences the opportunity to discover outstanding work and to enjoy the latest in home-grown cinema.

Enjoy the festival!

Chers collègues et amis de l'industrie,
Téléfilm Canada est fière de participer au vingt-cinquième anniversaire du Festival Images 2012 et de saluer le talent extraordinaire des créateurs de cette région. Ce sont des événements comme celui-ci qui renforcent l'industrie dans son ensemble en attirant l'attention sur les productions canadiennes, en encourageant l'éclosion des talents et en promouvant une collaboration sous le signe de la créativité.

À Téléfilm, notre objectif est de favoriser la réussite culturelle en soutenant les créateurs d'un bout à l'autre du Canada, tout en facilitant la production d'un contenu qui plaira aux auditoires d'ici et de l'étranger.

Notre cinéma divertit, éclaire, informe et fait réfléchir. Il cultive le dialogue au sujet de notre identité et de nos valeurs. Il nous représente sur la scène internationale, façonne notre sentiment d'appartenance et contribue à la diversité de notre société.

Merci aux organisateurs du Festival Images 2012 qui, depuis vingt-cinq ans, nous permettent de nous rassembler afin de célébrer l'immense talent des communautés du cinéma dans ce région. Cet événement met à l'avant-scène des artistes actifs sur les plans régional, provincial et national, et donne aux auditoires la chance de découvrir leur travail exceptionnel et les dernières nouveautés du cinéma de chez nous.

Bon festival !

Carolle Brabant
EXECUTIVE DIRECTOR, TELEFILM CANADA
DIRECTRICE GÉNÉRALE, TÉLÉFILM CANADA

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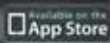
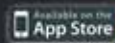
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Talk To The Pie

(Free Artist Talks And Dialogues, With Free Pie!)

All talks at the Images Hub at the Urbanspace Gallery, 401 Richmond Street West, Ground Floor

Defining Cinema Space

Friday April 13, 3 PM. From micro-cinemas to movie palaces, salons to parks to farmers fields; join *Toronto, Cinema City* curator and Toronto film historian Eric Veillette with special guests discussing what makes a cinema a cinema!

Memory and Narrative

Monday April 16, 3 PM. Festival artists Mike Gibisser and Monique Moublow with curator Erik Martinson

People and Places

Tuesday April 17, 3 PM. Festival artists Antoine Bourges, Lina Rodriguez and Myrium Yates.

Talk to the Pie 4

Wednesday April 18, 3 PM. Special festival guests talking with pie. See our website for the details!

Exhibition and its Discontents

Thursday April 19, 3 PM

Presented by MANO, the Media Arts Network of Ontario (mano-ramo.ca)

Join us for an open forum to discuss anything that concerns you as an independent media artist, programmer and/or watcher! Open call submission processes got you down? What about those pesky premiere policies? Online distribution or the lack of venues for Super8 or 16mm projection? Bring it on!

Keren Cytter

Friday April 20, 3 PM Join festival artist Keren Cytter and curator Maaïke Gouwenburg for a conversation about the performance *I Eat Pickles At Your Funeral*.

Jodie Mack Talk and Optical Toy Workshop

Saturday April 21, 1 PM

See below for more details!

Educational Programming

Deanna Bowen

No Reading After the Internet

Tuesday April 3, 7 PM, Images at 204, 204 Spadina Avenue

Tristan Perich

Master Class Workshop

Saturday April 14, 1 PM

Sound artist Tristan Perich will lead an introductory workshop on programming in Assembly. See interaccess.org for more details. InterAccess, 9 Ossington Avenue

Jodie Mack

Workshop + Talk on Optical Toys

Co-presented with LIFT and TAIS

Saturday April 21, 1 PM

Animator Jodie Mack presents a hands on optical toy workshop (Thaumatrope, Phenakistoscopes, Flipbooks, etc.). Images Hub at Urbanspace Gallery, 401 Richmond Street West, Ground Floor

Tours

Free Guided Walking Tours of Off Screen Projects

Saturday April 14, 1 PM and 3 PM

Led by Leila Timmins and cheyanne turions

Meet at Images at 204 Spadina Avenue.

Bus Tour to Oakville Galleries for Keren Cytter opening

Sunday April 15, 1:30 PM

Meet the bus at Images at 204 Spadina with stops in Oakville and returning to Jackman Hall/AGO by 5 PM.

Canadian Art Foundation Spring School Hop

For the fourth consecutive year, the Images Festival is pleased to partner with the Canadian Art Foundation for their School Hop which introduces Toronto-area public-high-school students to contemporary visual art! canadianart.ca

Educators Guides

The Images Festival creates an Educator's Guide each year to accompany our Off Screen exhibitions. The 2012 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

Student Programming And Mentorship

S is for Student Screening

A three-member student jury gains valuable experience curating and organizing our annual S is for Student program, making the selections, writing program notes and introducing the event.

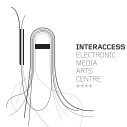
Please see p. 52 for details

Student Off Screen Exhibition

Returning in 2012 for the fourth year, the Off Screen student exhibition presents media projects in a gallery context. 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. 94 for details.

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



Thank You

The festival acknowledges the ongoing support of our partners

in the public sector: Youssef El Jai, Michèle Stanley, Felipe Diaz and James Missen (Canada Council for the Arts); Karla Hartl & Andrew Gann (Department of Canadian Heritage); Mark Haslam, Carolyn Vesely & Lisa Wöhrle (Ontario Arts Council); Anne Frank & Risa Veffler (Telefilm Canada); William Huffman (Toronto Arts Council); Rachel Bers (Andy Warhol Foundation), Kathleen Sharpe & Mathieu Maslard (OCAF), Patricia Devlin & Maryse Bengé (Ontario Ministry of Culture); Enza Chiappetta (Ontario Tourism), Julie Deamer (Harpo Foundation); Victoria Jackman (Hal Jackman Foundation); Sonia Griegoschewski & Jutta Brendemuehl (Goethe-Institut Toronto), Madeleine van Lennep & Mada Bakarbessy (Mondriaan Fund), Claire Le Masne and Laure Dahout (Consulat Général de France à Toronto).

Special thanks to our corporate & award partners: Genevieve Beland & Anick Cesaria (VIA Rail Canada), Shaun Johnson (Globe & Mail), Tim McLaughlin (Steam Whistle Brewing), Susan Shackleton (Super 8 Hotel Downtown), Rob Sandolowich (Westbury), Peter Finestone (Toronto Film & Television Office), Diane Cuthbert (Deluxe), Sara Diamond (OCADU), Carol Weinbaum & Mimi Joh (Partners in Art), Bryan Gliserman, Jackie Rubin & Charlotte Mickie (Entertainment One), Tim Shore (BlogTO), Michelle Johnson (CIUT 89.5 FM), Kevin McLaughlin & Agata Kazimierski (AutoShare), Rhonda Lockwood (Kodak Canada), Fadi Hakim (Lakeview), Atom Egoyan (Ego Film Arts), Kim Fullerton (Akimbo), Justin Lovell (Frame Discreet), Sebastjan Henrickson (Niagara Custom Lab), Deirdre Logue (Vtape), Amnon Buchbinder (York University), Erin Symons (Pelee Island Winery), Mike Crossley & Ian Danzig (Exclaim).

A HUGE thanks to our indispensable local

and national colleagues: Christine Endrulat, Michelle Jacques, Matthew Moreland & Jim Shedden (AGO) Vicky Moufauwad-Paul & Rebecca McGowan (A Space), Philip Monk, Emelie Chhangur & Jacob Korczynski (AGYU), Todd Eacrett & Deborah de Boer (Antimatter Film Festival), Jonathan Shedzletsky (Beyond Marketing), Kate Monro & Amish Morrell (C Magazine), Ann Webb (Canadian Art Foundation), Lauren Howes & Larissa Fan (CFMDC), Mark Peranson & Andrew Tracy (Cinemascope), Daichi Saito & Malena Szlam (Double Negative Collective), Shannon Cochrane (FADO), Gina Badger (FUSE), Yan Wu (Gendai Workstation) Anne Golden & Liliana Nunez (GIV), Kim Simon, Gary Hall & Gale Allen (Gallery TPW), Janet Cramp (General Printers), Lynne Fernie & Charlotte Cook (Hot Docs), Jen Dorner (IMAA), Jason Ryle & Daniel Northway-Frank (imagineNative), Scott Ferguson & Winnie Luk (Inside Out), Laura Berezadi & Alex Snukal (InterAccess), Spencer Saunders (Juice Marketing), Brad McInerney (Kazool), Ben Donoghue, Renata Mohamed, Gareth Jasper & Karl Reinsalu (LIFT), Ric Amis (MacTweek), Jeremy Riggsby & Oona Mosna (Media City), Sarah Robayo Sheridan, Jon Sasaki (Mercer Union), Micheline Roi & Andrea Warren (MusicWorks), Brian Ko (NTM Studios), Tom Taylor (Pleasure Dome), Steve Jordan (Polaris Music Prize), Christy Thompson, Melanie O'Brian & Jon Davies (The Power Plant), Howard Levman (Queen Video), Sonia Sakamoto-Jog, Heather Keung, Chris Chin & Louanne Chan (Reel Asian), Lorne Bly (Russell A. Farrow Customs Brokers), Tricia Martin (Saskatchewan Film Pool Cooperative), Haema Sivanesan & Srimoyee Mitra (SAVAC), Penny McCann (SAW Video), Greg Davis (Soundscapes), Madi Piller & Tara Schorr (TAIS), Roy Mitchell, Jason Ebanks & Jean-Paul Kelly (TSV), Charlie Lawton & Alex Woodside

(Toronto Underground Cinema), Sara Maclean & Siobhan Kennedy (twig design), Nathan Storrington, (Urbanspace Gallery) Sylvie Roy & Denis Vaillancourt (Vidéographe), Kim Tomczak, Lisa Steele, Deirdre Logue, Wanda Vanderstoop, Erik Martinson (Vtape), Gabriel Schroedter (Video Out), Adam Bradley, Adham Ghanem, Duncan MacDonell, Ryan McLaren, Kevin Parnell & Dorice Tepley (Wavelength), Rebecca Webster & Kat Stewart (Webster Media Consulting), Dwayne Slack (Westbury National Show Systems), Lisa Brown, David Sweeney, Mike Twamley & Matthew Hogue (Workman Arts), Amber Landgraff (XPACE), Ana Barajas (YYZ).

And the following individuals: Lise Brin, Henry Chan, Petra Chevrier, Kim Fullerton, Brad Deane, Chris Gehman, Marc Glassman, Eric Glavin, Andrei Gravelle, Martin Heath, Chris Kennedy, Jacob Korczynski, Eyan Logan, Desmond Lee, Robert Lee, Aliza Ma, Maggie MacDonald, Andréa Picard, James Quandt, Christopher Régimbal, Lina Rodriguez, Peter Sandmark, Alok Sharma, John Verhaeven, Margie Zeidler, Michael Zryd and all of our hard working festival volunteers and interns.

And thanks to the following international organizations

and individuals: David Dinnell and Donald Harrison (Ann Arbor Film Festival), Andrew Lampert & Wendy Dorsett (Anthology Film Archives, New York), Blair French (ARTSPACE), Hélène Maugeri (Les Documents Cinématographiques), Rebecca Cleman (EAI), Hangjun Lee & Gye-joong Kim (EX-IS Festival, Seoul), Shai Heredia (Experimenta India), Arjon Dunnewind & Marc Boonstra (Impakt), Peter van Hoof (IFFR), Gerhard Wissner (Kasseler Dokumentarfilm und Videofest), Barry Esson & Bryony McIntyre (Arika), Stefanie Schulte Strathaus (Arsenal Experimental, Berlin), Christophe Bichon & Emmanuel Lefrant (Lightcone), Ed Halter & Thomas Beard (Light Industry), Mike Sperlinger & Gil Leung (LUX), Kevin McGarry & Nellie Killian (Migrating Forms), Sally Berger (Museum of Modern Art), Ethan Swan (New Museum), Theus Zwaknals, (NIMK), Gavin Smith (New York Film Festival), Karen Mirza & Brad Butler (no.w.here), Lars Gass and Madeleine Berenstroff (Oberhausen Short Film Festival), Patrick Friel (Onion City/White Light Cinema), Kathy Geritz, Susan Oxtoby & Steve Seid (Pacific Film Archive), Kristan Kennedy & Erin Boberg (Portland Institute of Contemporary Art/TBA Festival), Steve Polta (San Francisco Cinematheque), Amy Beste (School of the Art Institute of Chicago), Ralph McKay (Sixpack Film Americas and Filmbank), Benj Gerdes and Paige Sarlin (16 Beaver), Dewayne Slightweight & Brigid Reagan (Video Data Bank, Chicago) and Chris Stults (Wexner Center for the Arts).

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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.

The School of Film/Video

congratulates our alumni and faculty who have exhibited their work and curated film programs throughout the world during 2011.

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Expanding Moving Pictures

Essay by Andrew James Paterson



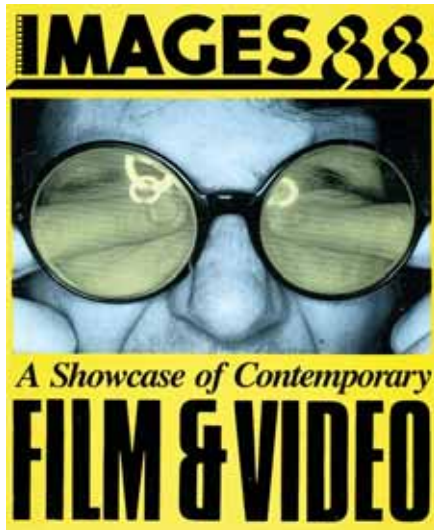
In honour of our 25th anniversary we invited Toronto's renowned video artist, writer and performer Andrew James Paterson to write an essay on the occasion of Images' first quarter century. Paterson is one of the most insightful, critical and adroit people we know and not least of which he's been an engaged audience member at Images each and every year since 1988. Thanks Andy for your time and reflections, they are illuminating to say the least. Special thanks to cheyanne turions for the editorial work.

I have decided Bo Diddley was wrong. One can judge a book by its cover. I look at the covers of the Images Festival catalogues over its 25 year trajectory and the shifts are spelled out with (almost) crystal clarity.

In 1988, the catalogue cover announced "IMAGES 88: A Showcase of Contemporary FILM & VIDEO." "Film" has one fewer letter than "video" but make no mistake: film and video carried equal weight. Balance is everything, as both politicians and accountants insist. The Images Festival may have been filling a gap left by the non-continuation of the New Works Video Show of 1984 and 1986, but that showcase had been strictly for video.¹ Another precedent was Canadian Images, which had been held in Peterborough, and organized by the estimable Su Ditta.

For the Images Festival, film and video were to be screened parallel to one another as they never really had been previously in Toronto and, arguably, across Canada and, even, internationally.

Founding board member Marc Glassman's introduction in the Images 88 catalogue emphasized that "the evolutions of film and video art in Canada have progressed along separate paths. This has created a formal 'two solitudes' which we expect to help bridge."² The expression, "two solitudes," has certainly been problematic in context of Canadian identity-formation, and not only because it erases the First Nations. So, mustn't there be a predecessor to both film and video, something that predates their separation? Well, yes. There are moving images. This festival's moniker is "Images" after all, and in addition to both film and video formats, there are non-camera animations, there are daguerreotypes, and there are still images that actually possess motion if one commits to serious looking. The personnel comprising the Images Festival's inaugural board of directors reflected this fresh dialogue between the two solitudes (or materials) that the festival wished to engage.³ Above all, Images wanted to screen film and video works in the same programs so that similarities and differences between the media would reveal themselves to discerning and casual viewers alike.



1988



1997



2002

This commitment made the assumption that there was a community, or shared set of concerns, among local, national and international media-art practitioners.

The phrase, “two solitudes,” when applied to film and video, implies an other that is not necessarily a solitude. One possible other is television, which of course has its own trajectories in regard to film and video. For many committed filmmakers, video is bad television. For many non-experimentalists, film eventually becomes television. The Images Festival has its own history of both courting and evading television. Expanding the festival’s audience has always been an ambition, but such intentions have existed in relation to a commitment to program what is experimental, what is cutting-edge and what cannot be seen elsewhere. For many experimental practitioners, television is this somewhere else and should be avoided, evaded or simply ignored.

For the next five years, from 1989–1993, the catalogue covers read like this: “Northern Visions presents IMAGES.” “Northern Visions” sounds rather Canadian, n’est-ce pas? The inaugural showcase of 1988, with its all-Canadian list of participants, was now a festival that was local, national and moderately international. And yet, the festival was local, national and moderately international. The 1989 festival expanded to five days (up to six in 1990) and an annual artist’s spotlight was instituted.⁴ In 1989, the filmmaker Annette Mangaard, who had been an inaugural board member, became the Executive Director, working closely with the board and invited programmers. Over the next six years, there was a revolving door of Executive Directors. In 1994, the Images Festival was “A Northern Visions Presentation,” which is a slightly different wording of the previous five years worth of catalogue covers. Film and video still carried equal weight in the equation, but other balances emerged as intrinsic to the festival’s very *raison d’être*:

“A lot was happening in the larger community...the Euclid initiative, community discourse around issues of identity, race, queer issues, ethnicity, [it was] vibrant.”⁵ Images had a mandate to include and satisfy. But among the festival’s board and staff, and among a larger community of producers, there was a tension as to whether the festival was a venue for experimental work or one for work addressing identity and difference. What might be considered problematic was an assumption that these concerns were oppositional. Nevertheless, these anxieties paralleled debates occurring in artist-run centres, galleries, funding agencies and in the broader art community.

Early on, Images made a decision to be a Canadian festival rather than Toronto-centric. From 1989–94, the catalogues were bilingual. Efforts were made to program a considerable variety of work from Québec, and fruitful connections were made among independent production centres across Canada and with other festivals such as In Visible Colours out of Vancouver. Programming Coordinator b.h. yael strongly felt “it necessary and important to bring this work into the festival.”⁶

Between 1988 and 1989, Images shifted from being a showcase to a full-fledged festival. Festivals require many ingredients to create the necessary ambiance. From 1989–93, the Images Festival was held primarily at the Euclid Theatre, which had been designated by the broadly-defined moving images community as a venue for their programming. The Euclid was used by the burgeoning queer film and video festival Inside/Out, by Desh Pardesh South Asian arts festival, and indeed it was used throughout the years for premieres and screenings. But the Euclid was neither an economically viable theatre nor was it a social space – it did not function in the mode of repertory and experimental cinemas with their cafes before and after the main event. When the Euclid became the Metropolitan in 1993, it could still



2008



2010

“I look at the covers of the Images Festival catalogues over its 25 year trajectory and the shifts are spelled out with (almost) crystal clarity.”

be rented, but it wasn't always available. In 1994, the Images Festival alternated between Jackman Hall at the Art Gallery of Ontario and the John Spotton Theatre at the National Film Board. Alternating venues are not good for festival ambiance. The Metropolitan was used in 1995 and 1996, but it seemed like a rental. Additionally, there were notable discrepancies between the curated programs and those culled from the open call. There were a lot of empty seats.

In 1995, “Northern Visions” exited from the cover’s linguistics, but the festival retained its familiarity. But in 1997 – the festival’s 10th year – the timbre changed. The catalogue didn’t look all that different from its predecessors, except that it announced the festival’s anniversary and a new location for the year’s events at the Factory Theatre Lab. Coincidentally, this had been the physical location of the inaugural Images Festival, and it proved to be an energetic social space.⁷ Executive Director, Deirdre Logue, was working with fresh young programmers, Stefan St. Laurent and Sarah Lightbody, who were curating programs and augmenting the annual open call with invitational initiatives. However, these were still programmers and not yet Artistic Directors – they were not responsible for the festival’s overall mandate and direction.

The 1997 festival seemed bigger than previous editions. The publicist called everything “film” although the programs were certainly mixed in their source materials. The Celebrating Toronto program, which had been an opening night fixture between 1992 to 1995, was relocated into the body of the festival: Logue’s and her programmers’ intention was to mix the local with the international, although there was still a Home Brew program highlighting Toronto-based artists.⁸ For the first time, Images presented film and video installations throughout the city. The festival entered into collaboration with public galleries and artist-run centres to present these works. This cross-dialogue with

what could be generalized as a visual arts community became a blueprint for all Images Festivals since: “We focused on experimental media art (a new term then), but we also became more aware of the academic and theoretical community in the visual arts.”⁹

St. Laurent made it plain to Logue, as well as to his co-programmer, that he was “not interested in following quotas for the simple reason that [his] programming was already diverse, and [he] just wanted to follow [his] gut.”¹⁰ By this point in time, there had been an explosion of other film and video festivals in Toronto, community-focused and otherwise, and Images was no longer the prime destination for every media artist or practitioner. According to Lightbody, there was a need to encourage international submissions as well as those from Canada: “One problem I remember was collisions with Hot Docs (which would only program Canadian premieres) as well as artists holding out for [inclusion in the] Toronto International Film Festival. Images wanted to provide an alternative venue but was struggling with identity issues. Some felt this was the reason for the low number of submissions and that Images needed to redefine itself in some way.”¹¹

This new emphasis on artistic merit and away from identity or community-based work seemed for many to be a code for Eurocentric apoliticality: “This shift from identity politics programming to a focus on art upset some people because it left out many local artists, both on screen and in the seats.” [12] Over the years, Images has become more international in its focus, but the festival has always depended on the exhibition and presence of Toronto-based artists and their friends, and this in an ongoing conundrum for the festival. I personally recall being alienated by aspects of the 1997 festival – by the publicist’s insensitivity to medium and by what seemed a diminished emphasis on socially engaged works.¹³ But changes were necessary for the festival to survive.



Michèle Stanley, Roberto Ariganello, Chris Gehman



Marc Glassman, Peter Lynch



Deirdre Logue

In 1998 and 1999, the festival used the Music Gallery, then located in the downtown core, for its screenings. There were still programs whose aesthetics did not always mesh seamlessly. However, there were more gallery installations that year, like Steve McQueen channeling Buster Keaton in *Deadpan* (1997) at A Space, and a big international screening at the much larger Royal Cinema of Matthew Barney's nearly operatic *Cremaster 5* (1997). For this event, the Royal was full to capacity with festival-goers, who were joined by visual artists not usually interested in time-based art. The 1998 festival also accommodated Johan Grimonprez's *dial H-I-S-T-O-R-Y* (1997), an hour-long montage that had been a sensation at the 1997 documenta in Kassel, Germany. The 1999 festival hosted a program of works by international art star Pipilotti Rist. There were still specifically hometown programs, but not on opening nights. The Images Festival was beginning to split its atoms.

Y2K came and nothing apocalyptic happened, but the Images Festival again shifted gears in 2000. The festival relocated its screening and social centre to the Innis College Cinema at the University of Toronto. That year's festival featured artist-cum-activist Mike Hoolboom as its first Artistic Director – Hoolboom had proposed that Images "create an AD position so that programming would move from being done by a committee process to being done by someone with a coherent overall vision of the programming."¹⁴ Hoolboom also advocated for jettisoning the open call for submissions, but Images never followed through on this suggestion.¹⁵ The festival still views all works received through the open call and the process as intrinsic to the festival's shape. However, the relative influence of the open call seems to vary from year to year. In 2000, the Home Brew program was no longer (instead, Toronto-based artists were generously scattered throughout the festival's programming); there was a spotlight on veteran local filmmaker Barbara Sternberg; a Public Access conference with the very 21st century title

Honey Your Digitalia is Showing (A Symposium on the Culture of Time and the Everyday) was held in tandem with the festival; and the installations continued to assume prominence (some at the festival's main venue and others scattered around the city at artist-run centres and public galleries).¹⁶ Some film and video goers (I almost said film-goers!) took in the installations and some did not. Live Images – a slate of performative presentations – began to assert themselves within the festival's programming.

In 2001, the film and video programs, as well as Live Images, predominantly retained the Innis Town Hall as their location, and the installation program, which was now called Wide, again involved many galleries around the city, far from the screens.¹⁷ The Images Festival's new AD, Chris Gehman, "worked with a small advisory group to look at new media and installation works, and realized we had to hire an installation coordinator to deal with the logistics and coordination of the materials and installation."¹⁸

In 2002, the catalogue cover proclaimed the festival to be "independent," followed underneath by, "film, video, new media, performance and installation." Did these five time-based practices now all carry equal weight within the festival's programming? Was the idea of two solitudes, like other concepts such as separate-but-equal or sovereignty-association, now a thing of the past? Was the new catalogue cover blurb acknowledging reality? Or should it have read, "independent film, video and all the others"? Well, not really. The festival's commitment to these other media often sees moving images as an integral to them, so that performances, say, utilize film in some way. In 2002, the gallery and not-on-screen component of the Images Festival was titled Flow, as in fluid, or going with the flow. Flow took up eight pages of the catalogue, with listings of artists involved in different exhibitions and presentations and brief event descriptions. This would change in 2005.



Harun Farocki



Takashi Ishida

“In 2002, the gallery and not-on-screen component of the Images Festival was titled Flow, as in fluid, or going with the flow”

In 2005, “independent” was dropped but the five disciplines remained. Was this also an acknowledgment of an unspoken reality? What does “independent” signify? Outside of corporate sponsorship and patronage? Outside of arts council (read: governmental) patronage? Does “independent” refer to both hands-on auteur practices, but also works involving found footage which often problematizes notions of exact authorship? “Independent” can be one of those usefully indefinable words, not unlike “experimental.” Or, it can be rather meaningless.

Inside of the 2005 catalogue, the installation component of the festival was named Off Screen and its listings appeared prior to the On Screen information. “Prior” is a root of “priority.” Is this therefore, too, a signal? Catalogues are not always as linear as they appear to be. Is this indicative of another two solitudes, now that film and video have become so integrated over the festival’s history? Well, yes and no. People visiting the galleries may or may not associate installations with the Images Festival, despite the prerequisite signage. I am a person who likes to invest myself in the presentation of moving images, and that refers to both those off screen (spatial) and those on screen (theatrical or temporal). But I don’t have a sense that the audiences for the On Screen programs also tour the Off Screen exhibitions, or vice versa. I think there are many different factors involved, like attention spans, time commitments, preferences for stationary or ambulatory art forms, et cetera.¹⁹ It is also notable that in 2005 and 2006, Images presented international Super 8 programs in relatively social locations (Cameron House Tavern the first year, and CineCycle the second). In 2006, the festival moved downtown, west of Innis Town Hall, and held its On Screen programs in the Workman Arts Theatre, which was located in the Centre for Addiction and Mental Health (CAMH) and conveniently near to a burgeoning gallery district hosting many of the Off Screen installations.

However, to complicate matters with regards to such binaries, the Live Images component of the festival has been burgeoning for at least a decade now, and up until 2008 the Live Images programs were positioned between the On Screen and Off Screen programs in the catalogue. (In 2009, Live Images and On Screen were combined, or montaged, within the catalogue.) The Live Images presentations often involved music or theatre or dance, and are frequently held in larger venues.²⁰ The Wavelength music series has been a recurring co-presenter of Live Images events that cater to, and are marketed toward, cross-fertilizing audiences.

In 2007 – the festival’s 20th edition – the catalogue promised “the art of the moving image,” which acknowledges an as broad as possible gamut of moving images available for appreciation and contemplation. Between 2008 and 2010, the catalogues described the Images Festival as “showcasing contemporary moving image culture.” So the noun (and the verb) “showcase” returns, but only as the faintest ghost of the inaugural 1988 festival. “Showcase” is now sort of synonymous with an umbrella (or perhaps a rhizome?): the Images Festival has become a host umbrella, protecting or sheltering a coterie of sub-cultures within a non-homogenous but seemingly interconnected moving image culture. Analogue film is thus under the same umbrella as web-art, moving-image/dance presentations, music-video crossovers and more fellow travelers. For some time, the festival has hosted panels and artists’ talks presented in the catalogue under the heading Talk to the Pie. Pies are indeed served and consumed. But how much do the pies actually talk to each other? Is there really much of a dialogue between the gallery and screen artists, and should there be expected to be one?

