

April 10–19, 2014  
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# Contents + Quick Guide

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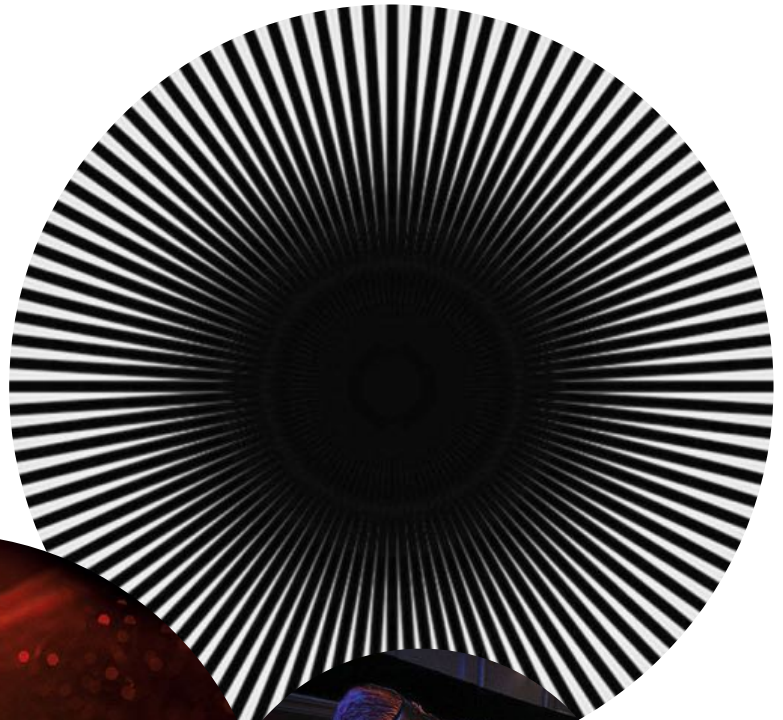
- 3 Funders + Sponsors
- 4 Festival Calendar
- 6 Educational Programming
- 9 Ticket Information + Membership
- 11 Masthead
- 12 Awards + Jury
- 13 Letters of Welcome
- 17 Thank-yous
- 33 On Screen + Live Images
- 65 Off Screen
- 87 Advertisers Index
- 88 Title Index
- 89 Distributors + Galleries Index
- 90 Community Partners
- 91 Artist Index + Biographical Appendix
- 96 Map of Festival Venues

## On Screen pp. 33–57

The longest-running component of the Images Festival, the On Screen program includes both feature-length films and programs of curated short films and videos from around the globe. Once again, our main screening venue is the beloved Jackman Hall at the Art Gallery of Ontario.

## Live Images pp. 36, 40, 48, 51, 68

Live Images embraces and explores different traditions of performance that relate to the moving image. From silent films with live musical accompaniment to performance-based multimedia projects to full-scale theatrical productions, these programs redefine the live experience.



## Off Screen pp. 65–76

Out of the cinema and into the galleries! Our Off Screen program presents media-based installations by Canadian and international artists at local galleries, artist-run centres and public locations. Opening receptions, walking tours and artist talks are scheduled throughout the festival.

## Mediatheque, Bookstore + Lounge p. 4

Personal viewing stations and a video library of works in the festival are free for viewing daily during open hours at the Urbanspace Gallery at 401 Richmond. Right next door is the Images Festival Bookstore hosted by Swipe Design | Books + Objects. And every night join us at our festival lounge in CineCycle around back.

DRINK  
**STEAM WHISTLE**  
PILSNER



*DO ONE THING REALLY, REALLY WELL.*

# Many Thanks to Our Funders and Sponsors

## Public Funders



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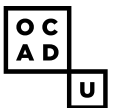
Patrimoine  
canadien



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



## Sponsors



# Calendar



## Images Festival Mediatheque

The Images Festival Mediatheque provides personal viewing stations and a video library of works in the festival, all free for viewing during open hours. It also features the Images Festival Bookstore, hosted by Swipe Design | Books + Objects, and will play host to the majority of our Images Talk educational programming (see pg 6).

April 11–19 (closed April 13)  
12–6 PM  
Urbanspace Gallery  
401 Richmond Street West  
Ground Floor  
FREE ADMISSION



## Post-Screening Lounge at CineCycle

The Images Festival inhabits CineCycle, the iconic coach house behind 401 Richmond, as our post-screening lounge. Drop by after the screening to have a drink and network at our lounge. We'll have DJs, food and plenty of other surprises in store for you.

April 11–18  
11PM  
CineCycle  
401 Richmond Street West  
FREE ADMISSION

	12 PM	1 PM	2 PM	3 PM	4 PM
<b>Thursday April 10</b>					
<b>Friday April 11</b>				<b>TALK</b> <b>Shai Heredia &amp; Srimoyee Mitra</b> Urbanspace Gallery   FREE   p.6	
<b>Saturday April 12</b>		<b>OFF SCREEN</b> <b>Gallery Tours</b> 401 Richmond St. West   FREE   p.7		<b>OFF SCREEN</b> <b>Gallery Tours</b> 401 Richmond St. West   FREE   p.7	
			<b>OFF SCREEN</b> <b>Launch</b> 401 Richmond St. West & Chinatown Centre Mall   FREE   p.66–76		
<b>Sunday April 13</b>			<b>TALK</b> <b>Is Art School Killing Art?</b> Monarch Tavern   FREE   p.6		
<b>Monday April 14</b>				<b>TALK</b> <b>Mathieu Kleyebe Abonnenc &amp; Duncan Campbell</b> Urbanspace Gallery   FREE   p.6	
<b>Tuesday April 15</b>				<b>TALK</b> <b>Maha Maamoun &amp; Narimane Mari</b> Urbanspace Gallery   FREE   p.6	
<b>Wednesday April 16</b>				<b>TALK</b> <b>Richard Ibgby &amp; Marilou Lemmens</b> Urbanspace Gallery   FREE   p.6	
<b>Thursday April 17</b>				<b>TALK</b> <b>Jennifer Chan &amp; Brett Kashmere</b> Urbanspace Gallery   FREE   p.6	
<b>Friday April 18</b>		<b>WORKSHOP</b> <b>Painting with a Hammer</b> Please note: Today is Good Friday. All galleries will be closed. Tirdad Zolghadr Gallery TPW   FREE (limited space, advanced registration is required)   p.6		<b>TALK</b> <b>Bambitchell &amp; Jacqueline Hoang Nguyen</b> Chinatown Centre Mall   FREE   p.6	
<b>Saturday April 19</b>			<b>LIVE</b> <b>Working in and out of the archive</b> Gallery TPW   FREE   p.68		

5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
		<b>OPENING NIGHT</b> <b>From Gulf to Gulf to Gulf</b> Royal Cinema   \$15/\$8   p.35				
	<b>LIVE</b> <b>Andrew Lampert's Making Space for More</b> Frank at AGO   Admission included with food and drink purchase   p.36			<b>ON SCREEN</b> <b>A collection of drops</b> Jackman Hall   \$10/\$5   p.37		
		<b>OFF SCREEN</b> <b>West End Opening Receptions</b> InterAccess, Paul Petro & Xpace Cultural Centre   FREE   pp.70, 72, 75				
		<b>ON SCREEN</b> <b>A Conjuring, A Slow Acting Poison</b> Jackman Hall   \$10/\$5   p.38		<b>ON SCREEN</b> <b>Remodeled Beyond Recognition</b> Jackman Hall   \$10/\$5   p.39		
<b>LIVE</b> <b>On Location</b> Lucy Raven Jackman Hall   PWYC   p.40	<b>ON SCREEN</b> <b>Film Program in Which There Appear Colour Bars...</b> Jackman Hall   \$10/\$5   p.41		<b>ON SCREEN</b> <b>It for Others</b> Duncan Campbell Jackman Hall   \$10/\$5   p.42			
	<b>ON SCREEN</b> <b>Double Nature</b> Student Program Jackman Hall   PWYC   p.43			<b>ON SCREEN</b> <b>Loubia Hamra (Bloody Beans)</b> Narimane Mari Jackman Hall   \$10/\$5   p.44		
		<b>TALK</b> <b>Painting with a Hammer</b> Tirdad Zolghadr Harbourfront Centre   \$15/FREE   p.6			<b>OPEN SCREENING</b> <b>Open Screening</b> CineCycle   FREE   p.7	
		<b>ON SCREEN</b> <b>Resistance, Persistence and Time</b> Jackman Hall   \$10/\$5   p.45		<b>ON SCREEN</b> <b>Two Hours Two Minutes</b> Jackman Hall   \$10/\$5   p.46		
		<b>ON SCREEN</b> <b>mumurations</b> Jackman Hall   \$10/\$5   p.47			<b>LIVE</b> <b>The Curse of Vacancy</b> Taku Unami Artscape Youngplace   \$10/\$5   p.48	
<b>ON SCREEN</b> <b>Speaking Together</b> Jackman Hall   \$10/\$5   p.49		<b>ON SCREEN</b> <b>Another Country</b> Jackman Hall   \$10/\$5   p.50			<b>LIVE</b> <b>Violent X</b> Evan Calder Williams & Taku Unami Jackman Hall   \$10/\$5   p.51	
	<b>AWARDS CEREMONY</b> Jackman Hall   FREE   p.12	<b>ON SCREEN</b> <b>Jennifer Chan Artist Spotlight</b> Jackman Hall   \$10/\$5   p.52		<b>CLOSING NIGHT</b> <b>From Deep</b> Brett Kashmere Jackman Hall   \$15/\$8   p.57		

# Educational Programming

## IMAGES TALKS

A free daily schedule of intimate artist talks, dialogues and debates served with free pie and coffee!

### Monitor Reruns with Shai Heredia and Srimoyee Mitra p.66

Friday April 11, 3 PM

Mediatheque, Urbanspace Gallery  
401 Richmond Street West, Ground Floor

### Is Art School Killing Art?

Sunday April 13, 2 PM

Monarch Tavern 12 Clinton Street

For the new, annual Images and the Media Arts Network of Ontario (MANO) debate, we have assembled two esteemed panels that will debate the implications and effects of the professionalization, through academia, of art. Co-presented with MANO.

### Mathieu Kleyebe Abonnenc and Duncan Campbell p.76, 42

Monday April 14, 3 PM

Mediatheque, Urbanspace Gallery  
401 Richmond Street West, Ground Floor

### Maha Maamoun and Narimane Mari p.74, 44

Tuesday April 15, 3 PM

Mediatheque, Urbanspace Gallery  
401 Richmond Street West, Ground Floor

### Richard lbghy and Marilou Lemmens p.73

Wednesday April 16, 3 PM

Mediatheque, Urbanspace Gallery  
401 Richmond Street West, Ground Floor

### Jennifer Chan and Brett Kashmere p.52, 57

Thursday April 17, 3 PM

Mediatheque, Urbanspace Gallery  
401 Richmond Street West, Ground Floor

### Bambitchell and Jacqueline Hoang Ngyuen p.69

Friday April 18, 3 PM

Chinatown Centre Mall  
222 Spadina Avenue, Lower Level, Unit 19D

This talk brings together two projects that use new media to pose questions about immigration and multiculturalism in Canada. The artist duo Bambitchell will discuss their exhibition *Silent Citizen*. Québécoise-Vietnamese artist Jacqueline Hoang Ngyuen will discuss her web project *The Making of an Archive* ([themakingofanarchive.com](http://themakingofanarchive.com)), an online archive recording everyday life by immigrants and amateur photographers in order to investigate the ideological formation of multiculturalism in Canada and the limits of its representation. Co-presented with Gendai Gallery.

## LECTURE AND WORKSHOP WITH TIRDAD ZOLGHADR

### Painting with a Hammer:

#### Curatorial Accountability in a Biennial Setting

Tuesday April 15, 7 PM

Brigantine Room, Harbourfront Centre, 235 Queens Quay West  
\$15 / FREE for Members of Images and Power Plant  
Visit [thepowerplant.org](http://thepowerplant.org) to buy advance tickets

Tirdad Zolghadr is a writer and curator. His writing includes novels, criticism and essays on contemporary art. He has contributed to *Frieze*, *Parkett*, *Bidoun*, and *Cabinet*, among other publications. Curatorial work includes a number of discrete, durational projects such as *Lapdogs of the Bourgeoisie* (with Nav Haq), as well as biennial settings in Taipei, Venice and Sharjah. As a faculty member at the Center for Curatorial Studies, Bard College NY, Zolghadr was editor of *Red Hook*, an online journal for curatorial studies. The working title of his third novel is *Headbanger*.

In his lecture, Zolghadr will discuss reflexivity, labour relations and curatorial accountability in a biennial setting, using the Taipei Biennial 2010 as a case study. Co-presented with The Power Plant.

### Painting with a Hammer: Workshop

Friday April 18, 12–3 PM

Gallery TPW

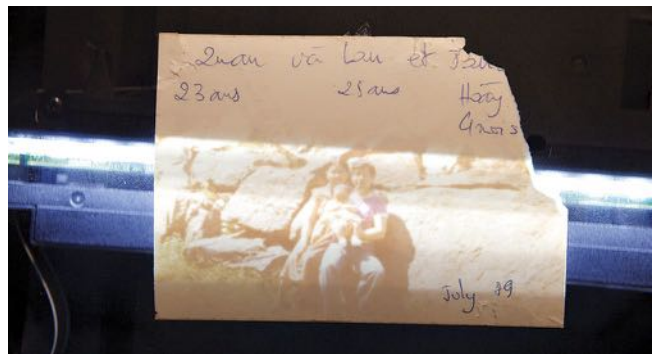
FREE

Very limited space available, advance registration required.

Register no later than April 4 by emailing:

[workshop@imagesfestival.com](mailto:workshop@imagesfestival.com).

This workshop will be based on Zolghadr's lecture, which participants are required to attend. The workshop will assess particular artworks on display at the Taipei Biennial 2010 (TB10) as well as the 2Y component of the biennial which aimed to realize art-educational proposals for artists working within the biennial industries over a two-year period in Taipei. The workshop will critically address the working premises of 2Y, and engage in a speculative exercise charting other paths than the ones pursued. Co-presented with The Power Plant and Gallery TPW.



[themakingofanarchive.com](http://themakingofanarchive.com)



## TOURS

### Free Guided Walking Tours of Off Screen

#### Projects in 401 Richmond

Saturday April 12, 1 PM + 3 PM

Led by Leila Timmins

Meet at YYZ, 401 Richmond Street West, Suite 140.

### Canadian Art Foundation Spring School Hop

For the sixth consecutive year, the Images Festival is pleased to partner with the Canadian Art Foundation for its School Hop, which introduces Toronto-area public high-school students to contemporary visual art! [canadianart.ca](http://canadianart.ca)



## EDUCATOR'S GUIDES

The Images Festival creates an Educator's Guide each year to accompany our Off Screen exhibitions. The 2014 guide is available online and at participating galleries. [imagesfestival.com](http://imagesfestival.com).

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

## OPEN SCREENING!

### Tuesday April 15, 10 PM

Our annual open screening returns! Bring your short film or video and share it with fellow festival goers.

\*10 MINUTES MAXIMUM PLEASE\*

Formats screened include 35mm, 16mm, Super 8, video (on VHS, DVD or Quicktime file on flash drive). The screening is first come first screened! Signup starts at 10 PM at CineCycle.

## IFpod

Pushing the boundaries of the cinema experience, our online video dissemination project iFpod enables audiences to experience the festival remotely. The project was launched in 2007 for the 20th anniversary of Images and has continued to provide a platform for viewing an extended archive of contemporary and historical film and video. [imagesfestival.com/ifpod](http://imagesfestival.com/ifpod)

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

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## GRADUATE STUDIES AT OCAD UNIVERSITY

OCAD University offers the following graduate programs:

- Contemporary Art, Design and New Media Art Histories (MA)
- Criticism and Curatorial Practices (MFA)
- Digital Futures (MA, MDes, MFA and Graduate Diploma)
- Inclusive Design (MDes)
- Interdisciplinary Master's in Art, Media and Design (MA, MDes, MFA)
- Strategic Foresight and Innovation (MDes)

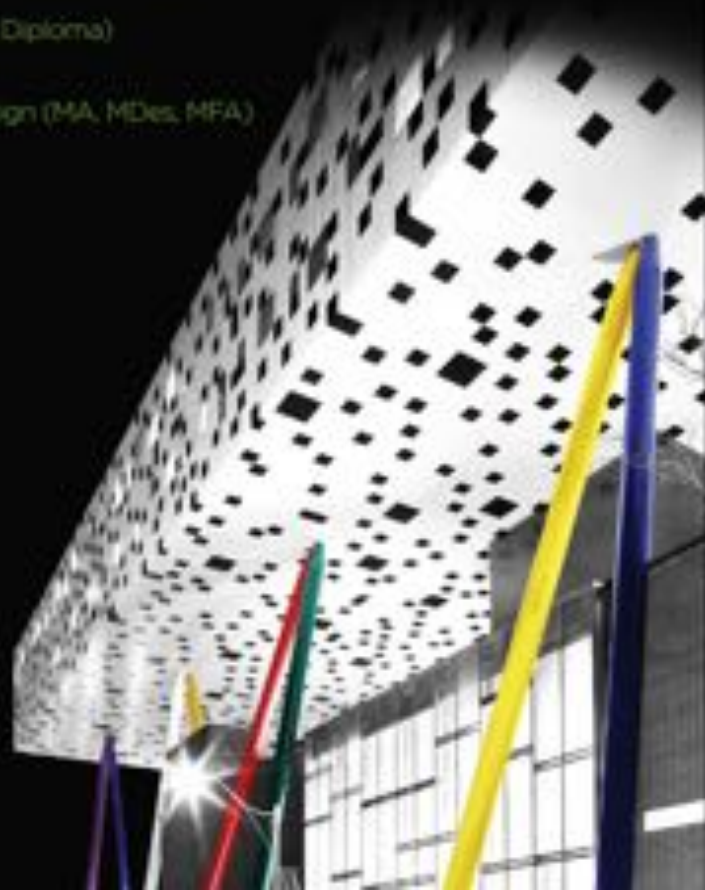
Contact

Office of Graduate Studies

416-977-6000 x 423

or [gradstudies@ocadu.ca](mailto:gradstudies@ocadu.ca)

[ocadu.ca](http://ocadu.ca)



# Getting Your Tickets

## On Screen programs

\$10 general admission

\$5 members/students/seniors\*

## Live Images programs

Prices vary. Please see individual programs

PWYC—\$10 general admission

PWYC—\$5 members/students/seniors\*

## Opening Night and Closing Night

See pages 35 and 57 for pricing

## Pay What You Can Events

\$5–\$10 suggested donation

## Artist Talks

(See p.6 for more details)

FREE—\$15

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

\*Appropriate ID required.

All ticket prices include HST.

## Advance tickets available online at [imagesfestival.com](http://imagesfestival.com) starting March 21. No service charges – use a credit card or PayPal account!

Single tickets for select Live Images events are also available in person from Soundscapes. 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!



## Super-8 Membership – \$25

- TWO Free Festival Vouchers admission to 2 events for free, not including Opening & Closing Night – can be used with 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](mailto:membership@imagesfestival.com)

Online: [imagesfestival.com/store](http://imagesfestival.com/store) – No service charges!

Payment: Visa, Mastercard, American Express, PayPal

## Support our Moving Images Campaign!

In the fall, the Images Festival will be moving our headquarters into a new building that will house *TMAC*, the Toronto Media Arts Cluster. The product of a unique public-private partnership, TMAC will realize a long-standing dream: to create a permanent home for artist-driven media art activities in downtown Toronto. We are appealing to Images supporters to make a donation in support of our *Big Move*. This is not a capital campaign – we need you to help us with moving and relocation costs. Your contributions will help Images lay the groundwork for our organization to play a lead role in changing the fabric of contemporary art in the city. To make a donation, call the festival office at 416 971 8405, visit our donation page at [CanadaHelps.org](http://CanadaHelps.org) or email [images@imagesfestival.com](mailto:images@imagesfestival.com) for more information.

Thank you for supporting Images!

Visit [torontomediaarts.org](http://torontomediaarts.org) for more TMAC info!

\*Some restrictions apply.

Vouchers redeemable beginning April 11 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 #12741 8762 RR0001.

The Images Festival Membership Program is non-voting.



## Proud to support the 27th Images Festival!

**We are working together with  
the Images Festival to make a  
difference in our communities.**



# Masthead

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## Board Of Directors

Christopher Goddard (Co-Chair), Kerry Potts (Co-Chair), Jimena Ortuzar (Secretary), Jason Sacha (Treasurer), Guillermina Buzio, Suzanne Carte, Dianna Klisanin, Cressida Kocienski, Robyn McCallum and Christy Thompson

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GUEST COORDINATOR: Shaun Brodie  
YEAR-ROUND VOLUNTEER: Lev Levner  
AUDITOR: David Burkes, C.A.  
PRINTER: General Printers (Oshawa)

## Design

FESTIVAL CREATIVE + DESIGN: The Office of Gilbert Li, gilbertli.com  
TRAILER: Jon Sasaki  
WEBSITE PROGRAMMING + DESIGN: Sara MacLean and Siobhan Kennedy, twig design, twigdesign.ca



## THE IMAGES FESTIVAL

448-401 Richmond Street West  
Toronto Ontario M5V 3A8 Canada  
T: 416 971 8405 F: 416 971 7412  
E: images@imagesfestival.com  
W: imagesfestival.com

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



## Staff Photo (right to left)

Scott Miller Berry, Aidan Cowling, Kate MacKay, Sydney Levitt, Rebecca Gruihn, Pablo de Ocampo, Keli Safia Maksud, Cecilia Berkovic (absent) Milada Kovacova  
Photo credit: Henry Chan

# Awards

**Images Prize:** Sponsored by Jason Sacha, entertainment lawyer and filmmaker. This is the Grand Prize of the festival, awarded in recognition of the Best Canadian Media Artwork. The recipient receives a \$1,000 prize.

**Deluxe Cinematic Vision Award:** This prize is sponsored by Deluxe and honours excellence and innovation in the visual realization of work by a Canadian film or video artist. The recipient receives \$2,500 in post-production services from Deluxe.

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

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

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

**Overkill Award:** 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.

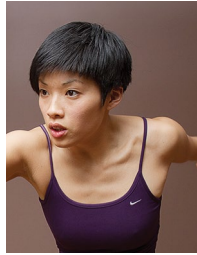
**Marian McMahon Award:** Sponsored by Akimbo Art Promotions with film stock support from Kodak Canada. This award is given to a woman filmmaker each year to honour strong work in autobiography, complexity of "subject" and the spirit of Marian McMahon. The recipient is funded to attend the annual Independent 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 2014 Tom Berner Award is presented to **Andrew James Paterson**, who has had a significant impact on the Toronto media arts scene over the past three decades, producing a prolific body of work, complemented by his work in fiction and critical writing. Paterson has worked hard to support emerging voices in the media arts sector, not only in his capacity as a critic and mentor, but in recent years as the coordinator of the 8 fest small-gauge film festival and as a steadfast presence at local screenings. Paterson is a great example of the inseparability of artistic innovation and commitment to the development of an independent and experimental art scene.

# Jury



**Heather Keung** is an artist and curator based in Toronto who graduated from OCAD University. Her artistic practice includes video, installation and performance art. She has recently shown her work at A Space Gallery and the Museum of Contemporary Canadian Art. She has been an active contributor in the arts and film community since 2001, and has curated programs for Canadian and international film festivals, as well as galleries including the Justina M. Barnicke Gallery, Blackwood Gallery and Museum of Civilizations. She was in charge of programming as the artistic director of the Toronto Reel Asian International Film Festival for the past eight years.

**Shai Heredia** is a filmmaker and curator of film art. In 2003, she founded Experimenta, the international festival for experimental cinema in India, which has become a significant forum for artists' film and video. She has curated experimental film programs at film festivals and art venues worldwide, including the Berlinale, Germany and the Tate Modern, London. Her latest film, *I Am Micro*, has received critical acclaim and won prestigious awards. Heredia holds an MA in documentary film from Goldsmiths College, London. She has been a grantmaker with the India Foundation for the Arts, and teaches at Srishti College of Art, Design and Technology. Heredia lives and works in Bangalore.

**Roxanne Sayegh** has been executive director of RIDM (Les Rencontres internationales du documentaire de Montréal / Montreal International Documentary Festival) since 2010. She studied Political Science and Latin American Studies at McGill University. Her professional career started in Mexico, where she worked in documentary production and film distribution, and as the executive producer of *Ambulante*, a traveling documentary festival founded by Gael Garcia Bernal and Diego Luna. Since her arrival at the RIDM, she has developed year-round projects to increase the promotion and screenings of documentaries in parks, schools, prisons and through a monthly screening series.



The 2014 Awards Ceremony will take place Saturday April 19 at 6 PM Jackman Hall, 317 Dundas St West FREE!

# Welcome



In astrological circles, the 27th year is often known as the Saturn Return. Marking the time it takes Saturn to complete an orbit of the Sun and return to the position it was in when one was born, the Saturn Return is often associated as a time of change, reflection and growth. While I am not one to overly ascribe meanings to astrological events, this phenomenon came to mind while reflecting on this year's festival.

