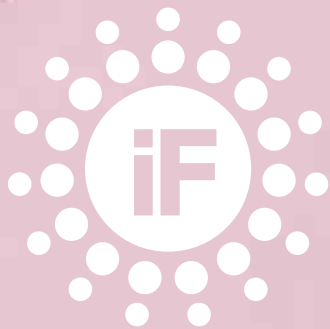




IMAGES FESTIVAL



April 9–18, 2015

Expanding cinema since 1988
imagesfestival.com

HERE, IMAGINATION IS THE NEW CURRENCY



OCAD University is a place for makers and scholars; for research, experimentation and change. Our Graduate Studies programs offer advanced experiential learning — spanning the fields of art and design histories, criticism and curatorial practice, inclusive design, business innovation and foresight, digital media, and the studio art and design we've been teaching for 138 years.

Are you ready to embrace a creative future? Enjoy unrivaled opportunities to practice with expert faculty in studios, labs and through exceptional internships.

ocadu.ca/graduatestudies



Table of Contents



Opening Night! p. 37

Turner Prize nominee **Phil Collins** (UK) brings Glasgow to life in this feature film *Tomorrow is Always Too Long*.

Closing Night! p. 67

Closing Night brings together a variety of LIVE acts, featuring **Walter Scott**, **Stephanie Comilang**, **Erik van Lieshout**, and a live scoring of **Joyce Wieland** classics by **10,000 Horses**.

2015 Canadian Artist Spotlight Iris Ng p. 42



Educational + Public Programming p. 29

Delve deeper into the festival through workshops, tours, public programming and daily artist talks served with FREE pie and coffee! Check out our online projects on **iPod** and guest writers on the **Images Blog**!

On Screen p. 35

On Screen brings together local and international filmmakers, with feature length works by **Lav Diaz**, **Kevin Jerome Everson**, **Barbara Loden**, as well as Images' renowned curated shorts programs featuring films/videos by **Jean-Paul Kelly**, **Jodie Mack**, **Greg Staats**, **Alee Peoples** and many more.

Live Images p. 60

Live Images embraces and explores traditions of performance that intersect with moving images. From happenings at the Chinatown Centre with **Casey Wei**, to documenting *How Many Performance Artists Does it Take to Change a Light Bulb* with **Jess Dobkin**, these programs redefine the live experience.

Off Screen p. 68

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, including works by **Jacqueline Hoang Nguyen**, **Isabell Spengler**, **Rashaad Newsome** and many more. Opening receptions, walking tours and artist talks are scheduled throughout the festival.

Funders + Sponsors p. 3

Festival Calendar p. 4

Ticket Information + Membership p. 7

Masthead p. 9

Jury + Awards p. 10

Letters of Welcome p. 11

Title Index p. 88

Artist Index + Biographical Appendix p. 89


Distributors + Galleries Index p. 94

Advertisers Index p. 94

Community Partners p. 95

Venue Map p. 96

 @imagesfestival

 imagesfestival

 facebook.com/imagesfestival

WEB imagesfestival.com

BLOG imagesfestival.tumblr.com

DRINK
STEAM WHISTLE
PILSNER



DO ONE THING REALLY, REALLY WELL.

Many Thanks to Our Funders and Sponsors

Public Funders



Sponsors



Calendar

Free Daily: Images Festival Mediatheque

Personal viewing stations and a video library of works in the festival
See p. 33 for more details

	11 AM	12 PM	1 PM	2 PM	3 PM	4 PM
Thursday April 9						
Friday April 10		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62			ARTIST TALK Postcommodity with Elwood Jimmy Urbanspace Gallery FREE p.30	OFF SCREEN: OPENINGS AT 401 A Space, Prefix, Trinity Square Video, Vtape, YYZ with artists in attendance 401 Richmond St. West FREE p.72–76
Saturday April 11	ARTIST WORKSHOP Corinna Schnitt Vtape FREE (requires registration) p.30	ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62	OFF SCREEN 401 Gallery Tours Meet at YYZ FREE p.32		ARTIST TALK Shireen Seno and Merv Espina Urbanspace Gallery FREE p.30	
Sunday April 12		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62		ARTIST TALK Debate: Is It Media Art? Monarch Tavern (upstairs) FREE p.31		
Monday April 13		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62			ARTIST TALK Casey Wei and Sarah Todd Chinatown Centre FREE p.31	
Tuesday April 14		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62			MASTER CLASS Iris Ng Urbanspace Gallery FREE p.31	
Wednesday April 15		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62			ARTIST TALK Yuki Aditya and Otty Widasari Urbanspace Gallery FREE p.31	
Thursday April 16		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62			ARTIST TALK No Reading After the Internet with Martha Wilson Urbanspace Gallery FREE p.31	
Friday April 17		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62			ARTIST TALK Kevin Everson with Deanna Bowen Urbanspace Gallery FREE p.31	
Saturday April 18		ARTIST IN RESIDENCE Casey Wei Chinatown Centre 12–6 PM FREE p.62				
	LIVE How Many Performance Artists Does it Take to Eat Brunch Onsite Gallery at OCAD FREE p.31					
	ON SCREEN Park Lanes Gallery TPW Suggested \$15/PWYC p.57					

	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
			ON SCREEN: OPENING NIGHT Tomorrow Is Always Too Long Royal Cinema \$15/\$8 p. 37		LIVE: OPENING NIGHT CAVE EXITS + Opening Night Party Workman Arts Suggested \$10/PWYC p. 61		
			ON SCREEN The Kalampag Tracking Agency Jackman Hall \$12/\$6 p. 38–39		ON SCREEN Influence of Anxiety (Recent Works by Toronto Artists) Jackman Hall \$12/\$6 p. 40		SPECIAL Festival Lounge Cinecycle FREE
			OFF SCREEN Opening Xpace Cultural Centre FREE p. 71				
	ON SCREEN Wanda Jackman Hall \$12/\$6 p. 41		ON SCREEN Spotlight: Iris Ng Jackman Hall \$12/\$6 p. 42–45		ON SCREEN Razzle Dazzle Jackman Hall \$12/\$6 p. 46		SPECIAL Festival Lounge Cinecycle FREE
	ON SCREEN Open Screening Chinatown Centre FREE p. 32		ON SCREEN Answering the Call Jackman Hall \$12/\$6 p. 47		ON SCREEN Only Believe Things That are Easy to Understand Jackman Hall \$12/\$6 p. 48		SPECIAL Festival Lounge Cinecycle FREE
			ON SCREEN Without Warning (International Student Showcase) Jackman Hall PWYC p. 49		ON SCREEN Seeing the Past In Front of Us Jackman Hall \$12/\$6 p. 50		SPECIAL Festival Lounge Cinecycle FREE
			ON SCREEN Peeling Back the Layers Jackman Hall \$12/\$6 p. 51		ON SCREEN All That is Left Unsaid Jackman Hall \$12/\$6 p. 52		SPECIAL Festival Lounge Cinecycle FREE
			ON SCREEN All Around Us Jackman Hall \$12/\$6 p. 53		ON SCREEN Li Wen Man You Dong Hu (Li Wen at East Lake) Jackman Hall \$12/\$6 p. 54		SPECIAL Festival Lounge Cinecycle FREE
			LIVE How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson) Enoch Turner Schoolhouse Suggested \$10/PWYC p. 64–65				
		ON SCREEN Field Notes Jackman Hall \$12/\$6 p. 55	ON SCREEN Mga anak ng unos (Storm Children: Book One) Jackman Hall \$12/\$6 p. 56		SPECIAL Festival Lounge Cinecycle FREE		
			LIVE: CLOSING NIGHT Action Replay: Closing Night Awards Ceremony + Screenings + Performances Workman Arts \$15/\$8 p. 67				



Proud to support the 28th Images Festival!

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



Getting Your Tickets

On Screen programs

\$12 general admission
\$6 members, students, seniors,
underemployed

Live Images programs

Pay What You Can to \$15
Prices vary. Please see individual programs.

Opening Night and Closing Night

See pages 37 and 67 for pricing

Pay What You Can Events

\$5–\$15 suggested donation

Artist Talks

(See p.30 for more details)
FREE

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

*Appropriate ID required.

All ticket prices include HST.

Advance tickets available online at

imagesfestival.com starting March 19.

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

Single tickets for Opening Night (p. 37) and Closing Night (p. 67) are also available in person from Soundscapes and Rotate This.

Same Day Tickets

Same day tickets (if available) will go on sale at the appropriate venue starting one hour before the event. Cash and 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!

**Two free
festival vouchers
with each
membership!**

Super-8 Membership – \$25

- TWO Free Festival Vouchers (admission to two 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

How to Order Your Membership

- Telephone: 416 971 8405
- In person: at the Advance Box Office during the festival
- Email: membership@imagesfestival.com
- Online: www.imagesfestival.com/store – No service charges!
- Payment: Visa, Mastercard, American Express, PayPal

*Some restrictions apply.

Vouchers redeemable beginning April 10 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.

Images Membership Program is non-voting.



Education by design.

Sheridan is Canada's largest art school, with a reputation for excellence and innovation. As a student, you will learn from talented, committed professors who will pass on their expertise and passion. As a graduate, you will have the skills you need to excel in your chosen creative career.



arts.sheridancollege.ca

Sheridan | Get
Creative

Masthead

Board Of Directors

Christopher Goddard (Chair)
Jimena Ortuzar (Secretary)
Jason Sacha (Treasurer)
Guillermina Buzio
Suzanne Carte
Heather Keung
Dianna Klisanin
Robyn McCallum
Kerry Potts
Dylan Reibling

Advisory Board

Emelie Chhangur (Toronto)
Sara Diamond (Toronto)
Atom Egoyan (Toronto)
Marc Glassman (Toronto)
Shai Heredia (Bangalore)
Mike Hoolboom (Toronto)
Andrew Lampert (New York)
Janine Marchessault (Toronto)
Charlotte Mickie (Toronto)
Serge Noël (Montréal)
Andréa Picard (Toronto)
Jody Shapiro (Toronto)
Michael Snow (Toronto)
Stefanie Schulte Strathaus (Berlin)
Karen Tisch (Toronto)
Mark Webber (London, UK)

Thank You

The festival acknowledges the ongoing support of our partners in the public sector: Youssef El Jai, Felipe Diaz and Michèle Stanley (Canada Council for the Arts); Sarah Arcache (Consulat Général de France à Toronto); Karla Hartl (Canadian Heritage); Uwe Rau & Jutta Brendemuehl (Goethe-Institut Toronto); Victoria Jackman (Hal Jackman Foundation); Mark Haslam, Carolyn Vesely & Lisa Wöhrle (Ontario Arts Council); Christine Anderson (Ontario Ministry of Culture); Enza Chiappetta (Ontario Tourism); Agnes Zak, John Dippong & Risa Veffler (Telefilm Canada); Claire Hopkinson, Kerry Swanson, Beth Reynolds & Peter Kingstone (Toronto Arts Council)

Special thanks to our Corporate & Award partners: Kim Fullerton (Akimbo); Kevin McLaughlin, Genevieve Gittins (Autoshare); Michelle Johnson (CIUT 89.5 FM); Arushi Kothari (DHL Canada); Justin Lovell (Frame Discreet); Shaun Johnson (Globe & Mail); Rhonda Lockwood (Kodak Canada); Fadi Hakim (Lakeview); Chris Kennedy (LIFT); Sara Diamond (OCADU); Tim McLaughlin (Steam Whistle Brewing); Susan Shackleton (Super 8 Hotel); Alan Convery (TD Bank Group); Eric Jensen (Toronto Film, TV & Digital Media Office); Diane Langevin (VIA Rail Canada); Deirdre Logue (Vtape); Rob Sandomowich (Westbury); John McCullough, Brenda Longfellow, Mike Zryd (York University)

A HUGE thanks to our indispensable local and national colleagues: Margie Zeidler, Vicki Rodgers (401 Richmond); Christine Endrulat, Julia Galvez, Kathleen McLean, Jim Shedden (AGO); Andrea Whyte (Air Canada); Suzanne Carte, Emelie Chhangur, Philip Monk (AGYU); Vicky Moufauwad-Paul, Rebecca McGowan (A Space); Kate Monro, Amish Morrell (C Magazine); Marie-Camille Lalande (Canadian Art); Lauren Howes, Aimee Mitchell (CFMDC); Martin Heath (CineCycle); Jennifer Scott (Cinemascope); Jean Cooney (Creative Time) Mia Nielsen (Drake Hotel); Shannon Cochrane (FADO); Joel Herman (G Gallery); Gary Hall, Kim Simon (Gallery TPW); Charlotte Cook (Hot Docs); Jason Ryle, Jessica Fleming, Daniel Northway-Frank (ImagineNative); Scott Ferguson, Winnie Luk (Inside Out); Anh Dao, Renata Mohamed, Karl Reinsalu, Noé Rodriguez (LIFT); Janet Cramp (Lowe-Martin Group); Ric Amis (MacTweek); Ben Donoghue (MANO); Oona Mosna, Jeremy Rigsby (Media City); Georgina Jackson, York Lethbridge (Mercer Union); Lynne Crocker, Tom Alexander (Mongrel Media); Dania Majid (Palestine Film Festival); Louanne Chan, Chris Chin (Reel Asian); Lorne Bly (Russell A. Farrow Customs Brokers); Sharlene Bamboat (SAVAC); Rui Amaral, Joe Shlesinger, Samara Walbohm (Scrap Metal); Penny McCann (SAW Video); Greg Davis (Soundscapes); Kellie Hadjimitriou (SWIPE Books); Andrei Gravelle, James King, Samuel LaFrance, Lina Rodriguez (TIFF); John G. Hampton, David Platt (TSV); Cynthia Myktyshyn (Urbanspace Gallery); Kim Tomczak, Lisa Steele, Chris Gehman, Wanda Vanderstoop (Vtape); Amber Landgraff, Emily Gove (Xpace); Lisa Brown, David Sweeney (Workman Arts); Ana Barajas, Mallory Wilkinson (YYZ)

And thanks to the following international organizations: Mark Toscano (Academy Film Archive); David Dinnell (Ann Arbor FF); Yuki Aditya, Hafiz Rancajale (ARKIPEL); Victoria Brooks (EMPAC); Jangwook Lee (EX-IS); Haden Guest (Harvard Film Archives); Peter van Hoof (IFFR); Gerhard Wissner (Kasseler Dokfest); Ed Halter, Thomas Beard (Light Industry); Aliza Ma (Museum of the Moving Image); Susan Oxtoby (Pacific Film Archive); Ralph McKay (Sixpack); Steven K. Hill, Todd Wiener (UCLA Film and Television Archives); Abina Manning (Video Data Bank)

And the following individuals: James Bond, Antonella Bonfanti, Lise Brin, Henry Chan, Sara Chan, Petra Chevrier, Jon Davies, Pablo de Ocampo, Judith Doyle, Pedro Ferreira, Eric Glavin, Rebecca Gruhn, Martin Heath, Elwood Jimmy, Eyan Logan, Robert Lee, Maggie MacDonald, Justin Mah, Alexi Manis, Madeleine Molyneaux, Katrin Mundt, Aily Nash, Bradford Nordeen, Izabella Pruska Oldenhof, Sean Rogers, Jody Shapiro, Gavin Smith, Fred Spek, Leila Timmins, cheyanne turions and all of our hard-working festival volunteers and interns.

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

Staff

EXECUTIVE DIRECTOR: Scott Miller Berry
ARTISTIC DIRECTOR: Amy Fung
OPERATIONS MANAGER: Keli Safia Maksud
PROGRAMMER: Kate MacKay
PRINT PRODUCTION COORDINATOR: Cecilia Berkovic
COMMUNICATIONS + OUTREACH COORDINATOR: Aidan Cowling
PROGRAMMING ASSISTANT: Faraz Anoushah pour
ADVERTISING SALES MANAGER: Milada Kovacova

VOLUNTEER MANAGER: Victoria Kucher
SOUND TECHNICIAN: Ben Mayer
COPY EDITOR: Andrew Wilmot
GUEST COORDINATOR: Shaun Brodie
AUDITOR: David Burkes, C.A.
PRINTER: Lowe-Martin (Mississauga)

Design

FESTIVAL CREATIVE + DESIGN: The Office of Gilbert Li
TRAILER: Oliver Husain
WEBSITE PROGRAMMER: John Armstrong



Staff Photos

(top) Kate MacKay, Amy Fung, Scott Miller Berry, Keli Safia Maksud

(bottom) Victoria Kucher, Faraz Anoushah pour, Aidan Cowling, Cecilia Berkovic

(absent) Milada Kovacova

Photo credit: Henry Chan



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

Jury



Based in Montréal, **Nicole Gingras** is a researcher, independent curator and author. The exhibitions and programs she has curated, and the publications under her direction as well as the seminars she has led, deal with such notions as time, the creative process, traces and memory. She has extensively written on the moving image, photography, sound and kinetic art.



Azar Mahmoudian is an independent curator and critic based in Tehran. Her research interest has mainly focused on politics of representation and the employment of anti-representational strategies in contemporary art practices and independent cinema. She is currently lecturing at Tehran Art University, and co-runs a Tehran-based project space that prefers to remain under the radar.



Doina Popescu is the Founding Director of the Ryerson Image Centre (RIC), a contemporary art gallery in Toronto dedicated to photography and new media, focused on collecting, research and exhibitions. For over 30 years she has collaborated with and presented the work of Canadian and international artists and scholars in the visual arts, film, literature and new music.

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 award.

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 award.

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 award.

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 award.

Marian McMahon Akimbo 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 award and \$250 worth of transfer services courtesy of Frame Discreet. The recipient is determined by audience vote.

Tom Berner Award: This award, sponsored by 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 2015 Tom Berner Award is presented to **Paul Nguyen**. Over the course of 15 years, he has volunteered his time and resources to support local residents of his Jane-Finch neighbourhood and help them produce and showcase their work on his website. Paul purchased the equipment himself and supported the creation of video works by local artists, many of them at-risk youth living in the area with little resources and facing extreme financial and social barriers. Today, Paul mentors a volunteer team of local youth who use his website and equipment to produce short films, documentaries, music videos, interviews and news stories. Paul has inspired countless local youth to participate in creative filmmaking and his efforts have made an indelible mark in the community.

2015 Awards Ceremony p. 67
Saturday April 18
8 PM
Workman Arts
FREE!



Welcome



Since starting in September of last year, I have been repeatedly asked to extrapolate on audience expectations for this year's festival. What should people expect? What is my vision? What do you like?

In jest and in all serious business, I have repeatedly told people that I am only going to show women from here on in. If this statement disturbs you, then I can't help you. If you can withstand this joke, as many others have withstood its counter for decades, then you as a potential audience member may be able to discern that my interests will be to upset the dominant expectations of what an experimental moving image festival is suppose to look like.

The Images Festival was founded as an alternative option nearly 30 years ago, and as the alternative and mainstream cut across, absorb, amalgamate, and reiterate each other, I just want to emphasize that "alternative" and "experimental" are not static in their politics and aesthetics. What does it mean to be an alternative to an exponentially encompassing breadth of accessible content? Who has access and who doesn't to viewing this content, to creating it?

As artists and filmmakers, what are you saying and how are you saying it? As a new or returning audience member, your feedback correlates with your attendance.

If you need to be reassured, we are not only going to show women from here on in, but we will continue to broaden the spectrum of what an experimental moving image could be, in form and in content.



Amy Fung
ARTISTIC DIRECTOR
amy@imagesfestival.com



Welcome to the 28th edition of the Images Festival!

We are thrilled to present mind blowing contemporary moving image projects with you! Images is the largest festival for artist film and video in all of its imaginable forms: you can have your paradigms shifted at 35+ programs at 20+ venues throughout Toronto during 10 packed days with some OFF SCREEN gallery exhibitions running into June.

Festivals are magical spaces of discovery and interaction. The dazzling staff at Images has been working all year to uncover stellar sound and vision displays for you to experience. I hope you'll dive into our dense network of film / video screenings, live performances, gallery exhibitions and deep educational / public programming offerings and discover some profound yet accessible projects!

We hope you'll take advantage of our daily series of free artist talks, gallery installations and tours, online iPod video player, blog and utilize our free Mediathèque, where you can watch most of the works featured in the festival at Urban Space Gallery in 401 Richmond. We'll be lounging and meeting up most evenings, post events, at Cinecycle, the landmark building at the epicentre for Toronto's underground cinema. 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: we are forced by the antediluvian Ontario Film Review Board to adopt an audience restriction because we refuse to submit our films in advance. Rating our films could not only lead to censorship by the Provincial Government, it would also cost thousands of dollars. Images wishes to expand our audiences and share films with folks of all ages, but under the shortsighted Ontario Theatres Act we are unable to do so.

After 14 festivals and 10 as Executive Director, I'm moving on to my next adventure – its been an honour to work with remarkable staff, board, artists and colleagues. I will deeply cherish my experiences and can't wait to rejoin the Images audience!

Deepest thanks to the artists – we wouldn't exist without you. To our government funders, corporate sponsors, community partners, loyal membership, audiences and last but not least our dedicated staff, board and volunteers – thank you! We always welcome your feedback, critiques and suggestions. See you at the festival!



Scott Miller Berry
EXECUTIVE DIRECTOR
scott@imagesfestival.com

Welcome



Canada Council
for the Arts

Conseil des Arts
du Canada

The Canada Council for the Arts salutes the Images Festival.

At the Canada Council for the Arts, we believe that the arts expand our horizons and strengthen our society. That's why we strive to broaden the public's access to the arts, in part by supporting events like the Images Festival.

Featuring experimental, documentary, animation and fiction films, as well as new media works, installations and performances, the Images Festival helps to advance, promote and disseminate contemporary media arts. Moreover, it gives the public many opportunities to discover the heart of artistic experimentation, and has been a key player in supporting and promoting Canada's outstanding Aboriginal artists.

As this edition also marks Scott Miller Berry's last year as Executive Director, we salute his commitment and many achievements in making the festival a continued success.

We are pleased and proud to support Images, and we wish everyone an enriching experience.

Le Conseil des arts salue le Festival Images.

Au Conseil des arts du Canada, nous croyons que l'art élargit les horizons individuels et enrichit notre société. Aussi, nous aspirons à améliorer l'accès du public à l'art de qualité, en appuyant des événements tels le festival Images.

En présentant des films expérimentaux, d'animation et de fiction, des documentaires, des œuvres des nouveaux médias, des installations et des performances, le Festival Images contribue à l'avancement, la promotion et la diffusion des arts médiatiques contemporains et offre au public de nombreuses occasions d'apprécier l'exploration artistique. Il joue aussi un rôle clé pour le soutien et la promotion d'artistes autochtones exceptionnels du Canada.

Cette édition marque la dernière année de Scott Miller Berry à titre de directeur général, et nous en profitons pour saluer son engagement et ses nombreuses réalisations qui ont contribué à faire de ce festival une réussite continue.

Nous sommes heureux et fiers d'appuyer le festival Images et nous souhaitons aux participants une expérience enrichissante.

Simon Brault, O.C., O.Q.

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



Canadian
Heritage

Patrimoine
canadien

For our Government, arts and culture are essential to the well-being of our communities and to our society as a whole. This is why we are committed to supporting organizations and events that put the arts within Canadians' reach.

The Images Festival invites Toronto audiences to discover the best works created by independent media artists from Canada and abroad. This ever-evolving gathering promotes exchanges between creators and contributes to the wealth of our cultural scene. We are pleased to support this event with its focus on originality.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I commend the Northern Visions Independent Video and Film Association and everyone who worked together to make this year's festival a reality.

Pour notre gouvernement, les arts et la culture sont essentiels au bien-être de nos communautés et de l'ensemble de notre société. C'est pour cette raison que nous soutenons des organismes et des rassemblements qui mettent les arts à la portée des Canadiens.

L'Images Festival invite les gens de Toronto à découvrir le meilleur des œuvres réalisées par des artistes indépendants du Canada et de l'étranger. Cette rencontre en constante évolution favorise les échanges entre créateurs et enrichit notre scène culturelle. Nous sommes heureux d'appuyer ce rendez-vous placé sous le signe de l'originalité.

Au nom du premier ministre Stephen Harper et du gouvernement du Canada, je salue la Northern Visions Independent Video and Film Association et tous ceux qui ont uni leurs efforts pour que se concrétise le festival de cette année.

The Honourable / L'honorable
Shelly Glover

MINISTER OF CANADIAN HERITAGE
MINISTRE DU PATRIMOINE CANADIEN



The Ontario Arts Council (OAC) is pleased to support the 28th annual Images Festival.

Each year, Images provides an array of screenings, performances, installations and new media projects by Canadian and international artists. These artists push boundaries with innovative and experimental media art and we are delighted that the Images Festival provides them with a forum to showcase their work to the public.

On behalf of OAC, I would like to welcome you to this year's festival and congratulate all those involved in another great year of the festival.

For more than 50 years, the Ontario Arts Council (OAC) has played a vital role in promoting and assisting the development of the arts for the enjoyment and benefit of Ontarians. In 2013–2014, OAC funded 1,737 individual artists and 1,095 organizations in 223 Ontario communities, for a total of \$52.1 million.

Le Conseil des arts de l'Ontario (CAO) est heureux de s'associer à la 28^e édition du Festival Images.

Chaque année, le Festival Images présente une série de projections, de performances, d'installations d'art et de nouveaux projets d'arts médiatiques par des artistes canadiens et autres de réputation internationale. Ces artistes repoussent les limites actuelles imposées aux arts médiatiques grâce à des projets à la fois innovateurs et expérimentaux. En ce sens, nous sommes heureux que le Festival Images leur fournisse un tremplin pour présenter leurs œuvres au grand public.

Au nom du CAO, je vous souhaite la bienvenue au Festival Images cette année, et félicite toutes les personnes impliquées dans l'organisation et la réussite de cet événement.

Cela fait plus de 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 2013–2014, il a octroyé des subventions totalisant 52,1 millions de dollars à 1 737 artistes et 1 095 organismes dans 223 collectivités de la province.

Peter Caldwell
DIRECTOR AND CEO, ONTARIO ARTS COUNCIL
LE DIRECTEUR GÉNÉRAL DU CONSEIL DES ARTS DE L'ONTARIO



Welcome to the Images Festival. Toronto Arts Council is proud to support this leading interdisciplinary arts festival that brings together film, video, live performance, digital media and art installations to explore exciting new media trends here in Canada and across the world.

The City of Toronto, through Toronto Arts Council, invests public funds in the arts allowing millions of Torontonians and visitors the opportunity to enjoy an incredible wealth of artistic activity, including The 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.

Enjoy the festival!

De la part du Conseil des arts de Toronto, bienvenue au Festival Images. Le Conseil est fier de son appui de ce festival multimédia, qui met ensemble film, vidéo, interprétations artistiques, médias numériques et installations artistiques afin d'explorer les nouvelles tendances en arts numériques ici au Canada et à l'international.

