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City Wide Art Crawl! p. 86

We kick off this year's festival on **Thu April 14** with a city-wide **Art Crawl** that stretches over 12 sites!

Opening Night Screening p. 52

Venice Biennale 2015 Silver Lion award winner *Factory Complex*, by **Heung-Soon IM** (South Korea), makes its Toronto debut on **Fri April 15!**

Canadian Artist Spotlight: Emily vey Duke and Cooper Battersby p. 53

Closing Night p. 71

New York darling **Juliana Huxtable** brings her MoMA/Performa 2015 commission, *There are Certain Facts that Cannot Be Disputed*, for its first international premiere for a one-night-only performance on **Sat April 23!**

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Quick Guide

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Join us on **Thu April 14** at 401 Richmond for **YYZ, Gallery 44, A Space, Trinity Square Video**, and **Vtape** from 5–7 PM, and make your way west to hit up simultaneous openings at **Whippersnapper, TYPOLOGY, Xpace, Mercer Union**, and **Gallery TPW!** Featuring new works by **Carlos Motta, Sarah Anne Johnson, Oliver Husain**, and many more! Download our mobile app to win free On Screen tickets depending on how many galleries you visit!

On Screen p. 51–72

The core of our festival's heart and soul, our cinematic screenings bring together local, national, and international artists

for collective experiences of the moving image! With features this year by **Mike Hoolboom** and a special tribute to **Chantal Akerman**, our renowned curated shorts programs feature new guest programs by **Black Radical Imagination, Jon Davies**, and works by the likes of **James Richard, Ellie Epp, Sky Hopinka, Vika Kirchenbauer, Anna Linder**, and many more.

Live Images p. 66, 68, 69, 71

After an international premiere and tour, **Eve Egoyan** returns home to premiere *Earwitness* 2016 as a special presentation at the Aga Khan Museum. Madrid-based artist **Esperanza Collado** presents a new filmic performance art piece, *We Only*

Guarantee the Dinosaurs, and Toronto's own **Kelly O'Brien** premieres a new live work, *Postings from Home*.

Public Programming and Education p. 85–93

An integral part of the festival experience, our **free tours**, daily **artist talks, mediatheque**, and **parties** are bigger than ever this year! We are delighted to be co-presenting our talks this year in partnership with **Onsite Gallery** at **OCAD University**, taking place on OCAD's main campus (Rm 284, 100 McCaul St) right next to Jackman Hall.

Masthead

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COVER IMAGE CREDIT

Oliver Husain, *Isla Santa Maria 3D*

commissioned by Gallery TPW and

Images Festival



CLOCKWISE FROM TOP RIGHT
Heather Keung, Ivana Dizdar,
Ryan Planche, Keli Safia Maksud
CLOCKWISE FROM TOP RIGHT
Amy Fung, Faraz Anoushahpour,
Nikissi Serumaga, Cecilia Berkovic

photos by Yuula Benivolski



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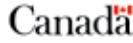
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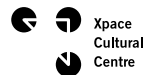
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Whippersnapper



Thank You

THE FESTIVAL ACKNOWLEDGES THE ONGOING SUPPORT OF OUR PARTNERS IN THE PUBLIC SECTOR

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SPECIAL THANKS TO OUR CORPORATE AND AWARD PARTNERS

Kim Fullerton (Akimbo); Henry Farber (Bento Miso); Sally Lee (CARFAC Ontario); Greg Woodbury & Ross Turball (Charles Street Video); Lauren Howes & Aimee Mitchell (CFMDC); Michelle Johnson (CIUT 89.5 FM); Jennie Faber (Dames Making Games); Arushi Kothari (DHL Canada); Mia Nielsen (Drake Hotel); Justin Lovell (Frame Discreet); Phil Hoffman (Independent Imaging Retreat); Jason Ryle & Daniel Northway-Frank (ImagineNative); Fadi Hakim (Lakeview); Ben Donoghue (MANO); Sara Diamond (OCADU); Penny McCann (SAW Video); Luis Ferreira (Sheridan College); Tim McLaughlin (Steam Whistle Brewing); Susan Shackleton (Super 8 Hotel); Alan Convery (TD Bank Group); Aram Collier, Chris Chin & Kristine Estorninos (Toronto Reel Asian Film Festival); John G. Hampton & David Platt (TSV); Deirdre Logue, Chris Gehman, Kim Tomczak, Lisa Steele & Wanda Vanderstoop, (Vtape); Rob Sandolowich (Westbury); Ali Kazimi, Brenda Longfellow & Mike Zryd (York University).

A HUGE THANKS TO OUR INDISPENSABLE LOCAL AND NATIONAL COLLEAGUES

Margie Zeidler & Michael Siklos (401 Richmond); Andrew Patterson (The 8 fest Small Gauge Film Festival); Vicky Moufauwad-Paul, Mariuxi Zambrano & Rebecca McGowan (A Space); Amirali Alibhai (Aga Khan); Julia Galvez & Jim Black (AGO); Andrea Whyte (Air Canada); Rui Pimenta & Layne Hinton (Art Spin); Lesley Marshall (Available Light) Barbara Fisher & Christine Shaw (Blackwood Gallery); Brian Hunter (Border Crossings); Kate Monro & Amish Morrell (C Magazine); Marie-Camille Lalande (Canadian Art); Martin Heath (CineCycle); Jennifer Scott (Cinemascope); Steve Beatty (Culture One); David Burkes, Andrew Rashidi & Vithushan Vivegananthan (David Burkes CA); Gareth Brown-Jowett (Division Gallery); Shannon Cochrane (FADO); Steve Hudak, Aaron Hutchison (Factory); Leila Timmins & Noa Bernstein (Gallery 44); Gary Hall & Kim Simon (Gallery TPW); Alan Black (Hot Docs); Andrew Murphy & Winnie Luk (Inside Out); Ric Amis (MacTweek); Oona Mosna & Jeremy Rigsby (Media City); Bob Giannoulis (Memofix); Georgina Jackson & York Lethbridge (Mercer Union); Terry Lau (Nouvella); Linda Columbus & Lisa Smith (Onsite Gallery); Dania Majid (Palestine Film Festival); Gaetan Verna, Joshua Heuman & Julia Paoli (The Power Plant); Simon Vidoczky (The Royal Cinema); Lorne Bly (Russell A. Farrow Customs Brokers); Gene Bruce (Ryerson's School of Image Arts); Indu Vashist (SAVAC); Allan Lochhead (Slate Art Guide); Christina Cuthbertson & Clayton Smith (Southern Art Gallery of Alberta); Stephen Bulger (Stephen Bulger Gallery); Jenn Snider (TAIS); Vicky Chainey Gagnon (The Rooms); Cameron Bailey (TIFF); Shani K. Parsons (TYPOLOGY); Jennifer Chun, Takashi Fujitani, Eileen Lam (U of T); Peter Zorn (Werkleitz); Allison Collins, Pablo de Ocampo (Western Front); Maggie Flynn, Joshua Vettivelu (Whippersnapper); David Sweeney & Scott Miller Berry (Workman Arts); Emily Gove (Xpace

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AND THANKS TO THE FOLLOWING INTERNATIONAL ORGANIZATIONS

Yuki Aditya, Hafiz Rancajale (ARKIPEL); May Adadol Ingawanij (Bangkok Experimental Film Festival); Gerhard Wissner (Kasseler Dokfest); Karl McCool (Electronic Arts Intermix); Victoria Brooks (EMPAC); Shai Heredia (Experimenta India); Jangwook Lee (EX-IS); Siew-wai Kok (Kuala Lumpur Experimental Film / Video Festival); Benjamin Cook, Matt Carter (LUX); Stuart Comer (MoMA).

AND THE FOLLOWING INDIVIDUALS

Scott Miller Berry, James Bond, Lise Brin, Henry Chan, Sara Chan, Petra Chevrier, Michael Connor, Pablo de Ocampo, Elske Kofman, Eyan Logan, Robert Lee, Gilbert Li, Kate MacKay, Doina Popescu, Jody Shapiro, 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.

Welcome Message From the Executive Director



2016 marks a time of significant change. In its 29th year, Images Festival is experiencing a transformative shake up: reinvention.

I am no stranger to this incredible organization. Since 2002, Images Festival has been where I experienced many personal “firsts.” As a student, Images offered me access to radical and mind-blowing counter culture. My first screening as an artist was with what was then called *V is for Video*, and the next year I tried out programming with the student showcase. In the years that followed, I held glamorous roles within the organization such as Ad Sales Coordinator, Canadian Programming Committee member, Awards Jury member, Board of Directors, and today, Executive Director.

I couldn't be more excited to see the incredible lineup ahead of us. This year we launch the festival with an art crawl consisting of 12 gallery partners across the city. We have also launched a new mobile app and an exciting new catalogue format.

Images is pleased to have new venue partnerships with Onsite Gallery at OCADU, the Garrison, Small World Music Centre, the Aga Khan Museum, Geary Lane, and Harbourfront Centre.

Major thanks to our programming, operations, and communications staff for their resourceful solutions and straight-up hard work. I am grateful to my family who supported me during this transition. Thank you to my predecessor, Scott Miller Berry, for many months of advice and training. My sincere appreciation goes out to our contributors, individual donors, funders, members, sponsors, and partners, and to our almost one hundred volunteers (including the board), without whom the festival could not happen.

I have been deeply impacted by Images Festival's role in fostering the media arts community in Canada, and am hopeful that my work at the festival continues to support others in the way that it has supported me.

A handwritten signature in black ink, appearing to read 'Heather Keung'.

Heather Keung
Executive Director
heather@imagesfestival.com

Welcome Message From the Artistic Director



After the last festival wrapped, I finally had a chance to catch my breath and look around the city of Toronto. I moved here on August 25, 2014, and started work on August 26. Within this very short period of time, I have only accumulated a patchwork understanding of Toronto's official and unofficial art legacies. There is an endless list of missing and possibly omitted voices from past histories. Unfamiliar names of artists and works continually enter my periphery through public and private conversations, and I am left wondering if we can change our own histories, that time does not move linearly, but in resounding waves that propel back and echo forward.

Specifically looking through the archives of Images, and now in comparison to this year's line-up, the festival's identity as an independent and experimental film and video festival has been steadily transforming into today's moving image festival where we present works across cinemas, galleries, and live presentations with equal emphasis and care. The festival's original impetus, its original urgency to exist in 1987 to be seen and heard against the industry-saturated marketplace, continues on, but our environment has changed. Over the last two decades, a multitude of film

festivals along with predominant practices in visual culture have embraced the fields of experimental and independent media arts. We couldn't be more thrilled, as the urgency at Images is to perpetually break new ground for new forms of representation and underrepresented voices. The Images Festival is not bound to any specific lineage of aesthetics and certainly not by format specificities. We support internationally acclaimed artists alongside those showing their work for the first time. We bring together works from across a vast geopolitical spectrum to enrich our shared concerns. Most importantly, we do not take our privilege for granted, as it is an absolute privilege and critical necessity to reflect on our multifaceted socio-political realities. Each festival becomes an archive in and of itself, and I hope you enjoy our version of this malleable history through the 29th edition of the Images Festival in 2016.



