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Suitcase of Love and Shame, p. 38

IMAGES ON SCREEN pages 33–63

Comprising theatrical screenings of both feature-length films and Images' inimitable programs of curated short film and video, On Screen is all about the projected image. The longest-running component of the Images Festival features 14 screenings of artist-made film and video from around the globe. Once again, our main screening venue is the beloved Jackman Hall at the Art Gallery of Ontario.



SlowPitch, p. 35

LIVE IMAGES pages 33–63

Live Images embraces and explores different traditions of performance that relate to the moving image. Musicians, performers and visual artists present seven events that redefine the live experience – from silent films with live musical accompaniment to performance-based multimedia projects to full-scale theatrical productions.



A Memory Lasts Forever, p. 36

IMAGES OFF SCREEN pages 65–82

Out of the cinema and into the galleries! Our Off Screen program presents media-based installations by Canadian and international artists at 15 local galleries, artist-run centres and public locations. Animating many sites throughout downtown, Off Screen stretches from Bloor and Lansdowne to the Entertainment District – with a GTA foray to the Oakville Galleries. Opening receptions, walking tours and artist talks are scheduled throughout the festival. Admission to all galleries is FREE.



An Illuminated iDentity, p. 81



Don't miss our Closing Night Party!

IMAGES POST-SCREENING LOUNGE @ CINECYCLE

129 Spadina Avenue (down the laneway)
April 12–19

Drop by your friendly neighbourhood bike-shop-cum-art-space after the last screening to have a drink and network at our nighttime lounge. We'll have DJs, food and plenty of surprises in store for you – plus Cinecycle will host two Live events as well as our much-anticipated Open Screening!

IMAGES FESTIVAL MEDIATHEQUE

April 12–20, 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, and will play host to the majority of our 2013 educational programming (see page 30).



Daily talks and discussions at Urbanspace Gallery, p. 30

Calendar

Friday April 5 | Pre-Festival Special Events



Witness : Palestine, page 34



Witness : Palestine, page 34

7 PM **2** Live Images | **Witness : Palestine** | **Barbara Hammer** | Jackman Hall | \$10/\$5

Thursday April 11 | Opening Night!



Robert Todd, page 35



SlowPitch, page 35

8 PM **16** Opening Night Gala | Live Images | **Tim Hecker + Robert Todd** with **SlowPitch** | St. Anne's Church | \$20/\$10
9:30 –1AM **20** Opening Night Party | Workman Arts Theatre, St. Anne's Parish Hall | Free

Saturday April 13



Leaf in the Wind, page 39



All That Is Solid, page 40

1 & 3 PM **1** Off Screen Gallery Tours | Images at Prefix | Free
2–5 PM **1** Off Screen Launch | Receptions and openings for galleries | Free
3 PM **1** Talk: **Contemporary Media Art + Independent Cinema in Africa** | **Jean-Marie Teno, Pierre Beaudoin** | Urbanspace Gallery | Free
6 PM **2** On Screen | Feature: **Leaf in the Wind** | **Jean-Marie Teno** | Jackman Hall | \$10/\$5
8 PM **2** On Screen | Curated program: **All That Is Solid** | **Gordon Webber, Amit Dutta, Deanna Erdmann, Benjamin Tiven, Anna Artaker, Chance Taylor, Jesse McLean** | Jackman Hall | \$10/\$5
10:30 PM **2** On Screen | Toronto program: **mmNemonic DVices** | **Leslie Supnet, Yi Cui, Mani Mazinani, Karen Henderson, Ariana Andrei, Stephen Broomer, Joe Hambleton, Cameron Moneo, Christine Lucy Latimer, Clint Enns, John Creson & Adam Rosen, Albert Wisco** | Curators: Nick Benidt, Julian Carrington, Blake Williams | Jackman Hall | \$10/\$5
11 PM **3** Post-Screening Lounge | Cinecycle | Free

Wednesday April 10 | Pre-Festival Special Events



Service of the goods, page 75



Service of the goods, page 75

6 PM **14** Off Screen | Opening Reception | **Service of the goods** | **Jean-Paul Kelly** | Scrap Metal | Free

Friday April 12



Master Class: Robert Todd, page 31



Suitcase of Love and Shame, page 38

10 AM–4 PM **7** Master Class: **Robert Todd** | LIFT | \$65 (limited to six participants)
3 PM **1** Artist Talk: **Andrea Geyer** | Urbanspace Gallery | Free
4 PM **7** Artist Talk: **Robert Todd** | LIFT | Free
6:30 PM **2** On Screen | **A Memory Lasts Forever** | 2013 Canadian Artist Spotlight | **Althea Thauberger** | Jackman Hall | \$10/\$5
9 PM **2** On Screen | Feature: **Suitcase of Love and Shame** | **Jane Gillooly** | Jackman Hall | \$10/\$5
11 PM **3** Post-Screening Lounge | Cinecycle | Free

Sunday April 14



Lukas nino (Lukas the Strange), page 43



Sleight of Hand, page 42

2 PM **9** Talk: **Appropriate Appropriation?** | Jane Gillooly, Richard Fung, Gabe Klinger, Mike Hoolboom, moderator Jesse Wente | Monarch Tavern | Free
4:30 PM **17** Talk: **Rope** | **Andrew J. Paterson** | Theatre Centre | Free
6:30 PM **2** On Screen | Curated program: **Sleight of Hand** | **Björn Kämmerer, Peter Miller, Brian Virostek, Fern Silva, Mark Loeser, Kevin Jerome Everson, Simon Quéhiellard, JB Mabe** | Jackman Hall | \$10/\$5
9 PM **2** On Screen | Feature: **Lukas nino (Lukas the Strange)** | **John Torres** | Jackman Hall | \$10/\$5
11 PM **3** Post-Screening Lounge | Cinecycle | Free

Calendar Legend

● On Screen Event ● Off Screen Event ● Live Event ● Talk/Workshop ● Party/Lounge/Award Show # Venue Location (see page 104 for venue map)

Monday April 15



Borders/Bodies, page 44



Rhythm and Reflection, page 45

- 4 PM ① Talk: **Performance and Media Art** | **Duane Linklater, Tanya Lukin Linklater, Francesco Gagliardi** | Urbanspace Gallery | Free
- 6:30 PM ② On Screen | Student program: **Borders/Bodies** | Curators: **Zoë Heyn-Jones, Cameron Moneo, Taimaz Moslemian** | Jackman Hall | Pay What You Can
- 9 PM ② On Screen | Curated program: **Rhythm and Reflection** | **Scott Stark, Matt Wolf, JB Mabe, John Smith, Kevin Jerome Everson, Elizabeth Price** | Jackman Hall | \$10/\$5
- 11 PM ③ Post-Screening Lounge | Cinecycle | Free

Wednesday April 17



Babette Mangolte, page 48



Beautiful People, page 49

- 3 PM ① Talk: **Fair Trade Film Screenings?** | Urbanspace Gallery | Free
- 7 PM ② On Screen | **Babette Mangolte** | In conversation with Barbara Clausen | Jackman Hall | \$10/\$5
- 9 PM ② On Screen | Feature: **Beautiful People** | **David Wojnarowicz** | Jackman Hall | \$10/\$5
- 11 PM ③ Post-Screening Lounge | Cinecycle | Free

Friday April 19



Patterns, page 54



Dusty Stacks of Mom, page 58

- 3 PM ① Talk: **Fresh Lenses on the Domestic Sphere** | **Adele Horne, Lynne Sachs** | Urbanspace Gallery | Free
- 6:30 PM ② On Screen | Feature: **Your Day is My Night** | **Lynne Sachs** | Jackman Hall | \$10/\$5
- 8:30 PM ② On Screen | Curated program: **Patterns** | Guest curator: **Elena Duque** | Jackman Hall | \$10/\$5
- 10:30 PM ③ Live Images | **Dusty Stacks of Mom: The Poster Project** | **Jodie Mack** | Followed by: Open Screening + Lounge! | Cinecycle | Pay What You Can

Tuesday April 16



Film: Rope, page 46



Scoring Cinecycle, page 47

- 3 PM ① Talk: **Gabe Klinger** | Urbanspace Gallery | Free
- 5 PM ① Master Class | **Greg Staats** | Trinity Square Video | \$25
- 7 PM ① Live Images | **Film: Rope** | **Francesco Gagliardi** | Theatre Centre | \$10/\$5
- 9 PM ③ Live Images | **Scoring Cinecycle** | **Lina Allemano Four + Eucalyptus + Del Bel** | Cinecycle | \$15/\$8
- 11 PM ③ Post-Screening Lounge | Cinecycle | Free

Thursday April 18



Before Our Eyes, page 50



Maintenance, page 51

- 3 PM ① Book launch: **Explosion in the Movie Machine** | Discussion + more! | Urbanspace Gallery | Free
- 6:30 PM ② On Screen | Curated program: **Before Our Eyes** | **Thirza Cuthand, Izabella Pruska-Oldenhof, Jeannett Muñoz, Dan Browne, Takahiro Suzuki, Jorge Lozano** | Jackman Hall | \$10/\$5
- 9 PM ② On Screen | Feature: **Maintenance** | **Adele Horne** | Jackman Hall | \$10/\$5
- 11 PM ③ Post-Screening Lounge | Cinecycle | Free

Saturday April 20



grain(s), page 59



Corredor, page 63

- 2 PM ① Artist Talk | **Greg Staats** | Trinity Square Video | Free
- 4 PM ⑤ Live Images | **grain(s)** | **Duane Linklater + Tanya Lukin Linklater** | Images @ MOCCA | Pay What You Can
- 6 PM ⑤ Awards Ceremony | MOCCA | Free
- 8 PM ① Closing Night Gala | Live Images | **Corredor** | **Hamid Drake, David Mott, Alexandra Gelis** | St. Anne's Church | \$20/\$10
- 10 PM ② Closing Night Party | Workman Arts Theatre, St. Anne's Parish Hall | 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)

\$10–20 general admission

\$5–10 members/students/seniors*

Opening Night Gala and Closing Night Gala

See pages 35 and 63 for pricing

Selected Pay What You Can Events

\$5–10 suggested donation

For details see pages 44, 58 and 59

Artist Talks

(See p. 30 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 21.

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

Single tickets for select Live Images events (Opening Night Gala, Scoring Cinecycle, Closing Night Gala) are also available in person from Soundscapes (572 College Street) and Rotate This (801 Queen Street West) starting March 21.

Please note that advance tickets are not available for Free or Pay What You Can (PWYC) events.

Same Day Tickets

Same day tickets (if available) will go on sale at the appropriate venue starting one hour before the event. Cash or credit cards accepted.

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!

New for 2013!
Two free festival vouchers with each membership!

Super-8 Membership – \$25

- TWO Free Festival Vouchers (admission to 2 events for free, not including Opening & Closing Night – can be used w/ a friend at the same event!)
- Half-price tickets to ALL festival presentations (50% off full regular door price)
- Preferred box office privileges (*seats reserved for members until 15 minutes before curtain*)
- Festival catalogue in the mail

16mm Membership – \$75

- All-Access Festival Pass – see everything at the fest!
- TWO Free Festival Vouchers – bring your friends!
- Preferred box office privileges (*seats reserved for members until 15 minutes before curtain*)
- Festival catalogue in the mail

35mm Membership – \$250

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

- DOUBLE All-Access Festival Pass!
- FOUR Free Festival Vouchers – bring your friends!
- 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, visit our donation page at CanadaHelps.org, or email images@imagesfestival.com for more information. Thank you for supporting Images!

Support our IndieGogo Campaign!

Help us bring Duane Linklater and Tanya Lukin Linklater's *grain(s)* to the festival. Your donations count at any amount. Please visit igg.me/at/imagesfestivalgrains.

*Some restrictions apply.

Vouchers redeemable beginning April 12 at the Advance Box Office. Vouchers not redeemable via the Images Online Store. While 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 #127418762 RR0001. The Images Festival Membership Program is non-voting.

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Image: Charles Stankieveh, *The Soniferous Æther of The Land Beyond The Land Beyond*, 2012, film installation (film still) / installation de film (photo de film). Courtesy of the artist / gracieuseté de l'artiste

Awards

Images Prize: Sponsored by Jason Sacha, student lawyer and filmmaker. 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 supporter Paul Bain, this award honours the strongest new On Screen project in the festival. The recipient receives a \$1,000 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: Established in 2000 to honour former Executive Director Deirdre Logue, this award 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 \$500 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 and workshop in Mount Forest, Ontario.

York University Award for Best Student Film: Sponsored by York University's Department of Film, the recipient receives a \$500 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 \$500 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) and Images, 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. The 2013 Tom Berner Award is presented to **Deirdre Logue**.

Deirdre Logue's knowledge of the broader systems of art production in Canada affords her the opportunity to mentor and advise emerging artists from a place of grounded experience and expertise. Never afraid to offer up her own artistic triumphs and failures to the conversation, Logue shatters the hierarchy of many artist/emerging artist relationships in service of broader collaboration and project potential. I nominate Deirdre Logue for the Tom Berner Award specifically for her ability to turn on the lights and clear the view for new and emerging people.
– Chase Joynt

2013 Jury



Michelle Jacques is a curator and writer. She is currently the chief curator at the Art Gallery of Greater Victoria, and has previously held positions in the contemporary and Canadian departments at the Art Gallery of Ontario, Toronto. From 2002–2004, she was the director of programming at the Centre for Art Tapes, Halifax. She is a past board member of Mercer Union, and is currently on the boards of Vtape and the Feminist Art Gallery, both in Toronto. She is a contributing editor with *FUSE magazine*, and has written extensively for catalogues, journals and other publications.

Gye-joong Kim is an experimental filmmaker and co-founder and program director of EXiS (Experimental Film and Video Festival) in Seoul. Since 2002, after finishing his BFA and MFA in Film & Video at California Institute of the Arts, he has been living in Seoul, creating experimental cinematic works as well as working to expand South Korean alternative filmmaking communities. Kim is interested in approaching modern media art from the perspective of cinema as an artistic medium, both in terms of fields of creative production and support for artists and local scenes. The genres of his works vary from video diary to experimental fiction. In addition, programs Kim has curated through EXiS include History of Japanese Experimental Film (2004), Tribute to Nam June Paik (2007), John Cage Special (2008) and Toronto Media Art Special Focus (2010).

Born in Cameroon, **Jean-Marie Teno** emigrated to France in 1978, where, for over 25 years he has produced and directed films about the colonial and post-colonial history of Africa. Developed both for international broadcast television and theatrical release, his works are noted for their personal and original approach to issues of race, cultural identity and contemporary politics. Teno's films have been featured at festivals worldwide, including Berlin, Toronto, Yamagata, Amsterdam, Rotterdam, Leipzig, San Francisco, London, Cinéma du Réel and Visions du Réel. Teno has also lectured at numerous universities, and has been honoured as a guest of the Flaherty Seminar; as an artist in residence at the Pacific Film Archive at the University of California, Berkeley; and as a Copeland Fellow at Amherst College.

The 2013 Awards Ceremony will take place Saturday April 20 at 6 PM at MOCCA, the Museum of Contemporary Canadian Art, 952 Queen Street West. FREE!



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www.imagearts.ryerson.ca

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Laure Prouvost

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Laure Prouvost, video still from *The Wanderer*, 2012



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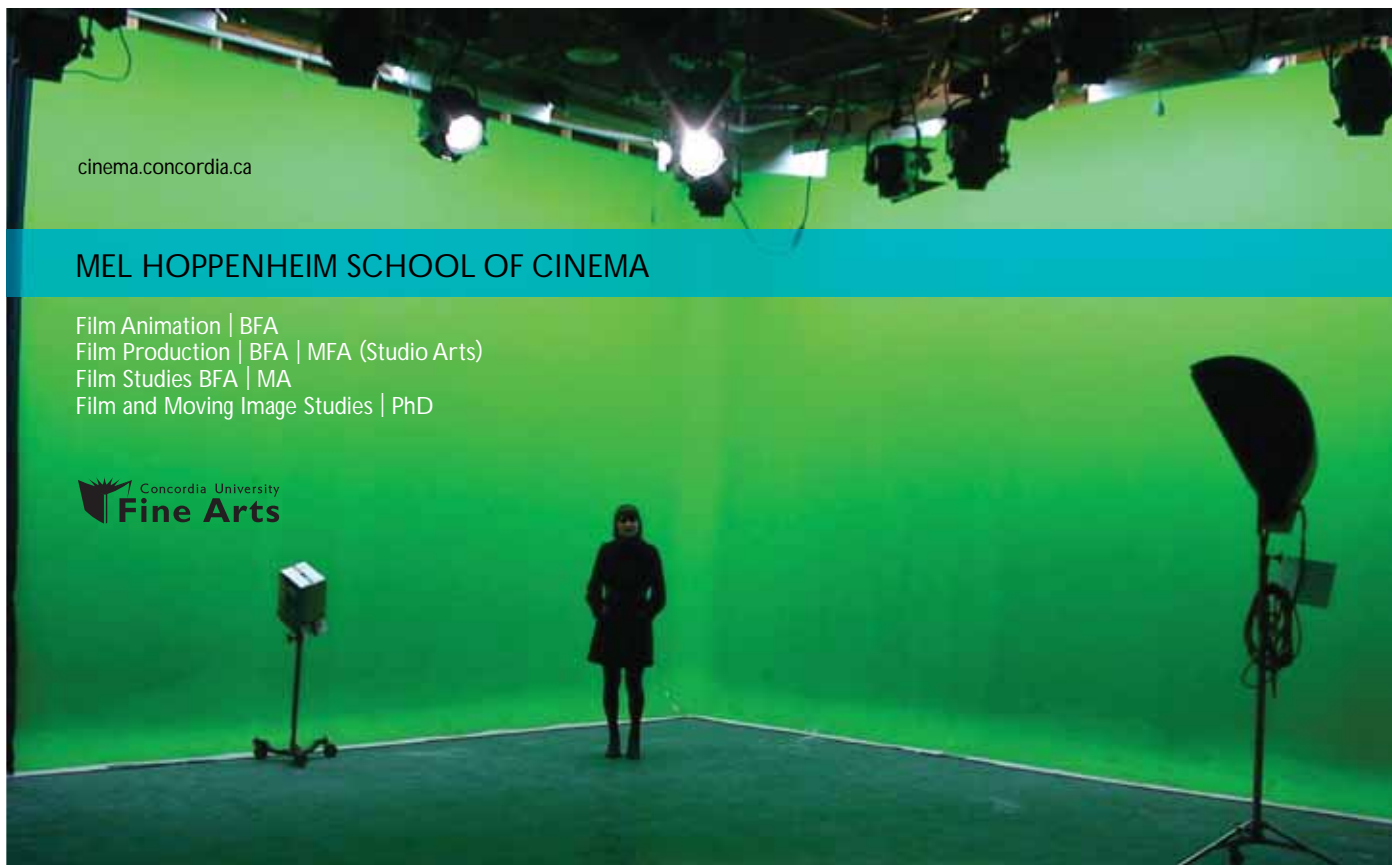
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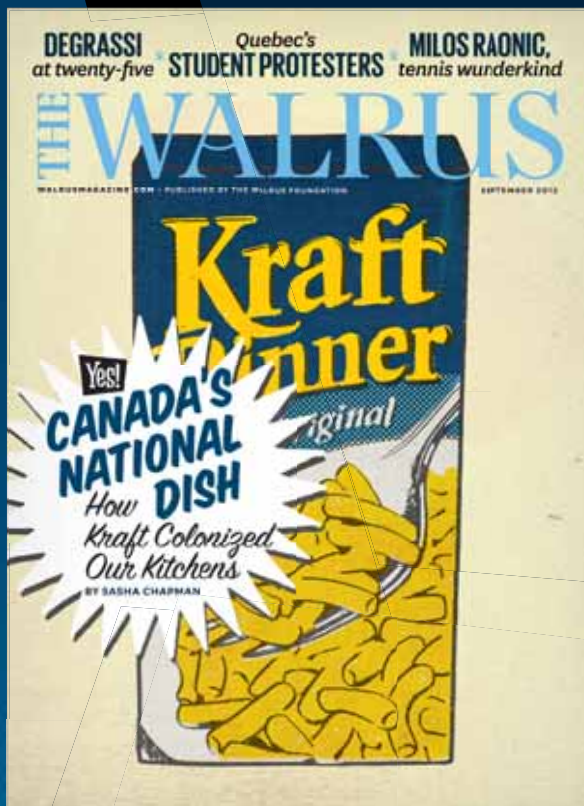
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Welcome



Welcome to the Images Festival!

We are jazzed to be turning 26 and to share a massive collection of contemporary media art projects with you this spring! Images is the vanguard festival for artist film, video and live performance in all of its possible manifestations: in the cinema, the gallery and the public sphere. You can have your mind blown at over 35 programs from 135 Canadian and international media artists at 24 venues throughout Toronto during the month of April and into May.

Images is Toronto's original ALTERNATIVE film festival. Toronto can now count over 100 festivals – unfortunately, many of them continue to pressure filmmakers to conform to “Premiere Policies” and restrict the support of independent films to one festival and, by extension, a limited audience. I'm kindly requesting that ALL film festivals let such policies go and instead allow great films to 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-aggrandizing. We are proud to say that Images is one of the only 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 contemporary artists!

I hope you will take advantage of our Pay-What-You-Can pricing on selected programs – and don't forget to visit our free artist talks, gallery installations and tours, online iPod video player and blog, and to 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.

Regrettably, our audiences are restricted to those 18 years and older: we are forced by the antiquated Ontario Film Review Board to adopt an audience restriction because we refuse to submit our films to their office. Rating our films could not only lead to censorship by the provincial government, but would also cost thousands of dollars. Images wishes to expand our audiences and share films with folks of all ages, but under the retrogressive Ontario Theatres Act, we are unable to do so.

Sincere thanks to our government funders, corporate sponsors, community partners, loyal membership, audiences and, last but not least, our staff and volunteers. Congratulations to all of the makers – and a generous thanks to all who submitted your projects to us – you keep us engaged!

We always welcome your feedback, ideas and suggestions. See you at the festival!

Scott Miller Berry
EXECUTIVE DIRECTOR
scott@imagesfestival.com



Welcome to the 26th edition of the Images Festival, Toronto's original alternative film and interdisciplinary arts festival, where we have been devoted to exploring expanded notions of cinematic forms since 1988.

As I write this on a chilly day in January, we are still watching, pondering, soliciting and re-watching films and videos for our On Screen program in an effort to bring you the strongest selection possible. At the same time, we are putting finishing touches on our Live and Off Screen offerings. In the course of the year, it is fascinating to see themes emerge and the concerns that are currently shared by a critical mass of artists working outside commercial systems. Across the board, this year is notable for ideas around hidden histories and unseen labour, reenactment and reframing.