I think of the 2009 Images Festival, with its theme of the Print Generation (in homage to the eponymous 1973 structuralist film by J.J. Murphy).²¹



Frances Leeming

This motif anticipated the festival's hosting of the International Experimental Media Art Congress in 2010. This conference took place two decades after the storied International Experimental Film Congress of 1989, which was also held in Toronto.²² Two decades later, the conversations around prints and printing are very different. What does get printed (and how)? Do media-art works need to be printed? And what becomes of prints? Do they degenerate frame by frame (as does the original film within Murphy's work)? How, in fact, are they preserved, restored and maintained? Where are film and filmic concerns in relation to this behemoth umbrella called media art? Two of the Live Images performances in 2009 referred to the film-about-film (or video-about-video) reflexivity running through many of the On Screen works, countering if not exactly contradicting, the programming emphasis on both filmic and non-filmic materialism. Ben Coonley applied materialist theory to web art in his online work *Seven Video Responses to Constant Dullaart's "YouTube as Subject"* (2008), while Cory Arcangel and Hanne Mugaas lectured on art history according to the web in their performance *Art Since 1960 (According to the Internet)*. The Images Festival's large umbrella hosts the non-print generation as well. It must or else become obsolescent.

As Images turns 25, the festival hosts many strains of what is now categorized as media art. But has it surpassed or transcended the initial two solitudes? Will it ever? Or is this even a realistic objective? I am an artist and observer of moving images, and I don't understand why some viewers might appreciate on-screen works and not off-screen works, or vice versa. Perhaps there are seasonal factors, as well as temporal or spatial, at play here.²³ But off screen, on screen and other practices are still moving pictures – they are images that demand to be reflected, refracted, contracted, dissected and certainly expanded.

I notice that the byline for the 25th Images Festival describes the festival as "expanding cinema." There is an obvious reference here to

expanded cinema, which of course evokes mind-expansion and Marshall McLuhan, Buckminster Fuller, Expo 67, utopia, et cetera. Expanding cinema means projecting beyond or outside of traditional cinematic parameters and apparatuses. Does it also connote beyond materials? If so, the ultimate paradox of expanded cinema is that cinematic apparatuses and boundaries have been so thoroughly transcended that cinema is now an endangered medium or species. Or, is "cinema" a unifying, totalizing word for moving images? Surely not all moving pictures are "film"? Language evaluation and word-counting was a prime component of the 2010 Congress.²⁴ Bring out the flow charts and concrete poems, but don't forget to watch the moving pictures. Believe me, when they're good those pictures certainly move in mysterious ways.

– Andrew James Paterson

—
Andrew James Paterson is a Toronto-based inter-media artist working with video, film, performance, text, writing, language and music. Since 1977, his works have been presented and screened locally, nationally and internationally. He currently works as the coordinator for the 8 Fest Small-Gauge Film Festival, and has managed to attend at least portions of every single Images Festival since the festival's inception in 1988.

Notes

- 1 The New Works Show was initiated by video artists Randy Gledhill and Rodney Werden in 1984. After the second edition, I don't know exactly why there wasn't a third. Perhaps the two organizers thought they had made their point?
- 2 Marc Glassman, "Introduction: A New Showcase," 1988 Images catalogue, page 2.
- 3 The inaugural festival's Board of Directors consisted of Richard Fung, Marc Glassman, Annette Mangaard, Janine Marchessault, Paulette Phillips, Kim Tomczak and Ross Turnbull.
- 4 For every edition of the Images festival since, there has been a spotlighted artist, with the exception of the 20th Anniversary edition in 2007. In that year's festival, there was a symposium series called MOMENTUM and the online iPod program Then and Now, which offered ten seminal Canadian video-art works on the "download for any and every possible screen" (2007 Images catalogue, page 29).
- 5 b.h. yael, e-mail correspondence, 13 January 2012. The Euclid initiative refers to the Euclid Theatre at Euclid and College Streets, which many alternative film and video artists, and organizations, attempted to establish as a venue for their programming.
- 6 Ibid.
- 7 The Factory Theatre Lab was only available for non-theatrical programming that one year, 1997.
- 8 In 1996, the all-Canadian opening night program was titled Spring Fever.
- 9 Deirdre Logue, e-mail correspondence, 28 January 2012.
- 10 Stefan St. Laurent, e-mail correspondence, 02 December 2011.
- 11 Sarah Lightbody, e-mail correspondence, 04 January 2012.
- 12 Deirdre Logue, e-mail correspondence, 28 January 2012.
- 13 Other festivals around that time began to publicize their programming as "film" even when the source or exhibition material wasn't. It seemed to me that "film" was a cinematic or theatrical term, and "video" a gallery term, regardless of the actual materials involved. Perhaps "film" meant on screen and "video" off screen? See Peggy Gale, "All These Years: Artists' Video in Toronto," *Explosion In The Movie Machine*, 2012. Also, in 1997, there was a three-program spotlight on seminal video-artist Vera Frenkel, which countered the relative absence of social or essayist film and video that year (although it had originally been intended to be screened a couple years earlier).
- 14 Chris Gehman, e-mail correspondence, 22 December 2011.
- 15 "The open call requires, owing to usual limited time real-estate, that many will be turned down, and it is from this growing pool of rejections that the fest expects to draw its audience...[Images] argued, with typical reverse logic, that an open call was democratic when of course it is the reverse... If the open call were abandoned, the AD would be undertaking studio visits with local, national and international artists, and hopefully not restricting his or her research to established or known artists. The AD would be part of a network of local, national and international parallel practitioners and would be inviting artists to exhibit at the Images Festival." Mike Hoolboom, e-mail correspondence, 21 January 2012. This, of course, parallels the conundrums faced by parallel galleries and other arts organizations. Are seemingly open structures actually constricting or restrictive? Or does the occasional wonderful left-field submission from an unknown artist justify the annoying volume of either inappropriate or mediocre submissions?
- 16 This abandonment of the Toronto programs might have been influenced by the advent of Pleasure Dome's annual New Works show for Toronto artists. The Pleasure Dome screening has blossomed into a one-night mini-festival, albeit without the international context.
- 17 Wide was augmented by a series of storefront installations called Window Shopping, which were curated by R.M. Vaughan. They intended to surprise window shoppers and curious strollers, and this series was scattered throughout the city, from Church Street to mid-west College and Dundas Streets, in small windows belonging to small businesses. Some pedestrians stopped and looked, and some just walked on by.
- 18 Chris Gehman, e-mail correspondence, 22 December 2011.
- 19 I use "ambulatory" in a manner parallel to how it was used by curator/panelist Christopher Eamon during his presentation at the 2010 International Experimental Media Congress in Toronto (coincident with the 23rd Images Festival). I find the term literally humorous but accurate – Eamon was referring to art that must be appreciated while walking or otherwise mobile and, thus, offers a multiplicity of perspective points. See also Christopher Eamon, "The Cinematographic in Museum Spaces," *PUBLIC 44*, page 70–72, 2012. Michael Snow also uses the term to refer to an ambulatory audience in "On Medium Specificity," *PUBLIC 44*, page 50, 2012.
- 20 Due to renovations, the Workman Arts theatre relocated further west in 2010, to Dufferin Street, just north of Dundas. The Images Festival has also frequently held On Screen presentations at Jackman Hall at the Art Gallery of Ontario, which for years had been the home of Cinematheque Ontario.
- 21 "This year, we've decided to foreground those undercurrents [of common ideas] by 'naming' the 22nd edition of the Images Festival 'Print Generation.'" Pablo de Ocampo, "Introduction," 2009 Images catalogue, page 17.
- 22 The 1989 Congress was held at Innis Town Hall. In 1989, a conference devoted to experimental film may have been challenged on various grounds related to inclusion and definition of the word "experimental," but in 2010 a strictly film-centered title would have been either ludicrous or a bold analogue statement, except perhaps as conference about film maintenance, restoration and preservation. Thus, the "film" of the original Congress became "media" in 2010.
- 23 The Images Festival has been criticized by some academics, who are also artists, for its April scheduling (in place since 1992), which coincides with examinations and marking, and thus prevents them and also students from committing much time to the festival, if attending it at all.
- 24 See Christina Battle, *Words at Issue*, a series of five concrete poems graphically detailing the frequency of keywords at the 2010 International Experimental Media Congress, *PUBLIC 44*, 2012.



iFpod 2012

www.imagesfestival.com/ifpod

<p><i>June 27th, 7:30pm</i></p> <p>Programme One: In The First Person</p> <p><i>Passing Through/Torn Formations</i> by Phil Hoffman, Film, 42'</p> <p><i>Exclusive Memory</i> by Tom Sherman, Video, 20'</p> <p><i>8 Frames Per Second</i> by Chuck Clarke, Film, 10'</p> <p><i>Dream Voices/Day Voices</i> by John Galloway, Video, 5'</p> <p><i>Scars</i> by Lorna Boschman, Video, 11'</p> <p><i>June 27th, 9:30pm</i></p> <p>Programme Two: Contemplations</p> <p><i>Sirensong</i> by Jan Peacock, Video, 8'</p> <p><i>Last Days Of Contrition</i> by Richard Kerr, Film, 45'</p> <p><i>Comptines</i> by Diane Poitras, Video, 4'</p> <p><i>Lining The Blues</i> by Guy Glover, Film, 3'</p> <p><i>Work In Progress</i> by Bruce Elder, Film, 45'</p> <p><i>June 28th, 7:30pm</i></p> <p>Programme Three: Sexuality And Representation I</p> <p><i>Body Fluid</i> by Paul Wong, Video, 22'</p> <p><i>Miss Representation</i> by Kim Blain, Video, 3'</p> <p><i>Cheek To Cheek</i> by Michelle Bjornson, Film, 6'</p> <p><i>Orientation Express</i> by Frances Leeming, Film, 15'</p> <p><i>Hot Chicks On TV</i> by Elizabeth Van der Zaag, Video, 7'</p> <p><i>Censored: The Business Of Frightened Desires</i> by Vera Frenkel, Video, 28'</p> <p><i>Ads Epidemic</i> by John Greyson, Video, 5'</p> <p><i>Histoire Infame</i> by Nicole Giguere, Video, 8'</p> <p><i>June 28th, 9:30pm</i></p> <p>Programme Four: Voices Of Experience</p> <p><i>Clouds</i> by Haynes/Kiyooka, Film, 26'</p> <p><i>Buck</i> by Hume/Sujir, Video, 25'</p> <p><i>Up To Scratch</i> by Craig Condy-Berggold, Film, 7'</p> <p><i>The Teaching Rocks</i> by Lloyd Walton, Film, 20'</p> <p><i>Home To Buxton</i> by Prieto/McTair, Film, 30'</p>	<p><i>June 29th, 7:30pm</i></p> <p>Programme Five: Sexuality And Representation II</p> <p><i>Another Man</i> by Youth Against Monsterz, Video, 5'</p> <p><i>LaLaLa Human Sex Duo No 1</i> by Bernar Hebert, Video, 6'</p> <p><i>Ragged Clown</i> by Claude Ouellet, Film, 25'</p> <p><i>Learning About Feminine Sexuality</i> by Wendy Geller, Video, 5'</p> <p><i>Dorothy</i> by Troy Beuys, Video, 3'</p> <p><i>A Little Older</i> by Marsha Herle, Film, 2'</p> <p><i>Low Blow</i> by Denise Tremblay, Film, 4'</p> <p><i>Delivre Nous Du Mal</i> by Marc Paradis, Video, 9'</p> <p><i>Demi-Portion</i> by Maurice Van Themsche, Video, 5'</p> <p><i>Le Plaisir</i> by Lynda Peers, Video, 28'</p> <p><i>June 29th, 9:30pm</i></p> <p>Programme Six: Women Working Through History</p> <p><i>Say It</i> by Moses/Finlayson, Video, 7'</p> <p><i>Keep The Home Fires Burning</i> by Sara Diamond, Video, 49'</p> <p><i>A Woman's Work Is Always Done</i> by Basaraba/Babcock, Video, 2'</p> <p><i>Girls Just Wanna Have Funds</i> by Busby/Calvert, Video, 11'</p> <p><i>Reportage Bresil</i> by Loumede/Marcotte, Video, 16'</p> <p><i>Proud Women, Strong Steps</i> by Laura Sky, Film, 30'</p> <p><i>June 30th, 7:30pm</i></p> <p>Programme Seven: Fluid Landscapes</p> <p><i>Ma</i> by Kate Craig, Video, 16'</p> <p><i>My Father And I Went Fishing</i> by Karen Hoeberg, Video, 2'</p> <p><i>L'Etang</i> by Michelle Waquant, Video, 22'</p> <p><i>Dedication</i> by Elaine Pain, Film, 6'</p> <p><i>Waving</i> by Anne Marie Fleming, Film, 3'</p> <p><i>Seated Figures</i> by Michael Snow, Film, 42'</p> <p><i>June 30th, 9:30pm</i></p> <p>Programme Eight: Neo Narratives (And Other Melodramas)</p> <p><i>A Pack Of Lies</i> by Colleen Kerr, Video, 5'</p> <p><i>Harriet Loves</i> by Alexandra Gill, Film, 25'</p> <p><i>What's This All About</i> by Hawkes/Gehrmann, Video, 6'</p> <p><i>Cop Out</i> by Gary Kibbins, Video, 18'</p> <p><i>Seventh Winter</i> by Hegel/Thompson, Video, 12'</p> <p><i>Mysterious Moon Men Of Canada</i> by Colin Brunton, Film, 26'</p>
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iFpod is an ongoing experiment in disseminating Canadian video art through our website. The project was launched in 2007 for the 20th anniversary of Images and has continued to provide a platform for viewing an extended archive of contemporary and historical film and video.

iFpod 2012/1988

For the 2012 festival, Images is looking back to its first edition. Taking place over four days in June, 1988, the first Images Festival was a snapshot in a moment of contemporary film and video art in Canada. The 1988 festival was programmed by a team of artists and other fixtures on the local film scene and included Cameron Bailey,

Richard Fung, Marc Glassman, Annette Mangaard, Janine Marchessault, Paulette Phillips, Lisa Steele, Kim Tomczak and Ross Turnbull. Featuring 51 films and videos organized into eight programs, the lineup of the festival reads like a hit list of the most significant figures in Canadian art history: Philip Hoffman, Vera Frenkel, Paul Wong, Richard Kerr, Jan Peacock, Sara Diamond, Michael Snow, R. Bruce Elder and Steve Reinke (under the early pseudonym Troy Beuys).

A complete list of the works and programs is printed here as a reproduction of the original handbill made in 1988 and on our website we'll be presenting a temporary archive of as many of these works as we can track down for you to enjoy!

Head over to www.imagesfestival.com/ifpod for a little history lesson.



On Screen+ Live Images



Breaking the Frame

Marielle Nitoslawska

Canada, 2012, HDCAM, 100 min

Director Marielle Nitoslawska will be joined by Carolee Schneemann for an onstage dialogue following the film!

Wednesday April 4

7 PM

\$15 advance/\$18 door/\$50 VIP
seating, giftbag and reception with
the artist (limited tickets)

Royal Cinema

608 College Street

**Special
Gala
Preview!**



Breaking the Frame is a comprehensive portrait of the groundbreaking multidisciplinary artist Carolee Schneemann. A central figure in twentieth century avant-garde movements, Schneemann expanded the definition of art and art practice to include discourses on the body, sexuality and gender. A pioneer of performance art, she is also an accomplished painter, poet, installation artist and filmmaker.

While giving Schneemann space to tell her own story and share her thoughts, recollections and mediations on her life and work, Nitoslawska traces an intimate course through the artist's iconic oeuvre. The film demonstrates the diversity of her enormous artistic achievement and opens the work to renewed contemplation. A critical meditation on the relation of art to the physical, domestic and conceptual aspects of daily life as well as the structure and attributes of memory, *Breaking the Frame* itself pushes the formal boundaries of documentary filmmaking.

Eschewing standard chronologies, the film couples descriptive and self-reflexive modalities as it interweaves aesthetic and political reflection on the feminist body as a site for reframing art's histories.

Deftly weaving archival images with contemporary footage of Schneemann's journals, paintings and rural home, Nitoslawska captures the multi-dimensionality of the artist's work. By highlighting the sheen of photographic prints, the fibres of diary pages and the gloss of wet paint, she provides a textured mise-en-scene that resonates with Schneemann's corporeal focus. The visual composition of the film is complemented by a soundtrack replete with the music of James Tenney. The late composer was Schneemann's companion and collaborator for many years, and the two remained close friends until his death in 2006.

The Pettifogger

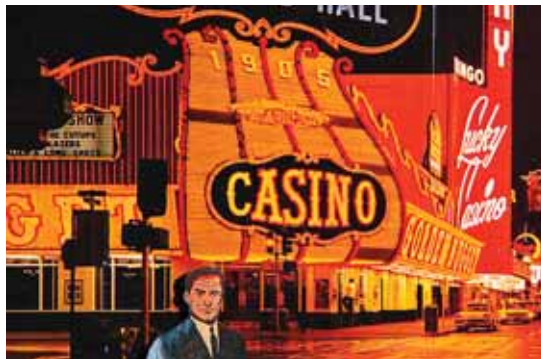
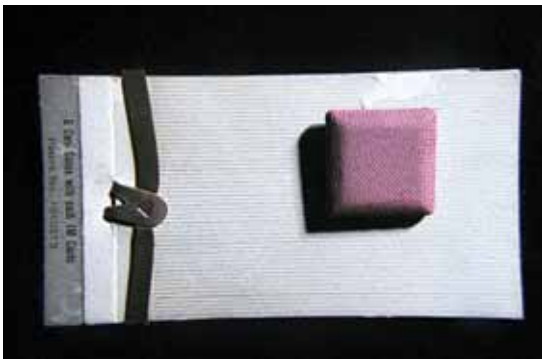
Lewis Klahr

USA, 2011, video, 65 min

Wednesday April 11
7 PM
Free Admission

TIFF Bell Lightbox
350 King Street West

tiff.cinematheque



In association with The Free Screen series at TIFF Cinematheque, we are delighted to present this special free pre-festival bonus screening with American collage-artist Lewis Klahr's new feature *The Pettifogger*. Klahr has been making films for over 30 years, re-animating found objects into rich reveries of pop culture dream-narratives. His film-making is one of paper ephemera, comic-book cutouts and marked playing cards. The textures of his found material become even more alive with Klahr's recent turn towards HD photography: the coloured half-tone dots of mid-century printing processes and the surface quality of aging paper become vividly foregrounded, a mixture of Lichtenstein and Frankenstein.

Klahr's longest piece to date is an elliptical narrative of a year in the life of an American gambler and con man (the "petty fugger" of the title), circa 1963. A narcotic mixture of noir-driven intrigue and brooding, contemplative passages driven by strong mood music and found dialogue from radio potboilers, *The Pettifogger* is "an abstract crime film and, like many other crime films involving larceny, a sensorial exploration of the virulence of unfettered capitalism. An impressionistic collage film, culled from a wide variety of image and sound sources that fully exploits the hieroglyphic essence of cutouts to ponder what appropriation and stealing have in common." – Lewis Klahr

The Nine Muses

John Akomfrah

UK, 2011, video, 94 min

Thursday April 12

6:45 PM

Admission: \$15 general/

\$8 members, students, seniors

Royal Cinema

608 College Street

Opening
Night
Party

Celebrate the festival
with us after the show!
9 PM

Images at 204
204 Spadina Avenue
FREE admission!



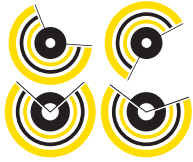
Revolutionary filmmaker and installation artist John Akomfrah was a co-founder of the influential Black Audio Film Collective in the early 1980s and has since been responsible for creating and producing a remarkable oeuvre of challenging and diverse moving image work. Replacing the conventional formal structures of documentary filmmaking with a poetic study of the overlooked elements in historical materials lends his work a unique and timeless quality.

In *The Nine Muses*, the Ghanaian-born British artist uses Homer's *Odyssey* as a point of departure for his elegiac exploration of migration, exile, alienation and the definition of home. Built around images of Caribbean and African migrants in the 1950s and 60s, the film looks in part at the experience of those referred to as "The Windrush Generation." Combining static shoots of lone figures in empty frozen landscapes, dynamic 16mm archival footage and a layered sound collage of readings and music, Akomfrah's evocative allegory of immigration is as much a journey in itself as a document of journeys.

The almost lunar Arctic landscapes depicted in the piece stand as points of departure from which to layer a variety of temporal, psychological and physical realities. Simultaneously travelling forward in space and backward in time, Akomfrah deftly weaves archival fragments with readings from Dante Alighieri, Samuel Beckett, Emily Dickinson, James Joyce, John Milton, William Shakespeare, Sophocles, Dylan Thomas, Matsuo Basho, TS Elliot, Li Po, Rabindranth Tagore and the music of Arvo Pärt and India's Gundecha Brothers in his self described "Proustian attempt to suggest the idea of migration."

Images 25th Anniversary 1988 Screening Part 1

Introduced by Cameron Bailey, Annette Mangaard and Ross Turnbull



Friday April 13
8 PM
Admission: \$10 general/
\$5 members, students, seniors

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

CFMDC
Canadian Filmmakers Distribution Centre



Left to right:
Last Days of Contrition by Richard Kerr
Sirensong by Jan Peacock

To celebrate 25 years of Images programming, we're looking back to the last weekend of June 1988. For four nights, the festival took over the Factory theatre and presented four programs with 51 films and videos by artists from across Canada. To help explore the origins of the Images Festival, we've invited founding board members and programmers to select and talk about the work from the first festival that had the most impact for them. Cameron Bailey chose *Last Days of Contrition* by Richard Kerr, Annette Mangaard picked *Orientation Express* by Frances Leeming and Ross Turnbull selected *Sirensong* by Jan Peacock.

Last Days of Contrition **Richard Kerr**

CANADA, 1987, 16MM, 35 MIN

With...*Contrition*, Richard Kerr continues to display his unique talents as one of Canada's strongest independent filmmakers. Stunning photography here evokes the concern for light and shadow more often displayed by still photographers. Kerr travels, physically, from Venice, California, through the badlands of Alberta to a baseball stadium in Buffalo and psychically from a mid-sixties, anti-Vietnam perspective to a mid-eighties sense of urban despair. Jingoism and the connection in American culture between games and war are deftly drawn in what is surely Kerr's strongest, most political film to date.

Sirensong **Jan Peacock**

CANADA, 1987, VIDEO, 8 MIN

"You are lured into seeing the place, except it's no longer a place – it's a scene, a point of interest."

The Moon and Monument Valley are known to us more as icons of representation than as geographical locations. This beautifully executed tape questions our ability to see beyond clichés, in an age of media saturation.

Orientation Express **Frances Leeming**

CANADA, 1988, 16MM, 15 MIN

Product logos, magazine cut-outs and photographs are animated in this hilarious, acerbic and incisive film that "challenge(s) the arrogance of a culture depicting women's lives as less than a three dimensional experience." – Frances Leeming

Leeming's postmodernist animation appropriates dominant cultural imagery, turning it on its ear and demonstrating that context is everything, that patriarchal capitalism's desire to induce consumerism can be transformed into a reflexive inducement to laughter and reflection.

—
Descriptions above from the 1988 Images Festival catalogue

Live

Sound Objects

Lucky Dragons

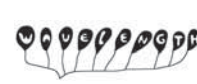
Tristan Perich

Abstract Random

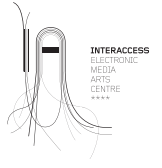
Co-Presented with Wavelength, InterAccess and Musicworks

Friday April 13
10 PM
Admission: \$10 general/
\$5 members, students, seniors

Images at 204
204 Spadina Avenue



for curious ears
musicworks
MAGAZINE
www.musicworks.ca | 416.597.3546



Clockwise from top left: Abstract Random, Lucky Dragons, Tristan Perich



To kick off the opening of the Images Festival space at 204 Spadina, Images is teaming up with Wavelength to present a night of sound, light, projections and beats. The show is presented in conjunction with the exhibition *Microtonal Array* at InterAccess, which explores boundaries between sound, object and image and features works by Tristan Perich and Sarah Rara.

Sarah Rara and Luke Fischbeck have been collaborating as Lucky Dragons since 2000. As a band, they are known for their participatory approach to making music, radically inclusive live shows and their playfully humanistic use of digital tools. Their live performances feature a tangled pile of cords, electronics and toy instruments often set up in the centre of the floor in a performance space. This mix of instruments works together to form interdependent relationships between the audience and the visual, aural and physical space of the room.

Tristan Perich's compositions have been described by *The Wire* magazine as "an austere meeting of electronic and organic." Inspired by the aesthetic simplicity of math, physics and code, Perich's work delves into the building blocks of what makes electronic music.

Closing the night is Abstract Random, a Toronto-based group composed of Jamilah Malika, LoverSun aka F.Nocera and Ayo Leilani. A rap electro dub mash-up that aims to make feminist politics cool again, Abstract Random's shows include visual projections, face paint and costumes.

As Afterwards the Image Still Rings

Saturday April 14
5 PM
Admission: PWYC

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

FUSE



Clockwise from bottom left:
Printed Matter by Sirah Foighel Brutmann
& Eitan Efrat
Unstable Grounds by Alexandra Navratil
Whose Eyes by Tan Tan
Turret by Björn Kämmerer



From surveillance videos, to a photojournalist's personal archive, the works in this program use collections of images to examine the process of looking. Implicit in this process is the question of where truth lies in an image, a question that is fraught with the complexities of memory, the position of the artist, their subject and the viewer.

Whose Eyes

Tan Tan

CHINA, 2011, VIDEO, 15 MIN

Four simultaneously screened surveillance videos of questionable origin present an urban Chinese landscape punctuated with violent outbursts.

Turret

Björn Kämmerer

AUSTRIA, 2011, 35MM CINEMASCOPE, 10 MIN

A widescreen rotating arrangement of undulating vertical lines, *Turret* is a mechanically reproduced visual abstraction created by filming a collection of mounted window casements slowly rotating on a turnstile.

xHz

Lucy Raven

USA, 2012, VIDEO, 7 MIN

Lucy Ravens' *xHz* is part of an expanding project composed of projection test patterns and calibration charts named after RP 40, a SMPTE test film for 35mm projection. Using materials designed for projectionists and technicians to calibrate the cinematic apparatus, Ravens' film presents this system of lines, colour and tone meant to interrogate perception and allow one to see or hear more accurately. In *xHz*, Ravens' focuses solely on test patterns for sound reproduction.

Printed Matter

Sirah Foighel Brutmann & Eitan Efrat

BELGIUM, 2011, 16MM, 29 MIN

Printed Matter unpacks an archive of photographs left behind by the artist's father, André Brutmann, who was a freelance photographer for the international press in the Middle East. His collection includes both a familiar visual history of the Israeli-Palestinian conflict (funerals,

speeches, armed violence in the streets during both the First and Second Intifadas) and, after the birth of his daughter Sirah Foighel Brutmann in 1983, a record of his family life. The archive is presented on a light table by the artist's mother, Hanne Foighel. As she leafs through the repeating grids of captured moments, both intimate and banal, Foighel reflects on the images, sometimes struggling to recall the exact scenarios, delivering a commentary that layers personal and political histories.

Tape #158: Document 2B

Kandis Friesen and Nahed Mansour

CANADA, 2011, VIDEO, 5 MIN

Tape #158: Document 2B rephotographs original footage which was shot for a unrealized documentary and was found at the Mennonite Heritage Centre Archives in Winnipeg, Manitoba. The filmmakers added an imagined translation to the untranslated footage, challenging notions of authenticity, authorship and collective memory.

Split Ends, I Feel Wonderful

Akosua Adoma Owusu

USA, 2011, VIDEO, 5 MIN

Compiling and manipulating 1970s era found footage of black women in salons in New York, New York, *Split Ends, I Feel Wonderful* examines image and iconography in African-American hairstyles.

Unstable Grounds (After The Great White Silence)

Alexandra Navratil

SWITZERLAND, 2011, VIDEO, 8 MIN

A continuous pan over a light table in a restorer's lab, *Unstable Grounds* is made up of 35mm film frames hand-etched with colour codes (amber, green, blue, etc). The film frames come from Herbert Ponting's *The Great White Silence*, which was shot by Ponting on an expedition to Antarctica led by Robert Falcon Scott in 1910. In an effort to make the material more spectacular to audiences when the film was released in 1924, it was embellished with colour tinting and toning. Navratil's film highlights the "semiotic vagueness" of these colour cues: how they are affected by the decisions and personal taste in the film restoration process as well as how they stand in contrast to the snowy white landscape depicted in Ponting's original material.

The Observers

Jacqueline Goss

USA, 2011, video, 67 min

Saturday April 14

7:30 PM

Admission: \$10 general/

\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,

McCaul Street entrance

「planet in focus」



The Observers is a stunning portrait of solitude and silence on the windswept summit of Mount Washington in New Hampshire. The beautiful, if foreboding, place is the location of one of the oldest weather stations in the world where staff members have taken hourly readings of the wind speed and temperature since 1932. Goss based her film on the work of the crew at the Mount Washington Weather Observatory, where she and a small crew filmed the architecture of the station, the surrounding landscape and the constantly changing weather conditions over several seasons.