Amy Fung
Artistic Director
amy@imagesfestival.com

Welcome Message From Our Funders



Canada Council
for the Arts

Conseil des arts
du Canada

Investing in creativity—the path to Canadian prosperity.

The future is now. Focusing on innovation is the surest way to stay in step with and take advantage of our changing world. We all have access to an unlimited, renewable resource: the ability to create, dream, imagine, and re-invent our future. Culture's contribution to the GDP is close to \$50 billion. Investing in creativity is the path to Canadian prosperity.

At the Canada Council for the Arts, we are proud to support Images Festival because art is serious business—for individuals, for society, for the present, and for our future.

Investir dans la création, c'est investir dans un avenir plus prospère

L'avenir, c'est maintenant. Miser sur l'innovation est le moyen le plus sûr de rester en phase avec l'évolution de notre monde et d'en tirer le meilleur parti. Nous avons à notre portée une ressource inépuisable et renouvelable : la faculté de créer, de rêver, d'imaginer et d'inventer notre avenir. La contribution de la culture au produit intérieur brut se chiffre à près de 50 milliards de dollars. Investir dans la création, c'est investir dans un avenir plus prospère.

Au Conseil des arts du Canada, nous sommes fiers de soutenir Images Festival parce l'art compte. Il compte pour les personnes, pour les collectivités, pour le présent et pour notre avenir.

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



Canada

Culture is the expression of our country's soul; it defines us, unites us, and brings out the best in us all. The Government of Canada places great value on the arts, and we are committed to supporting our artists and creators. We understand the connections between culture, creativity, and innovation, which is why we are proud to support events like the Images Festival that expand the boundaries of art.

As Minister of Canadian Heritage, I salute all the talented artists, organizers, and volunteers whose hard work and creativity brought this event to life.

La culture est l'expression de l'âme du Canada. Elle nous définit, nous unit et fait ressortir ce qu'il y a de meilleur en nous. Le gouvernement du Canada accorde une grande valeur aux arts, et nous nous sommes engagés à soutenir nos artistes et nos créateurs. Nous reconnaissons les liens entre la culture, la créativité et l'innovation. Voilà pourquoi nous sommes fiers de soutenir des rencontres comme l'Images Festival qui repoussent les limites de l'art.

À titre de ministre du Patrimoine canadien, je félicite les talentueux artistes, les organisateurs et les bénévoles, dont le travail ardu et la créativité ont permis de mettre sur pied ce festival.

The Honourable / L'honorable

Mélanie Joly

MINISTER OF CANADIAN HERITAGE
MINISTRE DU PATRIMOINE CANADIEN

Welcome Message From Our Funders



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
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Welcome to the 29th annual Images Festival! Images is the largest event of its kind in Toronto, showcasing alternative, independent media arts. Along with its diverse line-up of screenings, the festival offers an exciting array of complementary programming—from gallery shows to music performances and much more.

The Ontario Arts Council (OAC) is delighted to support Images, an important showcase for experimental artists from Canada and around the world. We applaud their initiatives to assist the next generation, such as their mentorship program for emerging curators.

On behalf of OAC's board and staff, I wish you all the best for an inspiring, thought-provoking festival.

Bienvenue au 29e festival Images! Ce festival annuel, le plus grand du genre à Toronto, met en valeur les arts médiatiques alternatifs indépendants. Outre sa série de projections très variée, il offre une programmation complémentaire captivante – installations dans des galeries, spectacles de musique, et plus encore.

Le Conseil des arts de l'Ontario (CAO) est ravi de soutenir Images, vitrine importante pour les artistes d'avant-garde du Canada et d'autres pays. Nous saluons particulièrement les initiatives que prend Images pour aider la prochaine génération, notamment son programme de mentorat pour les commissaires en début de carrière.

Au nom du conseil d'administration et du personnel du CAO, je vous présente tous mes vœux pour un festival inspirant et stimulant.

Rita Davies
CHAIR, ONTARIO ARTS COUNCIL
LA PRÉSIDENTE, CONSEIL DES ARTS DE L'ONTARIO



Welcome to the 29th annual Images Festival. Toronto Arts Council is proud to support this innovative, boundary-pushing festival, which explores the many ways in which media arts, on and off screen, can be understood and appreciated. In particular, we recognize the great work that Images Festival does to promote local, Canadian artistic talent in this internationally-recognized event.

With funding from the City of Toronto, Toronto Arts Council supports over 500 arts organizations every year. These organizations in turn bring exhibitions, performances, and festivals such as this one to audiences throughout the city. Last year more than 7.5 million people attended events supported by TAC.

Congratulations to the team at Images Festival, and enjoy the shows!

Bienvenue à la 29e édition du Festival Images. Le conseil des arts de Toronto est fier d'appuyer ce festival innovateur, qui pousse les limites des arts médiatiques, ainsi que la façon dont cette pratique artistique est comprise et appréciée. En particulier, le conseil reconnaît les efforts de promotion d'artistes locaux et Canadiens au sein de ce festival de renom international.

Financé par Ville de Toronto, le conseil des arts de Toronto soutient plus de 500 organismes artistiques. À leur tour, ils créent performances, expositions, et festivals tels celui-ci pour le public à travers la ville. L'année dernière, plus de 7,5 millions de personnes ont participé aux événements appuyés par le conseil.

Félicitations à l'équipe du Festival Images, et profitez bien!

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

Welcome Message From Our Funders



TELEFILM
C A N A D A

Telefilm Canada joins with the Images Festival to celebrate our films and gather together the industry, creative talents, and the public around stories—funny, sad, or deeply moving—that shape our culture and mark our collective imagination.

Placing the promotion of Canadian film firmly at the centre of its mission, and seeking to get more and more film lovers to experience our movies, Telefilm supports original initiatives that foster the discovery of emerging creative talents and the rediscovery of more seasoned filmmakers. Our organization works closely with the industry, and with numerous partners, to spur our cinema to ever-greater heights, at home and on the international scene.

Although our movies begin their careers at home in Canada, they are increasingly sought after by the world's most prestigious film festivals, winning awards as well as praise from international critics.

While this success is built primarily on talent, the international renown of our productions, for its part, is the result of the initiatives put forward by you and our supportive industry.

On behalf of Telefilm, thank you for sharing our passion and for contributing in such a wonderful way to the promotion of our film industry.

Enjoy the festival!



Michel Roy

CHAIR OF THE BOARD, TELEFILM CANADA

PRÉSIDENT DU CONSEIL D'ADMINISTRATION, TÉLÉFILM CANADA

Téléfilm Canada s'unit au Festival Images, pour célébrer notre cinéma et rassembler l'industrie, les talents et le public autour d'histoires qui façonnent notre culture et marquent l'imaginaire collectif, qu'elles soient drôles, tristes ou émouvantes.

Plaçant au cœur de sa mission la promotion du cinéma canadien et souhaitant que de plus en plus de cinéphiles en fassent l'expérience, Téléfilm appuie des initiatives originales qui favorisent la découverte de créateurs émergents et la redécouverte des plus chevronnés. Notre société travaille de pair avec l'industrie et de nombreux partenaires pour propulser notre cinéma vers de nouveaux sommets, chez nous comme sur la scène internationale.

Bien que nos films fassent souvent leurs premiers pas au pays, ils sont de plus en plus fréquemment sollicités par les plus prestigieux festivals du monde entier, raflant des prix et s'attirant les éloges de la critique internationale.

Or, si le talent constitue l'assise principale de ce succès, le rayonnement de nos productions, lui, passe par vos initiatives et celles d'une industrie solidaire.

Au nom de Téléfilm, merci de partager notre passion et de contribuer de si belle façon à la promotion de notre cinéma.

Bon festival à tous!



Esperanza Collado (Valencia 1976) is an artist-researcher based in Spain. Her research focuses on the relationships between visual arts, performing arts, and cinema, and is rooted in a historical understanding of the dematerialization of the art object in the context of avant-garde and experimental film, inquiring into issues involved in cinema's presentation modes. She has curated exhibitions and film programmes in Ireland, the UK, and Spain. She is a co-founder of Experimental Film Club in Dublin, and of LEVE, an artistic association that releases annually site-specific field recordings made by invited artists. Esperanza studied Fine Arts and gained a PhD at the College of Fine Arts in Cuenca, where she currently lectures.



Oona Mosna is Program Director of Media City Film Festival, where she has organized hundreds of single artist's screenings and exhibitions, including touring programs for L'Espacio Fundación Telefónica, Museo de Arte Moderno Buenos Aires (Argentina), Courtisane Festival (Belgium), Toronto International Film Festival, (S8) Mostra de Cinema Periférico (Spain), and the Museo Nacional Bellas Artes (Chile). She is the Canadian delegate for the Cinema and Moving Image Research Assembly (CAMIRA), has recommended for Tate Britain, has released a vinyl LP with Michael Snow, and was the inaugural artist-in-residence at the Friedl Kubelka School for Independent Film in Vienna in 2015.



Greg Staats, Kanien'kehá:ka (Mohawk), (b. Ohsweken, Ontario, Six Nations of the Grand River Territory). His lens-based work, and more recently, performance, video installation, and sculpture, combines language, mnemonics, and the natural world as an ongoing process of reconnecting with a Haudenosaunee [Iroquois] restorative aesthetic that defines the multiplicity of relationships with trauma and renewal.

Awards

Please join us for the **Awards Ceremony at 6 PM on Sat April 23 at Mediatheque** (OCAD, Rm 284, 100 McCaul St).

TD Bank Group Award

Sponsored by TD Bank Group. This award honours the best media artwork at the Images Festival. The recipient receives a \$1,000 cash prize.

More with Less Award

Sponsored by Bento Miso, CARFAC Ontario, CFMDC, Charles Street Video, Dames Making Games, ImagineNATIVE, MANO, SAW Video, Toronto Reel Asian International Film Festival, and Anonymous. This award was established in 2015 to honour Scott Miller Berry (Images staff 2001-2015) and is presented annually to a project whose artwork does more with less and honours the resourceful spirit. The recipient receives a \$1,500 cash prize.

OCAD University Off Screen Award

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

Sponsored by an anonymous donor. 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. The recipient receives a \$500 award.

Marian McMahon

Akimbo Award

Sponsored by Akimbo Art Promotions. This award is given each year to a woman filmmaker 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 retreat (Film Farm) and workshop in Mount Forest, Ontario. The recipient also receives \$500 worth of transfer services courtesy of Frame Discreet.

York University Award for

Best Student Work on Screen

Sponsored by York University's Department of Cinema & Media Arts. Awarded to the best student work on screen. The recipient receives \$500.

Vtape Award for

Best Student Work on Screen

Sponsored by Vtape, Toronto's video art Distributor. Awarded to the best student work on screen. The recipient receives \$500.

Trinity Square Video Award

Sponsored by Trinity Square Video. This award honours the best GTA media artists at the Images Festival. The recipient will receive a \$100 membership and \$1000 in-kind equipment rentals.