La Ville de Toronto, par le biais du Conseil des Arts de Toronto, investit des fonds publics dans les arts, permettant aux Torontois et aux millions de visiteurs l'opportunité d'apprécier une multitude d'activités artistiques, y inclus le Festival Images. Célébrant cette année son 40^e anniversaire, le Conseil des Arts de Toronto reconnaît les membres du conseil municipal qui comprennent que les organisations artistiques tels le Festival Images contribuent fondamentalement à la diversité, la richesse, la qualité de vie et la réputation internationale de la ville.

Profitez du festival!

Nova Bhattacharya
PRESIDENT, TORONTO ARTS COUNCIL
PRÉSIDENTE, CONSEIL DES ARTS DE TORONTO



TELEFILM
C A N A D A

Telefilm Canada is delighted to partner with the Images Festival, an ideal opportunity to discover or rediscover Canadian filmmaking—a cinema brimming with talent!

Our filmmakers share a rich diversity of stories and characters that surprise, touch and entertain us all as well as make us laugh and think. Their expertise is unique. Their profoundly original stories are appreciated worldwide, as attested by tremendous success at the Oscars, Cannes, Berlin, Shanghai as well as many other major festivals and markets.

Telefilm hopes that more and more Canadians get to experience their national cinema, now accessible on multiple platforms, and that they identify with its importance for the country. We provide support to dynamic companies as well as to highly talented creators, actors and artisans from all regions. And we also work with the industry and numerous partners to promote Canadian cinema, both at home and abroad.

Congratulations to the organizers of the Images Festival. Enjoy the films!

—
Téléfilm Canada s'associe avec enthousiasme au Festival Images une occasion privilégiée de découvrir ou de redécouvrir le cinéma canadien, un cinéma qui éclate de talent !

Nos cinéastes offrent une grande diversité d'histoires et de personnages, ils nous surprennent, nous émeuvent, nous divertissent, nous font rire et réfléchir. Leur savoir-faire est unique. Profondément originales, leurs histoires sont appréciées partout dans le monde comme en témoignent de nombreux succès aux Oscars, à Cannes, à Berlin, à Shanghai et dans une multitude d'autres festivals et marchés d'envergure.

Téléfilm Canada souhaite que de plus en plus de Canadiens fassent l'expérience de leur cinéma national, qui est maintenant accessible sur un grand nombre de plateformes, et l'apprécient à sa juste valeur. Nous appuyons des entreprises dynamiques, de même que des créateurs, des comédiens et des artisans de grand talent partout au pays. Et nous travaillons avec l'industrie et de nombreux partenaires pour propulser le cinéma canadien vers de nouveaux sommets, chez nous comme sur la scène internationale.

Félicitations aux organisateurs du Images Festival et bon cinéma !

Michel Roy

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



**SHOWCASING
CANADA'S
TALENT.**

**UNE VITRINE
POUR
LES TALENTS
D'ICI.**

TELEFILM
C A N A D A

TELEFILM.CA



STORIES THAT BRING US TOGETHER
DES HISTOIRES QUI NOUS RASSEMBLENT

Canada



Lights, camera, action!

Proud sponsor
of The Images Festival

viarail.ca



A MORE HUMAN WAY TO TRAVEL

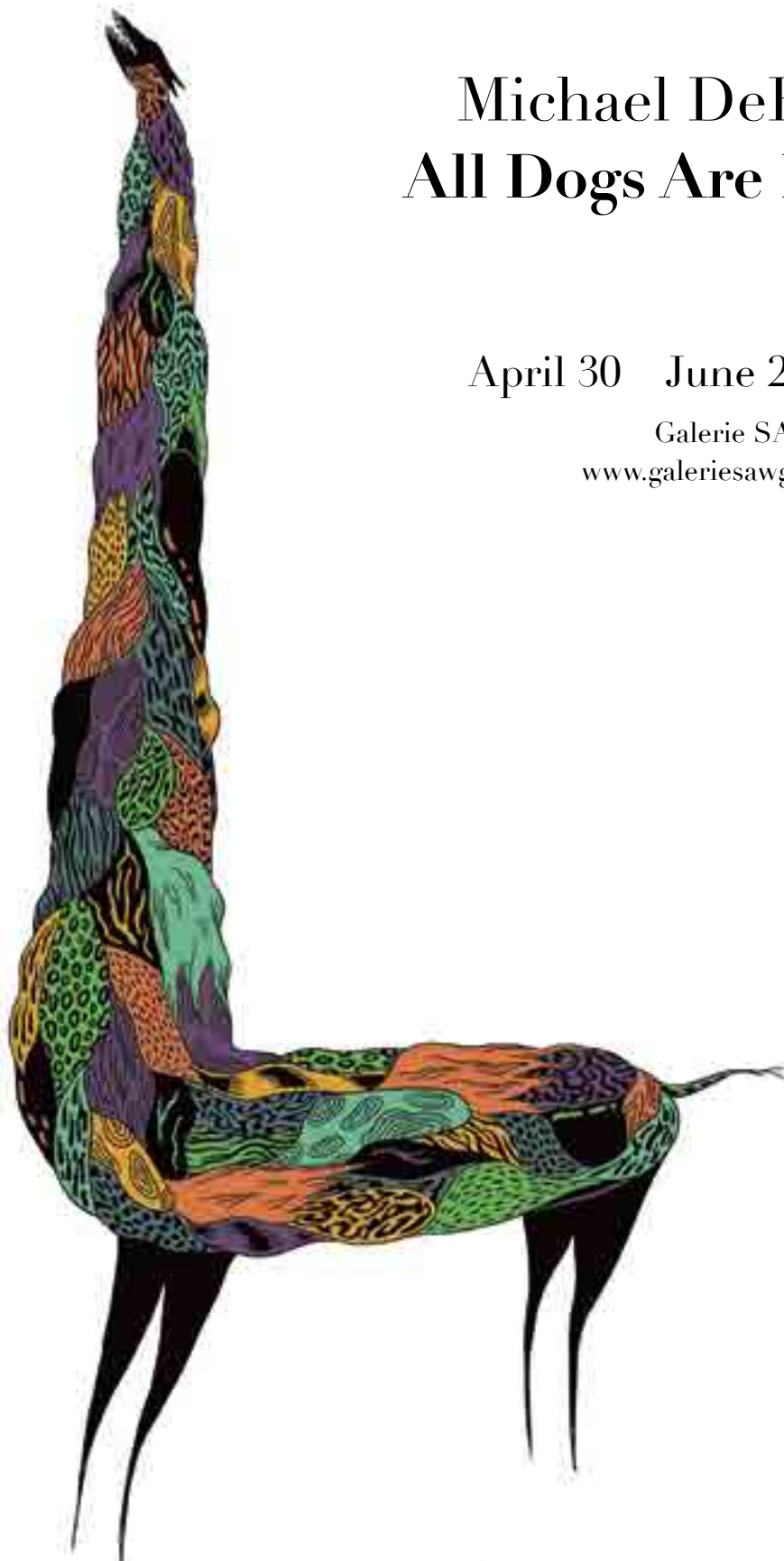


™ Trademark owned by VIA Rail Canada Inc.

Michael DeForge All Dogs Are Dogs

April 30 – June 27, 2015

Galerie SAW Gallery
www.galleriesawgallery.com



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



scène
ontario
scène



**WE CAN DIGITIZE
JUST ABOUT
ANY VIDEO
FORMAT
KNOWN TO
HUMAN KIND**

That's a big claim. Focus on creative. Contact tech@vtape.org

THE SOURCE FOR VIDEO + NEW MEDIA

v tape

Call (416) 351-1317 www.vtape.org

ERRATICS

MARTHA BAILLIE
MALKA GREENE WITH ALAN RESNICK

April 16 – June 14, 2015 | Curator: Mona Filip
SPRING OPENING RECEPTION: Thursday, April 16, 2015 | 6 – 9 PM

Erratics explores the tensions between memory and fiction by staging two archives. One is real, mining personal forgotten histories from photographs and documents; the other is fictitious, giving material substance to a literary plot through a multimedia installation.



A Featured Exhibition in the 2015 Scotiabank CONTACT Photography Festival



FINANCED BY
THE CITY OF
TORONTO

CELEBRATING 40 YEARS



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



Canada Council
for the Arts

Conseil des Arts
du Canada

KOFFLER
FAMILY FOUNDATION



UJA Federation
of Greater Toronto



CIBC
Wood Gundy

koffler gallery

180 SHAW ST., SUITE 104-105, TORONTO
647.925.0643 | INFO@KOFFLERARTS.ORG | KOFFLERARTS.ORG



Malka Greene, *His Father Over Time*
(installation detail – photo from the Estate of Morris Resnick, approx. 1944), 2015.

Your link to entertainment

torontofilmfestivals.com



Comedy to drama, animation to documentary, multilingual to silent -
Toronto's more than 80 film festivals are waiting to entertain.

Supported by:



Check out what's on
www.torontofilmfestivals.com

Getting Independent Films On Screens Everywhere Since 1967

CFMDC
www.cfmdc.org

LIFT LIAISON OF
INDEPENDENT FILMMAKERS
OF TORONTO



FROM FILM GRAIN TO PIXEL
Comprehensive training, facilities
and equipment for film, video,
interactive and installation art.

For more information visit www.lift.ca

still: Artist Chris Gehman on LIFT's Oxberry 1700.
Photo by Michael Barker, acmeartanddesign.com



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

 Ontario





#myAutoShare



AutoShare

A PROUD SPONSOR OF THE 2015



IMAGES FESTIVAL

CALIFORNIA INSTITUTE OF THE ARTS

CaLARTS

SCHOOL OF FILM/VIDEO

filmvideo.calarts.edu

800 545-ARTS

admissions@calarts.edu

FILM DIRECTING PROGRAM
(MFA)

PROGRAM IN FILM AND VIDEO
(BFA & MFA)

EXPERIMENTAL ANIMATION
(BFA & MFA)

CHARACTER ANIMATION (BFA)



University of Windsor

SCHOOL OF CREATIVE ARTS

MFA Visual Arts
MFA Film and Media Arts

www.uwindsor.ca/mfa

image: Mike Marcon, *Outpost* [detail], 2014



Turn to Globe Arts in The Globe and Mail for complete coverage
of television, film, theatre, music, arts and books.

THE GLOBE AND MAIL*

globeandmail.com/arts





Congratulations, Images artists.



SAWVIDEO

Media Art Centre | Ottawa | Since 1981

- HD EQUIPMENT
- POST-PRODUCTION
- SCREENINGS
- GRANTS
- MENTORSHIP
- WORKSHOPS

www.sawvideo.com

FILM &
PHOTOGRAPHY
STUDIES
(BFA)

INTEGRATED
DIGITAL

FILM &
PHOTOGRAPHY
PRESERVATION
AND
COLLECTIONS
MANAGEMENT
(MA)

DOCUMENTARY
MEDIA
(MFA)



RYERSON
UNIVERSITY

WWW.IMAGEARTS.RYERSON.CA

THE WALRUS

FEARLESS. WITTY. THOUGHTFUL. **CANADIAN.**



Try A Free Sample Copy at

THEWALRUS.CA/FREESAMPLECOPY



TWENTY-FIRST CENTURY MUSIC FESTIVAL

21C

TODAY'S MOST
INNOVATIVE
MUSICIANS AND
COMPOSERS
BRING US FRESH
NEW SOUNDS
AND IDEAS.

FESTIVAL PASSES
ON SALE NOW!

MAY 20-24/2015 8 CONCERTS
5 NIGHTS 21+ PREMIERES!

"ONE OF THE MOST IMPORTANT ANNUAL FESTIVALS
IN THE CITY." **MUSICAL TORONTO** "GUTSY." **THE GLOBE AND MAIL**

416.408.0208 PERFORMANCE.RCMUSIC.CA

THE 21C MUSIC FESTIVAL IS MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF **MICHAEL AND SONJA KOERNER**



ONTARIO CULTURAL ATTRactions FUND
LE FONDS POUR LES MANIFESTATIONS
CULTURELLES DE L'ONTARIO

musicworks

NOW

theWholeNote

DREAM BIG CONFERENCE

May 27th - 30th, 2015

The White Water Gallery Artist-Run Centre is pleased to invite artists, curators, students, cultural workers, municipal staff, and anyone else interested in the arts to attend the Northern Conference for the Arts: Dream Big on May 27th – 30th, 2015 in North Bay, ON.

DREAMING BIG: With cut-backs and restructuring becoming the rule rather than the exception, this conference is designed to encourage arts communities in Northern Ontario and abroad to continue to "Dream Big". The conference will feature several keynote speakers, panel discussions, workshops, arts presentations and exhibitions that explore issues of regional relevance as well as those that impact both Northern Ontario and the greater arts community of Canada. The conference is also multi-disciplinary and will include programming that engages with the broad spectrum of the arts including visual arts, media arts, music, performance, dance, theatre, and community arts.

When is "BIG" big enough?
When can "small" be good?

This project is conducted in partnership with: A Place for the Arts, Capitol Centre, CARFAC Ontario, Magnus Theatre, Muskrat Magazine, Timmins Symphony Orchestra, Art Gallery of Sudbury, Myths and Mirrors Community Arts, Thinking Rock Community Arts, Timmins Museum: National Exhibition Centre, City of Greater Sudbury, Thunder Bay Art Gallery, Town of Huntsville, WKP Kennedy Gallery, Zakide Aboriginal Artist-Run, ArtBridges, 9 Lives Design, North Bay Nipissing News, City of North Bay, AKIMBO, CMagazine, The Open Studio at Cambrian College, Art With Heart as well as through the collaboration and guidance of Aanmitaagzi and Jumblies Theatre.

Special Thanks



www.dreambignorth.com



Proud to support the 28th Images Festival
Trinity Square Video: a space to reimagine media arts.



hotam

A PORTRAIT OF THE PHOTOGRAPHER



March 27 - April 25, 2015

Opening Reception

Friday March 27, 7-10pm



A concise survey of multi-disciplinary artist Ho Tam's work, from his seminal video *The Yellow Pages* (1994) to his current publishing projects, and including photography, painting and printmaking.

**PAUL
PETRO**

Paul Petro Contemporary Art
980 Queen St West Toronto, Ontario M6J 1H1
tel: 416-979-7874 gallery hours: wed-sat 11-5pm
info@paulpetro.com

Convergence 2.0



SONY

In this next stage of convergence, Sony leads the way in making it easier for filmmakers to bring their visions to life.

Because Sony production cameras all share the new XAVC codec and work together seamlessly, utilizing a number of different cameras on a shoot is now as easy as A, B, C.

For example, as a C camera you can take advantage of the incredible low-light capability of the A7S. As a B camera, the incredible compact size of the PXW-X70. And for your A camera, the amazing PXW-FS7, which supports a wide range of dynamic and colour spectrums including Slog 2 and 3.

With these Sony cameras working in tandem, you're talking uncompromised compatibility and cinema-quality 4K.

Sony is writing the book on seamless production and interoperability. Experience all that Sony has to offer at Vistek.

XDCAM

XAVC

MPEG HD422

Exmor
CMOS Sensor

4K

COMMERCIAL PRO VIDEO

Direct: 416-644-8010 • Fax: 416-644-8031

Toll-Free Direct: 1-866-661-5257 • CommercialVideo@vistek.ca

Vistek

The Visual Technology People

TORONTO • MISSISSAUGA • OTTAWA • CALGARY • EDMONTON

VISTEK.CA



EDUCATIONAL

+
PUBLIC
PROGRAMMING

Artist Talks

EDUCATIONAL
+
PUBLIC
PROGRAMMING

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



Goethe Talks with Isabell Spengler p.74

Friday March 20, 5:30 PM
Goethe-Institut Toronto
201-100 University Avenue

Berlin-based artist Isabell Spengler, Images' second 2014/2015 artist in residence, will realize her new work *Two Days at the Falls* this spring. In this mid-project talk, Spengler, whose practice questions preconceived and factual realities, with verbal descriptions of film images and audio-visual models, will discuss the making of *Two Days at the Falls* to contextualize the new work within her oeuvre. Co-presented with the Goethe-Institut.

Rashaad Newsome p.68

Tuesday April 7, 7 PM
Drake Hotel, North Lounge
1150 Queen Street West

In his first Canadian solo exhibition, *Silence Please, the Show is About to Begin*, Rashaad Newsome presents new works based on repetitive motifs, movements and dance. Moderated by curator Suzanne Carte, Newsome will discuss this new work along with his interdisciplinary practice, which examines the visual language of power and status, juxtaposing high and low references to challenge perceived notions of social protocol and hierarchy. Newsome's works range from video to sculpture to sounds to performance.

Postcommodity p.72

Discussion with Raven Chacon and
Kade L. Twist moderated by Elwood Jimmy

Friday April 10, 3 PM
Mediatheque, Urbanspace Gallery
401 Richmond Street West, Ground Floor

Moderated by Elwood Jimmy, Postcommodity's Raven Chacon and Kade Twist will discuss their artistic practice, which promotes a constructive discourse that challenges the social, political and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere.

Corinna Schnitt p.75

Saturday April 11, 11 AM
Vtape
452-401 Richmond Street West
Free, pre-registration required
Contact info@vtape.org or call (416) 351-1317

Corinna Schnitt's films show everyday places. They are about well-ordered, often middle class lifestyles, which take on an increasingly absurd or even uncanny quality as the plot of the film unfolds. The protagonists always seem somewhat out of place in their surroundings and are carefully revealed to us in their insecurity. Schnitt's visual language alternates between documentary observation and subtle staging. Join us for this intensive artist talk, which will provide an in-depth look at the full body of work produced by Schnitt over the past decade.

FROM LEFT:

Herald, Rashaad Newsome

Riddle, Kalampag Tracking Agency



Alternative and Experimental Moving Image Practices in the Philippines p.38

Discussion with Shireen Seno and Merv Espina

Saturday April 11, 3 PM
Mediatheque, Urbanspace Gallery
401 Richmond Street West, Ground Floor

Curators Shireen Seno and Merv Espina will have a conversation regarding regional representation and discuss experimental film practices from the Kalampag Tracking Agency. Topics of interest include representation politics, archiving and preservation and the role of dissenting voices. Shireen Seno is an artist and curator at Películas Los Otros, a film and video production house in Manila, the Philippines. Merv Espina started Generation Loss (GEN _ LOSS) in 2012 as a formal extension of his research-based arts practice to investigate histories, experiments, alternative strategies, current trajectories and expanded practices in the moving image and audiovisual culture. It looks particularly in the context of the Philippines and comparatively with Southeast Asia and elsewhere.

Is It Media Art? A Debate.

Sunday April 12, 2 PM
Monarch Tavern (upstairs)
12 Clinton Street

Our annual debate, in partnership with MANO, returns with another timely and contentious question: Is It Media Art? Whether we are looking at film and video made by artists in cinemas or increasingly watching monitors, film loops and slide projectors by filmmakers in galleries and museums, the umbrella of "media art" is selectively applied. With the conceit that many time-based exhibitions treat media technologies in a sculptural manner, and that media art as a category continues to morph and shift across interdisciplinary forms, when does media art assert itself and when does it simply become a prop? Questions that will be considered include: Do we need to know media art histories in order to know its future? Has the definition of media art outgrown its relevance and what is the definition? Who will claim media art? Who knows best: Film history and criticism or Art history and criticism? Are funding silos helpful? Where does media art fit in a post-disciplinary funding landscape? Does the location of an artist's presentation history predetermine their future?

Moderated by Archer Pechawis
Panelists: Bradford Nordeen, Deirdre Logue,
Rashaad Newsome and Heather Keung

Casey Wei p. 62–63

Monday April 13, 3 PM
Chinatown Centre
222 Spadina Avenue

Moderated by independent curator Sarah Todd, Casey Wei will discuss her interdisciplinary practice, a multi-genre approach of video, text, collage, installation and music, to explore the methods in which identity unfolds as a process of consuming other identities. She often places herself in the work as a performer and/or through diaristic means, weaving together a multiplicity of truths to destabilize any univocal understanding and complacency of the art object.

**Everything New is Old Again,
Material and Memory
A Masterclass with Cinematographer
Iris Ng** p. 42

Tuesday April 14, 3 PM
Mediatheque, Urbanspace Gallery
401 Richmond Street West, Ground Floor

Images' 2015 Canadian Spotlight Artist Iris Ng will discuss how using a variety of different recording methods can evoke a feeling of a specific time or place. Discussing her own projects along with other significant works, she will break down the tangible and non-tangible cinematographic elements that in combination with our memory can be used to create a desired effect.

**Documentary and Experimental Film
in Indonesia**

Discussion with Yuki Aditya and Otty Widasari
Wednesday April 15, 3 PM
Mediatheque, Urbanspace Gallery
401 Richmond Street West, Ground Floor

The Images Festival welcomes Yuki Aditya and Otty Widasari to engage in a conversation about the ARKIPEL International Documentary and Experimental Film Festival in Jakarta, Indonesia. ARKIPEL was initiated by Forum Lenteng to capture the social, political, economic and cultural diversity of the region through the language of documentary and experimental film. Aditya and Widasari will also discuss experimental film practices in Jakarta, across Indonesia and in Southeast Asia.

No Reading After the Internet p. 64

A short reading and discussion with
Martha Wilson

Thursday April 16, 3 PM
Mediatheque, Urbanspace Gallery
401 Richmond Street West, Ground Floor

In partnership with No Reading After the Internet, a salon series dealing with cultural texts, renowned performance artist Martha Wilson will select a short cultural text and discuss it in relation to performance practices. The text will be read aloud by participants offering an experimental space for learning and discussion through the realms of language and interpretation.

Kevin Jerome Everson p. 57

Friday April 17, 3 PM
Mediatheque, Urbanspace Gallery
401 Richmond Street West, Ground Floor

Moderated by Toronto artist Deanna Bowen. In his eight-hour immersive "shift film" *Park Lanes*, filmmaker Kevin Jerome Everson follows workers in a Virginia factory over the course of a full shift of work, adjusting the frame on race, class and labour while celebrating the everyday and imbuing working bodies with new dimensions. At this artist talk, Images invites Everson to discuss the making of his eight-hour "shift film" in relation to both the labour of technically making an eight-hour film and to the labour of the workers that he documents.

**How Many Performance Artists
Does it Take to Eat Brunch** p. 65

A discussion with Jess Dobkin
and Martha Wilson over brunch

Saturday April 18, 11 AM
Onsite Gallery, OCADU
199 Richmond Street West
FREE (first come first serve)

Join Jess Dobkin and Martha Wilson for an intimate conversation and reflection on the performance, *How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson)*, and a discussion of the relationship between contemporary live performance and documentation.



CANADIAN ART FOUNDATION

DRAKE HOTEL

Culture

GOETHE
INSTITUTMEDIA ARTS NETWORK
OF ONTARIO
RÉSEAU DES ARTS
MÉDIATIQUES DE L'ONTARIOON SITE
AT OCAD U**Urbanspace
Gallery**

Off Screen Events

EDUCATIONAL
+
PUBLIC
PROGRAMMING

RELATED COMMUNITY PROGRAMMING

3rd Annual Awards Ball p. 68

Saturday April 11, 7:30 PM
The Underground, Student Centre, York University
4700 Keele Street

The Toronto Kiki Ballroom Alliance (TKBA), the first recipients of the annual Spirit of Will Munro Award, is a youth-led organization that provides youth with the opportunity to gain self-confidence using the ballroom arts. TKBA hosts the 3rd Annual Awards Ball, working with new and experienced dancers, at The Underground (York University Student Centre) with special guests, Rashaad Newsome and Philadelphia-based DJ Delish.

A free bus for the TKBA Ball departs from the 519 Church Street Community Centre (519 Church St.) and Sherbourne Health Centre (333 Sherbourne St.) for members of the Supporting Our Youth (SOY) program.

Accidental Archive Symposium p. 65

April 16–18
York University
4700 Keele Street
For registration and more information: yutps.ca

In addition to Jess Dobkin's performance piece, *How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson)*, Dobkin and Martha Wilson will be participating in York University's Accidental Archive Symposium.

Performing the Accidental Archive is the annual graduate symposium organized by York University's MA/PhD Program in Theatre & Performance Studies. "Accidental Archive" refers to the non-essential, the contingent and the subsidiary that are unintentionally archived, or to performances that remain in different, transformed and immutable ways. Papers, performances and workshops are presented alongside keynotes by Ann Cvetkovich and Shannon Jackson (in collaboration with the Performance Studies (Canada) project, York's Faculty of Education and the AGYU).

OPENING RECEPTIONS

Wednesday April 8 6–8 PM

Scrap Metal
11 Dublin Street, Unit E

Phantom Limbs p. 70
Samuel Beckett, Chris Curreri and Luis Jacob

Wednesday April 8 6–9 PM

Art Gallery of York University (AGYU)
Accolade East Building, 4700 Keele Street

Silence Please, the Show is About to Begin p. 68
Rashaad Newsome

PLUS: *Speed Dating for (Non)Dancers*

What is your relationship with dance? How do you understand and define yourself as a dancer or non-dancer? Led by Toronto-based choreographer Cara Spooner, this iteration of AGYU's Performance Bus will allow you to explore your feelings, thoughts and personal experiences with dance (without having to bust a move) en route to the exhibition opening of *Silence Please, the Show is About to Begin*. *Speed Dating for (Non)Dancers* engages with dance definitions, personal experiences and where the two intersect, while simultaneously attempting to articulate embodied experiences on a moving bus.

The free Performance Bus departs at OCADU (100 McCaul Street) at 6 PM sharp for AGYU and returns downtown at 9 PM.

Friday April 10 4–7 PM

401 Richmond Street West
401 Richmond Off Screen Launch
A Space Gallery, Prefix Institute of Contemporary Art, Trinity Square Video, Vtape and YYZ Artists' Outlet

Friday April 10 7–10 PM

Xspace Cultural Centre
303 Lansdowne Avenue, Unit 2
Spectres of the Future p. 71
Victoria Delle Donne, James Rollo, Franco Arcieri and Sook Jung

FREE GUIDED WALKING TOURS

Saturday April 11 1 PM + 3 PM

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

Free Guided Walking Tours of Off Screen Projects in 401 Richmond
Led by Leila Timmins and cheyanne turions

Canadian Art Foundation Spring School Hop

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

Chinatown Happenings

For free daily events visit chinatownhappenings.tumblr.com

Check p. 62–63 for more details

Open Screening at Chinatown Centre!

Sunday April 12, 5–7 PM
222 Spadina Avenue

Our annual open screening returns! Bring your short film or video and share it with fellow festivalgoers. 10 MINUTES MAXIMUM PLEASE.

Formats screened include 16mm, Super 8, video (on VHS, DVD or Quicktime file on flash drive). The screening is first come first screened! Signup starts at 4:30 PM.



Martha Wilson



Conductor, Rashaad Newsome

Educator's Guides

The Images Festival creates an Educator's Guide each year to accompany our Off Screen exhibitions. The 2015 guide is available online, at participating galleries and at our Media-theque and online at imagesfestival.com.

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

iFpod

iFpod was launched in 2007 for the 20th anniversary of Images and continues to push the boundaries of the cinema experience by enabling audiences to experience the festival remotely. This year, iFpod features exclusive online content by **Casey Wei**, and a special online screening of *COCO* by **Margaret Haines** available for viewing during the duration of the festival. imagesfestival.com/ifpod.php

Images Festival Mediatheque

April 10–18,
open Mon–Sat 12–6 PM (closed on SUNDAY)
Urbanspace Gallery
401 Richmond Street West
FREE

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 Artist Talks (see p.30-31).