The vast landscape and wild weather stand in contrast to the focused precision and monotony of the life and work of the solitary climatologists stationed at the observatory. Shots of weather maps, computer models and data along with journals, logs, charts and numbers, show the ways in which we seek to make sense of the mysteries of the wind and weather. Based in part on the Nathaniel Hawthorne story *The Great Carbuncle*, the film alludes to the folly of the human quest to possess that which cannot belong to us. In this case, the collection of facts that can make us blind to more profound truths. Adroitly skirting the border between the real and the re-enacted, *The Observers* portrays the poetry in science and gives us an evocative glimpse of an enigmatic mountain.



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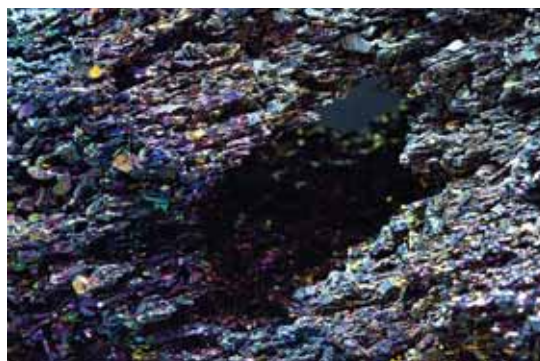
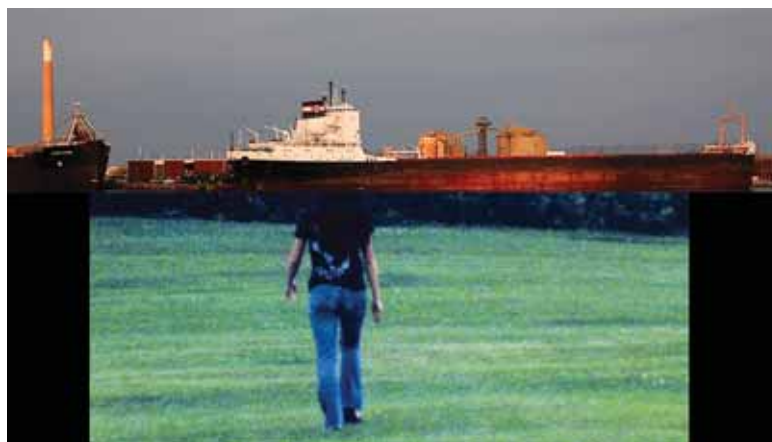
Right Ascension

Recent film and video from Toronto
Curated by Selena Lee and Carly Whitefield

Saturday April 14
9:30 PM
Admission: \$10 general/
\$5 members, students, seniors

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

insideout



Left to right:
Walking Away 2 by Peter Dudar
Rock by Geoffrey Pugen

Calling attention to systems through which we construct our sense of geospatial and spectatorial positioning, works in this program navigate considerations of the experience and representation of space.

Walking Away 2 **Peter Dudar**

1974/2011, VIDEO, 5 MIN

Playfully challenging the viewer's vantage point, *Walking Away 2* reworks Dudar's 16mm film with composited shots of Toronto's Port Lands.

Depart **Blake Williams**

2011, VIDEO, 10 MIN

Weaving together landscapes rendered through telematics, image-tracking technology and Google Street View, *Depart* examines the ubiquitous presence and aesthetic potential of navigational tools.

Landscape Series **Renée Lear**

2011, VIDEO, 3 x 3 MIN

After being subjected to multiple layers of editing, titles become the only point of reference for these video landscapes.

Landscape #10: Stong Pond in Winter, York University, Toronto (Enlarged 1900%, Blurred 8%, Sharpened 500% and Slowed Down to 5% of the Original Speed)

Landscape #12: Winter Flowers at Joshua Tree National Park, California (Enlarged 900%, Sharpened 249% and Slowed Down to 5% of the Original Speed)

Landscape #6: South-Facing Window View Between Long Branch and Exhibition Train Stations, Toronto (Enlarged 300%, Blurred 325%, Sharpened 1449% and Slowed Down to 10% of the Original Speed)



Clockwise from top left:
Towards a Vanishing Point by Chris Kennedy
Connecting with Nature by Clint Enns
Fresnel by Aubrey Reeves
Temps Mort by Kyath Battie

Wall of Death
Adam Rosen and John Creson

2011, VIDEO, 3 MIN

A cacophony of sound and turbulent glimpses of light confound carnival and carnage. Made on July 22, 2011 in response to the events that day in Norway.

Rock
Geoffrey Pugen

2012, VIDEO, 7 MIN

Panoramic shots of a volcanic rock capture an otherworldly radiance through techniques borrowed from digital advertising.

Fresnel
Aubrey Reeves

2011, SUPER 8, 4 MIN

Concentric prisms of the Reichstag's turbinate fresnel lens reflect, refract and multiply the light and bodies moving through its helical pathways.

Temps Mort
Kyath Battie

2011, VIDEO, 7 MIN

In reference to the filmmaking principle of narrative inertia, *Temps Mort* explores the ominous feelings evoked by depopulated architectural spaces.

Connecting with Nature
Clint Enns

2011, VIDEO, 2 MIN

An infomercial and an audio guide to spiritual enlightenment spawn an instructional video epitomizing New Age commodification.

Towards a Vanishing Point
Chris Kennedy

2011, 16MM, 8 MIN

"Pyramids mark the limit of the human sphere by offering a perspective point that disappears into the sky. This suggests that even the Pharaohs were subject to the infinite, into which they returned once their earthly reign came to an end." – Saul Anton

S is for Student

Curated by Dan Browne (Ryerson University)
Jennifer Sider (University of Toronto)
Cam Woykin (York University)

Sunday April 15
5 PM
Admission: PWYC

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

YORK FINE ARTS | YORK UNIVERSITY | **V tape**
www.vtape.org

frame discreet
8mm.film.transfer.house



Clockwise from top left:
Children of the Sun by Nikolas Tsonis
[s] by Sunjha Kim
In Memory by Pedro Lacerda



A visionary collection of student media works, spanning themes of technology, religion, nature, temporality, memory, the senses and the human condition. Exploring the thresholds of perception, the program offers viewers a unique opportunity to see the world through the eyes of a burgeoning generation of artists.

Once Upon a Time Cyrena Dunbar

Academy of Fine Arts, Nuremberg
GERMANY, 2011, VIDEO, 4 MIN

A series of completed actions, gestures, events – each with a beginning, middle and end.

What a Young Girl Should Not Know Emily Pickering

York University
CANADA, 2011, VIDEO, 6 MIN

Embroidered lessons in femininity and coming of age still told with a young girl's sense of wonder.

La Vie En... (Life in...) Julia Müller

Fachhochschule Dortmund
GERMANY, 2011, VIDEO, 2 MIN

Raindrops. A house. A flock of birds. A collection of moments culminate in a visual dance of our everyday surroundings.

Slow Sleep Masha Sedyaeva

Ural State Academy of Architecture and Arts
RUSSIA, 2010, VIDEO, 6 MIN

A nightmarish stop-motion torpor, stained with the blood of dreams.

So Certain I Was, I Was a Horse Emilie Serri

Concordia University
CANADA, 2011, VIDEO, 11 MIN

Against the abyssal black of the canvas, visions of light incarnate.

John's Desire

Henning Frederik Malz
Academy of Media Arts Cologne
GERMANY, 2011, VIDEO, 5 MIN
Source tape origins of the creation of the Universe; the abyss beyond the screen.

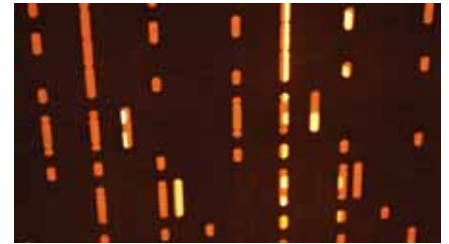
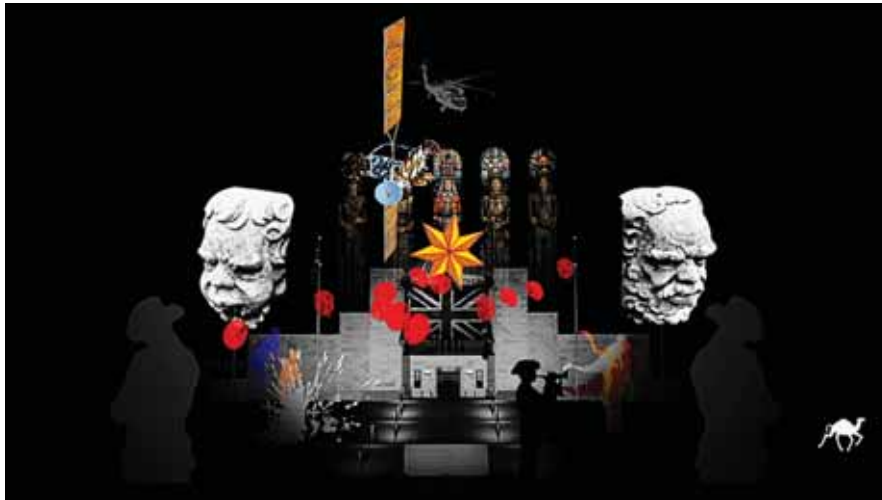
[s] Sunjha Kim

Academy of Media Arts Cologne
GERMANY, 2011, VIDEO, 11 MIN

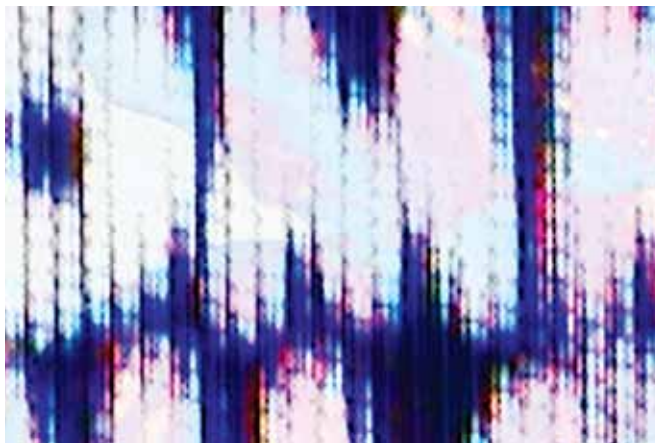
Sensuous steam / soaked skin surges / a sleek serpent slices, sinking slowly.

p.e.r.f.o.r.m.a.n.c.e. Karolina Glusiec

Royal College of Art
UNITED KINGDOM, 2011, VIDEO, 2 MIN
A poetic meditation on the kinetic illuminations of the Pianola.



Clockwise from top left:
A Children's Book of War by Sumugan Sivanesan
p.e.r.f.o.r.m.a.n.c.e. by Karolina Glusiec
Slow Sleep by Masha Sedyeva
In Memory by Pedro Lacerda



Na Memoria (In Memory)
Pedro Lacerda

Universidad de Artes,
 Ciencias y Comunicación
 CHILE, 2009, VIDEO, 4 MIN

An abstracted Hail Mary
 offers viewers a passage into
 the enlightened realm of
 techno-religious experience.

Children of the Sun
Nikolas Tsonis

York University
 CANADA, 2011, VIDEO, 9 MIN

A psychedelic feast for the eyes.
 Following an egg's spiritual
 journey and transformation
 through alternate worlds and
 into the heart of the sun.

**Those I Misunderstood
 and Unable to Identify**
Chia Yu Chen

School of Visual Arts
 USA, 2011, VIDEO, 3 MIN

A manual for personal
 communication, exploring
 the absurd positions we find
 ourselves in when confronted
 by a different set of rules.

A Children's Book of War
Sumugan Sivanesan

University of Technology, Sydney
 AUSTRALIA, 2010, VIDEO, 2 MIN

A digital decoupage on
 cultural imperialism –
 dedicated to the kids!

The Rising of the Soul
Jacopo Natoli

Chelsea College of Art and Design
 UNITED KINGDOM, 2011, VIDEO, 2 MIN

A visceral reflection on
 death and the role of protester
 as photographer.

Warning: Contains images that
 may be disturbing to some viewers.

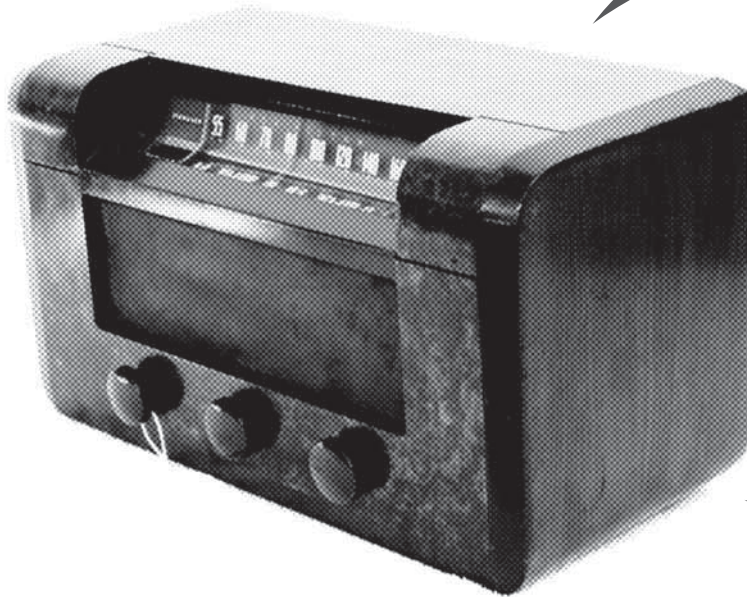
**Tell Me If Anything
 Was Ever Done**

Josh Schonblum

York University
 CANADA, 2011, VIDEO, 8 MIN

A gradual pan outwards reveals
 layers of increasing depth
 within a domestic encounter as
 a woman seeks to escape her
 narrative confinement.

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Drawing Conclusions

Sunday April 15

7 PM

Admission: \$10 general/
\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,
McCaul Street entrance



Clockwise from top left:

Charles by Monique Moublow

Point de Gaze by Jodie Mack

Line Describing Your Mom by Michael Robinson

First Law: Quail Ct. by Mike Gibisser



The Suppliant Robert Beavers

USA, 2010, 16MM, 5 MIN

The Suppliant is a double portrait of a small statue and of the artist in whose apartment it resides. Shots of the statue are intercut with details of the room, an anatomical sketch, a painting, an unmade bed and the sun streaming through the window. We never see the person who resides in the apartment, but the shot of the drawing gives meaning to the delicate and measured scratching on the soundtrack, and we understand that like the filmmaker the artist is also at work, although just what he is drawing remains a mystery.

Point de Gaze Jodie Mack

USA, 2012, 16MM, 5 MIN

Named after a type of Belgian lace, Mack's impeccably crafted new film employs her signature blend of formal rigour and structural playfulness in a study of line, colour, texture and light.

Line Describing Your Mom Michael Robinson

USA, 2011, VIDEO, 6 MIN

"This is the new choreography of devotion, via the vlog of southern nightmares. This is the light that never goes out. This is the line describing your mom." – Michael Robinson

Charles Monique Moublow

CANADA, 2012, VIDEO, 15 MIN

In this film, a young man delivers a monologue in Danish outlining a chronic series of disturbing actions and strange behavioural patterns

attributed to his brother, Charles. His unsubtitled narration is intercut with a closeup of a typewriter, the typebars apparently pecking out the story as he tells it. "When he was a teenager, my brother started showing signs of mental illness." The alternately humorous and tragic story remains incomplete as the narration contains ellipses and the views of the typed pages are not entirely visible, adding both to the poignancy and the mystery of the work.

Racetrack Superstar Ghost Myriam Yates

CANADA, 2011, VIDEO, 7 MIN

In *Racetrack Superstar Ghost*, Yates' static camera contemplates the parallel presence of temporary stands set up for a U2 concert and the neglected old buildings of the Hippodrome de Montréal racetrack. The abandoned site is ignited by a mega-event that brings it back to life, and the distant eye of the camera highlights ideas of permanence, capital and spectacle.

First Law: Quail Ct. Mike Gibisser

USA, 2011, 16MM, 22 MIN

First Law: Quail Ct. is one of four films that make up Mike Gibisser's *The Motive Power Series*. Each part of the series is shot at the titular street address and is a meditation on the thermodynamic laws, in this case, the notion that energy can neither be created nor destroyed. Gibisser examines the metaphors encased within these scientific truths to explore the boundaries between physics and metaphysics. Gibisser's film is at once a tender and loving personal documentary and astute visual essay, where footage of space exploration and moon landings is juxtaposed with the day-to-day exercises of an old man alone in his apartment.

Two Years at Sea

Ben Rivers

UK, 2011, 35mm cinemascope, 86 min

Sunday April 15

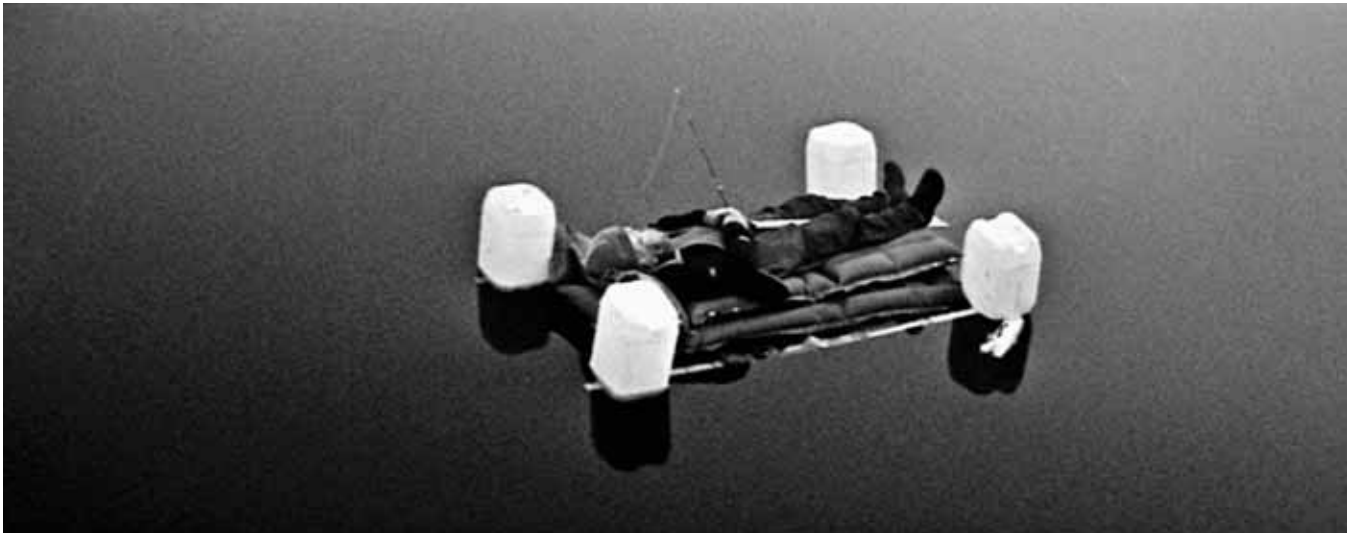
9 PM

Admission: \$10 general/

\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,
McCaul Street entrance



To those familiar with Ben Rivers' work, the opening shot of *Two Years at Sea* – the back of a long-haired man with a backpack trudging through a grainy widescreen winter landscape – comes as no surprise, and indeed we soon recognize the man and his environs from Rivers' 2006 film *This is My Land*. While that earlier film is an affecting glimpse of an eccentric character, *Two Years at Sea* is something entirely different and marks a great step forward for Rivers, a distillation of the concerns of much of his previous work played out on a monumental scale.

Resolutely cinematic, *Two Years at Sea* was shot, like many of Rivers' previous films, with a 16mm camera equipped with an anamorphic lens. Rivers then hand-processed much of the footage and blew up the finished film to 35mm. This technique results in a film that has a grainy uneven shimmering quality, an image that appears to be the direct imprint of the landscape depicted, with all the variations of weather temperature and humidity embossed on the emulsion. The unique texture of the film contributes to its enigmatic timeless quality that simultaneously seems to offer a glimpse of a post-apocalyptic future, a radical past, or an alternative present.

A Place in the World

Monday April 16

7 PM

Admission: \$10 general/

\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,

McCaul Street entrance



Clockwise from top left:

East Hastings Pharmacy by Antoine Bourges

The Home and the World by Lucy Parker

Portrait De La Place Ville Marie by Alexandre Larose

Third Law: N. Kedzie Blvd by Mike Gibisser



These four films all reflect on distinct structures and environments, drawing out qualities of space, time, architecture and weather.

East Hastings Pharmacy and *The Home and the World* also show us the inhabitants of two very different places, a methadone clinic in Vancouver's Downtown East Side and a live-in care facility in the English countryside for adults with learning disabilities. These places could not be more different, yet the endurance and spirit of the individuals in both situations are documented with a subtle and respectful grace.

Portrait De La Place Ville Marie

Alexandre Larose

CANADA, 2011, SUPER 8MM, 3 MIN

Both hub and landmark, Montréal's Place Ville Marie is significant as much for its underground city as its modernist towers. In this film Larose frees the edifice from its foundations, allowing the forms to dance an abstract *pas des deux* against a dazzling blue sky.

East Hastings Pharmacy

Antoine Bourges

CANADA, 2011, VIDEO, 46 MIN

Bourges documents the daily routine of a typical pharmacy in Vancouver's Downtown Eastside, where most clients are on a treatment that requires taking daily doses of methadone witnessed by the pharmacist. The architecture of the space is as much a character as the population which passes through it, with borders of glass between the street and the pharmacy and then between the pharmacist and her clients. The tension of the situation and the struggles on both sides of the glass are punctuated with moments of good humour and camaraderie.

Third Law: N. Kedzie Blvd

Mike Gibisser

USA, 2011, 16MM, 7 MIN

Part three of a four part series, each focusing on a different location, and a different law of thermodynamics. In this part Gibisser documents the change of seasons on North Kedzie Blvd in Chicago. "The third law of thermodynamics describes the parallel decline of temperature and entropy within a closed system – both continuous processes approaching an impossible limit. With open windows, seasons change in a home as memory persists. Death is a snowstorm in summer."

– Mike Gibisser

The Home and the World

Lucy Parker

UK, 2011, 16MM, 20 MIN

Parker filmed the rural care facility pictured in this film over the duration of nine months. She returned to the place every two weeks, documenting the ways in which routines in weekly life are focused on nurture and development, through both educational lessons and leisure time. *The Home and the World* considers the shifts between freedom and structure that exist in this environment, while also documenting the landscape, changes in weather and the qualities of indoor and outdoor space.

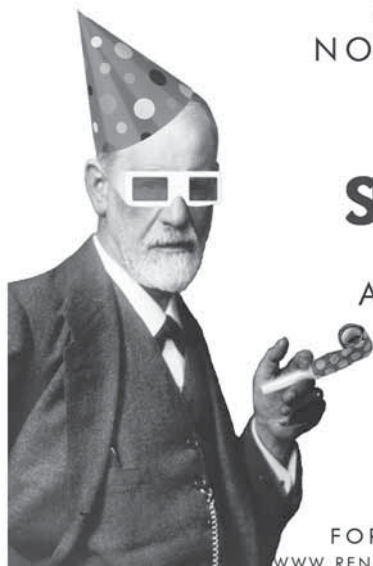


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A Space Gallery gratefully acknowledges the support of our members and project partners as well as the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council.

Memorie di uno Smemorato (Memoirs of an Amnesiac)

curated by Erik Martinson

This program originated with a fascination for those moments of recognition, of clarity, that seem initially tangible but fall away before language can take hold. It's a strange rush; what remains is a kind of residue, a fog of traces that let you know the process happened. It often occurs with moving images projected in dark rooms. From here a focus developed on forgetting, its forms and functions, and how it dialogs with memory. Inseparable as concepts, shifting attention from one reveals aspects of the other. *Memorie di uno Smemorato (Memoirs of an Amnesiac)*, Enzo Apicella's book references the story of the Smemorato of Collegno, a highly publicized case of an amnesiac shedding one identity for another. The book, aside from a beginning inscription, is blank. Similar to Apicella's project, the works in this program explore the tensions between memory and forgetting, the subsequent experience of anxiety, and the possibilities of letting go. Not a new page, but a blank one. Beautiful and empty.

Llora Cuando Te Pase (Cry When it Happens)

Laida Lertxundi

SPAIN/USA, 2010, 16MM, 14 MIN

Scan lines on a TV, when pixels dance with grain. A perfect stream of light through the clouds, a California glow. "Little baby, if only I had known, then I might not be alone." Vacancies, not just on signs. Motel door wide open. A few notes played. Waves crash, portable stereo cries out. Sitting on the edge. Look up, easier than looking back. It's already fading away, into weekly rates paid up front.

Insideout

Tonje Alice Madsen

NORWAY/DENMARK, 2010, VIDEO, 25 MIN

Constructed from the digital ether of YouTube, the lives of strangers are sutured together. Their compressed confessionals become a narrative that follows the cycle of a day, from dawn, through the day and a very dark night, till dawn again. There are no memorable bodies in frame; it is all in the voice that the self is explored, cameras pointed out and text pointed in. This bodiless exploration of the deeply personal buttresses the unified narrative, forgetting the individual across the shared, dense, pixelated surface of the video image. YouTube is the archive we don't need to remember, just share.

Monday April 16

9:15 PM

Admission: \$10 general/
\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,
McCaul Street entrance



Top to bottom:
Llora Cuando Te Pase by Laida Lertxundi
Insideout by Tonje Alice Madsen



Second Law: South Leh St.

Mike Gibisser

USA, 2010, 16MM, 14 MIN

A meditation on thermodynamics; entropy and irreversibility. Light from the window pours over the carpet. Caressing shots of an interior, a well cared for home, not without its difficulties. A grandmother explains the balance upheld, between should I stay or should I go. A chair moves on its own. On the wall a wedding photo is obscured by the framing of the shot, a hand blocks the light from the window, and when lowered, the burst fills our eyes. We wait; a test. A disembodied voice confirms the connection.

Omokage (Remains)

Maki Satake

JAPAN, 2010, VIDEO, 6 MIN

In and out of movement, from stop to go, photos hurtle us into their lived antecedents. A collection of a grandfather's photos are brought to life again, confronted by the fictitious present, and the granddaughter with a camera. The 'x' on the ground, where he must have stood to get the shot, is now occupied by her. Where she was, standing as the subject all those years ago, is now a mirror, a reflection of what cannot be again. The device that reminds of the loss, stares back. A road, a field, that tree, all are approached, forward and backward, all lined up as seamlessly as possible, knowing the holes aren't in the photographs.

Clockwise from top left:

Agatha by Beatrice Gibson

Second Law: South Leh St. by Mike Gibisser

Omokage by Maki Satake

The Forgetting of Proper Names by Agnieszka Polska



The Forgetting of Proper Names

Agnieszka Polska

POLAND/GERMANY, 2009, VIDEO, 4 MIN

A studio, filled with art objects and curios, an animated space for modernism and music (and ghosts), is the back drop for a voice-over excerpt from Freud's *The Forgetting of Proper Names*. A sculpture inches along, as if to get away, boots move of their own accord, stepping in and out of a plaster-like substance, and a breeze, or some force, curls sheets of music. Something wants back in. A wall of monitors displays grey. All becomes buried, until a silhouette of a figure packs it back in. "In the course of our efforts to recover the name that has dropped out, other ones, substitute names enter our consciousness. We recognize them at once, indeed, as incorrect, but they keep on returning and force themselves on us with great persistence."

Agatha

Beatrice Gibson

UK, 2012, VIDEO, 14 MIN

The side of the frame flares out so you know it's a dream. It becomes apparent that, although similar, there are profound differences between this planet and our own. The most startling is the lack of verbal language. The narrator, our guide to this world, tells us how communication happens, based on interactions with Gladys and Agatha, two beings that confound as they draw the observer in. The names are created for our benefit, and one must wonder if any observations can be trusted, are they all too written, too read from dialogue that isn't there? What may be certain is the loosening that happens with regard to interpretation. If words cease to have importance then how can the experiences on this planet be readily expressed? Instead of syntax and meaning we are left with rhythm and colour. Based on a dream had by the radical British composer Cornelius Cardew.

A Letter to the Living

Tuesday April 17

9 PM

Admission: \$10 general/

\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,

McCaul Street entrance



From top left:

To Mark the Shape by JB Mabe

Algonquin by Travis Shilling

Hoof, Tooth & Claw by Adam Gutch and Chu-Li Shewring

The Well of Representation by Evan Meaney

S.T.T.L by Elisabeth Smolarz



Reflections on states of being and ending. Working with the real, the imagined and the remembered, the artists in this program address death in both literal and figurative ways.