Though it may not represent a complete upheaval, some of the spirit of the Saturn Return has worked its way into the fabric of this year's festival. I've spent much of this year thinking about how Images, as an institution that supports and encourages experimental film practices, can better support and encourage that same ethos of innovation in our programming. What you'll find in the 2014 Images Festival is a program that aims to deepen its engagement, resisting the prevailing urge to constantly expand and do more.

You may notice many names cropping up multiple times in the festival, an intentional effort to extend the presence of several artists at the festival. Lucy Raven investigates 3D post-production and labour in a new installation at InterAccess and in a performative lecture. The Indian artists CAMP will be on hand to screen their feature film *From Gulf to Gulf to Gulf*, about intrepid sailors on the Arabian Sea, and coordinate a project at Gallery TPW about their open source, online digital archive <http://pad.ma>. Curator Tirdad Zolghadr will present a lecture, a screening and a workshop all centred on themes of reflexivity. This year's Canadian artist spotlight will focus on Jennifer Chan, who will be taking the role of both artist and curator as we present a program of her videos alongside a short selection of influential videos chosen by Chan.

In our 2014 program, you will also find the festival shacking up in some unsuspecting places. Andrew Lampert will be presenting what he describes as "dinner theater run amok" in the form of a new multimedia performance work at the AGO's restaurant Frank. The artist duo Bambitchell (Sharlene Bamboat and Alexis Mitchell) will be taking up residence in an empty storefront in the Chinatown Centre Mall with their interactive installation *Silent Citizen*.

I look forward to welcoming audiences from near and far to observe, discuss, ponder and debate everything that is on view at Images this year. Hope to see you at the festival!

Pablo de Ocampo  
ARTISTIC DIRECTOR  
[pablo@imagesfestival.com](mailto:pablo@imagesfestival.com)



Welcome to the 27th Images Festival!

We are so excited to be sharing this collection of vanguard contemporary moving image projects with you! Images is the largest festival for artist film and video in all of its possible manifestations.

As I write this, the Toronto International Film Festival has just announced that it won't show films if they've screened at the Telluride Festival, which takes place just before TIFF. Not in the opening weekend, at least, which will be reserved for films making their North American premieres. Lots of qualifiers in this latest pissing match. When will this nonsense end? Festivals continue to pressure filmmakers to conform to "Premiere Policies," attempting to restrict the support of independent films to **one** festival and, by extension, a limited audience. For the benefit of bragging rights about the number of premieres, these festivals are punishing filmmakers and audiences. We are proud to continue our traditions of having no premiere policy and paying everyone we present. **FREE THE FILMS! OPEN WORLD-WIDE PREMIERE FREEDOM! NO RESTRICTIONS!**

Please note our Pay What You Can pricing on programs starting before 7 PM – and don't forget to visit our free artist talks, gallery installations and tours, blog, online iPod video player and free Media-theque, where you can watch almost all of the works featured in the festival at our festival hub at Urban Space Gallery in 401 Richmond. We'll be lounging and meeting up post-events most evenings at the same landmark building in Toronto's epicentre for underground cinema, CineCycle. 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!

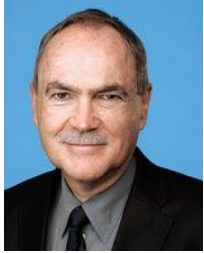
Sadly, our audiences are restricted to those 18 years and older. Images wishes to expand our audiences and share films with folks of all ages, but under the outrageous Ontario Theatres Act we are unable to do so. Rating our films could not only lead to censorship by the provincial government, but it would cost thousands of dollars.

Sincerest thanks to the artists; we wouldn't be here without you! Thanks to our government funders, corporate sponsors, community partners, loyal membership, audiences and, last but not least, our staff and volunteers. We always welcome your feedback, ideas and suggestions. See you at the festival!

Scott Miller Berry  
EXECUTIVE DIRECTOR  
[scott@imagesfestival.com](mailto:scott@imagesfestival.com)

# Welcome

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Martin Lipman



Canada Council  
for the Arts

Conseil des Arts  
du Canada

The Canada Council for the Arts salutes the Images Festival.

The arts stimulate our minds and awaken our emotions, expand our horizons and connect us to each other. At the Canada Council for the Arts, we are committed to bringing the arts to Canadians by supporting events such as the Images Festival. At its 27th anniversary, this event has earned an international reputation for presenting innovative, provocative work in contemporary media art.

We are pleased to support Images and its contributions to Canada's cultural landscape. Congratulations to all those who have helped to make the festival a success.

---

Le Conseil salue le festival Images

Les arts stimulent nos esprits et éveillent nos émotions. Ils nous permettent d'accroître nos horizons et nous rassemblent. Au Conseil des arts du Canada, nous nous engageons à mettre de l'art plein la vie des Canadiennes et des Canadiens en appuyant des événements comme le festival Images. À l'aube de ses 27 années d'existence, le festival jouit d'une réputation internationale pour sa présentation d'œuvres d'art médiatique contemporaines innovantes et provocantes.

Nous sommes heureux d'appuyer le festival Images et saluons sa contribution au paysage culturel canadien. Félicitations à toutes celles et à tous ceux qui ont contribué à faire de ce festival un franc succès!

Robert Sirman

DIRECTOR & CEO, CANADA COUNCIL FOR THE ARTS

DIRECTEUR ET CHEF DE LA DIRECTION, CONSEIL DES ARTS DU CANADA



Canadian  
Heritage

Patrimoine  
canadien

Welcome to the 2014 Images Festival.

Our government is pleased to support the Images Festival. Its promotion of cutting-edge film and video, live performances and new media initiatives has provided Canadian and international artists with important opportunities to present their work to audiences. It has also contributed to the growth in independent media arts in this country.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to commend everyone involved in the Images Festival, particularly the many volunteers, for promoting excellence in independent media. Enjoy the Festival!

---

Bienvenue à l'Images Festival de 2014.

Notre gouvernement est heureux d'appuyer l'Images Festival. En proposant des films et vidéos d'avant-garde ainsi que des spectacles et des projets faisant appel aux nouveaux médias, ce festival donne la chance aux artistes canadiens et internationaux de faire connaître leurs œuvres. De plus, il contribue à l'essor des arts médiatiques indépendants au pays.

Au nom du premier ministre Stephen Harper et du gouvernement du Canada, je salue tous ceux et celles qui assurent la tenue de l'Images Festival, dont les nombreux bénévoles, et favorisent l'excellence dans les arts médiatiques indépendants. Bon festival!

The Honourable / L'honorable

Shelly Glover

MINISTER OF CANADIAN HERITAGE





The Ontario Arts Council (OAC) has proudly supported the Images Festival for more than 25 years. Each year, this highly anticipated event features innovative work by independent media artists from Canada and around the world. The screenings, performances, installations and other projects provide many options for experimental artists to share their creations.

On behalf of OAC's board and staff, thank you Images for encouraging audiences to discover the world of contemporary media arts.

*Now in its 50th year, the Ontario Arts Council plays a vital role in promoting and assisting the development of the arts for the enjoyment and benefit of Ontarians. In 2012–2013, OAC funded 1,793 individual artists and 1,076 organizations in 232 Ontario communities, for a total of \$52.1 million.*

—

Le Conseil des arts de l'Ontario (CAO) est fier d'appuyer le festival Images depuis plus de 25 ans. Chaque année, cet événement très attendu met en valeur les travaux novateurs d'artistes indépendants du Canada et d'autres pays. Les projections, performances, installations et autres projets offrent aux artistes expérimentaux de nombreuses possibilités pour partager leurs créations.

Au nom du conseil d'administration et du personnel du CAO, je remercie Images d'encourager le public à découvrir le monde des arts médiatiques contemporains.

*Cela fait 50 ans que le Conseil des arts de l'Ontario joue un rôle de premier plan dans la promotion et l'aide en matière de développement des arts au profit de tous les Ontariens. En 2012-2013, il a octroyé des subventions totalisant 52,1 millions de dollars à 1 793 artistes et 1 076 organismes dans 232 collectivités de la province.*

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



On behalf of Toronto Arts Council (TAC), I wish to extend a warm welcome to audiences of the Images Festival. TAC is a proud supporter of this remarkable multimedia festival, which has become an exciting gathering place for filmmakers, media artists and art lovers alike to showcase new ideas and engage in critical discussion.

The City of Toronto, through Toronto Arts Council, invests public funds in the arts which allow millions of Torontonians and visitors the opportunity to enjoy an incredible wealth of artistic activity, including Images Festival. Now celebrating 40 years of investing in the arts, Toronto Arts Council wishes to acknowledge members of City Council who recognize that arts organizations, such as Images Festival, contribute fundamentally to Toronto's diversity, prosperity, liveability and international reputation.

TAC congratulates the Images Festival for its notably innovative programming which is always adventurous, diverse and original. 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. Bravo to the Board of Directors, the Images staff and the volunteers who provide this fabulous annual event.

Here is to many more years of success,

John McKellar, C.M., Q.C.  
CHAIR, TORONTO ARTS COUNCIL



**TELEFILM**  
C A N A D A

Telefilm Canada is proud to be associated with the 27th edition of the Images Festival, a wonderful opportunity to discover the best in Canadian filmmaking.

Our filmmakers have stories to tell that are original, relevant, entertaining and compelling – stories that enjoy increasing success here at home and shine on the international scene. Canadian films are official selections at film festivals worldwide, winning major awards – and the hearts of audiences wherever they are shown.

The success of Canada's film industry is Telefilm's 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 films are in the spotlight, both here at home and internationally.

Telefilm hopes that this event will help you enjoy Canadian cinema – *your* cinema, which you can now access on many platforms.

Congratulations to the organizers of Images Festival, and happy viewing!

—  
Téléfilm Canada est fière de s'associer à l'édition 27th anniversaire du Images Festival, une belle occasion de découvrir ce qui se fait de mieux du côté du cinéma canadien.

Nos cinéastes conçoivent des histoires originales, prenantes, divertissantes et séduisantes, qui ont de plus en plus de succès au pays et rayonnent sur la scène internationale. Les films canadiens font partie des sélections officielles des grands festivals, gagnent des prix importants et touchent les auditoires des quatre coins du monde.

La réussite du cinéma canadien constitue l'objectif principal de Téléfilm. 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 le cinéma canadien soit bien en vue, ici et sur la scène internationale.

Téléfilm espère que cet événement contribuera à vous donner le goût du cinéma canadien, de *votre* cinéma, auquel vous avez maintenant accès sur plusieurs plateformes.

Félicitations aux organisateurs du Images Festival et bon cinéma !

Michel Roy  
CHAIR OF THE BOARD, TELEFILM CANADA  
PRÉSIDENT DU CONSEIL D'ADMINISTRATION, TÉLÉFILM CANADA

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(Urbanspace Gallery); Kim Tomczak, Lisa Steele, Chris Gehman, Wanda Vanderstoop, Erik Martinson (Vtape); Amber Landgraaf (Xpace); Ana Barajas & Mallory Wilkinson (YYZ)

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**And thanks to the following international organizations:** David Dinnell (Ann Arbor Film Festival); Barry Esson, Bryony McIntyre (Arika); Yuki Aditya, Hafiz (Arkipel); Victoria Brooks (EMPAC); Hangjun Lee, Gye-joong Kim (EX-IS Festival, Seoul); Dennis Lim (Film Society of Lincoln Center); Norberto Roldan (Green Papaya Art Projects); David Pendelton (Harvard Film Archives); Vivian Ziherl (If I Can't Dance); Peter van Hoof (IFFR); Koyo Yamashita (Image Forum); Gerhard Wissner (Kasseler Dokumentarfilm und Videofest); Ed Halter, Thomas Beard (Light Industry); Gil Leung (LUX); Isabelle Alfonsi (Marcelle Alix); Aliza Ma (Museum of the Moving Image); Jeong-won Cho, Yeun-ho Kimjang, Sunghye Park (NeMaf); Lars Gass and Madeleine Bernstorff (Oberhausen Short Film Festival); Kathy Geritz, Susan Oxtoby & Steve Seid (Pacific Film Archive); Amy Beste (School of the Art Institute of Chicago); Ralph McKay (Sixpack Film Americas and Filmbank); Abina Manning, Mary Scherer (Video Data Bank, Chicago)

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**Special thanks to the Founding Board of Directors of the Images Festival:** Richard Fung, Marc Glassman, Annette Manguard, Janine Marchessault, Paulette Phillips, Kim Tomczak and Ross Turnbull

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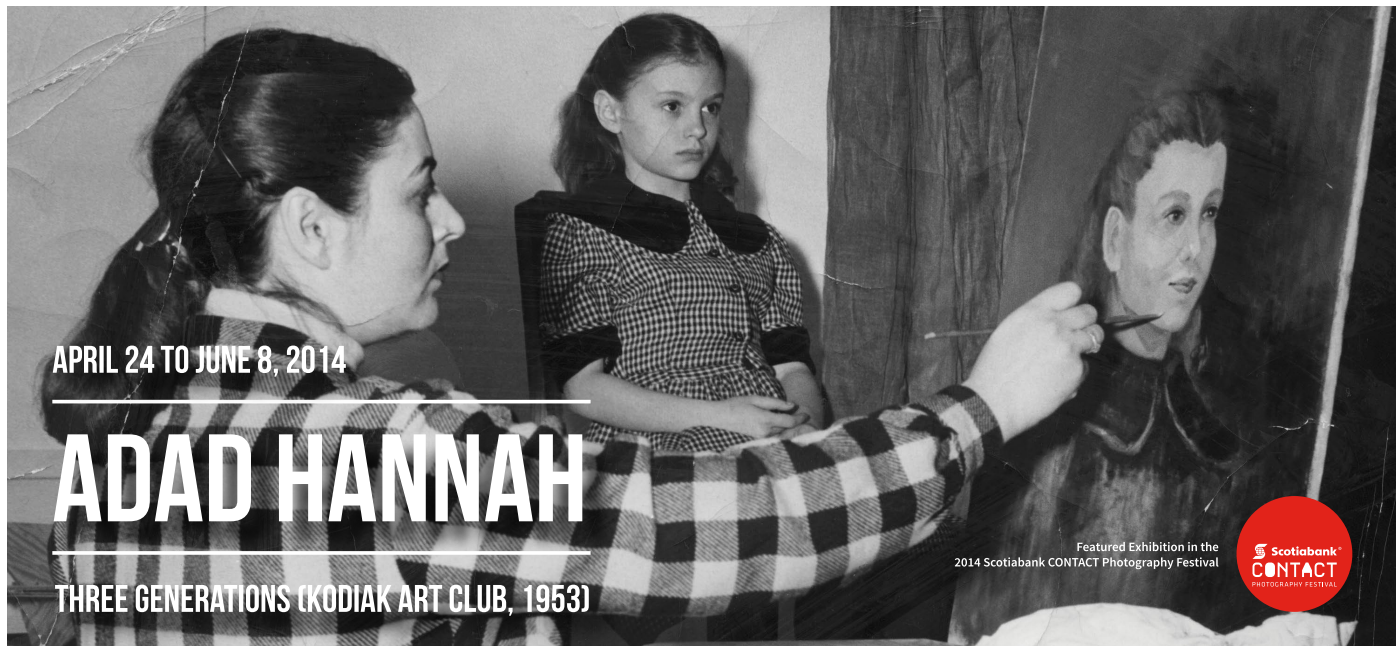
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*Poppy Fields Forever*, 2012, John Warren (MFA 12)

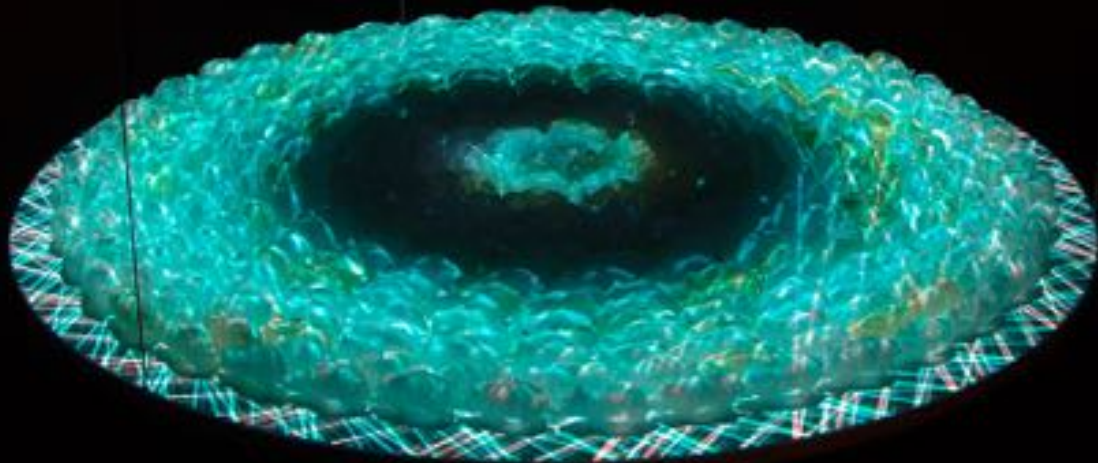


image: Nicholas de Cosson (MFA graduate, 2013) *Not the Only One*, 2012



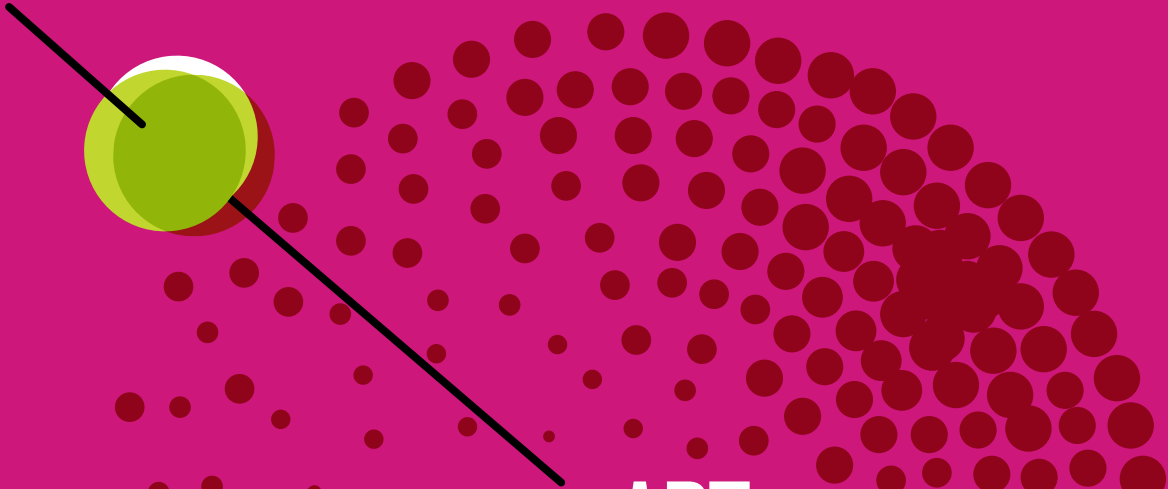
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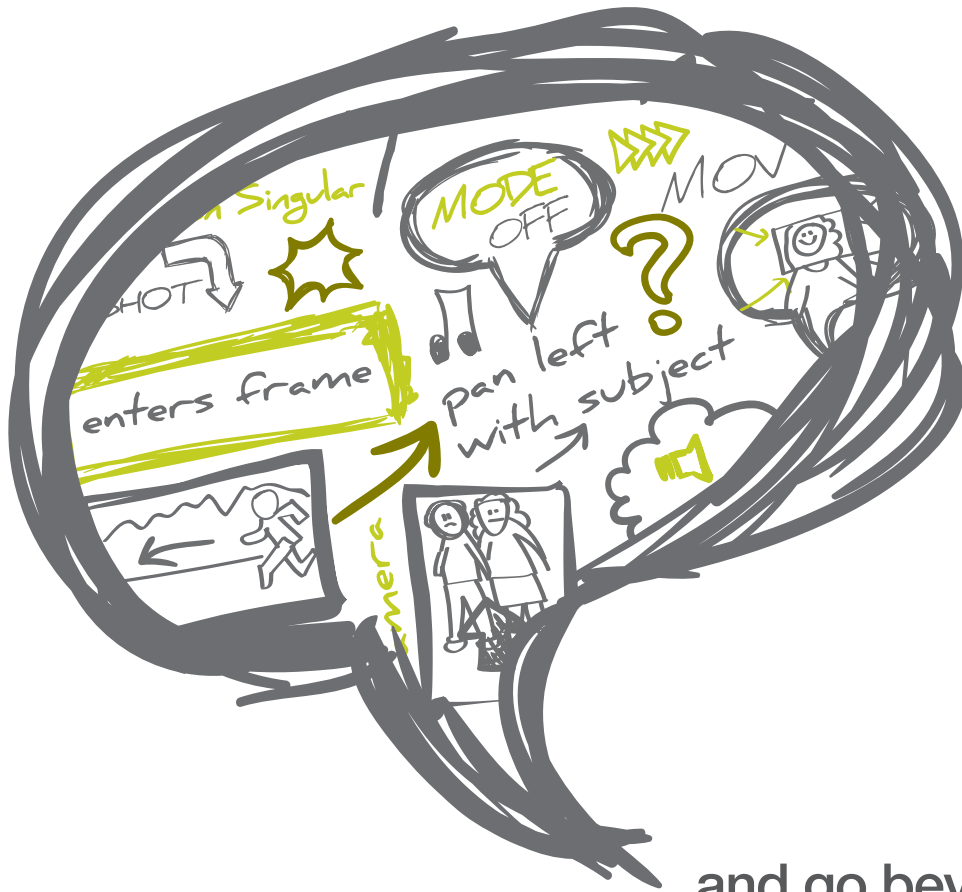
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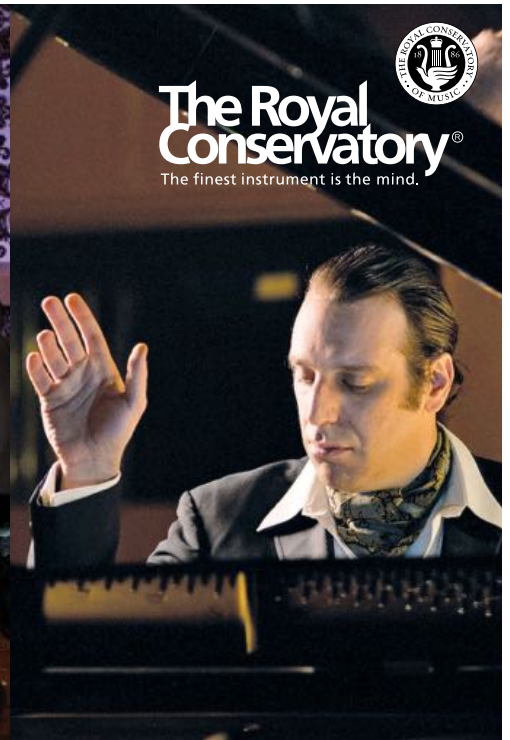
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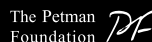
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at Centennial Square

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Jesse Jones, production still from *The Selfish Act of Community*, 2012.



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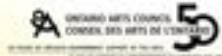
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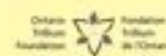
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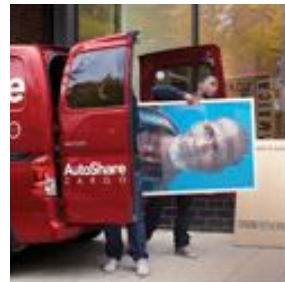


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*The Visual Technology People*

# From Gulf to Gulf to Gulf

ON SCREEN  
FILM + VIDEO  
SCREENINGS

CAMP (Shaina Anand and Ashok Sukumaran)

INDIA/UNITED ARAB EMIRATES, 2013, VIDEO, 83 MIN



**Opening  
Night Party**  
Join us after  
the screening at  
The Boat  
158 Augusta Ave.



**Thursday April 10**  
7 PM

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

**Royal Cinema**  
608 College Street

TORONTO  
**reel asian**  
INTERNATIONAL FILM FESTIVAL  
presented by NATIONAL BANK

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Shot over four years with a variety of high-definition, standard-definition and mobile phone cameras by the artists and numerous sailors from India, Pakistan and southern Iran, *From Gulf to Gulf to Gulf* provides an unmediated view of the experience of merchant seamen who traverse the Arabian Sea from the Gulf of Kutch in Western India to Pakistan to the coast of Somalia and the Persian Gulf. A project of the inimitable CAMP collective, the film is the result of a commission by the Sharjah Biennial that allowed the artists to undertake extensive research into trade and transport in the region over several years. As part of the project, CAMP provided sailors with cellphone cameras to record their travels. The accumulated images and sounds (and the music the sailors selected to accompany them) allow us not only a remarkable window into the world of these workers, but perhaps more importantly, we are shown what they themselves have chosen to document. The result is a mixture of the intimate and the epic, as we observe the sailors at work, at play and in repose. We are shown the construction of the wooden vessels called *dhow*s that look impressive on land, but appear to be extremely vulnerable when loaded down with cargo on the high seas. From livestock to motor vehicles, charcoal to beauty products, electronics to used clothing, bathtubs, beans and batteries, the litany of goods on each *dhow* can be diverse or uniform depending on the ports it will visit over its months at sea. The sailors film the loading and unloading of goods, storms and calm seas, dolphins, dancing and other passing ships. The editor/directors note locations and the names of the vessels, but for the most part they allow the images supplied by their cellphone cinematographers to tell their own stories, placing the episodes in a compelling arrangement that keeps us engaged and in awe of these intrepid seafarers and the world they inhabit.