Video Art Now and Forever Award

The inaugural Vtape Video Art Now and Forever Award goes to this year's Images Festival Canadian Spotlight Artists: Emily Vey Duke and Cooper Battersby. The award provides free restoration services and digital archiving of the winners' works, in recognition of their extraordinary contribution. This initiative illustrates Vtape's commitment to the long-term preservation of video art.



Getting Your Tickets

On Screen programs

Unless otherwise noted:

\$12 general admission

**\$6 students, seniors,
underemployed***

*Appropriate ID required.

All ticket prices include HST.

Opening Night

See p. 52

\$15 general admission

**\$10 students, seniors,
underemployed***

*Appropriate ID required.

All ticket prices include HST.

Closing Night

See p. 71

\$25 general admission

**\$15 students, seniors,
underemployed***

20% off for The Power Plant members
and Images Festival Passholders

*Appropriate ID required.

All ticket prices include HST.

Live Images programs

Prices vary

See p. 66, 68, 69, 71

Pay What You Can Events

\$5–15 suggested donation

See p. 62, 64, 70

Artist Talks

Free

See p. 88–90

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

STATEMENT ON AGE RESTRICTION

Admittance to all 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.

Advance Tickets

Advance tickets are available online at
imagesfestival.com starting March 24, or
download the Images Festival app.

Same Day Tickets

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

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at the Advance Box Office during the festival

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Tax receipts may be issued for a portion of memberships. Please ask for details. Our charitable registration number is #12741 8762 RR0001.

The Images Festival Membership Program is non-voting.

Festival Calendar

Please note: A Festival Pass gives you FREE access to all ticketed events unless otherwise stated

THU APRIL 14		FRI APRIL 15		SAT APRIL 16	
				ARTIST TALK Awake with Guy Wouete and Pierre Beaudoin Vtape, FREE	11 AM
					12 PM
				OFF SCREEN 401 Guided Tour Meet at YYZ, FREE	1 PM
				LIVE Performance by Sarah Anne Johnson, Division Gallery FREE but RSVP required	2 PM
		ARTIST TALK Heung-Soon IM Campell Conference Centre at the Munk School of Global Affairs FREE	p. 88	OFF SCREEN 401 Guided Tour Meet at YYZ, FREE	3 PM
OFF SCREEN Artist led tour with Sarah Anne Johnson Gallery 44, FREE	p. 86			ARTIST TALK Grace Period: Caroline Key with Elene Lam and Kate Zen OCAD U, Room 284, FREE	4 PM
OFF SCREEN	p. 86				5 PM
ART CRAWL					
401 Richmond galleries 5-7 PM	OFF SCREEN Gallery Bike Tour registration begins	p. 86			6 PM
Whippersnapper Gallery Typology 7-9 PM	Gallery Bike Tour led by Art Spin departs from 401 Richmond		ON SCREEN Factory Complex Royal Cinema \$15/\$10	ON SCREEN Spotlight: Emily Vey Duke and Cooper Battersby Jackman Hall \$12/\$6	7 PM
Xpace Cultural Centre Gallery TPW Mercer Union 7-10 PM		LIVE Performance by Sarah Anne Johnson FREE but RSVP required.	p. 92		8 PM
		LIVE: OPENING PARTY Cris Derksen + Petra Glynt + Amy Wong The Garrison \$10 or free with Factory Complex ticket stub/Festival Pass	p. 90	ON SCREEN Conundrum Clinique Jackman Hall \$12/\$6	9 PM
SPECIAL Art Crawl After Party Holy Oak Cafe FREE	p. 86				10 PM
				SPECIAL Hot Nuts Shlumpadinka Couture feat. Macy Rodman The Garrison \$15 or \$10 with Conundrum Clinique ticket stub/Festival Pass	11 PM

Festival Calendar

	SUN APRIL 17	MON APRIL 18	TUE APRIL 19	WED APRIL 20
11 AM				
12 PM				
1 PM				
2 PM				
3 PM	ARTIST TALK p. 89 Artist Fees Focus Group OCAD U Auditorium 190 FREE			
4 PM		ARTIST TALK p. 89 Is this Desire? Roy Dib and Anna Linder OCAD U, Room 284, FREE	ARTIST TALK p. 89 Black Radical Imagination OCAD U, Room 284, FREE	ARTIST TALK p. 89 Ego Loser: Johannes deYoung OCAD U, Room 284, FREE
5 PM				OFF SCREEN p. 93 OPENING RECEPTION AND LECTURE The distance between nowhere and now here Blackwood Gallery, FREE
6 PM				Shuttle bus from leaves from Mercer Union at 5:30 PM
7 PM	ON SCREEN p. 59 How Should a Person Be? Jackman Hall \$12/\$6	ON SCREEN p. 61 In Kingdom Come Jackman Hall \$12/\$6	ON SCREEN p. 63 This Illuminated World Jackman Hall \$12/\$6	LIVE p. 66 Postings From Home Small World Music Centre \$15/\$8
8 PM				
9 PM	ON SCREEN p. 60 People, Places, Things Jackman Hall \$12/\$6	ON SCREEN p. 62 Black Radical Imagination Jackman Hall PWYC	ON SCREEN p. 64 this, then (International Student Showcase) Jackman Hall PWYC	ON SCREEN p. 67 Incident Reports Small World Music Centre \$12/\$6
10 PM				
11 PM	SPECIAL p. 91 Festival Lounge Cinecycle 11 PM, Free	SPECIAL p. 91 Festival Lounge Cinecycle 11 PM, Free	SPECIAL p. 91 Festival Lounge Cinecycle 11 PM, Free	

Festival Calendar

THU APRIL 21		FRI APRIL 22		SAT APRIL 23	
				11 AM	
				12 PM	
				1 PM	
		Research Forum OCAD U, Room 284, FREE		2 PM	
				3 PM	
ARTIST TALK New Narratives: Kelly O'Brien and Mike Hoolboom OCAD U, Room 284, FREE				4 PM	
				5 PM	
				6 PM	
				7 PM	
ON SCREEN p. 93 Open Screening CineCycle FREE				8 PM	
				9 PM	
				10 PM	
				11 PM	

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Aude Moreau, *Waiting for Landing*, 2015. Digital print. Collection of the artist.

Off Screen



Art Crawl Thu Apr 14, 7–10 PM

Vulgar Era
Toronto Student Exhibition
guest curated by Tobias Williams
 CANADA, 2016

Alanna Gilchrist, *Suburban Scum*, 2015

Vulgar Era presents a selection of works by current students that embody how digital technology is directly shaping how we interact with the world. Looking specifically at the last 30 years of how digital and internet technologies have irrevocably changed our society in the ways that we create, communicate, and conduct business, this digital revolution has disrupted many aspects of contemporary life on a scale not seen since the Industrial Revolution.

The current cohort of students enrolled in post-secondary studies are commonly known as the “digital native,” the first generation to have come

of age and formed their identities in a time period where digital and internet technologies were the norm rather than a novelty.

Vulgar Era presents timely perspectives on technology, identity, nature, and emotion from artists who matured in a digitally saturated world.

Featuring works by Alessia Downhaniuk, Trudy Erin Elmore, Alanna Gilchrist, Dahae Song, and Erin Whittier.

—Tobias Williams

Xpace Cultural Centre
 2-303 Lansdowne Ave
 xpace.info
 Tue–Sat 12–6 PM

Hospital Hallway

Sarah Anne Johnson

CANADA, 2015

Sarah Anne Johnson, *Hospital Hallway*, 2015



A stark continuation of her award-winning series *House on Fire* (2009), Winnipeg-based artist Sarah Anne Johnson returns to her maternal family's story through a new series of performance-based video installations with a 15-channel performance installation, *Hospital Hallway* (2015). In the 1950s, Johnson's grandmother was an unsuspecting participant in a CIA research program now known as Project MKUltra. Seeking treatment for post-partum depression, she was subjected to a series of mind control experiments at the Allan Memorial Institute at McGill University, Montreal.

Addressing the generational trauma of these experiments within the institutional space, Johnson continues to span her artistic practice,

from photography and sculpture to performance and video to further investigate and embody the difficult histories and its effects on her family. Starting this ambitious new series within the confines of an institutional space, the series moves next to the domestic realm with *The Kitchen*, (see p. 31).

Please join us at the end of the exhibition for a series of live performances by Sarah Anne Johnson. Each performance will be presented to limited audiences. See p. 92 for related times and details.

Division Gallery

45 Ernest Ave

galeriedivision.com

Tue–Sat 10 AM–6 PM

Art Crawl Thu Apr 14, 5–7 PM

The Kitchen

Sarah Anne Johnson

CANADA, 2016

Sarah Anne Johnson, *The Kitchen*, 2016

As the second video installation in an ambitious new series of performance-based installations, Winnipeg-based artist Sarah Anne Johnson debuts *The Kitchen*. Following the 15-channel performance installation *Hospital Hallway* (2015) (see p. 30), *The Kitchen* follows the trajectory of Johnson's maternal grandmother leaving the Allan Memorial Institute and returning to the familiar and domestic world of home. Subjected to a series of

mind control experiments now known as Project MKUltra, unsuspecting participants suffered from decades of depression and debilitating side effects, including the loss of concentration to read a book or cook a meal. *The Kitchen* attempts to manifest some of the psychological barriers to performing the most everyday activities.

See related public programming on p. 92

Gallery 44

120-401 Richmond St W

gallery44.org

Tue–Sat 11 AM–5 PM

Art Crawl Thu Apr 14, 7–9 PM

Script, Stage, Screen

Ciprian Mureșan guest curated by Oana Tanase

ROMANIA, 2006–2015, 92 MIN



Ciprian Mureșan, *Dog Luv*, 2009

At the heart of this solo exhibition by Ciprian Mureșan lies an absurdity mixed with painful consequences, their volatility, and an ultimate failure of collectivity. This intricate web of challenging issues is strongly reflected in Saviana Stănescu's dramatic text *Dog Luv*, an estranging script that is read by a cast of puppets. Questioning the dark side of human nature and the relationship between the individual bodies and the governing authorities, the themes of trust and belief, control and submission, and madness and violence scrutinize our understanding of the self, society, and the power structures that uphold systematic imbalances.

The works selected for *Script, Stage, Screen* share formal elements and aesthetic qualities that bring the viewer into a more intimate understanding of governing ideologies. Along with existing, influential dramatic texts as in

I'm Protesting Against Myself (co-authored by Gianina Cărbunariu) and *Dog Luv* respectively, *Untitled* is a new work that attempts to re-imagine an impossible community through intense workshops and collaborative processes, which speak to Mureșan's inherent practice of collective intelligence.

—Oana Tanase

I'm Protesting Against Myself

2011, DIGITAL VIDEO, 31 MIN
ROMANIAN WITH ENGLISH SUBTITLES

Dog Luv

2009, DIGITAL VIDEO, 31 MIN
ROMANIAN WITH ENGLISH SUBTITLES

Untitled

2015, DIGITAL VIDEO, 30 MIN
ROMANIAN WITH ENGLISH SUBTITLES

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Art Crawl Thu Apr 14, 5–7 PM

sub-fusc love-feast

Heather Phillipson

UK, 2014



Heather Phillipson, *sub-fusc love-feast*, 2015

Incorporating videos, images, painted text, and audio within an elaborate sculptural 'landscape,' *sub-fusc love-feast* is the Canadian premiere of London-based artist Heather Phillipson.