S.T.T.L

Elisabeth Smolarz

USA, 2011, VIDEO, 4 MIN

As a woman folds laundry at a laundromat, she delivers a detailed clinical account of the physical transformations that occur in the human body as it succumbs to cancer.

The Well of Representation

Evan Meaney

USA, 2012, VIDEO, 7 MIN

From 16mm to 16 bit! Using Hollis Frampton's *Gloria!* as a foundation, *The Well of Representation* is a remake and reconsideration of this avant-garde classic from 1979. Here, hacked vintage video game imagery is used to echo both the formal and narrative elements in Frampton's original film: a collision of new and old technologies and a rumination on mortality.

Algonquin

Travis Shilling

CANADA, 2011, VIDEO, 4 MIN

A brutal and poetic story of a wolf reincarnated in the world as a man.

To Mark the Shape

JB Mabe

USA, 2011, 16MM, 3 MIN, SILENT

A fleeting portrait of a snowy landscape shot on expired film stock with a broken down camera.

Under the Shadow of Marcus Mountain

Robert Schaller

USA, 2011, 16MM, 6 MIN, SILENT

With *Under the Shadow of Marcus Mountain*, Robert Schaller continues looking at landscape and affixing its indexical image to emulsion employing original photographic techniques. Schaller's stripped down 16mm filmmaking is the epitome of independent cinema; he uses manual processing, custom-made emulsions and chemicals and shoots with pinhole cameras and other handmade devices. The resulting images are simultaneously immediate, ephemeral and timeless.

Hoof, Tooth & Claw

Adam Gutch and Chu-Li Shewring

UK, 2011, VIDEO, 17 MIN

Hoof, Tooth & Claw is an affecting and sympathetic portrait of 86 year old farmer Betty French, her land and the various animals in her care: horses, cattle and a gnarled and greying pack of sheep. A visit from the ministry of agriculture transforms the disorderly order of Betty's daily life.

where she stood in the first place.

Lindsay McIntyre

CANADA, 2010, VIDEO, 10 MIN

Situated at the geographic centre of Canada, Baker Lake, Nunavut is the only inland settlement in the Canadian Arctic. Fixing its gaze on this stark landscape, McIntyre's haunting and sparse film uses hand wrought black and white 16mm film in a meditation on place and personal histories.

Señora con flores (Woman of Flowers)

Chick Strand

USA/MEXICO, 1995/2011, 16MM, 15 MIN

Chick Strand's last film, a portrait of a Mexican flower vendor, is a perfect example of her empathetic ethnography. Strand combines delicate close-ups of the woman's surroundings as she goes through her daily routine, which are accompanied by her description of decades of suffering abuse at the hands of her alcoholic husband. A testament to patience and endurance, Strand reveals the beauty and grace of her modest subject. – Post-production, preservation and print courtesy of the Academy of Film Archive.

Two Movies

Tuesday April 17

9 PM

Admission: \$10 general/

\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,
McCaul Street entrance

cinema scope
EXPANDING THE FRAME ON INTERNATIONAL CINEMA



Left to right:

Two Cabins by James Benning

Ani, Nan DooKKeobiga Anigo Geobuk-ee Yo! by Elke Marhöfer (both images)

Two Cabins

James Benning

USA, 2011, VIDEO, 30 MIN

For his latest video, Benning reconstructed Henry David Thoreau's and Ted Kaczynski's iconic cabins, and uses these structures to reflect on utopian and dystopian versions of social isolation. Mounted on the walls of each cabin are copies of paintings by so-called outsider artists, also made by Benning. On the surface, Benning's two cabins are night and day, invoking contradictory sets of reclusive intentions and divergent paths leading back out. Deeper inquiry reveals the Thoreau/Kaczynski equation to be inspired. Benning's engagement makes discernable a multitude of contacts between their motivations, beliefs and experiences of seclusion. Benning's armature artfully unfolds a complex articulation of practices of dissent, non-prescriptive ways of living and the politics of solitude. – A.R.T. Press

Ani, Nan DooKKeobiga Anigo Geobuk-ee Yo!

(No, I am not a toad, I am a turtle!)

Elke Marhöfer

GERMANY, 2012, VIDEO, 50 MIN

Elke Marhöfer's observational essay takes its title from a Korean Pansori song. One of three musical interludes performed in the film, this song tells the story of a turtle locked in a futile circle of evasion with a hungry tiger. Marhöfer's film is concerned with the formal attributes of Pansori music – its traditions of storytelling and the transmittance of an alternative knowledge. The film journeys through natural landscapes, small town streets, forested mountains and busy shipping channels as it looks at the divide between the traditional and the modern. Shot in 16mm, this measured and lyrical film is an exploration into the boundaries between humans, animals and things.

Critical Mass

Kerry Tribe

with Reed Windle
and Jasmine Woods

Preceded by a lecture with Kerry Tribe
Programmed and co-presented with The Power Plant

**Wednesday April 18
7 PM**

Admission: \$10 general/\$5 students,
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Critical Mass is the third part of Hollis Frampton's classic structural film series *Hapax Legomena* (1971–72). Using the domestic dispute of a young couple as its raw material, *Critical Mass* consists of an improvised performance filmed on two 100' reels of 16mm film. Frampton edited the material in an increasingly complex and frenetic series of cuts, resulting in a rhythmic, syllabic cacophony that gradually shifts the sound to sync with the opposite character. For the performance of the same name, artist Kerry Tribe worked with two professional actors. First transcribing then memorizing the entire text of the film, the actors

restage the film, shot for shot. In Tribe's version, the actors perform the words exactly as they are heard in the film, including all the interruptions, partial words and stutter effect. In this way she transforms the piece, so that the editing of the film becomes embedded in the performance itself. *Critical Mass* is Tribe's first live performance project and continues the investigation into personal and historic memory found in her film and video works. The performance runs approximately 30 minutes and will be preceded by a lecture by Tribe about her practice.

The Third Man

Erik Bünger

Preceded by

Steve Kado
Jodie Mack

Wednesday April 18

10 PM

Admission: \$10 general/\$5
members, students, seniors

Images at 204

204 Spadina Avenue

cmagazine



As a child, my father told me about the movie: in a city somewhere, a man searches for another man. Everyone he meets tells him that his search is in vain, for the other man is already dead, but he refuses to give up and suddenly he believes he catches a glimpse of the other man's face in a doorway. Then Dad sat down in front of the piano and in his own tiptoeing kind of way he played the theme from The Third Man. It made me dream of footsteps echoing in back alleys and a great, green shadow flickering by in the corner of my eye. Every time I heard that melody I had the peculiar feeling of someone observing me from a hidden viewpoint. – Erik Bünger

In *The Third Man*, Erik Bünger provides a narrative journey through the haunting and infectious character of popular music and its effect on the contemporary psyche. Beginning with the memory of his father playing Harry Lime's theme from the film *The Third Man*, Bünger's performance follows the spectre of melodic memory through a series of cinematic and pop culture references. From the zombies of George Romero's *Dawn of the Dead* (1978), to the machine-like performances

of the von Trapp children led by Julie Andrews in *The Sound of Music* (1965), Bünger weaves a cunning web from these seemingly disparate threads, and captivates us with an analysis that is at once maddeningly rational and dizzily illogical at the same time.

Preceding Bünger's performance is *Turning Away Part of the Light: The Future of Cinema*, a new presentation by Steve Kado that examines the question of why the moving image has remained essentially unchanged since its introduction in the late 19th century. Should we not ask for more from our eyes? Mired firmly in this despair, the work examines the technical history of moving pictures to propose new depths for a bold cinema of the future.

The Future is Bright by Jodie Mack is a bittersweet confection in 16mm, which will be screened between the performances as a brief cinematic and musical interlude.

—
The Third Man is a co-production with the Impakt Foundation, Utrecht in the framework of Impakt Works 2010 and has been made possible with the support of the City of Utrecht and the Mondriaan Foundation.

I Eat Pickles At Your Funeral

Keren Cyttter

Thursday April 19

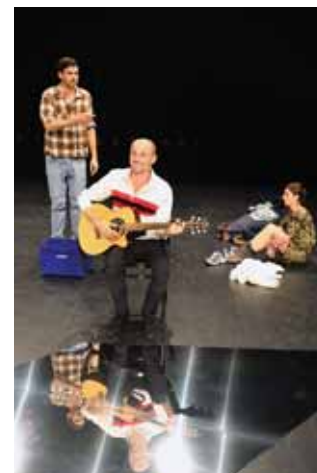
7 PM

Friday April 20

7 PM

Admission: \$15 general/
\$8 students, seniors, members

Al Green Theatre
750 Spadina Avenue



As an artist who makes films, installations, performances, drawings and even writes fiction, Images is thrilled to work with Oakville Galleries to host a major presentation of Keren Cyttter's work at the 2012 Images Festival, which includes this performance as well as the most ambitious survey to date of her work, spanning both of the Oakville Galleries locations. The performance, *I Eat Pickles At Your Funeral*, is one of several new commissions and co-productions that Images is supporting this year in recognition of our 25th Anniversary.

I Eat Pickles At Your Funeral is a performance that plays with the structures of a theatre play and the theatre itself. On stage and off stage swap places, which means we mostly see the story that happens "off stage." The intrigues between the actors are mixed with the rehearsal of lines and scenes. As the play develops, it becomes unclear what is acted or not. Both the stories and characters seem to mingle and at its peak it seems that the mixed-up mental state of the characters has taken over. The play builds overlapping dialogues, inner monologues and repetitive movements, which are accompanied by video fragments showing part of the story and rehearsals; a mirror, table and chairs that represent lost props, but are the props at the same time; and lighting design that plays with the idea of being backstage.

I Eat Pickles at Your Funeral features performers Lisa Marie Becker, Andrew Kerton, Susie Meyer and Fabian Stumm, with lighting design by Sebastian Zamponi. The production is curated/produced by Maaike Gouwenberg. *I Eat Pickles at Your Funeral* is commissioned by A.P.E (art projects era), and is a co-production of A.P.E, Hebbel am Ufer (Berlin) and the Images Festival.

For more details on Cyttter's exhibition, please see page 88.

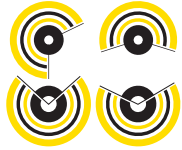
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Images 25th Anniversary 1988 Screening Part 2

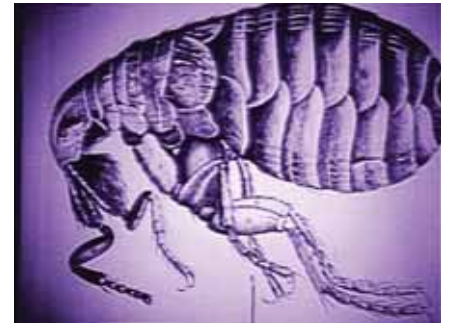
Introduced by Richard Fung, Marc Glassman,
Janine Marchessault and Kim Tomczak



Thursday April 19
9 PM
Admission: \$10 general/
\$5 members, students, seniors

Images at 204
204 Spadina Avenue

V tape
www.vtape.org



Left to right:
Learning About Female Sexuality
by Wendy Geller
Clouds by Fumiko Kiyooka
Censored... by Vera Frenkel

This program continues our reflection and celebration on 25 years of Images with more selections from the first festival in 1988. The screening will be introduced by members of the sounding board and programming committee of the first Images, including Richard Fung presenting *Clouds* by Fumiko Kiyooka and Scott Haynes, Janine Marchessault presenting *Delivrez-nous du mal* by Marc Paradis, Kim Tomczak presenting *Learning About Female Sexuality* by Wendy Geller and Marc Glassman presenting *Censored: The Business of Frightened Desires* by Vera Frenkel.

Clouds

Fumiko Kiyooka and Scott Haynes

CANADA, 1985, 16MM, 26 MIN

This powerful, formally innovative documentary explores Japanese-Canadian history in an associate, collage-like fashion, evoking the connection between the rise of the military government in 1930's Japan and the interning of Canadians of Japanese descent in 1940's Canada. Two women screen archival footage, recalling familial experiences and thereby demonstrating the value of oral history as a source for important lessons and perspectives on tragedies of the 20th century.

Learning About Female Sexuality

Wendy Geller

CANADA, 1987, VIDEO, 5 MIN

Performance artist Wendy Geller offers a flip response to feminist readings of Freudian theory. Sitting in what can only be construed as her analyst's office, Geller parodies a number of psychoanalytic maxims. Vulgar Freudianism at its best!

Censored: The Business of Frightened Desires (or the Making of a Pornographer)

Vera Frenkel

CANADA, 1985-87, VIDEO, 25 MIN

Mapping out the insidious relation between government censorship and pornography, Vera Frenkel's highly acclaimed sense of the ironic is in top form. The primarily graphic images (text, drawings, archival materials, charts) are occasionally interspersed with footage (the sex-life of bugs!) from Frenkel's 1985 installation of the same name. Pornography and tourism are the secret regulators of subversive activity in a post-industrial world which feeds on its own contradictions.

Delivrez-nous du mal

Marc Paradis

CANADA, 1987, VIDEO, 9 MIN

Languishing male couples caress, naked hunks strike sculptural poses as a handsome man comments on the "trivial nature of the orgasm." This piece looks at the hype around sex and the resulting differences between our expectations and the reality of the experience.

—
Descriptions above from the 1988 Images Festival catalogue



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El árbol de las fresas (The Strawberry Tree) Simone Rapisarda Casanova

Canada/Cuba, 2011, video, 71 min

Friday April 20

7 PM

Admission: \$10 general/

\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,
McCaul Street entrance

 *Shine Brighter*
Sheridan



Less than a month after Simone Rapisarda Casanova completed shooting in Juan Antonio, a village on Cuba's North Eastern coast, the place was wiped out by a hurricane. Thus *El árbol de las fresas* begins with four of the now displaced former inhabitants reminiscing about their home and what they have lost. Eschewing drama and pathos, the opening sets the tone for what is an unusual documentary; the subjects often address the camera directly and even tease the filmmaker. In doing so they disrupt the usual relationship between viewer and subject in a playful way that allows both the viewer and the viewed to share equally in the filmmaking process.

The film observes two families, Silva Ocampo and Silva Vidal, as they perform daily tasks, grinding coffee, mending nets, fixing a flat tire (in a particularly unique way) as well as preparing for the start of the fishing season and the celebration of Children's Day. Rapisarda Casanova knows how to frame a scene, and cleverly uses the limitations of his digital camera to provide a grainy sun bleached portrait of the place where Christopher Columbus is said to have first landed in the New World in 1492. Since then, the traits and traditions of the indigenous Taíno population have integrated with those of the Spanish colonizers, resulting in a culture of resourcefulness, wit and resilience. Despite the apparently modest living conditions in Juan Antonio, Rapisarda Casanova has created an enduring document of a rich and beautiful life and of a people who won't soon be forgotten.

Sidewalk Stories

Left to right: *Century* by Kevin Jerome Everson,
Sidewalk Stories by Rizki Resa Utama



In the street or on the sidewalk, staying put, passing through or coming to the end of the line. The films in this program are all street scenes of a sort, but each of them looks a little longer or deeper at the places and things we take for granted in our own daily shuttle from home and back, whether it's a journey of a few metres or many miles.

Everything is Everyday

Patrick Tarrant

UK, 2011, VIDEO, 10 MIN, SILENT

The 54 shots in this silent portrait of a window cleaner were each recorded on a different day. The resulting work is grounded by the labour of its subject and the repetition and efficiency of his gestures suggest an expertise acquired through practice over time. The video simultaneously expands and contracts the space around the worker, placing him in a maze of reflection, colour and light.

Sidewalk Stories

Rizki Resa Utama

INDONESIA/GERMANY, 2010, VIDEO, 9 MIN

Rizki Resa Utama arrived in Germany from Indonesia in 2008. On his daily walks through the city he finds a variety of objects, each of which suggests a story or a clue to help both decode and describe his new surroundings, while triggering reflections on the place he left behind.

Protocol

Lina Rodriguez

CANADA/COLOMBIA 2011, 35MM, 75 SECONDS, SILENT

The official structures that protect or reassure us can also be a reminder of the dividing line between the empowered and the disenfranchised. Rodriguez's glimpse of the Castillo de San Felipe de Barajas in Cartagena shows the physical manifestation of power, the 16th century fortress walls, built with slave labour, along with an abstract symbol of power, a huge Colombian flag.

Workers Leaving The Googleplex

Andrew Norman Wilson

USA, 2010, VIDEO, 12 MIN

The most impressive fortresses of this century are constructions of projected images that appeal to the popular imagination, often without

Friday April 20

9 PM

Admission: \$10 general/
\$5 members, students, seniors

Jackman Hall

317 Dundas Street West,
McCaul Street entrance

AutoShare™



showing the labour that props them up. Wilson's sidewalk inquiries into a marginalized class of workers on the campus of Google headquarters got him fired from his job there as a video editor. This video presents the material collected during his investigation as he narrates his experience.

Kreis Wr. Neustadt (A to A)

Johann Lurf

AUSTRIA, 2011, 35MM, 5 MIN

From his very audible Vespa, Johann Lurf documents around 100 roundabouts in Lower Austria, creating a catalogue of the bizarre landscaping and banal architecture of these traffic islands and the roadside environments in which they exist.

Traces

Scott Stark

USA, 2011, 35MM 6 MIN

The mundane details of Stark's urban surroundings are transformed into a shimmering rhythmic dance of forms in this hybrid of digital and analogue technology. *Traces* consists of a series of short 35mm films generated from digital still images and output to a film recorder, a device that prints directly onto 35mm film.

Puhelinkoppi (1882–2007)

Hope Tucker

FINLAND/USA, 2010, VIDEO, 8 MIN

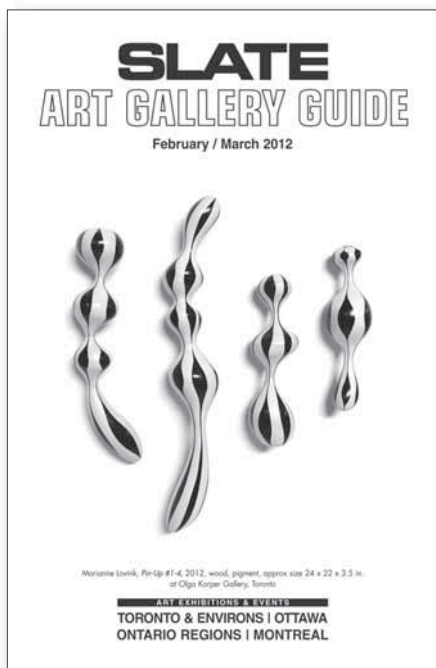
Marking a shift in the functioning of private and public space, after existing as a sidewalk staple for over a century, the last public phone booths in Finland are now extinct. Tucker employs her camera phone to document their passing.

Century

Kevin Jerome Everson

USA, 2012, 16MM, 6 MIN

Everson's second in a series of films of automobiles being compacted for disposal, *Century* refers not only to the Buick destroyed in the film but the rise and fall of the auto industry in the north eastern states and provinces over the last 100 years.



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334 Queen St. West



208 Queen St. West

Florentina Hubaldo, CTE Lav Diaz

Philippines, 2012, video, 360 min

Saturday April 21
Noon
Admission: PWYC

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

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INTERNATIONAL FILM FESTIVAL



Chronic Traumatic Encephalopathy (CTE) is a progressive degenerative disease of the brain found in athletes (and others) with a history of repetitive brain trauma. The condition has been known to affect boxers since the 1920s and since then has been diagnosed in football players and other individuals who are subject to frequent concussions. The resulting degeneration of the brain tissues can eventually cause memory loss, confusion, impaired judgment, impulse control problems, aggression, depression, and eventually, progressive dementia.

In *Florentina Hubaldo, CTE*, Lav Diaz chronicles the suffering and struggle of a young woman held captive by her father and forced into prostitution in the Bicol region of the Philippines. Florentina's story eventually intersects with that of a farmer and his dying wife, as well as that of two treasure seekers from the city whose fruitless endless digging is interrupted only by the haunting sounds of a gecko. An epic Dickensian portrait of suffering, poverty, greed, desperation and abuse, the characters in this film are all products or symptoms of the colonial trauma, war, political devastation and natural disaster that has been the everyday reality of life in the Philippines for hundreds of years.

Closing Night Gala

Yo La Tengo presents: The Sounds of Science

Films by Jean Painlevé, France, 1929–65, 35mm
With special guest Mantler
Plus a film by Larissa Fan

Saturday April 21
8 PM

Admission: \$25 advance (see p. 7),
\$30 general/\$15 members,
students, seniors

Toronto Underground Cinema
186 Spadina Avenue



Closing
Night
Party

Celebrate the festival
with us after the show!
10 PM
Images at 204
204 Spadina Avenue
FREE admission!

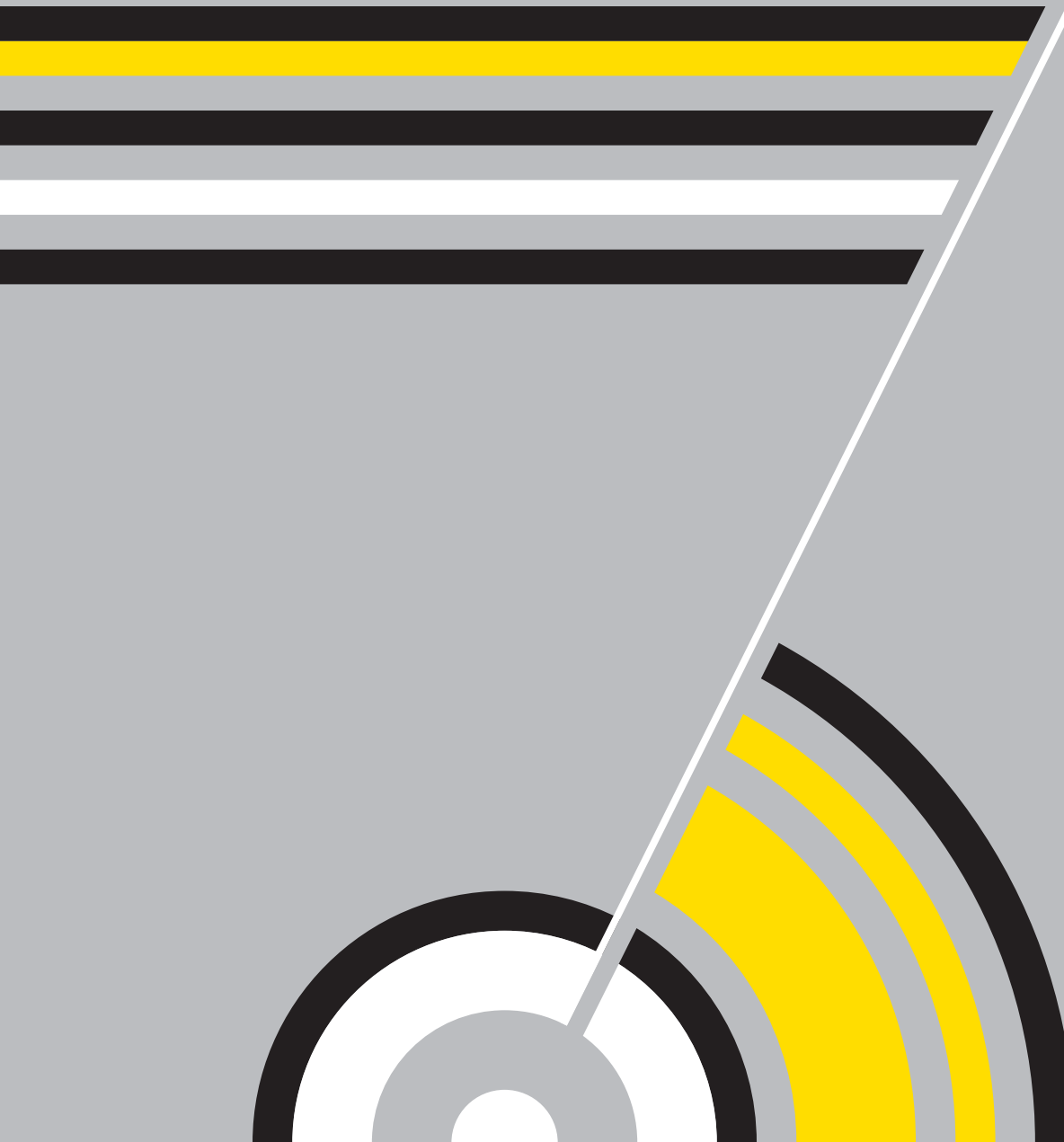


A day in the life of the sea urchin. Jellyfish and seahorses giving birth. The love life of the octopus. These are the scenarios we encounter in the films of Jean Painlevé (1902–89), the legendary French avant-garde filmmaker who – long before Jacques Cousteau – became obsessed with life under the sea. Famously declaring “science is fiction,” Painlevé courted controversy in the 1920s and 30s by unabashedly anthropomorphizing his aquatic subjects in his scientific-poetic cinema.

In 2001, the San Francisco Film Festival presented a series of Painlevé’s classic films with a live score commissioned by American indie-pop icons Yo La Tengo. An instrumental departure from the trio’s usual sound, *The Sounds of Science* explores ambient post-rock territory reminiscent of Tortoise and the Chicago scene – with occasional

forays into funky free-jazz – that beautifully transports the viewer and listener into the alien world beneath the waves. Yo La Tengo has performed *The Sounds of Science* around the world since its premiere, but it has never been presented in Canada. Images is very excited to present its Canadian premiere at the Closing Night Gala of our 25th Anniversary Festival. Sink into your seat and witness these classic, vintage science films in gorgeous 35mm archival prints, along with music by one of the most acclaimed ensembles of our time.

Opening the evening will be a performance by Toronto-based soul-pop singer/songwriter and film curator Chris Cummings a.k.a. Mantler, and *The tide goes in, the tide goes out* by Larissa Fan – a hand-processed black and white ode to the secret world of moon jellyfish (*Aurelia aurita*).



Off Screen



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Silvia Kolbowski & Naeem Mohaiemen

USA, 2009–2010 & Bangladesh/USA, 2010

April 14–May 26

Opening Reception:
Saturday April 14, 2–5 PM

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

A Space Gallery

110-401 Richmond Street West
aspacegallery.org



Top to bottom:

A Few Howls Again? by Silvia Kolbowski

The Young Man Was (Part 1: United Red Army)

by Naeem Mohaiemen (both images)



Since 2006, Naeem Mohaiemen has been making works related to the history of the ultra-left in the 1970s, particularly on movements in Asia and their connection to organizations and events in Europe and the Middle East. Mohaiemen's project consists of essays, photographs and videos. In *The Young Man Was (Part 1: United Red Army)*, Mohaiemen focuses on the hijacking of Japan Airlines flight 472 by the Japanese Red Army. En route from Bombay, the flight was redirected to Dhaka, Bangladesh where it remained for six days before the Japanese government ceded to the JRA's demands. Mohaiemen's video is based on audio transcripts of the negotiations between the Dhaka airport control tower and the lead hijacker, which the viewer experiences as barely decipherable voices accompanied by a black screen. Interspersed between the audio recordings are a series of archival television images from Japan and Bangladesh, as well as Mohaiemen's own reflections on the JRA that frame the events from an autobiographical perspective.

Silvia Kolbowski's *A Few Howls Again?* uses stop motion animation to resurrect the late journalist and political militant Ulrike Meinhof who was found hanged in her cell at Stammheim Prison in 1976. The video includes excerpts from Meinhof's writings as well as comments about her by her critics, contemporaries and Kolbowski. An actress portrays the dead radical as pictured in a newspaper photograph of her body, the same picture that was the source for Gerhard Richter's painting *Dead* (1988). Kolbowski employs the iconic text and images to raise questions about historical and contemporary state violence and political resistance, as she explains, using the past "as a filter to try and understand the present."

The Fortune Teller

Annie MacDonell

Canada, 2012

April 11–June 3

Opening Reception:
Tuesday April 17, 5–7 PM

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

Wednesday 10 AM–8:30 PM

Admission: FREE (Young Gallery)

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



For our 2012 festival, Images and the Art Gallery of Ontario are partnering to help realize a project with Toronto artist Annie MacDonell for the AGO's Young Gallery. MacDonell's new film and sculpture installation is the second part of a three part work that began with her exhibition at Mercer Union earlier this year entitled *Originality and the Avant Garde (On Art and Repetition)*. Using as its source material the classic Rosalind Krauss text *The Originality of the Avant-Garde and Other Modernist Myths* (1986), MacDonell's project questions ideas of authenticity and appropriation within the production and consumption of contemporary art.