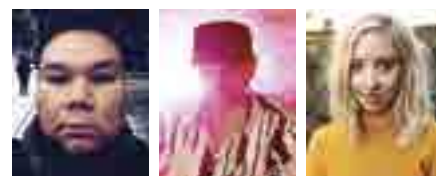
Images Blog

The Images Festival warmly welcomes Elwood Jimmy, Bradford Nordeen and Sarah Todd, who will be populating the Images Blog with a series of critical posts, encouraging dialogue and discussion around the works in the festival. Join the conversation and follow them at: imagesfestival.tumblr.com

Elwood Jimmy works in Toronto as a writer, curator, programmer, artist, radio host and free-lance cultural manager. He is originally from the Thunderchild Indian Reserve in Northwestern Saskatchewan, Canada.

Bradford Nordeen is the founder of Dirty Looks, a bi-coastal platform for queer experimental film and video. Nordeen has organized screenings internationally and has programmed for Outfest, MIX NYC and the Milwaukee Underground Film festivals. His writing has been published in *Art In America*, the *Huffington Post*, *Afterimage*, *Lambda Literary*, *Little Joe* and *Butt Magazine*, among others. He lives in Los Angeles and Brooklyn, NY.

Sarah Todd is an independent curator currently based in Calgary. Formerly the curator of Media Arts at Western Front, she has also worked at InterAccess Electronic Media Arts Centre, XPACE Cultural Centre and The Morris and Helen Belkin Art Gallery. Sarah has produced projects with a range of organizations including Vtape, Kunstverein München, The Goethe-Institut, Glenbow Museum and The New Gallery.



LAKEVIEW 2
E J THE



IMAGES
IN VOGUE

THE LAKEVIEW RESTAURANT. ALWAYS OPEN.

THE LAKEVIEW STOREHOUSE • TAKEOUT • CATERING • AND SO MUCH MORE

1132/1134 Dundas Street West, Toronto, Ontario M6J 1X2
T. 416.850.8886 F. 416.850.7005 W. thelakeviewrestaurant.ca



ON SCREEN

FILM + VIDEO
SCREENINGS



ON SCREEN

Catalogue listing information

Listed under each title is the production and/or screening format. Unless otherwise noted, works are projected as digital video.

Here are some examples:

16mm on digital video = shot on 16mm and projected via digital video

SD video on digital video = shot on standard definition video and projected via digital video

16mm on 35mm = shot on 16mm and projected via 35mm film

16mm = shot on and projected via 16mm film



Downtown Toronto

222 Spadina Ave., Toronto, ON M5T 3B3

(647) 426-8118 Fax: (647) 426-8188

2015 Images Festival

April 9 - 18, 2015

\$88.00

Plus Tax. Single/Double

Valid at the Super 8 Downtown/Toronto, ON only. Rate based on availability.

Free SuperStart® Breakfast • Free Local Calls

Free High Speed Internet Access

Microwave & Refrigerator in Every Room

Jacuzzi® Suites • Meeting Rooms

Exercise Facility • Shiatsu Room

Pets Accepted • 100% Smoke Free

super8.com 1.800.800.8000

WYNDHAM
REWARDS®

Tomorrow is Always Too Long

Phil Collins

UK, 2014, DIGITAL VIDEO, 82 MIN

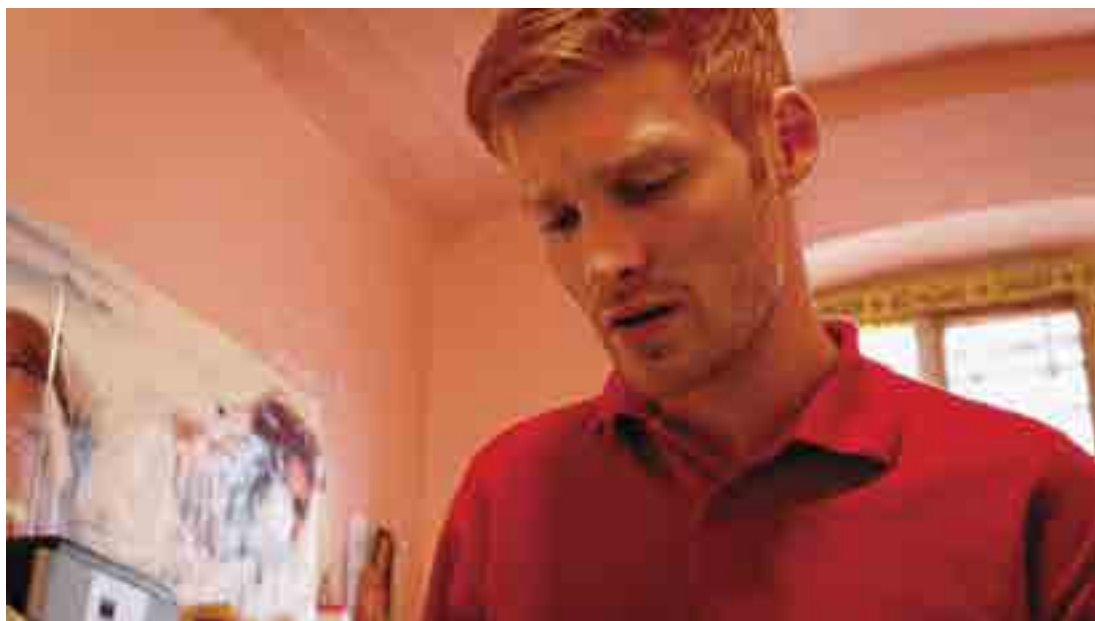
ON
SCREEN
FILM + VIDEO
SCREENINGS

Opening Night Party!

Join us after
the screening at
Workman Arts!

Featuring a new
live performance
by Peter Burr.

See page 61



Thursday April 9
7 PM

Artist in attendance!

Admission

\$15 general
\$8 members, students,
seniors, underemployed

Royal Cinema

608 College Street



Developed with the inhabitants of Glasgow and set in the city's schools, maternity hospitals, social clubs, nightclubs, parks and a prison, *Tomorrow is Always Too Long* is a channel-surfing city symphony for the twenty-first century.

Initially commissioned by Glasgow International, Scotland's largest metropolis is depicted via a dizzy mix of live-action musical sequences, silhouette animation and broadcasts from an imaginary public access television network.

Scored by Mogwai's Barry Burns and featuring a song cycle by Welsh singer-songwriter Cate Le Bon, the piece is punctuated with musical performances by amateurs accompanied by the Royal Scottish National Orchestra.

This remarkable love letter to Glasgow taps a rich vein of tenderness, longing and magic while remaining firmly grounded in everyday reality. Meanwhile, the nightlife of the place is elegantly and unflinchingly illustrated by Matthew Robins' incomparable animation. Balanced with humour and buoyed by generosity, the scope of Collins' *Tomorrow is Always Too Long* extends well beyond the city that was its inspiration to reveal the existential core of urban life everywhere.

The Kalampag Tracking Agency

Guest programmed by Shireen Seno and Merv Espina

PHILIPPINES, 2015



CLOCKWISE FROM TOP LEFT:
Raya Martin
John Torres
Jon Lazam

Friday April 10
7 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

TORONTO
reel asian
INTERNATIONAL FILM FESTIVAL



Overcoming institutional and personal lapses to give attention to little-seen works—some quite recent, some surviving loss and decomposition—this program collects loose parts in motion, a series of bangs, or *kalampag* in Tagalog, assembled by their individual strengths and how they might resonate off each other and a contemporary audience. Featuring some of the most striking films and videos from the Philippines and its diaspora, this initiative continues to navigate the uncharted topographies of Filipino alternative and experimental moving image practice from the past 30 years.

All works in this program are screened with the kind permission of the individual artists, the Mowelfund Film Institute and the Ateneo Art Gallery.

See p. 30 for related educational and public programming

CLOCKWISE FROM TOP LEFT:

Miko Revereza

Rox Lee

Tito & Tita

Tad Ermitano



DROGA!

Miko Revereza

USA, 2014, SUPER 8MM ON DIGITAL VIDEO, 7 MIN

An examination of identity through the intersections of memory from the lens of a Filipino immigrant who moved to the USA and never left.

Minsan Isang Panahon (Once Upon A Time)

Melchor Bacani III

PHILIPPINES, 1990, 16MM ON DIGITAL VIDEO, 4 MIN

An experiment made during the influential Christoph Janetzko workshops, conducted in the Philippines in 1989 and 1990.

ABCD

Rox Lee

PHILIPPINES, 1985, SUPER 8MM ON DIGITAL VIDEO, 5 MIN

An experimental animation, decidedly crude in approach, *ABCD* is part socio-political commentary and part surrealist whimsy.

Bugtong: Ang Sigaw Ng Lalake (Riddle: Shout of Man)

Ramon Jose 'R.J.' Leyran

PHILIPPINES, 1990, 16MM ON DIGITAL VIDEO, 3 MIN

A montage of found sound and images commenting on Filipino on-screen macho culture.

Very Specific Things at Night

John Torres

PHILIPPINES, 2009, SD VIDEO ON DIGITAL VIDEO, 4 MIN

The action takes place a stone's throw away from the house of Chavit Singson, who also led the masses to overthrow then-President Joseph 'Erap' Estrada.

Juan Gapang (Johnny Crawl)

Rox Lee

PHILIPPINES, 1986, SUPER 8MM ON DIGITAL VIDEO, 7 MIN

A man searches for his destiny while crawling on the streets of the metropolis at the height of the Epifanio de los Santos Avenue (EDSA) People Power Revolution.

Chop-Chopped First Lady + Chop-Chopped First Daughter

Yason Banal

UK, 2005, DIGITAL VIDEO, 2 MIN

The antics of Imelda Marcos, the First Lady of the Marcos dictatorship, and Kris Aquino, the First Daughter of the post-Marcos era, sit alongside a gory re-enactment of the infamous 90s 'chop-chop lady' murders.

The Retrochronological Transfer of Information Tad Ermitano

PHILIPPINES, 1994, 16MM ON DIGITAL VIDEO, 10 MIN

A modern-day scientist-filmmaker attempts to communicate with Jose Rizal, the national hero who was executed by the Spanish in 1896.

Ars Colonia

Raya Martin

PHILIPPINES, 2011, DIGITAL VIDEO, 1 MIN

A structural commentary on both colonialism and globalization through medium translation and generation loss.

Class Picture

Tito & Tita

PHILIPPINES, 2012, 35MM, 5 MIN

Shot on a single strip of expired colour film, a group of students pose for their class picture while waves crash on the beach in the background.

Anito

Martha Atienza

NETHERLANDS/PHILIPPINES, 2012, DIGITAL VIDEO, 8 MIN

An animistic festival, Christianized and incorporated into Folk Catholicism, slowly turns into modern day madness.

Hindi sa atin ang buwan (the moon is not ours)

Jon Lazam

PHILIPPINES, 2011, DIGITAL VIDEO, 4 MIN

Travel footage from a family holiday on the island of Bohol, Philippines, contemplating lost love and the all-consuming luminosity of distance.

Kalawang (Rust)

Jimbo Albano, Eli Guieb III, Cesar Hernando

PHILIPPINES, 1990, 16MM, 7 MIN

Fascism inevitably leads to global annihilation.

The Influence of Anxiety

Recent Works by Toronto Artists
Programmed by Paulette Phillips and Robert Lee

ON
SCREEN
FILM + VIDEO
SCREENINGS

CLOCKWISE FROM TOP LEFT:
Clint Enns
Eva Kolcze
Annie MacDonell
Jean-Paul Kelly



Friday April 10
9 PM

Admission

\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall

317 Dundas Street West
McCaul Street entrance

CFMDC
Canadian Filmmakers Distribution Centre

V tape



"As we move about within our mental and historical framework, we take along all the positions we've already occupied, and all those we will occupy. We are everywhere at one and the same time; we are a crowd surging forward abreast, and constantly recapitulating the whole series of previous stages. For we live in several worlds, each truer than the one it encloses, and itself false in relation to the one which encompasses it. The truth lies in a progressive dilating of meaning, in reverse order up to the point at which it explodes."

—Claude Levi-Strauss, *Tristes Tropiques*

***A Knight's Walk* (and other speculative events)** Clint Enns

CANADA, 2014, PXL2000, VHS, FLIPCAM,
COMPUTER ANIMATION ON DIGITAL VIDEO, 12 MIN
Consider the speculative space between point and pixel. A knight traverses the chessboard as a bored radical traverses a Winnipeg supermarket.

All That Is Solid Eva Kolcze

CANADA, 2014, SUPER 16MM ON DIGITAL VIDEO,
16 MIN

Investigating Brutalist architecture through the surface of black and white celluloid, *All That Is Solid* features Robarts Library, the University of Toronto Scarborough campus and the York University campus. By exposing degrading footage of the buildings created by a number of chemical and physical processes, the film contemplates the utopian visions that inspired the Brutalist movement and the material and aesthetic connection between concrete and celluloid.

Under the Ashes Dona Arbabzadeh

CANADA, 2015, DIGITAL VIDEO, 9 MIN

Under the Ashes is a docu-montage work styled to capture and explore the everyday life beneath a frozen moment in Iran's cultural, social and political state. From the perspective of a young immigrant, the work follows Arbabzadeh back to her childhood home, bringing to light half of her hybrid identity as an Iranian Canadian.

The Innocents Jean-Paul Kelly

CANADA, 2014, 16MM ON DIGITAL VIDEO, 13 MIN

The Innocents features a series of images from a personal archive, an interview with Truman Capote's desire, and shapes that correspond to the former through

the instructions of the latter. Including a shot-by-shot re-enactment of the Maysles Brothers' 1966 documentary *With Love from Truman*, *The Innocents* is a formal and conceptual play with and to the figure of Capote.

The Fortune Teller Annie MacDonell

CANADA, 2015, 16MM AND DIGITAL VIDEO ON
DIGITAL VIDEO, 16 MIN

Tracking the repair and restoration of a cast resin hand from a coin operated fortune teller machine, the hand-object becomes a model for a non-linear, non-progressive relationship to time. The process of its restoration moves it backwards through history towards its point of origin, but also returns it to functionality. Backward and forward happen simultaneously and the proliferating hands become portals through which past, present and future merge.

Red Capriccio Blake Williams

CANADA, 2014, 3D DIGITAL VIDEO, 7 MIN

Red Capriccio is an anaglyph 3D found footage film about machines and landscape that interlaces motion with stasis, crescendos with glissandos, and reds with blues. Its three movements depict a parked Chevy Caprice police vehicle, Montréal's Turcot Interchange, and an empty rave room.

Wanda

Barbara Loden

USA, 1970, 16MM ON 35MM, 102 MIN

ON
SCREEN
FILM + VIDEO
SCREENINGS



Saturday April 11
5 PM

Admission

\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall

317 Dundas Street West
McCaul Street entrance



One of the great enigmas of American independent cinema, Barbara Loden's *Wanda* is at first glance a subdued and forgotten portrait of a working class Pennsylvania woman drifting through life. Written and directed by Loden, who also starred in this, her sole directorial effort, *Wanda* reveals a woman in distress, damaged and completely vulnerable, moving through the world with little to no direction.

Preceding Agnès Varda's *Vagabond* by 15 years, another film that shares an allegiance to the restless migration of the feminine psyche, *Wanda* refuses to pander to political correctness in its bare, brutal honesty. A raw representation that neither fit Hollywood standards nor First Wave American Feminism, *Wanda* was largely ignored after winning the International Critics' Award at the 1970 Venice Film Festival.

Reclaimed as one of the most original and radical films with champions from Isabelle Huppert to Jonathan Rosenbaum, *Wanda* reflects a world where the main character exists tangentially, never leading the narrative, but instead led by a series of contingent encounters. Assuming a series of prescribed identities, from wife, mother, mistress, and eventually a partner in crime, the film's radical reputation lies in its revolutionary negation of identity, where *Wanda* usurps all societal expectations of what a woman could be in this world.

35mm restored print courtesy of the UCLA Film & Television Archive. Restoration funding provided by The Film Foundation and GUCCI.

Canadian Artist Spotlight: Iris Ng

ON
SCREEN
FILM + VIDEO
SCREENINGS

Point of Departure, Iris Ng



Saturday April 11
7:30 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

This year the Images Festival is pleased to focus our Canadian Artist Spotlight on cinematographer Iris Ng. Shooting across genres using a variety of film and video formats, she has made her mark on more than 50 productions over the last decade. Working with visual artists and filmmakers alike, her subtle visual intelligence and generous intuition can be seen in the films and videos in this program, as well as our On Screen *Influence of Anxiety* (p. 40) program and Off Screen in our *Phantom Limbs* (p. 70) installation at Scrap Metal Gallery.

Point of Departure **Iris Ng**

CANADA/HONG KONG, 2008, 16MM, SUPER 8MM,
MINI DV ON DIGITAL VIDEO, 26 MIN

Combining audio accounts from family members, archival footage and images collected on a trip to Hong Kong, Ng explores the relationship between contemporary landscapes and the memories and emotions to which they are connected.

Circa 1960 **Chris Curreri**

CANADA, 2005, 16MM, 6 MIN, SILENT

Perforated with pinpricks and turned back to front, a found snapshot of a landscape becomes animated by a light projected through it. Like a diorama, the movement of the light source causes the photographic object to transform from a piece of paper with pinholes into an indexical image of a magical mountain range.

Mount Shasta **Oliver Husain**

CANADA, 2008, 16MM, 8 MIN

Mount Shasta unfolds like a contemporary fairy tale, shrouded in mystery, fog and smoke. The delicate texture of the images and the accompanying music take us along for the ride.

Moth Maze **Oliver Husain**

CANADA, 2012, DIGITAL VIDEO, 7 MIN, SILENT

Created for Nuit Blanche, *Moth Maze* creates a whimsical playground for both insect and human viewers. Attracted to the light of the screen as day turns to night, our attention ricochets from twilight to lamplight.

Stories We Tell **Sarah Polley**

CANADA, 2012, SUPER 8MM, HD CAM ON 35MM
(EXCERPT)

This elegant hybrid documentary-fiction playfully excavates layers of myth and memory to reveal the truth at the core of a family of storytellers. The textures of reminiscence are expertly recreated via Iris Ng's cinematography.

Service of the goods **Jean-Paul Kelly**

CANADA, 2013, 16MM ON DIGITAL VIDEO
(EXCERPT)

Comprised of shot by shot re-enactments of scenes from classic Frederick Wiseman documentaries, *Service of the Goods* underlines the formal codes and conventions of the filmmaker while examining the intersection between representation and abstraction.

Body Like Lead **Stephanie Markowitz**

CANADA, 2015, DIGITAL VIDEO, 3 MIN

Layered with light, KASHKA sings a sweet song of loss, memories and longing.

Interview and Text

—
by Oliver Husain with Iris Ng

CANADIAN
ARTIST
SPOTLIGHT



The Images Festival turns our annual Canadian artist spotlight onto cinematographer Iris Ng. This is the first time we have featured an artist who takes on a more behind the scenes approach with her craft. We have asked artist, filmmaker and frequent Ng collaborator Oliver Husain to conduct an informal interview and distill his thoughts, offering personal insight into the technical labour of cinematography.

OLIVER HUSAIN: I want to run an idea for a film by you: how about we create a set, an interior studio set with lots of props, and everything is painted monochrome in a strong colour – or better, in a few different strong colours – and then we use colour filters on the lights and on the lens – and in that way we make all the colours disappear, and the set looks colourless, beige. That could work, right?

IRIS NG: Yes, but the props themselves would have to be coloured by light to begin with. You could change the colour of one object at a time with the filtered lights. If you change the filter in front of the lens, the entire image would shift – while the gelled lights can be changed individually. You can create dimension with additional lights if you wanted to.

OH: It would be great if the overall set could look beige but the skin colours of the actors would still look kind of natural.

IN: The coloured lights wouldn't be lighting the face?

OH: Couldn't we cross filter that?

IN: Hmm you could...but what else is behind this idea?

OH: When we worked together before, we often started with a camera idea. It hasn't been a colour idea yet, so I thought we could try that.

IN: That's right, and it just occurs to me that you never really tell me what the film is about. Or I often feel like there's a proposed problem, but I don't actually know the content.

OH: Are you saying that usually, when working with other directors, you're talking about content?

ABOVE: *Moth Maze*, Oliver Husain



These days it is very hard to get hold of Iris Ng. She is simultaneously working on many films and travelling a lot. Her work on artists' films has always happened parallel to filming documentaries, and while the art films are usually shot in a day or two, the documentary productions often take months. I haven't been on an actual documentary shoot with Iris, but last winter we were travelling together in Indonesia, location scouting on Wakatobi Islands. We were not scouting for an actual film, but we were there because the Indonesian Ministry of Tourism and Creative Economy had invited international filmmakers to visit the islands as part of a promotional incentive. Although it was more like we were performing the role of Canadian filmmakers on a location scout tour, Iris and I took the task to document our experience quite seriously. We hyped each other up into full production mode – maybe because our friendship has been based on working together.

On the first day, we toured a village of the Bajau people, half built into the water. As international travellers with no clue, but loaded with video equipment on the one side and local folks very used to tourists sticking cameras in their faces on the other, Iris and I were freaked out by the ethical dilemma of the situation. To our relief, a sudden rain paused the tour. Iris connected with the family that had offered us their porch to wait out the downpour. After the rain stopped, Iris picked up the camera with much more confidence. With a keen eye, she sought out a decorative flag that had been drenched and was flapping in the breeze. In the resulting shot, a pale yellow fabric covers the frame most of the time, its movement intermittently uncovering a view of the huts built around a dark waterway. Next, the camera follows a woman walking down a street. The woman is centred, her purple t-shirt obscuring our view of the surroundings as the traffic of pedestrians and bicycles begins to pick up after the rain. A canoe passes swiftly through a canal on the side of the street.

Guided by sound, the frame pans to a man sweeping a puddle away, following the movements of the broom in close-up. A focus shift towards the background finally reveals an unobstructed view of the village. Women are sitting and working on their porches, children spill out of a door to play with a balloon on the street, a man on a motorbike passes through them. Everyone in the frame, even in the far distance, is looking at the camera. There is a sense of mutual awareness, of being looked upon and looking back. There is no tension, but also no consolation. With the gradual reveal of the scenery, Iris found a non-voyeuristic, simple and unsentimental solution to documenting our encounter with the village. The elegant movement, framing and timing of the full sequence demonstrate her effortless control of the camera. Her heightened sensibility allows her to foresee events and movements as they are happening, and also how these events will be read, later, in the way she filmed them.

IN: Being immersed in the present experience of the space of a film is what works for me the best. I recently saw the Alex Colville show at the AGO and those images have been in my mind all my life – the iconic paintings that we all know – but I had never seen them in person, and had never seen his work as a whole. I realized how much I connect to certain motifs of his. He often paints people with their heads turned away, from what I would say would be the camera. Because his works are photographic to me – it's as if they are a captured moment, even though they're not. They are painstakingly shaded; they look laborious, but many of them also look like they're captured during a specific moment of action – because objects would be covering other objects, the ones which you'd assume are the actual focus of the painting. So a dog would cover the face of a person, one person would cover most of the body and face and expression of another, and often he's shooting over somebody's shoulder. I realized that my work in documentary lately has been trying to acknowledge the immediacy of a moment through the cinematography. To record moments more authentic, as opposed to being staged or set up. I'm trying to experience something with the subject. And I feel the way to do that is to be with the person, either beside them or behind them, and to record them walking through a space from that angle, as opposed to seeing their expression. Of course there's value to seeing their face, and the reaction is very telling to us. But to feel emphatic to their point of view, I want to be beside them, or behind them. To see what they are seeing. I've been thinking about that a lot, the position of the camera in relation to the person being filmed. Seeing the composition of the Colville paintings was kind of validating – it felt like that angle held some weight!

OH: It's an ethical consideration, where to place the camera?

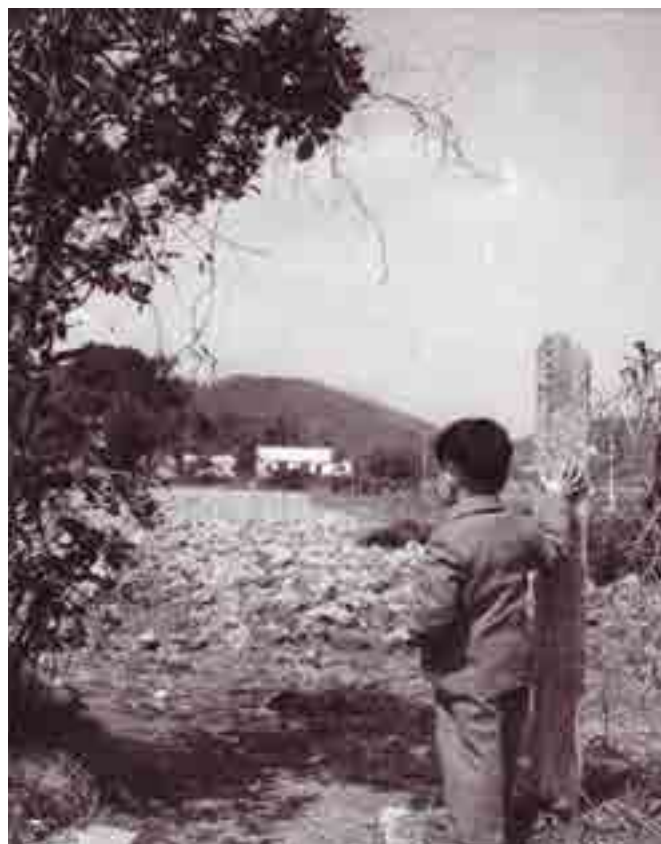
IN: Definitely. I think by being ahead of the person who's experiencing something, you're presuming that they will experience it in a certain way and move in your direction. You're expecting them to react. It implies that you've asked them to do that.

OH: Because it is about not showing the counter shot of the emotional face?

IN: Because it means you probably stopped that moment, to get the counter shot – you were over the shoulder, then you came around to get the face – the moment was interrupted. I wouldn't say that I always avoid doing that myself, but I would notice it if I saw a film that was too expectant, manipulated in that way. I would question the ethics.

Point of Departure is the title of Iris' first and so far only film as director/producer and cinematographer. Produced over a period of four years, it is a journey into her family history in the tradition of personal ethnography. As an expedition to bridge the gap migration has left in the lives of her and her family, the film questions the trajectory of memory and belonging. The voices of family members, their memories of Hong Kong, of places they had left behind when moving to Canada, are combined with present day shots of the city. The locations filmed are decisively distant. The facades are photographed in a detached way – they remain facades, and refuse to take on a deeper meaning. Street signs are recorded like name checks. In some moments of the film, sound and image line up as if there is no gap between the past and the present. Then, both image and sound drift apart, revealing two unbridgeable worlds. The father regrets how he can't recall the exact layout of the property he grew up in. In his school, one of the buildings the film diligently records, he remembers being failed for not managing to memorize the lessons. But by focusing on the gaps between memory and presence, the film itself makes a point for the liberating potential of forgetting. Forgetting offers an escape from the painful loops of nostalgia.