**Shaina Anand and Ashok Sukumaran also take part in an exhibition at Gallery TPW p. 68**

# Andrew Lampert's Making Space For More

LIVE IMAGES  
PERFORMANCE  
+  
PROJECTIONS

Andrew Lampert with Michael Snow and Special Guests

USA/CANADA, 2014



**Friday April 11**  
6-9 PM

**Admission:**  
Included with food  
and drink purchase.

**Frank Restaurant**  
AGO  
317 Dundas Street West

Are you always hungry for more? Then please join us for an inexplicable evening of unheralded discoveries and gastronomic delights at Frank, the acclaimed restaurant of the Art Gallery of Ontario. Filmmaker/ gourmand Andrew Lampert will act as host for a multi-course, moving-image excavation of the darkest shelves found in the AGO's sprawling collection of 85,000 works of art. Lampert has concocted a come-and-go event that fuses creative culinary dishes, specially created by chef Jeff Dueck, with a view into the AGO's never-before-seen, endlessly fascinating archive. Featuring a live music performance by Michael Snow and sizable servings of sensory overload, *Andrew Lampert's Making Space For More* will satisfy all your cravings.

This performance can be experienced anytime between 6 and 9 PM. Admission is included with the purchase of food and drink, either with a prix fixe menu through advance reservations or à la carte without reservations on a first come, first served basis.

**Reservations can be made through [ago.net/frank](http://ago.net/frank) or by calling 416 979 6688.**

AGO

TD

# A collection of drops

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Programmed by Johnson Ngo

A drop, a puddle, a pool, a pond, a river, a lake, an ocean. Water, in its various states, serves as a metaphor for movement and change. Its sound is a score for reflection and contemplation.



CLOCKWISE FROM TOP: *Push/Pull/Recover*, *Surface of Perfection*; *Axis*



**Friday April 11**  
9 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

**CFMDC**  
Canadian Filmmakers Distribution Centre

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**1997**  
**Byron Chan**  
CANADA, 2013, VIDEO, 2 MIN  
Moving bodies dissolve to focus on a family portrait.

***The Surface of Perfection***  
**Heather Trawick**  
CANADA, 2013, 16MM, 5 MIN  
Questioning ideas of race and identity, overlapping imagery of appropriated films obscures the characters in a constructed narrative about love and family.

***Axis***  
**John Kneller**  
CANADA, 2013, 35MM, 18 MIN  
Urban landscapes transform along horizontal and vertical planes, resulting in a disorienting trance.

***Space Rift***  
**Nathan Saliwonchyk**  
CANADA, 2012, VIDEO, 3 MIN  
A raindrop distorts the horizon of a highway commute.

***Brimstone Line***  
**Chris Kennedy**  
CANADA, 2013, 16MM, 10 MIN  
Three grids positioned along the Credit River reframe the flowing landscape.

***cirCling***  
**John Creson and Adam Rosen**  
CANADA, 2012, VIDEO, 4 MIN  
From the distance, light gleams across the water and dances to the hum of cicadas.

***nationtime***  
**Christine Lucy Latimer**  
CANADA, 2013, VIDEO, 2 MIN  
A patriotic celebration invokes a pause for reflection.

***Stumbling Block***  
**Nicholas Pye**  
CANADA, 2013, VIDEO, 7 MIN  
Cutting the ties that bind them, a couple bury their past in search of catharsis.

***Push / Pull / Recover***  
**Terra Jean Long**  
CANADA, 2013, VIDEO, 4 MIN  
Diving into an exercise in meditation, the artist navigates effortlessly.

***Pond***  
**Deirdre Logue**  
CANADA, 2011, VIDEO, 5 MIN  
A school of fish devours an unusual food source.

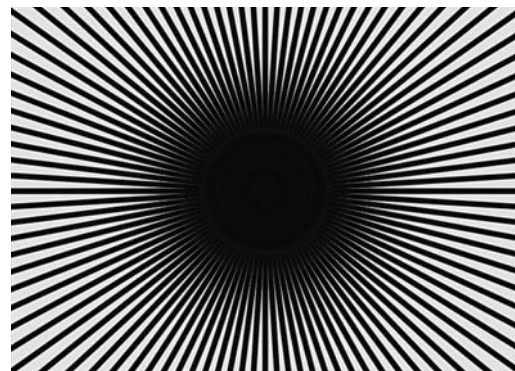
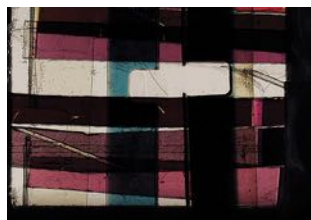
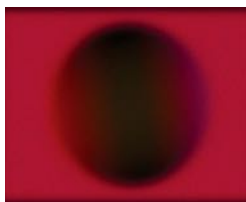
# A Conjuring, A Slow Acting Poison

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Moving between depictions of the real world and pure form, the films in this screening are all engaged in some form of conjuring: from the cinematic and historical incantations performed by Hiwa K in *This Lemon Tastes of Apple*, to the hypnotic alpha and delta states produced in Joshua Solondz's *Prisoner's Cinema*, to the shamanistic premonitions of a healer in Vipin Vijay's *Venomous Folds*.



CLOCKWISE FROM TOP LEFT: *Life is an Opinion, Fire a Fact*; *This Lemon Tastes of Apple*; *Prisoner's Cinema*; *Black Rectangle*; *Shikisou*



**Saturday April 12**  
6:30 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

**FACTORY**  
MEDIA CENTRE

***Life is an Opinion, Fire a Fact***  
**Karen Yasinsky**

USA, 2012, VIDEO, 10 MIN  
*Life is an Opinion, Fire a Fact* uses a series of cinematic references, from Bresson's *Une femme douce* to Tarkovsky's *Nostalghia*. Yasinsky does not use these appropriated images directly; rather, she re-engages and examines these scenes of violence and loss in an almost forensic manner. Through rotoscoping, rephotographing and restructuring the source images, Yasinsky builds an elusive, deconstructed film that moves through a study of violent images and despair, ending in the serenity of release and dissolution.

***A Study In Natural Magic***  
**Charlotte Pryce**

USA, 2013, 16MM, 3 MIN  
The artist as alchemist: Pryce's hand processing provides the petals, tendrils and seeds she films with an eerie metallic sheen.

***Black Rectangle***  
**Rhayne Vermette**

CANADA, 2013, 16MM/VIDEO, 1.5 MIN  
A dense and chaotic collage of 16mm found footage, cut to pieces and reassembled within the frame, invoking the constructivist sensibilities of Kazimir Malevich.

***This Lemon Tastes of Apple***  
**Hiwa K**

GERMANY/IRAQ, 2011, VIDEO, 6 MIN  
Sulaimany, a city in the Kurdistan region of northern Iraq, was the site of mass protests against the Kurdistan Regional Government in the spring of 2011. On the last legal day of demonstrations, the artist staged a performance intervention by playing the harmonica motif from Morricone's score to *Once upon a Time in the West*, while marching with the crowds and coming up against security forces with tear gas.

***Prisoner's Cinema***  
**Joshua Gen Solondz**

USA, 2012, VIDEO, 11 MIN  
"It has been widely reported that prisoners confined to dark cells often see brilliant light displays, which is sometimes called the 'prisoner's cinema.'"— Salvatore Cullari

***Vishaparvam***  
**(Venomous Folds)**

**Vipin Vijay**  
INDIA, 2013, VIDEO, 30 MIN  
Through a series of interviews, Vijay's video essay examines the complex relationship between image and meaning, the corporeal and the immaterial, and the known and the unknown. Intercutting the accounts of a furloughed inmate serving a life sentence, a scientist studying cobras and a traditional healer, Vijay's nuanced and elusive narrative makes an attempt at illustrating relationships of knowledge and being in the world.

***Shikisou***  
**Barry Doupé and Yota Kobayashi**

CANADA/JAPAN, 2013, VIDEO, 11 MIN  
A collaborative sound and image work that presents an ethereal, abstract colour field study of the earthly cycles of seasons and time.



# Remodeled Beyond Recognition

ON SCREEN  
FILM + VIDEO  
SCREENINGS

This program explores the production and deconstruction of image, identity and space. Moving between the digital realm and the real world, this selection of videos examines the representation and construction of bodies and buildings, from the infamous story of Milli Vanilli's lip sync scandal to a closing epilogue delivered by a crudely drawn Bart Simpson.



FROM LEFT: *Former Models*; *bbrraattss*

**Saturday April 12**  
9 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance



TORONTO  
ANIMATED  
IMAGE  
SOCIETY

## ***bbrraattss*** **Ian Cheng**

USA, 2013, VIDEO, 3 MIN  
An explosion of motion capture animation featuring Elmer Fudd and Bugs Bunny as conjoined twins adrift in debris, fighting, fornicating or something....

## **Versions** **Oliver Laric**

AUSTRIA, 2012, VIDEO, 8 MIN  
*Versions* is a dense visual essay on the manufacturing of images and authorship. Using examples from Japanese manga, literature, Photoshopped news photos and cartoon characters, Laric's carefully crafted manifesto argues that notions of reuse and appropriation are nothing new, that a copy is not necessarily inferior to an original and that each iteration maintains a unique position. Laric's video, itself a copy, is also a version, sharing its title, form and several visual sequences with works he created in 2009 and 2010.

## **Case Study House** **Josh Romphf**

CANADA, 2013, VIDEO, 8 MIN  
A digital facsimile of a house designed by mid-century Modernist architect Craig Ellwood, one of a series designed and produced in California from 1945 through 1966. These model homes were commissioned by *Arts & Architecture* magazine as an initiative to address the housing boom after the war. Romphf's virtual tour of House No. 17 begins with the completed structure and moves in and around the house, ultimately deconstructing the structure to its skeletal frame.

## **Former Models** **Benjamin Pearson**

USA, 2013, VIDEO, 20 MIN  
Using the storied history of 1980s music duo Milli Vanilli, *Former Models* constructs a layered essay about the fabrication of a pop cultural image using both real and imagined elements from the lives of the band's members, Robert Pilatus and Fab Morvan. A posthumous reflection on their rise to (and drastic fall from) fame is told through the disembodied voice of Pilatus, who died of a drug overdose after the duo was exposed for not having sung on their own record. Constructed from vintage music videos, television footage and various other appropriated sources, Pearson's video mines this history to reflect on fantasy, fame and the material body.

## **Just Like Us** **Jesse McLean**

USA, 2013, VIDEO, 15 MIN  
A snapshot of the moments and spaces of everyday life. An unseen narrator takes us through parking lots and shopping malls traversed not just by ordinary people but also by celebrities going through the banal and tedious tasks of everyday life.

## **schleifen (to raze)** **Juliane Henrich**

GERMANY, 2014, VIDEO, 6 MIN  
A detailed study of the architecture in a small German village slowly reveals an uncanny sense of displacement, erasure and doubling. New houses line freshly paved streets that all have the suffix "-neu" at the end. This journey ends on the outskirts of the village, opening onto the pit mine that has displaced the old village.

## **Everything is Cool** **Matthew Williamson**

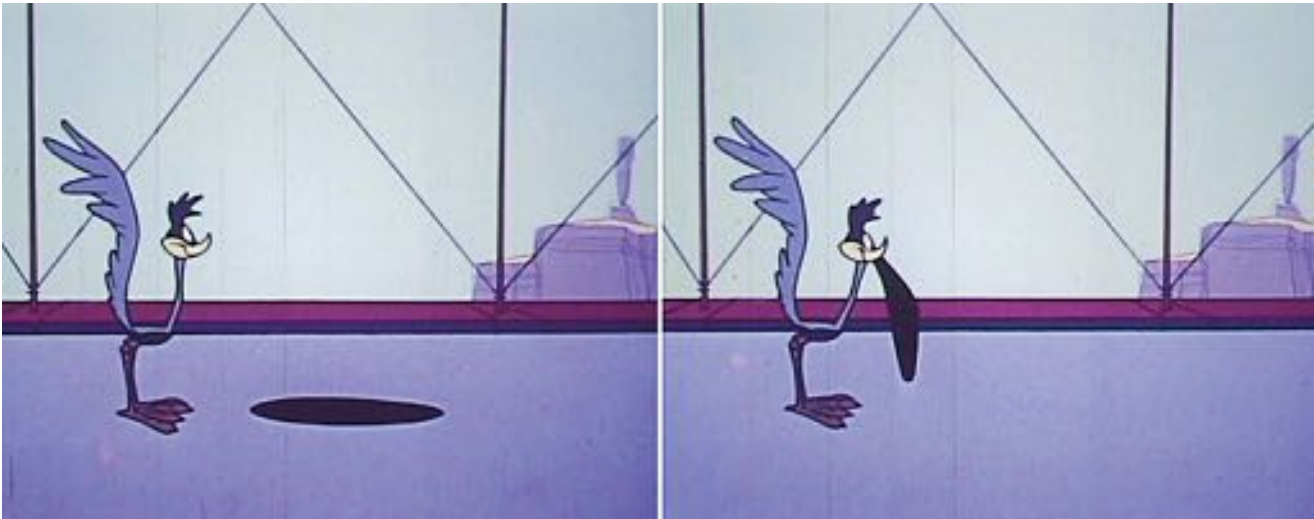
CANADA, 2013, VIDEO, 10 MIN  
A Bart Simpson avatar in a Burger King parking lot offers up some thoughts.

# On Location

Lucy Raven

USA, 2014

LIVE IMAGES  
PERFORMANCE  
+  
PROJECTIONS



**Sunday April 13**  
5 PM

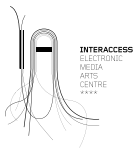
**Admission:**  
Pay What You Can

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

Lucy Raven's projects often take form through long threads of research, cycling through a query and following different trajectories to arrive at a finished film. These investigations, around topics both concrete and abstract, oftentimes overlap, intertwine and commingle to create bodies of related work. One end point to this is the illustrated lecture-performance, a form in which Raven's image-making and research are performed in an inquisitive and playful gesture of sharing research, context and thinking out loud.

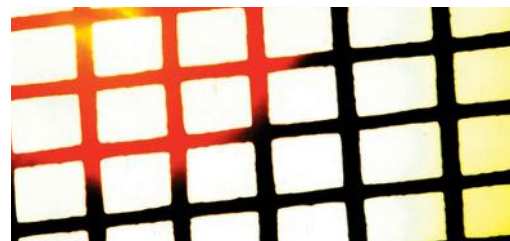
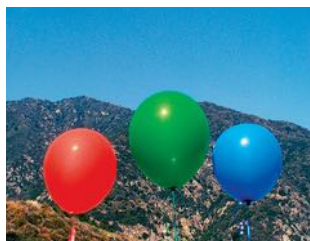
Complementing her exhibition for the festival, *Curtains*, Raven will be presenting one such lecture performance which draws on many of her ongoing interests: labour, industry, globalization and questions around the way we see. In this work, Raven explores the location of production and the production of location in Hollywood cinema. Beginning with the conversion from 2D to 3D of the apocalypse blockbuster *2012*, *On Location* investigates the history and context of labour in Hollywood, from the Fordist animation factories of Fleischer and Disney to current trends of outsourcing visual effects work to China and India.

**Lucy Raven also takes part in an exhibition at InterAccess p.70**



# Film Program in Which There Appear Colour Bars, Greek Pop Songs, Didactic Eye Makeup, Etc.

Why aren't more craters named after women... or experimental filmmakers? From ancient Greece to the present day, cosmic concerns to earthly endeavours, the works in this program are connected by wit and subtle playfulness as well as a thoughtful relationship to material and conceptual qualities of film and video.



FROM LEFT: *Them Oracles*; *PXXXL*

**Sunday April 13**  
6:30 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance



***This is Not a Test***  
**Marisa Hoicka**

CANADA, 2012, VIDEO, 30 SECONDS  
Rendered from textiles of varying textures, the homemade colour bars in this video literally materialize the familiar SMPTE test pattern used to adjust and calibrate NTSC video monitors. As the curtain of bars undulates in the breeze, the artist imitates the one-kilohertz audio tone that serves as its audio accompaniment.

***Attica***  
**Sophie Michael**

UK/GREECE, 2013, 16MM, 13 MIN  
Made during a residency at the British School at Athens with objects from its collection, *Attica* animates ancient Greek ceramics. Filming the vessels as they spin serves to liberate the patterns and glazes from the surface of the antiques. The designs become superimposed on the double-exposed 16mm film footage and the layered forms dance together, accompanied by an audibly worn vinyl record of popular Greek music from the 1970s. Combining materials from both the distant and recent pasts, the film becomes an analogue time machine, a hypnotic pastiche of past-ness.

***The Present Compendium: a Comprehensive Inventory of 24 Items in 5 Volumes, in the Instance of the Present Print, on the Occasion of its Present Screening***  
**Chris Hoag**

USA, 2013, 16MM, 16 MIN  
Riffing on the cinematic concerns of filmmaker David Gatten, Hoag has created a funny and respectful parody of the complex and beautiful body of work created by that filmmaker. While the text and texture of Hoag's work echo that of Gatten's, his system becomes a series of elegantly wrought red herrings, obscure architectural references colliding with popular culture, tautological structures and dead ends, or, as Hoag describes it, "A body of references wherein a diversity of different things and incommensurable modes of thingness can intermingle and form the sort of relationships that could only exist in a conceptual space."

***Mercury***  
**Ben Coonley**

USA, 2011, VIDEO, 5 MIN  
Equipped with a homemade green screen, a hooded jumpsuit and a pack of chewing gum, the intrepid Coonley sets out to follow the Messenger spacecraft on its mission to explore, map and name the surface of Mercury. In space, questions about how cosmic craters are named end up bringing us back to familiar features on the sidewalks of New York City.

***Three Minute Hells***  
**Amy Halpern**

USA, 2010, 16MM, 14 MIN  
A collection of seven 16mm vignettes playfully observes aspects of the world around us: panting dog, water streaking in sunlight, a trip to the zoo, the alarming noise of neighbours through a door cracked open in the middle of the night.

***PXXXL***  
**Lauren Cook**

USA, 2012, 35MM, 3 MIN  
*PXXXL* duplicates digital glitch using century-old analogue techniques. These images were animated directly on film without a camera, in a darkroom, using lights, objects and handmade lenses.

***Them Oracles***  
**Alee Peoples**

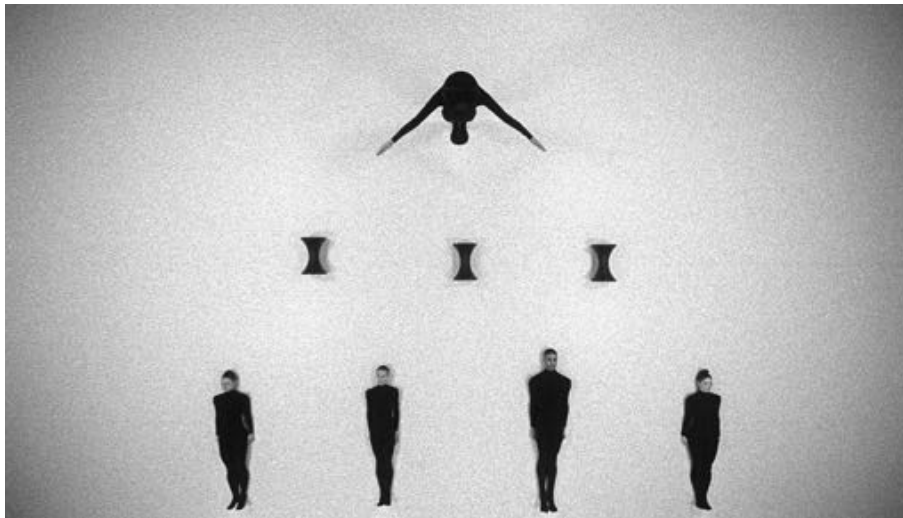
USA, 2012, 16MM, 7 MIN  
Ancient Greeks once looked to the Oracle of Delphi to provide answers to their most urgent or otherwise unanswerable questions. Since that time little has changed, and mortals are still prone to seeking answers from unseen, unknown or seemingly higher powers. *Them Oracles* wryly imagines what form modern-day soothsayers and their signs might take.

# It For Others

Duncan Campbell

UK, 2013, VIDEO, 54 MIN

ON SCREEN  
FILM + VIDEO  
SCREENINGS



**Sunday April 13**  
8:30 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

**FUSE**

Duncan Campbell is known for his insightful films that use biographical subjects to explore the political and historical contexts within which they exist. At the core of these works is the recognition of the limits of representation and a questioning of authority and intention in the image. In *It For Others*, it is not a person but Chris Marker and Alain Resnais' 1953 film *Les Statues meurent aussi* (*Statues Also Die*) that becomes the subject around which Campbell builds his work. Like Bernadette Devlin or John DeLorean in his earlier films, Campbell uses Marker and Resnais' work as both a source and a point of departure to construct a densely woven treatise on the life, death, consumption and circulation of objects and images, and his film begins with an essayistic reflection upon and recreation of *Les Statues meurent aussi*. Moving away from this narrative inquiry on the Western gaze, African objects, ownership and meaning, the film's second segment consists of a performance made in collaboration with the choreographer Michael Clark in which the members of his company enact a choreographed illustration of the movement of commodities and capital. Continuing its move outward from its starting point, the film's second half provides us with real-world illustrations of these ideas: filmed and appropriated images of commodities and advertising, photographs of Ireland's civil war and the transformation of revolutionary images into commodities at a Chinese textile factory.

**Duncan Campbell also takes part in an artist talk on April 14 p. 6**

Preceded by ***Les statues meurent aussi* (*Statues Also Die*) Alain Resnais and Chris Marker**  
FRANCE, 1953, 16MM, 30 MIN  
This early collaboration between Resnais and Marker has been described by Jonathan Rosenbaum as a "combination of speculative art history, precise journalism, and a grim meditation on the various places and functions Africa and its separate cultures have assumed within white civilization." The film was commissioned by *Présence Africaine*, a publishing house which began in 1947 and was significant for expanding a new post-colonial discourse in France through circulating the writings of Aimé Césaire, Ousmane Sembene and many others. The film premiered at Cannes in 1953, but was censored in France for many years by the Centre National de la Cinématographie for its anti-colonial position.

# Double Nature International Student Showcase

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Curated by Faraz Anoushehpour (OCAD University),  
Colton Bates (University of Toronto), Katrina Orlowski (York University)



The natural and the artificial exude a mystical and often forceful presence in the works of this program. Through a variety of approaches, these films deal with nature, materiality and history-making. Landscapes and animals, cities and technology, language and narrative all manifest themselves in imaginative ways in this diverse series of works.



**Monday April 14**  
6:30 PM

**Admission:**  
Pay What You Can

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance



***Dry Stone Waller***  
**Jacob Robinson and Kelvin Brown**

Royal College of Art  
UK, 2013, 16MM, 5 MIN  
Using 16mm film and analogue sound in the misty mountains of Cumbria, northern England, this film captures the echoing of dry stone wall construction through the ages.

***Los Animales***  
**Paola Buontempo**

UNLP  
ARGENTINA, 2012, VIDEO, 9 MIN  
In a search for the animal's gaze, we find empty stares. *Los Animales* is a reflection on the disappearance of animals from the everyday life of our cities.

***Talking Me***  
**Metrah Pashae**

University of Iowa  
USA, 2012, VIDEO, 5 MIN  
Distorted phonetic narration is used as a rhythmic device in this Dadaist collage.

***A Idade de Pedra***  
**Ana Vaz**

Le Fresnoy, Studio National des Arts Contemporains  
BRAZIL/FRANCE, 2013, 16MM, 29 MIN  
Set in a landscape that is both real and artificial, *A Idade de Pedra* exposes the history of a site through revealing traces of a mythical monument.

***A Story of Elusive Snow***  
**Minha Park**

CalArts  
USA, 2013, VIDEO, 15 MIN  
A personal essay film about artificial snow that playfully explores our desire for illusion and magic.

***Still Life (Egg and Glass)***  
**Parastoo Anoushahpour**

OCAD University  
CANADA, 2013, VIDEO, 4 MIN  
*Still Life (Egg and Glass)* combines video, film and found footage to create an underwater nightmare about birth.

***Wildnis***  
**Helena Wittmann**

Academy of Fine Arts, Hamburg  
GERMANY, 2013, VIDEO, 12 MIN  
Intrusions of wildlife fill the daily routine of a retired couple.