In this phase of this project, MacDonell enlisted the help of Patricia Measures, a conservator at the AGO, to restore a decaying hand sculpture that was once a part of an early 20th century fortune telling arcade machine. Throughout the process, MacDonell filmed the conservator as she worked to bring the century-old object back to life. The resulting film and sculpture will be exhibited alongside each other in the exhibition *The Fortune Teller*. Building on her previous work, MacDonell's new project further draws out themes around modernity, originality and the production of art. In *The Fortune Teller*, the object and image become inexorably linked in a feedback loop of history – from the mechanical hand of the gypsy psychic to its slow decay over decades, culminating with its eventual rejuvenation to its original state a century later.

The Paul Good Papers Deanna Bowen

Canada, 2012

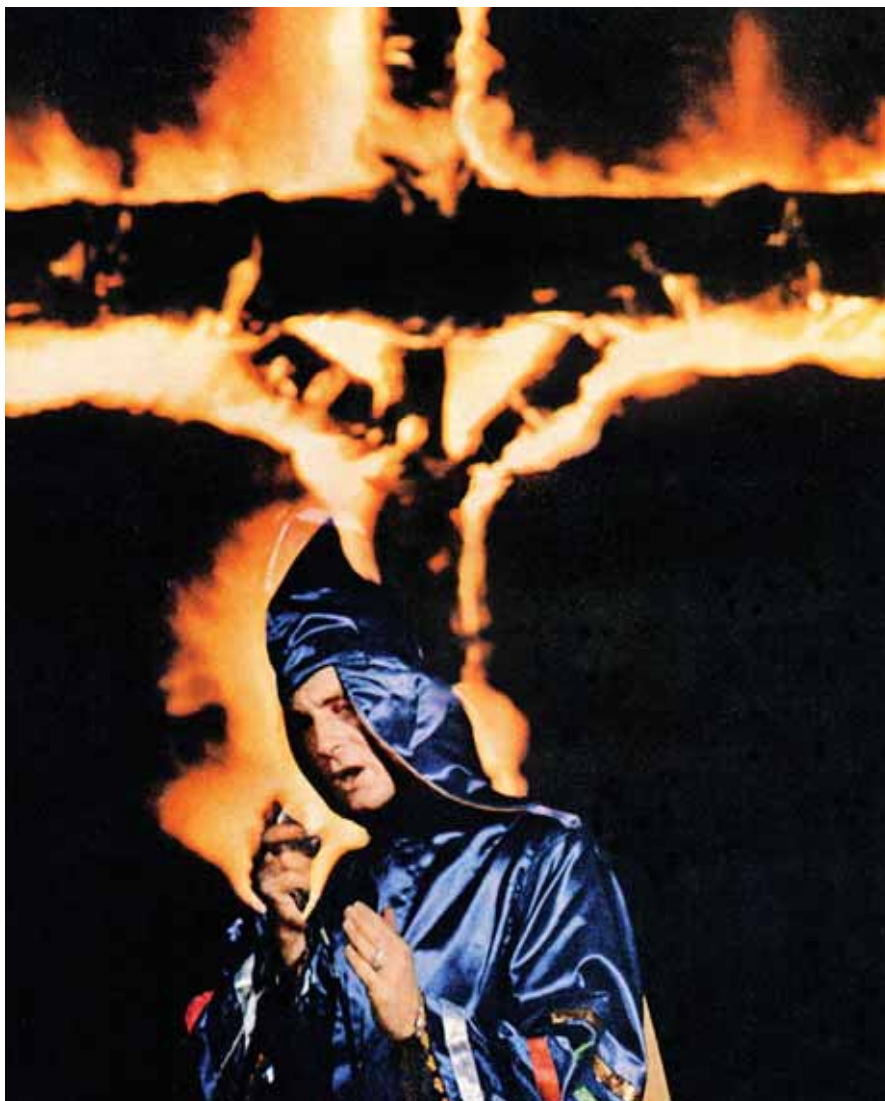
April 5–21

Opening Reception and Performance:
Thursday April 5, 6–9 PM

Tuesday–Saturday 11 AM–5 PM
A performance will take place in the
gallery each day at 11:30 AM

**Gallery 44 Centre for
Contemporary Photography**
120-401 Richmond Street West
gallery44.org

G44



from "We Got Nothing to Hide," Harold H. Martin & Kenneth Fairly, original photography by Lynn Pelham
Saturday Evening Post, January 30, 1965

To mark the 25th anniversary of the Images Festival, Gallery 44 and Images have commissioned Toronto-based artist Deanna Bowen to develop a residency project.

Bowen's new work centres on the themes of African American/ Canadian memory, trauma and autobiography. Her most recent project includes ongoing archival research on civil rights history, activism and the migration of African Americans from the southern United States to Canada. Eschewing the familiar photographic and filmed images of the time period, Bowen's new project will create a work that instead relies on audio recordings by journalists in Alabama in the 1960s and live re-enactments to analyze and retell these histories.

The Paul Good Papers is an interdisciplinary residency/exhibition/ workshop based on Bowen's research of the third wave of the Ku Klux Klan and its connections to Canada. The exhibition builds on two audio recordings made by veteran radio, television and print journalist, and former ABC News Southern bureau chief, Paul Good. The first recording documents school integration attempts in Notasulga, AL circa 1964 and the latter is a revealing one-on-one interview with Robert Shelton, the Imperial Wizard of the United Klans of America Inc. Shelton was a mentor and confidante of Calvin Craig, who was Grand Dragon of both Georgia Realm of the United Klans of Amerika (UKA), and Knights of the Ku Klux Klan. Craig will also figure prominently in Bowen's upcoming publication and solo exhibition at the Art Gallery of York University in January 2013.

No Permanent Address

Mark Boulos

USA/Netherlands, 2010

April 13–May 26

Opening Reception:
Friday April 13, 6 PM

Tuesday–Saturday 12–5 PM

Gallery TPW

56 Ossington Avenue
gallerytpw.ca

Gallery TPW



Clockwise from top right:

Comrade Suleiman, production still, *No Permanent Address*

Red Alert, production still, *No Permanent Address*

Commander Ivy, production still, *No Permanent Address*

Mark Boulos' *No Permanent Address* is a three-channel video portrait of the New People's Army, a Maoist guerrilla group in the Philippines. Shot over several months while living amongst their members, the work speaks to the persistence of communist ideologies at a time in which Boulos suggests that "capitalism has begun to lose its sense of inevitability." Resisting the impulse found in most political documentary to focus on victims, Boulos looks at the members of the insurgent

group as quotidian heroes as he records their daily activities and speaks with them about notions of love, sacrifice, revolution and ideology. Acknowledging the incongruities between a lived Marxism and the communist philosophies from which Boulos often draws inspiration, *No Permanent Address* is at once a generous, humanist portrait and a provocation about political violence and the transmission of ideas and culture across borders.

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Angélica Teuta

Colombia, 2012

April 14–May 26

Opening Reception: April 14, 8 PM

Tuesday–Saturday 11 AM–6 PM

Gendai Workstation
1265 Bloor Street West
gendaigallery.org

Gendai
Workstation
WUWUWU

agYU put there



With the support of the Art Gallery of York University and the Gendai Gallery, Colombian artist Angélica Teuta is exhibiting a new installation made especially for the 25th Images Festival. This project with Teuta was facilitated by the AGYU, who will be working with her later this year on a residency in preparation for their Fall 2012 exhibition *Imaginary Homelands*.

Unlike the neutral spaces of museums, art galleries and artist-run centres, the Gendai Workstation functions as a constantly evolving site of collaborative construction, installation, architecture and renovation. Artists, architects, builders, curators and others; magicians, chefs and gardeners to name a few, are invited to contribute to the physical and theoretical development of the space. Changing the focus from a finished product to an ongoing process of construction and collaboration allows for a move away from reified forms of knowledge to a multifarious dialogue, which, at every instance, provides possibilities for improvisation and interrogation of the underpinnings on which artistic and architectural forms of knowledge are built.

Teuta will be a collaborator-in-residence at Gendai, working together with the two architectureDJs-in-residence to create her installation. Teuta's own practice is well suited to this kind of collaboration; her work involves the creation of a dialogue between sculptural and photographic elements, and uses basic technology, projected and reflected light, small motors, machines, recycled objects and information to transform spaces into unique environments. Teuta's installations challenge the notions of reality we have been taught or to which we have simply become accustomed, creating a context to encourage inquiry, wonder and reflection rather than passive acceptance.

Alexandra Navratil Duncan Campbell Julieta María

Switzerland/Netherlands, 2012
UK, 2011
Canada/Colombia, 2010–2012

April 10–April 28

Opening Reception:
Saturday April 14, 2–5 PM

Tuesday to Saturday 12–6 PM
Also open Sunday April 15 and
Monday April 16

Images at 204
204 Spadina Avenue
imagesfestival.com



While researching the video *Unstable Grounds* (see pg. 47), Alexandra Navratil came across the Eastman Kodak Tinting and Toning guides, a publication that was released by Kodak between 1916 and 1927 as a measure by which to standardize colourization practices and a tool to promote Eastman Kodak products. Through research at five archives and libraries the US, the Netherlands and the UK, Navratil was able to find 17 different copies of the guide and she photographically reproduced the nitrate sample frames contained within them. The motif of the images contained in the guides – a familiar assortment of images depicting the American landscape – is a constant across time. These sample frames, having been produced on notoriously unstable nitrate film, have suffered from varying degrees of decomposition, with each guide exhibiting a different level of degradation and discolouration depending on its history. Navratil's installation presents a sampling of these images on four synchronized slide projectors with 81 slides in each. Lined up side-by-side, the nitrate film frame reproductions in *Sample Frames* highlight both the material and immaterial instability of the recorded image.

Working with found footage, photographs and his own filmed material, the films of Duncan Campbell provide accounts of historical figures that, in their conflicted structural forms, acknowledge the limitations of their means. Campbell's new film, *Arbeit*, lies within this trajectory of structuralist biopics, focusing on the influential German economist Hans Tietmeyer: former head of the Deutsche Bundesbank and one of the architects of the Euro. Tietmeyer's biographic particulars and economic philosophies are chronicled in a brisk, professorial soliloquy, which is alternately indicting and meandering. About halfway through the film, an image of the German chancellor Helmut Schmidt begins to be obscured by smoke and a circular pattern of black rings burns through the photograph. The image alludes to Hollis Frampton's *(nostalgia)* (1971), a film composed of a series of such photographic combustions and an accompanying narration that describes the image yet to be seen. Echoing this structure of *(nostalgia)*, Campbell's examination of the European financial crisis is both a formal and conceptual treatise on images, history, revision and the uncertainty of what lies ahead.

Julieta María's *Tierra (Soil)*, is a window installation for three monitors. The work literalizes our complex relationship with earth by showing the accumulation of soil on the face of a woman as she lays face up and open-mouthed in a blank clinical space. Despite the clean setting, the image is evocative of torture, martyrdom and mass graves, while the woman's passive acceptance of the burial suggests a willingness to endure her fate. Land is source for ideas of identity, dreams of belonging, but also of nightmares, a source and a site of war and strife. María distills these concepts into a triptych of moving images one won't soon forget.



Tierra (Soil) by Julieta María



Top to Bottom:
Sample Frames by Alexandra Navratil
Arbeit by Duncan Campbell

Microtonal Array

Tristan Perich and Sarah Rara

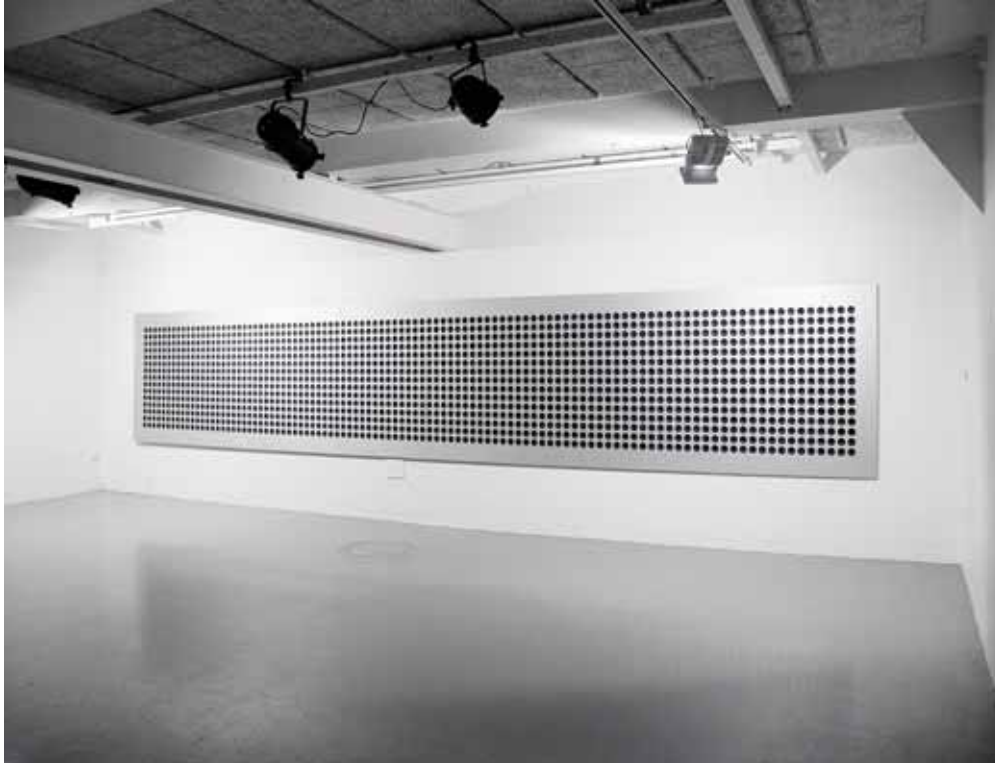
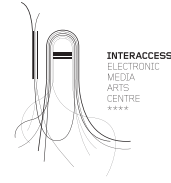
USA, 2011

April 13–May 26

Opening Reception:
Friday April 13, 6 PM

Wednesday–Saturday 12–5 PM

InterAccess Electronic
Media Arts Centre
9 Ossington Avenue
interaccess.org



Tristan Perich and Sarah Rara are two artists working on the boundaries between sound, object and image. In their work as musicians and as visual artists, they investigate the basic structures of their media, highlighting and experimenting with the formal properties and relationships between what we see and what we hear.

Tristan Perich's *Microtonal Wall* consists of 1,500 small speakers arranged in a grid and mounted onto a 25 foot long panel. Each of these 1,500 speakers emits a single different tone across a four octave range. This sonic sculpture continues Perich's investigations into the structure and foundation of electronic music. Here, each speaker's single 1-bit tone becomes a voice in a sonic mass that shifts and transforms in relationship to the listener's position in the room.

Sarah Rara's *A RAY ARRAY* is a single channel video and viewing environment that examines forms of visual and aural interference. The video consists of 16 chapters that use everyday objects coupled with simple sound compositions to play with the relationship between seeing and hearing. Rara's playful tableaux and simple juxtapositions maintain a dry, slapstick wit as they explore the perceptual cause and effect relationships between shape and movement.



Top to bottom:
Microtonal Wall by Tristan Perich
A RAY ARRAY by Sarah Rara

For more details on Perich and Rara's performance, please see page 46.

For details on Perich's workshop, please see page 25.

Tactical Uses of a Belief in the Unseen (2) Deborah Stratman

USA, 2012

April 6–May 19

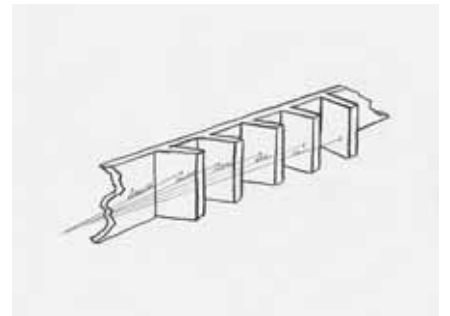
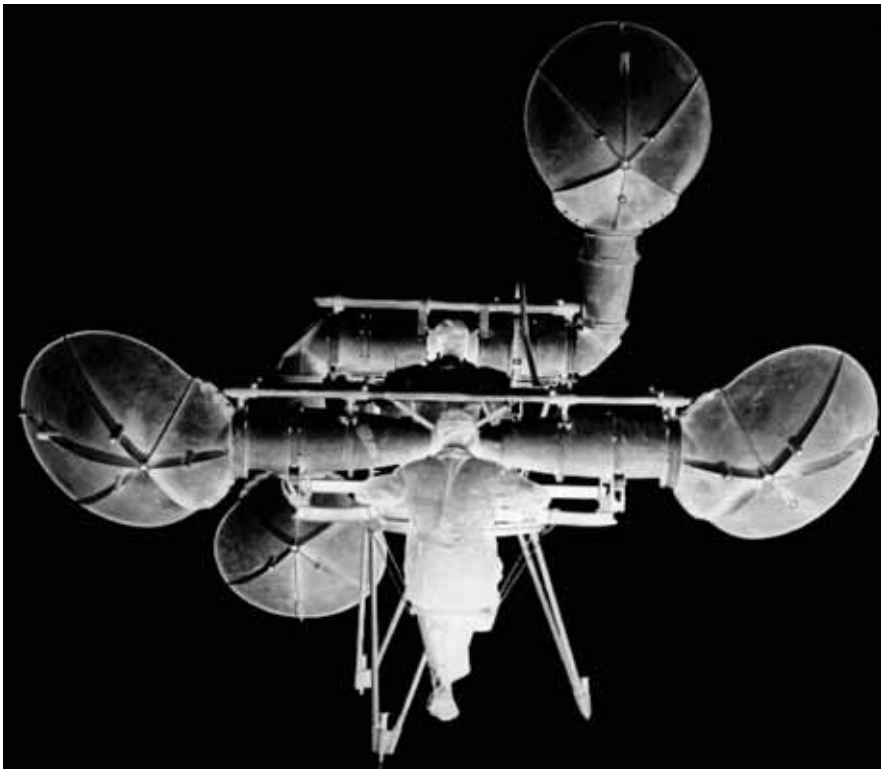
Opening Reception:
Saturday April 14, 8 PM

Tuesday–Saturday 11 AM–6 PM

Mercer Union,
A Centre for Contemporary Art
1286 Bloor Street West
mercunion.org



harpo foundation



By creating an environment that is both a landscape and a speaker, Deborah Stratman shows the way that sound both defines and disturbs place, and how the immateriality of sound can be used to seduce us into believing in something that may not be true. Applying cinematic concepts to sculpture, *Tactical Uses of a Belief in the Unseen (2)* uses a multifaceted sound collage consisting of explosions, earthquake frequencies, helicopters and other heavy equipment that suggest sounds of military action. These low frequency sounds coming from the floor are more felt than heard and evoke a kind of suspense or approaching dread. This composition is paired with a moving beam of sound broadcast from above. Inaudible until it is pointed directly at the listener, it provides an element of surprise and consists of the sounds of sirens, trumpets and bagpipes, which are traditionally declarative instruments associated with warfare or police states.

Despite its immateriality, sound is powerfully suggestive of both physical and temporal realms. As sounds exist in constant flux, we instinctively ascribe to them a here-and-now-ness. For these and other physiological reasons, we have a certain belief in our sonic surroundings, even when the sources generating the sounds remain unseen. Professionals routinely take advantage of our sonic gullibility (film sound designers for instance, or military psy-op units), in some ingeniously subversive and strategic ways.

Historically, sound has often been used as a medium for waging psychological warfare because of how efficiently it suggests events and locations. Whether declarative, as with anthems or artillery, or deceptive, as with sonic decoys or surveillance, the audio-sphere is well disposed to militarization. Sound is a virtual tool that provokes belief in an unseen material world. Stratman allows us to experience and reflect on this in a material world of her own making.

Keren Cytter

Germany/USA, 2007–2011
Curated by Helena Reckitt

April 14–June 10

Opening reception:
Sunday April 15, 2:30–5 PM
(2:30–3:30 PM at Centennial Square,
3:30–5 PM in Gairloch Gardens)

Gairloch Gardens

Tuesday–Sunday 1–5 PM

Centennial Square

Tuesday–Thursday 12–9 PM

Friday 12–5 PM

Saturday 10 AM–5 PM

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Keren Cytter, *Der Spiegel*, 2007. Digital video, colour and sound. 4 minutes and 30 seconds. Courtesy of the artist and Pilar Corrias Gallery.

With hand-held camerawork, abrupt edits and non-linear narratives, the short films of Keren Cytter evoke an uncertain, frenzied atmosphere. Wine at a birthday party turns into blood and cake spontaneously combusts. A traumatic childhood piano lesson is re-enacted in a Greek restaurant. Characters bark at one another in languages they seem not to understand, mimic each other and morph into the same person. Suggesting the slippery boundary between conscious and unconscious states, Cytter's films confuse as much as they seduce. While subtitles often appear, they rarely correspond to the dialogue and end up complicating matters even further.

At once impeccably crafted and DIY in feel, Cytter's films get under our skin. Her actors' hyperbolic antics can be simultaneously irritating, mesmerizing and hilarious. Borrowing from avant-garde film, horror flicks and musicals, Cytter sheds light on our mediated culture: how our subjectivities can seem cobbled together from scenes in movies, novels and artworks, as well as our own – and other people's – experiences.

Spanning both Oakville Galleries locations – in Gairloch Gardens and at Centennial Square – this exhibition is Cytter's most ambitious survey to date. This exhibition is being presented in conjunction with the North American premiere of *I Eat Pickles at Your Funeral*, a new performance by Keren Cytter which is commissioned by A.P.E (art projects era), and is a co-production of A.P.E, Hebbel am Ufer (Berlin) and the Images Festival.

—
For more details on Cytter's performance, please see page 66.

Partners in Art would like to acknowledge its supporters:

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Twining Artists – Twining Cities: AVALON (Bangalore and Toronto)

Oliver Husain, Abhishek
Hazra, Yashas Shetty and
Bharathesh G D

Canada/India, 2012

January 26–June 3

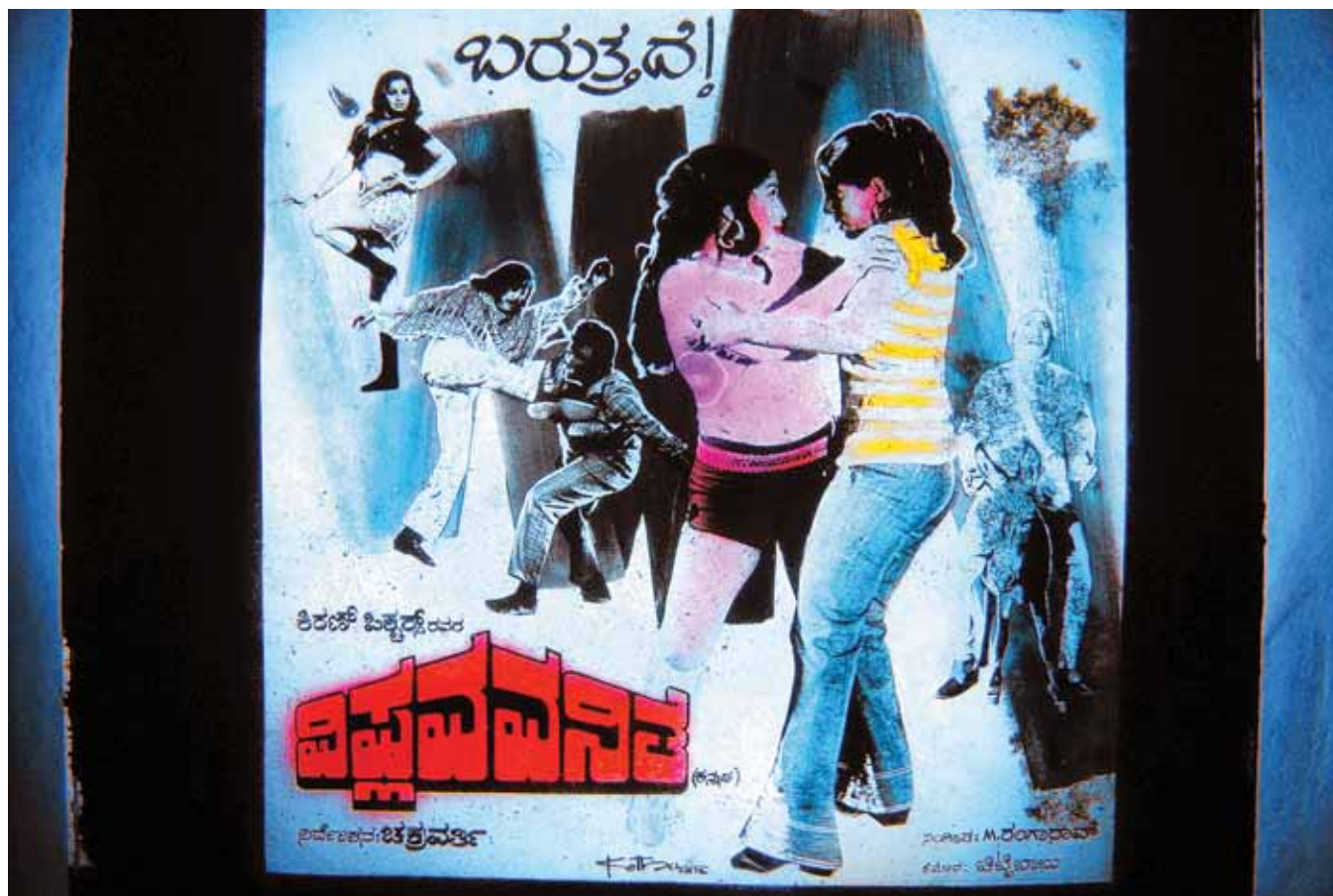
Gallery Tour with Pamela Matharu:
Thursday, March 23, 6:30 PM

Performance with Oliver Husain
Saturday, April 14, 4 PM

Tuesday–Friday, 11 AM–7 PM
Saturday and Sunday, 12–6 PM

Onsite [at] OCAD U

230 Richmond Street West
www.ocadu.ca/onsite



The inaugural exhibition in Onsite [at] OCAD U's new venue is *Twining Artists – Twining Cities*, the first in a series of partnerships between Canadian and foreign artists conceived of in collaboration with Partners in Art. *AVALON (Bangalore and Toronto)* is the first project in the *Twining* series. To launch *AVALON*, Toronto's Oliver Husain completed a residency in Bangalore, during which he shot *Item Number*. This new film, a backstage drama inspired by architect KM Heinz, will premiere in Bangalore in late April.

The Toronto exhibition of *AVALON*, co-curated by Shai Heredia and Charles Reeve, will introduce three highly regarded artists from Bangalore – Abhishek Hazra, Yashas Shetty and Bharathesh G D – and incorporate collaborative elements by Husain. The exhibition explores fantasy through drama, rendering mythological imaginings of Kannada cinema intertwined with visual exploration of local micro-organisms and dreams of flamboyant houses with eclectic facades. *AVALON* is a place where art confronts the science of modernity.

Kerry Tribe: Speak, Memory

USA, 2009–2012
Curated by Melanie O'Brian

March 24–June 3

Opening Reception:
Friday March 23, 8–11 PM

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

The Power Plant

231 Queens Quay West
thepowerplant.org

THE
POWER
PLANT



Kerry Tribe, pre-production study (*Elizabeth*) for *There Will Be _____*, 2012. Courtesy the artist and 1301PE, Los Angeles

The Power Plant presents a solo exhibition of work by Los Angeles-based artist Kerry Tribe. Contextualizing a new project through a selection of past works, the exhibition *Speak, Memory* offers insight into Tribe's ongoing interest in memory and the history and apparatus of film. Engaging image, text and sound, Tribe's work considers cognition, typically revealing its content through a kind of structural storytelling. Often working with multiple projections and timed loops, her use of the literal mechanics of the moving image suggests that the medium is capable of mirroring processes of comprehension, memory and doubt.

Tribe's new project *There Will Be _____* is a film that approaches the history of Greystone Mansion in Beverly Hills. In the late 1920s, the owner of the mansion and his personal assistant were found murdered on-site. The investigation ended abruptly and a cover-up was suspected. The family eventually moved out and by the 1950s the house was a regular Hollywood filming location. Shot on location at the mansion, Tribe's work uses actors in 1920s costume to perform diverging accounts of the events leading up to the murder. All of the dialogue is appropriated from scenes of feature films that have been shot at the mansion. Although these lines are restaged and taken out of their original narrative context, Tribe's work evokes a sense of familiarity or *déjà vu*.