Point of Departure, Iris Ng



IN: The work is called *Point of Departure* and that's how I think about it. Because I don't know if it was the film that I had set out to make, or was completely satisfied with it, but even with more distance, I feel like it was a point from which I could depart from – it was an experiment, on my part, or something I just wanted to get out of my system. It was a merging of the two worlds, documentary and artist's film. There's a narrative, one that I felt the need to make cohesive in order to understand my personal history, but it serves more to explore an idea, of experiencing a place with the distance of time. Putting the elements of sound and picture together, I was creating connections where there weren't necessarily any. It's a film about what those connections mean. In documentary films and scripted films my job is to service a narrative – and in the art films it is more often servicing an idea.

OH: Yes it's true, when working with you I have the impression that you are actually closer to the film than I am. I might still have stupid ideas and concepts around it, but you are already closer to it. You defend it. You defend its central idea.

I was wondering, do you see yourself more in the rushes or the final product? You are very involved in the production phase of the films you work on, and then a little bit in the post-production, and then not really in the screening and distribution. What is your relation to the films you have made?

IN: In one way, my experience with them is a very immediate, immersive one, where I'm consumed by the world of the film as I'm preparing for it. I try to immerse myself in its world, even more so while I'm shooting it. It might happen that I have to leave it momentarily to go on to another production, and immerse myself in that world. And that often means forgetting the last one momentarily before coming back to it again. It's like reading six books at one time.

OH: Sounds stressful!

IN: Yes it is! I think that's the most demanding part. Physically it's demanding, but to switch gears mentally like that, and often quickly, is even more so. When the project is completely finished, I have to leave it behind in a way, because there is something else to take its place and mentally I want to be in the moment. Sometimes I'm part of the post-production; I follow through quite closely in some cases, which means I get to revisit that time and experience through what has happened since these moments were captured. Sometimes it is completely different from what I imagined. Especially when I work with artists, I'm more liberated or more removed from the final product. The end product is not so imaginable.

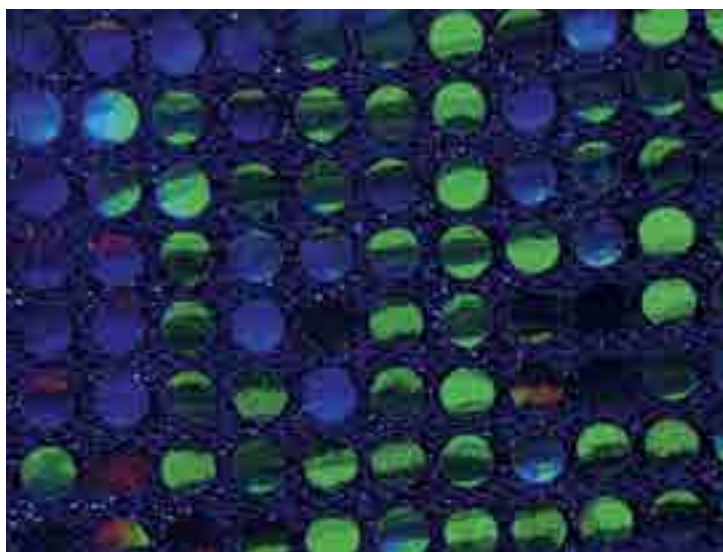
OH: Looking at all the artist's films you have worked on screening at Images Festival with your thoughts about the Colville show in mind – ideas of obscuring and hiding – it is striking how most of the films show objects rather than people. Some focus on body parts, like hands. And if there are performers, they are covered in ghost costumes! What is it with you and faces, really? Why do you avoid them?

IN: It's the nose! Those damn shadows.

See p. 31 for related educational and public programming

Razzle Dazzle

ON
SCREEN
FILM + VIDEO
SCREENINGS



CLOCKWISE FROM TOP LEFT:
Alee Peoples
Nazlı Dinçel
Heidi Phillips
Wednesday Lupypciw
Jodie Mack

Saturday April 11
9:30 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

FEMINIST ART GALLERY (FAG)

"On a maple dresser, certainly not of European make, lay a rusty pair of forceps, a broken scalpel, half a dozen odd instruments that she could not place, a catheter, some twenty perfume bottles, almost empty, pomades, creams, rouges, powder boxes and puffs. From the half-open drawers of this chiffonier hung laces, ribands, stockings, ladies' underclothing, and an abdominal brace, which gave the impression that the feminine finery had suffered venery."

—Djuna Barnes, *Nightwood*, 1936

Accent Grave on Ananas
Tamara Henderson

CANADA, 2013, 16MM, 3 MIN
Pineapple in mirror is not what it appears.

Razzle Dazzle
Jodie Mack

USA, 2014, 16MM, 5 MIN, SILENT
Mack's masterful documentation of an archive of shiny textiles results in dizzying new dimensions of glamour and glitter.

Her Silent Seaming
Nazlı Dinçel

USA, 2014, 16MM, 11 MIN
A visceral transcription of intimacy and the reconstruction of a pomegranate defy expectations and reveal masculine insecurities around sex.

Waxing and Milking
Alee Peoples

USA, 2014, SUPER 8MM, 9 MIN
The music video trope is extended to Los Angeles' favourite food snack, the taco, and its sexual innuendos.

Thunderbolt
Heidi Phillips

CANADA, 2014, 16MM ON DIGITAL VIDEO, 4 MIN
Light explodes out of the darkness. All sparks all the time.

Fall of Communism
Hannah Black

UK, 2014, DIGITAL VIDEO, 5 MIN
Falling into the centre of the earth, a body becomes another body, and that body becomes another body, and so on as they fall.

Blanket Statement #2: All or Nothing
Jodie Mack

USA, 2013, 16MM, 5 MIN
A rosy cozy knitted field is given voice with light in this animated tour de force.

Wayfinding by Feel in the Spacetime Weaving Continuum
Wednesday Lupypciw

CANADA, 2013, DIGITAL VIDEO, 4 MIN
A re-imagining of Professors Dickerson and Dickerson discussing the spacetime weaving continuum in 1975 and beyond.

XXX-mas Barftacular
Dawn Frasch

USA, 2014, DIGITAL VIDEO, 6 MIN
As a result of a snowflake mistake, baby Jesus is born unto an undead rat instead of a virgin. Excess ensues.

Answering the Call

ON
SCREEN
FILM + VIDEO
SCREENINGS



FROM TOP LEFT:
Emmanuelle Léonard
Amanda Berg



Sunday April 12
7 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

Sheridan | Get
Creative

This program consists of films that portray two distinct groups of women who have chosen uncommon ways to develop a more profound understanding of themselves as individuals, as members of their respective communities and their place in the world. These fascinating portraits introduce us to members of a mature colony of nuns from Québec, and a team of female tackle football players in North Carolina. Despite the apparent contrast in their lives, the passion, generosity and persistence of both groups make these films complimentary depictions of women who know where they have come from and where they want to go.

La Providence **Emmanuelle Léonard**

CANADA, 2014, DIGITAL VIDEO, 29 MIN

La Providence consists of a series of interviews with retired members of the Sisters of Charity of Montréal (also known as the Grey Nuns). The half dozen women are recorded individually in the spare modern apartments to which they recently relocated. Still active, dynamic and engaging, the sisters talk about their choice of career and the missionary work that shaped them. While their shared faith connects them, their open minded intelligence and individuality shines through in this engaging work.

Every Body Hit Somebody **Amanda Berg**

USA, 2014, 16MM AND VIDEO ON DIGITAL VIDEO, 43 MIN

Constructed from found media combined with 16mm film, still photographs and interviews recorded by Berg, *Every Body Hit Somebody* explores issues and expectations around gender and identity through the documentation of the Carolina Phoenix women's tackle football team. The accounts from players on the team testify to their strength and resilience in the face of the barriers still imposed on women in competitive contact sports, making their commitment to the game all the more transcendent.

Only Believe Things That are Easy to Understand

ON
SCREEN
FILM + VIDEO
SCREENINGS



CLOCKWISE FROM TOP LEFT:
Anton Ginzburg
Beatrice Gibson
Peter Dudar
Jennifer Reeves



Sunday April 12
9 PM

Admission

\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall

317 Dundas Street West
McCaul Street entrance



Between states of bewilderment and structure, the works in this program speak to variations in knowing. From geological time to human time, the scope of understanding ranges from the universal structures of music, colour and mathematics to the intangible connections of interpersonal relationships.

Color Neutral **Jennifer Reeves**

USA, 2014, 16MM, 3 MIN

Anything but grey, a colour explosion sparkles, bubbles, and fractures in this hand-crafted 16mm film. Control triumphs over disorder.

Only Believe Things That are Easy to Understand

Gary Kibbins

CANADA, 2014, DIGITAL VIDEO, 7 MIN

Speaking in a language both familiar and alienating, the work pursues the mysteries of belief and knowledge in destructive entertainment.

1221 Amor **Julie Tremble**

CANADA, 2014, DIGITAL VIDEO, 13 MIN

The story centres on the relationships between different mineral states, such as rock, bone and fossil. Different temporalities merge to create a compressed, indefinite time frame that runs counter to our traditional linear representation of time.

F for Fibonacci **Beatrice Gibson**

UK, 2014, 35MM, 16MM AND VIDEO ON DIGITAL VIDEO, 16 MIN

Taking William Gaddis' modernist novel *JR* (1975) as a departure point, the unfolding hallucinatory narrative moves across text book geometries, cartoon dreams, Wall Street imagery and *Minecraft*.

Pan **Anton Ginzburg**

USA, 2014, 16MM, 6 MIN, SILENT

Beyond historical and architectural representations, the variations of the mechanical gaze reveal themselves in an unlikely setting.

Geriatrica **Peter Dudar**

CANADA, 2014, DIGITAL VIDEO, 14 MIN

The disorientation of temporal, emotional and physical spaces is reflected in Peter Dudar's long-term project with his mother.

Winter Hof **Dan Hudson**

CANADA/GERMANY, 2014, DIGITAL VIDEO, 3 MIN, SILENT

Another day, another passing. Windows timelapse into pattern and repetition.

Without Warning

ON
SCREEN
FILM + VIDEO
SCREENINGS

International Student Showcase

Programmed by Makela Barnes (OCAD University),

Dorica Manuel (University of Toronto) and Akreta Saim (York University)



CLOCKWISE FROM TOP LEFT:
Vytautas Katkus and Marija Kavtaradze
Hannah Epstein
Ronny Trocker
Michael Wild



Monday April 13
7 PM

Admission
Pay What You Can

Jackman Hall
317 Dundas Street West
McCaul Street entrance

V tape



An expansive collection of international films from emerging student filmmakers. Working between reality and absurdity, the familiar and the unsettling, these works capture the essence of life's unpredictability. From in-camera animation to experimentation in editing, these films give us passage into their own unique realities.

Hegel i Motyl
(Hegel and the Butterfly)
Bartosz Warwas

LODZ FILM SCHOOL
POLAND, 2012, DIGITAL VIDEO, 5 MIN
Performances by a human-butterfly became fodder to express the dialectic of our collective and individual history. After the thesis and antithesis there must come the synthesis. Will it be the same in life as in film?

Wawa
Sky Hopinka

UNIVERSITY OF WISCONSIN MILWAUKEE
USA, 2014, DIGITAL VIDEO, 6 MIN
Featuring past and present speakers of Chinuk Wawa, an Indigenous language from the Pacific Northwest, the narrative becomes tangled and confusing for all, translating and transmuting ideas of cultural identity, language, and history.

Eclipse
Jacky de Groen

KASK SCHOOL OF ARTS
BELGIUM, 2014, DIGITAL VIDEO, 6 MIN
Obscured by a lunar eclipse, the circus act of the lion tamer turns into a game of hide and seek. Man and animal are opposed in a playful visual spectacle of darkness and light.

Love, Elias
Michael Wild

DE ANZA COLLEGE
USA, 2013, 35MM ON DIGITAL VIDEO, 11 MIN
This epistolary cinempoem follows young Elias as he journeys into the woods and falls in love with a beautiful ghost. Ingesting hallucinogenic mushrooms, Elias struggles to contact the spirit in a race to win her love and free her mind—before she claims his life.

W-W-W-Wave
Hannah Epstein

CARNEGIE MELLON UNIVERSITY
CANADA, 2014, DIGITAL VIDEO, 2 MIN
This post-Internet exploration draws on techniques of cut and paste, drawing and collage.

Parketo Skutejai (Floor Scrapers)
Vytautas Katkus and Marija Kavtaradze

LITHUANIA ACADEMY OF MUSIC AND THEATRE
LITHUANIA, 2014, DIGITAL VIDEO, 6 MIN
Three friends move into a house together. For fear of being misunderstood, two try to hide their feelings for each other behind violent outbursts. Inspired by Gustave Caillebotte's painting, *Les raboteurs de parquet (The Floor Scrapers)*.

Persistence of Vision
Caitlin Durlak

RYERSON UNIVERSITY
CANADA, 2014, VIDEO, 14 MIN
Thirty years ago, despite a doctor's prognosis that challenged his career, Canadian artist Lorne Marin was determined to create experimental short films for as long as he was able. Today Marin's urge to create remains and he must find new ways to satisfy it.

Agrabagrabah
Calvin Frederick

CALIFORNIA INSTITUTE OF THE ARTS
USA, 2014, 35MM ON DIGITAL VIDEO, 4 MIN
An abstract exploration of time using in-camera animation and high-speed photography. September 11 1991/2001/2057.

Gli immacolati (The immaculates)
Ronny Trocker

LE FRESNOY
FRANCE, 2013, DIGITAL VIDEO, 13 MIN
December 2011, in a town in northern Italy, a young man returns home as he does every evening to discover his 16-year-old sister in tears in front of their house. The tension begins to rise.

Seeing the Past In Front of Us

ON
SCREEN
FILM + VIDEO
SCREENINGS



FROM TOP LEFT:
Philip Hoffman
Miguel Hilari



Monday April 13
9 PM

Admission

\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall

317 Dundas Street West
McCaul Street entrance



"In Aymara language the past lies not behind us but in front, because it is seen. It is a simple verbal difference but it expresses an important thought: One cannot move forward without being aware of the past. Maybe more than that, one cannot see anything without looking at the past." —Miguel Hilari

This program consists of two films that look to the past and an agrarian existence that is disappearing around the globe. On separate continents, both Philip Hoffman and Miguel Hilari reflect on the social, historical and geographical contexts from which they originated.

Slaughterhouse Philip Hoffman

CANADA, 2014, 16MM AND VIDEO ON DIGITAL VIDEO,
15 MIN

Anchored by the accounts of nineteenth century Indigenous land rights activist Nahnebabwequay and present day militant dairy farmer Michael Schmidt, *Slaughterhouse* points to how much the culture of rural Ontario has changed over the last centuries. These reports are illustrated by a multi-screen collage of images of the surrounding landscape, archival photographs and documents from farming periodicals and Hoffman's own family archive.

El Corral y el Viento (*The Corral and the Wind*) Miguel Hilari

BOLIVIA, 2014, 16MM AND VIDEO ON DIGITAL VIDEO,
55 MIN

Shooting in Santiago de Okola, the rural Bolivian village where his father was born, Miguel Hilari notes how the place intimidated him as a child. In *The Corral and the Wind* Hilari focuses mostly on children and animals as he records the stark beauty of the highland landscape while suggesting undercurrents of struggle and toil. Whether recording schoolchildren from the village as they perform songs and poems of resistance or an encounter between his uncle and a neighbour joking about a dog, the distance and formality with which Hilari treats his subjects implies both an admiration for these people and a longing for a deeper connection with the culture of his Indigenous ancestors.

Peeling Back the Layers

ON
SCREEN
FILM + VIDEO
SCREENINGS



CLOCKWISE FROM TOP LEFT:
Andrew Kim
Ekkaphob Sumsiripong
Leslie Tai
Ane Hjort Guttu

Tuesday April 14
7 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance



The multifaceted films and videos in this program explore how the means used to document or preserve a subject might also have a transformative effect. The process of documentation adds a layer that can sometimes conceal as much as it reveals. From drawings to diaries to taxidermy, these artists invite us to look between the layers.

Tom and Jerry
Ekkaphob Sumsiripong

THAILAND, 2014, 16MM AND VIDEO ON DIGITAL
VIDEO, 5 MIN

A moving picture that seems to chase its own tail. This layered series of films and videos create a dizzying dance in a document of their own making.

Untitled (The City at Night)
Ane Hjort Guttu

NORWAY, 2013, DIGITAL VIDEO, 22 MIN

An interview with an unseen anonymous artist provides the mysterious core of this work. For more than 20 years she has been creating an immense private archive of abstract drawings documenting what she encounters on her nocturnal walks through Oslo. While this video allows a fleeting glimpse of her oeuvre the artist maintains that she will never exhibit the project. For her it is enough that it exists, a secret witness to the city streets.

The Peacock
Andrew Kim

USA, 2014, 16MM, 12 MIN

The extravagant beauty of the eponymous bird is turned inside out in this film. Symbolic of eternal life in many cultures and religions, this film documents one peacock as it is reborn through taxidermy. This disturbing and fascinating film serves as a poignant reminder that beauty is fleeting and under our finery, be it genetic or selected, our flesh is all pretty much the same.

The Private Life of Fenfen
Leslie Tai

USA/CHINA, 2013, SD VIDEO ON DIGITAL VIDEO, 29 MIN

An extraordinary collaboration between Leslie Tai and Guo Lifan (aka, Fenfen), *The Private Life of Fenfen* is a remarkably raw and moving document of three years in the life of a young migrant worker. Culled from over 100 hours of a video diary shot by the subject herself, Tai adds another layer to the story by broadcasting Fenfen's footage on television monitors in a variety of public contexts like cigarette shops, cafes and beauty salons. The audience in these places, largely made up of migrants like Fenfen, sometimes ignores the broadcasts and at other times becomes engaged in her plight. Observing these audiences experiencing the diaries, the intimate becomes epic and the personal universal as we all share in the loss of Fenfen's hopes as her dreams dissolve.

All That is Left Unsaid

ON
SCREEN
FILM + VIDEO
SCREENINGS

CLOCKWISE FROM TOP LEFT:

Joel Waneke
Lawrence Abu Hamdan
Michèle Pearson Clarke
Ashley Sabin and David Redmon



Tuesday April 14
9 PM

Admission

\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall

317 Dundas Street West
McCaul Street entrance



This program looks at the power of the unspoken, the gaps and spaces between words and the limits of language.

Sun Song **Joel Waneke**

USA, 2013, DIGITAL VIDEO, 15 MIN, SILENT
Tracing the number 16 bus route in Durham, North Carolina, from dawn to midday over the course of six months.

Red Oak Condolence **Greg Staats**

CANADA, 2006, SD VIDEO ON DIGITAL VIDEO, 3 MIN
An affecting reminder that the key to condolence is listening, the audio in this video was recorded at the home of Leonard Staats Sr on the Six Nations Reserve in 1955. The Mohawk hymn occupies a place between cultures and

traditions, the words parallel the condolence ceremony and refer to specific concepts within the Haudenasaunee world view, but it was sung only at funerals and home visits to Christians in the community.

Herd **Ashley Sabin and David Redmon**

UK/CANADA, 2014, DIGITAL VIDEO, 16 MIN
All sound and texture, *Herd* is a video triptych that foils our expectations of language between human and animal relations.

All That Is Left Unsaid **Michèle Pearson Clarke**

CANADA, 2014, DIGITAL VIDEO, 3 MIN
The unspoken words of wisdom and guidance by poet and warrior Audre Lorde take on a double meaning as a source of grief for ongoing loss.

Language Gulf in the Shouting Valley **Lawrence Abu Hamdan**

EGYPT/NETHERLANDS, 2013, DIGITAL VIDEO, 15 MIN
An audio essay on the politics of language and the conditions of voice faced by the Druze community living between Palestine/Israel and Syria. In one voice we can simultaneously hear the collaborator and the traitor; the translator and the transgressor.

Depositions **Luke Fowler**

UK, 2014, 16MM, HD CAM ON DIGITAL VIDEO, 24 MIN
Challenging the ideological narrative of the archive, sounds and images from the television archive of BBC Scotland are re-patronized with quiet dignity. Clashes of ideas about lifestyle and future uncertainties of the communities of the Scottish highlands are played out with a subdued tenacity.



CLOCKWISE FROM TOP LEFT:
Rachel Rose
Dane Komljen
Sara Magenheimer
Lawrence Abu Hamdan



Wednesday April 15
7 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

AutoShare

This program explores the multi-farious ways in which the space around us is defined and mediated by physical and metaphysical entities, from geographic formations, vegetation and landscape to built environments, structures, light, language, memory and sound.

The All-Hearing
Lawrence Abu Hamdan

EGYPT/NETHERLANDS, 2014, DIGITAL VIDEO, 13 MIN
Cairo is understood to be one of the loudest cities in the world with average daytime noise levels determined to be around 85 decibels, which is more like the sound level one would expect inside a factory or a nightclub. New laws to curb the noise, however, seem more concerned with limiting free speech, going hand in hand with regulations that predetermine the subjects of the sermons given in and broadcast outside city mosques. *The All-Hearing* proposes an alternate subject for the sermon of the day, the ethics of the sonic environment of the city.

Black
Anouk De Clercq

BELGIUM, 2015, 35MM, 5 MIN, SILENT
Simultaneously boundless and intimate, collective and personal, an ode to and an example of a cinematic experience that is becoming increasingly rare, the darkness of a movie theatre in the course of the projection of a 35mm film print.

Seven Signs that Mean Silence
Sara Magenheimer

USA, 2013, DIGITAL VIDEO, 11 MIN
A conversation between virtual voices performs the human search for meaning in the dark void of consciousness. A story of love and friendship between symbols and letters, words and voices, sound and image, objects and their names and poetry and speech.

Night Watch
Danaya Chulphuthiphong

THAILAND, 2014, DIGITAL VIDEO, 9 MIN
After the coup d'etat in Thailand on May 22, 2014, public gatherings were outlawed, hundreds of people were detained by the military police, social media accounts and websites were blocked or banned outright and hundreds of digital television channels stopped broadcasting, replaced

by an endless loop of army logos, military songs and National Council for Peace and Order (NCPO) announcements. Despite this, the ruling party launched a "return to happiness campaign" and soon after reported that life had returned to normal. *Night Watch* carves out a space that both defines and resists the oppressive regime.

Naše telo (Our Body)
Dane Komljen

SERBIA/GERMANY, 2015, DIGITAL VIDEO, 15 MIN
Our minds and bodies and the buildings we encounter are all permeable volumes, the impressions and effects they have on one another layer and modify the spaces each inhabit over time. This film explores the vicissitudes of memory and modernist architecture.

A Minute Ago
Rachel Rose

USA, 2014, DIGITAL VIDEO, 10 MIN
An apocalyptic hailstorm obliterating a perfect beach day interrupts a virtual tour of Philip Johnson's Glass House. Layers of appropriated imagery intersect and dissolve in to one another in this elaborate and exuberant deconstruction of architecture, landscape and our expectations.

Li Wen Man You Dong Hu (Li Wen at East Lake)

ON
SCREEN
FILM + VIDEO
SCREENINGS

Luo Li

CANADA/CHINA, 2015, DIGITAL VIDEO, 117 MIN



Wednesday April 15
9 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

cinema scope
PRESENTING THE FILMS OF INTERNATIONAL CINEMA

In this fascinating documentary fiction hybrid director Luo Li (*Emperor Visits the Hell, Rivers and My Father, I Went to the Zoo the Other Day*) takes us on a tour of the disappearing shoreline and dwindling waters of the rapidly changing landscape around East Lake in China's Hubei province. Once famous for being the location of Chairman Mao's summer home, the lake and its surrounding area are rapidly being developed to make room for theme parks, condominiums and, potentially, an airport. Li sets the scene at the start of the film combining information and research about the area with

interviews with its inhabitants. Once the stage is set the narrative kicks in and we find ourselves following Li Wen, an artist turned detective on his search for a crazed man reportedly seen around the lake. His journey and the encounters that ensue provide a smart, subtle and often comic look at contemporary China and its complex relationship to the past.



CLOCKWISE FROM TOP LEFT:
Vashti Harrison
Luiza Fagà Ribeiro do Valle
Udita Bhargava
Richard P. Rogers



Friday April 17
6:30 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance



This program of films and videos explores the culture, legends, ideas and leisure of several communities around the world and over time.

Field Notes
Vashti Harrison

USA/TRINIDAD AND TOBAGO, 2014, 16MM, 18 MIN
An experimental portrait of the ghosts embedded in the culture of the island nation of Trinidad and Tobago. Structured as a visual and aural field guide to the spirits of the island; from personal tales about shape-shifters and bloodsuckers to the ghosts of Trinidad's past, *Field Notes* focuses on the places where the natural and supernatural collide.

The Present Is An Animal
In My Stomach
Luiza Fagà Ribeiro do Valle

BRAZIL, 2013, 16MM AND VIDEO ON DIGITAL VIDEO, 10 MIN

A poetic exploration of how we exist in time. The piece is entirely illustrated by archival images that seem to answer the question obliquely: The sun shines, storms rage, tides turn and volcanoes erupt while we labour, we wander, we eat and we die.

Imraan, c/o Carrom Club
Udita Bhargava

INDIA/GERMANY, 2014, DIGITAL VIDEO, 13 MIN

Imraan, c/o Carrom Club offers us a glimpse of the culture of one of Mumbai's many social clubs where young men and boys gather to smoke, gamble and play carrom, a strike and pocket table game popular throughout the region. Between gaming, smoking and joking around the boys share their thoughts about life.

Quarry
Richard P. Rogers

USA, 1970, 16MM, 13 MIN

In 1967, Richard Rogers filmed the activities at a recently decommissioned granite quarry in Quincy, Massachusetts. The work that once took place on the site is referenced on the soundtrack but Rogers' focus is the youth that gather at the place. The quarry is a location where they can dive, drink, gamble and shoot the breeze. The beauty and innocence of the summer idyll is thrown into perspective by the voice of one young man, already a veteran of the conflict in Vietnam.

Mga anak ng unos (Storm Children: Book One)

ON
SCREEN
FILM + VIDEO
SCREENINGS

Lav Diaz

PHILIPPINES, 2014, DIGITAL VIDEO, 143 MIN



Friday April 17
8 PM

Admission
\$12 general
\$6 members, students,
seniors, underemployed

Jackman Hall
317 Dundas Street West
McCaul Street entrance

TORONTO
reel asian
INTERNATIONAL FILM FESTIVAL

On November 8, 2013, super typhoon Yolanda smashed into the Philippines. With sustained winds of 316 kph and gusts as powerful as 380 kph the storm was one of the most powerful and destructive in recorded history, killing more than 6,000 people and injuring over 28,000 while leaving millions homeless or displaced.

Internationally acclaimed and award-winning director Lav Diaz documents the aftermath of the event by following children as they play in the storm-flooded streets, dig in the refuse and rubble of a sun-scorched beach or meander past the hulls of beached ships and makeshift

housing along the shore. The activities of the boys and girls are sometimes focused and at others haphazard, but the camera's unrelenting attention to their tasks gives us time to observe the post-apocalyptic surroundings in which they exist.