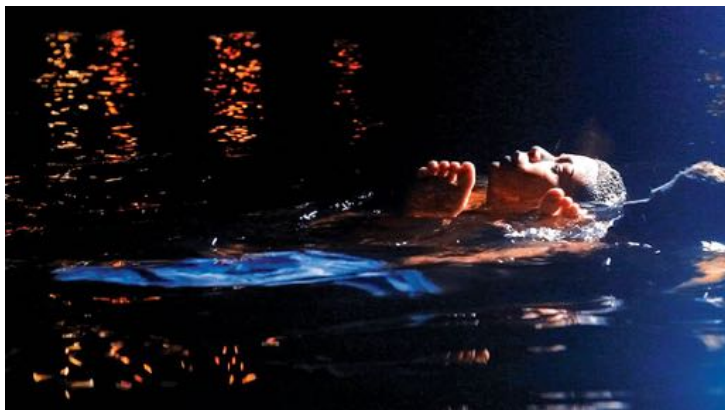
CLOCKWISE FROM TOP LEFT:  
*A Idade de Pedra*; *Dry Stone Waller*;  
*Los Animales*; *Still Life (Egg and Glass)*

# Loubia Hamra (Bloody Beans)

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Narimane Mari

ALGERIA/ FRANCE, 2013, VIDEO, 77 MIN



**Monday April 14**  
9 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

**cinema scope**  
EXPANDING THE FRAME ON INTERNATIONAL CINEMA

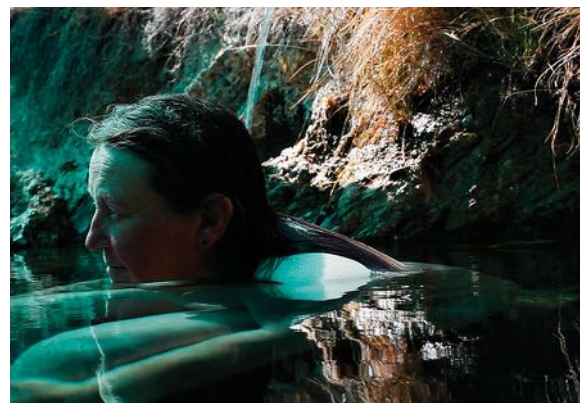
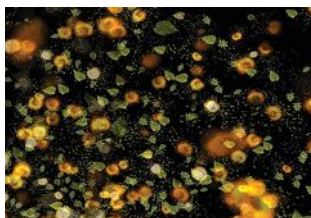
Fifty years after Algeria won independence from French rule, Narimane Mari's *Loubia Hamra* gives the weighty topic a light touch. Eschewing polemics, cynicism or bitterness in favour of lyricism and grace, the work stands apart from many other films about revolution and protest. The film begins with a group of boys cavorting and lazing on the beach, complaining about the monotony of their diet of mostly beans. Their appetites whetted by stories of the food stockpiled in the French barracks, they hatch a plan to liberate chocolate, chicken and eggs from the place. Bearing bananas, a group of girls arrives and delivers an impassioned warning about the threat of the occupying army, which further inspires the group to take action. Despite the climate of fear, they stand up to the first symbol of oppression that they are confronted with: a pig of a man brutalizing a Spanish woman. They chase him away from the scene and comfort his victim. Buoyed by their success in this encounter, the children plan and execute the operation, a battle is fought and a prisoner taken. Elliptical and elegant, the re-enactment moves from bright sun to the dark of night, following the flock of children from the sea, through the cemetery to the walls of the barracks, from reality to a magical battle of shadows. By always giving the children the time and space to be in their created world, Mari is able to depict the power of innocence and imagination, fundamental elements of all progressive revolutions.

**Narimane Mari also takes part in an artist talk on April 15 p. 6**

# Resistance, Persistence and Time

ON SCREEN  
FILM + VIDEO  
SCREENINGS

The geologist in Brigid McCaffrey's *Paradise Springs* speaks about understanding minerals, saying that when you understand rocks they become like words in a sentence. She reads the landscape like a book, and suddenly the seemingly impassive, immutable geological features come alive, shifting and sliding over a time scale too vast for us to experience physically, but that we can understand conceptually. This collection of works opens up a space to think about how we exist in time and how we measure it, from the cosmic to the cinematic, the monumental to the miniature.



CLOCKWISE FROM TOP LEFT: *The House of Olga*; *Tender Feet*; *Paradise Springs*; *Explosion No. 6*

Wednesday April 16  
6:30 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

**AutoShare**

**aluCine**  
Latin Film + Media Arts Festival

## **Creme 21** Eve Heller

AUSTRIA/USA, 2013, 16MM/VIDEO, 9 MIN  
Assembled from moving images procured from a variety of 16mm educational science films, *Creme 21* reflects on time and how it is perceived. Moving from outer space to the dramatic landscape of Monument Valley to science labs and domestic contexts, the audibly fragmented footage (we hear each tape splice as it passes the sound head of the projector) plays with the conventional chronology of film. At the same time, a chorus of narrators deliberates on subjects such as entropy and gravity and asks "What is now?"

## **Cells and Stalks** Herb Theriault

CANADA, 2012, 35MM/VIDEO, 2 MIN  
A series of luminous 35mm close-ups allows us intimate access to the delicate structure of leaves, ferns and water reeds.

## **Explosion No. 6** Julie Tremble

CANADA, 2012, VIDEO, 6 MIN  
Exploding foliage in an uncanny state of suspended animation is accompanied by a caterwaul of chirping birds layered over a series of mysterious sonic suggestions of events unfolding beyond the frame.

## **The House of Olga** Alexandra Gelis

PANAMA/CANADA, 2013, VIDEO, 6 MIN  
In the verdant ruins of Panama City's Casco Antiguo neighbourhood, Olga has created her al fresco abode. Better than the palaces or duplexes in Spain, for Olga, her garden home is the best place to be. An affecting portrait of a generous and enduring free spirit.

## **Tender Feet** Fern Silva

USA, 2013, 16MM, 10 MIN  
An epic in miniature, this road movie shot near the end of the Mayan calendar, in December 2012, depicts vast landscapes, charred forests, barking dogs, television lightning, radio broadcasts of weather warnings and one intrepid arachnid.

## **Paradise Springs** Brigid McCaffrey

USA, 2013, VIDEO, 33 MIN  
Five years of travelling through and living within the Mojave Desert have instilled in geologist Ren Lallatin intimate relations to its geological formations. She studies the desert, tracing its volcanic and seismic actualities, locates water sources and the relics of previous inhabitants and identifies landscape features that will conceal her mobile shelter from public view. The film follows the geologist as she describes her interactions with the natural world, while conveying a persistent unease with civic life.

# Two Hours Two Minutes

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Curated by Tirdad Zolghadr



CLOCKWISE FROM TOP LEFT:  
*Invasive Species*; 1972; *Soundtrack*

**Wednesday April 16**  
8:30 PM

**Admission:**  
\$10 general  
\$5 Images + Power Plant  
members, students, seniors

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

Co-presented with

**THE  
POWER  
PLANT**

On the one hand, the films in this program reflect the theme of entrapment – be it the entrapment of institutions, history, sleep, public toilets or art itself. On the other, they share an interest in reflexivity – whether by formally folding in on themselves, by including the persona of the artist or by testing the idea of storytelling itself. But themes are generally overrated. In an exhibition setting, for example, the spatial logic of a theme will quaintly organize the stuff around itself, so viewers may zap about at their leisure. But a screening offers little room for frolicking. It produces the queasy concentration of a spectator entrapped, and a density that can haunt and linger. A screening's effect hinges on the impact of a first impression, and the aftertaste of a last word.

These five films, though catchy and often voyeuristic, are liberate and measured, even forensic in tenor, gently testing your patience even as they seek to entertain. It is this doubled entrapment – the portrayal and the embodiment thereof – that allows a reflexivity on a broader, curatorial level to emerge.

The first two films look back to the pungent atmosphere of Germany circa 1970. Hito Steyerl's *Adorno's Grey* traces the epistemic implications of the famous "boob attack" during Adorno's last lecture; Sarah Morris' *1972* revisits the decisions leading to the Olympic Games massacre in Munich. In Frank Heath's *Invasive Species*, an unsuspecting rental agent is gently lured into a conversation on intrusive parakeets and the quest for the genuinely random. The program concludes with two exposés on the means and methods of voyeurism: Lukasz Jastrubczak's *Soundtrack* and Jean Eustache's legendary *Une sale histoire / Une sale histoire racontée par Jean-Noël Picq*.

**Tirdad Zolghadr will also present a lecture on April 15 and a workshop on April 18 p. 6**

***Adorno's Grey***  
**Hito Steyerl**

GERMANY, 2012, VIDEO, 14 MIN

**1972**  
**Sarah Morris**

UK/USA, 2008, 35MM/VIDEO, 38 MIN

***Invasive Species***  
**Frank Heath**

USA, 2012, VIDEO, 12 MIN

***Soundtrack***  
**Łukasz Jastrubczak**

POLAND, 2010, VIDEO, 8 MIN

***Une sale histoire / Une sale histoire racontée par Jean-Noël Picq***  
**Jean Eustache**

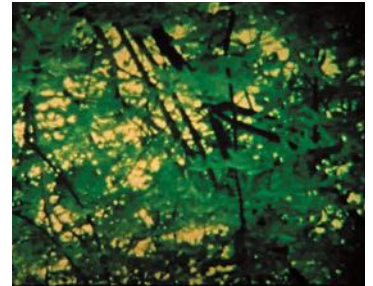
FRANCE, 1977, 35MM, 50 MIN



# murmurations

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Recollections and reminiscences, both real and imagined, of forest forays and childhood explorations, along with imaginative expeditions into cat dreams and moth thoughts.



CLOCKWISE FROM TOP LEFT: *The Black Cave*; *Tiny Bird*; *Fresno*; *Totem*; *Our Summer Made Her Light Escape*

Thursday April 17  
6:30 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance



original. indigenous.

## ***That First Friend*** **Chance Taylor**

CANADA, 2013, VIDEO, 1 MIN  
Employing found sound and images, Taylor imagines the texture and shape a memory might take.

## ***Our Summer Made Her Light Escape*** **Sasha Waters Freyer**

USA, 2012, 16MM, 5 MIN  
The sensuality of summertime, and the pleasures of strawberries, birthday parties and childhood are tempered by small portents of suffering and death: a crippled bee, a dying mole, a smashed robin's egg.

## ***Totem*** **Travis Shilling**

CANADA, 2013, VIDEO, 3 MIN  
An elaborate tomb for a dead bird becomes a witty and whimsical memento mori.

## ***Tiny Bird*** **Dane Komljen**

CROATIA/SERBIA, 2013, VIDEO, 30 MIN  
From a shoebox filled with his late father's papers, drawings and notebooks to walks in the wooded park near his home to decaying family videos, Komljen has composed a subtle reflection on friendship, war, memory and desire. His journeys extend from a forest under construction, where he wonders what will become of the darkness and the men who meet there when its landscaping is complete, to a visit to one of his father's professors on the coast, a child's birthday party and a war memorial in the mountains of Bosnia.

## ***La Cueva Negra*** **(The Black Cave)** **Beatriz Santiago Muñoz**

PUERTO RICO, 2013, VIDEO, 20 MIN  
*The Black Cave* explores the Paso del Indio, an indigenous burial site discovered 20 years ago during the construction of an overpass near San Juan, Puerto Rico. Here Santiago Muñoz imagines a new cosmogony inspired by the current state of the place, overgrown with vegetation, layered with refuse and graffiti, and bisected by the expressway.

Her story is informed by interviews with the archaeologists and labourers that worked on the excavation, as well as two boys who live nearby.

## ***Fresno*** **Leandro Listorti**

ARGENTINA, 2013, 16MM, 3 MIN, SILENT, 18FPS  
A year in the life of an ash tree.

## ***murmurations*** **Rebecca Meyers**

USA, 2013, 16MM, 6 MIN  
Bird calls, a forest muffled with snow, the souging of willows, the flutter of wings. A reverie wrapped in fur.

# The Curse of Vacancy

Taku Unami

JAPAN, 2014

LIVE IMAGES  
PERFORMANCE  
+  
PROJECTIONS

*Inhuman Grand-Guignol Theatre* by Taku Unami photographed by Alex Woodward at Arika's Episode 2: A Special Form Of Darkness



**Thursday April 17**  
9:30 PM

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

**Artscape Youngplace**  
180 Shaw Street  
Toronto, Ontario

Tokyo-based Taku Unami is a musician and composer who works with a range of instruments, from the orthodox (guitar, mandolin) to the avant-garde (assorted vibrating objects, amplified). Unami's performances draw inspiration from a variety of influences, including horror movie soundtracks (John Carpenter's in particular), the supernatural and black metal. These dark and layered references are countered by ultra-minimal improvisation and a formal sensibility that embraces both the banal and the absurd. For Images, Unami will present an improvised performance work called *The Curse of Vacancy*, a shadow play rendered in the silhouettes of cardboard boxes. Though rooted in the spare experimentalism that characterizes his musical practice, *The Curse of Vacancy* is less a work of music than it is a stripped-down puppet show that utilizes mundane objects to produce a series of stark tableaux.

**Taku Unami also performs April 18** p. 51

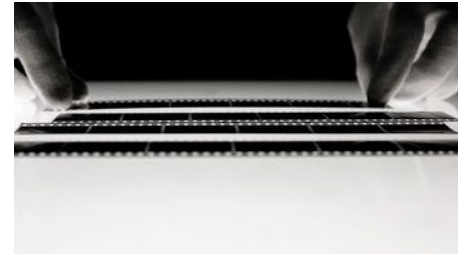
JAPAN FOUNDATION 



# Speaking Together

ON SCREEN  
FILM + VIDEO  
SCREENINGS

The obtuse and absurd system of hand signs and movements that make up the actions in *Open Outcry* represent a language reduced to the concerns of finance and economy, a closed system, yet one that is pervasive in all facets of our lives. From here, this program pushes outward to explore the notion of communication through both linguistic and non-linguistic means.



CLOCKWISE FROM TOP LEFT: *Open Outcry*; *People to be Resembling* courtesy of The Otolith Group and LUX, London; *one, two, many*; *Wow and Flutter*

**Friday April 18**  
5 PM

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

**Jackman Hall**  
317 Dundas Street West,  
McCaul Street entrance

## ***Open Outcry*** **Ben Thorp Brown**

USA, 2013, VIDEO, 15 MIN

A performance that catalogues and investigates the complex absurd gestures that were once the primary mode of communication by commodities traders on the stock-trading floor. The performers create a kind of instructional video – one calling out the words and describing the associated actions while the other demonstrates those actions – highlighting the self-consuming nature of this language that was both invented and made obsolete by finance capitalism.

## ***Wow and Flutter*** **Jenny Brady**

IRELAND, 2013, VIDEO, 13 MIN

A portrait of a magnificent bird draws on the 30-year relationship between animal cognition scientist Irene Pepperberg and the African grey parrot she trained in elements of human language. The elegant depiction of the animal attempts to give voice to the creature while raising questions about what creates and limits language.

## ***one, two, many*** **Manon de Boer**

BELGIUM, 2012, 16MM/VIDEO, 22 MIN

*one, two, many* strings together three performance gestures: a seven-minute flute performance, a recording of an off-screen discussion about the qualities of Roland Barthes' voice and a choir of four singers performing to a small group of people. Each segment of the film articulates a different position and manifestation of the voice. Moving from the closed, circular breathing of the flautist, Michael Schmid,

in the first section to the chorus performing for the audience, de Boer's film presents a meditation on speaking together, listening and the individual body in relation to the collective.

## ***People to be Resembling*** **The Otolith Group**

UK, 2012, VIDEO, 21 MIN

*People to be Resembling* was commissioned for the exhibition *ECM—A Cultural Archaeology*, a research-based archive project about the history of the pioneering music label ECM. The video focuses on the musical trio Codona, a group founded by Collin Walcott, Don Cherry and Nana Vasconcelos in 1978. The video uses historical photographs, interviews, archival footage of the musicians and a text citation from Gertrude Stein's "The Making of Americans" to reflect on the juncture of two different manifestations of political form in the history of black music.

# Another Country

ON SCREEN  
FILM + VIDEO  
SCREENINGS

A program made up of movements and journeys. Traversing through the familiar and the foreign, it shifts between inward-looking views of spaces and structures to more nuanced explorations of location, identity and culture.



CLOCKWISE FROM TOP LEFT: *She Look Good*; *bernard gaspé*; *Delicious Songs*; *Off-White Tulips*

Friday April 18  
7 PM

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

Jackman Hall  
317 Dundas Street West  
McCaul Street entrance



**bernard gaspé**  
**Lindsay McIntyre**

CANADA, 2013, 16MM/VIDEO, 5 MIN  
Rendered in a dream-like pink hue, *bernard gaspé* uses layered in-camera juxtapositions to present a journey through the neglected architecture of the train tracks in Montréal's Mile End.

**DER SPAZIERGANG**  
**Margaret Rorison**

USA, 2013, 16MM/VIDEO, 3 MIN  
Long walks on grey spring afternoons expose a city through fleeting single-frame images and quick bursts of motion.

**Better Life**  
**Bruno Ramos**

UK, 2013, VIDEO, 6 MIN  
*Better Life* tells a twinned narrative of two struggles of service and citizenship. The audio captures the story of Birendra M., a Nepalese man who served in the First Gulf War in a special division of the British army called the Gurkhas. This special unit has been active since 1857, but only recently have these soldiers been allowed to live in or even visit the United Kingdom. As we listen to his story, we see a social housing complex named after James Hammett, a union organizer in

19th-century England who was expatriated to Australia because of his work to improve conditions for farmers.

**Delicious Songs**  
**Inhan Cho**

SOUTH KOREA, 2013, VIDEO, 19 MIN  
A leisurely and drifting portrait of a weekly routine at a harbour in Brooklyn on a Saturday afternoon. Disembarking from their vessel for a few hours, the largely Filipino crew of a luxury cruise ship find comfort in a kind of culinary temporary autonomous zone, breaking away from the confines and structures of their seafaring work lives to seek out some Filipino food on land.

**Off-White Tulips**  
**Aykan Safoğlu**

GERMANY, 2013, VIDEO, 24 MIN  
As the artist sifts through a collection of photos and archive materials from the years James Baldwin spent in Istanbul, he narrates a speculative biography of both Baldwin and himself. Drawing from Turkish photographer Sedat Pakay's images of Baldwin, pop culture artifacts of the period and the artist's own family photos, Safoğlu's essay weaves together a personal

and complex analysis of race, sexuality and the position of an outsider in a foreign land.

**Modern Island**  
**Eva Kolcze**

CANADA, 2012, 16MM/VIDEO, 5 MIN  
Kolcze uses the grainy, stark qualities of hand-processed 16mm film to cast a patina of age and emptiness over images of the modernist architecture on the Toronto islands.

**She Look Good**  
**Carly Short**

USA, 2013, 16MM, 16 MIN  
At the core of this beautifully composed and generous 16mm portrait is a struggling fishing industry. Instead of looking at the broader economic, labour or environmental issues that one might expect to see on this subject, Short focuses more on an intimate study of her subjects and their quiet negotiation of tradition and gender roles within what is largely understood as a masculine industry.

# Violent X

LIVE IMAGES  
PERFORMANCE  
+  
PROJECTIONS

Written, directed and narrated by Evan Calder Williams  
Music by Taku Unami  
USA/JAPAN, 2014



**Friday April 18**  
9:30 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

JAPAN FOUNDATION 



In the midst of the street fighting and social collapse of Italy in the 1970s, a talented and ruthless police inspector in Rome learns a disturbing fact: there is an unknown number of copies of himself, identical down to the mustache, scattered across the country. To make matters worse, all are taking the law into their own hands, inexplicably multiplying his one-man campaign for vengeance into a veritable killing spree. And so, while being relentlessly haunted by the ghost of what may well be long-dead revolutionary Carlo Pisacane, the inspector sets out to put an end to not only his glitchy and murderous imitations, but also the very source from which they came. . . .

The first part of a planned trilogy, *Violent X* draws its materials from a dense cycle of low-budget cop films made between 1973 and 1978. For the film, Williams assembled thousands of digital stills and their accidental “ghosting” into an animated document that slips between the social history glimpsed in the background, and the circulation of such films through the working-class peripheries of Italy. Through this montage surfaces a new speculative tale of violent cops and copying, haunted hippodromes and riots and the revolt of what refuses to disappear.

For its premiere at Images, the film’s soundtrack will be performed by Williams and Unami. This live presentation joins the film’s excavation of media, pulp and radical history to the earliest instances of cinematic narration and accompaniment. Conjured in sound, voice and halting frames, these high-speed chases and low-grade rip-offs mark the buried thought of an era.

**Taku Unami also performs April 17** p. 48

Preceded by

**Hacked Circuit**  
**Deborah Stratman**

USA, 2014, VIDEO, 15 MIN

In a single long take, *Hacked Circuit* makes a timely commentary on the current state of pervasive global surveillance, simultaneously revealing techniques of motion picture sound design and exploring the sinister world of wiretapping and espionage depicted in Francis Ford Coppola’s 1974 film *The Conversation*. As the camera travels around and through a recording studio in Burbank, California, foley artist Gregg Barbanell recreates sound effects from the final scene of the Coppola classic, in which audio-reconnaissance expert Harry Caul meticulously dismantles his apartment, searching for “bugs.” This layered look at artifice, paranoia, fact and fiction leads us to consider the layers of corporate and state surveillance to which we are all increasingly subject.

# Slow Jamz and Animated Texts

2014  
Canadian Artist  
Spotlight

ON SCREEN  
FILM + VIDEO  
SCREENINGS

Jennifer Chan

*Infinite Debt*



**Saturday April 19**  
7 PM

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

**Jackman Hall**  
317 Dundas Street West  
McCaul Street entrance

In only a few short years, artist Jennifer Chan has established herself as a substantial artist of the post-internet generation. Working with video, performance and various new media formats, Chan mimics and exaggerates the barrage of image data that has come to shape contemporary visual culture. Alongside the program of eight videos by Chan, Images invited her to complement her work with a few videos by other artists. In addition to the more traditional artist-made works one might expect to see, Chan has selected four of what she dubs, "some of the best pieces of non-art pieces I've seen, ever." This selection of videos will be interspersed with her own works in the program.

**Jennifer Chan also takes part in an artist talk on April 17** p. 6

TORONTO  
**reel asian**  
INTERNATIONAL FILM FESTIVAL  
presented by NATIONAL BANK

CANADIAN ART FOUNDATION  
where people and art connect

**Screen Saver**  
Jennifer Chan  
CANADA, 2010, VIDEO, 3 MIN

**I survived 2007**  
Animated Text tumblr  
2013, INTERNET VIDEO, 1.5 MIN

**GLOW**  
Jennifer Chan  
CANADA, 2013, VIDEO, 3 MIN

**Cats Morph Into Croissants**  
xGCGCCGCx  
2010, INTERNET VIDEO, 1 MIN

**Travelogue**  
Theodore Darst  
USA, 2012, VIDEO, 3 MIN

**\*\*.\*XXX\* EXTRA CREDIT**  
**\*\*\*a TOTAL jizzfest\*\*\***  
Jennifer Chan  
CANADA, 2012, VIDEO, 4 MIN

**Infinite Debt**  
Jennifer Chan  
CANADA, 2012, VIDEO, 3 MIN

**elemental ~nonostrand**  
Brenna Murphy  
USA, 2012, VIDEO, 4 MIN

**New American Classic**  
Jennifer Chan  
CANADA, 2011, VIDEO, 2 MIN

**Young Money**  
Jennifer Chan  
CANADA, 2012, VIDEO, 8 MIN

**Ckrome, Kiss Me Thru Phone**  
(iPhone remix)  
Ryan Lynch  
2010, INTERNET VIDEO, 1.5 MIN

**Important Objects**  
Jennifer Chan  
CANADA, 2013, VIDEO, 10 MIN

**Watermarked**  
Marco Roso  
USA, 2012, VIDEO, 2 MIN

**Love Fighter**  
Jennifer Chan  
CANADA, 2014, VIDEO, 1 MIN

# Eschewing Limitation: Omar Kholeif on Jennifer Chan

CANADIAN  
ARTIST  
SPOTLIGHT  
ESSAY

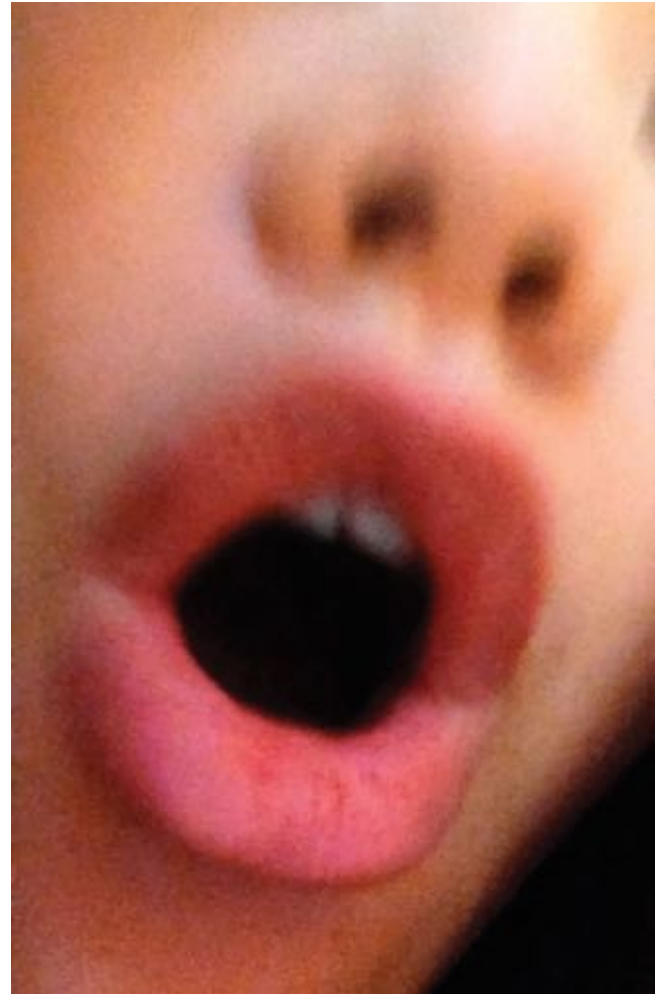


FROM TOP: Screensaver; GLOW

**Jennifer Chan is an artist whose singular vision** produces a world as Ballardian as it is utopian. Chan's body of work evokes a complex contradiction: What does it mean to be seduced by the possibilities of technology while realizing the formal constraints that it embodies, and the hierarchical, gendered status quo that it reinforces? How do we traverse the world of BuzzFeed, TMZ, Perez Hilton, Bryanboy, Scene and Herd, Snapchat, Instagram, Tumblr, trending hashtags – circular conversations that cannot be resolved in 140 characters? Supposedly, Nicholas Carr informs us, our brains have been rewired, our attention spans have been shortened and the manner in which we negotiate our relationship to the master narrative of modernity and the fragmented narrative of post-modernity has completely changed. We are now able to simultaneously watch violent images of conflict, amateur pornography and shopping, instantaneously topping up desires which are produced within the confines of the computer screen.