H.M. is a two-channel 16mm film based on the true story of an amnesiac known as "Patient H.M." In the year 1953, at the age of 27, H.M. underwent brain surgery to alleviate his epilepsy. The unintended result was a radical and persistent amnesia. Although he was no longer able to make lasting memories, his short-term recall (about twenty seconds) remained intact. Tribe's single film is threaded through two adjacent projectors with a 20-second delay between them; the viewer therefore sees two simultaneous projections of the same film, 20 seconds apart. The structure of the installation and the nature of the visual material produce a sensation of mnemonic dissonance much like that experienced by H.M.

Parnassius mnemosyne is a 16mm Möbius film loop installation featuring an image of a butterfly wing under a microscope. *Parnassius mnemosyne*, or *Clouded Apollo*, is a butterfly species. "Mnemosyne" refers to the personification of memory in Greek mythology. Author Vladimir Nabokov, also a renowned butterfly collector, included his drawing of *Parnassius mnemosyne* in his autobiography. The memoir is known for having been published in a string of ever-changing iterations, reflecting the instability of subjectivity and recall. In the installation, the 16mm film is twisted once and its head is spliced to its tail to form a Möbius strip – a surface with only one side and only one boundary. Whenever the splice passes through the projector's gate, the image flips along a vertical axis.

For more details on Tribe's performance *Critical Mass*, please see page 64.

Girl Sitting on Blue Chair

Gary Kibbins

Canada, 2012

April 14–May 19

Opening Reception:

Saturday April 14, 2–5 PM

Monday–Friday 10 AM–6 PM

Trinity Square Video

376-401 Richmond Street West

trinitysquarevideo.com



Trinity Square Video and the Images Festival are excited to present a process-based installation by renowned Kingston-based artist Gary Kibbins. *Girl Sitting on Blue Chair* is created as part of TSV's annual Artist-in-Residence program, which aims to advance video's expanding sphere of experimentation. Beginning with the festival in April, this year's edition of the program will see Kibbins activate the TSV Gallery with a video-based work that will develop over the course of its six week exhibition.

Drawing on Kibbins' significant contribution to Canadian video art, the exhibition is organized in two parts: *Girl Sitting on Blue Chair* and the presentation of two of the artist's seminal videos (*Cop Out* (1987), featured in the first edition of the Images Festival in 1988 and *A Short History of Water* (1989), part of the TSV Purchase Collection, 1979–1999). In each work, Kibbins uses humour, language games and explorations of rhetoric and philosophy to exploit video's capacity to break down linguistic and visual distinction. Kibbins' new work will continue his investigations of shifting structure and meaning in language through sight, sound and the introduction of spatial form.

Toronto: Cinema City

Curated by Eric Veillette

March 22–April 28

Opening Reception: March 22, 6 PM

Monday–Saturday 9 AM–7 PM

Images Hub at the
Urbanspace Gallery

401 Richmond Street West
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Ace Theatre at Danforth and Gough in 1947. Courtesy the Archives of Ontario.

Toronto's movie-going history stretches far back to 1896, with the first projection of the Lumière Cinematographe at the Exhibition and a few days later at 96 Yonge Street. With the arrival of new technologies and changes in movie-going tastes over the years, several hundred theatres consisting of converted store-fronts, smaller neighbourhood houses and outright movie palaces, have graced Toronto's streets.

Well over a century after the first flicker of the Lumière Brothers' game-changing invention, most of Toronto's cinemas are gone. Some, like the Fox and Projection Booth in the east end, as well as the Revue, the Kingsway and the Royal in the west, still operate as cinemas. Others, like the majestic Eglinton, a true art-deco palace, have been converted into event spaces.

But what makes a cinema? How important are plush velvet seats or a marquee blazing its neon glory? Alternative film-going spaces have long been a staple in Toronto exhibition, from the efforts of various film societies, A Space, the various incarnations of Reg Hartt's Cineforum, CineCycle, and most recently, the Trash Palace.

Over the last century, Toronto has boasted over 300 cinemas, populating countless streets and neighbourhoods. *Toronto: Cinema City* visualizes this density on a large map of the city, giving visitors a taste of movie-going locales throughout the decades.

The sites, from art deco palaces to modern-day megaplexes, are only half the story, as none of them would have existed without the spirit of human endeavour. The exhibit will also pay tribute to the showmen, exhibitors, stage-hands, musicians, projectionists and patrons who injected a breath of life into the flickering images.

Archival photos, histories, print ephemera, artifacts from forgotten theatres and video of Toronto during the silent era will form the exhibit.

—
Special thanks to Paul S. Moore, Associate Professor of Sociology,
Ryerson University.

Please see page 25 for related panel discussion Friday April 13.

Alphaville e outros

Antoni Muntadas

Spain, 2011

April 14–May 19

Opening Reception:
Saturday April 14, 2–5 PM

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

Vtape Video Salon

452-401 Richmond Street West
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Alphaville e outros



In 1993, J.G. Ballard wrote, “It may be that we have already dreamed our dream of the future...”

With *Alphaville e outros*, internationally renowned visual artist Antoni Muntadas would seem to be echoing this sentiment. With his adroit re-telling of the iconically dystopic 1965 film *Alphaville* by Jean-Luc Godard, Muntadas offers a futuristic cautionary tale of urban living drawn from the not-future of almost 50 years ago.

With a deft hand, Muntadas mixes scenes from Godard’s film with contemporary drive-by shots featuring heavily guarded compounds in and around São Paulo, Brazil, complete with razor wire barriers and bleak concrete facades. He then adds footage from promotional videos touting the ultra-secure facilities available to those who seek high security and have the money to pay for it. Set in the volatile cauldron of the ultra-rich vs. the rest, Brazil is, after all, one of the fastest growing economies in the world today and – along with India and China – seeks economic recognition on the international stage.

The gated community of Alphaville being documented by Muntadas is just outside of São Paulo. Developed by the Alphaville Urbanismo Corporation in the 1970s, not long after Godard’s film appeared, this is the original that presaged a phenomenon. There are now over 30 other Alphavilles in Brazil and Portugal, all gated communities that promise physical security to the buyers.

Muntadas’ treatment of this short work is visceral and incisive. Throughout, he uses each clip strategically: set in the future, the Godard film tells the story of a society gone mad through a loss of agency; the contemporary scenes of the gated communities speak to enclosure, paranoia and suspicion; the animated “fly-throughs” produced by realtors, speak to the insecurities of the potential buyers, soothing their anxieties about safety. Finally, the images of the jack-booted bully boys suiting up in defense of their (seemingly) helpless charges, fenced in by concrete and wire, speak to the way in which security, surveillance and the mechanisms of overseeing have been foisted onto a modern world where economic disparity has created tensions that need resolution through political and social change – not fences.

The deep irony, of course, is that the original *Alphaville* is also the story of a love crime, where the chaste lovers Lemmy Caution (arguably one of the great names in cinema) and Natacha von Braun (with her undeniable heritage linked to the atomic fate – and fears – of the 20th century) recite Paul Eluard poetry to each other as the super computer Alpha 60 intones lugubrious orders and aphorisms. Muntadas is not so arch as to leave the last line of the film intact. Instead, on-screen text “Alphaville: the dream, the era, the triumph” appears. The ultimate sales slogan soberly draws the curtain on this contemporary work of intense scrutiny. – Lisa Steele

Yesterday's Today, Tomorrow

Susan Campbell, Aryen
Hoekstra, Brianna Lowe,
Aamna Muzaffar, Tyler
Muzzin, Nickey Runham,
Andrew Zealley

Curated by Vikki Dziuma

March 30–April 21

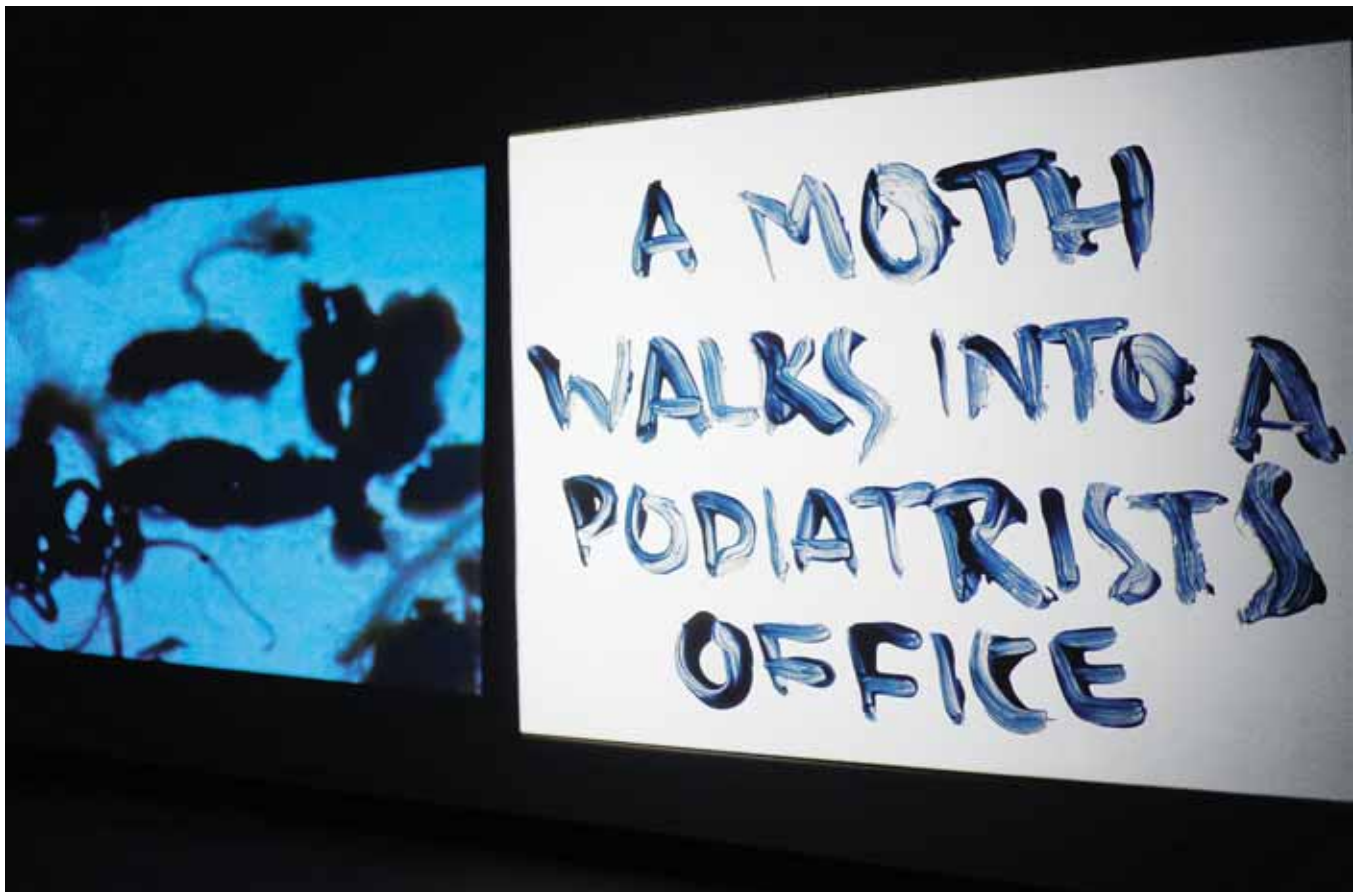
Opening Reception:
Friday April 13, 6–10 PM

Tuesday–Saturday 12–6 PM

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Aryen Hoekstra

Yesterday's Today, Tomorrow investigates impermanence and the recontextualization of art and history through digital media. The artists in this exhibition reference historical means of representation and delineate contemporary modes of interpretation in the information age. Each artist emphasizes the presence of historical documents and/or methodologies in art and culture through appropriation and process-based initiatives. The execution and representation of

these subjects are unified by their ephemerality, exhibited through the contingent ambiguities of their content, physical properties (form, duration, transition), and separation from their historical context. Impermanence is perpetuated by technological developments in production as well as the various devices mediating such experiences. *Yesterday's Today, Tomorrow* is both transient and contingent – a precarious affiliation with both yesterday and tomorrow.

Strange Lines and Distances

Joshua Bonnetta

Canada, 2012

April 3–21

Opening Reception:
Saturday April 14, 2–5 PM

Tuesday–Saturday 11 AM–5 PM

YYZ

140–401 Richmond Street West
yyzartistsoutlet.org



Strange Lines and Distances is a two-channel audio-visual installation focusing on Guglielmo Marconi's first transatlantic radio broadcast. The work is inspired by Marconi's belief that sound never diminishes, but rather grows incrementally fainter and fainter. He believed that with an adequately sensitive receiver, one could amplify the echoes of history. *Strange Lines and Distances* looks at and listens to the past, revisiting Marconi's original transmission sites in order to explore the hauntological aspects of radio and landscape. The installation invites a consideration of the monumental impact of the first wireless transmission, and explores the medium's potential to conflate and fragment both space and time. *Strange Lines and Distances* takes its title from a passage in Francis Bacon's utopian text *New Atlantis*, in which Bacon imagines a futuristic society's culture, politics, history and media. In contradistinction, *Strange Lines and Distances* moves backwards, retrospectively exploring the invention of radio while looking for echoes and historical intimations of the past within the present.

Strange Lines and Distances' dual channels represent the transmission site in Poldhu Cove, U.K. and the receiving site at Fever Hospital, St. John's, NL. Each historical site is documented using 16mm colour negative film. The sonic composition was created from site-specific field recordings, shortwave and longwave radio recordings and archival material. Mired in static and atmospheric interference, the recordings exist as fragmentary spectres of outport beacons, noise, musical passages and human voice. Visually, each channel contains imagery that resonates and rhymes with the opposing channel in terms of shape, line, colour, light and optical geometry. Through a visual examination of the sites' topographical similarities, the work plays with the juxtaposition of landscape, architectural ruins, flora, and geological and meteorological phenomena. The images unfold as a series of long shots, and this play with duration creates a montage that asks the spectator to consider distance and the poetics of form.

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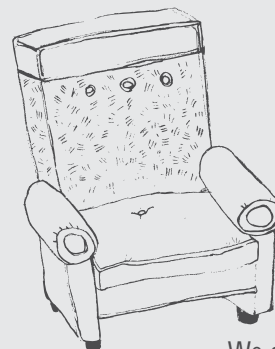


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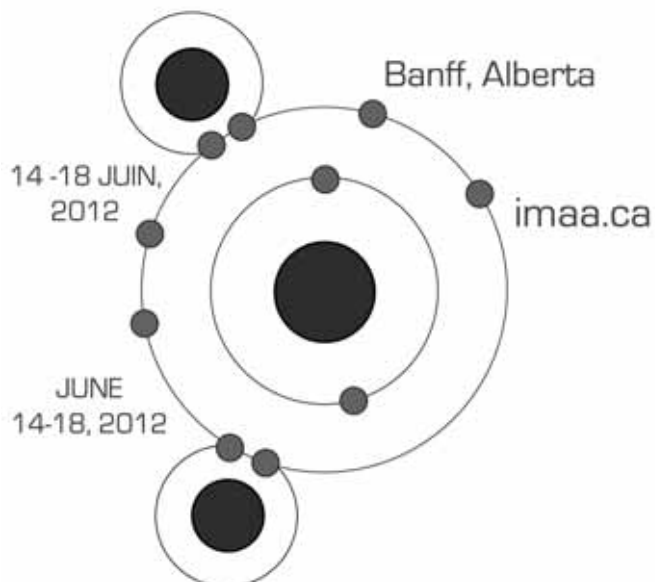
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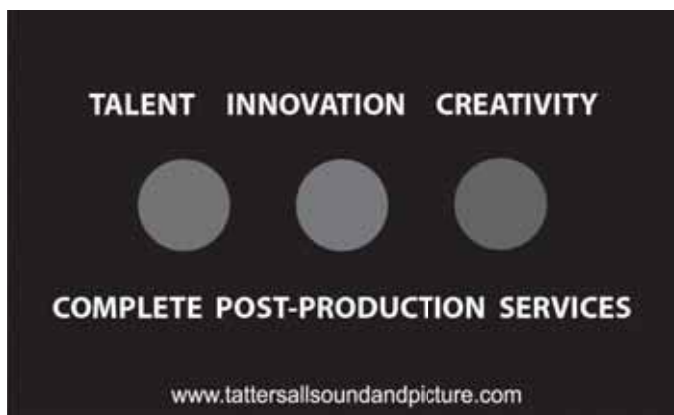
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Photo: Frank Cula



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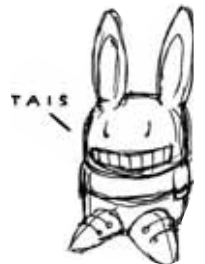
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GALLERY 101.GALERIE 101

1-301 1/2 rue Bank Street, Ottawa, ON
613.230.2799 www.g101.ca info@g101.ca

Gallery 101 gratefully acknowledges the support of the City of Ottawa, The Ontario Arts Council, The Ontario Trillium Foundation, Canada Council for the Arts, Canadian Heritage, and all our Patrons, Members, Volunteers and Relations. Galerie 101 tient à remercier la Ville d'Ottawa, le Conseil des Arts de l'Ontario, la Fondation Trillium de l'Ontario, le Conseil des Arts du Canada, Patrimoine canadien, et tout ses Donateurs, ses Membres, ses Bénévoles et ses Relations.

Thank you to our community partners



A Space

110-401 Richmond Street West

Toronto ON M5V 3A8

(T) 416 979 9633 (F) 416 979 9683

(E) info@aspacegallery.org (W) www.aspacegallery.org

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



Art Gallery of Ontario (AGO)

317 Dundas Street West

Toronto ON M5T 1G4

(T) 416 979 6648 / 1 877 225 4246 (toll-free)

(W) www.ago.net

With a permanent collection of more than 80,000 works of art, the Art Gallery of Ontario is among the most distinguished art museums in North America. In 2008, with a stunning new design by world-renowned architect Frank Gehry, the AGO opened its doors to the public amid international acclaim.



aluCine Toronto Latin Film & Media Arts Festival

898B St. Clair Avenue West, 2nd floor

Toronto ON M6C 1C5

(T) 416 548 8914

(E) info@alucinefestival.com (W) www.alucinefestival.com

aluCine Toronto Latin Film & Media Arts Festival showcases and disseminates the work of emerging and established Latin artists living in Canada and the Diaspora, through an annual festival, year-round events and touring exhibitions in Latin America. aluCine is one of the largest Latin media arts festival in North America, screening independent films of all genres along with new media installations, video performance and video art. Every year, aluCine features unique programming representing a multiplicity of voices, visions and genres.



Art Gallery of York University

4700 Keele Street, Accolade East Building

Toronto ON M3J 1P3

(T) 416 736 5169 (F) 416 736 5985

(E) agy@yorku.ca (W) www.theAGYUisOutThere.org

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

cmagazine

C Magazine

401 Richmond Street West, PO Box 5 Station B

Toronto ON M5T 2T2

(T) 416 539 9495 (F) 416 539 9903

(E) info@cmagazine.com (W) www.cmagazine.com

C Magazine is an international art quarterly devoted to promoting critical discussion about contemporary art through in-depth essays and art criticism, interviews, artist projects and reviews. Based in Toronto, with contributors from around the world, C keeps its readers informed of significant ideas and trends in art and culture.



Canadian Art Foundation

215 Spadina Avenue, Suite 310

Toronto ON M5T 2C7

(T) 416 368 8854 (F) 416 368 6135

www.canadianart.ca

Since its establishment in 1991, the Canadian Art Foundation has grown to deliver numerous educational programs in addition to the publication of *Canadian Art* magazine. This diversity now makes the Canadian Art Foundation the ultimate portal for the exposure of visual arts in Canada. All our efforts are dedicated to providing a destination for artists and art enthusiasts to connect and be inspired by art, in turn creating greater local, national and global visibility for the extraordinary artistic talent in Canada. For a comprehensive overview of Canadian Art Foundation programs, please visit canadianart.ca/foundation.



Canadian Filmmakers Distribution Centre

Canadian Filmmakers Distribution Centre (CFMDC)

245-401 Richmond Street West

Toronto ON M5V 3A8

(T) 416 588 0725 (F) 416 588 7956

(E) members@cfmdc.org (W) www.cfmdc.org

CFMDC is Canada's foremost non-commercial distributor for artists' and independent film. Since 1967, CFMDC has dedicated its resources to the promotion and dissemination of unique works. With over 3,300 titles in distribution, CFMDC is a critical resource for festivals, curators, programmers, educational institutions, galleries, museums and exhibitors worldwide. For information on distributing your work through the CFMDC, or accessing the collection, please contact us at the address above.

cinema scope

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Cinema Scope

465 Lytton Boulevard

Toronto ON M5N 1S5

(T) 416 889 5430

(E) info@cinema-scope.com (W) www.cinema-scope.com

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



Factory Media Centre

228 James Street North
Hamilton, ON L8R 2L3
(T) 905 577 9191

(E) info@factorymedia.ca (W) www.factorymedia.ca

Factory Media Centre is a not-for-profit artist-driven resource centre in Hamilton, Ontario, dedicated to the production and promotion of creatively diverse forms of independent films, videos and other streaming multi-media art forms. We provide access to facilities, equipment, peer resources and educational initiatives to the community of time-based visual artists, as well as to the community at large.



FADO Performance Art Centre

445-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 822 3219

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

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



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(E) info@framediscreet.com (W) www.framediscreet.com

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Fuse Magazine

454-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 340 8026

(E) info@fusemagazine.org (W) www.fusemagazine.org

FUSE is a diverse community of visual and performing artists, educators, community workers, writers, activists, social thinkers, curators and other movers and shakers. Together we produce a quarterly magazine on art, culture and politics.



Gallery 44 Centre for Contemporary Photography

120-401 Richmond Street West
Toronto ON M5V 3A8

(T) 416 979 3941 (F) 416 979 1695

(E) info@gallery44.org (W) www.gallery44.org

Gallery 44 Centre for Contemporary Photography is a non-profit artist-run centre committed to photography as a multi-faceted and ever-changing art form. Gallery 44 offers exhibition and publication opportunities to national and international artists, award-winning education programs, and affordable production facilities for artists.

Gallery TPW

Gallery TPW

56 Ossington Avenue
Toronto ON M6J 2Y7

(T) 416 645 1066 (F) 416 645 1681

(E) info@gallerytpw.ca (W) www.gallerytpw.ca

Gallery TPW addresses the vital role that images play in contemporary culture and explores the exchange between photography, new technologies and time-based media. For over 30 years, Gallery TPW has played a significant role in facilitating critical discussion, supporting professional artists and developing audiences through its gallery exhibitions, screenings online programming, publications and public events.



Gendai Workstation

1265 Bloor Street West
Toronto ON M6H 1N7

(T) 416 534 1693 (F) 416 534 1693

(E) workstation@gendaigallery.org (W) www.gendaigallery.org

Founded in 2000, Gendai's mandate is to cultivate dialogue through contemporary art, focusing on experimental collaborations with contemporary artists and organizations for the production and dissemination of artwork from East Asian perspectives. Gendai's original location was in Toronto's Japanese Canadian Cultural Centre (JCCC) in the suburb of Don Mills. As of September 2011, Gendai embarked on a new stage in its development by opening a satellite space at Bloor and Lansdowne in Toronto, referred to as the Gendai Workstation. The space is committed to a multi-disciplinary program encompassing contemporary art, design, performing arts, literature and architecture, and fosters research into models for public art galleries that, like the Gendai, operate from a basis of ethnic identity.



original. indigenous.

ImagineNATIVE Film + Media Arts Festival

349-401 Richmond St West

Toronto ON M5V 3A8

(T) 416 585 2333

(E) info@imagineNATIVE.org (W) www.imagineNATIVE.org

The imagineNATIVE Film + Media Arts Festival is a five day, international festival that celebrates the latest works by Indigenous peoples at the forefront of innovation in film, video, radio, and new media. Presenting the most compelling and distinctive Indigenous works from around the globe, imagineNATIVE reflects the diversity of the world's Indigenous nations illustrating the vitality and excellence of our culture and art in contemporary media. Please join us for our 13th festival October 17 to 21, 2012. Submission deadline: June 1, 2012.

insideout

Inside Out

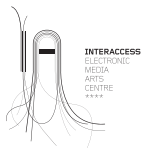
219-401 Richmond Street West

Toronto ON M5V 3A8

(T) 416 977 6847 (F) 416 977 8025

(E) inside@insideout.ca (W) www.insideout.ca

Inside Out's Toronto LGBT Film Festival features works created by and about members of the lesbian, gay, bisexual and trans community. Currently the largest event of its kind in Canada, the Festival takes place over 11 days and draws crowds of 35,000 to screenings and special events that highlight more than 200 films and videos from Canada and around the world. The Inside Out Toronto LGBT Film Festival takes place from May 17–27, 2012.



InterAccess Electronic Media Arts Centre

9 Ossington Avenue

Toronto ON M6J 2Y8

(T) 416 532 0597 (F) 416 532 3136

(E) info@interaccess.org (W) www.interaccess.org

InterAccess provides opportunities to explore the intersection of culture and technology through the production and exhibition of electronic art forms.

KASSELER DOK FEST

29th Kassel Documentary Film and Video Festival

Filmladen Kassel e.V.

Goethestrasse 31

34119 Kassel, Germany

(T) +49.561.7076421 (F) +49.561.7076433

(E) dokfest@filmladen.de (W) www.filmladen.de/dokfest

The Kassel Documentary Film and Video Festival annually takes place in November and presents about 230 international documentary films as well as experimental and artistic works. Together with a media art exhibition, an audio-visual live program and an interdisciplinary seminar the profile of the Kassel Documentary Film and Video Festival is unique. In 2011, the festival attracted more than 11,000 guests, including 550 film professionals. Dates: Nov. 13–18, 2012; Deadline for Entries: July 20.



Kazoo!

(E) kazookazoo@gmail.com (W) www.kazookazoo.ca

Kazoo! is a Guelph-based artist-run organization interested in creating a fun and exciting space for live music and art in their community. Since 2006, the Kazoo! music series has hosted over 100 shows and become the longest running new music series in Guelph, Ontario. Kazoo! Fest is a five day music and art festival that happens April 11–15th, 2012. This year is the 5th annual festival that will feature approximately 30 of Canada's best new bands, multimedia art, a Zine & Comic Expo, visual art, workshops and more. Kazoo! Fest will co-present Lucky Dragons and Tristan Perich with the Images Festival and Wavelength at Ed Video, 40 Baker Street in Guelph on Saturday April 14.



Liaison of Independent Filmmakers of Toronto (LIFT)

1137 Dupont Street

Toronto ON M6H 2A3

(T) 416 588 6444 (F) 416 588 7017

(E) office@lift.on.ca (W) www.lift.ca

The Liaison of Independent Filmmakers of Toronto (LIFT) is an artist-run charitable organization dedicated to facilitating excellence in the moving image through media arts education and production resources. LIFT exists to provide support and encouragement for independent filmmakers and artists through affordable access to production, post-production and exhibition equipment; professional and creative development; workshops and courses; commissioning and exhibitions; artist-residencies; and a variety of other services. Founded in 1981 by a small collective, LIFT has since grown to become one of the foremost centres of its kind globally.



Media City Film Festival

309 Chatham Street West

Windsor ON N9A 5M8

(T) 519 973 9368

(E) mediacity@houseoftoast.ca (W) www.mediacityfilmfestival.com

Media City is an international festival of experimental film and video art presented in Windsor, Ontario since 1994. Each year Media City screens approximately 50 new films and videos in all gauges and formats in its international programs. The festival also presents retrospective screenings and discussions with featured artists and exhibits installations in the Art Gallery of Windsor and other venues in Windsor and Detroit.



Mercer Union, a centre for contemporary art

1286 Bloor Street West

Toronto ON M6H 1N9

(T) 416 536 1519 (F) 416 536 2955

(E) info@mercerunion.org (W) www.mercerunion.org

Mercer Union is a centre for contemporary art founded by artists in 1979.

We provide a forum for the production and exhibition of conceptually and aesthetically engaging art and cultural practices both local and international. We pursue our primary concerns through critical activities that include exhibitions, lectures, screenings, performances, publications, events and special projects.



Musicworks Magazine

358-401 Richmond Street West,

Toronto, ON M5V 3A8

(T) 416 977 3546 (F) 416 977 4181

(E) sound@musicworks.ca (W) www.musicworks.ca

Musicworks Magazine is an award-winning voice in experimental music.

Each issue comes with a companion CD, D.I.Y. feature, Sonic Geography sound journal, and in-depth features on tomorrow's music by today's artists.