A master of epic narrative filmmaking, Diaz avoids drama and pathos when recording the actions of these children. His restraint and generosity serve to show the subjects of this documentary not as helpless victims but as courageous and resourceful people making their way through impossible circumstances.

Park Lanes

Kevin Jerome Everson

USA, 2015, DIGITAL VIDEO, 480 MIN

ON
SCREEN
FILM + VIDEO
SCREENINGS



Saturday April 18
11 AM – 7 PM

Admission
Suggested \$15/
Pay What You Can

Gallery TPW
170 St. Helens Avenue

MAYWORKS
MAY 1 - MAY 31, 2015

In March 2014, Kevin Jerome Everson and his crew spent three days shooting in a Mechanicsville, Virginia factory that produces all the components needed to build bowling alleys. The resulting work consists of a full shift, eight hours worth of documentation, of the numerous and different tasks performed by the working-class staff of the facility every day. Everson selected 35 from the hundreds of employees to record. The extended duration of *Park Lanes* allows us the time to pay close attention to each of the subjects as they work, creating respectful extended portraits of the heterogeneous staff.

The factory assembles a wide variety of parts, from small motors and moving components to the lanes themselves. Over the course of the eight hours our attention is held by the diverse activities and the focused expertise of the workers. Framed by Everson's signature hand held camera, the physicality of the cinematography adds another layer of labour to the piece, while the sundry components reveal their sculptural qualities in this singularly ambitious and elegant work.

See p. 31 for related educational and public programming

Audio, Video, Lighting, and Staging experts with over 40 Years
experience in Event Production and AV Systems Integration.



 WESTBURY NATIONAL

772 WARDEN AVENUE • TORONTO • CANADA • M1L 4T7
TEL 416-752-1371 • TOLL FREE 1-855-752-1372

f t in YouTube
westbury.com

YYZ ARTISTS' OUTLET SUBMISSIONS

#140-401 RICHMOND ST. W
TORONTO, ON M5V 3A8
T: 416.598.4546
F: 416.598.2282

WHAT TO SUBMIT

SUBMISSION FORM

CURRICULUM VITAE

DESCRIPTION OF PRACTICE

SUPPORT MATERIAL

STAMPED, SELF-ADDRESSED
ENVELOPE

YYZ welcomes submissions for participation in its program
from artists of all disciplines & at any point in their artistic
development.

YYZ determines its programming on an artists' overall
practice. Please do not submit a project proposal.

For more information and to download our submission
form please visit www.yyzartistsoutlet.org/submissions/



Conseil des arts
du Canada

Canada Council
for the Arts




TORONTO ARTS
COUNCIL
CONSEIL DES ARTS DE TORONTO



THE CITY OF
TORONTO

CELEBRATING 40 YEARS



A man in a suit and tie is shown in profile, looking out of an airplane window. The background is a blurred city skyline at dusk or dawn, with warm light from the setting or rising sun.

A STAR ALLIANCE MEMBER

WORLD AIRLINE
SKYTRAX
AWARDS 2015

**Best Airline in North America
five years in a row**

An advertisement for a mobile application. The central focus is a tablet with a black bezel, displaying an orange screen with the text "ALL OF AKIMBO IN ONE APP" in bold, black, sans-serif capital letters. To the left of the text is a black silhouette of a person in a dynamic, athletic pose, possibly a dancer or a person in motion. To the right of the tablet are two smartphones, also displaying the same orange screen with the silhouette and text. The background is a light gray with a repeating pattern of the words "exhibitions", "events", "gallery", "tours", "art", "reviews", "calls for submissions", and "jobs" in a light gray, sans-serif font, arranged in a way that suggests a network or a collection of related terms.

app.akimbo.ca

FREE SUBMISSIONS OPEN
PAID SCREENING

~OTTAWA~

THE
FABULOUS
FESTIVAL
OF
FRINGE
FILM

July 23-25, 2015
www.fabfilmfest.ca



LIVE IMAGES SPONSOR



PERFORMANCE
+
PROJECTIONS

LIVE IMAGE



TOFF
SCREEN

GALLERIES
+
INSTALLATIONS

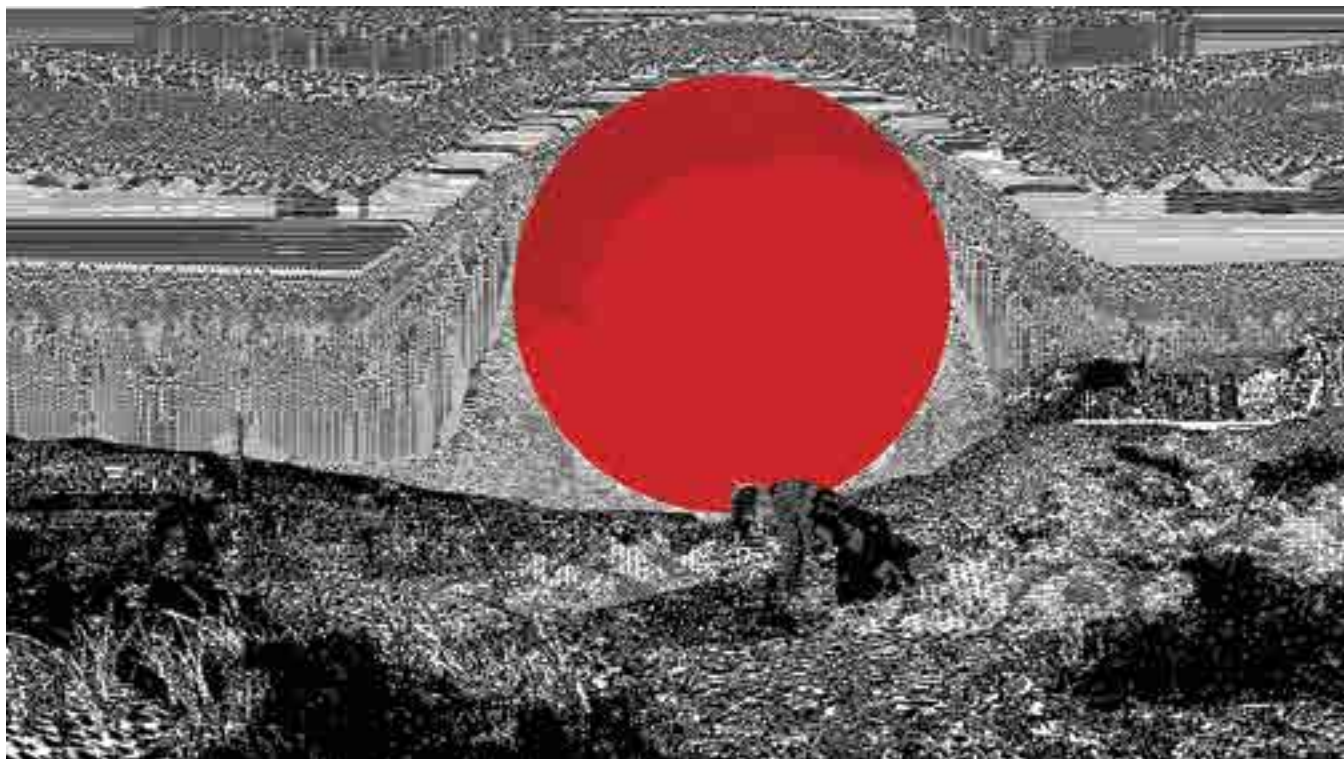
CAVE EXITS + Opening Night Party

LIVE
IMAGES
PERFORMANCE +
PROJECTIONS

Peter Burr

In collaboration with Porpentine (text and story),
John Also Bennett (music and sound), Mike Heavers (software engineering),
Brandon Blommaert (animation), Brenna Murphy (animation)

USA, 2015



Thursday April 9
9 PM

**FREE Admission to
Opening Night Party!**

**Admission to
CAVE EXITS:**
Suggested \$10 /
Pay What You Can
(Free with ticket stub from
Opening Night screening
and for passholders)

Workman Arts
651 Dufferin Street
(at Dundas Street West)



An ambitious new project by New York-based Peter Burr, *CAVE EXITS* is a multimedia show that projects a new world inside a 4-channel video cube. Recalling the way we interact with online media – clicking, zooming, scrolling – it turns the visual archetype of the labyrinth into a circuit board for lost, anxious feelings.

In video games, there is the concept of a dungeon that generates itself: an endlessly mutating death labyrinth. From a simple shift in perspective (moving from within the constricted maze-paths to a vantage high above the spatial coil) the claustrophobic corridors become a dazzling pattern of complex artistry. Viewers will be unable to process all incoming information in a single sitting, having to choose between screens if they want to sate their curiosity and learn more about the shifting structure.

Unlike choosing between branches in an interactive narrative where the peripheral is an explicit set of controls, here the peripheral will be the human neck and eyes, allowing for expression beyond mere hardware.

ARTIST IN RESIDENCE

Chinatown Happenings

Casey Wei

CANADA, 2015



ABOVE, OPPOSITE PAGE: Stills from *Kingsgate Mall Happenings*, 2015

RIGHT: Film still from *Father and Son*, 2014



April 10–18

Hours
12–6 PM daily

Admission
FREE

Chinatown Centre
222 Spadina Avenue
Lower level mezzanine
stage



Gendai



Taking up residence inside Chinatown Centre, a neighbourhood mall in the heart of Toronto's Chinatown between the bustling Kensington Market and the rise of office and condo towers, Vancouver-based artist, filmmaker and musician Casey Wei will be the Images Festival's first-ever artist-in-mall residence!

Focusing on the general population of the mall, which is largely Chinese and elderly, Wei will be activating and filming the lower level mezzanine and stage area with different daily activities from ballroom dancing, noon-hour film screenings, open mics, live music, mahjong tables, tarot card readings, karaoke and more. A detailed schedule of events and times will be available in April.

In the summer of 2014, Wei held a two-week-long residency at Vancouver's Kingsgate Mall where she invited local artists and musicians along with mall patrons to share in the communal space of a neighbourhood strip mall. Creating an intergenerational exchange across race, gender and class divisions, *Kingsgate Mall Happenings* was facilitated through a Media Arts residency at The Western Front. During her two weeks, Wei filmed the entire residency, which is now a feature-length film set to make its Toronto premiere inside Chinatown Centre, where Wei will reside for the duration of the Images Festival.

All events are free and open to the public.
Participation is encouraged!

See p. 31 and 32 for related educational and public programming

Visit
chinatownhappenings.tumblr.com
for updates



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
COMING SOON THIS APRIL! ARTIST CASEY WEI PRESENTS: CHINATOWN CENTRE MALL HAPPENINGS!						
ART FLEA² <small>featuring TAROT READING, MALL PORTRAITS, +MORE!</small> 12-6PM FOOD COURT MAHJONG³ 12-6PM	Daytime Dance¹ 11am-12pm CASEY WEI Artist Talk 3pm Afternoon Screening Kingsgate Mall Happenings 3pm FOOD COURT MAHJONG³ 12-6PM	Daytime Dance¹ 11am-12pm Afternoon Film Screening 3pm FOOD COURT MAHJONG³ 12-6PM	TANGO CLASS⁴ 7-9PM Daytime Dance¹ 11am-12pm Afternoon Film Screening 3pm FOOD COURT MAHJONG³ 12-6PM	OPEN MIC⁶ 6-9PM Daytime Dance¹ 11am-12pm Afternoon Film Screening 3pm FOOD COURT MAHJONG³ 12-6PM	KARAOKE¹⁰ NIGHT¹⁷ 6-9PM Afternoon Film Screening 3pm FOOD COURT MAHJONG³ 12-6PM	OPEN MIC¹⁰ 5-9PM Daytime Dance¹ 11am-12pm FOOD COURT MAHJONG³ 12-6PM A very special MALLZAK⁵ 6PM ART FLEA² <small>featuring TAROT READING, MALL PORTRAITS, +MORE!</small> 12-6PM FOOD COURT MAHJONG³ 12-6PM

Taking up residence inside of Chinatown Centre, a neighbourhood mall in the heart of Toronto's Chinatown between the bustling Kensington Market and the rise of office and condo towers, Vancouver-based artist, filmmaker, and musician Casey Wei will be The Images Festival first ever artist-in-mall residence.

Focusing on the general population of the mall, which is largely Chinese and elderly, Wei will be activating and filming the lower level mezzanine and stage area with different daily activities from ballroom dancing, noon hour film screenings, open mics, live music, mah jong tables, tarot card readings, karaoke, and more. A detailed schedule of events and times will be available in April.

All events are free and open to the public. Participation is encouraged.



How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson)

Jess Dobkin
CANADA, 2015



CLOCKWISE FROM LEFT:

Jess Dobkin, courtesy of the artist

Martha Wilson as Barbara Bush, 2005, courtesy of the artist and P.P.O.W. Gallery, New York

Martha Wilson, courtesy of the artist and P.P.O.W. Gallery, New York

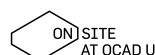
Thursday April 16
7–11:15 PM

Admission

Suggested \$10/
Pay What You Can

Location

Enoch Turner Schoolhouse
106 Trinity Street



Made in response and as an ode to one of America's foremost groundbreaking performance artists, performance artist Jess Dobkin's newest work, *How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson)*, is at once a question, a joke and a reflection on the ways we see.

Taking a direct cue from Wilson's 2005 video, *A History of Performance Art According to Me*, Martha Wilson, Dobkin takes on the complex and riddled history of performance art, defining its terms and conditions, while acknowledging the slippery temperament of her task. Wilson is also the founder and director of the renowned Franklin Furnace, a legendary artist-run space in New York City that once served as a venue, and in more recent years, exists as a virtual archive with the mission of "making the world safe for avant-garde art."

In Wilson's oral history of performance art, she by direct address to the camera relates the following joke:

Q: How Many Performance Artists Does it
Take to Change a Light Bulb?

A: I don't know. I left after 4 hours.

True to the character of the light-bulb-joke oeuvre, where deviations occur over time and regions, Dobkin adds an additional variation of this joke concerning performance artists:

Q: How Many Performance Artists Does it
Take to Change a Light Bulb?

A: One to change the light bulb and 40 to
document it.

As a manifestation of these jokes, and as a reflection of our screen-dependent culture, Dobkin has developed a four-plus-hour durational performance where a performance artist (Dobkin) will change a light bulb with at least 40 people documenting the piece through an exhaustive list of forms. From the ever-present phone camera, social media fanfare and GPS locator, Dobkin also turns to the generations of how performance art has been documented, revisiting the various models of photography, video recording, film formats, drawing, writing, along with treasured analogue technologies.

How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson) will be an attempt to overwhelm the definitions and intersections of performance, documentation, the archive and image reproduction to investigate the nature of performance itself.

Questions at stake include: How is performance shared, transmitted, recalled, remembered? How do we understand the lifespan of a performance? How does the form and quality of the documentation impact our understanding of the original work? How have technological advances in documentation and image making changed our understanding and definition of performance art practices?

Performed by Jess Dobkin and 40 volunteer documenters, with special guest appearance by Martha Wilson.

—

Post-performance discussion:

**How Many Performance Artists Does it
Take to Eat Brunch**

Brunch Talk

Saturday April 18, 11 AM–1 PM

Onsite Gallery at OCAD University

Free

Join Jess Dobkin and Martha Wilson for an intimate conversation and reflection on the performance *How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson)* and discussion of the relationship between contemporary live performance and documentation.

As the founder of the Franklin Furnace, a pioneering artist-run space that has led the exploration, promotion and preservation of performance art, Wilson has been a trailblazer in preserving the history and documentation of live art practices. Speaking to the role of documentation in live art from the 1970s to present day, topics of interest will include the role of the archive, performing for the camera and the ever-evolving relationship between live art and new technologies.

See p. 31 and 32 for related educational and public programming



B.A. Honours in Film Studies Master of Arts in Film Studies

Students acquire an extensive knowledge of cinema history and theory through the study of a wide variety of types of films from around the world and from the past to the digital present. Recent offerings include courses on Japanese anime, African cinema, science fiction, Bollywood, the horror film, action adventure films, the French New Wave, queer cinema, Chinese transnational cinema, and documentary.

Students also gain experience through "Moving Image Practice" courses and film-related practicum placements in arts institutions in the Ottawa area.

carleton.ca/filmstudies

Exhibitions

Spring / Summer 2015

MAR 27 - APR 18

Fiona Annis

The stars are
dead but their
light lives on

MAR 27 - APR 25

Steve Kean

Spina Bifida -
Front to Back

MAY 2 - MAY 30

Brea Souders

Ève K. Tremblay
Maegan Hill Carroll
Makeshift

JUN 5 - JULY 4

Alvin Luong

Bijan Ramezani
Catherine Plaisance
Esmond Lee
Leila Syed-Fatemi
Rachel Granofsky
Sarah Sands Phillips
Proof 22

JULY 17 - AUG 1

Candace Nyaomi

Luján Agustí
Dan Bergeron
Cecilia Estalles
Giselle Mira Díaz
Nahuel Alfonso
Maju Tavera
Santiago Hafford
Mark Kasumovic
Sofía Manrique
Zinnia Naqvi
Melania Liendo
NS Photo Exchange
Project

IMAGE: Brea Souders, *Film Electric #9*, archival inkjet print, 2012 © Brea Souders, courtesy of Bruce Silverstein Gallery

G44

Centre for
Contemporary
Photography

401 Richmond St W. Suite 120
Toronto, Canada M5V 3A8
gallery44.org | (416) 979-3941

DEPARTMENT
OF
FILM

PRODUCTION
SCREENWRITING
CINEMA & MEDIA STUDIES

BA BFA MA MFA PhD

film.ampd.yorku.ca

school of the
arts, media,
performance
& design

YORK
U
UNIVERSITY

Action Replay: Closing Night Awards Ceremony + Screenings + Performances

LIVE
IMAGES
PERFORMANCE +
PROJECTIONS



CLOCKWISE FROM TOP LEFT:
10,000 Horses
Water Sark, Joyce Wieland
Basement, Erik Van Lieshout
Wendy, Walter Scott

Saturday April 18

8–9 PM – Awards

9–11 PM – Screenings +
Performances

Followed by
Closing Night Party!

Admission

\$15 general
\$8 members, students,
seniors, underemployed

Workman Arts

651 Dufferin Street
(at Dundas West Street)



Come celebrate this year's award winners as deemed by our esteemed jury and then stay for *Action Replay*, a night of live performances followed by an epic dance party!

Performances include:

Basement

Erik Van Lieshout

NETHERLANDS, 2014, DIGITAL VIDEO, 17 MIN
With wit and persistence Erik van Lieshout reflects on the social-political aspects of museum life and Russian history via the cats who inhabit the basement of St. Petersburg's storied Hermitage Museum. The resident felines are heirs to a line of cats dating back to the reign of Empress Elizabeth who introduced them to museum to control the rodent population. After some ups and downs (none survived the siege of Leningrad in World War II) the cats are now cared for by museum staff. *Basement* is the video centre-piece of an installation focused on the animals and those that care for them.

Karaoke Karaoke

Stephanie Comilang + special guests

Speaking to the current zeitgeist of YouTube, the freedom of reproduction, pop culture and the mixing together of different forms such as film, video and live performance, Toronto/Berlin-based Stephanie Comilang, in collaboration with special guest performers, will be re-creating some of her favourite music videos from her formative years. Part live musical performance, part music video direction, *Karaoke Karaoke* is both a mimic and an ode to the songs and videos that we love.

Wendy – Live!

Walter Scott and guests

Everyone's favourite art world neurotic *Wendy* comes to life in this one-time performance by creator Walter Scott. Featuring a cast of English, Japanese and Mohawk-speaking characters with accompanying narration animating this limited edition *Wendy* series, this will be its sneak preview before its 2016 North American English-language release.

Joyce Wieland x 10,000 Horses

A special new composition created specifically for the Images Festival and co-presented by the Canadian Filmmakers Distribution Centre (CFMDC). A new live score by 10,000 Horses will accompany the screening of several Joyce Wieland classic films.

Water Sark

CANADA, 1965, 16MM, 13 MIN

Choosing the "women's place" in the kitchen along with items that were at time traditionally associated with womanhood to make an experimental work of art.

Solidarity

CANADA, 1973, 16MM, 11 MIN

Casting her gaze downward, we identify the masses through their footwear: the children's feet, the high heels, the loafers, the steady shuffle, all walking together on the soft grass – more like the terrain of a county fair or picnic than protest.

Rat Life and Diet in North America

CANADA, 1968, 16MM, 16 MIN

Wieland casts the domestic cat in the role of the powerful captor and the rats as prisoners. Wieland was the grand master of the cat video.

Silence Please, the Show is About to Begin

Rashaad Newsome

USA, 2015

OFF
SCREEN
GALLERIES +
INSTALLATIONS



April 8–June 14

Opening Reception

Wed April 8, 6–9 PM

Artist in attendance!

Gallery Hours

Mon–Fri 10 AM–4 PM

Wed 10 AM–8 PM

Sun 12–5 PM

**Art Gallery of York
University (AGYU)**

Accolade East Building

4700 Keele Street

theAGYUisOutThere.org

agYU out there

**Public
Studio.**

Rashaad Newsome's first Canadian exhibition, *Silence Please, the Show is About to Begin*, brings together a selection of recent video, performance and collage works that explore the construction of gender, race and class. Newsome works directly with vogue ball dancers in New York and appropriates the work of hip-hop legends to create new narratives that challenge the narrow view of what it means to be black and queer.

Through his video mash-ups, collages and concerts, Newsome redefines ideas about masculinity, gender performance and the communication of status. Like the showmanship on display in bling culture, Newsome doesn't shy away from spectacle. The compositions are big, bright and bold. In an explosion of light and colour, the pieces drip with gold chains, diamond rings and jewels.

See p. 30 and 32 for related educational and public programming

Public Window

April 8–19

1575 Dundas Street West

Open 24 hours a day, seven days a week

Public Studio hosts *Untitled and Untitled (New Way)* (2010) by Rashaad Newsome, as part of their *Public Window* series. Stark and unadorned, the videos catalogue styles, variations and gestures of dancers in the New York ballroom community, illustrating traditional movements and adding new moves to the repertoire.

Projects by Jacqueline Hoang Nguyen and Krista Belle Stewart

OFF
SCREEN
GALLERIES +
INSTALLATIONS



LEFT: Bonnie Sherr Klein (dir.) and George C. Stoney (prod.), *Opération boule de neige*, still, 1969, videotape recording and 16mm film transferred to DVD, 26 min, presented as part of Nguyen's project; logo of the documentary program *Challenge for Change/Société Nouvelle*, National Film Board of Canada, 1967–1980, both images courtesy of the National Film Board of Canada.

BELOW: Seraphine Stewart



March 13–April 25

Opening Reception
Fri March 13, 7–10 PM
Artists in attendance!

Gallery Hours
Tue–Sat 11 AM–6 PM

**Mercer Union, a centre
for contemporary art**
1286 Bloor Street West
mercerunion.org



***Challenge for Change/Société Nouvelle:* Documents in Participatory Democracy** Jacqueline Hoang Nguyen

SWEDEN/CANADA, 2015

Between 1967 and 1980, the National Film Board of Canada (NFB) spearheaded a social activist documentary initiative tackling poverty, environmental, First Nations and women's issues by placing film stills directly into the hands of the citizens. Government bureaucrats, documentary filmmakers, community activists and other members of the public defined a participatory model of filmmaking by putting the media into the 'hands of the people.' Positing the potential of a new public voice, film was asserted as the medium of social transformation. Artist Jacqueline Hoang Nguyen has excavated the archives of the NFB, re-presenting the seminal *Challenge for Change/Société Nouvelle* program in five selected programs displayed within the gallery. Nguyen re-inserts this utopian project into the present, employing the archive as a toolbox for the future.

Challenge for Change/Société Nouvelle: Documents in Participatory Democracy is produced and distributed by the National Film Board of Canada (NFB).

Seraphine, Seraphine Krista Belle Stewart

CANADA, 2014

Echoing this excavation of the past in her work, Krista Belle Stewart juxtaposes two images: a docu-drama shown on the CBC in 1967 portraying the first Indigenous public health nurse in British Columbia, with excerpts from a personal testimony for the Truth and Reconciliation Commission held in Vancouver in 2013. This two-part video installation weaves between the past and present, but the subject is the same – the artist's mother Seraphine Stewart. The disjuncture between the scripted facade of the docu-drama and emotional tales of daily rituals and childhood family trauma in her mother's testimony creates a space to explore the gaps between image, subject, voice, the personal and the political.

Phantom Limbs

Samuel Beckett, Chris Curreri and Luis Jacob
CANADA, 2015

OFF
SCREEN
GALLERIES +
INSTALLATIONS



Billie Whitelaw rehearsing
Not I for the Royal Court Theatre.
Photo: Zoë Dominic

April 2–25

Preview

Thu April 2
6–8 PM

Opening Reception

Wed April 8
6–8 PM

Artists in attendance!

Gallery Hours

Tue–Fri 11 AM–6 PM
Sat 10 AM–6 PM

Scrap Metal

11 Dublin Street, Unit E
scrapmetalgallery.com



Phantom Limbs brings together three distinct artworks that collectively create an elliptical passage through the human body. Imagining the body from outside to inside and back to front, the exhibition presents the human individual as a fragmented realm whose borders and limits are perpetually in flux. Raising questions around intelligence and expression, language and perception, the works together point to the ways in which we are at once predetermined and defined by the flesh we inhabit, while at the same time we transcend these limits through various modes of communication.

In this exhibition, Chris Curreri's 16mm film loop *Bottoms* features a dancer repeating a series of movements that exhibit the physical expertise of the performer while embodying the staccato motion of the intermittent movement of 16mm projection. A beautiful conversation between emulsion, flesh and projected light, Curreri's

film demonstrates the language of the body, articulated in a cinematic pas de deux between the dancer and the projector. Luis Jacob's *Without Persons* is an immersive double-screen video projection of undulating white fluid is suggestive of milk or semen. While the liquid alludes to the substances from which we originate, the accompanying voices describe the gradual shifts in perception that occur as a body develops. In contrast, Samuel Beckett's harrowing monologue *Not I*, delivered by a disembodied mouth (a heroic performance by the late Billie Whitelaw), describes a joyless existence punctuated by trauma. Both prisoner of her flesh and seemingly a stranger to her body, the mouth's wall of words seem to function both as a means of escape or transcendence even as she is also entombed by them.

Not I presented with permission of the Samuel Beckett Estate care of Curtis Brown Ltd.

Spectres of the Future

Victoria Delle Donne, James Rollo, Franco Arcieri and Sook Jung
CANADA, 2015 | CURATED BY SHAUNA JEAN DOHERTY

OFF
SCREEN
GALLERIES +
INSTALLATIONS



FROM TOP LEFT:
Franco Arcieri
Victoria Delle Donne
Sook Jung

April 10–May 2

Opening Reception

Fri April 10
7–10 PM

Artists in attendance!