We are looking forward to the installation and performance that Duane Linklater and Tanya Lukin Linklater are creating around Robert Flaherty's *Nanook of the North* and Hiroshi Teshigahara's *The Woman in the Dunes* at MOCCA, where we will also be presenting Wael Shawky's *Cabaret Crusades*, *The Road to Cairo*, inspired by Armin Maalouf's book *The Crusades Through Arab Eyes*. At A Space Gallery, Andrea Geyer presents the not unknown yet rarely acknowledged influence of women on the Modernist movement at the start of the 20th century. Jean-Paul Kelly reconsiders representation and documentary form by engaging with the films of Frederick Wiseman, while Alejandro Cesarco presents the limits of language via the crime genre with his installation *The Reader*. Meanwhile, Laure Prouvost is constructing a movie set for a surreal mistranslation of Franz Kafka's *The Wanderer* at Gallery TPW.

While some of our live performances reframe history or mine the archives, such as Barbara Hammer's *Witness : Palestine* and Francesco Gagliardi's *Film: Rope*, others feature new works and collaborations. We're thrilled to be bringing together award-winning electronic powerhouse Tim Hecker and accomplished 16mm master Robert Todd for a very special opening night event. For our closing night finale, we've invited jazz heavyweights Hamid Drake and David Mott to improvise to local artist Alexandra Gelis' images about borders – be they personal, geographical or political. We're also having fun plundering the private film collection of local treasure Martin Heath, owner of the Cinecycle art space, where we'll be hosting live events, open screenings and our late-night lounge.

Throughout it all, we look forward to welcoming artists, critics, curators, colleagues and fans from near and far to observe, discuss, ponder, debate and celebrate with us. See you at the festival!

Kate MacKay
INTERIM ARTISTIC DIRECTOR
kate@imagesfestival.com

Welcome



Canada Council
for the Arts

Conseil des arts
du Canada

The Canada Council for the Arts salutes the Images Festival.

The arts permeate and enrich the lives of people everywhere. They refresh our physical and social environments, stimulate our minds and awaken our emotions.

While attracting participants from around the world and encouraging professional dialogue, the Images Festival strengthens a dynamic of broad accessibility for work outside the commercial mainstream.

From the very earliest years of the Festival's existence, the Canada Council has been pleased to offer its support for these endeavours. We wish everyone involved an enjoyable and stimulating experience and extend our congratulations to all those who contribute to the Images Festival's ongoing success.

—
Le Conseil des arts salue Images Festival.

Les arts enrichissent la vie des gens, au Canada comme ailleurs dans le monde. Ils ravivent nos environnements physiques et sociaux, stimulent nos esprits et éveillent nos émotions.

Alors qu'il attire des festivaliers de partout dans le monde et encourage le dialogue entre professionnels, l'Images Festival renforce une dynamique de grande accessibilité à des œuvres qui se situent en marge du système commercial.

Le Conseil est heureux d'appuyer les activités du Festival Images depuis ses toutes premières années d'existence. Nous souhaitons à tous ceux qui y participent de vivre une expérience des plus stimulantes et félicitons tous ceux qui contribuent à son succès continu.

Robert Sirman

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



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Our government recognizes the importance of arts and culture to the strength of our communities, our identity, and our economy. As we approach Canada's 150th birthday in 2017, this is the time to celebrate our creativity, spirit of artistic innovation, and everything that makes Canada such a remarkable country.

By giving independent Canadian media arts creators the opportunity to share their work and new concepts with their peers, the Images Festival contributes to Canada's artistic and cultural growth and promotes the professional advancement of artists with a promising career. For audiences, it provides a wonderful opportunity to be amazed by bold and original works.

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

—
Notre gouvernement sait que les arts et la culture sont importants pour nos communautés, notre identité et notre économie. À l'approche du 150^e anniversaire du Canada en 2017, le moment est bien choisi pour célébrer la créativité, l'innovation artistique et tout ce qui fait du Canada un pays remarquable.

En donnant la chance à nos créateurs du milieu des arts médiatiques de mettre en commun leurs œuvres et nouveaux concepts, l'Images Festival assure la croissance artistique et culturelle du Canada, en plus de favoriser l'avancement professionnel des artistes promis à un bel avenir. Pour le public, l'occasion est belle de se laisser éblouir par des créations originales et audacieuses.

Au nom du premier ministre Stephen Harper et du gouvernement du Canada, je remercie les artistes, organisateurs et bénévoles qui donnent vie à ce festival et contribuent ainsi à faire de la région de Toronto un chef de file en matière de créativité artistique.

The Honourable / L'honorable
James Moore
MINISTER OF CANADIAN HERITAGE



Now past the quarter-century mark, Images Festival has established itself as an essential North American showcase for the work of experimental and independent media artists from across Canada.

Images provides a critical setting for exploration, debate and networking in a field that often has limited opportunities to find an audience. The Ontario Arts Council is delighted to support this event. Our congratulations to the Images team!

The Ontario Arts Council supports the arts across the province. In 2011–2012, OAC funded 1,681 individual artists and 1,125 organizations in 216 Ontario communities, for a total of \$52.8 million.

Le festival Images, qui a désormais dépassé le cap des vingt-cinq ans, s'est imposé comme une vitrine nord-américaine incontournable pour les œuvres des artistes médiatiques expérimentaux et indépendants de tout le Canada.

Images offre un espace critique pour l'exploration, le débat et le réseautage dans un domaine qui, la plupart du temps, a peu de possibilités de trouver un auditoire. Le Conseil des arts de l'Ontario est ravi d'appuyer ce festival. Nos félicitations à l'équipe d'Images !

Le Conseil des arts de l'Ontario appuie les arts dans la province entière. En 2011–2012, il a subventionné 1 681 artistes et 1 125 organismes dans 216 collectivités de l'Ontario, pour un total de 52,8 millions de dollars.

Martha Durdin

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



On behalf of Toronto Arts Council, I would like to express a warm welcome to all attendees of this 26th edition of the Images Festival. The City of Toronto, through Toronto Arts Council, invests public funds in arts and culture, which allow millions of Torontonians and visitors to our city the opportunity to enjoy an incredible wealth of artistic activity. These public funds encourage the accessibility, diversity and invention which make Toronto an exciting place to live.

TAC is proud to support Images Festival. This has become an important forum for the presentation of work by independent and emerging artists working in film, video, digital arts, new media, multi-media and installation. Notably innovative, the programming of Images Festival is adventurous, diverse and original. It has grown over the years to become an exciting gathering place for filmmakers, media artists and art lovers alike, to showcase new ideas and engage in critical discussion.

Congratulations to the Board of Directors, the Images Staff and the volunteers who provide this fabulous annual festival.

Karen Tisch
PRESIDENT, TORONTO ARTS COUNCIL



TELEFILM
CANADA

Telefilm Canada is proud to be associated with the Images Festival 2013, an event which clearly illustrates the many creative, distribution and promotion platforms available to Canadian creations today.

As we can see in audiovisual markets and festivals at home and abroad, Canada is playing in the big leagues, with innovative talent, an openness to partnerships and leading expertise that are earning great admiration and translating into concrete results.

At Telefilm this is great news, since the success of Canadian content is our primary purpose. Our funding and promotion programs support dynamic film companies and talented creative artists everywhere in Canada. We are all working together to make sure Canadian stories are in the spotlight, both here at home and internationally.

Congratulations to the organizers of the Images Festival 2013. I wish you all an exciting event full of new discoveries and contacts.

—
Téléfilm Canada est fière de s'associer au *Festival Images 2013*, une claire illustration des nombreuses plateformes de création, de diffusion et de promotion dont bénéficient aujourd'hui les créations canadiennes.

Comme on le voit dans les marchés et festivals de l'audiovisuel au pays et à l'étranger, le Canada joue dans la cour des grands, avec un sens de l'innovation, une ouverture aux partenariats et un savoir-faire qui suscitent l'admiration et se traduisent par des résultats concrets.

À Téléfilm, nous en sommes très heureux, puisque la réussite du contenu canadien constitue notre objectif principal. Nos programmes de financement et de promotion appuient des entreprises dynamiques et des créateurs de talent partout au pays. Nous travaillons tous ensemble pour que les histoires canadiennes soient bien en vue, ici et sur la scène internationale.

Félicitations aux organisateurs du *Festival Images 2013*. Je vous souhaite de belles découvertes et des rencontres fructueuses.

Carole Brabant

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



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Peter Bo Rappmund's (MFA 10) Psychohydrography, 2010

where the building once stood, surrounded on all sides by a fence of plywood and chain-link. Over the course of the winter the base of the pit began to fill with water creating a shallow pond. At this point I

started to monitor the site daily as I knew that several days of rain, followed by a sharp drop in temperature, without snow, would result in perfect ice-skating conditions on my "backyard rink." On the night of

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The name **Asinabka** was chosen for this festival as an act of decolonization, and to reinforce that the Nations Capital is in the heart of the unsundered land of the Algonquins of the Ottawa River Valley. It was also chosen in solidarity with Elder William Commanda's visions for the Asinabka area.

"THE CHAUDIÈRE FALLS THEN WERE ESPECIALLY SIGNIFICANT – THEY TOOK THE SHAPE OF THE BOWL OF A PIPE, IN THIS PLACE OF GLARE ROCK, ASINABKA, AND THE RISING VAPOURS WERE A REFLECTION OF THE FIRE AND SMOKE OF PRAYERS RISING TO THE GREAT MYSTERY."

– ELDER WILLIAM COMMANDA

Chaudière Falls: The Shape of Colonization by Howard Adler



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Educational Programming



IMAGES TALK

Free artist talks, dialogues and debates served with free pie and coffee!

Artist Talk with Andrea Geyer

Friday April 12, 3 PM
Images Hub, Urbanspace Gallery
401 Richmond Street West, Ground Floor

In her installation *Sound Giving Will Feeling*, Andrea Geyer presents a group of new works developed from her research on the repressed, yet insistently present history of women in the development of the early Modernist project. At this artist talk, Images invites Andrea to talk about her process of research and creation.

Negative/Positive:

Artist Talk with Robert Todd

Friday April 12, 4 PM
LIFT, 1137 Dupont Street

Having made over 60 films in the past two decades, Robert Todd has a mastery of 16mm filmmaking that eschews categorization. Join us for a lively discussion about his process and a short screening!

Contemporary Media

Art and Independent Cinema in Africa

A discussion with Jean-Marie Teno + Pierre Beaudoin
Saturday April 13, 3 PM
Images Hub, Urbanspace Gallery, 401 Richmond Street West, Ground Floor

Jean-Marie Teno has produced and directed films dealing with the colonial and post-colonial history of Africa. This year his feature film *Leaf In The Wind* will be premiering at the Images Festival. Pierre Beaudoin has been active in media arts for 25 years, recently curating *Africa in Movement*, a program of African short films. Images programmers have selected *Next Week* and *Fleurs De Lys* from this program to screen alongside Teno's film.



Appropriate Appropriation?

A debate moderated by Jesse Wentle and including panelists Jane Gillooly, Richard Fung, Gabe Klinger and Mike Hoolboom.
Sunday April 14, 2 PM
Monarch Tavern, 12 Clinton Street

The 2013 Images Festival showcases numerous works that feature reenactment and appropriation, an increasingly prevalent practice in contemporary arts. Images and the Media Arts Network of Ontario have assembled two esteemed panels that will debate the ethics of these techniques. Co-presented with MANO.

Talk: Rope

A post-performance discussion about *Film: Rope* with Andrew J. Paterson
Sunday April 14, 4:30 PM
The Theatre Centre, 1095 Queen Street West

Film: Rope perversely exposes and explores the discontinuities and incongruities between cinema and live performance. Paterson discusses how Gagliardi is able to reveal hidden meanings in the relationship between the characters in *Rope* (1948) by deconstructing Hitchcock's clever camera work.

Performance and Media Art: Tools with Which to Deconstruct

A discussion with Tanya Lukin Linklater, Duane Linklater + Francesco Gagliardi
Monday April 15, 4 PM
Images Hub, Urbanspace Gallery,
401 Richmond Street West, Ground Floor

This year at Images, artists Tanya Linklater, Duane Linklater and Francesco Gagliardi combine media and live performance to deconstruct elements of existing films in their works *grain(s)* and *Film: Rope*. We have invited these artists to discuss their similar yet distinct creative processes and intentions.

Gabe Klinger Discusses!

Tuesday April 16, 3 PM
Images Hub, Urbanspace Gallery,
401 Richmond Street West, Ground Floor

Gabe Klinger is a Chicago-based writer, programmer and teacher who was born in São Paulo, Brazil. A critic and journalist, he has written for over 20 journals including *Cinema Scope*, *De Filmkrant* in Holland, *Ekran* in Slovenia, *indieWIRE*, *Letras de cine* in Spain, and *Undercurrent*. Images has invited Gabe to discuss a topic of his choosing. Watch daily dispatch for updates!

Fair Trade Film Screenings?

A panel discussion with industry veterans
Wednesday April 17, 3 PM
Images Hub, Urbanspace Gallery,
401 Richmond Street West, Ground Floor

Considering the large number of film festivals that have materialized over the past 20 years, it seems pertinent to examine the interdependent role of filmmaker and festival. Despite the steep cost of film production, most festivals do not pay screening fees. In fact, filmmakers pay submission fees ranging anywhere from \$10 to \$200 to have their work considered by festival programmers. On the other hand, the film festival circuit is considered a networking hotbed for aspiring talent and a launching pad for international filmmaking careers. The aim of this talk is to uncover the inherent power dynamics in this symbiotic relationship.

Explosion in the Movie Machine: A Book Launch and More!

Thursday April 18, 3 PM
Images Hub, Urbanspace Gallery,
401 Richmond Street West, Ground Floor

A book launch for *Explosion in the Movie Machine*, an anthology of contemporary reflections, scholarly texts, historical documents and visual documentation that examine the depth, brilliance and contradictions of Toronto's media arts ecology and history. As part of this event, we will hold a panel discussion that explores the role censorship has played in the formation of the Toronto media arts community.



Educational Programming



IMAGES TALK

Free artist talks, dialogues and debates served with free pie and coffee!

Fresh Lenses on the Domestic Sphere

A discussion with Adele Horne + Lynne Sachs
Friday April 19, 3 PM
Images Hub, Urbanspace Gallery,
401 Richmond Street West, Ground Floor

Filmmakers Adele Horne and Lynne Sachs have both created hybrid docs that skillfully point the cinematic lens at the domestic sphere. With *Your Day Is My Night*, Lynne Sachs utilizes a bed as a focal point for inquiry into the personal and collective experiences of a household of immigrants living in a "shift-bed" apartment in the heart of Chinatown. *Maintenance* is filmmaker Adele Horne's exploration of house cleaning, inviting viewers to meditate on the ongoing maintenance work that makes other, more highly valued, work possible. The Images Festival has brought these talented filmmakers together in order to discuss their process of making the private public.

MASTER CLASSES

Negative/Positive:

A Master Class with Robert Todd

Friday April 12, 10 AM–4 PM
(followed by a free artist talk 4–6 PM)
LIFT, 1137 Dupont Street
\$65 (Limited to 6 participants. Call Shenaz Baksh to register: 416 588 6444 x: 221)

This year the Images Festival and LIFT are thrilled to announce a six-hour master class with filmmaker Robert Todd. Robert will be revealing the ingenious hand-processing technique he used to create the cinematic component of Images' Opening Night Live event. By craftily employing sticky tape, Robert is able to reveal and play with both the negative and positive images that are recorded within the layers of reversal film stock. Negative/Positive: seeks dimensional travel through the filmmaking process.



Master Class with Greg Staats

Tuesday April 16, 5–8 PM
Trinity Square Video, 401 Richmond Street West, Suite 376. \$25 (Limited to 12 participants. Call TSV to register: 416 593 1332)

Greg Staats conducts a presentation and discussion on process concerning relationships, cultural universality, mnemonics, action based language, performance and lens-based techniques. **Complimented by a free Artist Talk on April 20 2–3:30 PM.**

EDUCATOR'S GUIDE

The Images Festival creates an Educator's Guide each year to accompany our Off Screen exhibitions. The 2013 guide is available on imagesfestival.com and at participating galleries.

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

STUDENT PROGRAMMING AND MENTORSHIP

Borders/Bodies:

International Student On Screen Showcase

Mentored by the Images programming team, a student jury comprising Zoë Heyn-Jones, Cameron Moneo and Taimaz Moslemian curated a selection of shorts that explore and interrogate the machinations of nature and culture. These works reconsider boundaries and border zones. Please see p. 44 for details.

An Illuminated iDentity:

Off Screen Student Exhibition

Introducing an emerging generation of artists whose hybrid development of moving images crosses the boundaries of film and video, this year's Student Exhibition brings together nine artists exploring what cultural identity and individuality look like in an increasingly immersive digital world. Please see p. 81 for details.

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



TOURS

Free Guided Walking Tours of Off Screen Projects in 401 Richmond

Saturday April 13, 1 PM + 3 PM
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Meet at Images at Prefix, 401 Richmond Street West, Suite 124.

Canadian Art Foundation School Hop

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

Check our website for info or additional tours!

iFpod ONLINE VIDEO PLAYER

The IFpod project is an experiment in polymorphous dissemination aimed at infiltrating the mobile YOUNiverse with a unique collection of videos which will enable you to experience Images on any and every possible screen. This year, iFpod will be pastiche of documentation and interpretations of installations and performances, interviews with filmmakers and media critics, documentation of the Images Talk program, a Skype conversation between Althea Thauberger, cheyanne turions and Atom Egoyan, Images-inspired trailers created by the talented students in the design program at Humber College, and much more. imagesfestival.com/ifpod.

Thank You

The festival acknowledges the ongoing support of our partners in the public sector:

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A HUGE thanks to our indispensable local and national

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And the following individuals: Lise Brin, Henry Chan, Sara Chan, Petra Chevrier, Kim Fullerton, Brad Deane, Chris Gehman, Marc Glassman, Eric Glavin, Andrei Gravelle, Martin Heath, Charles Keil, Chris Kennedy, Jacob Korczynski, Eyan Logan, Desmond Lee, Robert Lee, Aliza Ma, Maggie MacDonald, Alexi Manis, Charlotte Mickie, Izabella Pruska Oldenhof, Andréa Picard, James Quandt, Sean Rogers, Lina Rodriguez, Peter Sandmark, Jody Shapiro, Alok Sharma, Cheyanne Turions, John Verhaeven and all of our hard working festival volunteers and interns.

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Special thanks to the Founding Board of Directors of the

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ON SCREEN

FILM + VIDEO
SCREENINGS

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LIVE

IMAGES



PERFORMANCE +
PROJECTIONS + MUSIC
+ MORE

Witness : Palestine

Barbara Hammer

Special
Pre-festival
performance



Photo credit: Mario Pfeiffer



Photo credit: Charles Roussel

We are the original inhabitants, this is our ancestral homeland and now we find ourselves as strangers on our own soil. I hope that the world understands the level of discrimination and racism that we face. I am sorry, but please allow me to criticize the American foreign policy towards the Palestinian people. Among you on this tour we see ambassadors of justice and freedom. So we present our case for you so that you can share our stories with the people when you go home
– Abu Hussam, a Nakba survivor from the destroyed village of Lajun.

In *Witness : Palestine*, artist Barbara Hammer deftly layers film practice, politics and performance. Inspired in form by Italian artist Fabio Mauri's 1975 performance in which he projected Pier Paolo Pasolini's *The Gospel According to St Matthew* onto Pasolini himself, and in content by contemporary accounts of Palestinians living under Israeli occupation, Hammer has created a work of startling intimacy and urgency.

Moved by the stories of men and women she met while on the first LGBTQ Solidarity Tour of Palestine in January 2012, Hammer sought to

find a way to share their voices in a manner that would underline the humanity and vulnerability of her subjects. In this performance, Hammer assembles a group of seven volunteers from the audience, each of whom dons a large white T-shirt and white mask. Thus attired, these participants become the three-dimensional screens onto which Hammer projects films of Palestinians telling their stories: a man tells of losing his village when he was six, a sister speaks about her brother killed by a rubber bullet, a farmer says he cannot travel to his land to plant – the stories of suffering, hardship and loss are spoken one by one. Somehow the simple human screens lend the voices a chilling presence, as the volunteers become the physical embodiment of the speakers to which we listen, the vulnerable flesh, blood, bone and spirit of a people living in a perpetual state of conflict and danger.

Hammer's performance will complement the survey of her work concurrently presented by TIFF Cinematheque (April 4–7) at TIFF Bell Lightbox. More info: tiff.net

Friday April 5
7 PM

Admission:
\$10 general
\$5 members,
students, seniors
(Festival passes not
honoured for this event)

Jackman Hall
317 Dundas Street West,
McCaul Street entrance



tiff.cinematheque



Opening Night Gala: Tim Hecker + Robert Todd with special guest SlowPitch

Clockwise from right:

Tim Hecker, still by Robert Todd, *Morning Pencils*
still from SlowPitch's *Emoralis*, SlowPitch



Prolific, precise and profound, Robert Todd will provide the perfect visual complement to Tim Hecker's emotive aural intersection of noise, dissonance and melody at our 2013 Opening Night Gala.

Since 2001, Montreal-based Tim Hecker has been not so quietly deconstructing contemporary electronic music from its techno/house foundations into something more elemental and visceral. As the *New York Times* put it, he plays "foreboding, abstract pieces in which static and sub-bass rumbles open up around slow-moving notes and chords, like fissures in the earth waiting to swallow them whole." His most recent solo album, 2011's *Ravedeath, 1972*, made the term "dark ambient" sound laughably reductive, its churning yet elegant atmospheres sounding like the product of a church organ dropped into a deep cavern full of broken guitar amplifiers. The record went on to become the dark-horse winner of the 2012 Juno Award for Electronic Album of the Year.

Having made over 60 films over the past two decades, Robert Todd has a mastery of 16mm filmmaking that eschews categorization. As effective with the clarity and efficiency of the documentary form as he is with the mysterious shapes and shadows of the lyrical mode, Todd

records the world with a sympathetic eye. Feathers and fields, stones and skin are rendered with sculptural accuracy, emerging from darkness into light, from focus to blur, refreshing and refining our own sense of vision. From prisons to playgrounds, streetscapes to landscapes, interiors to underbrush, there seems to be no place or object that resists transformation through the deft manipulations of Robert Todd's lens.

Using a turntable, percussion sequencer and effects/looping device, SlowPitch will open the festival with a heavy dose of crackly textures and mesmerizing drones to create lush audio landscapes and euphoric rhythms. SlowPitch will be presenting the Toronto debut of a live audiovisual piece titled *Emoralis*, a collection of moving images of transforming snails, his unique sound pairing seamlessly with the fluid movements of these fantastic creatures. The project is a collaboration with video artist Wifihifiscifi and is in support of his album of the same name forthcoming on Montreal/Swiss label Phonosaurus Records.