Oakville galleries

Oakville Galleries

1306 Lakeshore Road East

Oakville ON L6J 1L6

(T) 905 844 4402 (F) 905 844 7968

(E) info@oakvillegalleries.com (W) www.oakvillegalleries.com

Oakville Galleries is a contemporary art museum dedicated to engaging people with the questions that shape us as individuals, communities and cultures. Since 1980, the Galleries has drawn on contemporary art in all aspects of its operations to facilitate reflection and discovery in unexpected and stimulating ways.



Onsite [at] OCAD U

230 Richmond St. W.

Toronto ON M5V 2C5

(T) 416 977 6000 x: 265

(W) www.ocadu.ca/onsite.htm

Officially opened in 2007, the OCAD Professional Gallery became Onsite [at] OCAD U in 2010. Onsite [at] OCAD U features contemporary work by nationally and internationally significant artists and designers. This program of exhibits and events aims to contribute to the cultural vitality of Greater Toronto, and to enrich the educational experience of OCAD U students. The inaugural exhibitions, organized by OCAD U curator Charles Reeve, were an untitled installation by alumnus Rirkrit in spring 2007 and "Karim Rashid: From 15 Minutes into the Future" in the fall of that year. Rirkrit's show was his first solo exhibit in Canada; "Karim Rashid: From 15 Minutes into the Future," Rashid's show subsequently travelled to the ACA Gallery at the Atlanta campus of the Savannah College of Art and Design as well as Warsaw's CWW Domoteka.



Planet in Focus Environmental Film Festival

55 Mill Street, Building 74, Suite 402

Toronto ON M5A 3C4

(T) 416 531 1769

(E) info@planetinfocus.org (W) www.planetinfocus.org

Planet in Focus, now in its 13th year, is Canada's leading environmental media arts organization showcasing and promoting outstanding environmental films and videos in all genres (documentaries, dramatic, experimental, short films, features and animation) by Canadian and international filmmakers. Planet in Focus operates year-round producing Canada's largest environmental film festival every October in Toronto as well as other international and national touring initiatives. Submission deadlines: Early Bird Deadline April 30, Regular Deadline May 21, 2012.



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 (W) www.thepowerplant.org

The Power Plant is Canada's leading public gallery devoted exclusively to contemporary visual art. It is a renowned, vital forum for the advanced artistic culture of our time that offers an exceptional facility and professional support to diverse, living Canadian and international artists while engaging equally diverse audiences in their work. The Power Plant pursues its activities through exhibitions, publications and public programming.



Ryerson University School of Image Arts

122 Bond Street

Toronto, ON M5B 1X8

(T) 416 979 5167 (F) 416 979 5139

(E) imagearts@ryerson.ca (W) www.imagearts.ryerson.ca

Ryerson's School of Image Arts offers three undergraduate programs (BFA) with a focus on preparing well-rounded, thoughtful students for professional careers in film, photography and new media. The programs balance theory and practice, fine art and commercial production. Facilities include a full sound stage, a photo-graphy studio, printing centre and a new media construction space. The School offers two graduate programs: an MFA in Documentary Media and an MA in Photographic Preservation and Collections Management.



Sheridan

Sheridan College

1430 Trafalgar Road

Oakville ON L6H 2L1

(T) 905 845 9430, x: 2411

(E) lisa.todd@sheridanc.on.ca (W) www.sheridancollege.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

102-60 Atlantic Avenue

Toronto, ON M6K 1X9

(T) 416 533 7889

(E) tais@bellnet.ca (W) 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, TAIS 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.

tiff.cinematheque

TIFF Cinematheque

350 King Street West

Toronto ON M5V 3X5

(T) 416 599 TIFF

(W) tiff.net/cinematheque

A year-round screening programme, TIFF Cinematheque is devoted to the presentation, understanding and appreciation of Canadian and international cinema through carefully curated programming, filmmaker monographs and international touring exhibitions. For up-to-date program information, visit tiff.net/cinematheque.



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 (W) www.reelasian.com

Join facebook.com/reelasian or follow @reelasian on Twitter

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. 16th Annual Edition: November 6-11, 2012 in Toronto; November 16-17, 2012 in Richmond Hill. Call for Submissions is now open! Early deadline is April 2, 2012 (no fee); final deadline is June 1, 2012 (\$20 submission fee). Complete submission guidelines at reelasian.com.



Trinity Square Video

376-401 Richmond Street West

Toronto ON M5V 3A8

(T) 416 593 1332

(W) www.trinitysquarevideo.com

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. 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, 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. TSV does a shitload of things!

Urbanspace Gallery

Urbanspace Gallery

401 Richmond Street West, Ground Floor

Toronto ON M5V 3A8

(T) 416 595 5900 ext. 0

(E) keli@urbanspace.org (W) www.urbanspacegallery.ca

The Urbanspace Gallery is dedicated to exploring the design, governance and culture of cities, with a focus on "bottom-up" approaches. The gallery presents exhibitions and events that celebrate and analyze neighbourhoods, public spaces, transportation systems (including walking), governance ideas, and citizen participation. Projects in and around Toronto often take the spotlight, however locations as far flung as Berlin, Detroit and Kuna Yala (Panama) have also been featured. We always welcome proposals for future exhibitions, whether previously exhibited elsewhere or purpose-made for the space.

Vtape

www.vtape.org

Vtape

452-401 Richmond Street West

Toronto, ON M5V 3A8

(T) 416 351 1317 (F) 416 351 1509

(E) info@vtape.org (W) 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 5,000 titles accessible to a client base of over 9,000 educators, curators, programmers, scholars and diverse public audiences worldwide.



Wavelength Music Arts Projects

226 Crawford Street

Toronto ON M6J 2V6

(T) 416 546 2745

(E) contact@wavelengthtoronto.com (W) www.wavelengthtoronto.com

Now into its 13th year of programming, Wavelength is Toronto's longest-running and most influential underground music forum, dedicated to presenting genre-smashing concerts and festivals, building innovative bridges within our city's musical communities and throughout our country's artistic landscape while challenging artists and audiences to broaden their aural perceptions. This summer, Wavelength will produce the third annual ALL CAPS! Island Festival at the Artscape Gibraltar Point centre on Toronto Island in August 2012.



Workman Arts / Rendezvous With Madness

651 Dufferin Street

Toronto, ON M6K 2B2

(T) 416 583 4339 (F) 416 583 4354

(W) www.rendezvouswithmadness.com

Presented by Workman Arts, the Rendezvous with Madness Film Festival has been exploring madness at the movies for 20 years. Through screenings, panel discussions, artist talks, installations and exhibitions, we strive to bring our audience outstanding Canadian and international work, encourage discussion and battle stigma. The 20th annual Festival will take place in Toronto this November 9-16, 2012.



XPace Cultural Centre

58 Ossington Avenue

Toronto ON M6J 2Y7

(T) 416 849 2864

(E) amber@xpace.info (W) www.xpace.info

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



YYZ

140-401 Richmond Street West

(T) 416 598 4546 (F) 416 598 2282

(E) yyz@yyzartistsoutlet.org (W) www.yyzartistsoutlet.org

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



York University – Department of Film

Faculty of Fine Arts

4700 Keele Street

Toronto, ON M3J 1P3

(T) 416.736.5149 (F) 416.736.5710

(E) film@yorku.ca (W) www.yorku.ca/finearts/film

York University's Department of Film is a premier centre for professional education in the field. We offer 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. We've been the springboard for a generation of outstanding film talent, with alumni forging successful careers in the industry – locally, nationally and internationally.

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Artist Index & Biographical Appendix

A

Abstract Random are a Toronto-based group composed of Jamilah Malika, LoverSun aka F.Nocera and Ayo Leilani. A rap electro dub mashup that aims to make feminist politics cool again, Abstract Random's shows include visual projections, face paint and costumes. p. 46

Born in Accra, Ghana, in 1957, to radical political activist parents, **John Akomfrah** was widely recognized as one of the most influential figures of black British culture in the 1980s. In 1982, Akomfrah helped found the seminal, cine-cultural workshop the Black Audio Film Collective. An artist, lecturer and writer, as well as a filmmaker, his 20-year body of work is among the most distinctive in the contemporary British art world, and his cultural influence continues today. p. 44

B

Kyath Battie's video work is deeply rooted in realism and imaginative speculation. Battie graduated from Emily Carr University in 1998, and has since taught documentary production and video art in Victoria, Vancouver and Toronto. Battie is currently completing an MFA in Film Production at York University. p. 50

Robert Beavers attended Deerfield Academy but left in 1965 before graduating to pursue experimental filmmaking. He lived in New York City until 1967 when he and his mentor-partner, Gregory Markopoulos, left the United States for Europe, where they continued to make avant-garde films until Markopoulos' death in 1992. Beavers founded Temenos, Inc., a non-profit devoted to the preservation of his and Markopoulos' work. p. 56

James Benning was born in Milwaukee. After completing a degree in mathematics, he returned to the University of Wisconsin-Madison to study film. His more recent films include *13 Lakes* (2004), *Ten Skies* (2004), *One Way Boogie Woogie/27 Years Later* (2005), *casting a glance* (2007), *RR* (2008), *Ruhr* (2009), *Twenty Cigarettes* (2010), *Small Roads* (2011) and *Two Cabins* (2011). p. 63

Joshua Bonnetta is an artist working with film, video and sound in various modes of theatrical exhibition, performance and installation. His work has been shown within North and South America, the UK, Europe, Russia and South Korea. He is the 2009 recipient of the National Film Board of Canada's Best emerging/mid-career Canadian filmmaker award from the Images Festival. p. 95

Mark Boulos is an artist-filmmaker. He lives and works in Amsterdam. He was trained as a documentary filmmaker and works with gallery installations. His work has been exhibited at the 6th Berlin Biennale for Contemporary Art, the Witte de With Center for Contemporary Art, AR/GE Kunst Galerie Museum, the Biennale of Sydney, Art Basel, the Stedelijk Museum and the Institute of Contemporary Art, London. He received his BA in Philosophy from Swarthmore College and Deep Springs College, USA, his MA from the National Film and Television School, England, and held a Fulbright Scholarship at the Rijksakademie, Amsterdam. p. 80

Antoine Bourges was born in Paris. He graduated with a business degree in Montreal and studied filmmaking at the University of British Columbia. He currently lives and works in Toronto. His previous short film *Woman Waiting* (2010) screened in competition at the 61st Berlinale. p. 38

Deanna Bowen is a descendant of the Alabama and Kentucky-born Black Prairie pioneers of Amber Valley and Campsie, Alberta. She is a Toronto-based interdisciplinary artist whose work has been exhibited internationally in numerous film festivals and galleries. She has received several grants in support of her artistic practice. p. 79

Erik Büniger is a Swedish artist, composer, and writer living in Berlin. His work investigates the irrational within contemporary media and often focuses on music as a manipulative force. Büniger received an MFA in Electroacoustic Composition from the Royal University of Music in Stockholm and Universität der Künste in Berlin. He has had solo screenings at Centre Pompidou in Paris and Cinema Arenberg in Brussels, and solo exhibitions at Momena Art in New York, Grimmuseum in Berlin, and Gotlands Konstmuseum, Kulturhuset, Galleri 54, Tegen 2 and Galleri 21 in Sweden. He is the recipient of the Ars Viva Award from the Association of Arts and Culture of the German Economy in 2011. p. 65

C

With old newsreels, photography and commercials, artist **Duncan Campbell** builds contrary tales of people, time and place. Born in Dublin in 1972, but based in Belfast for many years, Campbell's works are alternative historical essays constructed from archival materials. *Bernadette* (2008) was a portrait of the precocious Irish politician Bernadette Devlin while *Make It New John* (2009) was focused on John DeLorean. p. 84

Susan Campbell is engaged in challenging the conventions that have built up within her design practice and developing methodologies by combining drawing and digital media. Her practice investigates mark-making processes which can serve as notational methods for transcribing our movement in space. Campbell has studied at various schools in Ireland and is currently an MFA Candidate at OCAD U. p. 94

Simone Rapisarda Casanova was born in rural Sicily and inherited his first camera as a child when his father died in a car accident. Raised by a mother that taught him how to read on Italo Calvino's *The Baron in the Trees*, he dreams to live one day in a tree and make a film about his anarchist cat. He currently lives in Toronto. p. 69

Born in Taipei, Taiwan, **Chia-Yu Chen** has been interested in design and art since her childhood. After receiving a BA degree, she studied new media art with several renowned contemporary artists in Taiwan. Chia-Yu currently interns with Mercer Media and earned her MFA degree in Computer Arts at School of Visual Arts in New York, concentrating on multimedia and video art. p. 52

John Creson and **Adam Rosen** are fixtures of the Toronto film, music and art scenes. You can find them in the centre seats, back row of most screenings. p. 50

Born in 1977 in Tel Aviv, **Keren Cytter** studied at the Avni Institute for Art in Israel and attended de Ateliers in Amsterdam. Over the past decade, her work has attracted international acclaim, with solo exhibitions at institutions including Stedelijk Museum, Amsterdam (2011), Moderna Museet, Stockholm (2010), Hammer Museum, Los Angeles (2009) and Witte de With Center for Contemporary Art, Rotterdam (2008). Her work has also been included in group exhibitions such as *Found in Translation*, Solomon R. Guggenheim Museum, New York (2010); *Making Worlds*, Venice Biennale (2009); and *The Generational: Younger Than Jesus*, New Museum, New York (2009). In 2009 she received the Hamburger Bahnhof Berlin's Nationalgalerie Prize for Young Art. Cytter also publishes fiction. p. 66, 88

D

Laurence Indico Diaz is an independent filmmaker who was born and raised in Cotabato, Mindanao. He has been dubbed the "ideological father of the New Philippine Cinema" and works as director, writer, producer, editor, cinematographer, poet, composer, production designer and actor all at once. His eight-hour *Melancholia* won the Grand Prize-Orizzonti award at the Venice Film Festival 2008 and his work *Death in the Land of Encantos* also competed at the Venice Film Festival in 2007 where it was granted a Special Mention-Orizzonti. p. 72

Peter Dudar is a painter, installation artist and co-founder of the performance art partnership Missing Associates. Currently, Dudar works primarily as a filmmaker, exploring experimental documentary forms. His films have screened internationally in venues such as Grierson Film Seminars, Anthology Film Archives and the Tate Gallery, London. Dudar's *Starlings (at Nightfall)* received the Steam Whistle Homebrew Award at the 2011 Images Festival, and has subsequently screened internationally. p. 50

Cyrena Dunbar is currently an art student at the Academy of Fine Arts in Nuremberg, Germany. She is also known for her accomplishments as a modern dancer and choreographer, as well as for her music. She has been lead singer of the band Wrongkong since its founding in 2005. Her involvement in film, whether on or off camera, has been a large part of her artistic work over the years. p. 52

Vikki Dziurma received an Honours BA in Studio Arts from the University of Guelph and is currently enrolled in the MFA program there. She has participated in numerous student exhibitions and received several awards and scholarships. p. 94

E

Clint Enns is a video artist and filmmaker from Winnipeg, Manitoba, whose work primarily deals with moving images created with broken and/or outdated technologies. His work has shown both nationally and internationally at festivals, alternative spaces and microcinemas. He has recently completed a Master's degree in mathematics at the University of Manitoba, and will continue his studies in cinema and media at York University. p. 50

Kevin Jerome Everson was born in Mansfield, Ohio. He has a BFA from the University of Akron and an MFA from Ohio University. He is currently a Professor of Art at the University of Virginia, Charlottesville. Everson has received fellowships from the Guggenheim, NEA, NEH, Ohio Arts Council and the Virginia Museum, an American Academy Rome Prize, grants from Creative Capital and the Mid-Atlantic, residencies at Hallwalls Contemporary Arts Center, Yaddo and MacDowell Colony and numerous university fellowships. His films and artwork have been exhibited and screened internationally. p. 70

F

Larissa Fan is a Toronto-based filmmaker, programmer and arts administrator whose films explore both urban space and quotidian moments. She has an MFA from York University and currently works as Distribution Manager at the CFMDC. p. 73

Sirah Foighel Brutmann (graduated P.A.R.T.S, Brussels, 2008) and **Eitan Efrat** (graduated Rietveld Academie, Amsterdam, 2011) have been in collaboration for several years, under the name of Til Far. They have created works in the fields of video, film and performance. Their audiovisual works have been shown at film festivals as IDFA, Media City, Oberhausen, Courtisane, EMAF and Petah Tikva Museum. p. 47

Multidisciplinary artist **Vera Frenkel** lives and works in Toronto. Her installations, performances, new media and photo/text works have been seen at *documenta IX*, Tate Britain, the Setagaya Museum (Tokyo), MoMA (NY), the National Gallery of Canada, the Venice Biennale, the Museum für Angewandte Kunst (Vienna) and the Freud Museum (London), among other key venues. Frenkel's current work in progress, "*The Blue Train*" is being prepared for *ARCHIVAL DIALOGUES: Reading the Black Star Archive*, the Ryerson Image Centre inaugural exhibition. A major overview of the artist's work, edited by Dr. Sigrid Schade and featuring Canadian and European writers, published by Hatje-Cantz Verlag, Berlin, is scheduled for a Fall 2012 release. p. 67

Kandis Friesen is a Montreal-based interdisciplinary artist. Working with sound, video, drawing, and installation, she looks at notions of language and translation, sites of national and cultural identity, and the functioning of memory and the collective archive. In 2010, she founded the Mennonite Video Archive Project, an ongoing collaborative project working with experimental documentary and abstract archival forms. p. 47

G

Bharathesh G D is a video and performance artist based in Bangalore, where he studied art history and philosophy. His practice is often based on collaboration and explores various disciplines such as installation, public art, sound, art outreach programs and video. p. 89

Wendy Geller was born in Winnipeg, in 1957. She received her BFA from the Nova Scotia College of Art and Design, and an MFA from the University of California, San Diego. Geller's work has been exhibited in the US, Europe and Canada. She was an Assistant Professor at the Kansas City Art Institute from 1987–1990, during which she curated a major show of international videotapes for the Charlotte Cross-Kemper Gallery. Geller died in 1996. p. 67

Mike Gibisser (b. 1981) lives and makes films in Chicago, largely about people who do not. His films navigate the indefinite lines between essay, experimental film and documentary, often drawing together disparate subjects or time periods. He has exhibited his films in several festivals throughout North America and Europe. p. 56, 58, 60

Beatrice Gibson is an artist and filmmaker based in London. Her practice explores voice and collective production, and makes use of open-ended compositional structures which complicate the notion of document. She is the recipient of the Tiger Award for best short at the Rotterdam Film Festival, and has had recent screenings in New York, Amsterdam, Stuttgart, London and St Louis. She was artist in residence at the Whitney Museum of American Art and a PhD student at Goldsmiths. p. 60

Karolina Glusiec, was born in Lublin, Poland. She is currently on the 2nd year of her MA in Animation at the Royal College of Art in London. p. 52

Jacqueline Goss makes movies and web-based works that explore how political, cultural and scientific systems change the ways we think about ourselves. A native of New Hampshire, Goss teaches in the Film and Electronic Arts Department at Bard College in the Hudson Valley of New York. p. 48

Adam Gutch and **Chu-Li Shewring** have been collaborating since 2007. Often taking inspiration from uncanny elements of the natural world and the people who inhabit these environments, they like to combine both non-fictional and fictional elements to create their film narratives. p. 62

H

Abhishek Hazra is a visual artist based in Bangalore. He graduated from the Srishti School of Art, Design and Technology. His work explores the intersections between technology and culture through animated shorts and performance pieces that often integrate textual fragments drawn from real and fictional scenarios. He is also interested in the social history of scientific practices in colonial India. p. 89

In 2003, curator and filmmaker **Shai Heredia** founded Experimenta, an international moving-image art festival in India. Heredia has curated experimental film programs worldwide, including at the Tate Modern, the Berlin International Film Festival, the Images Festival, EXiS, and Light Cone's nomadic Scratch Projections in Paris. Her latest film, *I Am Micro*, co-directed with Shumona Goel, has screened at the Guggenheim Museum (Berlin and NY), the Rotterdam Film Festival and the Images Festival. p. 89

Aryen Hoekstra investigates the binaries that are intrinsic to the medium of video. His work considers the position of video within modernist and post-modernist histories, its material and immaterial nature, its relationship to cinema, and the still versus the moving image. Hoekstra is currently pursuing his MFA at the University of Guelph. p. 94

Oliver Husain is a filmmaker and artist based in Toronto. After studying film and art in Germany and India, he was a founding member of performance troupe Da Group and music video producers Husain Klöfkorn. His experimental films and videos often expand into the cinema or gallery as performances or installations, and propose a re-imagining of social formations. Recent solo exhibitions include the Art Gallery of York University and Susan Hobbs Gallery. In 2011, his work was shown at Portikus Frankfurt, ICA Philadelphia and the National Gallery of Indonesia, Jakarta. p. 89

K

Steve Kado was born and raised in Toronto. He has a degree from University of Toronto and another from CalArts. Over the years he founded the worker-run co-operative record label Blocks Recording Club and has been in many bands, some of which have recorded sessions for such broadcasters as the BBC, CBC and WMFU. His artwork and performances have been widely exhibited in both hemispheres at such venues as Gambia Castle (NZ), The Department of Safety (USA), Tate Britain (UK), Statens Museum for Kunst (DK) and Machine Project (USA). p. 65

Björn Kämmerer is a film and video artist who was born in Stralsund, grew up in Berlin and is currently lives and works in Vienna. He studied at Kunstuniversität Linz (Experimental Media Art), and at the Academy of Fine Arts Vienna (Film I Harun Farocki). p. 47

Chris Kennedy is an independent filmmaker, film programmer and writer based in Toronto. He programmed for the Images Festival and Pleasure Dome and co-founded Early Monthly Segments. His short experimental films have screened at numerous film festivals worldwide and have been featured in solo shows at the Canadian Film Institute, Los Angeles Film Forum, Nam June Paik Art Center and the Pacific Film Archive. He holds an MFA from the San Francisco Art Institute. p. 50

Richard Kerr is a visual artist-media maker known for his expansive body of work, which has explored a multiplicity of genres and media since the 1970s. He has created over 30 films and videos that have been screened and collected around the world. Kerr is the recipient of numerous honours and designations, including: Professor of Distinction, Faculty of Communication & Design School of Image Arts, Ryerson University Toronto (2008–2009); International Fellow, De Santis Center for Motion Picture Studies, Florida Atlantic University (2007); and the Inspiring Teacher Award, Faculty of Fine Arts, University of Regina, (1998). p. 45

Gary Kibbins is a media artist and writer currently teaching at Queen's University. His latest single-channel work is *The Unlucky Sailor: 9 Unread Chapters of Finnegans Wake* (2011). A collection of his essays and scripts entitled *Grammar & Not-Grammar* (2006) is available from YYZ Books. p. 91

Sunjha Kim is a filmmaker from Seoul, South Korea who is currently based in Cologne, Germany. She holds a BFA from Seoul National University, and went on to study media art at the Academy of Media Arts Cologne. Her work has been exhibited in solo and group exhibitions in South Korea and Germany. Her films have been screened at film festivals in South Korea, Germany and France. p. 52

Fumiko Kiyooka studied film and dance at Simon Fraser University and received her MFA in film production from the University of British Columbia. Her films include: *REED: the life and works of Roy Kiyooka*, *Says*, *Clouds*, *Creation*, *The Longed-for Knowing*, *The Return* and a six-part series about Canadian independent filmmaking called *Through the Lens*. p. 67

Lewis Klahr has been making films since 1977 and is known for his unique experimental collage animations, which have screened extensively in the United States, Europe and Asia. Klahr's work screened in the Whitney Biennials of 2006, 1995 & 1991. New York's Museum of Modern Art owns four of Klahr's films and has presented several screenings of his works. He has also been the subject of solo screenings and retrospectives at The Lincoln Centre, The New York Film Festival and the Wexner Centre for the Arts. p. 43

Silvia Kolbowski is an artist whose scope of address includes the ethics and politics of history, culture and the unconscious. Her cross-media projects have been shown at the Moderna Galerija, Ljubljana; the Center for Contemporary Art, Warsaw; LAXC>Art, Los Angeles; the Ellen Gallery, Montreal; the Whitney Museum, New York; and the Villa Arson, Nice, among others. Her project, *A Few Howls Again?*, commissioned by the 2010 Taipei Biennial, was broadcast on Argentine television in 2011. She has been on the faculties of the Whitney Independent Study Program and the Critical Curatorial Cybermedia Masters program in Geneva, and is currently on the editorial advisory boards of *October* and *Fillip*. p. 77

L

Pedro Lacerda was born in Cologne, Germany. He studied photography at La Toma and audiovisual communication at the UNIACC in Santiago. Lacerda has created film courses at FAAP University in São Paulo and courses in visual arts and music technology at the University of São Paulo. He won second place in the video art and music contest InNova Música in Andorra. He has participated in group exhibitions and in art and film festivals in Chile, Brazil, Bolivia, United States, Andorra and Germany. p. 52

Born in Lebel-sur-Quévillon (Québec) in 1978, **Alexandre Larose** is a visual artist based in Montreal. Since 2003, Larose has consolidated his skills as a trained engineer and his background as a self-taught musician into a moving image practice. His film work has exhibited internationally since 2006. Larose is currently pursuing graduate studies in visual arts at Concordia University in Montréal. p. 58

Renée Lear is a video artist, performer, photographer and filmmaker. She holds a BFA in New Media from the School of Image Arts at Ryerson University and an MFA from York University. Her recent work includes experimental video, site-specific video installation, video performance and video mixing in live environments. Her work has been shown in art galleries, festivals, performance spaces, dance clubs, music venues, ad hoc public spaces and has been exhibited in Canada and internationally. Lear lives and works in Toronto. p. 50

Frances Leeming's work explores the relationship between gender, technology and consumerism. Leeming's media projects have been exhibited internationally and her films have been collected by the National Gallery of Canada and Cornell University. Her collage animation, *Genetic Admiration* (2005) was nominated for numerous festival prizes and won the grand prize at the Images Festival. A graduate of Concordia University, Leeming now teaches in the Department of Film and Media at Queen's University. p. 45

Laida Lertxundi (Bilbao, 1981) makes films with non-actors that evoke external and internal spaces of intimacy. Her work has been shown at the 2012 Whitney Biennial, MoMA, LACMA, the Viennale, the New York Film Festival, and the Rotterdam International Film Festival. She received the Tom Berman Award for Most Promising Filmmaker at the Ann Arbor Film Festival. She is a film and video programmer in the US and Spain, and has published various articles on film. She teaches film at the University of California San Diego and lives in Los Angeles, California. p. 60

Brianna Lowe is interested in different mediations of the environment through digital media. She is an interdisciplinary artist working in video, animation, installation and collage and is currently completing her thesis at OCADU. p. 94

Lucky Dragons is an ongoing collaboration between Los Angeles-based artists Sarah Rara and Luke Fischbeck. Active as a band since 2000, they are known for their participatory approach to making music, radically inclusive live shows and their playfully humanistic use of digital tools. Fischbeck and Rara have presented collaborative work in a wide variety of contexts, including the 2008 Whitney Biennial, the Centre Georges Pompidou, the Walker Art Center, London's Institute for Contemporary Art, The Kitchen, PS1, REDCAT, LACMA, the 54th Venice Biennale and the Smithsonian's Hirshhorn Museum and Sculpture Garden. p. 46

Johann Lurf lives and works in Vienna. He studied at the Academy of Fire Arts Vienna and the Slade School of Art in London and completed the MAK-Schindler Artist-in-Residence Program in Los Angeles. He has received numerous awards and grants. His work has been exhibited in Europe, Asia and North America. His films have screened at festivals worldwide. p. 70

M

JB Mabe is a filmmaker and archivist currently living and working in Chicago. He is the Co-Founder of the Chicago 8 Fest. His work has screened at Onion City Film Festival, Chicago Underground Film Festival, the Images Festival, and Views from the Avant Garde. p. 62

Annie MacDonell is a visual artist whose practice includes film, photography, sculpture, installation and sound. Her work deals with exhausted ideas and images, and the conventions of display as they exist in relation to art and the space of the gallery. She earned a BFA from Ryerson's School of Image Arts in Toronto and an MFA from Le Fresnoy in Tourcoing, France. She has shown work and screened films around the world. Currently, she teaches in the photography department at Ryerson University. p. 78

Jodie Mack is an independent moving-image practitioner, curator, and historian-in-training who received her MFA in film, video, and new media from The School of the Art Institute of Chicago. She currently teaches animation at Dartmouth College. Her handmade films use collage to explore the relationship between graphic cinema and storytelling, and the tension between form and meaning. Mack's 16mm films have screened at the Anthology Film Archives, Los Angeles Filmforum, Onion City Film Festival, Ann Arbor Film Festival, Black Maria Film Festival and the Robert Flaherty Film Seminar. p. 25, 56, 65