Gallery Hours

Tue–Sat 12–6 PM

Xspace Cultural Centre

2-303 Lansdowne Avenue
xspace.info

Spectres of the Future is a group exhibition of student works combining analogue and digital projects that reflect on the meaning of presence in a society saturated by technologies of representation. The physical presence of the viewer is made necessary in this exhibition to animate the works themselves, engaging in a discussion of immaterial/material and presence/absence across communication networks, magnetic fields and digital worlds.

Holograms, theremins and interactive projections foreground the complexity of the physical body in a technical world, where intimate exchange is complicated by immaterial distance. Together, Victoria Delle Donne, James Rollo, Franco Arcieri and Sook Jung each interrogate this physical world with their ghostly imagery in order to access a more metaphysical one.



A Non-Place in A Space

Postcommodity

USA, 2010–2011

OFF
SCREEN
GALLERIES +
INSTALLATIONS



FROM TOP:

*It's My Second Home,
But I Have a Very Spiritual
Connection With This Place*
Gallup Motel Butchering



March 27–May 16

Opening Reception

Fri April 10, 4–7 PM

Artists in attendance!

Gallery Hours

Tue–Fri 11 AM–5 PM

Sat 12–5 PM

A Space

401 Richmond Street West

Suite 110

aspacegallery.org



New Mexico-based collective Postcommodity (Raven Chacon, Cristóbal Martínez, Kade L. Twist and Nathan Young) reconsiders our understanding of communities and geographies by connecting Indigenous narratives with the rights of cultural self-determination. Bringing together two multi-channel video installations, *Gallup Motel Butchering* (2011) and *It's My Second Home, But I Have a Very Spiritual Connection With This Place* (2010), this exhibition speaks to the notion of the non-place within white cube galleries, washing out each wall with colonized landscapes and global market forces that

define our social and political languages and imaginations. Challenging the notion of what “non-place” has historically meant for settlers and colonizers in their perceived terra nullius, this exhibition asks what is the connection between land, culture and community.

See p. 30 for related educational and public programming

Drones over Gaza

Rehab Nazzal

CANADA, 2014

OFF
SCREEN
GALLERIES +
INSTALLATIONS



April 9–May 2

Opening Reception
Fri April 10, 4–7 PM

Gallery Hours
Tue–Sat 11 AM–5 PM

**Prefix Institute of
Contemporary Art**
401 Richmond Street West
Suite 124, Audio Gallery
prefix.ca

PREFIX.



Based on field recordings of Israeli military drones operating in the airspace over occupied Palestine, *Drones over Gaza* is an audio work that interprets the aural environments of war through the widespread use of unmanned aerial vehicles in the Middle East. During the military onslaught in Gaza in the summer of 2014, the artist, with the assistance of Palestinian activists and journalists, recorded through a live stream the sounds made by military drones.

Palestinians call the drones *zanneh*, which is akin to the sound of buzzing bees, or that of a whining child. With its low frequency and steady vibration, the sound is often indistinct from the noises of daily life, creating an omnipresent aural landscape that is changing the ways civilians experience war. Instead of the loud, distinctive sounds of conventional warplanes overhead, drones are much more subtle and insidious, since they operate in ways that are largely invisible to those on the ground. Targeted populations cannot predict who, what, where or when drones might strike or destroy. By revealing their constant buzzing, the artist invites the public not only to experience the sound of drones, but to imagine the impact such an auditory environment has on those who cannot escape its effects.

Two Days at the Falls

Isabell Spengler

CANADA/GERMANY, 2015

OFF
SCREEN
GALLERIES +
INSTALLATIONS



April 7–May 16

Opening Reception

Fri April 10, 5–7 PM

Artist in attendance!

Gallery Hours

Mon–Fri 12–6 PM

Trinity Square Video

401 Richmond Street West
Suite 376

trinitysquarevideo.com



For over a century, Niagara Falls has been a popular tourist destination and subject for artists and amateurs alike. Whether as a backdrop for romantic encounters, or a site of daring and sometimes tragedy, the hypnotic pull and imposing grandeur of the falls have been documented on every available medium and thus found their way into the popular imagination.

In Berlin-based Isabell Spengler's installation we are presented with two panoramic depictions of the iconic Niagara Falls—one that was created onsite and the other, a three-dimensional model, constructed in her Berlin studio having never visited the Falls. This second model is not a geographically accurate replica but rather an embodiment of the artist's preconceived notions of the place—a distillation of ideas, images and dreams. Alongside these fictional falls, we are also confronted with the same 360-degree pan of the actual cataract and surrounding landscape, shot on location during her

two-month residency in Toronto. The adjacent screens play with concepts of anticipation, imagination, time and place.

Created specially for the Images Festival and Trinity Square Video as part of the European Media Artists in Residence Exchange (EMARE), Isabell Spengler's *Two Days at the Falls* explores the intersection between the real and the imagined, popular culture and private perception, the monumental and the ordinary.

Project realized within the framework of EMARE Move On program and commissioned by the Images Festival with support of the Culture Program of the European Commission and the Goethe-Institut.

Ball Spielen (Playing Ball)

Corinna Schnitt
GERMANY, 2013

OFF
SCREEN
GALLERIES +
INSTALLATIONS



April 10–May 15

Opening Reception

Fri April 10, 4–7 PM

Artist in attendance!

Gallery Hours

April 10–17:

Mon–Fri 10 AM–5 PM

After April 18:

Viewing by request

Vtape

401 Richmond Street West

Suite 452

vtape.org

V tape

www.vtape.org



Set in Detroit, *Ball Spielen (Playing Ball)* never dips into the genre of “disaster porn” so typical of many camera-based investigations into decaying post-industrial urban environments. In Corinna Schnitt’s version, things are different and skewed. There is action that doesn’t belong where it is taking place: a man and a woman are playing a game of pick-up basketball inside what looks like a crumbling abandoned factory. Neither of them “fit” the scene: she is in a skirt, jacket and high heels; he wears a jacket and slacks. They might be on their lunch break from a nearby bank wearing gender-appropriate “business attire”. All together it is a scene that has been *made strange*. And it is this strangeness that is at the heart of all of Schnitt’s highly constructed works of art.

As we struggle to make sense of this juxtaposition, something is changing. As the camera pulls back, more and more of the deteriorating structure is revealed. Finally, we see more than an abandoned factory—most certainly emblematic of the collapse of an industry. As it draws to a close, *Ball Spielen (Playing Ball)* reveals the once-regal, vaulted ceiling of a former grand theatre now pressed into service as a lowly parking lot—an irony not lost on Schnitt in her meditation on Detroit (once called the Motor City at the height of automobile production) where civilization itself would seem to be dissolving before our eyes.

See p. 30 for related educational and public programming

And then nothing turned itself inside-out

—
Steffi Lindner
GERMANY, 2012

OFF
SCREEN
GALLERIES +
INSTALLATIONS



April 9–30

Opening Reception

Fri April 10, 4–7 PM

Artist in attendance!

Gallery Hours

Tue–Fri 11 AM–5 PM

Saturday 12–5 PM

YYZ

401 Richmond Street West
Suite 140

yyzartistoutlet.org

Chance, choreography and gravity come to a point in Berlin-based Steffi Lindner's multi-channel installation *And then nothing turned itself inside-out*. Simple scenes consisting of everyday objects disintegrate into tense and absurd scenarios seemingly doomed for failure. As a selection of experiments from 60 trials, the inevitability of each scene unfolds on individual monitors, playing on audience expectations for action and resolution while denying the viewer the full picture of possibilities.

Arranged through the gallery space as a performance of choreographed failure, *And then nothing turned itself inside-out* mediates on the relationship between viewers and spectacle through a physical manifestation of imperfections. Playing on exterior impulses, circumstances hinge between intention and chance. The material chooses its own destination.

YYZ

Stitches in Time

Available on all Air Canada flights
from April 1 to May 31, 2015.

Look for the Images
Festival program in the
Canadian Movies category
on your next trip!



THE FORTUNE TELLER



SIGHT

Looking both
backward and forward
in time and examining
the structures that
surround us from
the familiar and
domestic, to the
geological and cosmic.
From the biological
to the architectural,
to the physical and
psychological, each of
these films deals with
the passage of time
and different ways in
which we perceive our
place in it.

28th Images Festival trailer
by **Oliver Husain**

This is Not a Test **Marisa Hoicka**

CANADA, 2012, 30 SEC

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.

Sight **Thirza Cuthand**

CANADA, 2012, 3 MIN

In *Sight*, stained and painted
patterns on Super 8mm film
images impede our view. The
interrupted images reflect the
words of the filmmaker as she
muses on trauma and the loss
of sight.

Cells and Stalks **Herb Theriault**

CANADA, 2012, 2 MIN

A series of luminous 35mm close-
ups allow us intimate access to
the delicate structure of leaves,
ferns, and water reeds.

The House of Olga **Alexandra Gelis**

PANAMA/CANADA, 2013, 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.

Case Study House **Josh Rompf**

CANADA, 2013, 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. Rompf's
virtual tour of House No. 17 begins
with the completed structure,
moving in and around the house,
ultimately deconstructing the
structure to its skeletal frame.

The Fortune Teller **Annie Macdonell**

CANADA, 2015 16 MIN

The Fortune Teller tracks the
repair and restoration of a cast
resin hand from an antique
coin operated fortune-telling

machine. As the object is carefully
reassembled other sets of hands
perform separate tasks around
it. The model hand embodies
a non-linear, non-progressive
relationship to time. The process
of its restoration moves it
backwards through history
towards its original state linking
it to the future. The film, shot on
16mm and digital video, in 2012
and 2014 respectively, generates
the illusion of time collapsing and
expanding as the narrative splits,
stutters, and repeats.

1221 Amor **Julie Tremble**

CANADA, 2015 13 MIN

In the three sequences that
make up *1221 Amor*, different
temporalities merge to create a
compressed, indefinite timeframe
that runs counter to our
traditional linear representation
of time. Playing with the
expectations of narrative fiction
and the codes of catastrophe
films, Tremble examines the
relationships between different
mineral states such as rock, fossil
and bone.

Totem **Travis Shilling**

CANADA, 2013, 3 MIN

An elaborate tomb for a dead bird
becomes a witty and whimsical
memento mori.

Size isn't everything—
it's how we use it at The Office of Gilbert Li

Designing small and big things since 2004

A work-and-play
space for indie
game developers
+ creatives of all
kinds working for and
with each other.
bentomiso.com



miso

Coworking, mentorship
+ rad events.
862 Richmond St. W.
Toronto



film transfer by
frame discreet
now in 5K

love film?

we do.

Super 8/16/35mm Transfers
5k / 4k / UHD / 2k / HD

www.framediscreet.com

created by cinematographers
416-901-5332 / info@framediscreet.com

gallerytpw.ca



DOC NOW

A free documentary festival
celebrating the work of
documentary practitioners from
Ryerson University's MFA program
in Documentary Media.

11 films
7 gallery exhibitions

May 1st to June 28th, 2015

docnow.ca



DEPARTMENT OF
COMMUNICATION & DESIGN



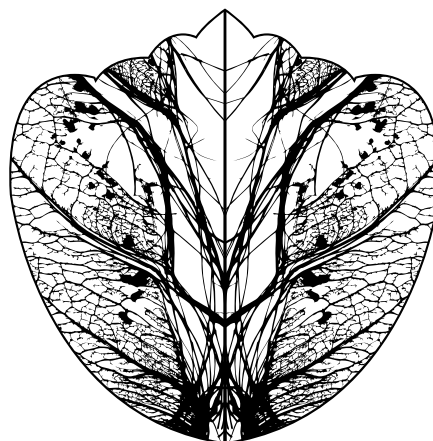
BLUE ICE
GROUP



RING OF FIRE

A PROCESSION BY

MARLON GRIFFITH



SUNDAY AUGUST 9, 2015

University Avenue, Toronto (From Queen's Park to City Hall)

Marlon Griffith, Ring of Fire (prototype for mask), 2014.

ART GALLERY OF YORK UNIVERSITY (AGYU)

Participate in Ring of Fire: email.procession@theAGYUisOutThere.org



Sarindar Dhaliwal

The Radcliffe Line and Other Geographies

May 23 to September 27, 2015
Curated by Marcie Bronson

brocku.ca/rodmanhall



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

109 St. Paul Crescent
St. Catharines, ON

**Rodman
Hall**
ART CENTRE

Brock University

Sarindar Dhaliwal, *Mother and Children*, 2010, chromira print.

MANO/RAMO

**Training — Capacity
Analysis — Advocacy
Support — Community**

**Ontario's voice for
independent media arts
workers, collectives
and organizations**

mano-ramo.ca



MEDIA ARTS NETWORK
OF ONTARIO
RÉSEAU DES ARTS
MÉDIATIQUES DE L'ONTARIO

THE VOICE FOR PROFESSIONAL ARTISTS

CARFAC Ontario believes that artists, like professionals in other fields, should be paid for their work and share equitably in profits from their art practice. We provide artists with:

- National and provincial advocacy
- Legal clinics
- Weekly e-bulletins
- Publications
- Workshops
- Member's discounts



CARFAC
ONTARIO

www.carfacontario.ca



FILM & MEDIA ARTS
www.goethe.de/toronto

Culture talks @ Goethe:
 "Berlin School" filmmaker Maria Speth
 artist Corinna Schnitt
 hitchBOT

Move On EU AUS CDN:
 19 international media artists in residence in 6 countries

GOETHE FILMS @ TIFF Bell Lightbox:
Age of Cannibals - Greed & Crisis
 May 5 + 7 + 12

Exhibition & Concert:
 Felix Kubin
 "Chromdioxide Memory" experimental sound from cassette to digital
 Mar 5 - May 9

GOETHE INSTITUT
 Sprache. Kultur. Deutschland.

DAVID BURKES

B.Com, CPA, CA•IFA

TEL 905-882-0497
 FAX 905-882-0499
 EMAIL david@burkes.ca

201- 30 East Beaver Creek Rd.
 Richmond Hill, Ontario, L4B 1J2

www.burkes.ca

LATITUDE 53 *Alberta's leading contemporary art centre*
 CONTEMPORARY VISUAL CULTURE

Alberta Foundation for the Arts
 Edmonton
 avenue magazine
 Canada Council for the Arts / Conseil des Arts du Canada
 Edmonton arts council
 Darryl Fenn



Now shines the future.

Submission deadlines:

Early-bird: May 15, 2015

Final: June 2, 2015

Join us at the 16th annual
imagineNATIVE Film + Media Arts Festival
October 14-18, 2015

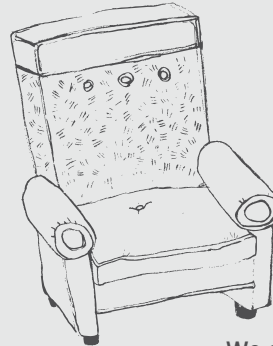
Connect with us:

www.imagenative.org

@imagineNATIVE

Facebook.com/imagineNATIVE

HOW 1 ARMCHAIR AND
359 POINTS BUILD
STRONGER COMMUNITIES



GET POKED
MORE OFTEN!

Acupuncture
\$25–\$55
Sliding Scale

We support healthy communities
and individuals through our practice

Acupuncture is used for:

nerve and muscle pain, digestive problems, stress, anxiety and
depression, reproductive and gynecological health, boosting immunity
and energy, managing side effects of drugs and medications

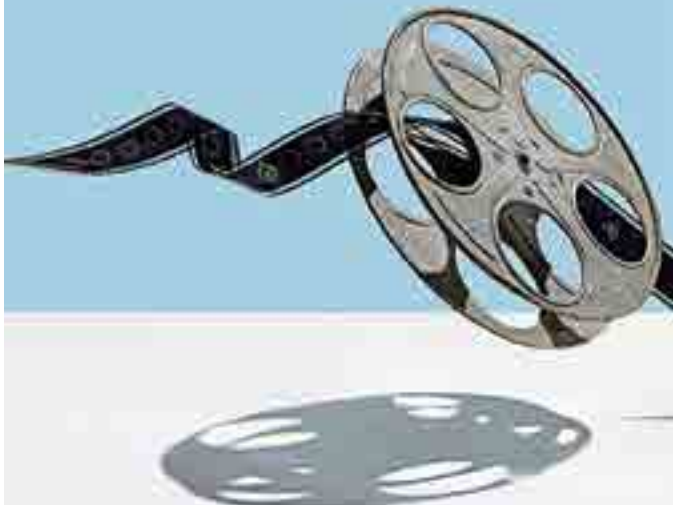


SIX DEGREES COMMUNITY ACUPUNCTURE
192 SPADINA AVE., SUITE #512, TORONTO
416.866.8484 | POKEME.CA



19TH ANNUAL EDITION:
NOVEMBER 2015
Showcasing the best in Asian cinema

CALL FOR SUBMISSIONS OPEN MARCH 23
DEADLINE: APRIL 24 (NO FEE) • JULY 3 (\$30 FEE)
SUBMISSION GUIDELINES AT REELASIAN.COM



32.
KASSELER
DOK FEST
10.-15. NOVEMBER 2015

AWARDS

GOLDEN KEY € 5.000

Best Up-and-Coming Documentary

GOLDEN HERCULES € 3.000

Best Regional Work

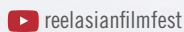
GOLDEN CUBE € 3.500

Best Media Installation

JUNGES DOKFEST:
A38 – PRODUCTION-GRANT
KASSEL-HALLE UP TO € 8.000

NEXT CALL FOR ENTRIES: APRIL, 2015

Filmladen Kassel e.V. | Goethestr. 31 | 34119 Kassel | Fon: +49 (0)561 707 64-21 |
dokfest@kasselerdokfest.de | www.kasselerdokfest.de



Where art meets technology.
Gallery_teaching facility_production studio

Inter/Access

Canada's leading new media art centre. Inter/Access is dedicated to the exhibition, education, and creation of new media art.

www.interaccess.org



International Video Distribution
contemporary + historical video art

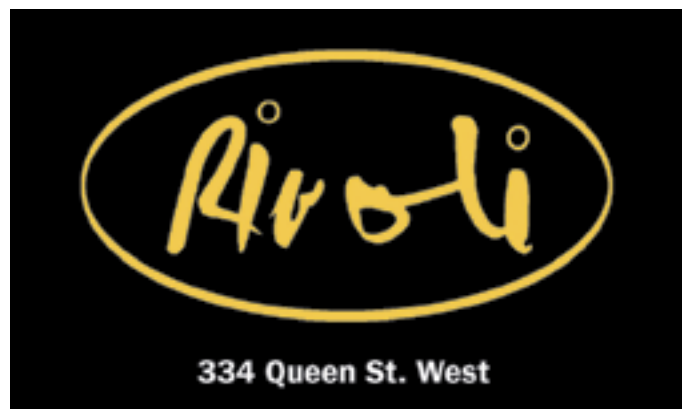
VIDEO OUT est. 1980
artist-run | non-exclusive
@ VIVO Media Arts Centre

SUBMIT YOUR WORK | FIND A VIDEO

videoout.ca | vivomediaarts.com



Still from 'The Dog of Luis & Salvador' by Bernar Hebert, 1984



cmagazine

issue—I25



Attention

FEATURES

I Still Alive: Celia Perrin Sidarous, Peter Morin and the Still Life Genre
by Mark Clintberg

II Jeremy Shaw: Attention, Oblivion, Jubilation
by Godfrey Leung

III Experimental Comedy Training Camp
by Kari Cwynar

IV An Te Liu: Tradition and the Historical Sense
by Shannon Anderson

V There and Here: GCC and Geopolitical Style
by Cameron Hu

ARTIST PROJECT

Raymond Boisjoly: *From age to age, as its shape slowly unravelled...*



Subscribe at cmagazine.com

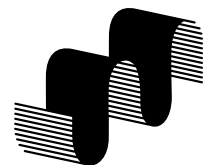
Yes, But Is It Edible?

The music of Robert Ashley,
for two or more voices,
edited by Will Holder and
Alex Waterman.

23.5 × 29.3 cm
First Edition (2014)
784 pages, Softbound
978-1-927354-09-4



New Documents
www.new-documents.org



**FOR A FILMMAKER
CRAFTSMANSHIP
IS NEVER A LINE ITEM**

Film Matters. Tell the world why
at www.kodak.com/go/filmmatters

Film. No Compromise.

Kodak

© Kodak, 2012. Kodak is a trademark.

OAAG AWARDS 2015 PRIX AOGA

Photo: Donna Lyphink 2014

Coming November | en novembre

**FACTORY
MEDIA CENTRE**

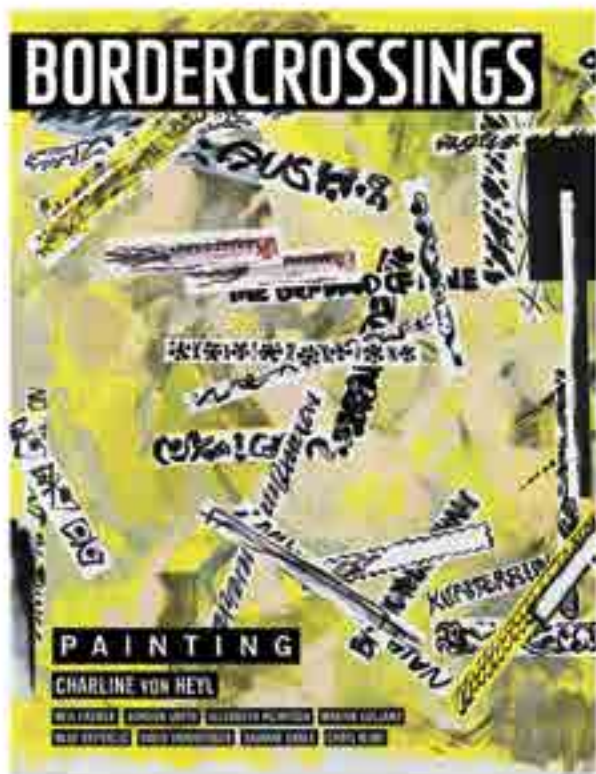
factorymediacentre.ca

Artists at the Center
Moving from the Margins to Inclusion

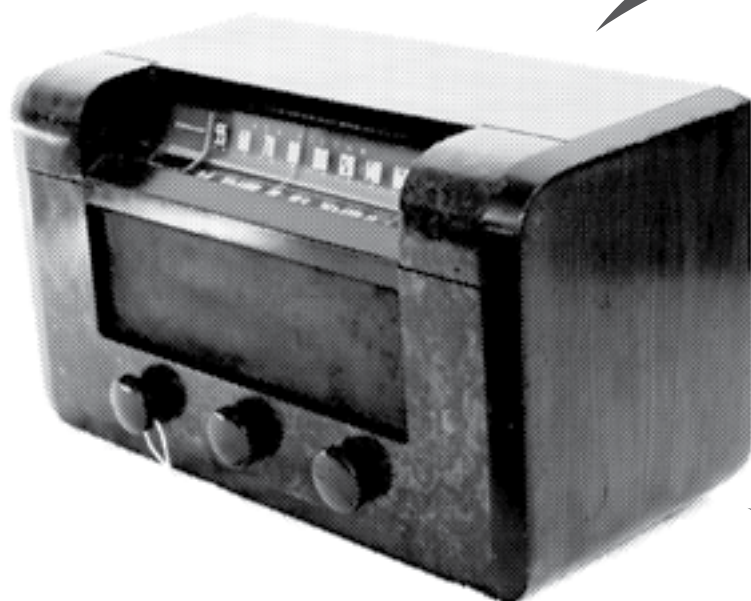
November 12 - 14, 2015
Ryerson Student Centre
Toronto, Ontario

ARCCO
ARTISTS RESIDENCY & COLLABORATION CENTRE

www.arcco.ca



subscribe now www.bordercrossingsmag.com



Tune in to
CIUT 89.5 FM
University of Toronto Radio

We bring you dynamic and
diverse radio, with 80 different
programs all week long.

For radio that's
outside the box...