Chan's work eschews such categorization, expressing discontent with technology's social limitations. In her video *Screensaver* (2010), we witness the artist's conflicted dissatisfaction take shape. Here, a series of MacBooks are bludgeoned with knives and used as chopping boards – a porous canvas. Instead of confining herself to the software, Chan extrapolates the physical components that make up the machine. By snapping the screens from their bases and smothering their surfaces, the devices are reformed to become a series of laptops bandaged together and thrust into bathwater. The video is painful to watch, inducing cringes and panic for this devoted user of designed hardware. However, by refusing to acknowledge the fragility of such objects, the artist suggests a different continuum of control, whereby the machine is reduced to its formal components and the ownership of one's narrative is re-cast into the hands of the human author.

In a conversation with technologist David Karp at Rhizome's Seven on Seven conference, Ryan Trecartin addressed some of these concerns. At the time, he was presenting a new collaboration entitled *riverofthe.net*, a permeable stream of digital content that absorbs one's entire computer screen. In his talk, the artist informed the audience that the project grew out of his frustration with the borders of YouTube's 16:9 screen, arguing that artists must assume a responsibility to tap into, tinker with and redefine the parameters of technology as opposed to working within its strict confines.



Similarly, Chan can be found jousting with the boundaries of the computer screen. In *GLOW* (2013), we see her face pulsing close to the display. She licks the screen, pauses, and begins to exude excoriating sounds. Her face closes in on the frame, filling it. A slurping and licking of the fourth wall between the audience and the artist ensues. Soon, it becomes apparent that the scene the artist has constructed is the male perspective on the female blowjob. The handy-cam aesthetic also evokes a sense of voyeurism, which is emblematic of the worlds that Chan is exploring and critiquing. In this sphere, individuals – many of whom are young men – can be found scouring the internet for homemade movies featuring young females whom they could never possibly interact with in real life engaged in erotic or sexual acts. However, rather than operate a straightforward critique of the stereotyping of the female as a passive object in the gaze of the male computer geek, Chan instead adopts the role of what post-colonial theorist Jean Fisher refers to as the trickster.

BELOW: *Important Objects*



The trickster mentality can be seen in *Important Objects* (2013), in which Chan pokes fun of stereotypical gender roles. The video begins with a female voiceover reciting, "Now I am out of love, I really want to make something beautiful." In her quest for fulfillment, we see the protagonist's milieu filled with collaged images interlaced and flowing through the screen: painted neon nails, a block of butter (soon to be devoured), a phallic symbol being squeezed and made vulnerable. Chan begins a critique of the tired notion of female helplessness. "Why am I so unhappy?" asks her character. A love banana, the desolate housewife and a pair of balls – will they survive? We see the butter stick being stroked: when it's combed, the butter begins to erode. Indeed, in the hands of this female's desire, the phallus will erode.

Here, Chan is arguably experimenting with the connotations associated with colonialism, a subject often perceived as deleterious, lascivious and vampiric in its appetite. Chan is aware that as a person of Chinese descent, on the internet her female archetype falls into the sub-category of "Asian girl," an individualized field of exotica. By using a bricolage of images that pour in and out of the frame, the work begins to take on a haptic quality that makes its viewers complicit with its action – we also become sullied and impure. The video ends with a nod to *Candle Projection* (1988) by the late Nam June Paik, the patron saint of video art.

Into a world where grabbing someone's Mac power cord for electric juice is the most macho of acts comes another of Chan's works, **\*\*XXX\* EXTRA CREDIT \*\*\*a TOTAL jizzfest\*\*\*** (2012). Here, a roving screensaver of technology-world figures, from Mark Zuckerberg (founder of Facebook) to Tom Anderson (founder of MySpace) to Alan Turing (pioneering computer scientist), scrolls across the screen. The images are low-resolution screen grabs of generic profile photos, which are often appropriated and reused by various media. The most iconic of these images is the photo of Anderson, wearing a simple white T-shirt and looking over his shoulder; this became an emblematic marker of Silicon Valley nonchalance. Still, by abstracting the figures into a rootless slide show of non-specific images, Chan underplays their significance. As they begin to stream into each other, they start to resemble a fraternity of obsolescence, their images fading away into nothingness.



ABOVE: **\*\*XXX\* EXTRA CREDIT \*\*\*a TOTAL jizzfest\*\*\***, Young Money



*New American Classic*



The question of obsolescence resurfaces in *Infinite Debt* (2012), a video that sees the artist flagrantly misusing different monetary notes. Money is deep-fried and served on a salad plate. In the convergence culture of Bitcoin and Square, even the most stable demarcations of currency and exchange start to lose their value. As desire continues to surmount unshakable liability in the form of human debt, is everything rendered worthless? Previously, Chan contorted American dollar bills through performance, burning and dispensing with cash. In this instance, she was constantly met not with awe, but with anger and disapproval. Of course, this has nothing to do with the value of the destroyed currency; rather, it's about the iconography associated with it. What society perceives as palatable is inextricably linked to the agenda set by the foremost structures of power. The dollar bill becomes the American flag becomes the American people; burning, it becomes 9/11.

This exploration of iconography is evidenced in *New American Classic* (2011), a short video that proposes objects that might be considered cultural landmarks. The artist moves from the banal (a basket full of empty toilet rolls) to the elite (the contents of a museum), suggesting that "classic" status is something that is acquired, absorbed and articulated through fickle and superficial means.

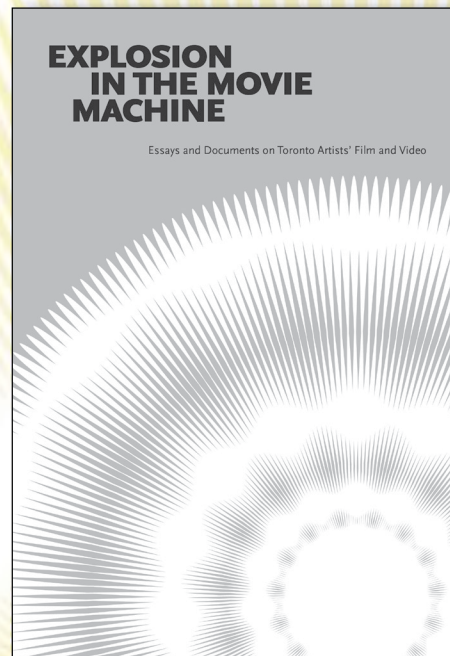
The various themes in Chan's oeuvre are pulled together in *Young Money* (2012), a video and installation that plays on the notion of the male bromance. Here, pizza eating, male masturbation and female objectification collide in a cesspool of web-related desire. The viewer is subject to what Julia Kristeva refers to in *Powers of Horror* as the abject human condition. As Chan's images of a masturbating penis, pizza, semen and web surfing mingle into one endless image, the distinction between subject and object, self and other becomes, as Kristeva argues, blurred. Here, the act of ejaculation becomes synonymous with consumption (eating) and the subsequent act of defecation. The work's tactile erosion of forms through the artist's collaging starts to evoke the contradictions of desire and repulsion against technology and its effects. This, like many of Chan's works, suggests an overwhelming penchant for excess; technology becomes a necessary evil that we cannot shake. The potency in Chan's work lies in her proposition that we reclaim this space, as opposed to surrendering to its social and political discontents.

**Omar Kholeif** is a writer and curator at the Whitechapel Gallery, London, senior curator at Large at Cornerhouse and HOME, Manchester, and senior editor at Ibraaz. His latest book, *You Are Here: Art After the Internet* (Cornerhouse Books 2014), features original writing by Jennifer Chan.

**The first anthology of contemporary reflections, critical texts, historical documents and visual documentation that examine the depth, brilliance and contradictions of Toronto's media arts ecology and history!**

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Taryn Sirove  
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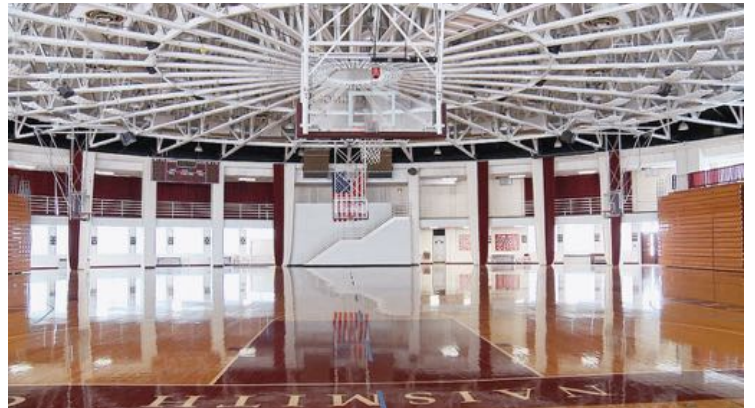
Edited by **Chris Gehman**  
Designed by **Michael Barker**, Acme Art and Design  
Co-published by the **Images Festival** and **LIFT**  
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# From Deep

Brett Kashmere

CANADA/USA, 2013, VIDEO, 88 MIN

ON SCREEN  
FILM + VIDEO  
SCREENINGS

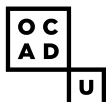


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**Saturday April 19**  
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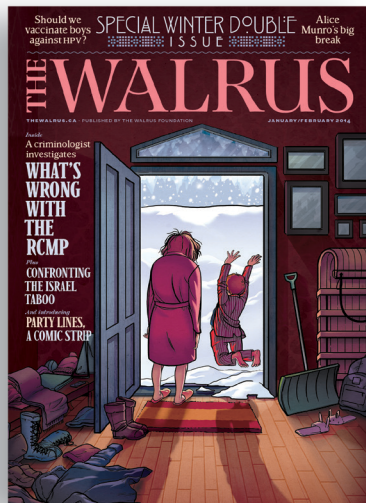
Brett Kashmere's cultural history of basketball is woven together from hundreds of clips from movies, music videos, television and video games alongside his own footage of neighborhood street and playground games. Shifting, as Kashmere describes it, "between essay and mixtape," the film balances exhaustive research with immensely entertaining pop culture source material. The film traces the game's evolution from its invention in Springfield, Massachusetts in 1891 (by Canadian expat James Naismith) through its transformation to the urban game it is today. Kashmere ties this history to his own – growing up as a white kid in the Canadian Prairies, an outsider to the sport but one drawn to the culture surrounding the game.

At the film's centre is the parallel ascent of hip hop and basketball in the 1980s highlighted in songs like Kurtis Blow's *Basketball* and Run-DMC's *My Adidas*. Kashmere traces these threads as independent yet symbiotic cultural phenomena, as forces that have shaped American life today, as windows through which we can perceive American society. *From Deep* is both an appreciation of the game, its history and aesthetics and an incisive analysis of its culture—ranging from the economic system of star players as commodities and brands to the complexities of race in the game's popularity and marketing and the tremendous influence of the game on so many facets of American life in the last generation.

**Brett Kashmere also takes part in an artist talk on April 17** p. 6

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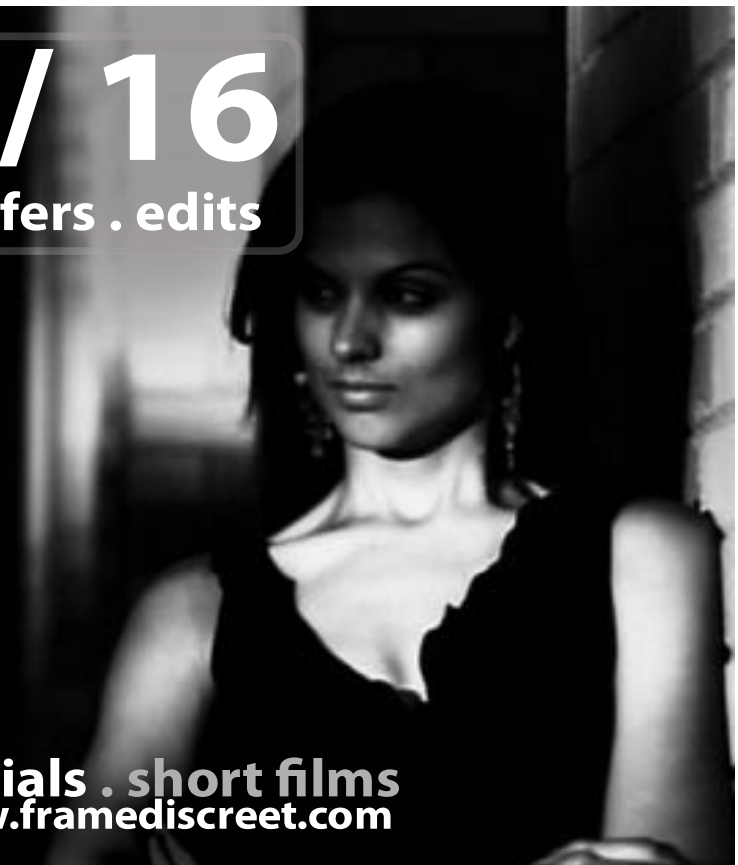
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<b>Media Arts Projects</b>	Sep. 15
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Mike Kelley. "Banana Man," 1983. Courtesy Electronic Arts Intermix (EAI), New York.

**Mike Kelley  
Videos May 28**

6 pm Early Works 8 pm Day Is Done

Art Gallery of Ontario,  
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*Your Timing is Perfect*  
and other wall works,  
performance by Jenn  
Goodwin, 2014.  
Photo Guntar Kravis,  
Performer Kristy Kennedy



## Sarah Pierce/The Metropolitan Complex *Lost Illusions/Illusions Perdues*

4 April – 24 May 2014

Opening Friday 4 April 6.30PM  
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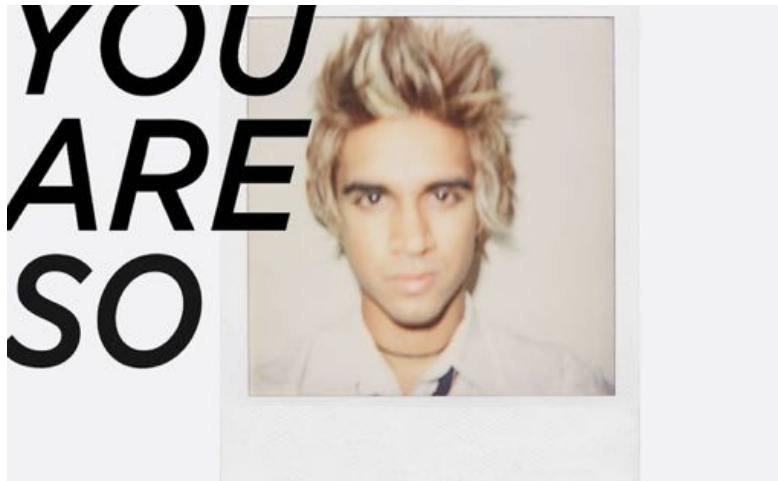
# OFF SCREEN EEN



# Monitor Reruns

Nurjahan Akhlaq, Ayesha Hameed,  
P. Mansaram, Vivek Shraya & The Torontonians  
CANADA, 2014 | CURATED BY SHAI HEREDIA

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS



CLOCKWISE FROM TOP LEFT: *Seeking Single White Male*;  
*Fire, Fences and Flight*; *How to Be a Brown Teen*; *Flight*

**March 28–May 3**  
Off Screen Launch:  
Saturday April 12, 2–5 PM

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

**A Space**  
110-401 Richmond Street West  
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SAVAC's annual experimental film & video program, *Monitor*, has carved out a unique place in Canada over the last decade. It has held a steady engagement with an international community of artists, curators and critics and has initiated and extended dialogues around the shifting nature of South Asian politics, economies and landscape through film and video.

Engaging with themes ranging from personal narratives of trauma to accounts of colonial history, migration and queerness, *Monitor Reruns*, curated by Shai Heredia, brings together five Canadian artists whose works reflect the last decade of SAVAC's annual *Monitor* program. Heredia asked the artists to reengage with their work today and provide a reflexive text to accompany the reinstallation of their films/videos. *Monitor Reruns* thus looks to the past to reinterpret the politics, histories and identities that continue to shape the South Asian diaspora and subcontinent.

**Shai Heredia also takes part in an artist talk on April 11 p. 6**

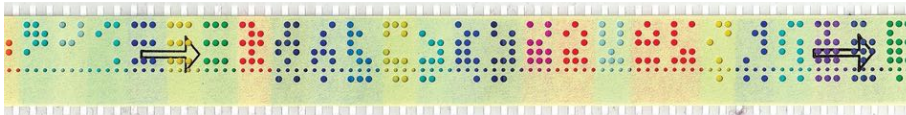
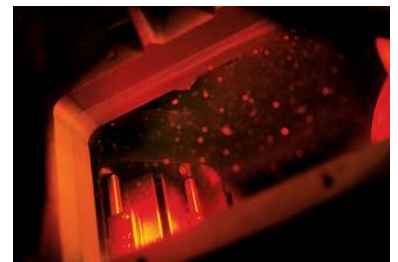


# Colour Opponent Process

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Aura Satz  
UK, 2013

CLOCKWISE FROM BELOW: *A Doorway for Natalie Kalmus*;  
*Joan the Woman – With Voice (#2)*; *A Doorway for Natalie Kalmus*;  
*Colour Score*. All images courtesy of the Paradise Row Gallery



**March 8–April 19**  
Off Screen Launch:  
Saturday April 12, 2–5 PM

**Gallery Hours:**  
Tuesday–Saturday 11 AM–5 PM

**Gallery 44**  
120-401 Richmond Street West  
[gallery44.org](http://gallery44.org)

## G44

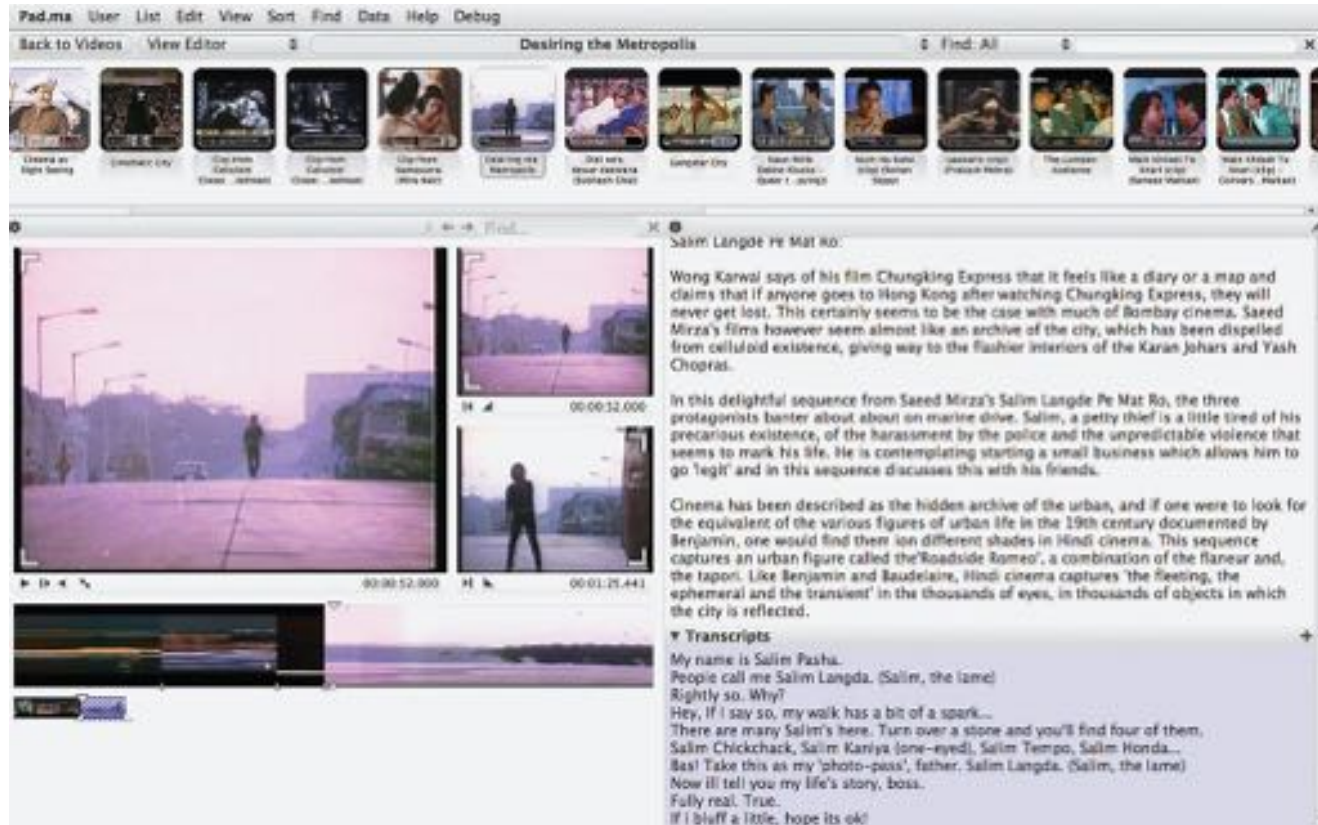
*Colour Opponent Process* is the most recent result of Aura Satz's ongoing investigations into analogue cinema and sound technology. This suite of works focuses on the development of colour films, specifically the Technicolor process that was co-developed by Herbert Kalmus during his tenure as a professor of metallurgy at Queens University in Kingston, Ontario. The centrepiece of the installation is an eight minute video which explores the interior of a 35mm Technicolor film printer. Entitled *A Doorway for Natalie Kalmus*, this work pays tribute to the wife of the inventor, who also worked for Technicolor, consulting and developing colour scores for more than 100 films over 20 years. *A Doorway for Natalie Kalmus* effectively turns the printer inside out; the hard geometric surfaces of the interior of the machine are softened, obscured and made mysterious by the cosmic quality of the shifting prismatic palette that saturates the space. Satz's musical score, constructed with composer Steven Severin, offsets the mechanical sounds of the printer and provides an atmospheric complement to the jewel-like colours of the piece. Along with the video, the exhibition features 35mm colour-coded filmstrips. These strips serve as an analogue echo suggesting Kalmus' colour scores and the changing colours in Satz's video. A series of lightboxes displaying frame enlargements from Cecil B. DeMille's 1916 film, *Joan the Woman*, rounds out the exhibition as an example of another early colour process. DeMille's portrait of Joan of Arc was the first film ever to use Handschiegl colour technology, a semi-automatic stenciling process which removed the painstaking labour of hand-tinting (work mostly done by women) that had been used to add colour effects frame by frame to black and white films up until then. Thus *Colour Opponent Process* points not only to the forgotten machines and processes of cinema, but also to the unseen labour and influence of women in the filmmaking industry from its inception over a century ago.

# Working in and out of the archive

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Pad.ma, Reena Katz, Jesal Kapadia & Brian McCarthy,  
Naeem Mohaiemen

INDIA/BANGLADESH/CANADA/USA, 2014



April 10–26

## Gallery Hours:

Tuesday–Saturday 12–5 PM

## Performance Lecture and Talk:

Saturday April 19, 2 PM

## Gallery TPW

1256 Dundas Street West  
gallerytpw.ca

## Gallery TPW



Pad.ma – short for Public Access Digital Media Archive – is an online platform that aims to reimagine the shape, form and function of an archive. The material in the archive consists primarily of footage, not completed films, and its focus is not just on collecting images but on enhancing those materials with an array of textual annotation. Focused on material from India, Pad.ma contains more than 1,200 hours of footage, all of which is searchable, viewable and free to use for non-commercial applications.