Through large, synchronized projections and out-scaled generic prints, off-set by everyday objects, suspended at different heights, and obtruding preciously, the artist challenges ideas of nature as something removed from humans. In an era of extreme ingestion, distribution, and spectacle, Phillipson amasses multiple representations of the 'natural' world, abutted by our bodies, taking

multiple routes through sex, consumption, and waste. Throughout Phillipson's video and audio components, the animals, plants, and landmasses answer back, demanding that we observe their agency and sensuality, betraying complex human interactions with the environment.

Scaling this version of *sub-fusc love-feast* specifically for the premiere exhibition of Trinity Square Video's new space, Phillipson collapses the spatial coherence between flat and IRL (in real life) environments.

Trinity Square Video
121-401 Richmond St W
trinitysquarevideo.ca
Mon–Sat 12–6 PM

Art Crawl Thu Apr 14, 5–7 PM

Mondial 2010 and A Spectacle of Privacy

Roy Dib

LEBANON, 2014

Left: Roy Dib, *Mondial 2010*, 2014 Right: Roy Dib, *A Spectacle of Privacy*, 2014



As the North American premiere of Beirut-based artist and art critic Roy Dib, *A Spectacle of Privacy* and *Mondial 2010* are brought together to shift our perceptions on desire across boundaries, both personal and political, and private and public.

Mondial 2010 centres on a Lebanese gay couple as they take a road trip to Ramallah. The work is a discussion of institutional borders under present-day Israeli and Lebanese laws. The relations between Israelis and Lebanese are governed by the 1943 Lebanese Criminal Code and the 1955 Lebanese Anti-Israeli Boycott Law, the former of which forbids any interaction with nationals of enemy states, and the latter of which specifies Israelis: for a Lebanese citizen, making a trip to Israel (or Palestinian Territories) is impossible. Dib uses video as an apparatus to transgress boundaries that are inflicted upon people in spite of them. As such, *Mondial 2010* is a travel film in



a trajectory that doesn't allow travel, starring two male lovers in a setting where homosexuality is a punishable felony.

Moving from the outside in, *A Spectacle of Privacy* takes place within the interior of a bedroom. As the outside world continues to bleed into conversations, the futility of intentions toward a collective understanding of society and the need for intimacy and privacy come to a head. Together, *Mondial 2010* and *A Spectacle of Privacy* normalize the abnormal, and by doing so creates their own universe of possibility.

See related public programming on p. 89

A Space Gallery

110-401 Richmond St W

aspacegallery.org

Tue–Fri 11 AM–5 PM, Sat 12–5 PM

Art Crawl Thu Apr 14, 7–9 PM

Grace Period

Caroline Key and Kyung-Mook Kim

SOUTH KOREA/USA, 2014, 62 MIN



Combining documentary with experimental video, *Grace Period* documents the activities of female sex workers in the Yeongdeungpo red-light district in Seoul, South Korea.

Facing constant police crackdowns and the threat of permanent closure following the opening of a massive shopping complex adjacent to their workplaces, the women of Yeongdeungpo band together in protest. Archival footage, mostly shot by the women themselves, shows their collective efforts as they organize with other sex workers from brothels across the country. In creative and daring acts of resistance, they launch a series of demonstrations that trace a lineage to Korea's democratic union movements of the 1980s—denouncing the government and corporate interests, demanding decriminalization, and declaring their rights as workers.

Careful to avoid portraying the women with unwanted stigma, the filmmakers utilize digital effects to visually emphasize their working conditions. This rotoscoping effect took the efforts of four animators, working over the span of a full year, to create by digitally tracing and animating the workers' figures frame by frame. The results are flickering silhouettes designed to protect the privacy of the women, while underscoring their status as precarious workers. Together these scenes of activism and labour work in tandem to reveal the specificities of these workers' struggles within ubiquitous conditions of debt, caring labour, the gendering of that labour, and institutional and state violence.

See related public programming on p. 89

Whippersnapper Gallery

594b Dundas St W
whippersnapper.ca

Thu–Sun 1–7 PM

Start times at 1 PM, 3 PM, and 5 PM

Looping nightly from outside 8 PM–4 AM

Art Crawl Thu Apr 14, 5–7 PM

The Western Bug

Francois Roux

FRANCE, 2016



Francois Roux, *The Western Bug*, 2015

With three pieces blinking all over the room, *The Western Bug* is a wish to experience nature's resistance through perception. The screens draw our attention somewhere and reject it elsewhere. A series of photographs trace a point of view's research, like a quest for a link to the world. The electromagnetic waves emitted by this digital camera, and their effect on perception, are questioned in *The Insomnias* (2014), leading then to a video projection about the famous sentence "*If a tree falls in a forest and no one is around to hear it, does it still make a sound?*"

In western thought's model, each theory is bound to become obsolete, but the increasing power

of technologies seems to make us forget that the sharpest human eye (or brain) remains limited; that the world comprehends us before we try to understand it. If many eastern philosophies deeply know this, the western vision is "bugged out" by comprehensive approaches of the universe like the one proposed by Dr. Robert Lanza (*Biocentrism*, 2010), and tends to leave all this to priests and magicians.

The Western Bug exhibition focuses on the mystery of perception that predetermines all thoughts and concepts. It arranges images and sounds, wondering if reality can be touched through technologies in the screen jungle of 2016.

YYZ Artist Outlet

140-401 Richmond St W

yyzartistoutlet.org

Tue–Fri 11 AM–5 PM, Sat 12–5 PM

Art Crawl Thu Apr 14, 5–7 PM

Walking and Talking Treaties

GINKGO SISTAS

CANADA, 2016



Walking and Talking Treaties is a collaborative project by GINKGO SISTAS, a collective by artist Maria Hupfield and educator Emily Chan, students from ALPHA Alternative School and Jumblies Theatre at A Space's Windows in 401 Richmond. Comprised of a video installation, including 30 pairs of handmade shoes, and a public engagement component, this initiative is based on the guiding principle that in Canada, treaties affect all of us.

This project connects the public to Indigenous history as part of Images Festival 2016, rooted in the idea of walking together as allies. The Memorial to Commemorate the Chinese Railroad Workers in Canada, Native Canadian Centre of Toronto and Chinatown, along Spadina Avenue (a former portage route) will be acknowledged as local present-day sites in an effort to open conversations about the legacy of treaties. Each pair of the students' handmade shoes makes tangible their family's historical journey in Canada, with knowledge of Indigenous experiences. The pair, side by side, traces a path of walking forward.

During the Art Crawl, both Chan and Hupfield will be available to personally visit with members of the public to share, discuss, and animate the project onsite. A handout on the project will also be available.

A Space Windows

401 Richmond St W

1st floor near Suite 110

aspacegallery.org

Mon–Fri 9 AM–7 PM, Sat 9 AM–6 PM

Co-presented in partnership with

Alpha Alternative School, Jumblies Theatre,
and A Space Gallery.

Art Crawl Thu Apr 14, 5–7 PM

Being Awake

Guy Wouete guest curated by Pierre Beaudoin

CAMEROON/BELGIUM, 2016, 32 MIN

Guy Wouete, *Being Awake*, 2016

First, words. Migration. Displacement. Non-place.
Borders. Globalization. Home. Identity. Rational.
Irrational. Transitional. Contradictions. Observer.
Then, art works.

In movement.

Sculpture. Installation. Painting. Photo. Video.
And.

Words become images that attempt to speak for,
to describe, those confined to silence.

Works that confront political, economic, and
social paradoxes.

Words to depict emotions and gestures.

Works that explore the contradictions of tainted
systems.

Words to criticize the acts of decision makers.

Works that see through the eyes of a reporter.

Words to denounce situations of conflict.

Works that give off emotions.

Words to create a resonance.

Works that provoke questions.

Words to evoke.

Works that deplore social aberrations.

Words to demystify.

Works that speak for themselves.

Words to resolve.

Works without words.

Works.

Words.

To say.

Being awake.

Being aware.

Being alive.

—Pierre Beaudoin

See related public programming on p. 88

Vtape

452-401 Richmond St W

vtape.org

Mon–Fri 10 AM–5 PM and by appt

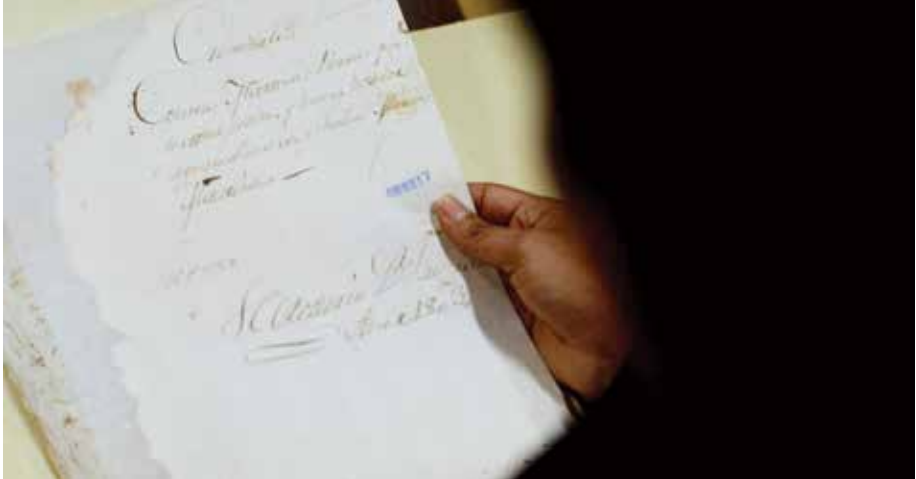
Art Crawl Thu Apr 14, 7–10 PM

Beloved Martina...

Carlos Motta

Including works by Arisleyda Delone, Del LaGrace Volcano, and others.

USA, 2016



Carlos Motta, *Deseos* / رغبات, 2015

Carlos Motta's mesmerizing film *Deseos* / رغبات (*Desires*) (2015) forms the starting point of the exhibition *Beloved Martina...* Weaving across expanses of water, land, history, and language, *Deseos* / رغبات traces the correspondence between two women—one in Suesca, Colombia, and the other in Beirut—at the beginning of the nineteenth century, to engage with social, political, and epistemological possibilities of desire. Exploring the case of Martina Parra, who in 1803 was prosecuted for being a “hermaphrodite” after her lover accused her of being “unnatural,” she reaches out to Nour, a woman in love during the late Ottoman Empire. The film presents a transnational correspondence between these two women, exposing the ways in which medicine, law,

religion, and cultural tradition shaped dominant discourses of the gendered and sexual body. As the film's co-writer Maya Mikdashi describes, “We think about the presence and need for desire and fantasy in relation to the archive and its absences—particularly archival absences related to ‘unnatural’ female-bodied desire. We ask if the object of desire must be embodied, and if it could instead be an affect, action, or relation that one can orient oneself towards. Can the object of desire be a desire for an archive, or for a history?”