"THE BEST ENGLISH-LANGUAGE FILM MAGAZINE ON INTERNATIONAL CINEMA CURRENTLY IN PRINT"

JONATHAN ROSENBAUM

SPECIAL IMAGES FESTIVAL PROMOTION

5 ISSUES ONLY \$20



cinema scope

web-only features and digital issues available online at www.cinema-scope.com



see the shows

ART LISTINGS & MAPS
AVAILABLE IN PRINT AT OVER 200 ART VENUES

SLATE

slateartguide.com twitter.com/SLATEartguide

Title Index

1221 AMOR p. 48
Julie Tremble
Group Intervention Video

ABCD p. 39
Rox Lee
zeroxlee@gmail.com

Accent Grave on Ananas
p. 46
Tamara Henderson
rodeo-gallery.com

Agrabagrabah p. 49
Calvin Frederick
calvinfrederick@gmail.com

A Knight's Walk (and other speculative events) p. 40
Clint Enns
dogmatodisco@gmail.com

All-Hearing, The p. 53
Lawrence Abu Hamdan
lawrenceabuhamdan@gmail.com

All That Is Left Unsaid p. 52
Michèle Pearson Clarke
CFMDC

All That Is Solid p. 40
Eva Kolcze
CFMDC

A Minute Ago p. 53
Rachel Rose
contact@rachellrose.com

Anito p. 39
Martha Atienza
martha.atienza@gmail.com

And then nothing turned itself inside out p. 76
Steffi Lindner
steffisteffi.de

A Non-Place in A Space
p. 72
Postcommodity
postcommodity.com

Ars Colonia p. 39
Raya Martin
rayamartin@gmail.com

Ball Spielen (Playing Ball)
p. 75
Corinna Schnitt
corinnaschnitt.de

Basement p. 67
Erik van Lieshout
erikvanlieshout.com

Black p. 53
Anouk de Clercq
Auguste Orts

Blanket Statement #2: All or Nothing p. 46
Jodie Mack
jodie.mack@dartmouth.edu

Body Like Lead p. 42
Stephanie Markowitz/
KASHKA
kashkamusic.com

Bottoms p. 70
Chris Curreri
danielfariagallery.com

Bugtong: Ang Sigaw Ng Lalake (Riddle: Shout of Man) p. 39
RJ Leyran
painting_lines@yahoo.com.ph

Case Study House p. 77
Josh Romphf
josh.romphf@gmail.com

CAVE EXITS p. 61
Peter Burr
peterburr.org

Cells and Stalks p. 77
Herb Theriault
herb@theria.ca

Challenge for Change/ Soci  t   Nouvelle: Documents in Participatory Democracy p. 69
Jacqueline Hoang Nguyen
jacquelinehoangnguyen.com

Chinatown Happenings
p. 62
Casey Wei
chinatownhappenings@gmail.com

Chop-chopped First Lady + Chop-chopped First Daughter p. 39
Yason Banal
yasonbanal@gmail.com

Circa 1960 p. 42
Chris Curreri
Daniel Faria Galley

Class Picture p. 39
Tito and Tita
shireen@los-otros.com

COCO p. 33
Margaret Haines
thatgirlcoco.com

Color Neutral p. 48
Jennifer Reeves
jennreeves@earthlink.net

Compression p. 71
Victoria Delle Donne
vdelledo@uwo.ca

Depositions p. 52
Luke Fowler
LUX

DROGA! p. 39
Miko Revereza
miko.revereza@gmail.com

Drones over Gaza p. 73
Rehab Nazzal
prefix.ca

Eclipse p. 49
Jacky de Groen
jackydegroen@gmail.com

El Corral y el Viento (Corral and the Wind, The)
p. 50
Miguel Hilari
miguehilar@gmail.com

Every Body Hit Somebody
p. 47
Amanda Berg
amandabergphoto@gmail.com

F for Fibonacci p. 48
Beatrice Gibson
LUX

Fall of Communism p. 46
Hannah black
hannahfb@gmail.com

Field Notes p. 55
Vashti Harrison
vashticharrison@gmail.com

Fortune Teller, The p. 40
Annie MacDonell
annie.macdonell@gmail.com

Gallup Motel Butchering
p. 72
Postcommodity
postcommodity.com

Geriatrica p. 48
Peter Dudar
CFMDC

Gli immacolati (The immaculates) p. 49
Ronny Trocker
ronny.tracker@bagarrefilm.com

Hegel i Motyl (Hegel and the Butterfly) p. 49
Bartosz Warwas
bartosz.warwas@gmail.com

Her Silent Seaming p. 46
Nazlı Dinc  l
nazlidincel@yahoo.com

Herd p. 52
David Redmon and
Ashley Sabin
ashley.sabin@gmail.com

hindi sa atin ang buwan (the moon is not ours) p. 39
Jon Lazam
jon.lazam@yahoo.com

Hologramom p. 71
Sook Jung
jsook87@hotmail.com

House of Olga, The p. 77
Alexandra Gelis
alexandragelis.com

How Many Performance Artists Does it Take to Change a Light Bulb (For Martha Wilson) p. 64
Jess Dobkin
jessdobkin.com

I Can't Actually See What You're Doing p. 71
James Rollo
james.rollo@gmail.com

Imraan, c/o Carrom Club
p. 55
Udita Bhargava
filmuniversitaet.de

Innocents, The p. 40
Jean-Paul Kelly
jeanpaulkelly.com

Iron Ministry, The p. 63
J.P. Sniadecki
jpsniadecki@gmail.com

It's My Second Home, But I Have a Very Spiritual Connection With This Place p. 72
Postcommodity
postcommodity.com

Joyce Wieland x 10,000 Horses p. 67
10,000 horses
facebook.com/pages/10000-Horses

Juan Gapang (Johnny Crawl) p. 39
Rox Lee
zeroxlee@gmail.com

Kalawang (Rust) p. 39
Cesar Hernandez
cesarhernando1111@gmail.com

Karaoke Karaoke! p. 67
Stephanie Comilang
stephaniecomilang.com

Language Gulf in the Shouting Valley p. 52
Lawrence Abu Hamdan
lawrenceabuhamdan@gmail.com

Li Wen Man You Dong Hu (Li Wen at East Lake) p. 54
Luo Li
leeandluo@gmail.com

Love, Elias p. 49
Michael Wild
cinemawild@gmail.com

Minsan Isang Panahon (Once Upon a Time) p. 39
Melchor Bacani III
painting_lines@yahoo.com.ph

Mga anak ng unos (Storm Children: Book One) p. 56
Lav Diaz
sineoliviapilipinas@gmail.com

Moth Maze p. 42
Oliver Husain
husain.de

Mount Shasta p. 42
Oliver Husain
husain.de

Naše telo (Our Body) p. 53
Dane Komljen
danekomljen@gmail.com

Night Watch p. 53
Danaya Chulphuthiphong
danaya_lee@hotmail.com

Not I p. 70
Samuel Beckett
curtisbrown.co.uk

Only Believe Things That Are Easy to Understand
p. 48
Gary Kibbins
gkibbins@gmail.com

Pan p. 48
Anton Ginzburg
antonginzburg.com

Parketo Skutejai (Floor Scrapers) p. 49
Vytautas Katkus and
Marija Kavtaradze
k.remeikaite@gmail.com

Park Lanes p. 57
Kevin Jerome Everson
picturepalacepictures.com

Peacock, The p. 51
Andrew Kim
kimandrewc@gmail.com

Persistence of Vision p. 49
Caitlin Durlak
cdurlak@gmail.com

Phantom Limbs p. 70
Samuel Beckett, Chris Curreri
and Luis Jacob
Daniel Faria Gallery,
Birch Contemporary

Point of Departure p.42
Iris Ng
iris.ifilm@gmail.com

present is an animal that lives in my stomach, The p. 55
Luiza Faga Ribeiro do Valle
luiza@lfaga.com

Private Life of Fenfen, The p. 51
Leslie Tai
leslie.tai@gmail.com

Providence, La p.47
Emmanuelle Léonard
leonard@kloud.org

Quarry p.55
Richard P. Rogers
Harvard Film Archive

Radio Spirit/Death Channel p. 71
Franco Arcieri
francoarcieri@hotmail.com

Rat Life and Diet in North America p.67
Joyce Wieland
CFMDC

Razzle Dazzle p.46
Jodie Mack
jodie.mack@dartmouth.edu

Red Capriccio p.40
Blake Williams
blake.williams@utoronto.ca

Red Oak Condolence p.52
Greg Staats
gstaats@interlog.com

Retrochronological Transfer of Information, The p. 39
Tad Ermitaño
painting_lines@yahoo.com.ph

Seraphine Seraphine p.69
Krista Belle Stewart
kristabellestewart@gmail.com

Service of the goods p.42
Jean-Paul Kelly
jeanpaulkelly.com

Seven Signs that Mean Silence p.53
Sara Magenheimer
sara.magenheimer@gmail.com

Sight p.77
Thirza Cuthand
Vtape

Silence Please, the Show is About to Begin p.68
Rashaad Newsome
rashaadnewsome.com

Silk Road of Pop, The p.63
Sameer Farooq
silkroadofpop.com

Slaughterhouse p.50
Philip Hoffman
CFMDC

Solidarity p.67
Joyce Wieland
CFMDC

Spectres of the Future p.71
xpace.info

Stories We Tell p.42
Sarah Polley
mongrelmedia.com

Sun Song p.52
Joel Wanek
joelwanek.com

This is Not a Test p.77
Marisa Hoicka
Vtape

Thunderbolt p.46
Heidi Phillips
hjp1979@gmail.com

Tom and Jerry p.51
Ekkaphob Sumsiripong
kenghappyjoyjoy@gmail.com

Tomorrow is Always Too Long p.37
Phil Collins
shadylane productions.co.uk

Totem p.77
Travis Shilling
Vtape

Two Days at the Falls p.74
Isabell Spengler
Isabellspengler.net

Under the Ashes p.40
Dona Arbabzadeh
dze.arbab751@gmail.com

Untitled (The City at Night) p.51
Ane Hjort Guttu
anehjortguttu.film@gmail.com

Untitled and Untitled (New Way) p.70
Rashaad Newsome
rashaadnewsome.com

Very Specific Things at Night p.39
John Torres
john@los-otros.com

Wanda p.41
Barbara Loden
UCLA Film and Television Archive

Water Sark p.67
Joyce Wieland
CFMDC

Wawa p.49
Sky Hopinka
skyhopinka@gmail.com

Waxing and Milking p.46
Alee Peoples
aleemichelle@hotmail.com

Wayfinding by Feel in the Spacetime Weaving Continuum p.46
Wednesday Lupypciw
wednesday@gmail.com

Wendy-Live! p.67
Walter Scott
wwalterscott.com

Winter Hof p.48
Dan Hudson
danhudson@telus.net

Without Persons p.70
Luis Jacob
birchcontemporary.com
maxmayer.net

W-W-W-Wave p.49
Hannah Epstein
hanskigold@gmail.com

XXX-mas Barftacular p.46
Dawn Frasch
ilikeanap@gmail.com

Artist Index & Biographical Appendix

10,000 Horses are sisters Velvet and Lady Nite (Alexis O'Hara and Stephen Lawson). The duo's name is inspired by Khutulun, the Mongol warrior princess who pledged to marry the man who would defeat her in a wrestling match. Through her victories, she accumulated 10,000 horses. p. 67

Lawrence Abu Hamdan is an artist and audio investigator with a background in DIY music. His works have been submitted as evidence in tribunals and advocacy campaigns as well as being part of collections at MoMA New York and Van Abbemuseum Eindhoven. p. 52, 53

Yuki Aditya is the Festival Director of ARKIPEL, Jakarta International Documentary and Experimental Film Festival. p. 31

Jimbo Albano is an editorial cartoonist and illustrator. p. 38–39

Dona Arbabzadeh is a 27-year-old Iranian immigrant who has been residing in Toronto since 2000. Her video art has focused on the human subconsciousness as a primary theme from which to better understand the world. p. 40

Franco Arcieri is a Toronto-based sound installation and sound performance artist. In much of his work he repurposes old and new technologies, exploring the role of communication technologies in producing social and political tension. p. 71

Martha Atenza lives and works in Rotterdam, Netherlands and Bantayan Island, Philippines. Her works are sociological in nature, reflecting a keen observation of her direct environment, making intensive use of video and sound, and usually viewed as multi-channel installations. p. 38–39

Melchor Bacani III is a director for TV and was an active participant of the Mowelfund Film Institute (MFI) film workshops in the late 1980s and early 1990s. p. 38–39

Yason Banal obtained his bachelor's degree in Film at the University of the Philippines and an MFA in Fine Art at Goldsmiths College University of London. Different institutions in Manila (such as the Cultural Center of the Philippines, Metropolitan Museum of Manila and Lopez Museum, among others) have presented his works through solo and group shows. p. 38–39

Makela Barnes is a Toronto-based filmmaker, working toward a BFA in Integrated Media at OCAD University. Her practice uses feminist frameworks to look at abject bodies and reinterpret personal narratives. p. 49

Samuel Beckett (1906–1989) was an author, critic, and playwright. He won the Nobel Prize for Literature in 1969. He wrote in both French and English and is perhaps best known for his plays, especially *En attendant Godot* (1952; *Waiting for Godot*). p. 70

Amanda Berg is a documentary photographer currently working on projects in New York City and North Carolina. She combines conventional and experimental approaches to storytelling with emphasis on community journalism that challenges social expectations and still images that move. p. 47

Deanna Bowen is a descendant of the Alabama and Kentucky born Black Prairie pioneers of Amber Valley and Campsie, Alberta. She is a Toronto-based interdisciplinary artist and educator who holds a Diploma of Fine Art from Emily Carr University of Art and Design (1994). p. 31

Hannah Black is an artist and writer from London. p. 46

Udita Bhargava is currently enrolled at the HFF Konrad Wolf as a director student. After having studied Literature and Mass Communication in New Delhi, India, she worked on several film productions including Danny Boyle's *Slumdog Millionaire* and Lars Von Trier's *Antichrist*. p. 55

Kat Burns aka **KASHKA** is a singer/songwriter based in Toronto. p. 42

Peter Burr (b. 1980) is an artist from Brooklyn, NY. His work has been presented in a variety of spaces including Le Centre Pompidou, Paris, FR; Reina Sofia National Museum, Madrid, ES; and the International Film Festival, Rotterdam. Recent solo exhibitions include Superclub, Edinburgh, UK and Synchronicity Space, Los Angeles, CA. p. 61

Michèle Pearson Clarke is a Trinidad-born artist who works in photography, film, video and installation. Using archival, performative and process-oriented strategies, her work explores queer and black diasporic longing and loss. Currently, Clarke is completing an MFA in Documentary Media at Ryerson University. p. 52

Phil Collins (1970, United Kingdom) is a filmmaker, photographer, interviewer and producer. In his films, photographs, installations and live events, Collins often investigates the complex and ambiguous relationship between the camera and its subjects. In 2006, Collins was nominated for the Turner Prize, a prestigious British annual award for artists. He currently lives in Berlin and Cologne, where he is Professor of Video Art at the Academy of Media Arts. p. 37

Danaya Chulphuthiphong lives and works in Bangkok, Thailand. She holds a BA in Archaeology and an MFA in Visual Arts and started her career as a documentary photographer for newspapers and magazines. p. 53

Stephanie Comilang is a visual artist and filmmaker. She has toured with musician Final Fantasy for three years, accompanying him with live shadow drawings on the overhead projector. She has directed a number of music videos for various Canadian musicians. p. 67

Chris Curreri is a Canadian artist who works with film, photography and sculpture. His work is premised on the idea that things in the world are not defined by essential properties, but rather by the actual relationships that we establish with them. p. 42, 70

Born in 1978, **Thirza Cuthand** has made short experimental videos since 1995, which have screened in film festivals and galleries internationally. She has a BFA from Emily Carr and currently is finishing an MA in Media Production at Ryerson University. p. 77

Anouk De Clercq (b. 1971 in Ghent) studied piano in Ghent and film at the Sint Lukas Brussels University College of Art and Design. Her films explore the audiovisual potential of computer language to create possible worlds, many of which have a strongly architectonic character. p. 53

Since 1998, **Lawrente Indico Diaz** aka **Lav Diaz** has directed 12 films, and won several international awards. In 2010, he received a Guggenheim Fellowship and in 2011, joined the Board of Directors for Cine Foundation International. The Venice Film Festival calls him "the ideological father of the New Philippine Cinema." p. 56

Jacky de Groen (b. 1992) studied animation at KASK School of Arts Ghent, Belgium. Her films are painted frame by frame in a crude and expressive style, exploring the tension between abstraction and symbolism. p. 49

Jess Dobkin's performance and curatorial projects are presented at museums, galleries, theatres, universities and in public spaces internationally. Her body is her primary tool in her practice, and she uses personal narrative as a point of departure to engage with audiences about social issues and the nature of performance. p. 31, 64

Shauna Jean Doherty is a curator, writer, educator, and video artist based in Toronto. Her curatorial work is centred around new media art both analogue and digital. She received her MFA from OCAD University during which she curated and researched works falling within the category of glitch art. p. 71

Victoria Delle Donne lives in Toronto and is currently completing her BFA at Western University. She draws and creates video installations that interrogate language, memory, the body and light. p. 71

Nazlı Dinçel's work records the body in context with arousal, immigration, dislocation and desire in juxtaposition with the medium's material: texture, colour and the passing of emulsion. Her use of text as image, language and sound attempts the failure of memory and her own displacement within Western society. p. 46

Peter Dudar created the multimedia partnership Missing Associates with dancer/choreographer Lily Eng. He has screened in diverse venues such as Grierson Documentary Film Seminars; National Gallery of Canada; PBS and TVO television; American Film Festival and Anthology Film Archives, New York; throughout Europe; and in festivals internationally. p. 48

Caitlin Durlak is a Toronto-based filmmaker, often investigating the artistic mind and the creative process. Durlak holds a Master of Fine Arts in Documentary Media from Ryerson University and a Bachelor of Fine Arts in Photography from Concordia University. p. 49

Clint Enns is a video artist and filmmaker living in Toronto, Ontario. His work primarily deals with moving images created with broken and/or outdated technologies. His work has shown both nationally and internationally at festivals, alternative spaces and micro-cinemas. p. 40

Hannah Epstein aka **hanski**, aka **Dino King**, is a trained folklorist turned contemporary artist. Originally from Nova Scotia, Hannah has turned her camera eye to subverting and revealing various intersecting mediums including film and games, textile and games and interactive art and games. She is currently an MFA candidate at Carnegie Mellon University. p. 49

Tad Ermitano co-founded the pioneering multimedia collective Children of Cathode Ray. His works are distinguished by an aural and visual sensuousness underpinned by a sequential logic that reflects his training in philosophy and the sciences. p. 38–39

Merv Espina is an artist and initiator of GEN_LOSS, a moving image research platform; cook-janitor for media art festival WSK; program director for Green Papaya Art Projects; and co-founder of the institute of Lower Learning (iLL), based in Saigon and Manila. p. 30, 38–39

Kevin Jerome Everson (b. 1965, Mansfield, Ohio) is Professor of Art at the University of Virginia, Charlottesville. To date, he has made seven features and over 100 short form works that have exhibited internationally at film festivals, museums, biennials, cinemas and public institutions. p. 31, 57

Luiza Fagã is a writer and filmmaker. In 2012, Luiza initiated at the Netherlands Film Academy an artistic research on methods for transcreating literature into the audiovisual language. The first result of that research is the experimental short *The present is an animal that lives in my stomach* (2013), transcreated from an homonymous text written by Luiza herself. p. 57

Sameer Farooq was originally trained as a cultural anthropologist at McGill University in Montreal, and pursued visual art/design at the Gerrit Rietveld Academie in Amsterdam. Sameer currently resides between Toronto, ON and Providence, RI (USA) where he is completing his MFA at the Rhode Island School of Design. p. 62–63

Luke Fowler (b. 1978, Glasgow) obtained his BA (Hons) at the Duncan of Jordanstone College of Art & Design, Dundee in 2000. Fowler was nominated for the Turner Prize in 2012 and received the inaugural Jarman Award in 2008. He lives and works in Glasgow. p. 52

Dawn Frasch received her BFA from Tyler School of Art, and her MFA from Hunter College. She exhibits her art internationally with solo exhibitions at Haas & Fischer Gallery in Zürich and Galleri Brandstrup in Oslo. She recently had a video featured in Readykeulous at her first museum show at CAM in St. Louis and at the ICA in Philadelphia. p. 46

Calvin Frederick was born and raised in the American south, where in his early teens he developed a love for in-camera trick photography. He recently acquired his master's in experimental animation from the California Institute of the Arts. He currently lives and works in Los Angeles. p. 49

Alexandra Gelis is a Colombian-Venezuelan media artist based in Toronto. Her work addresses the use of image in relation to displacement, landscape and politics beyond borders or culturally specific subjects. p. 77

Beatrice Gibson (b. 1978, U.K.) lives and works in London. Gibson's films have screened at numerous experimental film venues and film festivals nationally and internationally including Light Industry, NY; Anthology Film Archives NY; LA Film Forum; Rotterdam International Film Festival; Experimenta, London Film Festival; and Oberhausen Short Film Festival. p. 48

Anton Ginzburg is a New York-based artist and filmmaker who uses an array of historical and cultural references as starting points for his investigations into art's capacity to penetrate layers of the past and reflect on the contemporary experience. p. 48

Eli Guieb III is a filmmaker and award-winning fiction writer. p. 38–39

Ane Hjort Guttu, b. 1971, is an artist, filmmaker and writer based in Oslo. During the last years she has been working with issues of power and freedom in the Scandinavian post-welfare state through a range of work in various media – mainly film, but also video installations, photography collections, sculpture and graphic prints. p. 51

Margaret Haines is a Los Angeles-based installation artist, performer, and filmmaker born in Montreal. She holds a BFA in Photography from Concordia University (2007) and an MFA in Photography and Media from the California Institute of the Arts (2010). p. 33

Vashti Harrison is an artist and filmmaker whose work focuses on the natural and the supernatural. Folklore, fables and fairy tales tend to weave their way into everything she makes. Working in multiple formats and mediums she uses the form and aesthetics of classic tales to retell stories from her own life and investigate her Caribbean Heritage. p. 55

Tamara Henderson is an artist from Sackville who lives and works in Stockholm and Vancouver. Her work has been included in group exhibitions at Western Front, Vancouver (2013); DOCUMENTA (13), Kassel (2012); Botkyrka Konsthall, Tumba (2009); the Frankfurter Kunstverein (2007); and the Ursula Blickle Stiftung, Kraichtal (2007). p. 46

Cesar Hernando is best known as production designer on Mike de Leon's *Kisapmata* (1981) and *Batch '81* (1982). p. 38–39

Miguel Hilari (b. 1985) is a La Paz–based filmmaker. He believes in cinema made with low budget and great freedom. *El Corral y el Viento* is his first film. p. 50

A film artist of memory and association, **Philip Hoffman** has long been recognized as Canada's preeminent diary filmmaker. In the winter of 2014, he was a participating artist in an exhibition at the Art Gallery of Windsor, *Border Cultures (work, labour)*, *The Dialogic Illuminations of Marian McMahon*. p. 50

Marisa Hoicka is a multimedia and performance artist who creates video, installations and paintings. She recently mixed performance, installation and painting in her solo performances *Nature Morte* at Toronto's 7a*11d International Performance Art Festival and *Escaping Escapism* at the Power Plant's *Quarter-Life Crisis*. p. 77

Sky Hopinka is currently attending the University of Wisconsin-Milwaukee MFA program for Film, Video and New Genres, learning the Ho-Chunk language, and working on various projects that stem from ideas of contemporary Indigenous linguistic concepts and representational imagery. p. 49

Dan Hudson is a multimedia artist based in Canmore, Canada and Berlin, Germany. Hudson has won several awards for his art practice. His work is shown internationally and is represented in the collections of museums, public galleries and private collectors throughout North America and Europe. p. 48

Oliver Husain is a filmmaker and artist based in Toronto. Recent solo exhibitions include the Art Gallery of York University and Susan Hobbs Gallery, Toronto. In 2011, his work was included in shows at ICA Philadelphia and the National Gallery of Indonesia, Jakarta. p. 42–45

Luis Jacob acquired renown on the international artistic scene with his participation in documenta 12 in Kassel in 2007. His work has recently been shown at the Solomon R. Guggenheim Museum and in the Kunsthalle Bern. p. 70

Elwood Jimmy works in Toronto as a writer, curator, programmer, artist, radio host, and freelance cultural manager. He is originally from the Thunderchild First Nation in northwestern Saskatchewan, Canada. p. 30, 33

Sook Jung was born in Korea and lives in Toronto, and works primarily with paint and animation. Her works examine the semiotics of found objects in relation to themes of time and memory. She is currently enrolled at OCAD University. p. 71

Vytautas Katkus (b. 1991) started studying cinematography in the Lithuanian Academy of Music and Theatre, Film and TV department, in 2010. In 2014, he graduated with a two short films, *Floor scrapers* is one of them. Vytautas is now working as a freelance cinematographer and camera assistant. p. 49

Marija Kavtaradze (b. 1991) started studying film directing in the Lithuanian Academy of Music and Theatre, Film and TV department, in 2010. She graduated in 2014 and is continuing Master studies at the same academy. p. 49

Jean-Paul Kelly poses questions about the limits of representation by examining complex associations between found photographs, videos and sounds from documentaries, photojournalism and online media streams. Kelly received the 2014 Kazuko Trust Award from the Kazuko Trust and the Film Society of Lincoln Center. p. 40, 42

Heather Keung is a cultivator of arts community, and was the AD at Reel Asian from 2006–2013. In pursuit of radical and artistic innovation, she

facilitated numerous cross-disciplinary collaborations between artists working in media, dance and music. Keung's current venture is immersed in an off-the-grid farm house. p. 31

Gary Kibbins is a media artist and writer currently living in Kingston, Ontario. Most recent works: *Mama Minde* (2015), *Ocean View* (2014), *Grading Greek Philosophers* (2014), *God Hates Himself* (2013), and *Girl Sitting On Blue Chair* (2012). p. 48

Andrew Kim grew up in the Midwest, among places and people that remain near and dear to his heart. He earned a BA from the University of Michigan and an MFA from the California Institute of the Arts, where he currently teaches. Andrew lives in Los Angeles. p. 51

Eva Kolcze is a Toronto-based artist and filmmaker whose work explores themes of landscape, architecture and the body. Her work has screened locally and internationally at venues and festivals including Anthology Film Archives, The International Rotterdam Film Festival, The Images Festival, Nuit Blanche and Antimatter Film Festival. p. 40

Dane Komljen (b. 1986, SFR Yugoslavia) studied film directing at the Faculty of Dramatic Arts in Belgrade. After completing his studies, he made a video installation in Serbia, a short film in Bosnia and Herzegovina and another short in Croatia. He is currently enrolled in the Masters programme in Contemporary Art at Le Fresnoy in France. p. 53

Jon Lazam is an experimental filmmaker based in Manila. His works have been screened in Chicago, Rio de Janeiro, Montreal, Paris and San Francisco. He also works in theatre, reflecting a deep interest in the interplay between reality and artifice. p. 38–39

Robert Lee is an artist and critic temporarily in Toronto enroute to Valparaiso. p. 40

Rox Lee is an icon of underground cinema in the Philippines. He has had retrospectives abroad since the late-1980s. His book *Cesar Asar in the Planet of the Noses*, a collection of his cartoons and short stories, was published in 2008. p. 38–39

Emmanuelle Léonard's photographic and video practice focuses on ways of representing public space. Taking as a starting point the traditions and uses of photography, she adapts her practice to each project, employing everything from documentaries to more conceptual work. p. 47

Ramon Jose 'R.J.' Leyran was active on and off screen in the late 1980s and early 1990s independent film communities. p. 38–39

Luo Li was born and grew up in China. He studied film production and obtained his MFA in Canada. Since 2009, Li has made four feature length films, with which he continues to develop his eye for captivating visuals while exploring the territories of hybrid fiction. Li's works have screened internationally in festivals and galleries including Arsenal (Berlin), Reyes Hecoles Gallery (Mexico City), BAFICI (Buenos Aires), China Independent Film Festival, and Jeonju International Film Festival. p. 54

Erik van Lieshout is a Dutch visual artist who lives and works in Rotterdam. His practice includes painting, drawing, sculptures and video installations. His work was featured in the Thessaloniki Biennale (2015), Manifesta10 Saint Petersburg (2014) and *The Encyclopedic Palace* at the Venice Biennial (2013). Along with solo exhibitions at Guido W. Baudach Gallery/Berlin (2015), *I Am in Heaven* at Anton Kern Gallery/New York (2015) and Maureen Paley/London (2014). p. 67

Steffi Lindner is a multimedia artist currently living and working in Cologne and Berlin. Her works have been exhibited internationally. p. 76

Barbara Loden (1932–1980) was a Tony award-winning American stage and film actress, model, and stage and film director. *Wanda* is her first and only feature-length film. p. 41

For the past 20 years, the film and video work of Canadian artist **Deirdre Logue** has focused on the self as subject. Using “performance for the camera” as a primary mode of production, her compelling self-portraits investigate what it means to be a queer body in the age of anxiety. p. 31

Wednesday Lupypciw needs an A or an A+ in Calculus to get into university. She makes performance art, textiles and video in Calgary, Alberta. p. 46

Annie MacDonell makes photography, sculpture, film and installation work. Her work questions ideas of originality, authenticity and our constantly shifting relationship to images, both moving and still. MacDonell’s work often begins with gestures of appropriation and reanimation, which then spiral off into multi-layered, critical and self-reflexive meditations on the act of looking. p. 40, 77

Jodie Mack is an experimental animator who received her MFA in film, video and new media from The School of the Art Institute of Chicago in 2007 and currently teaches animation at Dartmouth College. Questioning the role of decoration in daily life, the works unleash the kinetic energy of overlooked and wasted objects. p. 46

Sara Magenheimer is an artist based in Brooklyn and upstate NY. Recent exhibitions include solo shows at Interstate Projects, Brooklyn and Document, Chicago and group shows at 247365 Gallery, Cleopatra’s and Chapter NY. She was the recipient of the Rema Hort Mann Foundation Emerging Artist Grant. p. 53

Dorica Manuel is currently studying Studio, English Literature and Media Studies at the University of Toronto Scarborough. Her work revolves around spirituality, culture, and identity through video, performance art and photography. p. 49