As a means of publicly exploring this archive – its contents, structures, possibilities – Gallery TPW, Pad.ma and Images invited a group of artists to respond to the archive by generating writing, performances, lectures and edits of the materials. Naeem Mohaiemen is digitizing an unedited collection of 40 Hi-8 tape interviews he shot in Bangladesh in 1993–1994 – a project that had been abandoned in the face of a personal reckoning about the “good war.” Reena Katz will present a series of audio performances centred around dialogue from the 1983 film *Razia Sultan*. Working through keywords, videos, annotations, still images and audio files, Jesal Kapadia and Brian McCarthy will evoke a possible imaginary of counter-or after-development: what radical perception of the preconditions of capitalist “development” do activist media make possible? This reassembly of the archive will provide a model for a revisualization of inhabitation, territory, memory, and collectivity within the context of contemporary land and housing contestations in India.

These inquiries into Pad.ma will manifest in online edits, guided tours of specific material in the archive and new texts viewable online at the gallery for the duration of the festival as well as a discursive event pairing a conversation about the project with performances and talks by some of the artists.

# Silent Citizen

Bambitchell

(Sharlene Bamboat and Alexis Mitchell)

CANADA, 2014

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

What TWO factors  
can make social  
contact in a foreign  
country difficult?

## April 12–26

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

## Gallery Hours:

Tuesday–Saturday 12–6 PM  
also open Sunday April 13  
and Monday April 14

## Chinatown Centre Mall

222 Spadina Avenue  
Lower Level, Unit 19D



For this project, Images Festival moves out of the gallery and into a local shopping mall, where in among the purveyors of T-shirts, mobile phones, lingerie, multicoloured wigs, jade and children's clothing, and next to the food court on the lower level, artists Sharlene Bamboat and Alexis Mitchell (aka Bambitchell) present *Silent Citizen*. This installation reflects on an experience that will be familiar to many Canadian immigrants, and speaks to the ways in which national subjects are both created and performed.

One of the crucial steps in the Canadian immigration process is an English language test, which all applicants (regardless of their country of origin or first language) must write. The use of the English language to deter access to immigration based on the spoken word remains one of the ways that language continues to be employed to maintain a degree of racism within Canadian bureaucracy and beyond. In this installation the artists invite viewers to playfully participate by taking the language test themselves – in the performative style of karaoke. In doing so they are required to follow a set of rigid rules and cues that tell them when to speak and when they must remain silent. The results of the tests are recorded, stored and played back throughout the course of the exhibition. As more people speak into the microphone, and a variety of different voices are archived, the sound of “proper” Canadian speech is rendered indiscernible. In this way *Silent Citizen* reveals the impossibility of the testing process to create a homogenized national subject, rather demonstrating its existence as an arbitrary remnant of a colonial fabric that still needs to be unravelled.

**Bambitchell also takes part in an artist talk on April 18** p. 6

# Curtains

Lucy Raven

USA, 2014

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS



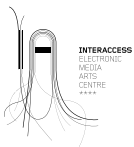
**April 12–May 24**  
Opening Reception:  
Friday April 11, 7 PM

**Gallery Hours:**  
Wednesday and Saturday 12–8 PM  
Thursday–Friday 12–6 PM

**InterAccess**  
9 Ossington Avenue  
[interaccess.org](http://interaccess.org)

In Hollywood, the incredibly labour-intensive process of creating visual effects for our 21st-century cinema is called “post-production.” But the industry still relies on 20th-century modes of industrial production: its global assembly lines run from Los Angeles through Bombay, Beijing, London, Vancouver and Toronto, capitalizing on cheap labour and government subsidies to supply the countless hours of painstaking work going into each frame of a film. Raven’s new film installation *Curtains*, which is viewed with anaglyph 3D glasses, explores the digital creation of location and space insofar as they relate to contemporary movie-making. The work brings real-world geographies (and real workers) back in to the computer-generated virtual spaces today’s moviegoers inhabit.

**Lucy Raven will also present an illustrated lecture on April 13 p.40**





# Lost Illusions/Illusions perdues

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Sarah Pierce/The Metropolitan Complex

USA/IRELAND, 2014

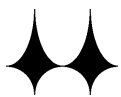
*Lost Illusions / Illusions perdues*, photo by Rita Taylor  
Courtesy the artist and Walter Phillips Gallery at The Banff Centre



**April 4–May 24**  
Opening Reception:  
Friday April 4, 7 PM

**Gallery Hours:**  
Tuesday–Saturday 11 AM–6 PM

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



 **Culture Ireland**  
Cultúr Éireann

Since 2003, Sarah Pierce has used the umbrella term “The Metropolitan Complex” to describe her practice. Despite its institutional resonance, this title does not signify an organization. Instead, it demonstrates Pierce’s broad understanding of cultural work, articulated through working methods that often open up the personal and the incidental. Central to her activity is a consideration of forms of gathering, both historical examples and those she initiates.

*Lost Illusions/Illusions perdues* is a new work that evolves across three venues, the Walter Phillips Gallery (Banff), Mercer Union (Toronto) and SBC Galerie (Montréal), between January and June 2014. In conceptualizing a three-part project across three venues in the form of a solo exhibition, she calls upon a methodology that involves accumulation and archival research. The processes of research and presentation that Pierce undertakes highlight a continual renegotiation of the terms for making art: the potential for dissent and self-determination, the slippages between individual work and institution and the proximity of past artworks.

Working with a group of art students in each location, Pierce has organized a workshop to explore the relationship between figuration, abstraction and gestural forms. In this layering of art-making, institutional histories and present actions, there is an exploration of “lost illusions,” the suppression of objects and events that had recently been the focus of attention.

# Darryl Nepinak's Throwbacks

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Darryl Nepinak  
CANADA, 2005–2012



CLOCKWISE FROM ABOVE:  
*I for NDN*; *Bannock*;  
*Good Morning  
Native America*



**March 28–April 26**

Opening Reception:  
Friday April 11, 7 PM

**Gallery Hours**

Wednesday–Saturday 11 AM–5 PM

**Paul Petro Contemporary Art**

980 Queen Street West

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Paul Petro Contemporary Art is pleased to present *Darryl Nepinak's Throwbacks*, a survey of Nepinak's "greatest hits" comprising of eight video works produced between 2005 and 2012.

*Zwei Indianer Aus Winnipeg* is a 16mm film based on the 1964 German song, "Zwei Indianer Aus Winnipeg," in which two ersatz "Indian warriors" chase a beautiful Indian maiden through the streets of Winnipeg. In *Good Morning Native America*, Nepinak hosts a cable morning show from his basement, showing off goods such as his granny's bingo card collection. *Indian* is a short experimental found footage video collage and *Tontos* is an experimental exploration of the intro to the 1950s television show *The Lone Ranger*. *I for NDN*, which Nepinak made with Clint Enns, depicts the classic spelling bee, "rez style." *Bannock* documents Nepinak's mother as she relates stories of how she learned to make bannock, and *Last of the Nepinaks* is a video of a nephew's journey.

Together with an exhibition of works by Bosnian-Canadian artist Sadko Hadzihasanovic, *Darryl Nepinak's Throwbacks* draws attention to marginalized peoples. Respectively, these programs explore Gypsy and First Nation race relations within urban contexts and the humour and pathos that can be found in the two artists' works.

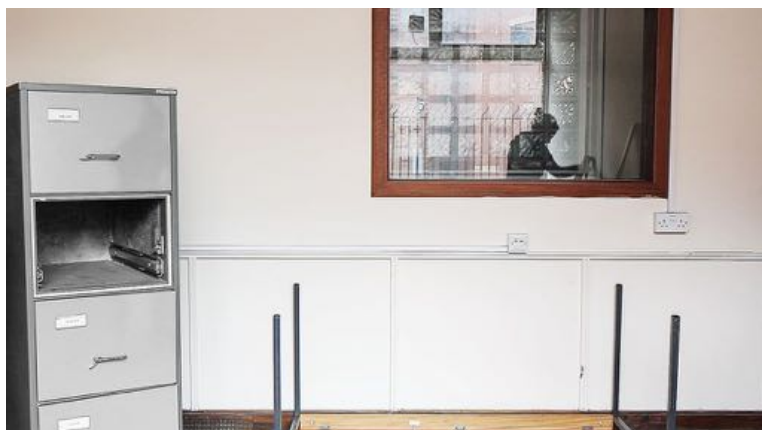
# Is there anything left to be done at all?

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Richard Ibgby & Marilou Lemmens  
CANADA, 2014



*Real failure needs no excuse (2012),*  
three-channel video



**April 12–May 9**  
Off Screen Launch:  
Saturday April 12, 2–5 PM

**Gallery Hours:**  
Monday–Friday 12–6 PM

**Trinity Square Video**  
376-401 Richmond Street West  
[trinitysquarevideo.com](http://trinitysquarevideo.com)



Trinity Square Video and the 27th Images Festival are pleased to present an unproductive production-based residency and exhibition by Montréal-based artists Richard Ibgby & Marilou Lemmens. Ibgby & Lemmens will be spending the month leading up to their exhibition in Toronto working with various collaborators to workshop the generative potential of unproductive labour and expenditure in creative work.

As artistic practices are increasingly complicit with high-performance culture in contemporary labour regimes, Ibgby & Lemmens question what would remain of the desire to act if the compulsion to produce, for the sake of productivity, were suspended. After breaking the links that bind intention with realization and effort with reward, the artists will explore what – if anything – there is left to do.

Ibgby & Lemmens' practice revolves around an exploration of the material, affective and sensory dimensions of experience that cannot be fully translated into signs or systems. The artists have an ongoing concern with bringing abstract ideas to materiality, particularly in relation to the body. Over the last few years, they have explored the rationale upon which economic actions are described and represented, and how the logic of economy has come to infiltrate the most intimate aspects of our lives.

**Richard Ibgby and Marilou Lemmens also take part in an artist talk on April 16** p. 6

# Night Visitor: The Night of Counting the Years

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Maha Maamoun  
EGYPT, 2011



**April 12–May 17**  
Off Screen Launch:  
Saturday April 12, 2–5 PM

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

**Vtape**  
452-401 Richmond Street West  
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**Vtape**  
www.vtape.org

Maha Maamoun's *Night Visitor: The Night of Counting the Years* is a snapshot of a population in a moment of upheaval. Set during the spring of 2011, the video is entirely composed of images from YouTube that were shot by men and women as they broke into Egyptian state security buildings. Away from the crowded masses and fervent protests of Tahrir Square that populated the media, Maamoun's video captures first-person experiences of men and women as they sift through the unraveling archive of an oppressive regime.

The protagonists of this video are searching through this repository of classified information, looking for answers and trying to reconcile their political condition, but mostly they unearth only fragments and debris. Maamoun stripped most of the sound from the material, placing the focus on what these citizens are choosing to look at. We see the scrawled messages left behind on a prison wall, the shiny new cars of the security forces and state officials, smashed photographs on the floor, belly-dancing costumes, desks covered in scattered paper – remains that suggest a narrative but fall short of providing specific or damning evidence. The title of the film refers to the practice of security officials arresting political activists and dissidents under the dark cover of night. In Maamoun's video, the "night visitors" are performing a reversal of sorts where, as she says, "The visited of old are now the visitors."

**Maha Maamoun also takes part in an artist talk on April 15 p. 6**

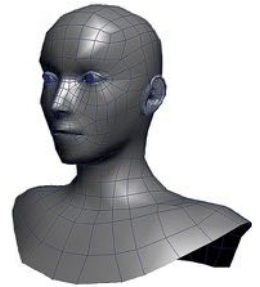
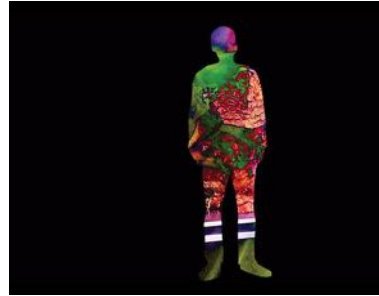
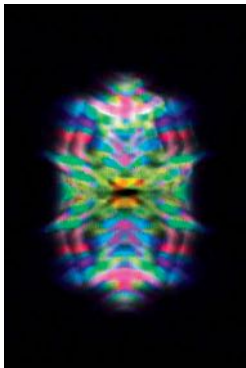
# Transcending Binaries

OFF SCREEN  
GALLERIES  
+  
INSTALLATIONS

Sarah D'Angelo, Adriana Disman, Nathan Flint, Peter Rahul,  
Bronwen Deurbrouck and Quinn Robertson

CANADA, 2014 | CURATED BY ADRIENNE CROSSMAN

CLOCKWISE FROM BELOW:  
*Modern Mantra*; *Mall Videos*;  
*Portrait of the Artist as a  
Hard Drive*; *Ominid*; Adriana  
Disman performance, photo  
courtesy of Le Petit Russe



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How does an artist explore the idea of a post-binary world within the confines of digital media – a medium that functions within a binary language? What does it look like to operate in between/outside of the either/or? *Transcending Binaries* attempts to answer these questions. Through live performance, video installation, performance video and an interactive avatar interface, the artists in this exhibition explore what it means to occupy and/or create productive spaces in which post-binary transgressions occur.

D'Angelo's *Mall Videos* challenges the social landscape of cisgendered advertising in North American shopping malls. The series questions, from a queer perspective, what happens to an ambiguous body inside such a hyper-gendered space as a shopping mall; a space in which normative gender is so acutely commodified.

In the performance series *Impossible Futures, Impossible Families*, Disman explores the precariousness, complexity and discomfort of "passing" in terms of race and sexual orientation. Originating from a series of formal conversations between herself, her mother and her grandmother, the work asks how a radical queer politics of the family can be developed *with* the family. Flint's *Portrait of the Artist as a Hard Drive* is a further exploration of identity formation through the accumulation and consumption of media and popular culture. A life-sized projection features the silhouette of the artist comprised of video content from Flint's personal digital database. The piece proposes an analogous relationship between constructed identity and collected digital artifacts.

Inspired by the ever-expanding world of online social landscapes, Deurbrouck and Robertson's interactive avatar modification interface is a queer response to the history of normative character creation in digital media. The installation allows the user to explore genderqueer and non-binary identity expression through customizable avatars, providing a broadened range of possibilities in the creation of post-gender, post-human bodies.

Finally, Rahul's video installation, *Modern Mantra*, is a meditation on the spiritual connection between the physical and digital selves. The video cycles endlessly, connecting and disconnecting simultaneously. With the near-instantaneous Wi-Fi connection of 2014, the dial-up tone has become a mantra of a generational misfit; the 90s child who identifies neither as online or offline.

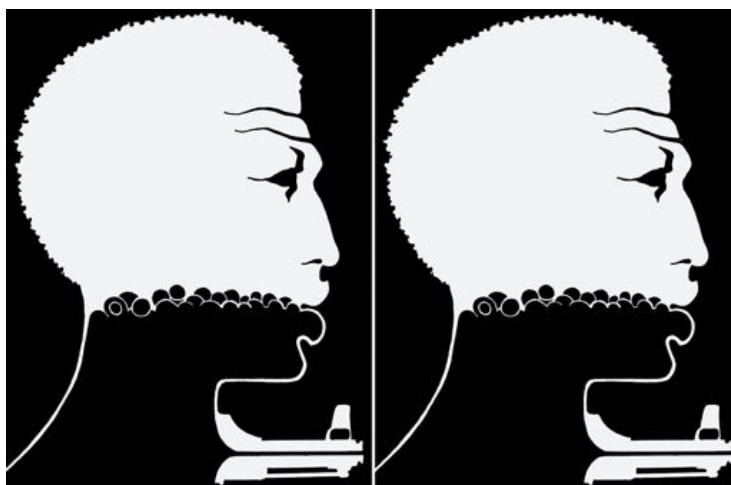
By queering the binary divisions of constructed normative categories pertaining to identity, these works begin to dismantle the hierarchical power structures that enforce them. By challenging the definitions of undesirable vs. desirable bodies, the illusion of normalcy is broken and the lack of discernible border is revealed.

# Cinéma chez les Balantes

Mathieu Kleyebe Abonnenc

FRANCE, 2011/2014

OFF SCREEN  
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+  
INSTALLATIONS



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*Des Fusils pour Banta* (*Guns for Banta*) was to be the first feature film by Sarah Maldoror, a French filmmaker of Guadeloupean descent who was a pioneering voice in the production of anti-colonialist films in Lusophone Africa in the 1960s and 70s. *Des Fusils pour Banta* was commissioned by the Algerian government, which hoped to use it as a propaganda tool for the independence struggle against Portuguese colonial rule. Before its completion, the film was confiscated by the Algerian government because of Maldoror's insistence on retaining full control over its final edit. As a result, the film never saw the light of day.

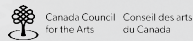
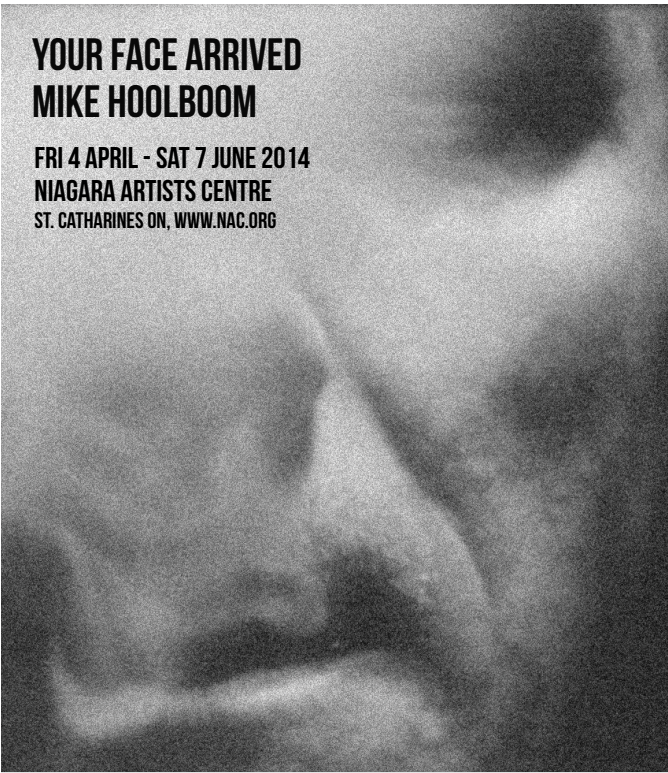
Mathieu Kleyebe Abonnenc's archival, research-based project uses this lost film to explore the production of images in the context of a revolutionary moment, and the subsequent recirculation and function of those images in the present. At the centre of this exhibition is *Foreward to Guns for Banta*, a 35mm slide projection which uses photographs from the film's production with an audio montage composed from conversations between Abonnenc and Maldoror.

The exhibition also includes a series of other print-based elements extending this archival research: a collaboration with the artist Clément Rodzielski consisting of two found and altered Romanian posters for Maldoror's best-known film, *Sambizanga*; and a pamphlet which collects the writings of Suzan Lipinska, the photographer who accompanied Maldoror during the shooting of her film.

**Mathieu Kleyebe Abonnenc also takes part in an artist talk on April 14 p. 6**

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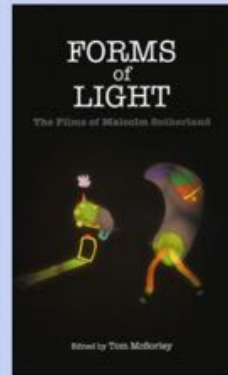


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Nadine Bariteau, *Healing in Four Steps*, 2013, digital print.

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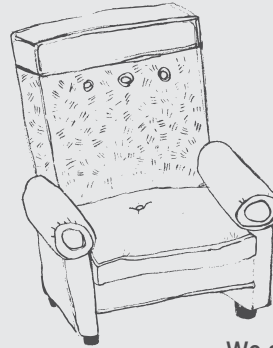
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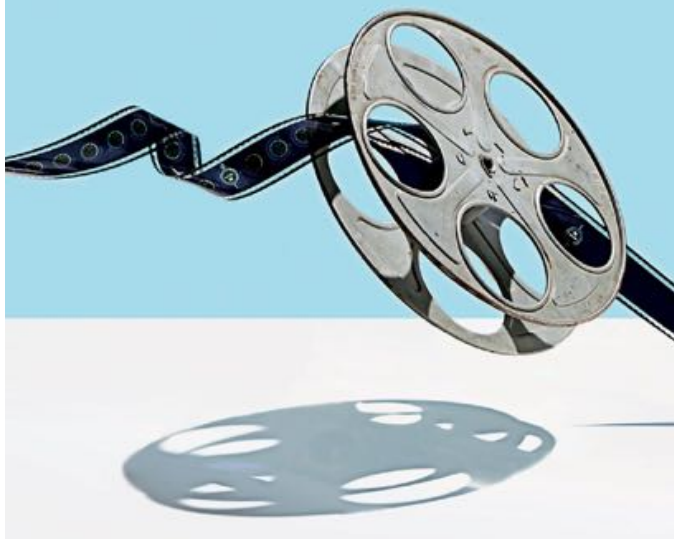
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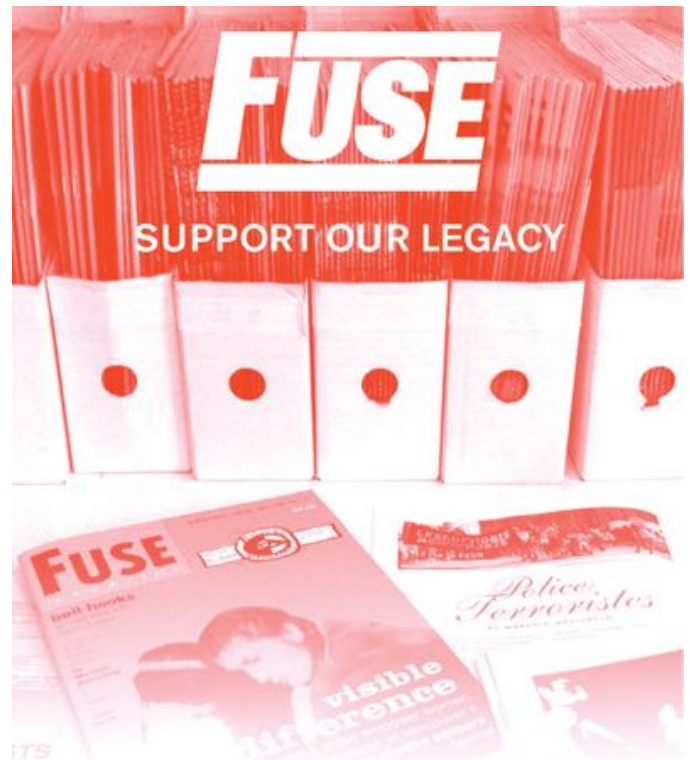


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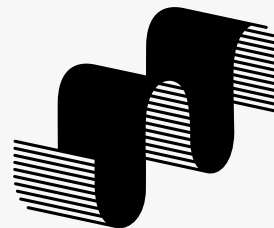
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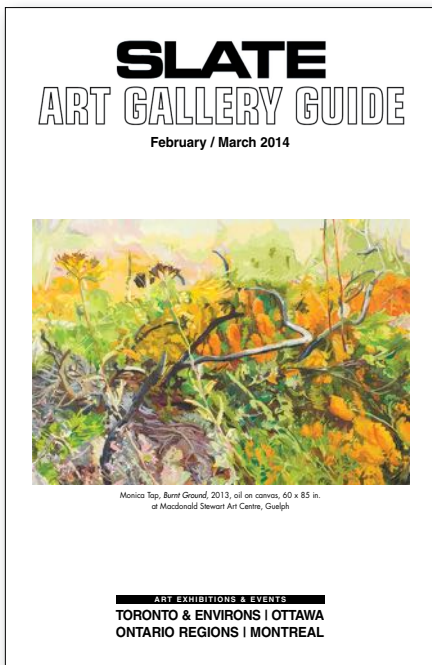
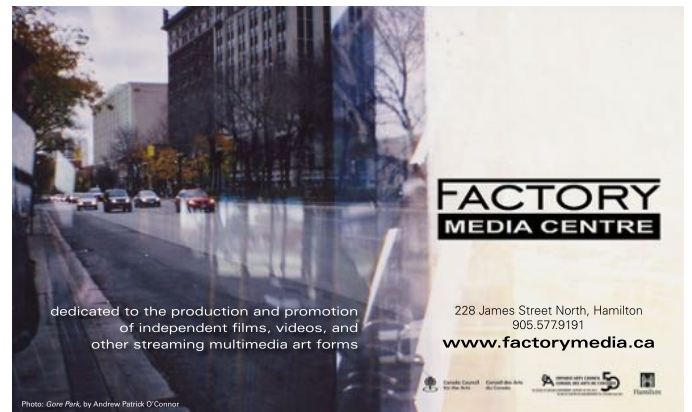
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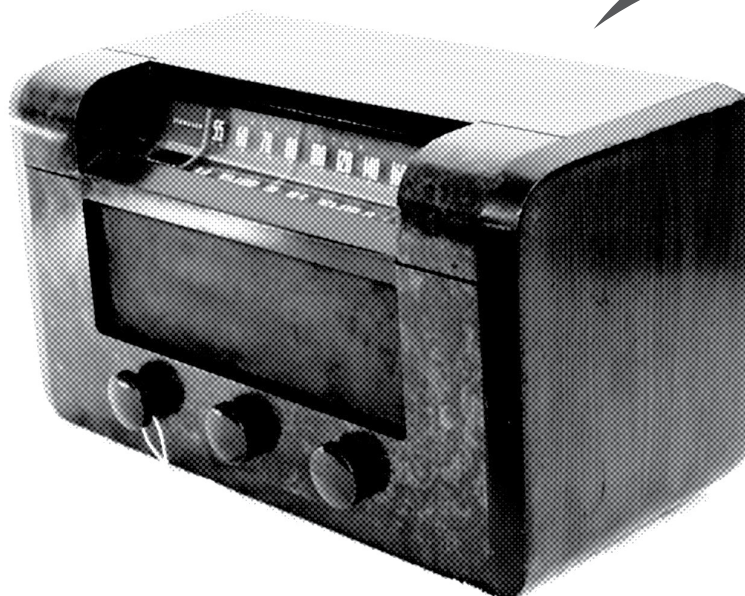
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# Advertisers Index