And yet, this layering of stories is not contained within the past: also included in the exhibition are a series of video portraits, part of Motta's *Gender Talents*, where intersex activists such



as Tiger Devore, David Iris Cameron, and Hida Viloria speak of their political battles, personal experiences, loves, passions, and difficulties of being intersex. Finally, Motta presents a new series of small-scale replicas of classical sculptures that depict “hermaphrodites” and that have been transposed into a series of 3D-printed sculptures.

Photographic works by Del LaGrace Volcano present a series of self-portraits of a mother and an ageing intersex body, and Arisleyda Delone’s film focuses on the creation of gender. *Beloved Martina...* layers narratives of past and present to

question gender norms, desires, and the potential of real freedom.

Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to create counter narratives that recognize suppressed histories, communities, and identities. Motta has an ongoing preoccupation with democratic representation and the repression of individual and collective civil liberties. Promoting the act of self-representation, he creates works that question the writing of history, the construction of political memory, and the normative discourses of sexuality and gender.

Mercer Union, a centre for contemporary art

1286 Bloor St W

mercunion.org

Tue–Sat 11 AM–6 PM

Art Crawl Thu Apr 14, 7–10 PM

Isla Santa Maria 3D

Oliver Husain

CANADA, 2016, 18 MIN



Oliver Husain, *Isla Santa Maria 3D*, 2016

The works of Oliver Husain are known for their play with cinematic languages and visual codes. From the theatrical to dance to puppetry and animation, with unique costume and set sensibilities, Husain employs his seductive tactics in ways that both absorb and shock us into an awareness of our role as spectators within the filmic apparatus.

Pushing the relationship between the world of the spectator and the world on screen, Husain experiments for the first time with 3D technology

in this new commission. The film takes as its starting point the myth of Isla Santa Maria, an island said to have formed from the wreckage of a replica of Christopher Columbus' ship, created for the World's Columbian Expo in Chicago in 1893. In his stereoscopic video installation, Husain experiments with overlays—of fact and rumour, of one island standing in for another, one ship replicating another, historic moments overlapping—and relates those to the technology of 3D film, the literal overlapping of disparate viewpoints.

Gallery TPW

170 St Helens Ave
gallerytpw.ca
Tue–Sat 12–5 PM

Isla Santa Maria 3D is co-commissioned and co-presented with Gallery TPW and the Images Festival in partnership with the Scotiabank Contact Photography Festival, with generous assistance from the Canada Council for the Arts.

The distance between nowhere and now here

guest curated by Charlotte Lalou Rousseau

CANADA/DENMARK/GERMANY, 2016



Emma Waltraud Howes, *Stage Directions for a Mouth*, 2014

Bringing together works by Berlin-based artist Emma Waltraud Howes and Berlin/Copenhagen-based artist Stine Marie Jacobsen, *the distance between nowhere and now here* addresses implications of distance, casualties of dislocation, and other consequences of disembodiment. The exhibition is an occasion to reflect on manifestations of presence and negotiations of absence, and everything in-between: between nowhere and now here, translation is fundamental.

If translation is a movement, a linear geometrical displacement that supposedly leaves its object unchanged, it is also a performance, an interpretation of an original work. Based on Samuel Beckett's *Not I* (1972), Howes' video installation

Stage Directions for a Mouth (2014) dissects choreographies of speech and probes the agency of performance. Jacobsen's *Mann beißt Hund* (2015) is a remake of the Belgian film *Man Bites Dog* (1992) without actors; removing the human figure from the frame, the artist foregrounds our relation to structural, symbolic, and physical violence. Further complicating the acts of translation, *the distance between nowhere and now here* unfolds in absentia to further accentuate the translation at play in the curatorial process.

—Charlotte Lalou Rousseau

See related public programming including opening reception and Art Bus details on p. 93

Blackwood Gallery

3359 Mississauga Rd

blackwoodgallery.ca

Mon–Tue 12–5 PM, Wed 12–9 PM, Sat 12–3 PM

This exhibition is presented by the Blackwood Gallery in collaboration with the Images Festival and Scotiabank CONTACT Photography Festival. It is produced as part of the requirements for the MVS degree in Curatorial Studies at the University of Toronto and supported in part by the Department of Visual Studies (UTM) through the Graduate Expansion Fund.



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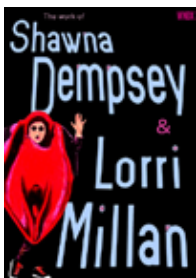


Marshall McLuhan + Vilém Flusser's Communication + Aesthetic Theories Revisited. This scholarly book of academic analyses and artists' position papers includes discussions regarding McLuhan and Flusser's influence on media and communication theory as it applies to contemporary and new media art, film, philosophy and politics.

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THE BEAUTY IS RELENTLESS

The Short Movies of
Emily Vey Duke and
Cooper Battersby

edited by
Mike Hoolboom

YORK

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Gunilla Josephson, *Houses and Whispers*, 2015, photo by Gunilla Josephson.

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Opening Night Feature

Factory Complex

Heung-Soon IM

SOUTH KOREA, 2014, DCP, 95 MIN



Heung-Soon IM, *Factory Complex*, 2014

An understated winner of the Silver Lion from the 2015 Venice Biennale, *Factory Complex* by Seoul-based artist and director Heung-Soon IM gives voice to the endured oppressions faced by female factory workers in South Korea during the 1960s. When the workers organized, they faced brutal state-sanctioned retaliation. Subtly invoking socio-economic issues such as expectations within a predominantly hierarchical and patriarchal society, this unconventional documentary leads us through the workers' degradation and persistence with measured poise.

As South Korea's economic development continues to surge on the international stage, the labour conditions faced by the country's marginalized female workers over the course of the last four decades is contemplated through IM's exquisite eye and unfailing compositions. Making comparisons to contemporary labour conditions faced by female workers in Cambodia,

IM shines a light onto the continued struggles of female factory workers, and a continued history of geopolitical oppression.

Careful to not sensationalize their labour disputes, *Factory Complex* allows the information discerned from the long-suffering workers to speak for themselves, never leading viewers to any single conclusion, but allowing us to consider our own complicity. IM poignantly captures their struggle through a historical lens that blends intimate, and at times estranging moments of personal contemplation, opening up the documentary genre into the fantastical.

Unfolding through a series of first-person testimonies, *Factory Complex* brings us into the lives of working class women like no other documentary before.

See related public programming on p. 88

Royal Cinema

608 College St

\$15 general admission

\$10 students, seniors, underemployed

Ticket price includes access to Opening Night Party (p. 90)

Canadian Artist Spotlight

Emily vey Duke and Cooper Battersby

1998–2015, VARIOUS FORMATS, 72 MIN

Emily vey Duke and Cooper Battersby, *Here is Everything*, 2013

Since their first public screening at the Images Festival in 2000, the powerhouse duo of Emily vey Duke and Cooper Battersby have been an incredible force as they move across film festival circuits, art world hierarchies, and transmedia studies. This cinematic retrospective starts from their latest work and moves backwards, looking at highlights and aesthetic shifts over the past 15 years. For a more comprehensive background, Filipa Ramos and Andrea Lissoni's essay on the following pages offers fresh insight into their collaborative practice.

In addition, we asked Duke and Battersby to identify a work that was influential to them, and their answer was, joyously, Alex Bag's *Untitled Fall '95*, which Images is making available as a free online stream for the duration of the festival. Please visit one of our online channels to access this limited-time link.

Dear Lorde

CANADA/USA, 2015, DIGITAL VIDEO, 27 MIN

Songs of Praise for the Heart Beyond Cure

CANADA, 2006, DIGITAL VIDEO, 14 MIN

Here is Everything

CANADA, 2013, DIGITAL VIDEO, 14 MIN

Rapt and Happy

CANADA, 1998, SVHS ON DIGITAL VIDEO, 17 MIN

Jackman Hall

317 Dundas St W

McCaul St entrance

\$12 general admission

\$6 students, seniors, underemployed

Neither domestic nor wild—a four hands text on Emily Vey Duke and Cooper Battersby work.

By Filipa Ramos and Andrea Lissoni

We don't want to write about Emily Vey Duke and Cooper Battersby the people. We want to write about their work. The problem is that we're unable to think about their work without considering the people, even if we've never actually met in person. Recently, we found ourselves discussing their videos and speculating on their methodology, imagining how it is to be both partners in life and work for almost twenty years. We've projected such considerations onto our own troubles of being a couple, and while writing this text we understood that a shared activity is not so much a coordination exercise, like playing a four-handed piano piece, but something similar to bird watching with a single pair of binoculars: while one is looking at a *Masafuera rayadito*, the other is thumb twiddling, waiting to get hold of the field glasses and hoping that the bird will still be there when her turn comes. This realization led us to wonder how the two artists collaborate, and what it means, in very practical terms, for them to work together:

Who films and who writes.

Who draws and who edits.

Who composes and who decides.

Who plans and who archives.

It's also difficult to avoid Duke and Battersby the individuals because they have been so magnificently exposed by their work. While in recent years the essay film has proliferated in multiple interpretations, and even

misinterpretations, Duke and Battersby have successfully intertwined the filaments of the freer tradition of personal and diaristic forms of cinema with those of experimental essayistic approaches, while showing no fear of immersing their own references and sources into the murky waters of pop culture. Consider their early video *Rapt and Happy* (1998), which is divided into a series of short episodes of different natures, some consisting of basic computer animation with the aesthetics of magic whiteboard drawings, and other scenes of domestic footage of the artists with friends. Fooling around and making use of the endless potential of being bored, they explore the sensations and modes of being that thrive in-between productivity/idleness, sane/insane, and apathy/cheerfulness, while at the same time they comment on the domestic, private, and self-made roots that characterize a substantial part of the aforementioned experimental filmmaking tradition whose lineage they certainly know well.

Made almost ten years later, *Songs of Praise for the Heart Beyond Cure* (2006) has a similar chapter division, and also combines recorded footage (also found material) and animation (this time in colour). If the emotional intensity of *Rapt and Happy* is conveyed by modes of othering the self (as when the artists record and play themselves), *Songs of Praise* displays the empathic absorption of the other into the self (as when the artists become a blind shrew, a crackhead, a raped little girl, or a precocious brown seed). Such transpositions



allow them to speak in the first person about atemporal notions of violence, and fear or decay, while commenting on very specific aspects of the present, moving freely between macro and micro scales and different modes of being.