OPENING NIGHT PARTY

Join us after the show next door at Workman Arts Theatre!

Thursday April 11
8 PM

Admission:
\$20 general
\$10 members,
students, seniors

St. Anne's Church
270 Gladstone Avenue
(north of Dundas)

exclaim.ca

MUTEK

A Memory Lasts Forever

Althea Thauberger

2013
Canadian Artist
Spotlight



Northern

When I was a tree-planter, long before I started art school, I started a yearly performance event (rather unremarkably) called Poetry Night. It was held during a party in the camp. Each planter had to take a turn presenting a poem, song, speech or skit of his or her own invention. After living and working for a season in severe wilderness conditions, people were often a little nutty and knew each other more intimately than they would have preferred. Imagine an abject scene with a group of scruffy twenty-somethings drinking heavily and entertaining themselves with performances about themselves and each other. These events were painful and hilarious and transformational in the way that the best art is transformational. They were totally site- and community-specific and changed my ideas of what a performance could be.

– Althea Thauberger

Our 2013 Canadian Artist Spotlight features the work of Vancouver-based Althea Thauberger. Often addressing concepts and themes concerning nature and its representation in popular culture, Thauberger also experiments with atypical forms of performance, improvisation and models of documentation. Working in both film and photography, her works feature the monumental and mannered formality of classical genre painting while addressing present-day issues in a hyper-realist style.

Often working with specifically defined communities or social groups – soldiers, teenage girls and tree-planters, among others – she works together with her subjects to develop performances that provide

opportunities for self-presentation in relation to social structures. Her documentation of these collaborations results in a startling slippage between drama and documentary, between the real and the fake, simultaneously distancing viewers and enticing them into an intricate web of reference and representation.

not afraid to die

CANADA, 2001, VIDEO, 6 MIN

Shot on location at the Royal British Columbia Museum's Pacific Rainforest diorama (a reconstruction of the kind of forest that surrounds the city of Victoria), *not afraid to die* is a single-take depiction of a Gore-Tex-clad girl alternatively waiting and snacking. Birds, passing airplanes, and a "voice of God" a cappella song (sung by the artist) are occasionally heard.

Oh Canada

CANADA, 2001, VIDEO, 4 MIN

Documentation of a performance where I walked onto an academic lecture hall stage and sang Canada's national anthem. It was in the last days of 2001, when a new kind of nationalism was sweeping not just the US but also Canada. I was thinking about the lyrics of the anthem, xenophobia, colonialism and how we use our voices. It's edited in real time, from a two-camera shoot. I sing earnestly.

– Althea Thauberger

Friday April 12
6:30 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

THE
POWER
PLANT

F | a
d | o



Clockwise from left: *A Memory Lasts Forever*, *Zivildienst ≠ Kunstproject*, *Msaskok*

A Memory Lasts Forever

CANADA, 2004, VIDEO, 31 MIN

A Memory Lasts Forever is taken from the lyrics of a song written by one of the non-professional actors with whom the artist worked to create the film-to-video installation. Thauberger auditioned 25 girls who responded to a casting call distributed to musical theatre groups in Greater Vancouver. Four were selected, and the group met weekly for six months. In the artist's words: "The heart of the work is in my interaction with the girls and in the fact that they are interpreting my own story. It is an allegory about this moment in North American history." The story, drawn from Thauberger's youth, involves a tragic incident that forces the adolescents to confront death. Their subsequent actions and small-scale transformation are motivated by dread, courage, naïveté and love.

Northern

CANADA, 2005, VIDEO, 8 MIN

Set in Kananaskis Country, Alberta, in what used to be a protected wilderness preservation area, *Northern* is performed by tree-planters playing themselves. *Northern's* (un)natural setting juxtaposes a slash-filled clear-cut site contiguous with magnificent alpine forest, the drama of both scenes accentuated by the performers' choreographed actions and the camera's trajectory. Shot in one continuous take on a single roll of film, the work directs our attention to the relationship between historical and contemporary depictions of the land and national identity, along with other related social and political themes.

Zivildienst ≠ Kunstproject

GERMANY, 2006, VIDEO, 18 MIN

In 2006, while Thauberger was an artist-in-residence at Berlin's Künstlerhaus Bethanien, she reached an agreement with the authorities to work with conscientious objectors who were engaged in a form of civilian service instead of what was then compulsory military service. Eight young men helped Thauberger write and produce an 18-minute black-and-white film exploring questions of national identity, civil service, the power of the state and work ethic. The men performed various scenarios revealing the positive and negative aspects of group activities, the power of cooperation and the harm of rivalries.

Msaskok

CANADA, 2012, VIDEO, 6 MIN

Msaskok is a documentation of an event structured around the recitation of a text in the Abenaki language by Monique Nolette-Ille, a linguist and the most fluent speaker of the language remaining in Canada. The performance took place in the Haskell Opera House, a building that physically straddles the international border of the two nation-states that separated the Abenaki Nation, and a building that is increasingly monitored following post-9/11 border restrictions. The performer addressed the audience from the theatre's otherwise empty balcony, which is in Vermont, while the audience was seated on the stage, which is in Quebec.

Thauberger's exhibition *Marat Sade Bohnice* is on view at The Power Plant until May 5, 2013. For more information, please visit thepowerplant.org.

Suitcase of Love and Shame

Jane Gillooly

USA, 2013, VIDEO, 70 MIN
SPECIAL PREVIEW SCREENING



Tender, erotic, and pathetic, this reconstructed narrative chronicles the details of an adulterous love affair. *Suitcase of Love and Shame* is a mesmerizing collage constructed from 60 hours of reel-to-reel audio-tape discovered in a suitcase purchased on eBay. Recorded in the 1960s, the audio correspondence between a married man and his lover is both their means of communication between meetings and their way of documenting and memorializing their encounters. The extremely intimate, sometimes banal and innocent and occasionally quite explicit material is not only the story of two people, but also offers a glimpse of a time when, unlike today, it would have been less common to use technology to preserve such details.

Gillooly treats the material with subtlety and respect, allowing the evocative found sound to take centre stage, while on the screen we see sound recording and playback devices, anonymous rooms, slices of snapshots, hand-labelled cardboard tape boxes, non-descript inter-sections and suburban driveways. The combination of all these elements functions like a cinematic time machine, transporting us to another time and place that seems uncannily familiar. Looking back at a time when the line between public and private was more clearly defined puts our own era of obsessive self-documentation, exhibitionism and broadcast in sharp contrast, raising questions of what has been gained or lost along the way.

Jane Gillooly also takes part in a talk on April 14 (see page 30).

Friday April 12
9 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

cinema scope
EXPANDING THE PALACE OF INTERNATIONAL CINEMA



Leaf in the Wind

Jean-Marie Teno

CAMEROON/FRANCE, 2013, VIDEO, 60 MIN

Clockwise from left: *Leaf in the Wind*, *Fleurs de Lys*, *Next Week*

Reflecting on the perpetuation of history's traumas, Jean-Marie Teno's latest film continues his ongoing project of documenting the impact of colonial and postcolonial politics on the lives of the people in his native Cameroon. *Leaf in the Wind* is both a reclaiming of forgotten chapters of Cameroonian history and a foray into the personal stories and broken lives behind that history.

Ernest Ouandie was a freedom fighter for Cameroonian independence who was executed in 1971 by Cameroonian authorities, leaving behind a daughter he never met. Teno met Ernestine Ouandie in 2004 and she told him her story: the struggle of being an orphan, shunned by her mother, living with and working hard for her unsympathetic extended family to survive, and eventually growing up to search for information about her late father. Having no immediate plans for the material, Teno

put the remarkable interview aside, but six years later, while researching another project, Teno learned that in 2009 Ernestine had chosen to end her own life, leaving her three children and husband behind.

Reopening the Ouandie archives, Teno seeks to restore his memory as inspired by the account of his daughter. The film is a testament to her and to her father, and her voice and her words are a questioning *cri de coeur*, making us reconsider the role of the hero in history. Teno's film invites us to ponder the price of freedom, and to ask ourselves if commitment to a cause is noble, or if self-sacrifice is ultimately a supreme form of selfishness, made at the cost of the lives of those left behind.

Jean-Marie Teno also takes part in a talk on April 13 (see page 30).

Preceded by:

Next Week Guy Wouete

CAMEROON/BELGIUM, 2010, VIDEO, 5 MIN

The result of a research trip to three refugee camps in Malta, *Next Week* refers to the brutal Darwinism inherent to migrant realities.

Fleurs de Lys Michèle Magema

FRANCE/DEMOCRATIC REPUBLIC OF CONGO, 2006, VIDEO, 2 MIN

Fleurs de Lys is a concise twin-screen distillation of the history of colonialism in Africa.

**Saturday April 13
6 PM**

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

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UNIVERSITY

All That Is Solid

CURATED PROGRAM



Time passes. Meanwhile, humans struggle against inevitable destruction and decay, creating, collecting, preserving, transforming and documenting the world around us. The works in this program outline a variety of approaches to ephemerality, the ways in which we resist it, who decides what will be saved and what will be discarded.

Un film inédit

Gordon Webber (1909–1965)

CANADA, C. 1945–1950, 35MM, 5 MIN, SILENT

Recently restored by the Cinémathèque Québécoise, Gordon Webber's experiment with painting on film is perhaps the earliest example of experimental animation from Québec. Webber, an artist and professor at McGill University's Faculty of Architecture, learned basic animation techniques from Norman McLaren. The shapes and gestures in the film echo those of the leading Québécois painters of the time.

Museum of the Imagination

Amit Dutta

INDIA, 2012, VIDEO, 20 MIN

How does one look at someone who looks for a living? Maybe by trying to see the world through his eyes, or at least observing the world around him. Thus, after recording a series of conversations with leading Indian art historian Professor B.N. Goswamy, artist Amit Dutta created this elliptical portrait by editing together the silences and spaces between the conversations, and the objects and places around them.

Quartet for the End of Time

Deanna Erdmann

USA, 2012, VIDEO, 11 MIN

A photographic archive of a landscape in peril, *Quartet For the End of Time* is composed of 1,700 photographs taken by the filmmaker in the jungles of the Cardamom Mountains of Cambodia. Considered to be one of the last true wilderness areas in Southeast Asia, it is the home of many endangered species. Erdmann's photographs combine to create a dynamic tapestry, a symphony of green.

A Third Version of the Imaginary

Benjamin Tiven

USA, 2012, VIDEO, 12 MIN

SPECIAL PREVIEW SCREENING

Swahili with English subtitles

A visit to the film and video library of the Kenya Broadcasting Corporation in Nairobi provides an opportunity to investigate the meaning and value of an image. Tiven's film explores what is preserved, what is discarded and how technology, economics and politics all have a role in determining what is broadcast.

48 Heads From the Merkurov Museum

(After Kurt Kren)

Anna Artaker

AUSTRIA, 2012, 16MM, 4 MIN, SILENT

Referring to Kurt Kren's *48 Heads from the Szondi Test* (1960), Artaker compiles her own 48 heads from the death masks created by the Soviet sculptor Sergey Merkurov (1881–1952). The eerie archive of faces represents both progressive and totalitarian personalities of the Soviet era.

From left: *A Third Version of the Imaginary*, *Invisible World*, *In My Room*

In My Room

Chance Taylor

CANADA, 2013, VIDEO, 2 MIN

Chance Taylor's intimate collection of webcam portraits of young men points to the fragility and ephemerality of the digital present as the boys in the pictures disappear, leaving behind only the empty furniture they suggestively inhabited.

The Invisible World

Jesse McLean

USA, 2012, VIDEO, 20 MIN

A deceased hoarder, reconstituted through technology, recounts a difficult childhood as inhabitants of a virtual world struggle to reconcile materialistic tendencies. A scientist leads an effort to understand the passage of time, but the data is unreliable. The question remains, what happens to our things after we are gone? In this video, materialism, emotional presence and the adaptive nature of human beings are broadly considered through the lens of time.

— Jesse McLean

Saturday April 13
8 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

pleasure DOME

SAVAC

mmNemonic DVices

RECENT FILM AND VIDEO FROM TORONTO

CURATED BY NICK BENIDT, JULIAN CARRINGTON AND BLAKE WILLIAMS

Spirits and phantasms, chapels and pontiffs, celluloid and binaries – the works in this program summon, explore and organize memory as a means for better absorbing the present and portending the future.



Left to right: *You Are Here*, *Oracle*, *Separate Vacations*



You Are Here **Leslie Supnet**

CANADA, 2012, VIDEO, 3 MIN

Invoking the dead to write through a ritual performed by animated hands.

Shadow Puppet **Yi Cui**

CANADA, 2010, 16MM, 5 MIN

Through the use of an optical printer as a creative device, the individual frame is played like a music note. A rhythmic improvisation visualized on celluloid.

Oracle **Mani Mazinani**

CANADA, 2011, VIDEO, 14 MIN

Built from the deconstruction of parts. Through the revealing of its elements, approaches the stillness of a whole.

Half Way There **Karen Henderson**

CANADA, 2012, VIDEO, 2 MIN

Ruptured and reversed, an instance of commonplace incandescence becomes a beguiling celestial supernova.

The Timeslide **Ariana Andrei**

CANADA, 2012, VIDEO, 6 MIN

From the snail's-pace progression of the seconds of youth to the hurried, incessant march of the adult hour, Andrei playfully explores our elastic, age-dependent apprehensions of the advancement of time.

Christ Church – Saint James **Stephen Broomer**

CANADA, 2012, 16MM, 7 MIN

In the spring of 1998, Christ Church – Saint James, a historic black church in Toronto's Little Italy, was destroyed by arson. Like the site, this film has taken on a layered form, a tangled, multi-layered grid of stone, nature, graffiti and sky.

Days of Future Past **Joe Hambleton**

CANADA, 2012, VIDEO, 7 MIN

Inspired by the cut-up technique of William S. Burroughs, *Days of Future Past* juxtaposes childhood musings and anxious contemporary introspections, separated by a permeable membrane of time and memory.

Separate Vacations **Cameron Moneo**

CANADA, 2012, VIDEO, 8 MIN

A found footage "re-narrative" of Pope John Paul II's 1998 visit to Communist Cuba. Based on a freewheeling montage alternating between hallowed conventions of narrative filmmaking and unholy collisions of repurposed sound and image.

The Pool **Christine Lucy Latimer**

CANADA, 2011, VIDEO, 4 MIN

1950s 16mm swimmers dive unknowingly into video-infested waters.

Ten Skies **Clint Enns**

CANADA, 2012, VIDEO, 3 MIN

A condensed version of James Benning's *Ten Skies* (2004) with the skies removed. Nothing but the clouds remain.

rapidTransfer **John Creson and Adam Rosen**

CANADA, 2002, 35MM, 3 MIN

Restless ghosts banging around in an alchemical machine.

Summer Solstice, 11 pm, Jordaen **Albert Wisco**

CANADA, 2012, VIDEO, 1 MIN

A fleeting twilight meditation on space, temporality and urban transportation.

Saturday April 13
10:30 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

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Canadian Filmmakers Distribution Centre

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8mm.film.transfer.house

Sleight of Hand

CURATED PROGRAM

Clockwise from left: *Ten Minutiae*, *Maitre-Vent*, *Torque*

From its very beginnings, film was used to document spectacular sights and significant events. At the same time, other filmmakers sought to explore its unique properties to create magic and mystery, to amuse, amaze and confound. The films here hark back to the early cinema of the Lumières, Edison and Méliès, in their wonder at the medium and its possibilities for recording the phenomena around them.

Torque **Björn Kämmerer**

AUSTRIA, 2013, 35MM, 7 MIN

A continuous tracking shot combined with a subtle tilt, *Torque* pushes and pulls the viewer in different directions as it illustrates the uncanny coexistence between the perpetual sideways motion on screen and the arrangement of converging railway tracks.

Ten Minutiae **Peter Miller**

AUSTRIA, 2012, 35MM, 5 MIN, SILENT

Minutiae are “little things.” These 10 little things form a small exhibition exalting the cinema.

Early Figure **Brian Virostek**

CANADA, 2012, 35MM, 9 MIN

Camera movement and close-up lenses create a passage through the architecture of a piano as it is dismantled, repaired and reassembled, while the soundtrack allows us to hear the instrument intact.

Passage Upon the Plume **Fern Silva**

USA, 2011, 16MM, 7 MIN, SILENT

Journeys in Turkey and Egypt are the source for these mysterious and beautiful black and white fragments.

Sugar Beach **Mark Loeser**

CANADA, 2011, 35MM, 4 MIN, SILENT

Sugar Beach is one in an ongoing series of fixed-camera, multiple-exposure compositions on single rolls of film.

Stone **Kevin Jerome Everson**

USA, 2013, VIDEO, 12 MIN

Everson documents a contemporary instance of the classic shell game in Columbus, Mississippi.

Maitre-Vent **Simon Quéhiellard**

FRANCE, 2012, VIDEO, 22 MIN

A series of roadside experiments with the vicissitudes of wind, Quéhiellard's simple kinetic sculptures channel the comedy of Buster Keaton via the art of Roman Signer. Plastic bags, umbrellas, cardboard and Coke cans are animated by the air currents stirred by passing trucks, creating strangely compelling scenarios.

Addy CHOO **JB Mabe**

USA, 2013, 16MM, 2 MIN

Cheap video, cross-processed Kodachrome and years-old animations combine in this film, made around – but not of – a funeral.

Sunday April 14
6:30 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance



Lukas nino (Lukas The Strange)

John Torres

PHILIPPINES, 2013, VIDEO, 82 MIN



Clockwise from left: *Lukas nino*, *Light Streaming*, *Lukas nino*

A young girl narrates the story of a missing actress, a missing local man and all the ensuing excitement and disruption that occur when a film crew comes to town to shoot a movie. All the inhabitants, young and old, hope to get a part in the production and spend their days rehearsing, auditioning and talking about the movie. In the midst of it all, 13-year-old Lukas is confronted by the disappearance of his father, who is rumoured to be a *tikbalang* – half man, half horse. Wandering through the village, Lukas wonders what his father's condition means for him and what special powers he might have inherited. Will he be able to run faster, jump higher? Can it be that flexing his muscles will cause the light of day suddenly to dim?

Torres drops the viewer into the action after the story has already commenced, and the resulting dreamlike disorientation is augmented by the beauty of his images. Shot with 35mm film and featuring analogue as well as digital video imagery, *Lukas nino* is also a love letter to the compelling power of moving images. Torres has an eye for detail and the film is exceptionally beautiful to watch. From chiaroscuro interiors to sun-bleached roadways to erotic black-and-white analogue video, the texture of the work tells its own story. Torres knows and shows us how movies and all that surrounds them can engage, amuse and entertain or sometimes seduce and change a life forever.

Preceded by:

Light Streaming
Kathleen Rugh

USA, 2012, 16MM, 7 MIN

Light Streaming takes us on an atmospheric tour of locations across the USA. A continuous flow of light and water connects these places in uncanny reverie.

Sunday April 14
9 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

TORONTO
reel asian
INTERNATIONAL FILM FESTIVAL

Borders/Bodies: International Student Showcase

CURATED BY ZOË HEYN-JONES (RYERSON UNIVERSITY),
CAMERON MONEO (YORK UNIVERSITY), TAIMAZ MOSLEMIAN (OCAD UNIVERSITY)



From left: *Snail Trail*, *To Love is to Let Go?*, *Factory*

A selection of current moving image works by an international array of student artists. Exploring and interrogating the machinations of nature and culture, these works survey boundaries and border zones. Human intervention in natural landscapes and interstitial spaces is inflected

with ritual and humour. Desire, sentiment, excess and ambiguity break through the surface. These works present us with meditations on space and positionality, and the expanse between the commonplace and the cataclysmic.

Poppy Fields Forever

John Warren

CalArts

USA, 2011, 16MM, 3 MIN

Visions of a flower valley, saturated with the intoxicating colours of dreams gone by.

A Changed Landscape

Tijana Petrovic

Stanford University

USA, 2011, 16MM/VIDEO, 7 MIN

The mundane and the catastrophic collide in serene landscape tableaux. A portentous shift of the natural world is invoked.

Heart of Durham

Joel Wanek

Duke University

USA, 2011, VIDEO, 13 MIN

Encounters with passengers at a bus station in the American South hint at the complex history of the city, and its physical and psychic infrastructures. How we look at interstitial urban spaces – and each other – is foregrounded.

Trying to Build a Sentence

Susanna Flock

School of Arts and Industrial Design

AUSTRIA, 2011, VIDEO, 3 MIN

Seven cows graze peacefully in a field. From this we may extrapolate the impossibility of imposing human structures on the natural world.

Factory

Bruno Ramos

Goldsmiths College

LONDON, UK, 2012, VIDEO, 10 MIN

A gradual, deceptively choreographed tour through the ruins of efficiency. Offscreen narrators reflect on living with the discards of the past, present and future.

Snail Trail

Philipp Artus

Academy of Media Art

GERMANY, 2012, VIDEO, 5 MIN

An animated, evolutionary motion study tracing the speed of a life cycle in the digital age.

Ground and Body

Undine Sommer

Braunschweig University of Art

GERMANY, 2012, VIDEO, 7 MIN

Training herself in acceptance through walking meditation, Sommer confronts urban and internal development, encountering tremendous barriers in the process.

White House

Georg Koszulinski

University of Iowa

USA, 2010, VIDEO, 12 MIN

Outside the barricades, a deadpan tourist's gaze segues to the doldrums of vigilant protest.

To Love is to Let Go?

Sausan Saulat

Savannah College of Art and Design

PAKISTAN/USA, 2012, VIDEO, 5 MIN

Restless as waves, Saulat performs between the ebb/flow of daily distraction and displaced identity.

Harbour's Puddle

Lucie Mercadal

Braunschweig University of Art

GERMANY, 2012, VIDEO, 4 MIN

Mercadal conducts a breathtaking song, not just for our ears but also for our consciousness.

King Kong

Gurpreet Sehra

University of Manitoba

CANADA, 2012, VIDEO, 3 MIN

Once more, a displaced body makes a breakthrough. This time she will sing as the caged men scream. Queen Kong is revealed.

Young Money

Jennifer Chan

Syracuse University

USA/CANADA, 2012, VIDEO, 4 MIN

An exercise in equivocal tastes. The toppings have been chosen carefully and a hand has been hard at work.

Monday April 15
6:30 PM

Admission:
Pay What You Can

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

fine arts | **YORK** UNIVERSITY

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Rhythm and Reflection

CURATED PROGRAM



Memories, be they personal and intimate, shared or collective, tragic, affectionate or bittersweet, can be conjured in a variety of ways. These works each employ their own precise formal language to evoke the distinct texture, gesture, structure and rhythm of past times, places, people and experiences.