- Akimbo p.63  
 AluCine p.81  
 AMAAS inside front cover  
 ARCCO p.83  
 Artspace p.77  
 Autoshare p.32  
  
 Border Crossings p.87  
  
 C Magazine p.82  
 CalArts p.22  
 Canadian Film Institute p.78  
 Carbon Paper p.81  
 Carleton University p.62  
 Centennial College p.25  
 CFMDC p.7  
 Charles Street Video p.63  
 Cinemascope p.85  
 Cineworks p.60  
 CIUT p.86  
  
 David Burkes p.79  
 Deluxe p.24  
  
 Fabulous Festival of Fringe Film p.63  
 Factory Media Centre p.83  
 Fair of Alternative Art in Sudbury p.59  
  
 Fillip p.82  
 Frame Discreet p.59  
 FUSE Magazine p.81  
  
 Gallery 44 p.64  
 Gallery TPW p.64  
 Globe & Mail p.26  
  
 Humber College inside back cover  
  
 IFCO p.79  
 imagineNATIVE p.86  
 InterAccess p.64  
  
 Kassel Dokfest p.80  
 Kodak Canada p.18  
 Koffler Gallery p.20  
  
 Lakeview p.28  
 Latitude 53 p.86  
 LIFT p.21  
  
 MANO/RAMO p.78  
 Mercer Union p.64  
 Mike Weir Wines p.61  
 Modern Fuel p.77  
 Moving Images Distribution p.62  
  
 New Brunswick Filmmakers  
 Co-operative p.83  
 Niagara Artists Company p.77  
  
 Oakville Galleries p.30  
 OCADU p.8  
 Offerings p.80  
 Ontario Arts Council p.60  
 Open Space p.20  
  
 Partners in Art p.23  
 Pleasure Dome p.63  
  
 Red Pegasus p.82  
 Reel Asian p.80  
 Rivoli p.79  
 Rodman Hall Arts Centre p.78  
 Royal Conservatory p.27  
 Ryerson University p.83  
  
 SAIT p.79  
 Sheridan College p.18  
 Six Degrees Community  
 Acupuncture p.80  
 Slate p.83  
 Soho Framing p.82  
 Sony / Vistek p.34  
  
 Steam Whistle Brewing p.2  
 Super 8 Hotel p.84  
  
 TAIS p.29  
 Tattersall Sound & Picture p.78  
 TD Bank Group p.10  
 Telefilm Canada p.16  
 The Office of Gilbert Li p.61  
 The Walrus Magazine p.58  
 Toronto Film Office p.21  
 Trinity Square Video p.30  
  
 University of British Columbia p.81  
 University of Windsor p.22  
  
 Via Rail p.31  
 Video Pool p.62  
 Vtape p.19  
  
 Westbury Show Systems p.60  
  
 York University p.62  
 YYZ Artists' Outlet p.77



# Title Index

- 1972** p.46  
Sarah Morris  
sarah-morris.info
- 1997** p.37  
Byron Chan  
info@chanbyron.com
- \*\*.\*XXX\* EXTRA CREDIT  
\*\*\*a TOTAL jizzfest\*\*\***  
p.52  
Jennifer Chan  
jennifer-chan.com
- A Story of Elusive Snow**  
p.43  
Minha Park  
mmhhpark@gmail.com
- A Study in Natural Magic**  
p.38  
Charlotte Pryce  
calipman@earthlink.net
- Adorno's Grey** p.46  
Hito Steyerl  
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googlemail.com
- A Idade da Pedra** p.43  
Ana Vaz  
Le Fresnoy, Studio national  
des arts contemporains
- Andrew Lampert's Making  
Space For More** p.36  
Andrew Lampert  
andrewlampert.com
- Los Animales** p.43  
Paola Buontempo  
Marvin & Wayne
- Attica** p.41  
Sophie Michael  
info@sophiemichael.co.uk
- Axis** p.37  
John Kneller,  
CFMDC
- bbrraatss** p.39  
Ian Cheng  
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Lindsay McIntyre  
email.linds@gmail.com
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Bruno Ramos  
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- La Cueva Negra  
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Beatriz Santiago Muñoz  
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Rhayne Vermette  
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- Loubia Hamra  
(Bloody Beans)** p.44  
Narimane Mari  
Pascale Ramonda
- Brimstone Line** p.37  
Chris Kennedy  
CFMDC
- Case Study House** p.39  
Josh Romphf  
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Croissants** p.52  
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Herb Theriault  
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- Cinéma chez  
les Balantes** p.76  
Mathieu Kleyebe Abonnenc  
Marcelle Alix Gallery
- cirCling** p.37  
John Creson & Adam Rosen  
adam.b.rosen@gmail.com,  
johncreson@gmail.com
- Ckrome, Kiss Me Thru  
Phone (iPhone remix)** p.52  
Ryan Lynch  
youtube.com/  
user/ckromerecords
- Colour Opponent  
Process** p.67  
Aura Satz  
Paradise Row
- Creme 21** p.45  
Eve Heller  
sixpack
- Curse of Vacancy, The** p.48  
Taku Unami  
hibarimusic@nifty.com
- Curtains** p.70  
Lucy Raven  
lucyraven.com
- Darryl Nepinak's  
Throwbacks** p.72  
Darryl Nepinak  
Winnipeg Film Group
- Delicious Songs** p.50  
Inhan Cho  
inhancho@gmail.com
- DER SPAZIERGANG** p.50  
Margaret Rorison  
margaret.b.rorison@  
gmail.com
- Devi with Pink Stuffed  
Goat** p.66  
P. Manasaram  
Vtape
- Dry Stone Waller** p.43  
Jacob Robbinson  
and Kelvin Brown  
kelvin.brown@  
network.rca.ac.uk
- elemental ~nonostrand**  
p.52  
Brenna Murphy  
bmuernpnhay.com
- Everything is Cool** p.39  
Matthew Williamson  
matt@  
matthew-williamson.com
- Explosion no.6** p.45  
Julie Tremble  
Groupe Intervention Video
- Fire, Fences and Flight** p.66  
Ayesha Hameed  
Vtape
- Flight** p.66  
Nurjahan Akhlaq  
Vtape
- Former Models** p.39  
Benjamin Pearson  
b.seth.pearson@gmail.com
- Fresno** p.47  
Leandro Listorti  
leandro.listorti@gmail.com
- From Deep** p.57  
Brett Kashmere  
brettkashmere.com
- From Gulf to Gulf to Gulf**  
p.35  
CAMP  
computer.org
- GLOW** p.52  
Jennifer Chan  
jennifer-chan.com
- Hacked Circuit** p.51  
Deborah Stratman  
delta@pythagorasfilm.com
- House of Olga, The** p.45  
Alexandra Gelis  
info@alexandragelis.com
- How to Be a Brown Teen**  
p.66  
The Torontonians  
Vtape
- I Survived 2007** p.52  
Animated Text  
youtube.com/  
user/animatedtext
- Important Objects** p.52  
Jennifer Chan  
jennifer-chan.com
- Impossible Futures,  
Impossible Families** p.75  
Adriana Disman  
adriana.disman@gmail.com
- Infinite Debt** p.52  
Jennifer Chan  
jennifer-chan.com
- Intersect** p.66  
P. Mansaram  
Vtape
- Invasive Species** p.46  
Frank Heath  
Simone Subal Gallery
- Is there anything left  
to be done at all?** p.73  
Richard Ibgthy  
ibghylemmens.com
- It For Others** p.42  
Duncan Campbell  
LUX
- Just Like Us** p.39  
Jesse McLean  
VDB
- Life is an Opinion,  
Fire a Fact** p.38  
Karen Yasinsky  
yasinsky@earthlink.net
- Love Fighter** p.52  
Jennifer Chan  
jennifer-chan.com
- Lost Illusions/  
Illusions perdues** p.71  
Sarah Pierce  
themetropolitancomplex.com
- Mall Videos** p.75  
Sarah D'Angelo  
sarahracheldangelo@  
gmail.com
- Mercury** p.41  
Ben Coonley  
bcoonley@gmail.com
- Modem Mantra** p.75  
Peter Rahul  
peter.rahul@gmail.com
- Modern Island** p.50  
Eva Kolcze  
CFMDC
- murmurations** p.47  
Rebecca Meyers  
rammeyers@gmail.com
- nationtime** p.37  
Christine Lucy Latimer  
christinelucylatimer@  
gmail.com
- New American Classic** p.52  
Jennifer Chan  
jennifer-chan.com
- Night Visitor: The Night of  
Counting the Years** p.74  
Maha Maamoun  
mahamaamoun@yahoo.com
- Off-White Tulips** p.50  
Aykan Safoğlu  
aykanella@gmail.com
- Ominid** p.75  
Bronwen Deurbrouck and  
Quinn Robertson  
dustyc.rob@gmail.com,  
bronwen.alexandria@live.ca
- On Location** p.40  
Lucy Raven  
lucyraven.com
- one, too, many** p.49  
Manon de Boer  
Auguste Orts
- Open Outcry** p.49  
Ben Thorp Brown  
ben.t.brown@gmail.com
- Our Summer Made Her  
Light Escape** p.47  
Sasha Waters Freyer  
sasha.waters.freyer@  
gmail.com
- Paradise Springs** p.45  
Brigid McCaffrey  
brigidmccaffrey@gmail.com
- People to be Resembling**  
p.49  
The Otolith Group  
LUX
- Pond** p.37  
Deirdre Logue  
Vtape
- Portrait of the Artist as a  
Hard Drive** p.75  
Nathan Flint  
nathanwflint@gmail.com
- Prisoner's Cinema** p.38  
Joshua Gen Solondz  
roqaja@hotmail.com
- Push / Pull / Recover** p.37  
Terra Jean Long  
terrajean@gmail.com
- PXXXL** p.41  
Lauren Cook  
laurencook3@gmail.com
- Screen Saver** p.52  
Jennifer Chan  
jennifer-chan.com

# Title Index Continued

**Seeking Single White Male** p. 66  
Vivek Shraya  
Vtape

**She Look Good** p. 50  
Carly Short  
carly.short@gmail.com

**Shikisou** p. 38  
Barry Doupé and  
Yota Kobayashi  
Vtape

**Silent Citizen** p. 69  
Bambitchell  
contact@bambitchell.com

**Soundtrack** p. 46  
Łukasz Jastrubczak  
lukaszjastrubczak.com

**Space Rift** p. 37  
Nathan Saliwonchuk  
nathan@beanie.ca

**Les Statues Meurent Aussi** p. 42  
Chris Marker & Alain Resnais  
Institut-Français

**Still Life (Egg and Glass)**  
p. 43  
Parastoo Anoushahpour  
paras2.a@gmail.com

**Stumbling Block** p. 37  
Nicholas Pye  
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**Surface of Perfection, The**  
p. 37  
Heather Trawick  
heathertrawick@gmail.com

**Talking Me** p. 43  
Metrah Pashae  
metrahp@gmail.com

**Tender Feet** p. 45  
Fern Silva  
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**That First Friend** p. 47  
Chance Taylor  
chance.taylor@gmail.com

**The Present Compendium: a Comprehensive Inventory of 24 Items in 5 Volumes, in the Instance of the Present Print, on the Occasion of its Present Screening** p. 41  
Chris Hoag  
ckhoag@uwm.edu

**Them Oracles** p. 41  
Alee Peoples  
aleemichelle@hotmail.com

**This is Not a Test** p. 41  
Marisa Hoicka  
Vtape

**This Lemon Tastes of Apple** p. 38  
Hiwa K  
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**Three Minute Hells** p. 41  
Amy Halpern  
amyhalpern@mac.com

**Tiny Bird** p. 47  
Dane Komljen  
danekomljen@gmail.com

**Schleifen (to raze)** p. 39  
Juliane Henrich  
Arsenal Institute for Film and Video Art

**Totem** p. 47  
Travis Shilling  
Vtape

**Travelogue** p. 52  
Theodore Darst  
theodoredarst.net

**Une sale histoire / Une sale histoire racontée par Jean-Noël Picq** p. 46  
Jean Eustache  
Institut-Français

**Vishaparvam (Venomous Folds)** p. 38  
Vipin Vijay  
PSBT

**Versions** p. 39  
Oliver Laric  
Tanya Leighton

**Violent X** p. 51  
Evan Calder Williams

**Watermarked** p. 52  
Marco Roso

**Wildnis** p. 43  
Helena Wittmann  
wittmann.helena@gmail.com

**Working in and out of the archive** p. 68  
Pad.ma, Reena Katz, Jesal Kapadia & Brian McCarthy, Naeem Mohaiemen  
pad.ma

**Wow and Flutter** p. 49  
Jenny Brady  
jennybrady1@gmail.com

**Young Money** p. 52  
Jennifer Chan  
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# Distributors & Galleries Index

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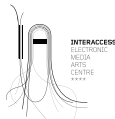
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w: lift.ca



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w: thepowerplant.org



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**Toronto Reel Asian  
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**Xpace Cultural Centre**  
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w: xpace.info



**York University  
Department of Film**  
Faculty of Fine Arts  
4700 Keele St.  
Toronto ON M3J 1P3  
w: film.finearts.yorku.ca



**YYZ**  
140-401 Richmond Street West  
Toronto ON M5V 3A8  
w: yyzartistsoutlet.org

# Artist Index & Biographical Appendix

**Mathieu Kleyebe Abonnenc**, born in 1977 in French Guyana, lives and works in Metz, France. His recent solo exhibitions include *Songs for a Mad King* at Kunsthalle-Basel, Switzerland, and *Kannibalen* at Kunstverein-Bielefeld, Germany, the Serralves Foundation in Porto, Portugal, and Pavilion in Leeds, England. Abonnenc recently took part in the Paris Triennial in the Palais de Tokyo and in group exhibitions in the Fondation d'entreprise Ricard (Paris), as well as at the ICA in Philadelphia, USA. p. 76

**Nurjahan Akhlaq** is an artist and filmmaker based in Toronto. Her films have screened at festivals internationally and won numerous awards. She has a BFA in filmmaking from Concordia University, Montreal, and an MFA from Goldsmiths College, London. p. 66

**Animated Text** is a YouTube channel that hosts videos featuring some of the vulgar and silly gifs from the animated text tumblr blog. Animated Text is a collection of 3D text gifs made by Cat Frazier for followers. p. 52

**Parastoo Anoushahpour** is a Toronto-based artist. Trained as a scenographer at Central Saint Martins College of Art & Design in London, UK, she has worked at the intersection of theatre and cinema on large-scale productions in Germany, the UK, and Canada. She is currently an MFA candidate at OCADU. p. 43

**Bambitchell** is a collaboration between Toronto-based mixed media artists Sharlene Bamboat and Alexis Mitchell. Their practice uses queer and feminist frameworks in order to reimagine borders, historical patterns of movement and mobility, labour, migration and memory. p. 69

**Jenny Brady** is an artist based in Dublin. Working primarily with the moving image, she creates experimental narrative video works. She completed an M.A. in Visual Arts Practices in 2010, and in 2013 she set up Critical Forum Dublin, a monthly artist-run moving image discussion group. p. 49

**Ben Thorp Brown** is a filmmaker and artist from New York. He received an MFA from the School of the Art Institute of Chicago and attended the Whitney Museum Independent Study Program. Recent presentations of his work include *Chance Motives*, *SculptureCenter* (New York), *Shared Spaces*, *Whitney Museum* (New York) and *Image Employment*, *MoMA PS1* (New York). p. 49

**Jacob Robinson** and **Kelvin Brown** are recent graduates from the Royal College of Art in London. Jacob is a documentary filmmaker and photographer whose work explores social and historical paradigms. Kelvin is an interdisciplinary artist concerned with the relationship between memory and emotion. p. 43

**Paola Buontempo** graduated in Audiovisual Communications from the Universidad Nacional de La Plata, Argentina. She is currently preparing her thesis. She directed the short films *Las instancias del Vertigo* (2010) and *Los Animales* (2012). p. 42

**CAMP** was founded in November 2007 by Shaina Anand, Sanjay Bhangar and Ashok Sukumaran. CAMP is not an "artists' collective" but a space in which ideas and energies gather and become interests and forms. p. 35

**Duncan Campbell** lives and works in Glasgow. His works have been featured in solo and group exhibits from the MIT List Visual Arts Center, Cambridge, Mass, (2009) to the Gwangju Biennale, South Korea (2010). p. 42

**Byron Chan** revisits the past through archival imagery and inserts his newfound perspective through the use of compositing techniques and editing. Chan's works exploit the possibility of clashes between the new and the old, revealing a complex narrative of time and technology. p. 37

**Jennifer Chan** is a multimedia artist who makes deliberately kitsch remix videos as a form of social commentary on art and gender after the Internet. Recent exhibitions include *Transmediale 2013* (Germany), *Vox Populi* (Philadelphia), *Kiasma* (Helsinki), *Abandon Normal Devices Festival* (Manchester), *Eastern Bloc* (Montréal), *Interstate Projects* (New York City) and *Future Gallery* (Berlin). Chan was born in Ottawa and raised in Hong Kong. She currently works in Chicago. p. 52

**Ian Cheng** is an artist based in New York. He studied Cognitive Science at UC Berkeley before working at Industrial Light & Magic. He received an MFA from Columbia University in 2009. p. 39

**Inhan Cho** received an MA in Media Studies from the New School, New York. He is interested in various modes of documentary and experimental filmmaking. His previous films have screened at Media City, EXiS (Seoul), New York Film Festival and Ann Arbor. He currently lives and works in Seoul, South Korea. p. 50

**Lauren Cook** is a filmmaker and a professor of filmmaking, critical theory and video game studies. Her films have screened internationally at events including the Brighton Film Festival and the Cannes Film Festival. She has received funding and grants from the Museum of Contemporary Cinema Foundation, the Women's Education and Leadership Fund, Microsoft and Visa. p. 41

**Ben Coonley** is an electronic media and performance artist based in Brooklyn. His works have been presented on YouTube, RuTube, Vimeo, Dailymotion, LiveLeak and venues including MoMA PS1's "Greater New York: Cinema," *Performa*, *The New Museum for Contemporary Art*, the *Moscow Biennale* and *Images*. He teaches at Bard College. p. 41

**Adrienne Crossman** is an artist, educator and curator. A graduate of OCAD University, she holds a BFA in Integrated Media. She has completed numerous residencies and worked at Vtape and Charles Street Video. She currently works as a class assistant at OCAD University. p. 75

**Sarah D'Angelo** is a visual artist and storyteller. Dabbling in time-based media, her work aims to capture the spontaneous narratives that comprise our disparate realities. She is currently studying Illustration at OCADU. p. 75

**Theodore Darst** is an artist based in Chicago. His videos, prints and interactive digital environments have been exhibited at numerous venues including the Museum of the Moving Image (NYC). He was a 2013 HATCH Projects Artist in Residence at the Chicago Artists Coalition and is a 2016 MFA candidate at Bard. p. 52

**Manon de Boer** completed her artistic education between schools in Rotterdam and Amsterdam. Her works have been exhibited internationally and have been included in numerous film festivals from Hong Kong to Marseille. De Boer currently teaches at the School of Arts in Ghent and ERG in Brussels. p. 49

Hailing from Calgary, **Bronwen Deurbrouck** is a Toronto-based visual artist interested in video game development and animation. She is currently pursuing a BFA in the Digital Painting and Expanded Animation program at OCADU. p. 75

**Adriana Disman** is a performance artist and curator based in Toronto and Montreal. Her work deals with critical race and post-/anti-colonial feminisms, as well as queer theory. Disman is the curator of *LINK & PIN*, a performance art series based out of hub 14 in Toronto. p. 75

**Barry Doupé** is a Vancouver-based artist primarily working with computer animation. He graduated from Emily Carr University with a BA in Media Arts. His films have been screened throughout Canada and internationally including at the Ann Arbor Film Festival, the International Film Festival Rotterdam and the Lyon Contemporary Art Museum. p. 38

**Jean Eustache** was born on November 30, 1938 in Pessac, Gironde, France. He was a director and editor, known for *The Mother and the Whore* (1973), *My Little Loves* (1974) and *Robinson's Place* (1963). p. 46

**Nathan Flint** is a Toronto-based artist, working toward a BFA in Integrated Media at OCADU. His art practice includes video, publication and text-based works that explore the relationship between the agency of the self and the peripheral technologies that inform our sense of identity. p. 75

**Alexandra Gelis** is a Colombian-Venezuelan artist living and working in Toronto. Her studio practice combines new media, installation and photography with custom-built interactive electronics. She has exhibited internationally in North and South America. p. 45

**Amy Halpern** is a filmmaker and artist who works with light, camera and movement. She has been making abstract films since 1972. In addition to her own films, she has worked as a gaffer and cinematographer on numerous projects and has taught film and writing at many schools. p. 41

**Ayesha Hameed** is an artist and writer who is a lecturer and joint program leader in Fine Art and History of Art in the Department of Visual Cultures at Goldsmiths, University of London. Her practice includes performance, video and text, and examines borders, migration and detention. Her essays have been printed in various publications. p. 66

**Frank Heath** was born in 1982 in St. Joseph, Missouri. He lives and works in New York. Two-person shows include *Bcc*: (with Brendan Meara), *Roots and Culture*, Chicago and *Econoline 1* (with JJ PEET), Videotage Gallery, Hong Kong. Past group shows and screenings include *Single Channel*, Soho House, Miami, and *Force meat*, Wallspace, New York. p. 46

**Eve Heller** is an American filmmaker based in Vienna. Her work has been shown at the New York Film Festival, the Whitney Museum of American Art, the Pacific Film Archives, the International Film Festival Rotterdam and the Austrian Filmmuseum in Vienna. p. 45

Born in 1983, **Juliane Henrich** is a filmmaker based in Berlin. She studied writing, film and media art in Leipzig, Berlin and Jerusalem. Her works have been shown at several festivals and exhibitions – among them the International Short Film Festival Oberhausen, Berlinale/Forum Expanded and ZKM Karlsruhe. p. 39

**Shai Heredia** is a filmmaker and curator of film art. She founded Experimenta – the international festival for experimental cinema in India – in 2003 in Mumbai. Shai has also curated experimental film programs for various film festivals. Shai holds an MA in documentary film from Goldsmiths College, London. She is currently a program executive at the India Foundation for the Arts, Bangalore. p. 66

**Chris Hoag** lives and works in Milwaukee, Wisconsin. He attended the University of Wisconsin-Milwaukee where he majored in film, philosophy and art history. His 16mm films have screened across North America. p. 41

Described as a “rising star” by Paul Aguirre-Livingston in *The Grid*, **Marisa Hoicka** is a bilingual Canadian artist working in video, installation, painting, performance art and fibres. Hoicka's videos and installations are shown from Vancouver to Montreal. She has a BFA in Studio Arts from Concordia University. p. 41

**Ibghy & Lemmens'** practice is concerned with bringing abstract ideas to materiality, particularly as they are confronted with the human body. Based in Montreal and Durham-Sud, Quebec, Ibghy & Lemmens have been working in collaboration since 2002. Their work has been shown at La Filature, Mulhouse, France (2013); Henie Onstad Kunstsenter, Norway (2013); Centre for Contemporary Arts (CCA), Glasgow (2012); and the Sharjah Biennial, UAE (2011). p. 73

**Łukasz Jastrubczak**, a multimedia artist living and working in Krakow, observes his surrounding reality through the filter of culture – often through classic and cult movies, television and pop culture. His work has been exhibited at venues including the Museum of Modern Art in Warsaw, Gallery Talk as part of the Berlin Biennale and other venues. p. 46

Born in 1975 in Sulaymaniyah, Iraq, **Hiwa K** lives and works in Berlin as a political refugee. Hiwa K creates performances in public spaces that address cultural paradoxes, the figure of the amateur artist and the dissemination of knowledge. Some of his projects include: *For A Few Socks of Marbles*, *As If It Was Here Long Before* and *Chicago Boys While We Were Singing They Were Dreaming*. p. 38