Stephanie Markowitz is a Toronto-based producer, researcher and director. Stephanie has worked on a number of feature films including Sarah Polley’s *Away From Her*. Her short film *Green Door* was included in the Toronto International Film Festival’s (TIFF) Top Ten, and her short film, *Dinner at Lucy’s*, screened at several international film festivals. She

has produced music videos for artists such as The Hidden Cameras, KASHKA and others. p. 42

Raya Martin has an ambitious, constantly evolving body of work of more than a dozen films including fiction features, documentaries, short films and installations. He was the youngest artist on *Cinema Scope’s* 50 best filmmakers under 50 in 2012. p. 38–39

Rehab Nazzari is a Palestinian-born, multidisciplinary artist who currently lives and works between Toronto and London, Ontario. Her photographic, video and sound-based works examine human-rights violations, the violence of colonialism and the aesthetics of contemporary war. p. 73

Rashaad Newsome received a BA in Art History at Tulane University before studying Film at Film Video Arts NYC as well as music production and programming at Harvestworks NYC. He participated in the 2010 Whitney Biennial, New York; Greater NY 2010, MoMA PS1, New York; Performa 2011, New York, and the 2011 Venice Biennale, Venice. p. 30–32, 68

Iris Ng is recognized as a versatile cinematographer, who lends her patience, creativity, intuition and skill to bring a director’s vision to the screen. For over a decade, Iris has collaborated with award-winning filmmakers and artists such as Sarah Polley, Fredrik Gertten, Liz Marshall, Shelley Saywell, Angad Bhalla, Rama Rau, Min Sook Lee, Luis Jacob and Oliver Husain. p. 31, 42–45

Born and raised in Montréal, **Jacqueline Hoang Nguyen** is a research-based artist currently based in Stockholm. Nguyen recently completed the Whitney Museum of American Art’s Independent Study Program (Studio 2010–2011). She obtained her MFA and a post-graduate diploma in Critical Studies at the Malmö Art Academy in Malmö, Sweden (2003–2005). p. 69

Bradford Nordeen is the founder of Dirty Looks, a bi-coastal platform for queer experimental film and video. His writing has been published in *Art In America*, the *Huffington Post*, *Afterimage*, *Lambda Literary*, *Little Joe* and *Butt Magazine*, among others. He lives in Los Angeles and Brooklyn, NY. p. 31, 33

Alee Peoples (b. 1981, Oklahoma City) currently lives and works in Los Angeles. She maintains a varied artistic practice that involves screen-printing, sewing, sculpture and film. She has taught youth classes at Echo Park Film Center and likes hamburgers and rolling dice. p. 46

Performance artist, new media artist, filmmaker, writer, curator and educator **Archer Pechawis** has exhibited across Canada, and internationally in Paris France and Moscow Russia. His practice examines the intersection of traditional First Nations culture and digital technology. p. 31

Heidi Phillips is an experimental filmmaker and installation artist from Manitoba, Canada with an affinity for the tactility of the filmic medium. Phillips often uses thrifted super 8 films, contact printing and darkroom experiments to push her work into new places. p. 46

Paulette Phillips is a Toronto-based artist and Professor at OCAD University who works with time-based media and sculpture. During her career, she has established an international reputation for her tense, humorous and uncanny explorations of the complexity of social and physical energy and contradictions that play out in our construction of stability. p. 40

Sarah Polley is an actress and director renowned in her native Canada for her political activism. Blessed with an extremely expressive face that enables directors to minimize dialogue due to her uncanny ability to suggest a character’s thoughts, Polley has become a favourite of critics for her sensitive portraits of wounded and conflicted young women in independent films. p. 42

Postcommodity is an interdisciplinary arts collective comprised of Raven Chacon, Cristóbal Martínez, Kade L. Twist and Nathan Young. Postcommodity’s art functions as a shared Indigenous lens and voice to engage the assaultive manifestations that comprise the ever-expanding, multinational, multiracial and multiethnic colonizing force that is defining the 21st century. p. 30, 72

David Redmon and **Ashley Sabin** produce, direct, edit and photograph documentaries including: *Kamp Katrina* (2007), *Invisible Girlfriend* (2009), *Kingdom of Animal* (2012), *Night Labor* (2013), *Choreography* (2014), and more recently *Herd* (2015). Their intimate and intricately crafted documentaries have won a variety of film festival awards and their work has aired on television stations throughout the world. p. 52

Jennifer Reeves (b. 1971, USA) is a filmmaker based in New York. Her work explores themes such as mental health, feminism, sexuality and landscapes. Since 2003, Reeves has created multiple-projection film and music performances. Reeves also teaches film part-time at the Cooper Union and the School of Visual Arts in New York. p. 48

Miko Reverezza was born in Manila and grew up in the SF bay area. He makes music videos and live video installations for Los Angeles’ experimental music scene. His films explore issues of identity and the Americanisation of the Filipino immigrant. p. 38–39

Richard P. Rogers (1944–2001) maintained two full-time careers: he was a celebrated director and producer of (mostly nonfiction) films, and an inspired teacher of still photography and filmmaking here at Harvard. At Harvard he was mentor to a new generation of committed filmmakers, and under his directorship, the Film Study Center became an important catalyst for nonfiction production. p. 55

James Rollo is a Toronto-based digital and performance artist. His practice examines the relationship between the screen and the physical space that surrounds it. His practice is often self-referential, and aims to ask the passive viewer to negotiate what is real and what is not. p. 71

Josh Romphf's film and video works have screened at international festivals including the 15th and 17th editions of Media City and the Arkansas Underground Film Festival. He is currently a student at the L. Jeffrey Selznick School of Film Preservation in Rochester, NY. p. 77

Rachel Rose's videos and installations address how we define mortality. Her subjects range from zoos and a robotics perception lab, to Philip Johnson's Glass House, the American Revolutionary War and 19th century park design. She anchors these sites in a range of perspectives on death – from our vulnerability to catastrophe to the impact of history on our lifespan. p. 53

Akreta Saim is an upcoming experimental filmmaker from Toronto. She is currently pursuing her BFA in Film Production at York University. Her films have been screened worldwide, and as a director, her award-winning works include *Elpis*, *Dharma*, *For Beera*, *Crown of Thorns* and *Intoxication*. p. 49

Born in Duisburg, Germany, **Corinna Schnitt** lives and works in Braunschweig. Since 2009, Schnitt has been a Professor for Film/Video at the University of Art Braunschweig. p. 75

Walter Scott is a Toronto/Montréal-based artist working in writing, illustration, performance and sculpture. His ongoing comic book series, *Wendy*, follows the fictional narrative of a young woman living in an urban centre, whose dreams of contemporary art stardom are perpetually derailed. In 2014, Scott was Artist-in-Residence at the Koganecho Bazaar in Yokohama, Japan. p. 67

Shireen Seno is a lens-based artist whose work addresses memory, history and image-making, often in relation to the idea of home. She and John Torres form Películas Los Otros, a film and video platform dedicated to films with unique personal voices. p. 30, 38–39

Travis Shilling's short film *Bear Tung*, featuring Gary Farmer, was a selection in the 2011 National Museum of the American Indian in NYC as well as the Santa Fe Independent Film Festival in October. Travis was born in Rama, Ontario, the second of two artist sons of acclaimed Aboriginal artist Arthur Shilling. p. 77

Born in Michigan, **J.P. Sniadecki** is a filmmaker and anthropologist whose films have been screened at festivals such as the Berlinale, the Locarno International Film Festival, the UCCA in Beijing and the 2014 Whitney Biennale. p. 62–63

Isabell Spengler is a filmmaker focused primarily in the areas of film and performance. In collaboration with other artists, Spengler develops concepts and experiments in which visual ideas are transferred into film structures by means of photography, drawing, performance, costume design and model making. p. 74

Greg Staats (b. 1963, Ohsweken, Ontario) is a Toronto-based photographer and video maker who draws on a traditional Mohawk restorative aesthetic that defines the multiplicity inherent in relationships.

Staats has developed projects around the notions of animose, *errance*, the performative aspect of objects and repetition; more recently he has explored his family archive, which includes images, sound recordings, diaries and various other documents. p. 52

Krista Belle Stewart is an artist who lives in Vancouver and is currently an MFA candidate at Bard College in New York. Stewart's recent exhibition and performance history includes *Music from the New Wilderness* at Western Front, Vancouver, and *Fiction/Non-fiction* at the Esker Foundation, Calgary. She is a member of the Upper Nicola Band of the Okanagan Nation. p. 69

Ekkaphob Sumsiripong (b. 1980, Bangkok) makes a remake of a remake. He received an MFA in film and video from California Institute of the Arts, Valencia, and a BFA in product design from Rangsit University, Thailand. p. 51

Leslie Tai is an emerging filmmaker from San Francisco, CA. Her creative documentaries have premiered at Tribeca Film Festival, Visions du Réel, the International Documentary Festival Amsterdam (IDFA), and The Museum of Modern Art. p. 51

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. 77

Tito & Tita is a collective of young artists working with film and photography. They have been featured in festivals and art spaces including TIFF Wavelengths, Tokyo Metropolitan Museum of Photography, Silverlens Gallery, Blanc Gallery, Green Papaya Art Projects and the Lopez Museum. p. 38–39

Sarah Todd is an independent curator currently based in Calgary. Formerly the curator of Media Arts at Western Front, she has also worked at InterAccess Electronic Media Arts Centre, XPACE Cultural Centre and The Morris and Helen Belkin Art Gallery. p. 31, 33

John Torres is a filmmaker and musician known for his idiosyncratic style of filmmaking that features prominent on- or off-screen spoken texts. Retrospectives of his films have been shown in Seoul (2012), Vienna (2013) and Cosquín, Argentina (2014). p. 38–39

Nourished by cinema, visual arts, literature and philosophy, **Julie Tremble** is mainly interested by the role narrative plays in our experience of the world. Exploring how emotion, nature, mental state and social interaction are interpreted and understood through processes of narrative construction, she constructs experimental fiction as well as contemplative animation loops. p. 48, 77

Ronny Trocker was born in Bolzano, Italy. After having studied cinema at the Universidad del Cine in Buenos Aires he started a residency at Le Fresnoy-Studio national des arts contemporains (France) in 2012. Since 2006, he has directed

several short fiction films and documentary projects. He lives and works between Brussels and Paris. p. 49

Joel Wanek is a filmmaker and photographer based in Oakland. Over the years, he has developed a creative documentary practice that often blurs the line between subject and maker, mixes techniques of narrative and vérité modes and utilizes public spaces for collaborative engagement. p. 52

Bartosz Warwas (b. 1978) was born in Cracow. Since 2006, he has been studying in the directing department at the Polish National Film School in Lodz. His master degree diploma film titled *The Caged Swallow* is the second full-length diploma film in Lodz Film School history after Jerzy Skolimowski *Identification Marks: None* from 1965. p. 49

Casey Wei (b. 1985, Shanghai) is a Vancouver-based artist and musician. Recent films and projects include *Kingsgate Mall Happenings* (2014) and *Vater und Sohn/Father and Son/父子*, a feature-length experimental documentary focusing on the migration of E. O. Plauen's comic strip. p. 30, 62–63

Otty Widasari is the program director at Forum Lenteng and film curator at ARKIPEL, Jakarta International Documentary Film Festival. p. 31

Joyce Wieland (1931–1998) is a legendary Canadian experimental filmmaker and mixed media artist who remains profoundly important to the generations who humbly follow her. p. 67

Michael Wild is currently at work on a slate of feature films including *The Falconer's Apprentice*, starring Lorraine Nicholson and John Robinson. His work is sponsored by IFP and has been recognized by the Sundance Institute. He lives in California. p. 49

Blake Williams (born in Houston, Texas) is a filmmaker, writer and scholar living and working in Toronto. His 2D and 3D work has screened at international venues such as the Toronto International Film Festival, the New York Film Festival and the Pacific Film Archive in Berkeley, CA. p. 40

Martha Wilson is a pioneering feminist artist and gallery director, who over the past four decades created innovative photographic and video works that explore her female subjectivity. In 1976, she founded Franklin Furnace, an artist-run space that champions the exploration, promotion and preservation of artist books, temporary installation, performance art as well as online works. She is represented by P.P.O.W Gallery in New York. p. 31, 64–65

Distributors & Galleries Index

Auguste Orts

Aalststraat 7-11
1000 Brussels
Belgium
+32 (0) 2 880 85 60
info@augusteorts.be
augusteorts.be

Birch Contemporary

129 Tecumseth Street
Toronto, ON M6J 2H2
Canada
+1 416 365 3003
info@birchcontemporary.com
birchcontemporary.com

Canadian Filmmakers

Distribution Centre (CFMDC)
119-401 Richmond Street West
Toronto, ON M5V 3A8
Canada
+1 416 588 0725
bookings@cfmdc.org
cfmdc.org

Daniel Faria Gallery

188 St. Helens Avenue
Toronto, ON M6H 4A1
Canada
+1 416 538 1880
info@danielfariagallery.com
danielfariagallery.com

Film University Babelsberg

KONRAD WOLF
Marlene-Dietrich-Allee 11
14482 Potsdam-Babelsberg
Germany
+49 (0) 331 6202 564
c.marx@filmuniversitaet.de
filmuniversitaet.de

Galerie Max Mayer

Worringer Strasse 64
40211 Düsseldorf
Germany
+49 (0) 211 54473 967
info@maxmayer.net
maxmayer.net

Groupe Intervention Video

4001 rue Berri #105
Montréal, QC H2L 4H2
Canada
+1 514 271 5506
giv@videotron.ca
givideo.org

Harvard Film Archive Carpenter Center for the Visual Arts

24 Quincy Street
Harvard University
Cambridge, MA 02138
USA
+1 617 495 4700
mhjohns@fas.harvard.edu
hcl.harvard.edu

Le Fresnoy, Studio national des arts contemporains

22 Rue du Fresnoy
Tourcoing, Nord
59200 Paris
France
+33 (0) 3 20 28 38 64
communication@lefresnoy.net
lefresnoy.net

LUX

Shacklewell Studios
18 Shacklewell Lane
London E8 2EZ
United Kingdom
+44 (0) 20 7503 3980
gil@lux.org.uk
lux.org.uk

Mongrel Media

1028 Queen Street West
Toronto, ON M6J 1H6
Canada
+1 416 516 9775
mongrelmedia.com

National Film Board of Canada

P.O. Box 6100
Station Centre-ville
Montreal, QC H3C 3H5
Canada
+1 800 267 7710
distribution@nfb.ca
nfb.ca

P.P.O.W

535 West 22nd Street,
3rd Floor
New York, NY 10011
USA
+1 212 647 1044
anna@ppowgallery.com
www.ppowgallery.com

UCLA Film & Television Archive

1015 North Cahuenga Blvd.
Los Angeles, CA 90038-2616
USA
+1 323 462
twiener@cinema.ucla.edu
www.cinema.ucla.edu

Vtape

452-401 Richmond Street
West
Toronto, ON M5V 3A8
Canada
+1 416 351 1317
info@vtape.org
vtape.org

Advertisers Index

AGYU p.79

Air Canada p.59

Akimbo p.59

ARCCO p.85

Autoshare p.20

Available Light p.59

Bento Miso Collaborative

Workspace p. 78

Border Crossings p.86

C Magazine p.84

CalArts p.21

Canada Council for the Arts,
inside back cover

Carfac Ontario p.80

Carleton University p.66

CFMDC p.19

Charles Street Video p.23

Cinemascope p.87

Cineworks p.58

CIUT p.86

David Burkes p.81

Doc Now Documentary Media
Festival p.79

Fabulous Festival of

Fringe Film p.59

Factory Media Centre p.85

Fillip p.84

Frame Discreet p.78

Gallery 44 p.66

Gallery TPW p.79

Globe & Mail p.22

Goethe-Institut p.81

IFCO p.81

imagineNATIVE p.82

InterAccess p.83

Kassel Dokfest p.82

Kodak Canada p.85

Koffler Gallery p.18

Lakeview p.34

Latitude 53 p.81

LIFT p.19

MANO/RAMO p.80

Moving Images Distribution
p.66

New Brunswick Filmmakers

Co-operative p.83

OCADU inside front cover

Ontario Association of Art
Galleries p.85

Paul Petro Contemporary
p.27

Red Pegasus p.83

Reel Asian p.82

Rivoli p.83

Rodman Hall Arts Centre
p.80

Royal Conservatory p.25

Saskatchewan Film Awards
p.83

Saw Gallery p.16

Saw Video p.23

School of Image Arts,
Ryerson University p.23

Sheridan College p.8

Six Degrees Community
Acupuncture p.82

Slate p.87

Sony / Vistek p.28

Steam Whistle Brewing p.2

Super 8 Hotel p.36

TD Bank Group p. 6

Telefilm Canada p.14

The Office of Gilbert Li p.78

The Walrus Magazine p.24

Toronto Film Office p.18

Trinity Square Video p.26

University of Windsor p.21

Via Rail p.15

VIVO Media Arts p.83

Vtape p.17

Westbury Show Systems p.58

White Water Gallery p.26

York University p.66

YYZ Artists' Outlet p.58

Thank you to our community partners



A Space Gallery
110-401 Richmond St. W.
Toronto ON M5V 3A8
aspacegallery.org



Akimbo Art Promotions + Consulting
PO Box 278, Station P
Toronto ON M5S 2S8
akimbo.ca



Art Gallery of Ontario (AGO)
317 Dundas St. W.
Toronto ON M5T 1G4
ago.net



Art Gallery of York University (AGYU)
Accolade East Building
4700 Keele St.
Toronto ON M3J 1P3
theAGYUisOutThere.org



Canadian Filmmakers Distribution Centre (CFMDC)
245-401 Richmond St. W.
Toronto ON M5V 3A8
cfmdc.org



Centre for Drama, Theatre, and Performance Studies
University of Toronto
214 College St., 3rd floor
Toronto ON M5T 2Z9
dramacentre.utoronto.ca



Cinema Scope
465 Lytton Blvd.
Toronto ON M5N 1S5
cinema-scope.com



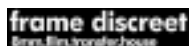
Digital Dramaturgy Lab (DDL)
University of Toronto & York University
214 College St., 3rd floor
Toronto ON M5T 2Z9
digitaldramaturgy.wix.com/main



Factory Media Centre
228 James St. N.
Hamilton ON L8R 2L3
factorymedia.ca



FADO Performance Art Centre
445-401 Richmond St. W.
Toronto ON M5V 3A8
performanceart.ca



Frame Discreet
202-65 Bellwoods Ave.
Toronto ON M6J 3N4
framediscreet.com



Gallery TPW
170 St. Helens Ave.
Toronto ON M6H 4A2
gallerytpw.ca



Goethe-Institut
201-100 University Ave.
Toronto ON M5J 1V6
goethe.de/toronto



Graduate Program in Theatre & Performance Studies
Performance Studies (Canada) Project
320 Centre for Film & Theatre
York University
4700 Keele St.
Toronto ON M3J 1P3
theatre-studies.gradstudies.yorku.ca



ImagineNative
original. indigenous.
ImagineNative Film + Media Arts Festival
349-401 Richmond St. W.
Toronto ON M5V 3A8
imagineNATIVE.org



Liaison of Independent Filmmakers of Toronto (LIFT)
1137 Dupont St.
Toronto ON M6H 2A3
lift.ca



MANO/RAMO
Media Arts Network of Ontario/Réseau des arts médiatiques de l'Ontario
245-401 Richmond St. W.
Toronto ON M5V 3A8
mano-ramo.ca



Mark S. Bonham Centre for Sexual Diversity Studies
15 King's College Circle
Toronto ON M5S 3H7
uc.utoronto.ca/sexualdiversity



Mercer Union, a centre for contemporary art
1286 Bloor St. W.
Toronto ON M6H 1N9
mercunion.org



OCAD Onsite
199 Richmond St. W.
Toronto ON M5V 0H4
ocadu.ca/exhibitions/onsite.htm



Prefix Institute of Contemporary Art
124-401 Richmond St. W.
Toronto, ON M5V 3A8
Prefix.ca



Public Studio
1-1575 Dundas St. W.
Toronto ON M6K 1T9
publicstudio.ca



Ryerson University School of Image Arts
122 Bond St.
Toronto ON M5B 1X8
imagearts.ryerson.ca



Scrap Metal
11 Dublin St., Unit E
Toronto ON M6H 1J4
scrapmetalgallery.com



Sheridan College
1430 Trafalgar Rd.
Oakville ON L6H 2L1
Sheridancollege.ca



South Asian Visual Arts Centre (SAVAC)
446-401 Richmond St. W.
Toronto ON M5V 3A8
savac.net



Toronto Palestine Film Festival
102A-1075 Bay St.
Toronto, ON M5S 2B2
tpff.ca



Toronto Reel Asian International Film Festival
309-401 Richmond St. W.
Toronto ON M5V 3A8
reelasian.com



Trinity Square Video
376-401 Richmond St. W.
Toronto ON M5V 3A8
trinitysquarevideo.com



Vtape
452-401 Richmond St. W.
Toronto ON M5V 3A8
vtape.org



Workman Arts / Rendezvous With Madness
651 Dufferin St.
Toronto ON M6K 2B2
rendezvouswithmadness.com



Xpace Cultural Centre
2-303 Lansdowne Ave.
Toronto ON M6K 2W5
xpace.info



York University Faculty of Fine Arts
4700 Keele St.
Toronto ON M3J 1P3
film.finearts.yorku.ca

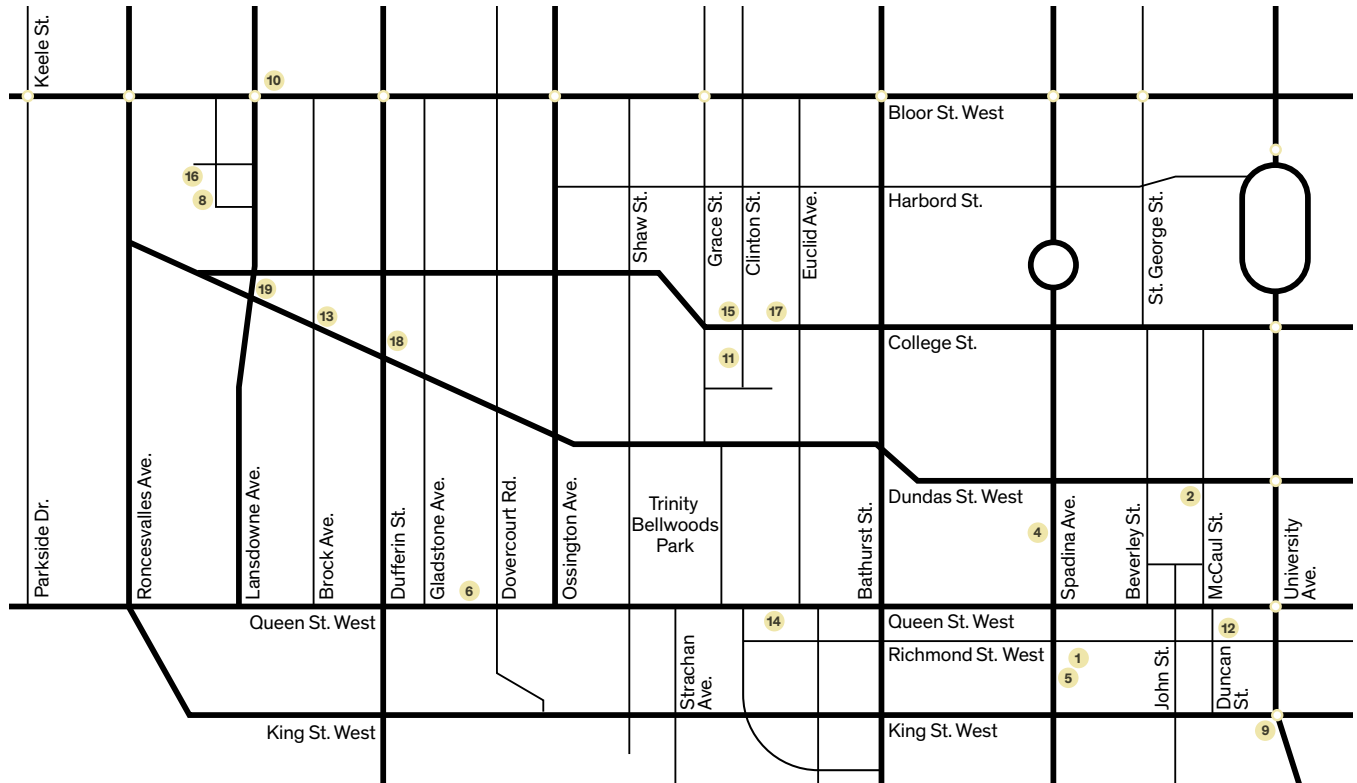


YYZ
140-401 Richmond St. W.
Toronto ON M5V 3A8
yyzartistsoutlet.org

Venues



○ Subway Stop
↑ N



- 1 401 Richmond Street West
Venues:
• **A Space** ♿
Suite 110
• **The Images Festival** ♿
Suite 448
• **Prefix Institute of Contemporary Art** ♿
Suite 124
• **Trinity Square Video** ♿
Suite 376
• **Urbanspace Gallery** ♿
Suite 117
• **Vtape** ♿
Suite 452
• **YYZ Artists' Outlet** ♿
Suite 140

- 2 **Art Gallery of Ontario Jackman Hall** ♿
317 Dundas Street West,
McCaul Street Entrance
3 **AGYU (Art Gallery of York University)** ♿
4700 Keele Street
4 **Chinatown Centre** ♿
222 Spadina Avenue,
lower mezzanine
5 **CineCycle** ♿
(accessible through back
entrance only)
129 Spadina Avenue
(down the laneway)
6 **Drake Hotel** ♿
1150 Queen Street West,
North Lounge

- 7 **Enoch Turner Schoolhouse** ♿
106 Trinity Street
8 **Gallery TPW** ♿
(washrooms not accessible)
170 St. Helens Avenue
9 **Goethe-Institut** ♿
201-100 University Avenue
10 **Mercer Union, A Centre for Contemporary Art** ♿
1286 Bloor Street West
11 **Monarch Tavern**
12 Clinton Street
12 **OCAD Onsite** ♿
199 Richmond Street West
13 **Public Studio** ♿
1575 Dundas Street West

- 14 **Rotate This** ♿
801 Queen Street West
Catalogues and tickets for select
events available here
15 **Royal Cinema** ♿
(washrooms not accessible)
608 College Street
16 **Scrap Metal**
11 Dublin Street, Unit E
17 **Soundscapes** ♿
572 College Street
Catalogues and tickets for select
events available here
18 **Workman Arts**
651 Dufferin Street
19 **Xpace Cultural Centre** ♿
303 Lansdowne Avenue, Unit 2



Canada Council
for the Arts

Conseil des arts
du Canada

#GGARTS



Governor General's Awards in Visual and Media Arts

Watch our videos in the festival's on-screen shorts program

Prix du Gouverneur général en arts visuels et en arts médiatiques

Visionnez nos vidéos lors des projections du volet on screen du festival