Clockwise from top left, *Dad's Stick*, *Charlie's Proof*, *Woolworth's Choir*, *Bloom*

Bloom **Scott Stark**

USA, 2012, VIDEO, 11 MIN

Veering back and forth from utopia to dystopia, *Bloom* is a symphonic collage of oil drilling footage from the first half of the 20th century gleaned from the collection of the Texas Archive of the Moving Image.

I Remember: A Film About Joe Brainard **Matt Wolf**

USA, 2012, VIDEO, 24 MIN

Wolf deftly combines the voices of poet Ron Padgett and artist Joe Brainard with home movies and found footage from the 1950s to create a portrait of the artist and an affectionate chronicle of a life-long friendship.

Pastoral **JB Mabe**

USA, 2012, 16MM, 3 MIN

An appropriation and reframing of Stan Brakhage's *Stellar*, *Pastoral* is a fascinating tribute to the late artist. Despite being further abstracted, hyper-saturated and degraded by various means of reproduction, the late artist's distinctive rhythm and composition remain recognizably intact.

Dad's Stick **John Smith**

UK, 2012, VIDEO, 5 MIN

Smith studies several unique items belonging to his father in this astringent yet affectionate portrait.

Charlie's Proof **Kevin Jerome Everson**

USA, 2013, VIDEO, 12 MIN

Charlie Smith talks about his life in the environs of Columbus, Mississippi. Playfully dodging the subject initially posed by the filmmaker, Smith reveals his uncommon wit, endurance and spirit.

Woolworth's Choir **Elizabeth Price**

UK, 2012, VIDEO, 20 MIN

Visions of tragedy and transcendence are distilled from three distinct but subtly blurred bodies of material in this uncanny collage. Detailed photographs and plans of cathedrals, smeary internet clips of pop performances and news footage of a notorious fire in a Manchester department store in 1979 all combine to create a haunting dreamscape of architecture and gesture.

Monday April 15
9 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

Hazlitt

RYERSON
UNIVERSITY

MC
Media City

Film: Rope

Created by Francesco Gagliardi

PERFORMED BY: FRANCESCO GAGLIARDI, MICHAEL CALDWELL,
MARCIN KEDZIOR, CARA SPOONER
CO-PRESENTED WITH FADO PERFORMANCE ART CENTRE



Production Stills from *Rope*, Alfred Hitchcock

Film: Rope explores the relationship between cinematic space and the space of live performance, and our ways of interpreting and recollecting the experience of movement within the film frame.

Rope (1948) is considered one of Alfred Hitchcock's most experimental films. Containing only four unmasked cuts, it was shot in single 10-minute takes (the length of a camera roll), tracking in and out of black surfaces (the back of a jacket or a piece of furniture) to create the illusion of even longer continuous shots. This virtuoso technique, which required the constant shifting of stage walls, furniture and props to make way for the camera, was partly developed by the director in order to convey the illusion of theatrical real time and continuous space.

By paradoxically attempting to re-embodiment and transpose the movements and positions of the characters in the film in relation to a live audience, *Film: Rope* perversely exposes and explores the discontinuities and incongruities between cinema and live performance.

Read Andrew James Paterson's essay about *Film: Rope* on the FADO website: performanceart.ca

Francesco Gagliardi also takes part in talks on April 14 and April 15 (see page 30).

**Tuesday April 16
7 PM**

with additional
performances
Friday, Saturday, Sunday
April 12–14, 3–4 PM

(One admission
includes all events)
Tickets available at the
door only

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

The Theatre Centre
1095 Queen Street W



Scoring Cinecycle

Lina Allemano Four, Eucalyptus, Del Bel

CO-PRESENTED WITH WAVELENGTH



Clockwise from top left: Eucalyptus (photo by Aviva Cohen), Martin Heath's films (photo by John Creson), Cinecycle (photo by Glenna Lang), Lina Allemano Four, Del Bel

In celebration of Toronto's favourite micro-cinema-bike-shop-film-archive-art-space-music-venue-coffee-shop-bar, the Images Festival and Wavelength have invited three of the city's best bands to play along with treasures from the film collection of proprietor Martin Heath. As a film handler, technician, projectionist and filmmaker, Heath has contributed to most of the film festivals in Toronto and sometimes beyond, with his BMW truck equipped for taking his projections on the road. He has been running alternative back alley art and cinema spaces since the late 70s and is an avid and experienced cyclist who has participated in road races and rallies both in Canada and abroad.

Toronto jazz quartet the Lina Allemano Four – led by the talented trumpeter, composer and improviser, and also comprising saxophonist

Brodie West, drummer Nick Fraser and bassist Andrew Downing – skirt the border between avant-garde and more traditional sounds, with a precision and intelligence that engage the listener on multiple levels. Meanwhile, Brodie West's own band Eucalyptus puts an urban spin on calypso music, eschewing the saccharine qualities of its more commercialized incarnations and playing to its infectious, dizzying soul. Del Bel is a Guelph-meets-Toronto collective of young players emerging from the indie/post-rock scene. Their eerie cinematic sound is infused with a darkened R&B and surf sensibility.

This cunning cocktail of rare film and live musical scores promises to be one of the events of the year. VIVE LE CINECYCLE!

Tuesday April 16
9 PM

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

Cinecycle
129 Spadina Avenue
(south of Richmond,
down the laneway)



Babette Mangolte

IN CONVERSATION WITH BARBARA CLAUSEN



Edward Krasiński's Studio

Courtesy of: Broadway 1602, New York



Water Motor

Courtesy of: Broadway 1602, New York

An evening with filmmaker, photographer and writer Babette Mangolte, featuring a program of three films and an intimate conversation with curator Barbara Clausen.

Since the early 1970s, Mangolte has been creating an extensive body of works in close association with dancers, performance artists and filmmakers. More recently, she has been creating projects from her photo archives that highlight movements in choreography as well as multimedia installations that challenge our ways of seeing. Her keen interest in landscape, light, motion and framing as they relate to interiors and exteriors provides fertile ground for an engaged discussion

around two earlier films (*Water Motor* and *There? Where?*) in relation to her brand new piece, *Edward Krasiński's Studio*.

Don't miss this rare opportunity to hear Mangolte address her interests in filming the visual politics of moving bodies within space with Clausen, who is currently presenting the first retrospective exhibition of Mangolte's work for VOX, Centre d'art Contemporain and the Cinémathèque Québécoise in Montréal.

Edward Krasiński's Studio

USA, 2013, VIDEO, 30 MIN

Mangolte's latest film is a tribute to, and portrait of, the late sculptor Edward Krasiński, via the Warsaw studio that he shared with the painter Henryk Stawewski. After Stawewski's death, Krasiński transformed the studio by constructing small objects and sculptural interventions specifically for the site. Mangolte's film lovingly explores the space – part shrine, part installation – underlining the tension between presence and absence in this elegant film.

Water Motor

USA, 1978, 16MM, 7 MIN

The image fades in. For two seconds, Trisha is there standing motionless, then she starts to dance her solo Water Motor, indeed moving as quickly as water. The movements are so fast and intricate that you feel you are missing half of it. When the dance is finished, Trisha is standing motionless as in the beginning but closer to the camera and the image fades to black. The image fades in again on Trisha doing the same dance, but this time in slow motion (shot at 48 frames per second) and the movement takes on a luscious quality that informs the viewer of what was missed before.
– Babette Mangolte

There? Where?

USA, 1979, 16MM, 10 MIN

With voices by Judith Spiegel, Babette Mangolte, Cameron Bishop and Louis Hock.

A naive look at Southern California by an outsider, and/or an essay on displacement through the disjunction of Californian images and off screen voices. Where is the location of these voices, here or there? Are the images near or far in relation to the voices? Are the images commenting on the images or vice versa?
– Babette Mangolte

Wednesday April 17
7 PM

Admission:
\$10 general
\$5 Images Festival and
The Power Plant
members, students,
seniors

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

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cmagazine

Beautiful People

David Wojnarowicz

USA, SUPER 8 ON VIDEO, 1987, 30 MIN

Followed by: **Discussion with collaborator Jesse Hultberg**



Above and left:
Beautiful People.
Courtesy Electronic Arts
Intermix, New York

In presenting recently preserved and newly unearthed artist film and video, Images continues to combine its forward-looking mandate with a keen appreciation for pioneering artists of the past. Please join us for a special screening of David Wojnarowicz's recently transferred 30-minute Super 8 film *Beautiful People*, followed by a discussion of his film work with his collaborator and "star" Jesse Hultberg.

Wojnarowicz created an explosive body of work between 1980 and his death from AIDS in 1992, including paintings, photographs, sculpture, writing and, perhaps least recognized, film. Tonight's presentation will include a screening of the full version of *Beautiful People* from 1987 (shown silent) followed by a conversation with Hultberg, who will discuss the original presentation and performance of *Beautiful People* at La MaMa Experimental Theater Club, the process of collaboration in the development of live soundtracks and the complexities of preserving artist film and video where no recorded soundtracks exist. Rare footage of early performances from their band 3 Teens Kill 4 No Motive will also be screened, as well as Hultberg's 2011 scored edit of *Beautiful People*.

*Lying here waiting for sleep to come
Tie me down or hold me under.
People say "come on in"
I opened the window and out I swim.*

*I feel it all around me
I let the town surround me
I call upon my Special Reserve*

— Excerpt from "Special Reserve," song from *Beautiful People*
by 3 Teens Kill 4 No Motive

Wednesday April 17
9 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance



insideout
TORONTO LGBT FILM FESTIVAL

Before Our Eyes

CURATED PROGRAM



Clockwise from left: *Underscore () Subguión*, *memento mori*, *Strata of Natural History*



It has been said that in moments of severe physical crisis, or just before death, our life seems to flash before our eyes. Time becomes distended as a series of images of our past remind us of the world and the life we may soon be leaving. The works in this program deal in different ways with images and experiences of time and trauma, history, exile and home.

Sight Thirza Cuthand

CANADA, 2013, VIDEO, 3 MIN

Stained and painted patterns on Super 8 images impede our view. The interrupted images reflect the words of the filmmaker as she muses on trauma and the loss of sight.

This Town of Toronto . . . Izabella Pruska-Oldenhof

CANADA, 2013, 16MM, 3 MIN

This layered portrait of Toronto from the turn of the century to the present day looks at the city as if from the point of view of a time-traveling tourist. Tender in tone and generous in spirit, Pruska-Oldenhof's Toronto is a city replete with flowers and winsome ghosts.

Strata of Natural History Jeannette Muñoz

SWITZERLAND/CHILE, 2012, 16MM, 12 MIN

The filmmaker revisits the sites where in 1881 a group of Kawéskar natives from Tierra del Fuego were exhibited in human zoos across Europe, organized by the merchant of wild animals, Carl Hagenbeck from Hamburg. The tour's final exhibition took place in Zürich in 1882, where most of the Kawéskar already affected by disease finally died.

memento mori Dan Browne

CANADA, 2012, VIDEO, 28 MIN

memento mori is a layered exploration of the total photographs captured over the course of a lifetime – over 100,000 in total. This personal archive, the dizzying documentation of a life, represents a plurality of subjects, objects, thoughts, dreams and experiences, forming an encyclopedic index of the possibilities of sight.

9214 Takahiro Suzuki

USA, 2011, VIDEO, 6 MIN

Suzuki's camera documents a passing freight train from below, transforming the massive machine into an abstract animation of graphic forms and streaming light.

Underscore () Subguión Jorge Lozano

CANADA, 2012, VIDEO, 28 MIN

Lozano's twin-screen portrait of a political activist in exile in Canada has the unnamed individual tell the story of the assassination attempt that forced him to go into hiding and then to flee his home. The details of the traumatic event are told with matter-of-fact precision, but names, places and dates have been removed to protect the subject. The combination of precision and abstraction lead us to reflect on the fact that the subject's chilling story is indeed all too common, while the fact that he survived is not.

Thursday April 18
6:30 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance



Maintenance

Adele Horne

USA/CANADA, 2012, VIDEO, 91 MIN



Maintenance is filmmaker Adele Horne's exploration and meditation on house cleaning. Cleaning is one of the most private things we do in our homes, other than sex and arguments. We often feel shameful about clutter and dirt, so there is something particularly intimate and meticulous about the act of cleaning it up. Although a clean home is socially valued, the work required to achieve it is not. House cleaning exists on the shadow side of the economy, on the margins or outside of paid employment. It is an additional, uncouned form of labour that enables our roles as paid workers and consumers. This film invites viewers to meditate on the ongoing maintenance work that makes other, more highly valued labour possible.

Maintenance is constructed as a series of 15 portraits of people cleaning house. In most cases, they are cleaning their own homes. The film's subjects represent a wide cross-section of Los Angeles inhabitants.

Through the diversity of its subjects, the film slowly unravels and reveals the subtle links between cleaning and aspirations of social status, economic mobility and order.

In one or more fixed, long-duration shots, the film observes each person engaged in the act of cleaning. We hear the ambient scrubbing, sweeping and sloshing of their physical labour, and sometimes other sounds: their conversations and other interactions with family members or friends who are working alongside them, or the music they listen to as they work. At the end of each person's portrait, the ambient sound continues, and the image is replaced on screen by text in which the person reflects on their memories, attachments, feelings or practices regarding cleaning.

Adele Horne also takes part in a talk on April 19 (see page 31).

Thursday April 18
9 PM

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

Jackman Hall
317 Dundas Street West,
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Your Day is My Night

Lynne Sachs

USA, 2013, VIDEO, 64 MIN



In this captivating hybrid documentary shot in New York, director Lynne Sachs utilizes the bed as both starting and focal point for inquiry into the personal and collective experiences of a household of immigrants living in a “shift-bed” apartment in Chinatown. Initially documented in Jacob Riis’ controversial photography of the late 19th century, a shift-bed is a bed that is shared or rented in several-hour increments by people who are neither in the same family nor in a relationship. Since the advent of tenement housing in the Lower East Side, working class people have shared beds, making such spaces a definable and fundamental part of immigrant life. Over a century later, the shift-bed remains a necessity for many, triggered by socio-economic barriers embedded within the urban experience.

Seven characters ranging in age from 58 to 78 play themselves through autobiographical monologues, vérité conversations and theatrical movement pieces. Retired seamstresses Ellen Ho and Sheut Hing Lee recount growing up in China during the turmoil of the 1950s when their families faced violence and separation under Chairman Mao’s

revolutionary yet authoritarian regime. Yun Xiu Huang, a nightclub owner from Fujian Province, reveals his journey to the United States through the “snakehead” system, a complex underground economy of human smuggling.

With each “performance” of their present, the characters illuminate the joys and tragedies of their past, as well as the challenges of contemporary life in New York. As the bed transforms into a stage, the film reveals a collective history of Chinese immigrants in the United States, a story not often documented. The intimate cinematography and sound design suggest dreams and memories of the performers, inviting the audience into a community often considered closed to non-Chinese speakers. Through it all, *Your Day is My Night* addresses issues around privacy, intimacy, otherness, belonging and the urban experience via the basic human need of a place to sleep.

Lynne Sachs also takes part in a talk on April 19 (see page 31).

Friday April 19
6:30 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance

TORONTO
reel asian
INTERNATIONAL FILM FESTIVAL

FUSE

Patterns

Curated by Elena Duque



From left: *Escultura filmica N°3*, *Pixelación Laboral*, *Through the Miniscope*,

The word “pattern” comes from the French *patron*, “something serving as a model.” A pattern is a theme of recurring events or objects, a motif that is adopted and then repeated. Mosaics, arabesques and prints have made their way from the decorative arts to film where the idea of pattern has been addressed in many ways. Beyond abstraction or structuralism, patterns may be applied to movement within or between frames. Some patterns are discovered, while others are designed.

There are those which stem from geometry or electronics, and those arising from the organic. Rhythm also exists as pattern: the beats and pulses of images on the screen. This program comprises a set of samples illustrating how far-reaching this notion is within film. The possibilities, as well as the wealth of its forms, are infinite – like the repetition of a leaf in a William Morris tapestry.

Étude cinématographique sur un arabesque Germaine Dulac

FRANCE, 1929, 16MM, 7 MIN

In this seminal film of 1929, Germaine Dulac plays with a wide range of forms in which pattern can be displayed in film. Poignant and poetic, this film serves as the conductor of the symphony of patterns that will follow in this program.

Pixelación Laboral Chus Domínguez

SPAIN, 2011, VIDEO, 6 MIN

Architecture is a hunt for harmony in the chaos, a way of putting order in the universe through the creation of regular angles. The severity of the forms of a Francoist building – the Universidad Laboral in Gijón, Spain – is distilled and decomposed into its patterns, in this piece made with a mobile phone device for filMO (a project commissioned by Laboral Centro de Arte y Creación Industrial, Gijón).

Les Coquelicots Rose Lowder

FRANCE, 2000, 16MM, 2 MIN

Intertwining two different streams of images filmed frame by frame, Lowder weaves a rich tissue formed in this case by poppies and ships. The strip of celluloid is itself a colourful collage that when projected produces a stroboscopic effect, allowing the ship to sail through the flowers. The translation into film of a summer afternoon in the south of France.

Ecosystem-6: A Sort of Mycelium Teruo Koike

JAPAN, 1989, SUPER 8, 21 MIN

Ecosystem-6: A Sort of Mycelium is a mesmerizing compound of patterns found in the organic world. Static elements – ropes, a forest – come to life, while living sea creatures like an octopus or a starfish resemble ornamental patterns in motion. Inspired by the elaborate chaos systems present in nature, Koike creates an exuberant and splendid new dimension to explore.

Photomatons Eugeni Bonet

SPAIN, 1976, SUPER 8, 5 MIN

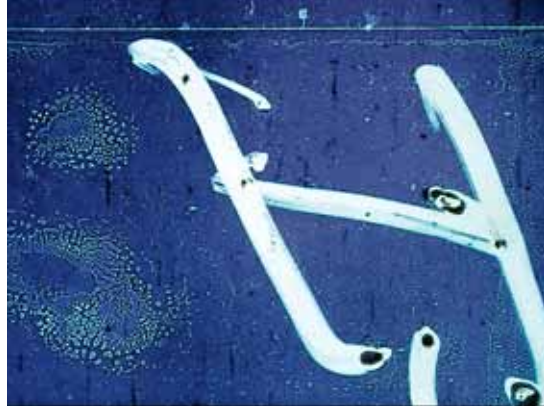
Passport photos are a means of categorization and control. Present on all kinds of identification, they treat us as indistinguishable parts of the multitude. The grey shades of this black-and-white film (perhaps an expression of the dull Spain of the 70s) immerse us in an aggressive and depersonalized sea of portraits that seems to drown our individuality.

Friday April 19
8:30 PM

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

Jackman Hall
317 Dundas Street West,
McCaul Street entrance





From left: *Desert*, *75 cuts for Carl Andre*

Zebra
Maarten Visser

NETHERLANDS, 1965, 16MM, 3 MIN

Recently rediscovered, Maarten Visser was a Dutch animator who followed the traces of McLaren and Fischinger to create delicate and colourful pieces of art. His work, recently restored by EYE Film Institute Netherlands, was made using a unique technique of animation he invented. Visser crafted precious moving mosaics of changing arabesques and forms. This piece is a study on the black-and-white patterns of a zebra, and on how a horizontal pattern transforms itself into a vertical one through means of what Visser calls “kaleidoscopic metamorphosis” or “kinetic pointillism.”

Through the Miniscope
Ian Helliwell

UK, 2009, VIDEO, 4 MIN

In this retro-futuristic piece, filmmaker/scientist Ian Helliwell feeds his electronic noise soundtrack into a self-built analogue video oscilloscope that generates waveform patterns shaped by the input signal. Made using tools as Helliitron generators and a Helliceiver (for composing the soundtrack).

De jamones y monjas
Daniel Cuberta

SPAIN, 2011, VIDEO, 37 SEC

In Spanish, “jamón” means “ham” and “monja” is “nun”. It’s a typical children’s word game repeated as a mantra, as a way to deprive words of meaning. Cuberta builds an intricate sound pattern with these elements, tracing an unsuspected parallel between nuns and hams and providing a witty social critique hidden in an apparently innocent game.

Escultura filmica N°3
Alberto Cabrera Bernal

SPAIN, 2012, 16MM, 2 MIN

Cabrera Bernal uses the moving image as the primary matter of a sculpture made out of metrics and rhythm. The filmstrip is an object, built with found celluloid in which the figurative motifs of the footage transcend banality, disappearing into abstraction by the grace of length and repetition.

Confessions through an open curtain
Eli Cortiñas

GERMANY, 2011, VIDEO, 5 MIN

Eli Cortiñas explores the subtle patterns of film history in this hypnotic piece by assembling a series of recurring images and attitudes of women in classic films. Curtains are revealed as elements for hiding female characters from the world, concealing life outside the walls of domestic existence to the eyes of these faceless women.

Desert
Daniel Cuberta

SPAIN, 2011, VIDEO, 1 MIN

The landscape of a desert, infinite and plain. Like a dervish turning to achieve the ecstasy of selflessness, the camera traces a hypnotic turn that tells us that “the desert is the place where you are not.”

75 cuts for Carl Andre
Alberto Cabrera Bernal

SPAIN, 2012, 16MM, 1 MIN

A deconstruction of the magnificent jump of Carl Andre in *75 cuts*. Isolating a single moment in the movement, the author lays bare the beauty and the pure form of motion across the screen.

Blanket Statement #1:
Home is Where the Heart is
Jodie Mack

USA, 2012, 16MM, 2 MIN

A continuation of Mack’s textile films, *Blanket Statement* is made from patterned fabric pieces gathered through the years. Patchwork quilts and blankets become an abstract commentary on familiar history, fashion through time, and domestic aesthetics and politics. Patterns as an infinite source of plastic joy and meaning.

THEIR TOP READS OF 2012

Hilary Mantel Richard Ford Peter Stothard Bruce McCall
Joyce Carol Oates A.L. Kennedy Raj Patel Sheila Heti
Theodore Dalrymple Robert Hough Margaret Elphinstone
Alan Lightman Miriam Toews Stan Persky Julie Bruck
Wade Davis Sarah Polley Catherine Gildiner Will Ferguson ...
...and many more make their picks BOOKS, PAGE 14

ENTERTAINMENT WEEKLY

Globe Arts

Tarantino unchained



For 30 years, he hasn't let loose his inner Tarantino. Now, he's out there, and he's got it. With the return of an American classic, *Johnnie S. Schuster* catches up with a rocky director at the top of his game.



For 30 years, he hasn't let loose his inner Tarantino. Now, he's out there, and he's got it. With the return of an American classic, *Johnnie S. Schuster* catches up with a rocky director at the top of his game.

The women are on the wall

By Scott Brice



ENTERTAINMENT WEEKLY

Globe Arts

THE BATTLE FOR BOLLYWOOD NORTH

A fight to become the new go-to for the movie-going masses of India's northern states. In the heart of the Punjab, the battle is on. The film industry is at the center of a struggle for power and influence. The film industry is at the center of a struggle for power and influence.