**Jesal Kapadia** works in various mediums: the book, the archive, the photograph, experimental film, video and performance. Jesal has collectively edited art for Rethinking Marxism as well as organized and participated in events with members of the 16beaver group. She has also taught and developed many courses and seminars at various schools, and is currently a lecturer in the department of ACT at MIT. p. 68

**Reena Katz** works with the transmission and reception of sonic information present in the human voice. She uses live and recorded talking, whispering, yelling and listening to consider bodies as sites of knowledge, and communication as a social and political practice. Her projects have been performed, played, and exhibited widely in North America and Europe. Katz is currently acting director of Galerie SAW Gallery in Ottawa. p. 68

**Brett Kashmere** is a Canadian-born, US-based filmmaker, curator and writer. Combining traditional research methods with materialist aesthetics and hybrid forms, Kashmere's experimental documentaries explore the intersection of history and (counter-) memory, geographies of identity, popular culture and the politics of representation. p. 57

**Chris Kennedy** is an independent filmmaker, film programmer and writer based in Toronto. In the past he has programmed for Images Festival and Pleasure Dome. He is currently working as a programmer at Early Monthly Segments and TIFF Cinematheque's The Free Screen and he is the new executive director of the Liaison of Independent Filmmakers of Toronto. His experimental films have screened around the world. p. 37

Born in Geneva, **John Kneller** grew up in Hudson, Quebec, and moved to Toronto in 1985. He attended the University of Toronto, where he earned a BA in Cinema Studies. His recent works have gained critical attention both locally and abroad. John Kneller is currently a full-time professor in the Media Arts Film program at Sheridan College in Oakville, Ontario. p. 37

**Yota Kobayashi** (born in Nagoya, Japan, in 1980) is a composer teaching computer-music composition and sound design at Langara College in Vancouver. Pursuing his doctorate in composition at the University of British Columbia, he is conducting research on musical affordance in human-computer interactive performances. p. 38

**Eva Kolcze** is a Toronto-based artist and filmmaker. Her work has screened locally and internationally at Anthology Film Archives, The International Rotterdam Film Festival, Nuit Blanche, Experiments In Cinema and Antimatter Film Festival. p. 50

**Dane Komljen** was educated in film directing at the Faculty of Dramatic Arts in Belgrade. Currently, he is studying at Le Fresnoy, France. His films have been presented at Festival de Cannes, International Film Festival Rotterdam, FID Marseille and Sarajevo Film Festival. p. 47

Born in the mid-70s in the Midwest, **Andrew Lampert** primarily produces films, videos and live performances. Over the last decade his works have been widely exhibited at festivals (NY Film Festival, Rotterdam International Film Festival, Kill Your Timid Notion), cinemas (BFI, Light Industry), performance venues (The Kitchen, NYC & The Center for Contemporary Art, Glasgow), museums (The Getty Museum, Los Angeles & The Whitney Museum of American Art) and elsewhere. Lampert lives in Brooklyn and also works as curator of collections at Anthology Film Archives. p. 36

**Oliver Laric** lives and works in Berlin. He studied at the Universität für angewandte Kunst Wien. Laric's first solo exhibition in Germany, *Be Water my Friend*, took place at Tanya Leighton Gallery, Berlin in 2012. His video work *Versions* (2012) premiered at Art Statements, Art|43|Basel. Laric is a co-founder of the VVORK platform. work.com p. 39

**Christine Lucy Latimer** is an avant-garde filmmaker and photographer. Her works over the past decade have been featured across five continents in over 100 film festivals and gallery installations. She currently lives and works in Toronto. p. 37

After graduating from filmmaking school, **Leandro Listorti** attended film and writing workshops and shot a series of short films in Super 8. In 2010 he directed *Los jóvenes muertos* (*Dead Youth*) which won Best Film at Les Écrans Documentaires and screened at Viennale, DocsLisboa, IDFA, among others. p. 47

**Deirdre Logue** holds a BFA from the Nova Scotia College of Art and Design and an MFA from Kent State University. She was a founding member of Media City, the executive director of the Images Festival, executive director of the CFMDC and is currently the development director at Vtape. Logue also directs the F.A.G. Feminist Art Gallery with her partner/collaborator Allyson Mitchell. deridrelogue.com p. 37

**Terra Long** is a Toronto-based independent film and video maker. She creates tapestry-like works that draw on personal narrative, history and the spaces between the real and the imaginary. p. 37

**Ryan Lynch** is an upcoming rapper from the Chicago suburb Waukegan. p. 52

**Maha Maamoun** lives and works in Cairo. She is one of the founding members of the Contemporary Image Collective (CiC), a space for contemporary art and culture in Cairo. Maamoun's works have been shown widely at international exhibitions and screenings including Meeting Points 7 at MuKHA in Antwerp, Belgium, the Museum of Modern Art, New York, the Haus der Kunst, Munich (2010), the ICA, Philadelphia and Homeworks 5, Beirut. p. 74

**P. Manasaram** completed his studies at the State Academy of Fine Arts in Amsterdam in 1964, and has exhibited internationally ever since. He worked extensively with Marshall McLuhan over the course of two decades, championing digital film and the photographic image, in addition to his collage work. p. 66

**Narimane Mari** was born in Algiers in 1969. She has contributed to the development of contemporary art galleries and has initiated a collection of photographic books. In 2001, she produced her first cinema film, *L'arpenteur*, which won the Jean Vigo award. p. 44

**Brigid McCaffrey** is a Los Angeles-based film and video artist working with documentary practices. Her films have screened at various venues including the Ann Arbor Film Festival, where *Castaic Lake* was awarded Best Cinematography. She received an MFA in Film and Video from CalArts in 2009. p. 45

**Brian McCarthy** is a writer and curator living in Brooklyn, NY, and Cambridge, Massachusetts. He has been involved with the experimental film and video community in New York City since 1999, having worked for experimental spaces such as Anthology Film Archives, the Filmmaker's Coop and EAL. p. 68

**Lindsay McIntyre** is a film artist from Edmonton. Specializing in analogue film works using documentary, experimental and handmade techniques, her films address portraiture, place and form. She has an MFA (Film Production, Concordia, Montreal) and is the Canada Council for the Arts recipient of the Victor Martyn Lynch-Staunton Award for Media Arts in 2013. p. 50

**Jesse McLean** is a media artist whose research is motivated by a deep curiosity about human behaviour and relationships. Her works have been presented at museums, galleries, and film festivals worldwide along with being featured in various print publications. She teaches at the University of Iowa in the Department of Cinematic Arts. p. 39

**Rebecca Meyers** is a filmmaker and programmer living in the foggy foothills of Pennsylvania's Susquehanna River Valley. She programs film and teaches at Bucknell University. She began filmmaking and showing in the Midwest, fertile ground for 16mm production and exhibition. p. 47

**Sophie Michael** lives and works in London. Michael studied at Slade School of Fine Art and graduated from Royal Academy Schools, London. She was the recipient of the Prince of Wales Bursary for the Arts at the British School at Athens. Her works have been shown at events including Young London and the Melbourne International Film Festival. p. 41

**Naeem Mohaiemen** uses essays, photography and film to explore histories of the international left, hyphenated migrant identities and utopia-dystopia slippage. His work has been shown at the Sharjah Biennial, Manifesta, Whitney Biennial, and L'Institut de Islam, Paris. p. 68

**Sarah Morris** is an artist living in New York and London. Her work has been exhibited in numerous exhibitions including recent solo shows at Kunsthalle Bremen; Gallery Hyundai, Seoul; and Wexner Center for the Arts. p. 46

**Brenna Murphy** received her BFA from the Pacific Northwest College of Art in Portland, Oregon. She has exhibited throughout the United States and internationally in Monterrey, Milan, Berlin, London, Paris, Rome, the Netherlands and Sweden. p. 52

**Darryl Nepinak**, a Saulteaux from the Ojibwe Nation, works as an arts facilitator with inner city youth in Winnipeg. Nepinak's films have screened at numerous venues around the world including the imagiNATIVE Film + Media Art Festival in Toronto, and the Berlin Film Festival in Germany. He is currently writing a television pilot for APTN and is directing 10 short films with the National Film Board of Canada. p. 72

**Johnson Ngo** is a Toronto-based artist who works in performance and sculpture. Ngo's research explores connections and disjunctions between his gaysian identity and Western queer culture. Ngo is currently the curator-in-residence at the Blackwood Gallery. p. 37

Founded by Anjalika Sagar and Kodwo Eshun in 2002, **The Otolith Group** has grown as a collaborative platform that seeks to rethink the dynamics of cultural production under conditions of unstable global conditions. Films, artworks, exhibitions, curated programs, and publications are collectively conceived by the two artists, and research forms the basis of the practice. p. 49

**Minha Park** is a media artist and filmmaker who lives and works in Los Angeles and Seoul. She received her MFA from CalArts in 2013. Her recent interest is how cultural, social, and political context affects one's way of "seeing." p. 43

As an Iowa Arts Fellowship recipient, **Metrah Pashaee** is working on her MFA in Film and Video Production at the University of Iowa. For Pashaee, the moving image is a complex process of structure-making and concept-building which mutates into a humour-filled collage. p. 43

**Benjamin Pearson** (b. 1984, Toronto) is an artist based out of Chicago. His video and performance work is concerned with the history of the present, its peripheries and contingencies. He has recently exhibited at CPH:DOX (Copenhagen), Gene Siskel Film Center (Chicago), the Lincoln Center (NYC) and BRIC (Brooklyn). He is currently an instructor at the School of The Art Institute of Chicago. p. 39

**Alee Peoples** is a proud Oklahoman currently living in Los Angeles. She maintains a varied artistic practice that involves screen-printing, sewing and sculpture. She has taught youth classes at Echo Park Film Center and is planning a film tour with her friend, Cosmo. p. 41

**Sarah Pierce** lives in Dublin. Recently her works have been exhibited at Cornerhouse, Manchester; CCS Bard, Annandale-on-Hudson; the National College of Art and Design, Dublin; the Irish Film Institute, Dublin; the Showroom, London; Tate, London; and the Institute for Contemporary Arts, London. Pierce is a PhD candidate in the Department of Visual Cultures at Goldsmiths College, University of London. p. 71

**Charlotte Pryce** has been making films and optical objects since 1986 and her works have screened throughout the world. She has taught experimental film at various institutions and is currently a faculty member at the California Institute of the Arts. In 2013 the Los Angeles Film Critics Association honoured her with the Douglass Edwards Award for best experimental cinema achievement. p. 38

**Nicholas Pye** was born in Torquay, England in 1976. He lives and works in Toronto. Nicholas completed his undergraduate degree at the Ontario College of Art and Design in 2002 and his Masters of Fine Art degree at Concordia University in cinema production in 2005. p. 37

**Peter Rahul** is a Toronto-based new media artist and OCADU graduate specializing in glitch methodologies and vintage video hardware. As a techno-archaeologist, Rahul hopes to better understand the limitations of failed technologies to revitalize their nostalgic aesthetic. p. 75

**Bruno Ramos** was born in Lisbon, Portugal in 1975. He studied photography, cinema and critical studies in contemporary art. He holds a Masters degree in documentary filmmaking from Goldsmiths College in London. In 2006 he won the BES Revelation award in Portugal and in 2010 he was awarded the Gulbenkian Foundation development grant. He currently works and lives in London. p. 50

**Lucy Raven** lives in New York City and Oakland, California. Her works have been included in exhibitions and screenings internationally including the Hammer Museum, LA (2013); Whitney Biennial (2012); and *11 Rooms*, Manchester International Festival, Manchester (2011). She currently teaches at the Cooper Union School of Art and the School of Visual Arts in New York. p. 40

**Quinn Robertson** is a multi-disciplinary visual artist and musician from Calgary, living and working in Toronto and currently pursuing a BFA in the Sculpture & Installation program at OCADU. p. 75

**Josh Romphf** has a body of work that ranges from 16mm filmmaking to computer programming. His works have exhibited at venues including Media City and TIFF Cinematheque (The Free Screen), and were selected for the retrospective *Beyond Region: Heritage and Experimental Film in London 1965–2012*. p. 39

**Margaret Rorison** is a filmmaker and curator from Baltimore. She is interested in the potentials of storytelling through the use of projection and sound. She is the co-founder and curator for a roaming experimental film series (*Sight Unseen*) and holds an MFA from The Maryland Institute College of Art. p. 50

**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 experimental films and videos which explore their interest in the improvisational shooting of abstract, real-time performances. p. 37

**Marco Rosso** is a New York-based photographer/filmmaker who is a regular contributor to *DIS* magazine. p. 52

**Aykan Safoğlu** lives and works in Berlin and Amsterdam. He holds an MA from UdK Berlin and an MFA degree in Photography from Bard College. He has been a member of the queer curatorial collective "ğ" (soft g) and, as of January 2014, he is an artist-in-residence at the Rijksakademie van beeldende kunsten, Amsterdam. p. 50

**Nathan Saliwonchyk** is a multimedia artist working in Guelph, Ontario. His practice synthesizes digital and analogue media, and often plays with the devices of "enstranging" the familiar for the experience of "otherworldliness." p. 37

**Beatriz Santiago Muñoz** is an artist living and working in San Juan, Puerto Rico. Recent exhibitions include: *The Black Cave*, Gasworks, London; *Capp Street Project: Beatriz Santiago Muñoz*, CCA Wattis; and *Post-Military Cinema* at Transmission Gallery for Glasgow International. p. 47

**Aura Satz** is a London-based artist who has performed, exhibited and screened her work nationally and internationally, including at Tate Modern, the Hayward Project Space, Barbican Art Gallery and BFI Southbank. She is represented by Paradise Row Gallery. p. 67

A filmmaker and playwright, **Travis Shilling** makes works that reflect his rich imagination and exceptional skill. Travis has exhibited in Canada, Europe and the US and some of his works have been featured at the National Museum of American Indian in NYC as well as at the Santa Fe Independent Film Festival. p. 47

**Carly Short** is a filmmaker living and working in Los Angeles. She received her MFA at the California Institute of the Arts. Her films have shown at the Dance on Camera Film Festival in New York, Women in Film Festival in Cambridge, RedCat in Los Angeles and BAFICI in Buenos Aires. p. 50

**Vivek Shraya** is a Toronto-based multidisciplinary artist working in music, performance, literature and film. His most recent film, *What I LOVE about being QUEER*, has expanded to include an online project and book with contributions from around the world. p. 66



**Fern Silva** was listed as one of the top 25 filmmakers for the 21st century in *Film Comment's* "Avant-Garde Filmmakers Poll" and is the recipient of the Gus Van Sant Award from the Ann Arbor Film Festival. He received a BFA from Massachusetts College of Art, and an MFA from Bard College. p. 45

**Joshua Gen Solondz** is a film/media artist and musician from Los Angeles. Many of his works have been shown around the world including at MoMA's Documentary Fortnight, UnionDocs, Harvard Film Archive and Parsons Hall Project Space. With a degree from Bard College, Josh is currently an MFA candidate at CalArts. p. 38

**Hito Steyerl** teaches New Media Art at the University of the Arts in Berlin. She studied at the Academy of Visual Arts in Tokyo, the University of Television and Film in Munich and obtained a Ph.D. in philosophy from the Academy of Fine Arts, Vienna. She has published widely, including on websites e-flux and eicpc, and has recently published *The Wretched of the Screen* with Sternberg Press. p. 46

**Deborah Stratman** is an artist and filmmaker interested in landscapes, systems and control. Recent projects have tackled sinkholes, surveillance, freedom, the paranormal, sonic warfare, faith, raptors and comets. She lives in Chicago where she teaches at the University of Illinois. p. 51

**Chance Taylor** makes films that explore the ways in which we interact with each other and our environment, the distance between our ideals and our actions and how we limit ourselves by creating mental prisons. Using lo-fi techniques and formal experimentation, they offer a reflective experience that is both critical and empathetic. p. 47

**Herb Theriault** uses handmade film techniques (hand processing, scratching, bending, crumpling, homemade developers) to explore some of the more subtle linkages that exist between us, technology and nature. p. 45

**The Torontonians** are a Parkdale-based art collective, working in collaboration with research-art atelier Mammalian Diving Reflex. They create performances, give lectures, make videos, dance on the street, hassle drunk guys, take photographs, check cellphones, sing songs, play cellos, draw bunnies, take the TTC, ride BMX and do volunteer hours. p. 66

**Heather Trawick** is a Los Angeles-based artist. She received her BFA from Concordia University, and is currently completing her MFA at CalArts. Her works have screened at The New York, Chicago and Brooklyn Underground Film Festivals and the Echo Park Film Center. p. 37

**Julie Tremble** holds a master's degree in film studies and a bachelor's degree in cinema and philosophy. Her work has been exhibited in artist-run centres and galleries as well as at various festivals across Canada. In 2013, she received the Conseil des arts et des lettres du Québec award for best work in art and experimentation, presented as part of the 31e Rendez-vous du cinéma québécois. p. 45

**Taku Unami** was born in Tokyo in 1976. He is a composer and improviser working with assorted instruments, including the guitar, mandolin, contraguitar, laptop and vibrating objects. He also runs the influential label Hibari Music and co-organizes the Tokyo concert series Chamber Music Concerts with Taku Sugimoto and Masahiko Okura. p. 48

Currently living in France, artist and filmmaker **Ana Vaz** received her BA from the Royal Melbourne Institute of Technology in Cinema Studies followed by a Masters in Cinema and Visual Arts at Le Fresnoy, Studio National des Arts Contemporains. Her work encompasses films and installations, slipping between fiction and history, flatness and volume. p. 43

**Rhayne Vermette** is an artist from Winnipeg. She is the current successor of the MB Cold Storage Co. – Manitoba's premiere decedent repository. Under her influence, the MD Cold Storage Co. is primarily interested in preserving film and photographic content which eternalize Winnipeg's starving artist qualities. p. 38

**Vipin Vijay** graduated from SRFTI, Calcutta, and in 2003 received the Charles Wallace Arts Award for research from the British Film Institute, London, and India Office Records, London. His films have won the short Tiger Award (Rotterdam), National Award (India), Golden Pearl (HIFF), Kodak Award, Kerala State Film Award, IDPA Award and the John Abraham National Awards. p. 38

**Sasha Waters Freyer** makes films, videos, photographs, pillows, dresses and curtains. She is the chair of the Department of Photography and Film at Virginia Commonwealth University. p. 47

**Evan Calder Williams** is a writer, theorist and artist. He is the author of two books, *Combined and Uneven Apocalypse* and *Roman Letters*, and he writes for *Film Quarterly*, *Mute* and *The New Inquiry*. His performances have been presented at the Whitney Biennial, New York; Serpentine Gallery, London; Artists Space, New York; and Tramway, Glasgow. p. 51

According to his website, **Matthew Williamson** makes "internet art/stuff on the internet." p. 39

**Helena Wittmann** was born in 1982 in Neuss, Germany. She studied theatre, media studies and Spanish in Erlangen and Hamburg. Wittmann has studied since 2007 at Hamburg Academy of Fine Arts and lives and works in Hamburg. p. 43

**Karen Yasinsky** is an artist and filmmaker working in animation and drawing. Her work has been exhibited at the Ann Arbor Film Festival where she won the Leon Speakers Award for Best Sound Design. She is the recipient of a Guggenheim Fellowship, a Baker Award and is a fellow of the American Academy in Berlin and the American Academy in Rome. p. 38

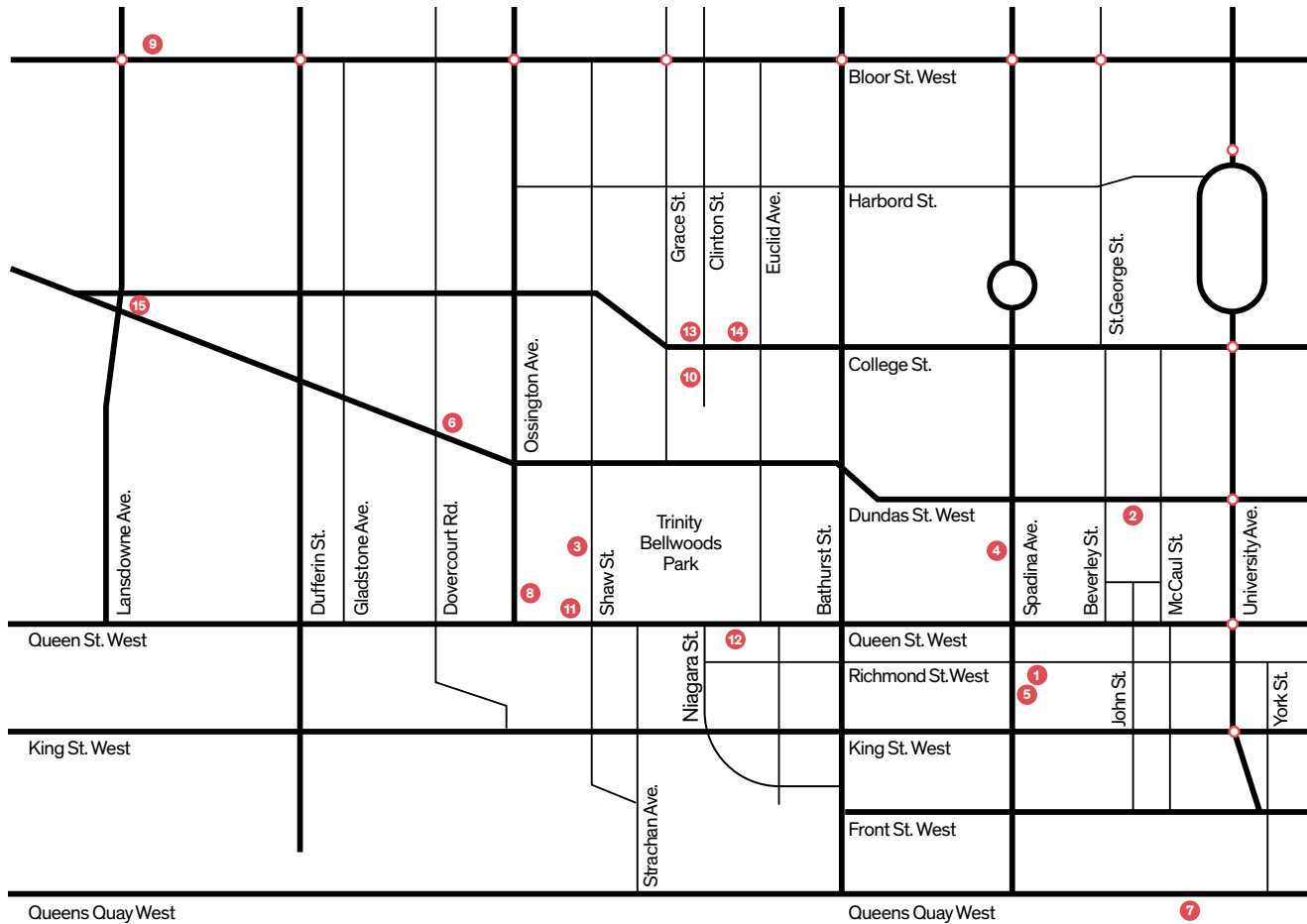
**Tirdad Zolghadr** is a writer and curator. His writing includes novels, criticism and essays on contemporary art. He has contributed to *Frieze*, *Parkett*, *Bidoun* and *Cabinet*, among other publications. Curatorial work includes a number of discrete, durational projects such as *Lapdogs of the Bourgeoisie* (with Nav Haq), as well as biennial settings in Taipei, Venice and Sharjah. As faculty member at the Center for Curatorial Studies, Bard College NY, Zolghadr was editor of *Red Hook*, an online journal for curatorial studies. The working title of his third novel is *Headbanger*. p. 46

# Venues

Toronto

○ Subway Stop

↑ N



**1** 401 Richmond Street West  
Venues:

- **A Space** ♿  
Suite 110
- **Gallery 44** ♿  
Suite 120
- **The Images Festival** ♿  
Suite 448
- **Trinity Square Video** ♿  
Suite 376
- **Urbanspace Gallery** ♿  
Suite 117
- **Vtape** ♿  
Suite 452
- **YYZ Artists' Outlet** ♿  
Suite 140

**2** **Art Gallery of Ontario**  
317 Dundas Street West

- **Frank Restaurant** ♿
- **Jackman Hall** ♿  
McCaul Street Entrance

**3** **Artscape Youngplace** ♿  
180 Shaw Street

**4** **Chinatown Centre Mall** ♿  
222 Spadina Avenue  
Lower Level, Unit 19D

**5** **CineCycle** ♿  
(accessible through  
back entrance only)  
129 Spadina Avenue  
(down the laneway)

**6** **Gallery TPW**  
1256 Dundas Street West

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

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

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

**10** **Monarch Tavern** ♿  
12 Clinton Street

**11** **Paul Petro  
Contemporary Art**  
980 Queen Street West

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

**13** **Royal Cinema** ♿  
608 College Street

**14** **Soundscape** ♿  
572 College Street  
Catalogues and tickets for  
select events available here

**15** **Xspace Cultural Centre** ♿  
303 Lansdowne Avenue,  
Unit 2



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