Another reason why it is so difficult to ignore the individuals behind the artistic duo is due to the presence of their voice and its astonishing, redemptive strength. They still retain that improvising capacity that most of us lost when we were about five or six, when the kid next door caught us whispering our favourite made-up song to ourselves. Mimicking our melody to make fun of us, that child introduced us to an all-consuming sense of ridicule that has been eating our guts ever since. As a duo of homeopathic avengers, Duke and Battersby are still chanting that same made-up song we forgot to defend. It has known plenty of variations (at least as many as their videos), but the recognizable tune is always there, opening itself to the most delirious lyrics: “pppporno / I love you ppppornography / pppporno / I llove you / ppppornography / pppporno / I llllove you / ppppornography-graphy-graphy” (*Rapt and*



Happy, 1998); “the world is perfect / and we’re such fuck-ups / who ruin everything / and kill everything. / But the birds come back / which is amazing” (*Songs of Praise for the Heart Beyond Cure*, 2006); “the gutter is waiting for me / the gutter will wait for an eternity / the gutter’s a model of loyalty / the gutter is whispering that will make me free” (*Here is Everything*, 2013); “Je m’appel Angel et tu t’appelles Angel aussi / Je m’appel Angel et tu t’appelles Angel aussi-oui-oui / Je veut donner a toi beaucoup de choses / mais ou je peut les trouver je ne sais pas-pas-pas” (*Dear Lorde*, 2015). Their improvisational skills seem to arise from the happiest encounter between experimental poetry and performance, when text is treaded as an aural material that can be embodied, sampled, distorted, and repeated in endless variations.

Duke and Battersby’s singular-plural voice signs a mode of existence in which “me,” “you,” “we,” and “them” can be indistinct. By lending their voice to give speech to all sorts of creatures, they expose the nonsensical roots of the banal distinctions between culture/nature, self/other,

Left: Emily vey Duke and Cooper Battersby, *Rapt and Happy*, 1998. Right: Emily vey Duke and Cooper Battersby, *Songs of Praise for the Heart Beyond Cure*, 2006



and human/non-human. Self-representation appears as a right of every individual and thing, in the manner in which an image is produced by the viewer and viewed alike, and language is the property of a voice and not of a being. In *Here is Everything* (2013) these features are particularly visible. It depicts two cartoons, a pink rabbit and a brown cat, spiritual guides from the future for whom the contemporary art video is the best form to bring light to the human mind. The two animals present their views on a myriad of more or less dramatic occurrences—addiction, suffering, and death—which most humans seem unable to accept or cope with. By providing the voices of the two cute animals, the artists further push themselves towards a terrain of shared intimacy and dialectical improvisation, in which the notions of confrontation, dialogue, difference, love, and lucidity become constituting elements of the format of the essay film.

In the duo's newest work, *Dear Lorde* (2015), fragments of pop culture, contemporary mainstream heroes, and current social habits, are assembled under the aspirations and New

Year's Resolutions of a teenager, Maxine Rose, an unconscious Cultural Studies expert. Through the girl's missives, Beyoncé's fit and sexy body, Jane Goodall's relationship with the Gombe chimps, or a moment of smartphone karaoke (featuring a brilliant cover of Meghan Trainor's size-14-apologia song "All About That Bass") all appear as indistinctively cruel and cute figures, iconic and lurid all at once. This time, the voice is not theirs, and young Maxine is an exceptionally tender character. Yet here, as across their work, the question is not who speaks, but that everything speaks, and in such cacophony that Duke and Battersby's radical idiosyncrasy can be found, more alive than ever, located within the swarm of living and dead creatures—cats, dogs, monkeys, bugs, caterpillars, birds, and mice—neither domestic nor wild, that inhabit their world.

Left: Emily vey Duke and Cooper Battersby, *Dear Lorde*, 2015. Right: Emily vey Duke and Cooper Battersby, *Dear Lorde*, 2015

Shorts

Conundrum Clinique

Works by Toronto Artists

guest program by Jon Davies

1976–2015, VARIOUS FORMATS, 75 MIN



Named in homage to a 1981 video by artist Colin Campbell (playing a vain, cosmetics- and media-obsessed NASA scientist), *Conundrum Clinique* critically considers the city of Toronto as a mecca of consumption and self-creation. Whether drawn in by the carnal gratification offered by the seedy adult entertainment parlours along Yonge Street in the 1970s or the 21st century glass condominiums towering up to the heavens, the city has lured the alienated with promises of titillation, luxury, and the chance to buy some happiness and fulfillment.

The program journeys from the piles of soon-to-be-obsolescent products displayed for our delectation at Honest Ed's to the commodification of identity within Canada's famed "multicultural mosaic." From the weight of a memory foam mattress bought on Amazon to a dazzling cascade

of ecstasy pills, *Conundrum Clinique* pictures a Toronto of lifestyle branding, social networking, and self-actualization. The result is a disaffected city symphony of loft living and lost souls, cheap thrills and urban ennui.

—Jon Davies

"Treacherous fop, don't be embarrassed
For looking good at your table on the terrace
That you call home. I'm sold!
Paris, London, Rome's too old for you
And your kind.
Explosions want to see what they can find:
New ways of living..."

—Destroyer, "New Ways of Living"



Castles on the Ground

Ananya Ohri

CANADA, 2015, DIGITAL VIDEO, 1 MIN

Buildings rise from the rubble, defying gravity to re-imagine their fate and the possibility of affordable housing for all.

Minimum Charge No Cover

Janis Cole and Holly Dale

CANADA, 1976, 16MM, 11 MIN

Janis Cole and Holly Dale's early short film lovingly captures their friends and acquaintances who worked the Yonge Street strip. The filmmakers fashion a vivacious portrait of the strip's adult entertainment spots and its queer denizens, who offer their candid thoughts on sex and gender, and identity and freedom.

The Formula / I'm Okay You're Okay / In the Mood

Susan Britton

CANADA, 1976, ½" OPEN REEL VIDEO ON DIGITAL VIDEO, 7 MIN

Ironically taking on the tropes of advertising and self-empowerment, Susan Britton speaks to us on leisure, power, and desire as if in a hazy televisual trance.

CLOSED

Robin Collyer

CANADA, 2015, DIGITAL VIDEO, 15 MIN

Over many visits during the quiet hours before the store opened to the public, Robin Collyer took thousands of digital photographs inside iconic Toronto retailer Honest Ed's. Contemplating the piles of merchandise on display, Collyer's stop-motion video captures the sprawling store's inner life.

Jackman Hall

317 Dundas St W

McCaul St entrance

\$12 general admission

\$6 students, seniors, underemployed



Memory Foam

Bridget Moser

CANADA, 2015, DIGITAL VIDEO, 13 MIN

A series of monologues, conversations, and scenarios that play out alongside a cast of lifestyle objects purchased on amazon.com, including memory foam body pillows, seasonal affective disorder (SAD) lamps, an ergonomic yoga ball office chair, and a stock photo vinyl wall mural of a dentist at work.

Equality

Jennifer Chan

CANADA, 2015, DIGITAL VIDEO, 15 MIN

A documentary-style video essay featuring animals, natural disasters, epic landscapes, and self-affirmative statements by model minorities. Voiceover from *Everything Good Goes* (2008) by Liam Gillick.

Parade

Oliver Husain

CANADA, 2013, DIGITAL VIDEO, 11 MIN

"*Parade* deploys condominium sales fly-throughs (CGI promotional videos designed to seduce potential buyers by illustrating dreamy and uncluttered domestic and social scenarios), projecting and re-shooting the images on fluttering fabric to suggest pristine lives in elegant and austere boxes in the sky." —Kathleen Smith, 2013

Ecstasy // Normal

Tobias Williams

CANADA, 2015, DIGITAL VIDEO, 2 MIN

A short video based on extensive online research into different corporate imagery used to brand illegal MDMA pills.

International Shorts

Run Time: 59 MIN

How Should A Person Be?



Invoking the title of Sheila Heti's 2012 novel, *How Should A Person Be?*, this program extrapolates from a similar anxiety and pleasure in searching for the meaning of life through intense, authentic moments of being. Focused on unknown relationships between observer and subject, the parameters of identity, creativity, history, and friendship dissolve.

Pyramid

Margaret Salmon

UK/USA, 2013, 16MM ON DIGITAL VIDEO, 17 MIN

Based on Abraham Maslow's theory on the hierarchy of human needs, and filmed through the rhythms and choreography of domestic life, *Pyramid* continues Salmon's interest in the performance of the artist/cinematographer within both spontaneous and constructed situations. Using an array of sounds, music, and conversation, as well as silence, Salmon constructs an abstract documentary on a middle class South English family that both develops and challenges the themes presented in Maslow's theory as well as her own interest in human iconography and stereotype.

Jackman Hall

317 Dundas St W

McCaul St entrance

\$12 general admission

\$6 students, seniors, underemployed

Poem

Dan Browne

CANADA, 2015, DIGITAL VIDEO, 4 MIN

An ode to my daily environment, and the presences of two beings—one newly arrived, the other recently departed. Images cycle and combine into dream-like passages that reveal the infinite potentials of sight within the finitude of everyday objects. This work is an adaptation of "Poem" (1957) by Michael Snow for Graphical Recordings.

Spermwhore

Anna Linder

SWEDEN, 2016, SUPER 8 ON DIGITAL VIDEO, 12 MIN

A queer experimental film about unwanted childlessness in a world where normative heterosexual relationships dictate who can become parents and in what way. When it comes to reproduction, our merciless bodies reduce us to merely a set sex or given gender. But the longing for children is not limited to our bodies, and the possibility of pregnancy can be gifted, shared, and undertaken together. *Spermwhore* took six years of collaborative work together with Juli Apponen, Hanna Högstedt and Zafire Vrba.

Pivot

Fedora Romita

CANADA, 2016, DIGITAL VIDEO, 9 MIN

A lone woman performs a series of dramatic movements, generated by an algorithm based on body language lie detection. Recorded inside the legal reference library at Rathuas Shöneberg in West Berlin, a site made famous when President John F. Kennedy delivered his infamous "Ich bin ein Berliner" speech in 1963.

The Splits

Allison Hrabluik

CANADA, 2015, DIGITAL VIDEO, 15 MIN

Twenty people gather in a hall to perform an absurd ritual of movement and sound. Scissors clip, a rope whirs, and the sound of a mouth harp interrupts an operatic scream.

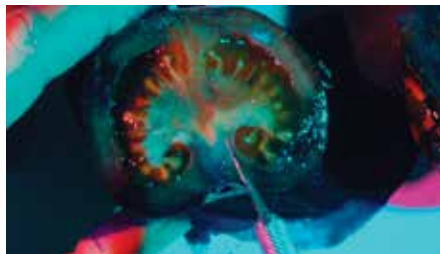
Anna Linder, *Spermwhore*, 2016

International Shorts

Run Time: 80 MIN

People, Places, Things

Crushed by the visual information and unsolicited opinions bombarding us on a daily level, how do we discern what is fact and what is fiction? Storytelling from the pedestrian indignation of the mundane to the macabre, this program brings us back to basics and reveals the natural subversion of the everyday in ordinary people, places, things.



Electrical Gaza **Rosalind Nashashibi**

UK, 2015, 16MM AND DIGITAL ANIMATION ON DIGITAL VIDEO, 18 MIN

In *Electrical Gaza*, Nashashibi combines her footage of Gaza, a fixer, drivers, and a translator with animated scenes, presenting Gaza as a mythical place—isolated, suspended in time, difficult to access and highly charged. This work was commissioned by the Trustees of Imperial War Museums.

No Time for Tomorrow **Emilie Serri**

CANADA, 2015, DIGITAL VIDEO, 5 MIN

A collage made of found footage of Syria in the 1970s and today.