Verdi vs. Wagner: Think of it as a score that can never be settled



For 30 years, he hasn't let loose his inner Tarantino. Now, he's out there, and he's got it. With the return of an American classic, *Johnnie S. Schuster* catches up with a rocky director at the top of his game.



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Dusty Stacks of Mom: The Poster Project

Jodie Mack

USA, 2013, VIDEO, 42 MIN



This could only come from the singular mind of experimental animator Jodie Mack.

Part animated rock opera, part love letter to her mother's slowly disappearing poster business, *Dusty Stacks of Mom: The Poster Project* invents a new hybrid form: the animated personal rockumentary! Through exquisite layering and her trademark cut 'n' paste stroboscopic animation techniques, Mack takes us through the remaining stock of wall posters, touring programs, postcards and other pop culture ephemera, painting a unique personal portrait of a business whose

days are numbered as mail-order worlds are replaced by e-commerce. We are literally transported through poster tubes, boxes and shelves as Mack masterfully interweaves personal filmmaking, abstract animation, and the rock opera. This animated musical documentary rocks us between abstraction and psychedelic crafty kitsch. Using alternate lyrics as voice-over narration, the piece adopts the musical structure of Pink Floyd's *Dark Side of the Moon* and will be presented with live vocals by the filmmaker.

FOLLOWED by our **ANNUAL OPEN SCREENING!**

First come, first screened! Sign-up starts at 11 PM at Cinecycle.

10 minutes of film/video or less, no exceptions, thanks!

Formats: Super 8, 16mm, DVD or Quicktime file (on disc or flash drive)

Friday April 19
10:30 PM

Admission:
Pay What You Can

Cinecycle
129 Spadina Avenue
(south of Richmond,
down the laneway)



grain(s)**Duane Linklater, Tanya Lukin Linklater**

CANADA, 2013, PERFORMANCE/INSTALLATION



In the MOCCA Main Space, Duane Linklater, in collaboration with Tanya Lukin Linklater, will present *grain(s)*, a live performance on April 20 from 4–6 PM. The artists are responding to two films, Robert Flaherty's seminal documentary *Nanook of the North* (1922) and Hiroshi Teshigahara's fictional narrative *The Woman in the Dunes* (1964), with a new work composed of dance, sound and image.

The artists have selected these films as source material because they both centre on expedition and engage with "indigenous" populations (the "Eskimos" of the east coast of Hudson Bay in Quebec, and a fictional population who reside at the bottom of sand dunes in Japan), and their respective relationships to the natural world. While Teshigahara's work is decidedly fictional, one could argue that Flaherty's narrative surrounding "Nanook" and his family (over the course of one year) is also constructed.

The artists are compelled by questions surrounding being, performance and the Other in both films, as well as notions of captivity. Tanya Lukin Linklater has developed a physical score derived from gesture, body and subtle movement from both films, accompanied by an interpretation of musical sections chosen from the respective film scores. The editing of select landscape shots from each film (Hudson Bay tundra/sea ice and Japanese sand dunes/ocean) by Duane Linklater provides the backdrop for an installation and performance that investigate questions surrounding authenticity, ethnography and appropriation.

Please help bring this project to Toronto by supporting our Indiegogo campaign igg.me/at/imagesfestivalgrains.

AWARDS CEREMONY

Stick around for our 2013 festival awards show at 6 PM on April 20

April 11–20**April 11–14**

Installation on view during gallery hours

April 15–19

open rehearsals 2–3 PM

April 20

4 PM performance

Admission:

Pay What You Can

Images @ MOCCA

952 Queen Street West

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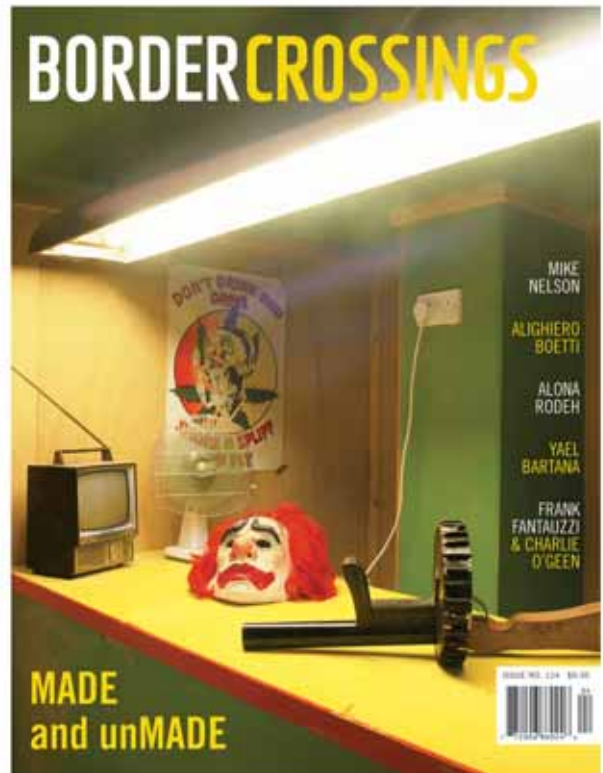
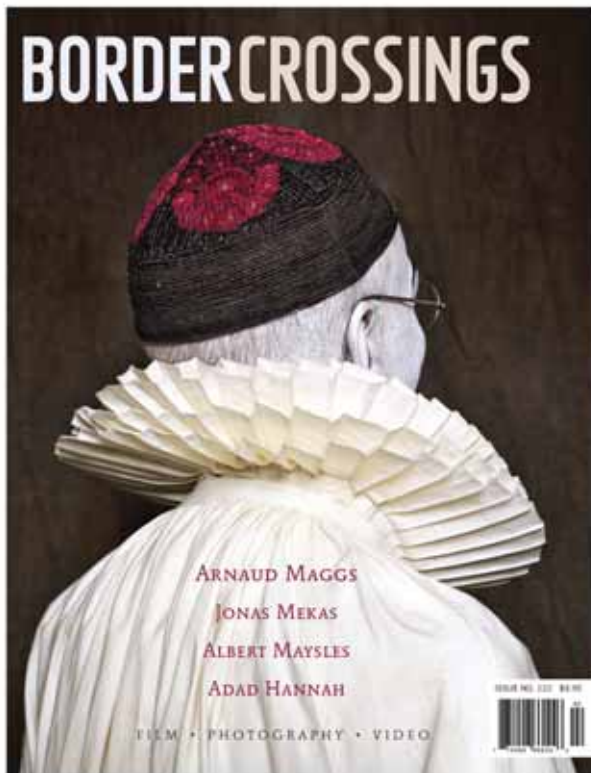
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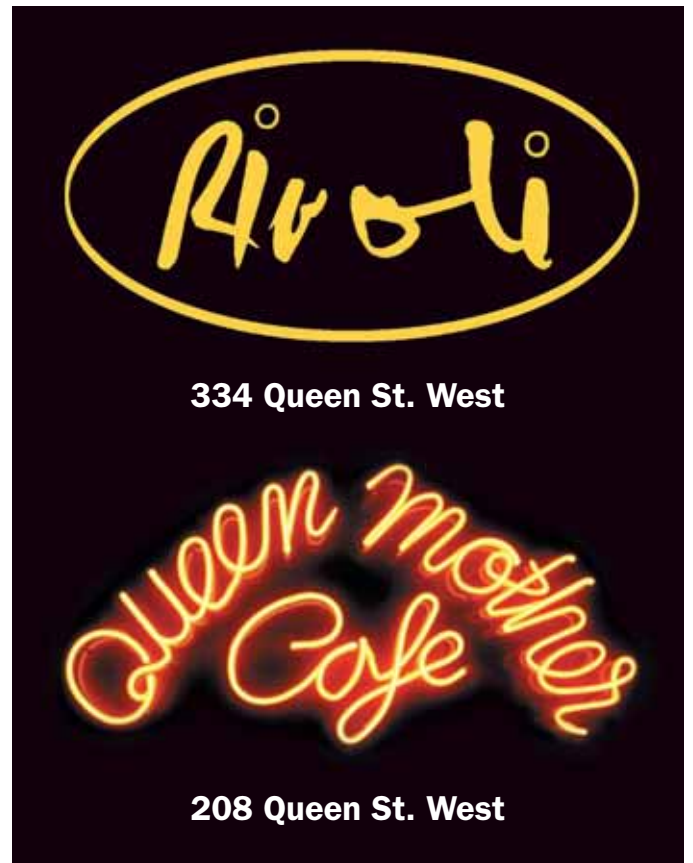
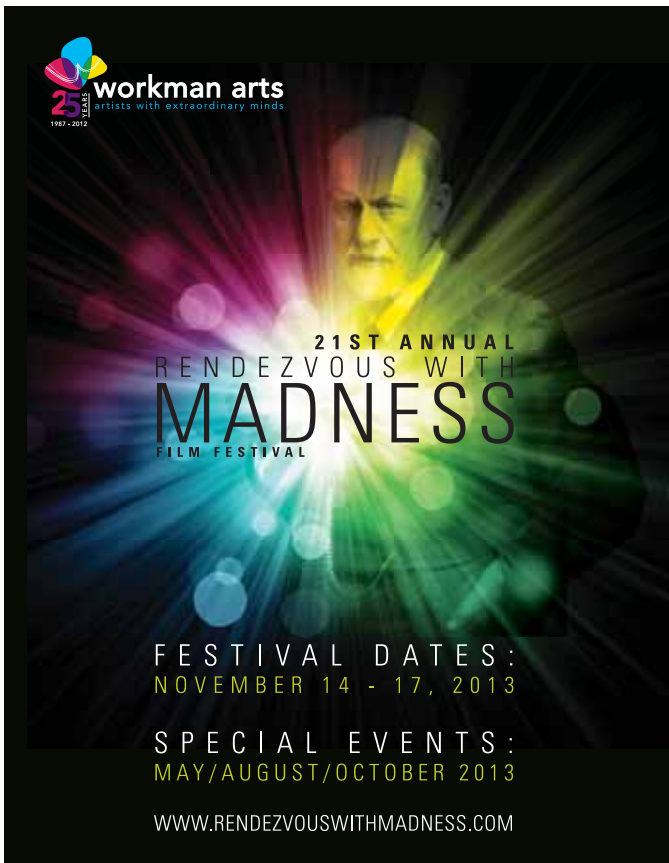
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Closing Night Gala: Corredor

Hamid Drake, David Mott, Alexandra Gelis



Clockwise from left: *Corredor*, *Corredor*, Hamid Drake, David Mott

Flowing across boundaries, breaching borders and synthesizing different points of view... For our 2013 Closing Night Gala, the Images Festival has invited Chicago-based drummer Hamid Drake and local baritone saxophonist David Mott to provide musical elucidation for the images of local artist Alexandra Gelis.

A linchpin of the Chicago free jazz scene alongside Ken Vandermark, Matana Roberts and the late Fred Anderson, Hamid Drake is a powerhouse drummer whose propulsive flow absorbs influences across various traditions, from African to Afro-Cuban to Indian. Drake has been known to incorporate global percussion into his practice, in addition to locking it down on the trap set. His legion of collaborators includes Don Cherry, Pharoah Sanders, William Parker, Peter Brötzmann and George Lewis.

Toronto's own David Mott similarly stretches across boundaries, from free jazz to classical, improvised to interpretive, solo baritone sax to full-on orchestral. His incorporation of extended techniques such as circular breathing, multiphonics and modulation anticipated the methods recently popularized by Montreal's Colin Stetson, creating a mesmerizing, minimal/maximal stream of sound. Mott has collaborated with the likes of Mark Dresser, Jerry Granelli, Leo Wadada Smith and Roswell Rudd.

Gelis' *Corredor*, which can be translated as corridor or passageway, explores the layers of significance embedded in Latin American landscapes, and the economic, social and political forces hidden beneath their surfaces. Her evocative images trace both natural and artificial boundaries used to define and control populations, deftly documenting the banal and the beautiful, the threatening and the benign.

Through the use of words and images, politics and poetry, *Corredor* surveys conflicted and conquered places while reflecting on the political implications of the post-colonial landscape. In particular, it investigates various aspects surrounding the Panama Canal, and the control exercised by the United States on the landscape and the psyche of the Panamanian population. Touching on the role of the notorious former School of the Americas in Panama, a US military academy also known as the School for Dictators, as well as describing the strategic use of *paja canalera*, a thorny, prickly and invasive imported plant that was used by the US army to separate the Panama Canal Zone from the rest of the Panamanian population, Gelis' images encourage the viewer to reflect on borders real, imagined, contested, resented or forgotten and ignored.

CLOSING NIGHT PARTY

Join us after the show next door at Workman Arts Theatre!

**Saturday April 20
8 PM**

Admission:
\$20 general
\$10 members,
students, seniors

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SLATE ART GALLERY GUIDE

February / March 2013



Kristin Bjornrud & Erik Jerezano, 2012, watercolour, gouache, and ink on paper, 11 x 15 in.
at Lucan Gallery, Sheffield, ON

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doesn't try to be hip, it just is.
It never ceases to make me think,
question things and get angry"

—Sarah Polley

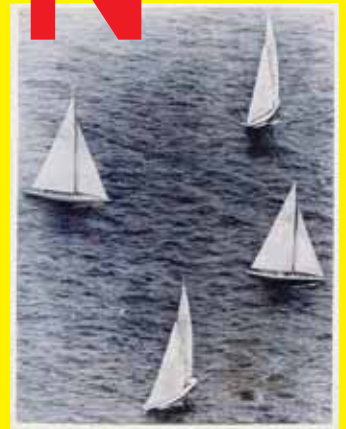
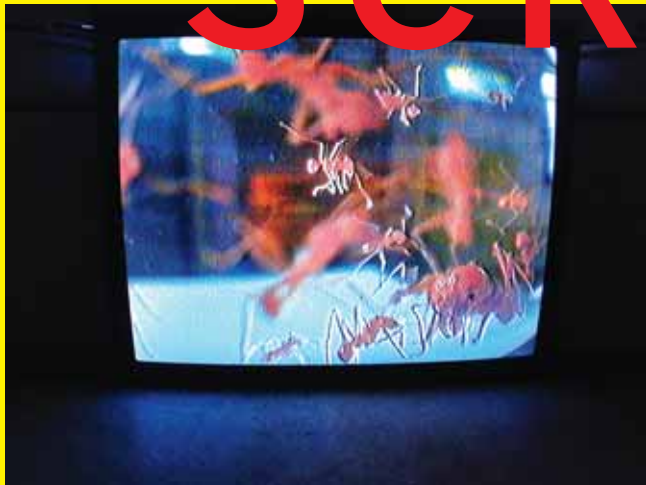


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OFF SCREEN



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(an insistent entity reached)

Andrea Geyer

USA, 2013



We can never rise to be great people until we bring art back as an inherent part of life.

— Katherine S. Dreier

How can one rethink time? How can one rethink its form, authority and structure? How can one consciously recognize ideology and politics as embedded within the organization of time itself? What would it take to break open the existing structures that hold power over time — to release time by calling on history to reveal itself to us in new ways?

New York City-based artist Andrea Geyer will present a group of new works developed from her research on the repressed, yet insistently present history of women in the development of the early Modernist project. Drawings, diagrams and videos allow viewers to reflect on the influential work done by these early Modernists. For example, 50 of 300 artists in the groundbreaking 1913 Armory show were women, as were many funders of the show. Abby Rockefeller, Lillie P. Bliss, Mary Sullivan (MoMA), Gertrude Vanderbilt Whitney, Hilla Rebay (Guggenheim), Helen Clay Frick and Katherine S. Dreier (Société Anonyme) founded the institutional pillars of Modernism in New York City. Women wrote, painted, curated, organized, drew, danced, sang, protested and raised money. The financially fluent supported those with a cause. They met

in salons, exhibitions, on boats out on the Atlantic, in speakeasies, at dinner tables, in bars and on the street. It was their work that allied them across class separations and cultural backgrounds. Futurism, political reform, feminism, cubism, birth control, blues and women's suffrage linked them inextricably together in one of the most exciting and creative moments of the 20th century.

Yet Geyer's new works don't simply offer a revisionist history of the Modernist project. They also insist that the tireless work, spirit and convictions that drove these women to create a cross-pollinating and far-reaching network across art, politics, education and social reform remain present wherever we look closely today. Her works invite us to rethink time, to liberate it from ideologically framed histories and discover it as a radical non-linear presence and source of potential that continuously surrounds us.

Andrea Geyer also takes part in a talk on April 12 (see page 30).

April 13–May 25
Opening Reception:
Saturday April 13
1–5 PM

Gallery Hours:
Tuesday–Friday
11 AM–6 PM
Saturday 12–5 PM

A Space Gallery
110-401 Richmond
Street West
aspacegallery.org



The Wanderer

Laure Prouvost

FRANCE/CANADA, 2013



Laure Prouvost's *The Wanderer* is a multifaceted film and installation project based on Rory Macbeth's English translation of Franz Kafka's *Metamorphosis*, a text completed despite Macbeth's inability to speak the German language. Expanding on Macbeth's layered ideas of translation and misinterpretation, Prouvost transposes the text into a sprawling, seven-part feature film and series of installation works.

For this, Prouvost has recreated one of the film's primary settings, a neighbourhood hair salon, which functions as an immersive reflection

on the film's artifice and staging devices. Embedded within the installation are monitors which screen several chapters from *The Wanderer*. As viewers witness the misadventures, alienation and rapidly disintegrating reality of the film's protagonist, the temporal and spatial ambiguities extend from the film to the physical space of the gallery. Throughout the chaotic *mise-en-scène*, Prouvost repeatedly subverts cinema's narrative tropes, playing the archetypal against the absurd in a series of uncomfortable scenarios.

April 13–May 4
Opening Reception:
Saturday April 13
2–5 PM

Gallery Hours:
Tuesday–Saturday
12–5 PM

Gallery TPW
1256 Dundas Street
West
gallerytpw.ca

Gallery TPW



Cabaret Crusades, The Road to Cairo

Wael Shawky

EGYPT, 2012



Wael Shawky's *Cabaret Crusades, The Road to Cairo* is a riveting and affecting restaging of history. Based on Amin Maalouf's 1983 book *The Crusades through Arab Eyes*, the video looks at the history of the crusades from a non-European point of view.

Using accounts from Arab writers at the time of the crusades and with a "cast" of 120 individually crafted ceramic puppets, Shawky effects a collision of traditions. The puppets were made according to classic Provençal techniques, and the film was shot in the South of France in a Christian church, but the story being told is on an epic scale, with episodes spanning from the end of the first crusade in 1099 to the start of the second almost 50 years later. The use of puppets in the

chronicling of a history of violence, betrayal and intrigue makes the tales told here intimate and mysterious, but also keeps us at a distance. There is no attempt to create any illusion of realism or to hide the strings that manipulate the characters. Rather, the web of strings refer back to the structural powers that manipulate history, beyond the control of individuals. Princes, kings, clerics and military men strive for, gain and lose power in a seemingly endless cycle. But watching these power struggles from a time gone by brings us as much into the present as the past, and makes us reflect on how little has changed in the last 1,000 years.

grain(s)

Duane Linklater,
Tanya Lukin Linklater

CANADA, 2013, PERFORMANCE/INSTALLATION
see *Live Images* page 59

Duane Linklater in collaboration with Tanya Lukin Linklater responds to two films – Robert Flaherty's seminal documentary *Nanook of the North* (1922) and Hiroshi Teshigahara's fictional narrative *The Woman in the Dunes* (1964) – with a new work composed of dance, sound and image.

April 11–20
Opening Reception:
Sunday April 14
2–6 PM

Gallery Hours
Tuesday–Sunday
11 AM–6 PM

Images @ MOCCA
952 Queen Street West
mocca.ca



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contemporary
canadian art

The Reader

Alejandro Cesarco

USA/URUGUAY, 2011

The silences and gaps that surround and make possible every narrative.

Evidently a voracious reader himself, Alejandro Cesarco's works often address the idiosyncrasies of language, translation and gesture, as well as the formal characteristics and conventions of literature and popular culture. Cesarco also addresses the elusive and ever-changing notion of meaning as it relates to these modes and practices, sometimes drawing them together but just as often pulling them apart. Through collage, reappropriation and repurposing of poetry, fictional prose, critical theory and film, he examines the spaces between meaning and language, and the ways in which language is simultaneously a subsuming and a silencing force.

In *The Reader*, Cesarco creates a cinematic atmosphere without a movie, a film noir without a plot. The 17-minute, 35mm narrated slideshow uses crime fiction as its subject, but its images are simply

texts analyzing the genre – a seeming response to the fragments from various crime novels intoned by the work of artist Lawrence Weiner. Both a tribute to and an examination of the crime genre, Cesarco's piece strips away surface elements to reveal the genre's bones. The audience is put in the place of the detective, listening to the story while reading the "facts" as they appear on screen. Trained by prose and the conventions of narrative filmmaking, we find ourselves drawn in, trying to fill in the gaps, absorbing the atmosphere and reflecting at once on the images we hear and the analysis we see. We are compelled to try to create a whole coherent story, but are ultimately left with mystery instead of meaning. Cesarco's loose ends lead us back inside our own heads; we are the "readers" and his apparatus is a mirror that allows us to reflect on our own ways of reading.

I Remember

Joe Brainard

(1942–1994)

In the Images Audio Gallery, we are delighted to present a recording of Joe Brainard reading his memoir of growing up in Tulsa, Oklahoma, in the 1950s. Brainard's deadpan delivery of quotidian questions, impressions and desires is as poignant as it is precise. *I Remember* is included in Joe Brainard's *Collected Writings*, published by the Library of America

April 11–20
Opening Reception:
Saturday April 13
1–5 PM

Gallery Hours:
Wednesday–Saturday
12–5 PM

Images @ Prefix
124-401 Richmond
Street West
prefix.ca



Oh!m1gas: biomimetic stridulation environment

Kuai Shen

ECUADOR/GERMANY, 2011



Oh!m1gas is a tribute to the sophistication and organization of ant colonies, where the activity of each individual is predetermined and contributes to the life of the colony as a whole. Kuai Shen's installation at InterAccess consists of turntables, cameras, contact microphones, video monitors, speakers and a plexiglass structure housing 1,000 live ants. This biomimetic environment, as explained by Shen, "is based on a 'do-it-yourself' approach to bioacoustics, measuring the vibratory sounds and mapping the activity of an ant colony and their relation to the artificial ecosystem where they live. By means of contact microphones and video surveillance interfaced with the computer, which then feeds this bio-data to two turntables, the life of the ant colony emerges as a soundscape of scratching effects." The scratching of the needle on the turntable is directly linked to the activities of the ants who produce their own scratching (called "stridulation") in order to

communicate with their cohorts as they work. The handsome vivarium that contains the ants allows the viewer to watch the colony at work, building nests and harvesting leaves that are processed into a mush that will grow the fungus to feed the colony.