Tonje Alice Madsen was born in Bodø, Norway and currently lives and works in Copenhagen, Denmark. She received an MFA from the Royal Danish Academy of Fine Arts in Copenhagen. Her recent works explore new forms of documentary and narration, addressing conditions of mass connectivity and isolation emerging from the Internet. Her videos have been shown at international film and video art festivals, including the International Film Festival Rotterdam and Videonale 13 in Bonn, Germany. p. 60

Henning Frederik Malz was born and raised in Duisburg, Germany. He studied sociology at the University of Duisburg-Essen, and media arts at the Academy of Media Arts in Cologne and the Academy of Fine Arts, Düsseldorf. He had curated exhibitions at RaumKalk and Simultanhalle and experimental film programs at the Academy of Media Arts. His work has been exhibited and screened in Germany, China and Austria. p. 52

Nahed Mansour is a Toronto-based artist who works in performance, video, and installation. Her interest in the representation of gendered and racial relationships draws her to personal and historic archives that she reworks through auto-ethnography. Since completing her MFA at Concordia University, she has worked as a Program Coordinator at Mayworks Festival-Toronto while continuing to pursue independent artistic projects. p. 47

Originally a home-recording project, **Mantler** (Chris A. Cummings) has in recent years become a regular presence on the Toronto live music scene. Usually seen playing a Wurlitzer electric piano accompanied by a 1970s Rhythm Ace drum machine, Mantler has made many fans among Toronto's music community. Mantler has released four albums on Tomlab, Le Systeme, Tin Angel and Blocks Recording Club. In addition to playing live regularly in Toronto, Mantler has made short solo tours of Italy and Germany in 2004, and also toured Europe and the UK in 2007 opening for Constellation recording artist Sandro Perri. Since October 2009 he has toured the UK three times. p. 73

Elke Marhöfer was educated in Stuttgart, Chicago, New York, and Berlin. She lives and works in Berlin and teaches part-time at Valand School of Fine Arts in Gothenburg. She works with film and video as well as installations and drawings. She was endowed with the Lukas Cranach Award for video art in 2007. p. 63

Julieta María is a Toronto-based new media artist with an MFA from York University. She works with a variety of media, including video, interactive video installations and the web. She has participated in several international screenings and exhibitions, including Scope Basel in Switzerland in 2010, the Hemispheric Institute of Performance and Politics in Colombia in 2009 and the Interactiva Biennale in Mexico 2009. p. 64

Erik Martinson is an independent curator and member of the Pleasure Dome programming collective. He has worked in video distribution at Vtape since 2005. p. 60

Lindsay McIntyre is a film artist from Edmonton, Alberta. She completed an MFA degree in Film Production at Concordia University in Montreal and holds a BFA in drawing and painting from the University of Alberta. Specializing in analogue film work that emphasizes documentary, experimental and handmade techniques, her work has been shown at national and international festivals. She is a member of Double Negative Collective in Montreal and the Very Nice Collective in Edmonton. p. 62

Evan Meaney is an American-born researcher who teaches time-based media design at the University of Tennessee. His practices explore liminalities and glitches of all kinds, equating failing data to ghosts, seances and archival hauntology. He has been an Iowa Arts Fellow, an artist in residence at the Experimental Television Center and a founding member of GLI.TC/H. Currently, he is working with the super-computing team at Oak Ridge National Laboratories on new projects made possible through funding from the National Science Foundation. p. 62

Monique Moublow lives and works in Montréal and has been making single channel videos since 1993. Her videos have been awarded prizes at Cinematexas, the Images Festival and L'immagine Leggera (Palermo). She writes short fiction, essays on video art and teaches Video Production at Concordia University. p. 56

Naeem Mohaiemen uses essays, photography and film to explore histories of the international left, hyphenated migrant identities and utopia-dystopia slippage. His work as part of the Visible Collective was a series of database sculptures, event timelines and public seminars that traveled internationally, including to the Whitney Biennial of American Art (in Wrong Gallery) and L'Institut de Islam, Paris. Since 2006, he has been working on *The Young Man Was*, a research project about the 1970s Bangladeshi ultra-left, with each chapter realized in a different medium. p. 77

Antoni Muntadas was born in Barcelona and has lived in New York since 1971. Through his works, he addresses social, political and communications issues such as the relationship between public and private space within social frameworks, and investigates channels of information and the ways they may be used to censor or promulgate ideas. His projects are presented in different media such as photography, video, publications, the Internet, installations and urban interventions. He is currently Visiting Professor at the MIT Program in Art, Culture and Technology. p. 93

Aamna Muzaffar is an interdisciplinary artist whose work considers responses to that which is perceptible, legible and invisible in the information age. The execution of her work oscillates between employing procedural constraints and a fascination with chance, hiccups and human error. Muzaffar currently holds a BFA in Sculpture and Installation, with a minor in Expanded Animation from OCAD U. p. 94

Tyler Muzzin is an interdisciplinary artist working in video, sound and installation. He is currently in his second year in University of Guelph's Studio Art program after completing a BA in English at the University of Western Ontario. p. 94

Julia Müller was born in Augsburg, Germany. She studied photography in Dortmund, Germany, and worked as a freelance photographer's assistant in Auckland, New Zealand. Müller is currently working on her final thesis and is likely to finish studying in the summer of 2012 with a Bachelor of Arts. She plans to continue her studies with a Master's degree. p. 52

N

Jacopo Natoli was born in 1985 in Rome where he studied painting at the Academy of Fine Art. In 2008 he moved to London where he studied Fine Art at the Chelsea College of Art and Design. In 2012 he was one of the founders of the magazine *NODES*. His interdisciplinary research aims to critically analyze the status of the image after the advent of the Web 2.0, specifically its relationship with body and memory. He lives in Italy, between Rome and Florence. p. 52

Alexandra Navratil is an artist and filmmaker from Zurich, Switzerland. She received a BFA from Central St. Martins College of Art and Design in London and an MFA from Goldsmiths College, London. She has had solo shows at galleries in Amsterdam, Barcelona, Dublin and Rome. Her work has been exhibited and screened across Europe, North America and Asia. p. 47, 84

Marielle Nitoslawska graduated from the Polish National Film School (Lodz) in 1984, and began teaching in the Film Production Program at Concordia University in 1989. As a director and a cinematographer, she has shot over fifty films that have been exhibited internationally. Her research and artistic practice focus on new approaches to documentary, on the relationship of production structures and technologies to cinematic discourse, and on cinematography as a determinant mode of authorship. p. 42

O

Melanie O'Brian is Curator and Head of Programs at The Power Plant. From 2004–2010 she was Director/Curator of Artspeak in Vancouver, one of Canada's leading artist-run centres. Prior to that, from 2001–2004, O'Brian was Assistant Curator at the Vancouver Art Gallery and was a lecturer at Emily Carr University. p. 90

Akosua Adoma Owusu (b. 1984) is an award-winning filmmaker and artist of Ghanaian descent. She received her MFA in the Schools of Film & Video and Fine Art at the California Institute of the Arts, and her BA at the University of Virginia. Her work has garnered critical acclaim with screenings at over 60 international film festivals and numerous awards. She has held jury positions at numerous film festivals and has received an Academy of Motion Pictures Arts and Sciences grant, among others. p. 47

P

Jean Painlevé (20 November 1902–2 July 1989) was a film director, critic, theorist, animator, and a pioneer of underwater cinematography who also studied mathematics, medicine, and zoology. Operating under the credo: "Science is fiction", Painlevé forged his own unique cinematic path, creating countless short films for both the general public and the scientific community. p. 73

Marc Paradis (Born in 1955 in Montreal), is a video artist who studied theatre and visual arts. He co-directed *Sheme-vidéo* with Luc Bourdon in 1984 and *Say Cheese for a ± Trans-Canadian Look* in 1985. He has also made video recordings of performances by artists such as Denis Lessard, John Mingolla and Yves Lalonde. His work questions love relationships between men, desire, and sexual representation. p. 67

Lucy Parker is a London-based artist filmmaker. Currently researching the use of group situations to create multiple perspectives, she is interested in the ways that understanding is formed through transformative experiences. She has recently shown films at Collectif Jeune Cinema Festival, Milton Keynes Gallery and Aurora Film Festival. p. 58

Jan Peacock is a Canadian artist and writer. She teaches Intermedia at the Nova Scotia College of Art and Design in Halifax, and directs the MFA Program there. Peacock was recently awarded the 2012 Governor General's Award in Visual and Media Arts. p. 45

Tristan Perich's work is inspired by the aesthetic simplicity of math, physics and code. *The Wire* magazine describes his compositions as "an austere meeting of electronic and organic." *1-Bit Music*, his 2004 release, was the first album ever released as a microchip, programmed to synthesize his electronic composition live. His work has been presented around the world, including Sonar (Barcelona), Museo Carandente (Spoleto), Mutek (Montréal), Mikrogalleriet (Copenhagen), the Whitney Museum (New York) and bitforms gallery (New York). In 2009 Perich was the recipient of the Prix Ars Electronica. p. 25, 46, 86

Emily Pickering is a newly minted graduate of York University's Film Production and Screenwriting program where she specialized in Alternative Film and Cinematography. Emily currently resides in her hometown of St. Thomas, Ontario where she continues to make work and is preparing to relocate to London, England in 2013. p. 52

Agnieszka Polska was born in 1985 in Lublin, Poland. She studied at the Academy of Fine Arts in Cracow and the Universitaet der Kunste in Berlin. She currently lives and works in Berlin and Cracow. She has had screenings at Tate Modern and ICA in London and Berlinische Galerie in Berlin. Polska's work has been exhibited in solo shows throughout Europe, and group shows in Europe and North America. p. 60

With theatrical absurdity, **Geoffrey Pugen** explores relationships between real and staged performance, the natural and the artificial, and tensions of virtual identity through altering and manipulating images. Working with video, film, and photography in the digital realm, Pugen renders situations that examine our perceptions of how history, documentation and simulation intersect. His videos and art have been exhibited nationally and internationally. He is a recipient of the K.M Hunter Award for Interdisciplinary art. p. 50

R

Sarah Rara is a Los Angeles-based artist working with video, installation and performance. She is a contributing member of the band Lucky Dragons and a principal organizer of Sumi Ink Club, a platform for collaborative art. Her work, solo and in collaboration, has been presented at such institutions as the Whitney Museum of American Art (as part of the 2008 Whitney Biennial), the Centre Georges Pompidou, Walker Art Center in Minneapolis, London's Institute for Contemporary Art, the Los Angeles County Museum of Art, MOCA Los Angeles, the 54th Venice Biennale and the Smithsonian's Hirshhorn Museum and Sculpture Garden. She received a Masters in Fine Art from the University of Southern California in 2011. p. 46, 86

Lucy Raven is a New York based artist who works with animation and the moving image. She received a BFA from University of Arizona and an MFA from Bard College. She has taught at The Cooper Union for the Advancement of Science and Art and the School of Visual Arts in New York. She has also worked as an editor and curator, and has exhibited her work in galleries. Among other awards, she is the recipient of the Art Matters Grant. p. 47

Helena Reckitt is an independent curator, critic and Senior Lecturer in Curating at Goldsmiths College, University of London. She has previously held curatorial and programming posts at the Power Plant, Toronto; the Atlanta Contemporary Art Center, Georgia; and the ICA, London. Reckitt is editor of *Art and Feminism* (Phaidon Press, 2001), a sourcebook which has been reissued numerous times and translated into several languages. Currently she is curating one zone for Nuit Blanche, Toronto, 2012, with works by artists including the Trisha Brown Dance Company, Oliver Husain and Katie Patterson. p. 88

Charles Reeve is Associate Professor of Liberal Studies and Art at OCAD University, where he also is Curator. His curatorial work includes exhibitions with Rirkrit Tiravanija, Karim Rashid, Roger Ballen, Rosalind Nashashibi and Adel Abdessemed; his art historical research focuses on writings by artists, specifically on autobiographies by artists as symptoms of sincerity. p. 89

Raised in New Brunswick, **Aubrey Reeves** is an artist, curator and arts manager based in Toronto. She holds an MA in Curatorial Studies from Bard College in New York and a BA in Visual Arts and Arts Management from the University of Toronto. Reeves has shown her work at the Kasseler Documentary Film and VideoFest in Kassel, Germany and in galleries across Canada. Reeves' work has been recognized with grants and awards from The Canada Council for the Arts, The Ontario Arts Council, The Toronto Arts Council and the Liaison of Independent Filmmakers of Toronto. p. 50

Ben Rivers is the recipient of the Paul Hamlyn Award for Artists in 2010 and the winner of the Balaise Art Prize in 2011. Rivers' artist-in-focus screenings and retrospectives have included Courtisane Festival, Pesaro International Film Festival, London Film Festival, Punto de Vista, Tirana Film Festival, Ann Arbor Film Festival, Underdow and Indielisboa. p. 57

Michael Robinson (b.1981) is a film and video artist whose work explores the joys and dangers of mediated experience. His films have screened at numerous festivals, museums, and cinemathèques worldwide. Robinson has been awarded residencies from the Headlands Center for the Arts and the Wexner Center for the Arts, and was a 2012 Creative Capital grantee. He holds a BFA from Ithaca College, an MFA from the University of Illinois at Chicago, and was a Visiting Assistant Professor of Cinema at Binghamton University. p. 56

Lina Rodríguez is a Colombian filmmaker based in Toronto. She has written, directed and produced several experimental short films as well as film and video installations and performances that have been shown in multiple galleries and festivals. Her first feature, *SEÑORITAS*, is currently in post-production. p. 70

Nickey Runham is interested in analogue versus digital technologies, the history of design, and exploring how patterns, colour and form create visual languages. Runham has studied at York University, Parsons The New School for Design and is currently completing her degree at the University of Guelph. p. 94

S

Maki Satake was born in Hokkaido, Japan, and currently lives in Sapporo, Japan. She makes animations that make use of photographs, and is searching for the world in the interstice of the record and the memory. She graduated from the Hokkaido University of Education in Sapporo. Her award-winning films have screened in Germany, France, Hong Kong and Japan. p. 60

Robert Schaller received his MFA from the University of Colorado. He has taught at the University of Colorado, the San Francisco Art Institute, the San Francisco Film Arts Foundation, the Rocky Mountain Handmade Film Camp and at the Northwest Film Forum in Seattle. His films have won awards at the Black Maria Festival. Schaller is also director, principal guide and teacher at The Handmade Film Institute. p. 62

Josh Schonblum is a 4th year Alternative Production Major at York University working with long takes and dolly movement. p. 52

Masha Sedyayeva studied math and animation. She works and lives in Ekaterinburg, Russia. p. 52

Emilie Serri is a young Montréal-based filmmaker who has works mostly with celluloid. Her approach to film has been influenced by both photography and the still image (her first insight into the world of images) and has recently taken a turn towards a more poetic and formal manner. Serri is also a writer, music composer and photographer. p. 52

Artist, composer and educator **Yashas Shetty** is an artist in residence and faculty at the Centre For Experimental Media Arts at the Srishti School of Art, Design and Technology and an artist in residence at the National Centre For Biological Sciences. His practice includes installation, sound, software and biotechnology, and often bridges art and science. He has taught in colleges in India and abroad, and is developing an open source framework and community for artists and designers working with living organisms. p. 89

A painter, filmmaker and playwright, **Travis Shilling**'s work reflects a rich imagination and exceptional skill. His short film *Bear Tung* (2010), featuring Gary Farmer, was a selection in the 2011 National Museum of the American Indian in NYC as well as the Santa Fe Independent Film Festival in October. He travels between a studio in Rama and one in Toronto and has exhibited work in Canada, Europe and the US. p. 62

Sumagan Sivanesan is an anti-disciplinary artist. His work has been exhibited internationally. He is a member of theweathergroup_U, an experimental documentary collective and cross disciplinary media/art gang boat-people.org. He has undertaken multiple artist residencies and delivered academic papers at conferences. He runs a music label, Musique Provocateur and was co-director of the Electrofringe festival. He is lecturer at the College of Fine Arts, University of New South Wales. p. 52

Elisabeth Smolarz was raised in both Communist Poland and Germany. As a consequence of growing up in both a post-communist and a democratic system, she became interested in how consciousness and perception is formed by one's specific cultural, political, social and economical conditions. She received her BA and her MFA from the Staatliche Akademie der Bildenden Künste Stuttgart and taught as a visiting Professor at the University of Applied Sciences Konstanz. Her work has been shown internationally. p. 62

Scott Stark has made over 70 films and videos since the early 1980s, as well as numerous installations, performances and photo-collages. His work has shown internationally at New York's Museum of Modern Art, the San Francisco Cinematheque, the International Film Festival Rotterdam and the Tokyo Image Forum. His 16mm film *Angel Beach* was invited to the 2002 Whitney Biennial, and in 2007 he received a Guggenheim Fellowship. He now lives in Austin, Texas, and is the webmaster for Flicker (www.hi-beam.net), the web resource for experimental film and video. p. 70

As one of the founders of Canyon Cinema, **Chick Strand** (1931–2009) was at the heart of the 1960s West Coast avant-garde. Her film work, comprising found footage and personally photographed material, was rarely screened for many years and recently has been receiving more exposure with newly preserved prints and retrospective screenings at cinemas and festivals around the world. p. 62

Deborah Stratman is a Chicago-based artist and filmmaker interested in landscapes and systems. Most recently, her work has questioned elemental historical narratives about freedom, expansion and paranormal occurrences in the information age. Stratman works in multiple media, including photography, sound, drawing and sculpture. She has exhibited internationally at venues including the Whitney Biennial, MoMA, the Pompidou, the Hammer Museum and numerous international festivals including Sundance, the Viennale, Ann Arbor, Oberhausen and Rotterdam. She is the recipient of Fulbright and Guggenheim fellowships and she currently teaches at the University of Illinois at Chicago. p. 87

T

Tan Tan is a young experimental filmmaker and artist currently living and working in Beijing and Wuhan. She teaches at the Hubei Institute Of Fine Arts and China Central Academy Of Fine Arts. Her works contain experimental film/video, photo, media art, documentary, music/sound and performance art. p. 47

Patrick Tarrant has recently had films screened at Split Film Festival, Chicago Underground Film Festival, Leeds International Film Festival, Anthology Film Archives, Director's Lounge, Berlin (Urban Research on Film) and Queens International Film Festival. Tarrant's installation *Planet Usher: An Interactive Home Movie* was exhibited at the Australian Centre for the Moving Image (Melbourne), Association of Computing Machinery (New York) and Sequences (London). Tarrant lives and teaches filmmaking in London. p. 70

Angélica Teuta is an artist living and working in Bogotá, Colombia. She studied fine art at the National University of Colombia. Teuta creates installations using light, mechanisms and spaces. Her most recent solo show, *Scenes to prevent nightmares*, was shown at the Casas Reigner Gallery in Bogota and the Des Pacio Gallery in San Jose, Costa Rica. Her other solo exhibitions have been at Centro Colombo Americano, Alianza Francesa sede Centro and Cámara de Comercio in Bogota, Galería La Vitrina in Cali, the Central Library at the National University of Colombia in Medellín and a site-specific installation in her own home. p. 83

Kerry Tribe (born in Boston, 1973) participated in the Whitney Independent Study Program in 1997–98 and received her MFA from the University of California, Los Angeles in 2002. In 2010–11, her solo exhibition *Dead Star Light* toured to Arnolfini, Bristol; Modern Art Oxford; and the Camden Arts Centre, London, UK. Tribe's work has been included in recent group exhibitions at such venues as the Vancouver Art Gallery (2011), the Hammer Museum, Los Angeles (2011), Castello di Rivoli, Turin (2010), and the Generali Foundation, Vienna (2007), as well as in the 2010 Whitney Biennial, New York. Tribe's work is represented by 1301PE, Los Angeles. p. 64, 90

Nikolas Tsonis is an emerging multimedia artist and musician. He received his Bachelor of Fine Arts in Experimental Filmmaking from York University in 2011. His work has screened at the Toronto Island Film Festival, exhibited at the Definitely Superior Art Gallery, Thunder Bay, ON, and was nominated for CineSiege 2011 and TIFF Student Film Showcase 2011. He is currently practicing as a freelance animator at Mystic Whisker Studio in Thunder Bay, ON. p. 52

Hope Tucker was born in Memphis in 1974. She started reading obituaries in 2000 while working as a photographer in southern Appalachia, and shortly after began *The Obituary Project*, a compendium of salvage ethnography that expands a quotidian form of narrative. Her past screenings include Ann Arbor, Antimatter, Centre for Contemporary Culture, Barcelona, Gallery Titanik, Turku, the Images Festival, Leeds International Film Festival and the Wexner Center for the Arts. p. 70

U

Rizki Resa Utama was born and raised in Bandung, Indonesia. He completed his Bachelor in Communication at Padjajaran University, Bandung. His main artistic focus is on the issues of social life in the context of integration, assimilation and everyday life. He initiated the 12th space initiative Button in Bandung, Indonesia. Since 2009, he has been studying fine art in Hochschule fuer Bildende Kuenste in Braunschweig, Germany. Utama received an Honorary Mention Award at the European Media Art Festival and recently was invited to an Artist Residency in Istanbul, Turkey. p. 70

V

Eric Veillette is a Toronto-based freelance journalist who regularly reports on Toronto's film-going culture for the *Globe & Mail* and *Toronto Star*. In 2007, he launched silenttoronto.com, a web project aimed at highlighting the city's film exhibition history. Five years later, the site boasts over 135 articles examining the city's theatres, trends and people. Two years later, he launched the successful and on-going Silent Sundays series at the Revue Cinema, programming classic silent films with live piano accompaniment in an authentic silent movie house. His articles on film preservation for various newspapers and magazines led to the 2010 acquisition (along with Colin Geddes of TIFF) of the Toronto Public Library's catalogue of nearly 13,000 cans of 16mm film. p. 92

W

Blake Williams currently lives and works in Toronto but was born and raised in Houston, Texas. He earned his BFA at Tufts University's School of the Museum of Fine Arts Boston. He earned his Masters of Visual Studies from the University of Toronto. Blake has screened his work in the Wavelengths programme at the Toronto International Film Festival and at the Pacific Film Archive in Berkeley, CA. Blake has also exhibited work at Le Wharf in France, InterAccess Electronic Media Arts Centre in Toronto, and the Contemporary Art Museum in Houston. p. 50

Andrew Norman Wilson currently lives and works in Chicago, IL. He holds an MFA from the School of the Art Institute of Chicago and a BS from Syracuse University's SI Newhouse School of Public Communication. Past exhibitions and presentations include the De Young Museum, the Museum of Contemporary Art Chicago, Contemporary Arts Center Cincinnati, the Banff Centre, UCLA, UCSD, threewalls Gallery and the Kassel Documentary Film and Video Festival. p. 70

Y

Myriam Yates' work combines photography, video installation and 16mm film. Yates received both a BFA and an MFA from UQÀM, Montréal. She has had solo exhibitions throughout Quebec and Ontario and her work has appeared in film festivals in Canada and Europe. She has held jury and committee positions at film festivals and magazines in Montréal, has received numerous grants and awards and has held teaching and programming positions throughout Québec. p. 56

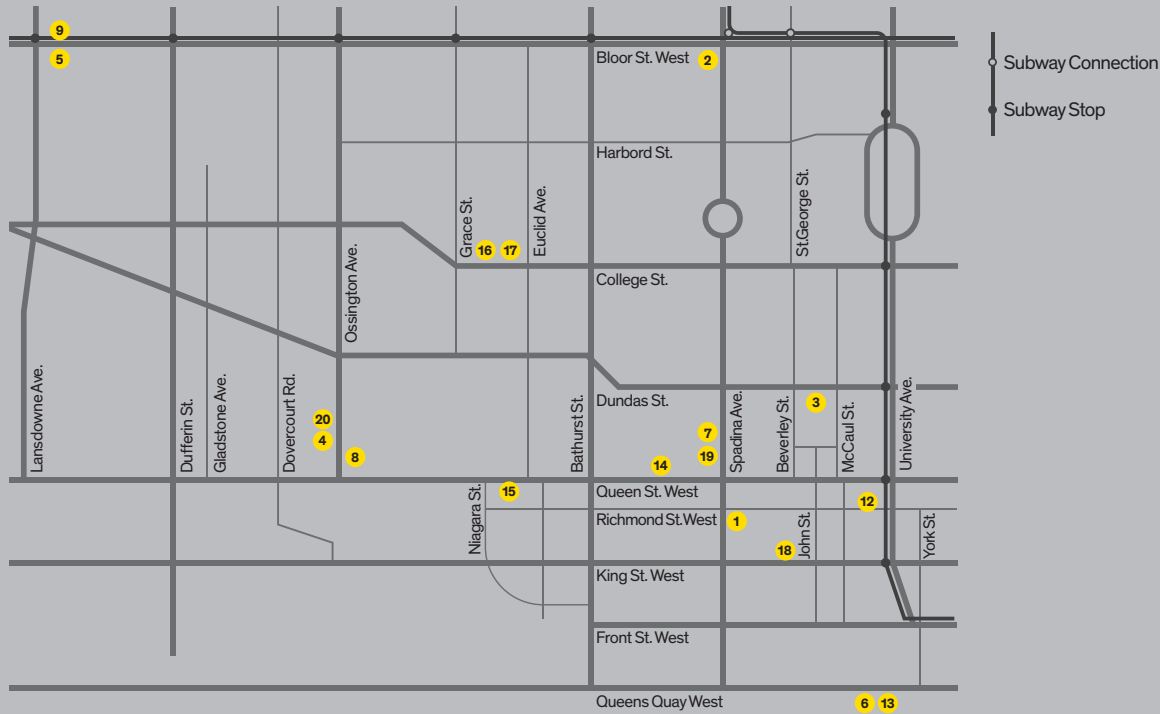
Yo La Tengo are in many respects the quintessential critics' band: in addition to their adventurous eclecticism, defiant independence and restless creative ambition, the group's frontman, Ira Kaplan, even tenured as a rock scribe prior to finding success as a performer. So frequently compared to the Velvet Underground that they even portrayed the legendary group in the 1996 film *I Shot Andy Warhol*, the Hoboken, NJ-based unit has explored the extremes of feedback-driven noise rock and sweetly melodic pop, shading its work with equal parts scholarly composure and fannish enthusiasm. p. 73

Z

Andrew Zealley is interested in healing and shamanism, cycles of nature, and the roles and influences of music in social, political and spiritual spheres. These thematics within his interdisciplinary practice are framed by form and language and are often borrowed from classical and popular music genres. Zealley is currently enrolled in the Interdisciplinary Master's Art, Media & Design program at OCADU. p. 94

Venues

Toronto



Oakville



1 401 Richmond Street West Venues:

A Space ♿
Suite 110
Gallery 44 ♿
Suite 120
The Images Festival ♿
Suite 448
Trinity Square Video (TSV) ♿
Suite 376
Urbanspace Gallery ♿
Ground floor
Vtape ♿
Suite 452
YYZ Artists' Outlet ♿
Suite 140

2 **AI Green Theatre** 750 Spadina Avenue

**3 Art Gallery of Ontario
Jackman Hall** ♿
317 Dundas Street West,
McCaul Street Entrance
Young Gallery ♿
317 Dundas Street West,
Main Entrance

4 **Gallery TPW** ♿ 56 Ossington Avenue

5 **Gendai Workstation** ♿ 1265 Bloor Street West

6 **Harbourfront Centre** ♿ 235 Queens Quay West

7 **Images at 204** 204 Spadina Avenue

8 **InterAccess Electronic Media Arts Centre** 9 Ossington Avenue

9 **Mercer Union, A Centre for Contemporary Art** ♿ 1286 Bloor Street West

10 **Oakville Galleries at Centennial Square** 120 Navy Street, Oakville

11 **Oakville Galleries in Gairloch Gardens** 1306 Lakeshore Road East, Oakville

12 **Onsite [at] OCAD** 230 Richmond Street West

13 **The Power Plant** 231 Queens Quay West

14 **Queen Video** ♿ 412 Queen Street West Catalogues and tickets for select events available here

15 **Rotate This** ♿ 801 Queen Street West Catalogues and tickets for select events available here

16 **The Royal** ♿ 608 College Street

17 **Soundscapes** ♿ 572 College Street Catalogues and tickets for select events available here

18 **TIFF Bell Lightbox** ♿ 350 King Street West

19 **Toronto Underground Cinema** ♿ 186 Spadina Avenue

20 **XPACE Cultural Centre** ♿ 58 Ossington Avenue



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