Spectral Tomato III **Jeremy D. Olson**

USA, 2014, DIGITAL VIDEO, 13 MIN

A tomato is methodically injected with coloured liquids and obsessively dissected into its components. Somewhere between performance, scientific experiment, and B horror film, these actions make the tomato's colour and structure indeterminate, and alien.

Le Boudin **Salomé Lamas**

PORTUGAL/GERMANY, 2014, DIGITAL VIDEO, 20 MIN

Le Boudin documents the encounter of the young Elias Geißler with the testimony of Nuno Fialho, who at the age of 16 was forced to enlist in the French Foreign Legion. Made through the support of Berliner Künstlerprogramms des DAAD.

Wallpaper 2 **Jason Penney**

CANADA, 2015, DIGITAL VIDEO, 2 MIN

Still a tease Still a tease.

Life and People **Barry Doupé**

CANADA, 2014, DIGITAL VIDEO, 23 MIN

In this series of short takes, *Life and People* restages common life situations to consider different forms of communication, language, and recitation. Completed during a one-month artist residency at the Western Front, this work marks a shift for Doupé from computer animation to live-action video.

Jackman Hall

317 Dundas St W

McCaul St entrance

\$12 general admission

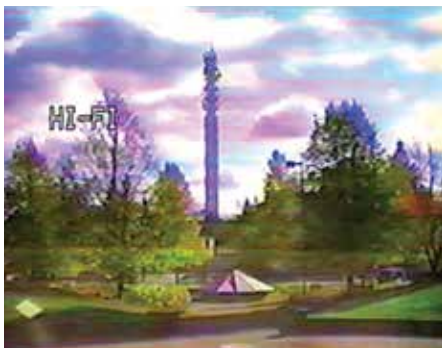
\$6 students, seniors, underemployed

International Shorts

Run Time: 55 MIN

In Kingdom Come

The works in this program speculate on the possibilities of other worlds, where our sense of control and comprehension of the world around us is suspended and has given way to selflessness and delusion.



Kingdom Come: Rituals

Vika Kirchenbauer and Martin Sulzer

GERMANY, 2014, DIGITAL VIDEO, 7 MIN

The flapping camera eye of a pigeon unwillingly records an unstable image of political power and the landscape it occupies.

HiFi Normal

Amanda Dawn Christie and Léandre Bourgeois

CANADA, 2014, DIGITAL VIDEO, 7 MIN

From signal to noise—an image of an obsolete radio tower breaks down to abstraction.

Ego Loser

Johannes DeYoung

USA, 2015, DIGITAL VIDEO, 6 MIN

Cyclical and absurd, a computer-generated talking head and its double iterate self-help talk and positive affirmations in a candy-coated paradise.

Natee Chewit

Phaisit Phanphruksachat

THAILAND, 2015, DIGITAL VIDEO, 20 MIN

An accident has left a helpless cow in a man-made hole. Tension builds up as people gather to untrap the animal.

Half Human, Half Vapor

Mike Stoltz

USA, 2015, 16MM, 11 MIN

Traces of a human colony from a near past are unearthed through its relics; speculations about parallel possibilities emerge as debris turns into vapor.

here

Ellie Epp

USA/CANADA, 2015, DIGITAL VIDEO, 4 MIN

Act 1: Scene 1: A spring. Two characters. An archetypal drama.

Jackman Hall

317 Dundas St W

McCaul St entrance

\$12 general admission

\$6 students, seniors, underemployed

Black Radical Imagination

guest program by Erin Christovale and Amir George

USA, 2016, 57 MIN

Adebukola Bodunrin and Ezra Clayton Daniels, *The Golden Chain*, 2015



The notion of the Black Radical Imagination stemmed from a series of discussions around the boundaries and limitations that are historically given to people of colour in the realm of the cinematic. Beginning in 2013, Black Radical Imagination is an internationally touring program of visual shorts that delve into the worlds of new media, video art, and experimental narrative. Focusing on new stories within the Diaspora, each artist contributes their own vision of postmodern society through the state of contemporary culture. An artistic movement and school of thought, Black Radical Imagination focuses on aesthetics of futurism, surrealism, and the magnificent through the context of cinema.

The fourth program co-curated by Erin Christovale and Amir George makes its world premiere at Images Festival. The selection of films explores the concept of posthumanism through themes of space travel, digital interfacing, and cyborg performativity to continue the conversation towards shifting the way in which Black Identity is defined on screen and how these stories affect our ever-changing global culture.

Jackman Hall
317 Dundas St W
McCaul St entrance
PWYC admission

Reifying Desire 5

Jacoby Satterwhite

USA, 2013, DIGITAL VIDEO, 8 MIN

A queering of the artist's mother's fantastical re-imaginings of culturally proscribed self-care products, as well as art historical representations of black female sexuality, an alternative, utopian space for performance is generated and rendered into collective existence.

The Golden Chain

Adebukola Bodunrin and Ezra Clayton Daniels

USA, 2015, DIGITAL VIDEO, 13 MIN

In the distant future, a Nigerian space station in a remote corner of the galaxy orbits an artificial pinpoint of matter so dense it cannot exist in our solar system. It is a recreation of the birth of the universe itself and overseen by Yetunde, sole crew member on the space station Eko.

Get the Bones from 88 Jones

Lauren Kelley

USA, 2007, DIGITAL VIDEO, 7 MIN

An anti-love story, this stop-motion animation looks at the disposable nature of intimate relationships. Scrutinizing the gestures that occur between an invisible librarian and a capricious peacock, the familiar predator and prey narrative is liquefied.

Ditch Plains

Loretta Fahrenholz

GERMANY, 2013, DIGITAL VIDEO, 29 MIN

Reimagining an End of Days street party while freestyling an abstract narrative about the fatal coupling of subjects and systems under conditions of permanent crisis. Shot in the East New York section of Brooklyn around the time of Hurricane Sandy.

Please see p. 89 for related public programming

International Shorts

Run Time: 49 MIN

This Illuminated World

"This illuminated world
is full of stupid men
and they don't have the drugs to sort it out

in truth, the entire conflict is born out of
irrational love
of myth and superstition
and the detestation of truthfulness"

—Eden Kötting



Jackman Hall

317 Dundas St W

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Jáaji Approx.

Sky Hopinka

USA, 2015, DIGITAL VIDEO, 8 MIN

The audio recordings and landscape videos of *Jáaji Approx.* lay the grounds for an exercise in navigating distance, both physical and metaphorical, between familial, cultural, and linguistic relationships.

This Illuminated World is Full of Stupid Men

Andrew and Eden Kötting

UK, 2014, 16MM ON DIGITAL VIDEO, 9 MIN

Eden paints religious figures onto a sheet of glass and meditates on the state of the world with her dad. A lyrical celebration of difference and other ways of being and making.

A Ripe Volcano

Taiki Sakpisit

THAILAND, 2011, DIGITAL VIDEO, 15 MIN

A Ripe Volcano revisits sites of trauma from the Black May protests of 1992 in Thailand—the Rattanakosin Hotel and Rajadamnern Stadium—and stages them as mental spaces of eruption and violence.

By The Time We Got To Expo

Eva Kolcze and Philip Hoffman

CANADA, 2015, 16MM AND DIGITAL VIDEO ON DIGITAL VIDEO, 9 MIN

Manipulated footage from Expo 67—the marvel of the material world and a significant moment in the collective memory of Canada—dematerialize and turn into dust.

Radio At Night

James Richards

USA, 2015, DIGITAL VIDEO, 8 MIN

A flowing atmosphere of sound and images mediates a display of human sensuality through technology. Commissioned by the Walker Art Center, *Radio at Night* is an ode to Derek Jarman.

Andrew and Eden Kötting, *This Illuminated World is Full of Stupid Men*, 2014. Courtesy of Andrew Kötting & LUX, London

International Student Showcase

this, then**guest program by Sara England, Daniel McIntyre, and Jaclyn Quaresma**

2014–2015, VARIOUS FORMATS, 69 MIN

Rui Hu, Metropolitan Triangle Garden, 2014

We draw borders, construct boxes, and anchor our experiences with language in an attempt to formulate a this, a then, and a now—to pinpoint to a here or there. Through these divisions of space and time, we not only make sense of our world, but also find our corner within it. How do we share the world? What binds us to our place and time in history? At which point does our personal history detach from or join in the collective?

Rather than defining borders and boundaries, the works that compose *this, then* complicate rigid constructs to posit new possibilities of being-in-the-world. The selected works address acts of transition, translation, and becoming through distinct concepts and formal methods.

—Sara England, OCAD University
Daniel McIntyre, York University
Jaclyn Quaresma, University of Toronto





Warm Snow
Ira Elshansky

ISRAEL, 2014, DIGITAL VIDEO, 5 MIN

An animation that confronts the necessity of comfort despite the occasionally tense relationship between parent and child.

6500
Lisa Truttman

AUSTRIA/USA, 2015, DIGITAL VIDEO, 9 MIN

The space between language and perception stretches to abstraction.

Refoulement (Sigmund's Lines)
Carol-Ann Belzil-Normand

CANADA, 2015, DIGITAL VIDEO, 4 MIN

Lines defy rigidity in *Sigmund's Lines*—a formal exploration of gesture and language.

In Frankrijk Zijn Geen Walvissen
(There are No Whales in France)

Eva Van Tongeren

BELGIUM, 2015, 16MM ON DIGITAL VIDEO, 19 MIN

A film essay that considers borders, wishes, and inevitable changes while searching for serenity through a camera lens.

Bisonhead
Elizabeth Lo

USA, 2015, DIGITAL VIDEO, 9 MIN

Collective memory is at stake in a short documentary that challenges what it means to be Ponderai today.

Off-History
Selini Halvadaki

DENMARK, 2014, DIGITAL VIDEO, 19 MIN

The meaning of modern day Greece is investigated through the documentary-style exploration of an unfinished building and its archives.

Metropolitan Triangle Garden
Rui Hu

USA, 2014, DIGITAL VIDEO, 4 MIN

An experimental 3D-animated video that reimagines classical western art forms in the contemporary digital space, inviting viewers to wonder: What is next?

Jackman Hall
317 Dundas St W
McCaul Street entrance
PWYC admission

Postings From Home

Kelly O'Brien

CANADA, 2016, 50 MIN

"I was desperate to copy life, to make some record, to give it some form."

—Sharon Olds

Kelly O'Brien, *Postings From Home*, 2016

A filmmaker trained in the genre of the experimental personal narrative, Toronto-based Kelly O'Brien presents a new work that extends a family slide show into the format of a live performance. At once intimate and candid, the performance is a retelling of moments from her daily life, culled through years of Facebook posts. Reconfiguring these daily images into a performance, O'Brien transforms the way we share and see our most intimate moments, and brings them into a sharp and playful perspective of our neglected daily pains and pleasures.

Reluctantly joining Facebook in 2009 because her family was having a benefit for her son, Teddy, who was born with many special needs, O'Brien initially used social media to get the word out about the event. O'Brien didn't have much to do with Facebook again until a few years later, when she started posting iPhone pictures, quotes by writers she liked, and little stories—mostly about her kids, but also about trees in her neighbourhood, news of the world, the kindness of strangers, and chance encounters that caused her to ponder the meaning of life.