Shen regards these miniature ecosystems as models to be considered in the creation of other interactive systems. The specific analogue qualities of the turntable and the vinyl record are generated from, but also stand in contrast with, the stridulation of the labouring ants. Turntables, and scratching in particular, exist in the aesthetic or cultural realm, while the scratching of the ants is for purely practical purposes. Here we have the intersection and interaction of a system of labour and a system of leisure, in the context of the art gallery and the festival. Thus we can understand this biomimetic stridulation environment as a system among systems, one that has as much to say about humans as it does about ants.

April 13–May 18

Opening Reception:
Saturday April 13
2–6 PM

Gallery Hours:

Wednesday 12–8 PM
Thursday 12–6 PM
Friday 12–6 PM
Saturday 12–8 PM

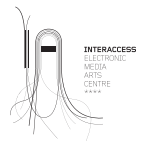
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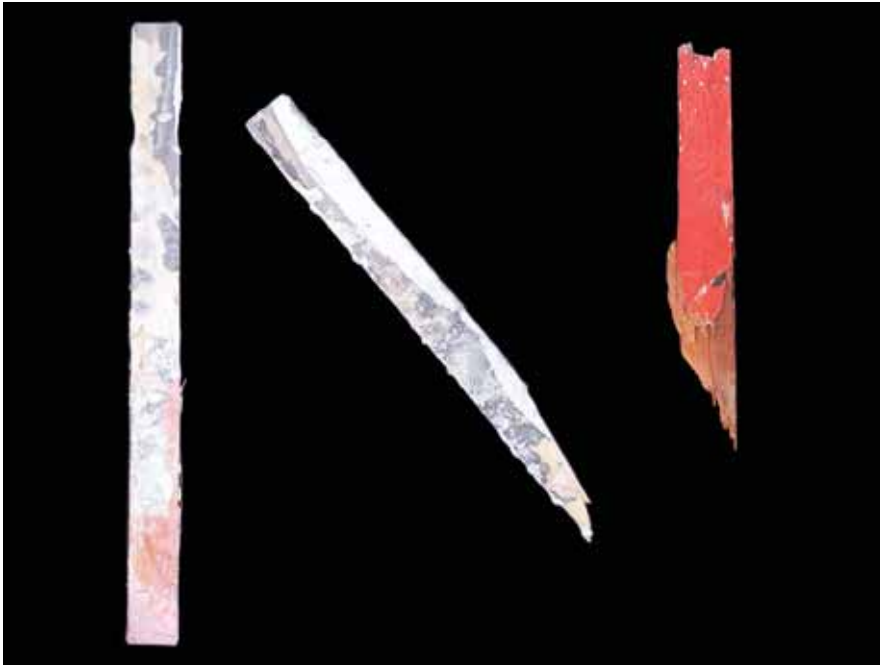
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en canada.ca



Telegraph

Paul Sietsema

USA, 2012



Left to right: Paul Sietsema, *Telegraph*, 2012. 16mm, 12 min. Courtesy Matthew Marks Gallery
Paul Sietsema, *Folded Corner*, 2012. Courtesy Matthew Marks Gallery

Paul Sietsema is an artist working in hybrid physical materials that move between sculpture, ink drawings and 16mm films. Most often his objects and drawings are created in affiliation with, or support of, core filmic works, which to date include *Untitled (Beautiful Place)* (1998), his first film; *Empire* (2002), which takes its visual starting point in a model of critic Clement Greenberg's living room; *Figure 3* (2008), inspired by pre-colonial objects from the South Pacific re-rendered by the artist's hand; *Encre Chine* (2012), featuring studio debris covered in layers of viscous black ink; and *Telegraph* (2012), a message coded in driftwood recovered in the wake of a hurricane. This last work will form the backbone of the exhibition at Mercer Union and will be displayed in tandem with previously unseen and newly completed works.

In Sietsema's consistent use of 16mm film, we find an interest both in the format's legacy as historical record, as in the newsreel, but also in what he describes as its associations with the "projective ahistorical tendencies of the experimental; the avant-garde." In all cases, Sietsema works with the slippages between varieties of visual information, textures and processes into one modality, bringing an assemblage of historically dislocated elements into the simultaneity of the present.

Like many of his contemporaries, his works respond to the rapid portability of images in Internet culture, and he seems to relish the newfound elasticity of the history of the post-medium condition. He comments on this hopscotch game: "I noticed that I, and others of course, would use images and information without respect for the authority they previously seemed to have; they could become simply material, almost rootless. It wasn't appropriation, but a new phenomenon made possible by the extreme democratization of imagery and access to information."

What distinguishes Sietsema's approach to found material is his acute sensitivity to the materials he manipulates. Rather than an appropriation aesthetic, he is drawn to the blurred representational line of *trompe l'oeil* and its tricky forms of dissimulation. Sietsema expresses his emphasis on perceptual experience over historical specificity thus: "I don't see representation as historical but rather perceptual. The historical aspect exists only as a mix of experiences (personal and media-based) that is one of the many things building our perception, and, of course, our ability to project."

On view through
April 20

Gallery Hours:
Tuesday–Saturday
11 AM–6 PM

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After My Own Heart

Barbara Hammer, Sharon Hayes,
Onya Hogan-Finlay, Allyson Mitchell,
Carrie Moyer, LJ Roberts and others



Since the advent of modernity, utopian thinking has served as a powerful stimulus for artists. This relationship between the utopic and artistic production has been written about widely over the last decade, though rarely has its feminist import been addressed.

After My Own Heart highlights the work of contemporary artists who explore the possibilities of feminist world-making. With a particular focus on the political potency of the 1960s and 70s, the artworks in this show work through ideas such as liberation, separatism and core imagery to point toward a feminist utopian imaginary – an engagement with a time and place envisioned, but not yet realized.

The show combines early feminist media works with more recent projects that approach the 60s and 70s from some historical distance to reassess the ideas, iconographies and ethos of the time. Rather than being haunted by the ostensible failure of that era's utopian projects, these works instead embrace the contradictions inherent to the promise of any future.

After My Own Heart is the second project in a series of exhibitions at Oakville Galleries that address key themes in contemporary feminist art practices.

24 March–18 May
Opening Reception:
Sunday March 24
2:30–5 PM
@ Centennial Square

Oakville Galleries
oakvillegalleries.com

Gairloch Gardens
1306 Lakeshore Road
East, Oakville
Tuesday–Sunday,
1–5 PM

Centennial Square
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Oakville
Tuesday–Thursday
12–9 PM

Friday 12–5 PM
Saturday 10 AM–5 PM
Sunday 1–5 PM

Og₂
Oakville galleries

Marat Sade Bohnice

Althea Thauberger

CANADA, 2013



Althea Thauberger, *Marat Sade Bohnice*, 2012. Performance and video. Courtesy the artist. Photo by Jan Faulkner.

While Althea Thauberger's practice defies strict definition by medium, she has produced remarkable films, videos, photographs and performances over the course of her decade-long career. Driven by her interest in, and unique facility for, collaboration, her projects are connected by her thoughtful engagement with groups of people – most often well-defined social enclaves – as her subjects. She works with these communities to develop performances that offer the participants opportunities for self-exploration and self-definition. The final works – whether videos or photographs – produced by Thauberger to record the collaborations, are always striking documents that entice, engage and surprise her viewers.

Thauberger's project for The Power Plant is an experimental documentary/video installation about the staging of Peter Weiss' 1963 play *Marat/Sade* at the Bohnice Psychiatric Hospital in Prague.

Thauberger's new work approaches issues of timely reassessment, institutionalization and shifting political terrain.

The original 1963 play imagines that the Marquis de Sade wrote and directed a play about the assassination of Jean-Paul Marat while the former was interned in the Charenton asylum in 1808, 19 years after the beginning of the French Revolution and a time of massive institutional reform. This period saw the beginnings of the reformation of the treatment of "mental illness" from punishment to "therapy." In the 1963 play, the inmates enact the drama, and are always partly themselves, as "mental patients," and partly in historical character. The play reveals an ongoing debate about whether the imperatives of revolution originate within the individual or within society as a whole.

On view through
May 5

Gallery Hours:
Tuesday–Sunday
10–5 PM
Thursday 10–8 PM
Open holiday Mondays

The Power Plant
231 Queens Quay West
thepowerplant.org

**THE
POWER
PLANT**

Service of the goods

Jean-Paul Kelly

CANADA, 2013



Jean-Paul Kelly's video installation *Service of the goods* allegorizes the haziness of contemporary representation and its ethics. Comprising video, works on paper and photography, the installation incorporates images and narratives mediated by perception and realist illusionism. Among other elements, *Service of the goods* includes a revisioning of Frederick Wiseman's seminal institutional documentaries (among them *Law and Order*, *Hospital*, *Juvenile Court* and *Welfare*), a deconstruction of the techniques of Op Art pioneer Bridget Riley and appropriated video chronicles of an American foreclosure broker.

Kelly's work confuses collective representations formed in our plethora of networked cultural documents with individual interpretations of those documents, giving rise to a personal, biased iconography. Like the late-60s perceptual pieces that it mines for reference, the gestalt bonds of figure/ground activate *Service of the goods*. As with the line-edge between graphic spaces that provides Op Arts with its illusions, Kelly explores contemporary pictorial boundaries designated by our access to information – that is, the representative limits between retinal form and effect, object and subject, ethics and desire.

Kelly's practice involves complex associations between found reference material and audio-visual work created in the studio: his selection, cataloguing and compilation of video, audio and photographs happens intuitively, according to his own titillation and his partiality to formal, content-based inventories. From this indexing, Kelly identifies and isolates repeated details from various sources, and manipulates them via editing, compositing, superimposition and spatial reconfiguration. The result of this dialectic process is subsequently reintegrated to the context, guise or artifice of the original source from which it was extricated.

Within this meandering process, from disentanglement to return, Kelly's own subjectivity and bias are deposited into the document through a reverse-transcription: on the surface, the cold logic of matter and artifact is retained, but internally, the object has been hollowed out and filled with desire. In Kelly's work, realism is articulated in its full ambiguity, illuminating the gap between the literal and the luscious, between matter and the experience of it in the world.

April 10–27

Opening Reception:
Wednesday April 10,
6 PM

Gallery Hours

Tuesday–Saturday
11 AM–6 PM

Scrap Metal

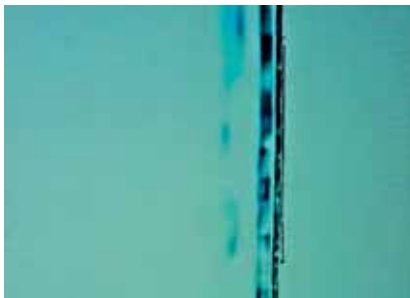
11 Dublin Street, Unit E
(south of Bloor and
Lansdowne)
scrapmetalgallery.com



it dropped down their minds / for at least one day you should continue to think calmly

Greg Staats

CANADA, 2013, ARTIST RESIDENCY



Greg Staats has been in the process of reconnecting with a traditional Haudenosaunee [Iroquois] restorative aesthetic that defines the multiplicity of relationships with trauma and renewal. Staats' photographic, video and sculptural works are a study of the event-based actions that define condolence within a mnemonic continuum. In recent works – from real-time performance and live video feedback installation to vocode/buffer analogue manipulation – where Staats' oral attempts affected the video signal of prerecorded wampum, language and trauma are activated via reciprocity of the body as receptacle which creates a repetitive signal replicating the intense oratory and performative burdens and phenomena of condolence. Using the screen as intermedia, Staats investigates trauma felt from his own existential displacement from the Mohawk language and subsequent relational worldview. This

dissociation as liminal space offers both a temporal unfolding and a metaphysical embrace. The significance of death-purple wampum string and white strings (conduits of codified quahog shell beads), both aim to elevate the mind and to recognize complex trauma, dissociation and the existential loss of self, which are further amplified without language; Kanien'kehá:ka. While in residence, Staats will create and work on furthering gestural and performative video works while incorporating signal responses and a vocabulary of event-based memories.

Greg Staats will be teaching a Master Class April 16 and giving an Artist Talk on April 20 (see page 31).

April 13–May 11
Opening Reception:
Saturday April 13
1–5 PM

Gallery Hours
Monday–Friday
12–6 PM
Saturday 12–4 PM

Trinity Square Video
376-401 Richmond
Street West



8

Björn Kämmerer

GERMANY, 2013



Vienna-based artist Björn Kämmerer brings his distinctive wit and vision to Toronto with his new installation 8. Engaging with the unique physical and mechanical qualities of analogue filmmaking and presentation technologies, Kämmerer's recent works have skirted the borders between representation and abstraction, geometry and geography. 8 marks a foray to a new place both physically and conceptually as the artist himself enters the frame.

For this installation, Kämmerer has mounted a 16mm projector on a stand affixed with a rotating motor, allowing the normally fixed field of projected light to travel in complete 360-degree, revolutions around the space of the gallery. As the light travels around the space, these revolutions cause the shape of the projected image to change in

relation to the distance and angle of the projector to the walls and windows. The image we see projected is a film loop of the artist cycling in a figure 8 pattern on a seaside walkway. Shot on Greifswalder Oie, an unpopulated island in the Baltic sea, the image expands the trajectories of the projection into deep space, the horizon over the sea, while the endlessly cycling artist rides into and away from the direction of the rotation of the image. There is a touch of deadpan comedy to the lanky figure seemingly perpetually trapped within the moving frame as it expands and contracts in its own journey around the room. But for all its head-spinning pleasure, 8 is also a fascinating and layered look at how film functions.

April 11–28

Opening Reception:
Saturday April 13,
2–5 PM

Gallery Hours

Wednesday–
Saturday 12:30–6 PM
On view outside until
11:30 PM on April 12–13
& 16–19.

Unpack Studio

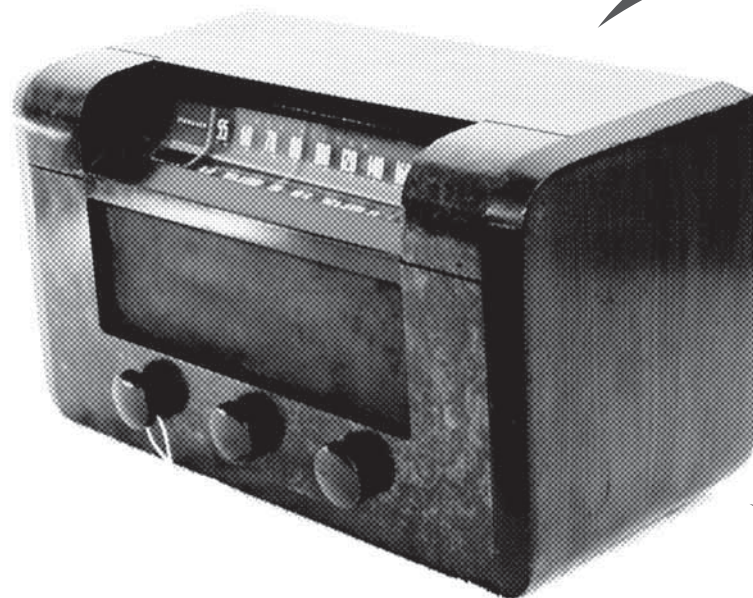
11 Willison Square
(south of Dundas and
Spadina)
unpackstudio.ca

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Austrian Cultural Forum™
Austrian Embassy Ottawa

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4041 Locust Lane, Beamsville On



Brasilia/Chandigarh

Louidgi Beltrame

FRANCE, 2008



Brasilia and Chandigarh: two capitals, two monuments to modernism. Brasilia, the administrative capital of Brazil, was built by Oscar Niemeyer in the late 1950s, while Chandigarh was built more or less simultaneously by Le Corbusier in India. Two dream cities by two world-famous architects: Niemeyer built Brasilia in the savannah and Le Corbusier went to the foot of the Himalayas for his creation. Now, almost half a

century later, both cities lie uneasily in the landscape like concrete memorials to the ideals of their makers, gestures of post-colonial independence and visions of future national identities unrealized. As three fictional characters roam restlessly amid the geometries of Brasilia and Chandigarh, drawings and maps appear and a dialogue is created between the cities.

March 23–April 27
Opening Reception +
Artist Talk:
Saturday April 13
12–5 PM

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

Vtape
452-401 Richmond
Street West
vtape.org

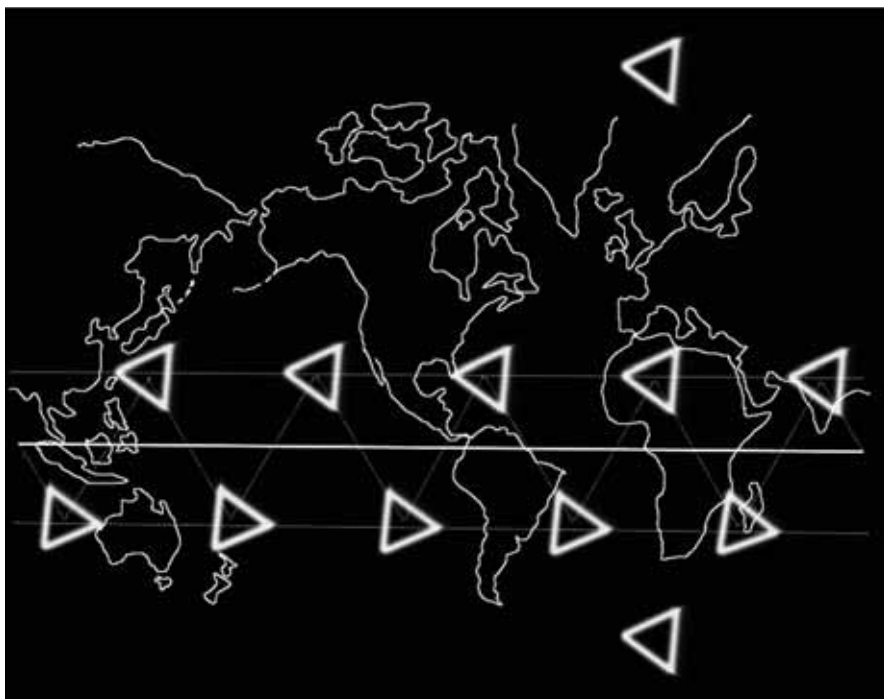


Vtape
www.vtape.org
**INSTITUT
FRANÇAIS**

fog vortex

Christina Battle

CANADA, 2013



Inspired by the “12 vile vortices” as coined by Ivan T. Sanderson in his 1972 article “The Twelve Devil’s Graveyards Around the World,” *fog vortex* documents an imagined rift in the landscape where time and space fold in upon themselves. Believed to be sites plagued by magnetic anomalies and other unexplained phenomena, the 12 vile vortices roughly resemble triangles – the most famous being the Bermuda Triangle and the Dragon’s Triangle, or Devil’s Sea, near Japan. The vortices are distributed

equidistant around the globe, with five located on a latitude near the Tropic of Capricorn, five near the Tropic of Cancer and one each at the North and South Poles. Together they form the vertices of an icosahedron. A mixed media piece consisting of multiple projections, the work hints at these geographic anomalies and seeks to place viewers literally inside one of these 12 vortices.

April 6–May 4

Opening Reception:
Saturday April 13
1–5 PM

Gallery Hours

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

WARC Gallery

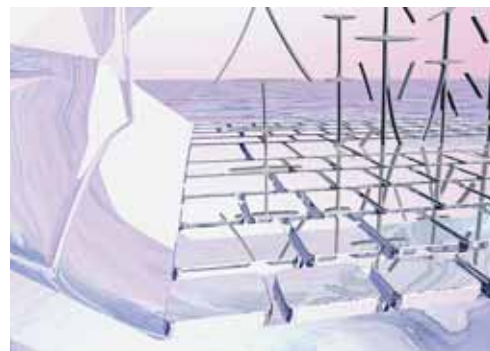
122-401 Richmond
Street West

WARC
GALLERY

An Illuminated iDentity

Jennifer Chan, Connor Crawford,
Jenna Crook, Olivia Erlanger,
Emilie Gervais, Mary Kidd & Sarah Butterill,
Matthew Jarvis Wall, Sarah Wong

CANADA/FRANCE/USA, 2013
CURATED BY DAVID HANES



Clockwise from left: Jenna Crook, Olivia Erlanger,
Sarah Wong

An Illuminated iDentity brings together nine artists exploring what cultural identity and individuality look like in an increasingly immersive digital world. As technology is integrated with daily life, presentations of identity are frequently mediated through this cybernetic lens.

An Illuminated iDentity questions what it means to be an individual and how our cultural identities are formed when narratives merge exponentially with digital technologies.

April 12–May 4
Opening Reception:
Friday April 12, 7 PM

Gallery Hours
Tuesday–Saturday
12–6 PM

**XPACE Cultural
Centre**
2-303 Lansdowne
Avenue



Currents

Patty Chang, Noah Klersfeld

USA, 2012



LAX comes to YYZ in this installation by Patty Chang and Noah Klersfeld. Originally created for the newly renovated Tom Bradley International Terminal at LAX, the Los Angeles international airport, this project turns the airport inside out, exposing the internecine workings of baggage transport systems.

In this iteration of the installation, two kaleidoscopic videos play one after the other. First, 16 screens show 16 different journeys on the conveyor belts from the check-in counters to the baggage sorters. The position of the camera puts the viewer in the place of the luggage, thus revealing a normally unseen world, but also taking the viewer on a barebones funhouse ride through the efficient and very blue interiors of the non-public side of the airport. Then the 16 screens simultaneously

show the repeated image of a houseplant making that same journey. The comic homeliness of the houseplant, so out of place in this environment, speaks to the vulnerability of all things that travel, be they human or inanimate, as they are inspected, processed and transported through environments that range from rudimentary to luxurious. The untroubled journey of the houseplant also shows us how surprisingly gentle the massive system of conveyer belts can be. As Klersfeld puts it, "We wanted to pull back the curtain and give travelers a glimpse of the inner workings of this massive global transportation network in a personal way. A houseplant is a very distinct icon of domesticity. It's vulnerable but strong."

April 11–20
Opening Reception:
Saturday April 13
1–5 PM

Gallery Hours
Tuesday–Saturday
11–5 PM

YYZ
140–401 Richmond
Street West
yyzartistoutlet.org

YYZ

Thank you to our community partners

A Space

110-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 979 9633

(E) info@aspacegallery.org (W) 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) 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) alucinefestival.com

aluCine 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 in March, year-round events and touring exhibitions in Latin America. aluCine is one of the largest Latin media arts festivals in North America, screening independent films of all genres along with new media installations, video performance and video art. In all of our endeavours, aluCine strives to transcend aesthetic, ideological and geographical borders and pre-established notions of representation as they pertain to Latin American culture in Canada.



C Magazine

PO Box 5 Station B
Toronto ON M5T 2T2
(T) 416 539 9495

(E) info@cmagazine.com (W) 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 you informed of significant ideas and trends in art and culture.



Canadian Art Foundation

320-215 Spadina Avenue
Toronto ON M5T 2C7
(T) 416 368 8854

(W) 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.



Canadian Filmmakers

Distribution Centre (CFMDC)

245-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 588 0725

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

CFMDC is Canada's foremost distributor and resource for independently produced film and time-based art. Since 1967, CFMDC has dedicated its resources to the promotion and dissemination of some of Canada's most important works of art on film. With over 3,300 titles in distribution by more than 850 members, 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

465 Lytton Boulevard
Toronto ON M5N 1S5
(T) 416 889 5430

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



Factory Media Centre

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

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



Frame Discreet

8mm.16mm.transfer.studio
65 Bellwoods Avenue
Toronto ON M6J 3N4
(T) 416 901 5332

(E) info@framediscreet.com (W) framediscreet.com
HD & 2K RAW film transfers of 8mm & 16mm. Founded by cinematographer Justin Lovell to support those equally passionate about keeping film alive and accessible. New downtown location near Bellwoods Park!



FUSE Magazine

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

(E) info@fusemagazine.org (W) fusemagazine.org
FUSE is a venue for timely and politically engaged publishing and programming reflecting the diversity of the contemporary art world. Our work fosters the exchange between social movements and the arts, featuring critical treatment of the most pressing and contentious issues in art, culture and politics from a Canadian perspective.



Gallery 44 Centre for Contemporary Photography

120-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 979 3941
(E) info@gallery44.org (W) 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

1256 Dundas Street West
Toronto ON M6J 1X5
(T) 416 645 1066

(E) info@gallerytpw.ca (W) 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. Founded in the late 70s and evolving since then, Gallery TPW is now a non-profit exhibition space dedicated to the critical investigation of the key function that both still and moving images serve in contemporary culture. For 2013, we have launched a new project space, branded as TPW R&D, intended as a traditional and flexible space for shared research and the development of critical discourse.



imagineNATIVE Film + Media Arts Festival

349-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 585 2333

(E) info@imagineNATIVE.org (W) 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 14th festival October 16 to 20, 2013. Submission deadline: June 1, 2013.



Inside Out

219-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 977 6847

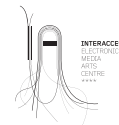
(E) inside@insideout.ca (W) insideout.ca
Inside Out's Toronto LGBT Film Festival features works created by and about members of the lesbian, gay, bisexual and trans communities. Currently the largest event of its kind in Canada, the Festival draws crowds of 35,000 to screenings and special events that highlight more than 200 films from Canada and around the world. Special guests from 2012 included Olympia Dukakis and Chely Wright. This year's Toronto LGBT Film Festival takes place from May 23 to June 2, 2013.



InterAccess

9 Ossington Avenue
Toronto ON M6G 2Y8
(T) 416 532 0597

(E) info@interaccess.org (W) interaccess.org (W) interaccess.eventbrite.ca
InterAccess is a public gallery, teaching facility and production studio dedicated to the creative use of technology, electronic art and new media culture. In 2013, InterAccess celebrates its 30th anniversary and looks forward to the next 30 years of producing and presenting electronic and digital art.



30th Kassel Documentary Film and Video Festival

Filmladen Kassel e.V.
Goethestrasse 31
34119 Kassel, Germany
(T) +49 561 7076421

(E) dokfest@kasselerdokfest.de (W) kasselerdokfest.de
The Kassel Documentary Film and Video Festival takes place annually in November and presents about 230 international documentary films as well as experimental and artistic works. Also comprising 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 2012, the festival attracted more than 12,000 guests, including 550 film professionals. Dates: Nov. 12-17, 2013; Deadline for entries: July 20, 2013.



Liaison of Independent Filmmakers of Toronto (LIFT)

1137 Dupont Street
Toronto ON M6H 2A3
(T) 416 588 6444

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

(E) info@mercunion.org (W) mercunion.org

Mercer Union is a centre for contemporary art founded by artists in 1979. We provide a forum for the production and exhibition of contemporary and cultural practices both local and international. We pursue our primary concerns through critical activities that include exhibitions, lectures, screenings, performances, publications, events and special projects.



Museum of Contemporary Canadian Art (MOCCA)

952 Queen Street West
Toronto ON M6J 1G8
(T) 416 395 0067

(E) info@mocca.ca (W) mocca.ca

The Museum of Contemporary Canadian Art (MOCCA) was founded in 1999 with a mandate to exhibit, research, collect and promote innovative art by Canadian artists whose works engage the relevant stories of our times. MOCCA's exhibition program reflects a dynamic yet balanced approach to presenting the wide range of ideas and media being explored by established artists at advanced stages of practice, and emerging artists who have demonstrated strong promise and exceptional commitment. In addition, MOCCA includes work by non-Canadian artists in group exhibitions, creating a global context for the Canadian cultural voice.



Musicworks Magazine

358-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 977 3546

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

Musicworks magazine is an award-winning voice in experimental music. Each issue comes with a companion CD, DIY feature, Sonic Geography sound journal and in-depth features on tomorrow's music by today's artists.



Oakville Galleries

1306 Lakeshore Road East
Oakville ON L6J 1L6
(T) 905 844 4402

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



Oakville galleries

OCAD University

100 McCaul Street
Toronto ON M5T 1W1
(T) 416 977 6000

(W) ocadu.ca

OCAD University is Canada's "university of imagination." The university, founded in 1876, is dedicated to art and design education, practice and research and to knowledge and invention across a wide range of disciplines. OCAD University is building on its traditional, studio-based strengths, adding new approaches to learning that champion cross-disciplinary practice, collaboration and the integration of emerging technologies. In the Age of Imagination, OCAD University community members will be uniquely qualified to act as catalysts for the next advances in culture, technology and quality of life for all Canadians.



Planet in Focus

Environmental Film Festival

Historic Distillery District
15 Case Goods Lane, Suite 402
Toronto ON M5A 3C4
(T) 416 531 1769

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

Planet in Focus, now in its 14th 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 deadline: Early Bird Deadline: April 29. Regular Deadline: May 20, 2013.



Pleasure Dome

195 Rushton Road
Toronto ON M6G 3J2
(T) 416 656 5577

(E) pdome@ican.net (W) pdome.org

Pleasure Dome is dedicated to year-round presentation of experimental film and video by artists. Since 1989, Pleasure Dome has been exhibiting local, national and international artists, especially those who make shorter and small-format works, as well as non-traditional and expanded cinema events that mix film and video with other media such as performance and installation. Pleasure Dome also publishes texts on media art, including the recent anthology *The Beauty is Relentless; The Short Movies of Emily Vey Duke and Cooper Battersby*, edited by Mike Hoolboom (2012, Museum of Contemporary Canadian Art & Pleasure Dome) and *Moving Shadows: Experimental Film Practices In a Landscape of Change*, Sami van Ingen (2012, Finnish Academy of Fine Arts & Pleasure Dome).



The Power Plant Contemporary Art Gallery

231 Queens Quay West
Toronto ON M5J 2G8
(T) 416 973 4949

(E) info@thepowerplant.org (W) 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.



Queers Against Israeli Apartheid (QUAIA)

(E) quai.a.toronto@gmail.com

(W) queersagainstapartheid.org

Since 2008, QuAIA has organized Palestine solidarity events in Toronto's queer communities and challenged Pinkwashing – the propaganda campaign to portray Israel as gay-friendly to deflect criticism of its occupation, ongoing colonization and human rights abuses. QuAIA has resisted attempts at Toronto Pride and City Hall to censor criticism of Israel's apartheid policies. QuAIA supports the 2005 call by Palestinian civil society for Boycott, Divestment and Sanctions (BDS) against Israel until it allows refugees to return, ends its occupation of Palestinian territory and stops treating Palestinian Israelis as second-class citizens.



Ryerson University School of Image Arts

122 Bond Street

Toronto ON M5B 1X8

(T) 416 979 5167

(E) imagearts@ryerson.ca (W) 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 photography studio, a 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.



Scrap Metal

11 Dublin Street, Unit E

Toronto ON M6H 1J4

(T) 416 588 2442

(E) info@scrapmetalgallery.com (W) scrapmetalgallery.com

Scrap Metal was founded by Samara Walbohm and Joe Shlesinger, two avid art and book collectors who decided to put their passion on exhibit. This privately funded organization is committed to staging innovative and bold artworks by new and established artists (both local and international). The exhibition space is characterized by its changeability: at different times it is a gallery, a theatre or a concert hall.



tiff Cinematheque

350 King Street West

Toronto ON M5V 3X5

(T) 416 599 TIFF

(W) tiff.net/cinematheque

TIFF Cinematheque is a year-round screening program devoted to the presentation, understanding and appreciation of Canadian and international cinema through carefully curated programming, filmmaker monographs and international touring exhibitions.



Toronto Palestine Film Festival

102A-1075 Bay Street, Suite 148

Toronto ON M5S 2B2

(E) info@tpff.ca (W) tpff.ca

Conceived in 2008, TPFF uses cinema and art to explore the extraordinary narratives of Palestinians in Palestine and the diaspora. The films examine a wide array of topics from a unique and under-represented Palestinian perspective, and highlight the dynamism of Palestinian culture. TPFF also hosts other cultural events before and during the festival, including art exhibitions, musical performances, outdoor film screenings, culinary events and discussion panels. Please join us at the sixth annual TPFF, happening September 28 to October 4, 2013. Submission deadline: May 6, 2013.



Toronto Animated Image Society (TAIS)

1411 Dufferin Street, Unit B

Toronto ON M6H 4C7

(E) tais.animation@gmail.com (W) tais.ca

The Toronto Animated Image Society is an artist-run, charitable organization that explores and promotes the art of animation, and supports animators as artists. For the past 25 years, TAIS has encouraged the exchange of information, ideas and aesthetics within Toronto's animation community through workshops, screenings, art exhibits and commissioned projects. TAIS provides affordable access to specialized animation equipment and studio space.



Toronto Reel Asian International Film Festival

309-401 Richmond Street West

Toronto ON M5V 3A8

(T) 416 703 9333

(E) info@reelasian.com (W) 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. The 17th Annual Edition takes place in November 2013 in Toronto and Richmond Hill. Call for Submissions opens March 2013! Complete submission guidelines at reelasian.com.



Trinity Square Video

376-401 Richmond Street West

Toronto ON M5V 3A8

(T) 416 593 1332

(W) trinitysquarevideo.com

Trinity Square Video is a kick-ass artist-run centre that provides independent artists and community organizations with video production and post-production support and services. TSV provides an extensive range of services and initiatives for the creation 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. Trinity is a membership driven charitable organization that welcomes new members interested in video art and production.



Urbanspace Gallery

401 Richmond Street West, Ground Floor

Toronto ON M5V 3A8

(T) 416 595 5900 x: 0

(E) info@urbanspacegallery.ca (W) 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.



Unpack Studio

11 Willison Square
Toronto ON M5T 1E8
(T) 416 346 9250

(E) info@unpackstudio.ca (W) unpackstudio.ca

Unpack Studio is an art studio/gallery which engages with the stages of art from conception to exhibition, with a focus on the conceptual development of artwork. Unpack Studio's mandate is to provide a context for reflection, exploration and exhibition, as well as a classroom to provide education in the techniques necessary to communicate ideas. Whether working with emerging or established artists, both local and international, our interest lies in the intersection of art with the dissemination of knowledge. Unpack Studio's primary objective is to re-think the cultural space of art as a discipline in contemporary societies.



Xpace Cultural Centre

2-303 Lansdowne Avenue
Toronto ON M6K 2W5
(T) 416 849 2864

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

Xpace Cultural Centre is a membership-driven artist-run centre supported by the OCAD Student Union and dedicated to providing emerging and student artists with the opportunity to showcase their work in a professional setting. We program contemporary practices that respond to the interests and needs of our membership. We program with shorter timelines, allowing us to respond to contemporary issues in theory and aesthetics, keeping an up-to-the-minute response to what is going on directly in our community.



Vtape

452-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 351 1317

(E) info@vtape.org (W) 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.



YYZ

140-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 598 4546

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



Wavelength Music Series

1-226 Crawford Street
Toronto ON M6J 2V6
(T) 416 546 2745

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

Now into its 14th year of programming, Wavelength is Toronto's longest-running and most influential underground music forum. The series is 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. In August 2013, Wavelength will produce the fifth annual ALL CAPS! Island Festival at the Artscape Gibraltar Point centre on Toronto Island.



**York University –
Department of Film**

Faculty of Fine Arts
4700 Keele Street
Toronto ON M3J 1P3
(T) 416.736.5149

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

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 spring-board for a generation of outstanding film talent, with alumni forging successful careers in the industry – locally, nationally and internationally.



WARC Gallery –

Women's Art Resource Centre

122-401 Richmond Street West
Toronto ON M5V 3A8
(T) 416 977 0097

(E) warc@warc.net (W) warc.net

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



Workman Arts / Rendezvous With Madness

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

(W) 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 works which encourage discussion around mental illness and addiction. The 21st annual Toronto Festival will take place November 12-15, 2013, with other RWM screenings throughout the year.





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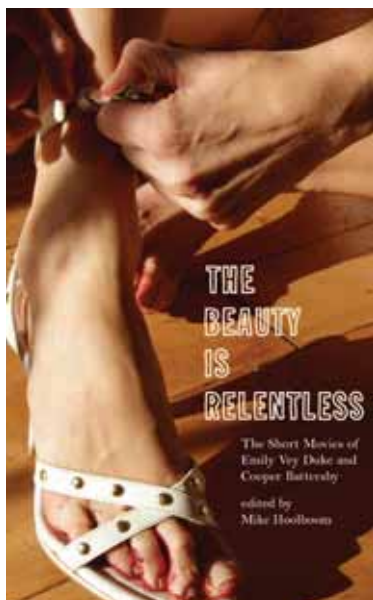
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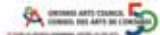
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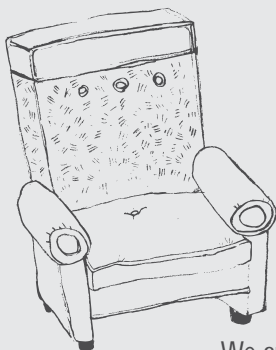
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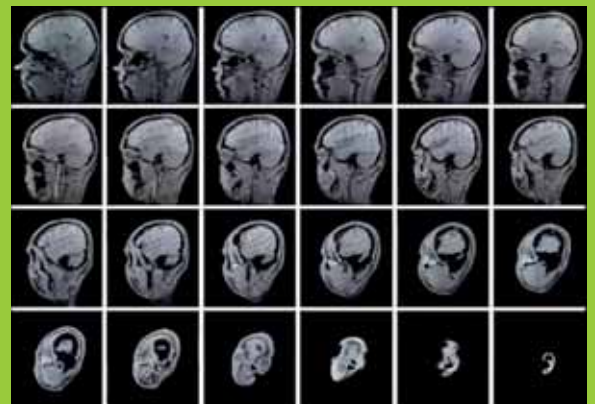
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Artist Index & Biographical Appendix

Lina Allemano Four Lina Allemano (trumpet), Brodie West (alto saxophone), Andrew Downing (double bass), Nick Fraser drums. Toronto-based acoustic free jazz band Lina Allemano Four is back from a successful European Tour where they released their fourth album, *Live at the Tranzac*, to wide acclaim. p.47

Ariana Andrei is an artist and scientist, using both mediums to understand the nature of vision and the perception of time. She currently lives in Houston, Texas finishing her PhD in neuroscience and making films between experiments. p.41

Anna Artaker examines visual production in the context of how history is written: she analyzes images that have been used in the construction and communication of history and have become part of a specific historiography. Artaker studied philosophy, political sciences and art in Paris and Vienna. p.40

Philipp Artus grew up in Bremen, Germany and began studying art at the École des Beaux Arts in Nantes, France. He studied animation and music theory in Portugal and recently finished his postgraduate studies at the Academy of Media Arts in Cologne, Germany. p.44

Christina Battle holds a B.Sc. in Environmental Biology from the University of Alberta and an MFA from the San Francisco Art Institute. Her works are inspired by the role of non-official archives and gravitate toward themes of disaster. p.80

Louidgi Beltrame bases his video art around architecture, historic remains and the multiple layers of stories they tell. His films explore the deconstruction of the narrative and formal structures of cinematographic language. p.79

Alberto Cabrera Bernal's films have been shown in international venues and festivals and have won several awards. ACB uses different formats in his work, from video to 16mm and 35mm. p.54

Eugeni Bonet is a Spanish writer, curator and artist who works with film, video and digital media. His writing has been published in different collective works, art catalogues and periodicals. p.54

Joe Brainard (1942–1994) left Tulsa at 18 for New York City and soon became a part of the thriving downtown art scene and the New York School of poets and painters. Brainard's works are held in private and major museum collections, and a major travelling retrospective was organized by the Berkeley Art Museum in 2001 and included a stop at MOMA. p.69

Stephen Broomer is a filmmaker and film preservationist. He holds a BFA in Film and Video Production, an MA in Film Studies, and is writing his doctoral dissertation on the fate of the Canadian experimental film. p.41.

Dan Browne is a Toronto-based filmmaker, photographer and multimedia artist. He is currently pursuing his PhD in the Joint Program in Communication and Culture at York and Ryerson Universities, and is also a curator and organizer with the Loop Collective. p.50

Alejandro Cesarco was born in 1975 in Montevideo, Uruguay. He has exhibited in the United States, Latin America and Europe, and is the winner of the 2011 Balaise Art Prize. These exhibitions addressed, through different formats and strategies, his recurrent interests in repetition, narrative, and the practices of reading and translating. p.69

Jennifer Chan works with video, performance, and web-based media. She makes deliberately kitschy remix videos as a form of social commentary on art and gender after the internet. Chan was born in Ottawa and raised in Hong Kong. She works between Toronto and Syracuse NY. p.44, 81

Patty Chang is well-known for her performative works which deal with themes of gender, language and empathy. Working predominantly in video, Chang initially uses the medium to document her performances, often utilizing the camera's potential to misrepresent. p.82

Barbara Clausen teaches at UQAM in Montréal and writes extensively on performance art and performative curatorial practices. Since 1997, she has worked at Dia Art Foundation in New York, De Appel in Amsterdam and dOCUMENTA 11 in Kassel. p.48

Eli Cortiñas works almost exclusively with found footage. A large part of her practice revolves around the idea of challenging cinematic memory and inventing a cinematic vocabulary from pre-existing material. p.54

Connor Crawford is currently studying New Media at Ryerson University and lives and practices out of Toronto. p.81

John Creson and **Adam Rosen** have worked together as actors, singers, performers, writers, choreographers, directors, teachers, sculptors, painters, animators, illustrators, filmmakers *and* puppeteers. They have made several films and videos which explore their ongoing interest in experimental and abstract real-time performance. p.41

Jenna Crook was born in Toronto in 1991. Currently studying Drawing and Painting at OCADU, she is set to graduate in May 2013. p.81

Daniel Cuberta completed his audiovisual studies in Seville, Spain. He has played and experimented with different formats, genres, techniques and technologies. p.54

Yi Cui was born and raised in China. Before stepping into filmmaking, she pursued conservation ecology. A search for poetics and rhythmic flow inside the film medium has driven her work. p.41

Thirza Cuthand grew up in Saskatoon. Since 1995 she has been making short experimental narrative videos and films about sexuality, madness, youth, love and race. She is of Plains Cree and Scots descent and currently resides in Saskatoon. p.50

Chus Dominguez works with elements of reality to build narratives that reside in a space between documentary, experimental and poetic filmmaking. p.54

Germaine Dulac (1882–1942) was the first feminist filmmaker and a key figure in the development of the French avant-garde cinema of the 20s. She attempted to create a style that she dubbed "the integral film... a visual symphony made of rhythmic images." p.54

Elena Duque is an independent film writer and curator who graduated in Audiovisual Studies at the Universidad Complutense de Madrid. She has written for many publications and her festival work has included programming for Gijón International Film Festival and (S8) Mostra de Cinema Periférico (Coruña, Spain). p.54

Amit Dutta was educated in film and television and is now regarded as one of the most successful experimental filmmakers in India. He has won various awards, including the FIPRESCI Prize in Oberhausen and the Jury's Special Mention Prize in Venice. p.40

Clint Enns is a video artist and filmmaker living in Toronto, whose work primarily deals with moving images created with broken and/or outdated technologies. He is currently continuing his graduate studies in cinema and media at York University. p.41

Deanna Erdmann is an artist living and working in Los Angeles. She received her MFA (2008) from University of California, San Diego, where she was a Russell Grant recipient, and her BA (2002) from UC Irvine. p.40

Olivia Erlanger attended Lewis and Clark College and Parsons New School of Design. Olivia was recently announced as Anderson Ranch's Spring Artist in Residence in Sculpture. She has shown work at MOCA (LA), PDX Contemporary (OR), Third Party Gallery (OH) and Yale University (CT). p.81

Kevin Jerome Everson is professor of art at the University of Virginia, Charlottesville. Everson is the 2012 recipient of The Alpert Award in the Arts for Film/Video and has been the subject of mid-career retrospectives at Centre Pompidou (2009) and Visions du Réel (2012). p.42, 45

Susanna Flock was born in 1988 in Graz, Austria. She works as an artist in various media with a thematic focus on language and communication. She studies experimental arts and video arts in Linz and Vienna. p.44

Alexandra Gelis is a Colombian-Venezuelan artist based in Toronto whose work addresses the use of image in relation to displacement, landscape and politics. She also works as an educator/facilitator, leading video and photography workshops aimed at youth in marginalized communities. p.63

Emilie Gervais is a young internet-based human working in real-time with the internet. Currently studying hypermedia at the Ecole Supérieure d'Art d'Aix-en-Provence located in the PACA region in France. p.81

Andrea Geyer uses both fiction and documentary strategies in her image and text-based works. She investigates historically evolved concepts such as national identity, gender and class in the context of the ongoing readjustment of cultural meanings and social memories in current politics. p.66

Jane Gillooly is a non-fiction and narrative film/video maker whose work is inspired and informed by a century of non-fiction filmmaking, silent and vintage cinema and activism. A recent recipient of a Guggenheim Fellowship, Gillooly is a member of the graduate faculty in Film/Animation at the School of the Museum of Fine Arts. p.38

Joe Hambleton is a graduate of the University of Windsor and York University, where he received his MFA in visual arts. He creates video installations to explore how the medium can be used as a narrative device for autobiography. He currently teaches courses in digital media art at York University. p.41

Since the early 1970s, **Barbara Hammer** has claimed the double identity of feminist and lesbian activist. A pioneer of queer cinema, she has gained an international reputation in the field of American experimental cinema. p.34, 73

Sharon Hayes has been engaged in an art practice that uses multiple mediums such as video, performance and installation as part of an ongoing investigation into various intersections between history, politics and speech. p.73

Tim Hecker is a musician and sound artist, born in Vancouver. Since 1996, he has produced a range of audio works on various labels. His works have been described as "structured ambient," "tectonic color plates" and "cathedral electronic music." He currently resides in Montreal. p.35

Ian Helliwell is based in Brighton, England. Entirely self-taught and self-funded, his work is notable for its low-fi aesthetic, with Helliwell himself doing everything including producing the visuals and the accompanying music. p.54

Karen Henderson attended the Central School of Art and Camberwell School of Art in London, England from 1982–86, after which she moved to Canada where she completed her MFA at the University of Victoria in 1988. Since 1989 she has lived and worked in Toronto. p.41

Onya Hogan-Finlay is a Canadian-born artist and organizer who has an MFA from the Roski School of Fine Arts at USC. She co-founded the touring exhibition *projet MOBILIVRE-BOOKMOBILE project* (2001–2005) and her drawings have appeared in *LTTR*, *The Younger Than Jesus Artist Directory* and *C Magazine*. p.73

Adele Horne's films and videos have been shown at the Museum of Modern Art's Documentary Fortnight and the Rotterdam International Film Festival, among other venues. She currently teaches film production at California Institute of the Arts. p.51

Matthew Jarvis Wall was born in 1990 in Toronto, Ontario. He currently attends the University of Toronto. p.81

Zoë Heyn-Jones studied cinema and anthropology at the University of Toronto, where she spent her time hiding in projection booths and libraries. Zoë holds an MA in Film Studies from Concordia University, and is preparing to delve into an MFA in Documentary Media at Ryerson University. p.44

Björn Kämmerer was born in 1977 in Stralsund (Germany), and lives and works in Vienna. He studied at Kunstuniversität Linz (Experimental Media Art) and at the Academy of Fine Arts Vienna. He works with film, installations and video art. p.42, 77

Jean-Paul Kelly creates drawings, photographs and videos that are often displayed together. His work has been shown at The Power Plant Contemporary Art Gallery, Mercer Union, Ed Video, Cambridge Galleries and Gallery TPW. p.75

Noah Klersfeld has exhibited at The Museum of Contemporary Photography (Chicago) and The Islip Art Museum (East Islip NY). His video *Payroll* has received awards from The Center on Contemporary Arts (Seattle WA) and the ASU Film and Video Festival (Tempe AZ). p.82

Teruo Koike (1951, Japan) was about 20 when he got interested in abstract painting and film. In 1973 he made his first film, *Sea-lily*. p.54

Georg Koszulinski is an award-winning filmmaker and educator. His experimental works utilize found images, hand-made film – developing techniques and video glitching to explore the limits of the cinematic apparatus. p.44

Christine Lucy Latimer is an avant-garde filmmaker and photographer. Her work has been featured at galleries and film festivals in North and South America, Europe and Asia. She currently lives and works in Toronto. p.41

Duane Linklater is Omaskêko Cree. He attended Bard College in New York, completing his MFA in film and video. His collaborative film project with Brian Jungen, *Modest Livelihood*, was originally presented at the Walter Phillips Gallery at the Banff Centre in collaboration with *DOCUMENTA* (13) in 2012. p.59, 68

Mark Loeser was the last film processor for Technicolor Vancouver and one of the last in Toronto before both labs shuttered. He is an experimental filmmaker. p.42

Rose Lowder worked in London as an artist while earning a living in the film industry as an editor. From 1977 onward, she concentrated on studying the visual aspect of the cinematographic process. Since 1996, Lowder has been associate professor at the University de Paris. p.54

Jorge Lozano has been working as a film and video artist for nearly 50 years. His films have been exhibited at the Toronto International and Sundance Film Festivals, among others, and his experimental work has been exhibited at many international festivals and galleries. Lozano is currently working on a Ph.D at York University in Visual Arts. p.50

Tanya Lukin Linklater studied at Stanford University and the University of Alberta. Her practice spans experimental choreography, performance, text, installation and video. She has performed and exhibited in the US and Canada. She originates from southwestern Alaska and is based in northern Ontario. p.59, 68

JB Mabe is a filmmaker, programmer and librarian currently living in Chicago. His work has screened at Onion City Film Festival, Chicago Underground Film Festival, Images Festival and Views from the Avant Garde. p.42, 45

Jodie Mack received her MFA from The School of the Art Institute of Chicago and currently teaches animation at Dartmouth College. Her handmade films use collage to explore the relationship between graphic cinema and storytelling, the tension between form and meaning. p.54, 58

Michèle Magema received an MA in fine art from the Ecole Nationale Supérieure d'Arts Paris-Cergy. One of her key focuses is articulating a permanent exchange between her Congolese culture and her adoptive French culture through videos, photographs and installations. p.39

Babette Mangolte Since the early 1970s, Mangolte has been creating an extensive body of work in close association with dancers, performance artists and film-makers. More recently, she has been creating projects from her photo archives that highlight movements in choreography as well as multimedia installations that challenge our ways of seeing. p.48

Mani Mazinani is a multidisciplinary artist. In his work, Mazinani thinks about the nature of things and how thought can be transferred through concentration. His work has been shown regularly in festivals and exhibitions. p.41

Jesse McLean is motivated by a deep curiosity about human behaviour and relationships, especially as presented and observed through the mediation of found footage. p.40

Lucie Mercadal graduated in 2010 from the Ecole Nationale Supérieure d'Art de Dijon. Since 2007, she has been a member of the female performance group Alias Black Market. p.44

Peter Miller is an American artist living in Europe. His film and photographic works are preoccupied with magic and investigate the phenomena of the cinema and its constituent, irreducible elements: lens, light, flicker, audience, projection, etc. p.42

Allyson Mitchell is a maximalist artist working predominantly in sculpture, installation and film. Since 1997, Mitchell has been melding feminism and pop culture to play with contemporary ideas about sexuality, autobiography and the body, largely through the use of reclaimed textile and abandoned craft. p.73

Cameron Moneo is a Ph.D. student in cinema & media studies at York University, Toronto. His research concentration is humour in experimental film and video, and he has a growing interest in putting theories into practice. p.41, 44

Taimaz Moslemian is a Toronto-based artist who examines issues concerning masculinity, religion and identity. His interdisciplinary work includes photography, sculpture, installation, and video. His work has been exhibited both locally and internationally. p.44

Carrie Moyer is a painter and writer who has been showing her work since the mid-1990s. Her work has been widely exhibited at national and international venues. In 1991, Moyer and photographer Sue Schaffner founded the public art project Dyke Action Machine! (DAM!), one of the first queer interventionist public art projects. p.73

Jeannette Muñoz was born in Santiago de Chile and studied visual arts at Universidad de Chile. Her films have been presented internationally. p.50

Tijana Petrovic is a filmmaker and photographer from Belgrade, Serbia. Tijana was a participant of the NY Foundation for the Arts Immigrant Artist Project 2010. She is a graduate of the documentary film and video MFA program at Stanford University. p.44

Elizabeth Price is an acclaimed British video artist whose piece *Woolworth's Choir* won the 2012 Turner Prize. p.45

Laure Prouvost was born in 1978 in Croix-Lille, France, and lives and works in London. Prouvost graduated from Central Saint Martins in 2002 and was part of the Lux Artist Associate Programme. Her work includes film, performance and installation. p.67

Izabella Pruska-Oldenhof's interests as an artist and scholar include feminine aesthetics and body art, history and theory of avant-garde art and cinema and Marshall McLuhan's theories on media and the arts. p.50

Simon Quéheillard studied at the Fine Arts School of Bordeaux where he attended a writing workshop led by the poet Emmanuel Hocquard who highly influenced his work. He works and lives in Paris. Since 2010, Espace Khiasma has produced and presented his work. p.42

Bruno Ramos studied photography, cinema and critical studies in contemporary art and holds a Master's degree in documentary filmmaking from Goldsmiths College. His award-winning work has been exhibited internationally. p.44

LJ Roberts holds an MFA in fine arts and MA in Visual and Critical Studies from California College of the Arts. Their studio practice primarily consists of large-scale site-specific knitted. p.73

Kathleen Rugh is based in Brooklyn, New York. Her artwork centres around the psychological effects of the spaces we inhabit, and has been exhibited internationally. She has received funding through the New York State Council on the Arts. p.43

Lynne Sachs explores the relationship between personal observations and broader historical experiences by weaving together film, collage, painting, and sound. Her essay films have taken her to Vietnam, Bosnia, Israel and Germany, where she works in the space between a community's collective memory and her own perceptions. p.53

Sausan Saulat completed her Bachelors in fine art from The Indus Valley School of Art and Architecture, Pakistan, in 2006. She is currently wrapping up her Visual Arts MFA degree from The Savannah College of Art and Design as a recipient of the Fulbright Scholarship Award. p.44

Gurpreet Sehra is a multidisciplinary artist who works in traditional and contemporary media. In her current practice, she sources found images, video and text to examine her position in relation to current conceptions of diasporic Sikh-Punjabi masculinity. p.44

Wael Shawky studied fine art at the University of Alexandria before receiving his MFA from the University of Pennsylvania in 2000. In 2010, he launched MASS Alexandria, the first Independent Studio Programme for young artists in the city. Shawky's work largely explores transitional events in society, politics, culture and religion in the Arab world. p.68

Kuai Shen holds a BA in digital arts from University San Francisco de Quito, Ecuador and a Diplom in Medienkunst with honours from the Academy of Media Arts in Cologne, and he recently finished interdisciplinary research in Game Design and Development at the University of Applied Sciences Cologne. p.70

Paul Sietsema's work explores how imagery and material affect society's understanding of culture and history. He uses photographs and objects as starting points for carefully crafted drawings and sculptures, which in turn may become source materials and subjects for films. p.71

Fern Silva is based in New York and Chicago. He was named one of the "Top 25 avant-garde filmmakers for the 21st century" in *Film Comment* magazine, and is the recipient of the Gus Van Sant Award from the 49th Ann Arbor Film Festival. p.42

Toronto-based turntable artist Cheldon Paterson, alias **SlowPitch**, is a boundless sonic explorer of towering technical proficiency. He has been nominated for the K.M. Hunter Artist Award for Music and is also a founding member of experimental turntable band INSiDEaMiND. p.35

Since 1972, **John Smith's** work has been widely shown and awarded major prizes at many international film festivals, and profiled through retrospectives at festivals in Oberhausen, Cork, Tampere, Uppsala, Glasgow, La Rochelle, Regensburg and Winterthur. p.45

Undine Sommer was born in 1989 in Konstanz, Germany, and studies fine art at the Braunschweig University of Art. Her videos combine elements of performance, dance, documentary and narration. p.44

Greg Staats has lived and worked in Toronto since 1985. He is a photographer and video maker who draws on a traditional Mohawk restorative aesthetic that defines the multiplicity inherent in relationships. p.76

Scott Stark's work has shown nationally and internationally. His 16mm film *Angel Beach* was invited to the 2002 Whitney Biennial, and in 2007 he received a Guggenheim Fellowship. He lives in Austin, Texas. p.45

Leslie Supnet is an artist living in Toronto whose moving images and drawings aim to express sincerity, lived experience, and the multiplicity of human emotion. Her works have screened at various festivals, cinemas and microcinemas. p.41

Takahiro Suzuki is an award-winning artist residing in Charlottesville, Virginia. His work mostly deals with the loss of illusions about devices which used to be important and praised. p.50

Chance Taylor's films explore the ways in which we interact with each other and our environment. Using lo-fi techniques and formal experimentation, they offer a reflective experience that is both critical and empathetic. p.40

Jean-Marie Teno has been producing and directing films on the colonial and post-colonial history of Africa for over 20 years. Teno has been a guest of the Flaherty Seminar, an artist in residence at the Pacific Film Archive of the University of California, Berkeley, and has lectured at numerous universities. p.39

Althea Thauberger studied photography at Concordia University before going earning an MFA at the University of Victoria. From her earliest works, Thauberger has engaged in a collaborative creative process with the "subjects" she chooses to explore. Thauberger won the 2011 VIVA Award and was one of four finalists for the Grange Prize 2011. p.36, 74

Benjamin Tiven currently lives in New York. In 2012, he completed the Whitney Museum's Independent Study Program in studio art. He has had recent exhibitions in New York, Dublin, Vancouver, Toronto, and the Center for Curatorial Studies at Bard College. p.40

John Torres is based in Manila. His feature film work has been awarded the Dragons & Tigers Award for Young Cinema at the 25th Vancouver International Film Festival, a Jury Special Mention in the Southeast Asian Competition of the 2008 Bangkok International Festival and the Grand Jury Prize in the 2007 Cinemanila International Film Festival. p.43

Brian Virostek is a Montreal-based artist. He holds an MFA from Concordia University and is a co-founder of La Cuve film processing co-operative. p.42

Maarten Visser's approach to his work was devised by shifting mosaic stones to create abstract patterns. He was inspired by Roman mosaics and admired the rhythmic animation work of Fischinger and Norman McLaren. p.54

Joel Wanek is based in Durham, North Carolina. He has developed a creative documentary practice that blurs the line between subject and maker, mixes techniques and utilizes public spaces for collaborative engagement. p.44

John Warren is a filmmaker living in Nashville. He currently teaches 4-D Design/Time-Based Media at the Watkins College of Art. p.44

Gordon Webber Born in Ontario in 1909, Webber studied at the New Bauhaus in Chicago from 1937 to 1942 before settling in Quebec. He taught at McGill's School of Architecture until his death in 1965. A painter, photographer and professor of architecture, Webber was a leading figure in the avant-garde of his time. p.40

Albert Wisco is a Toronto-based filmmaker and journalist. His short films have screened internationally, most recently at the Chicago International Film Festival. His documentary work has been broadcast on TVO and CTV. p.41

David Wojnarowicz (1954–1992) was a painter, photographer, writer, filmmaker, performance artist and activist. His singular artistic achievements place him firmly within a long-standing American tradition of the artist as visionary, rebel and public figure. p.49

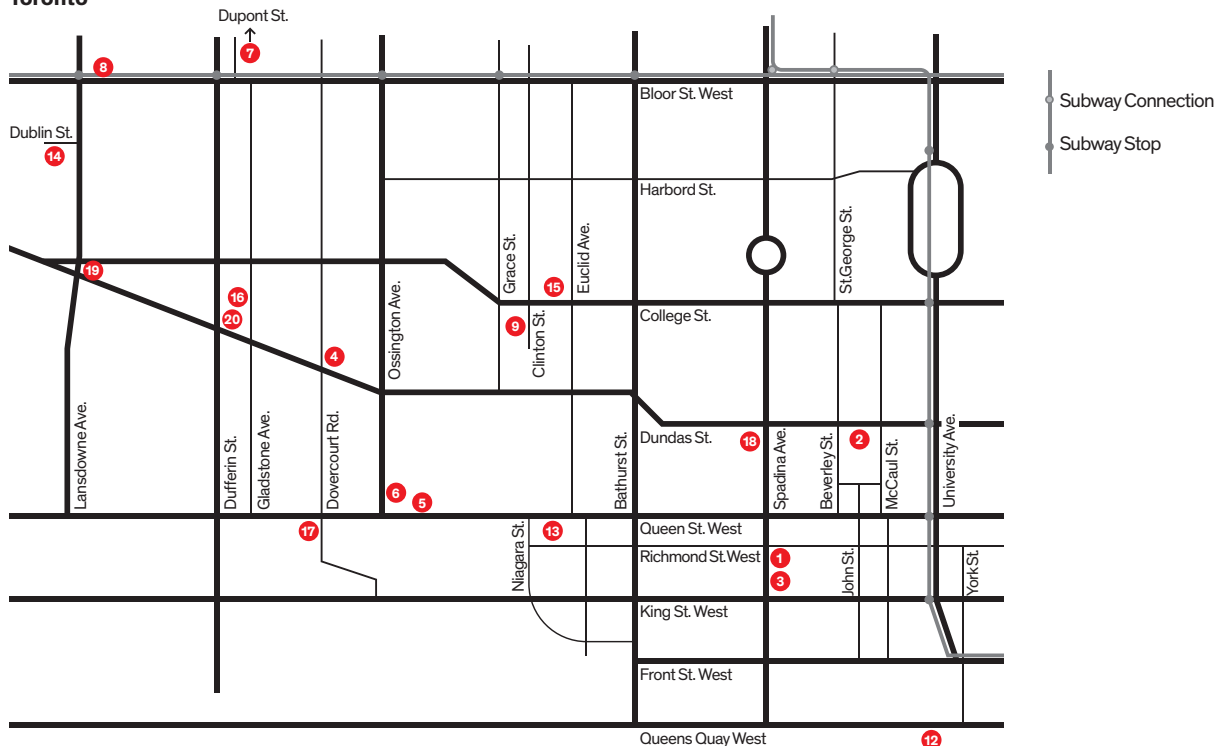
Matt Wolf is the director of the documentary *Wild Combination* and is currently making *Teenage*, a film about the invention of teenagers and the history of youth culture, based on a book by Jon Savage. He has created documentaries for the *New York Times*, Sundance Channel, PBS, and many others. p.45

Sarah Wong is a new media artist in Vancouver. Currently, she is utilizing a large number of elements, such as auditory, visual, tactile, nexus and interface. p.81

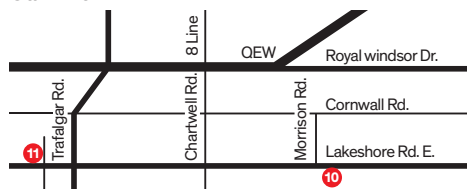
Guy Wouete lives and works in Douala, Cameroon, and Antwerp, Belgium. He is a painter, sculptor and video artist, embracing installations and photography. p.39

Venues

Toronto



Oakville



1 401 Richmond Street West Venues:

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Suite 452

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4 Gallery TPW

1256 Dundas Street West

5 Images @ MOCCA (Museum of

Contemporary Canadian Art) ♿

952 Queen Street West

6 InterAccess Electronic

Media Arts Centre

9 Ossington Avenue

7 LIFT ♿

1137 Dupont Street

8 Mercer Union, A Centre

for Contemporary Art ♿

1286 Bloor Street West

9 Monarch Tavern

12 Clinton Street

10 Oakville Galleries in

Gairloch Gardens

1306 Lakeshore Road East, Oakville

11 Oakville Galleries at

Centennial Square

120 Navy Street, Oakville

12 The Power Plant

Contemporary Art Gallery ♿

231 Queens Quay West

13 Rotate This ♿

801 Queen Street West

Catalogues and tickets for select events available here

14 Scrap Metal

11 Dublin Street, Unit E

15 Soundscapes ♿

572 College Street

Catalogues and tickets for select events available here

16 St. Anne's Anglican Church

270 Gladstone Avenue

17 The Theatre Centre ♿

1095 Queen Street West

18 Unpack Studio

11 Willison Square

19 XPACE Cultural Centre ♿

303 Lansdowne Avenue, Unit 2

20 Workman Arts

651 Dufferin Street



HUMBER

School of Media Studies
& Information Technology



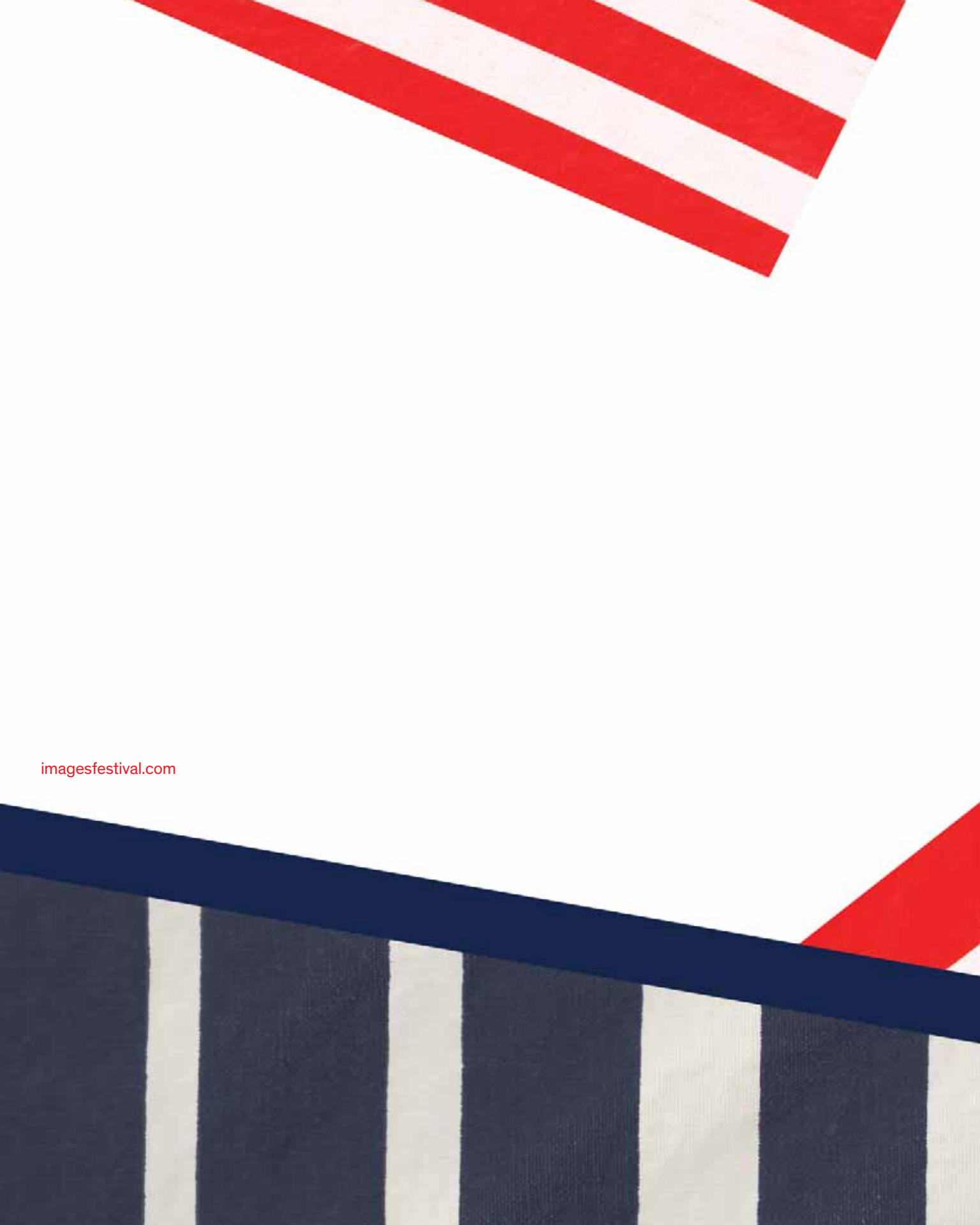
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