Paired with *Incident Reports* by filmmaker Mike Hoolboom (see opposite page), both works are situated within the intimacy of the theatre space to speak to manifesting our daily realities with ourselves and with each other through contemplative observations and astute resolution.

See related public programming on p. 90



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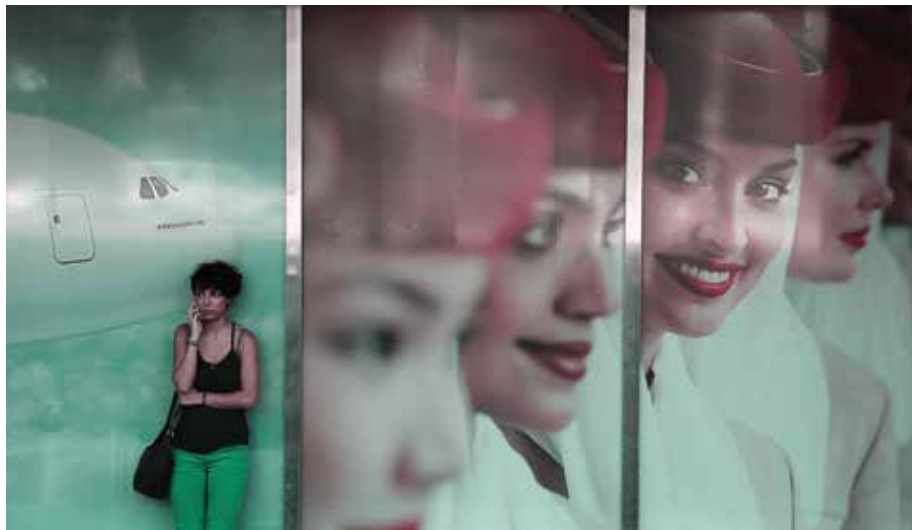
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Feature

Incident Reports

Mike Hoolboom

CANADA, 2014, DIGITAL VIDEO, 70 MIN



Mike Hoolboom, *Incident Reports*, 2014

After a purported bike accident, the nameless amnesiac undertakes audio-visual therapy by producing a series of one-minute shots through the streets of Toronto. The result is an episodic love letter set against the city's intimacies and haunts, populated by old and new acquaintances, while the disembodied voiceover weighs in on gender, animal, and the end of literary culture. Beginning from the position of the body in fugue,

Incident Reports traces the most intimate of daily life changes through chronicling a back beat of the city's endless transformation.

Join us on Thu, April 21 (see p. 90) for a panel featuring Mike Hoolboom and Kelly O'Brien.

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Limited capacity. First come first seating.

Earwitness

Eve Egoyan

CANADA, 2016, 90 MIN

Eve Egoyan and David Rokeby, *Surface Tension*, 2012



Earwitness refers to a series of projects conceived by Eve Egoyan that explore the intersection of sound and visual elements as equal creative partners. Commissioning and programming works that bridge both arts practices in unique ways, creating new, refreshing, and remarkable experiences for her audiences, Egoyan invites the public to share in an ever-deepening experience of both image and sound, and the multilayered relationships between them.

For this new work making its Toronto premiere, Egoyan has partnered with renowned Canadian artists Nicole Lizée, Michael Snow, John Oswald, and David Rokeby to debut a live multimedia performance on a grand Yamaha Disklavier, an acoustic piano with a built-in digital interface. Egoyan's mastery of the piano will be transformed and interpreted by a visual program created by each artist, extending the piano beyond its musical capacity and into the realm of both aural and visual sensations.

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the Hal Jackman Foundation, and the Koerner Foundation.

We Only Guarantee the Dinosaurs

Esperanza Collado

SPAIN, 2014, 45 MIN



Esperanza Collado, *We Only Guarantee the Dinosaurs*, 2014

Making her Canadian debut with the Images Festival (as juror and out-of-competition artist), Madrid-based film artist and researcher Esperanza Collado presents her 16mm performance art piece, *We Only Guarantee the Dinosaurs*, for a special one night only performance.

From a territory inherited from the confluence of cinema, sculpture, and dance, the conditions for the enunciation of the filmic image are transformed. Cinema's luminous resonance occupies a space and has the potentiality of

turning it into a tactile, magnetic, and gaseous geometry from which projecting does not simply consist of creating optical and magnified images through a film and onto a screen. Positioning cinema as lived experience, specifically the art of projection, Collado asks how the body can be in dialogue with the filmic medium.

Following the performance, join us for the launch party of the inaugural issue of *MICE (Moving Image Culture Etc.) Magazine*. See p. 91.

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360 Geary Ave

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News from Home

Chantal Akerman

BELGIUM, 1976, 16MM ON DCP, 89 MIN

Chantal Akerman, *News From Home*, 1976



The passing of Chantal Akerman affected many of us who live and breathe cinema. A singular genius in her vision, her vulnerability, and her conviction, Akerman moved fluidly across genres, from fiction to documentary to pseudo-personal narratives. Completed a year after she released *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975), *News from Home* reflects then 26-year-old Akerman's return to New York City, where she spent a year mining through Anthology Film Archives. With cinematographer Babette Mangolte, the two women wandered through Manhattan with an observant poignancy of the city pre-gentrification. From the industrial wasteland of Tribeca to the World Trade Center, Akerman's life and work are once again evoked and remembered. As a special tribute screening to one of the

greatest filmmakers of the 20th century, we present *News from Home* as a new DCP made from the last remaining film print housed by the Belgium Cinematek. *News From Home* is also the bookend companion to *No Home Movie* (2015), her last completed work for the cinema. Akerman's mother, a Holocaust survivor, plays a central figure in both works as the primary correspondent, going from the doting mother to the doted receiver of Akerman's affections. Spanning 40 years between productions, the intensity of their filial relationship bridges Akerman's sense of home in both works. From across the Atlantic to a shared space and time leading up to her mother's death, the intimacy of their correspondences haunts both works, and has only amplified with time.

Jackman Hall

317 Dundas St W

McCaul St entrance

PWYC admission

Closing Night

There Are Certain Facts that Cannot Be Disputed

Juliana Huxtable

USA, 2015, 60 MIN



Co-commissioned by The Museum of Modern Art and Performa, *There Are Certain Facts that Cannot Be Disputed* makes its international premiere in Toronto. Written and conceived by artist Juliana Huxtable, this new work moves across mediums and genres to deliver a powerhouse performance that delves into virtual spaces as twilight zones of desire, where music, dramatic oration, video, and the presence of human and digital characters coalesce into an immersive, schizophrenic experience that traverses topics as diverse as black samurai, trans-healers in South Africa, pre-colonial globalism, and human evolution.

Realized in collaboration with an ensemble of music, sound, video, and lighting artists (Elysia Crampton, Joseph Heffernan, Sadaf H Nava, Mitch Moore, and Michael Potvin), Huxtable mines the uncharted terrain of limitless data and displaced digital information to explore the ephemeral nature of online existence. Approaching the Web as a vital resource for discarded and marginalized histories, Huxtable considers how the Internet has evolved from a largely binary and text-based medium to one propelled by the power of visual and moving image symbols.

Join us afterwards in The Power Plant lobby for our Closing Night Party! See p. 91.

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Shorts

Run Time: 56 MIN

The Images Festival 2016: Ways + Means

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The 29th edition of the Images Festival trailer is by **Mary Helena Clark**.

Namaste Fox

Brian Lye

CANADA, 2012, 2 MIN

Based in Vancouver, Brian Lye completed this 16mm film in the Yukon during an artist residency.

Waska ni mikiwamik

Bryan Coocoo

ATIKAMEKW, 2008, 4 MIN

Bryan Coocoo chronicles a day in the life of a photographer. Based in Wemotaci, QC. Produced through Wapikoni Mobile.

Poem

Dan Browne

CANADA, 2015, 4 MIN

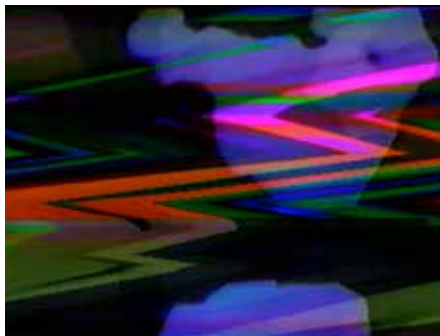
This work is an adaptation of *Poem* (1957) by Michael Snow for Graphical Recordings.

HiFi Normal

Amanda Dawn Christie and Léandre Bourgeois

CANADA, 2014, 7 MIN

From signal to noise—an image of an obsolete radio tower breaks down to abstraction.



Terrestrial

Calum Walter

USA, 2015, 11 MIN

A new work by Chicago-based filmmaker Calum Walter. Inspired by an accident in 2014, where a Blue Line train in Chicago failed to stop at its final destination, the O'Hare airport.

Ways + Means

Leslie Supnet

CANADA, 2015, 11 MIN

16mm imagery of the city speeds by, compressing time and place, and echoing Winnipeg/Toronto-based artist Leslie Supnet's experience of life in Toronto.

Sirens

Lisa Lipton

CANADA, 2015, 17 MIN

Based in Halifax, 2015 Sobey Art Award short list artist Lisa Lipton shot *Sirens* in Winnipeg during the 2014 Plug In Summer Institute with the Feminist Art Gallery. Featuring Daina Warren.



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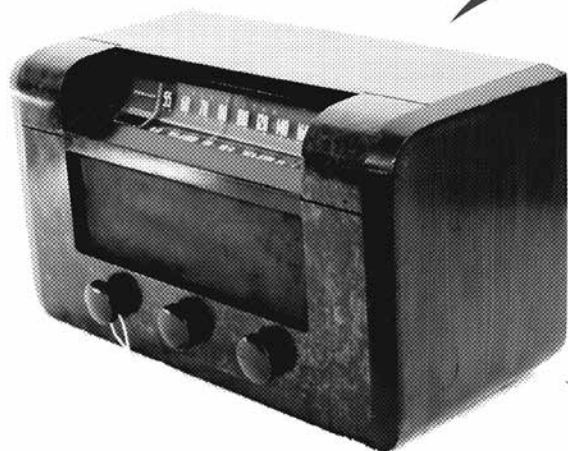


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image: "Chia" (video still, 2015), by Tavis Lea



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Public Programming and Education



Art Crawl

Join us on **Thu April 14** for a city wide **Art Crawl** of **Images Festival Off Screen** exhibitions!

Since our first installation in 1997, Images Festival's exhibitions and installations of contemporary moving image culture have grown into a third of our festival programming. Partnering with established and emerging artist-run centres, public galleries and museums, and taking over pop-up spaces, our **Off Screen** exhibitions offer a unique opportunity to experience the different modes of global moving image culture today.

Schedule of Events

5–7 PM

Art Crawl through 401 Richmond galleries including **A Space** (p. 34 and 37), **Gallery 44** (p. 31), **Trinity Square Video** (p. 33), **YYZ Artist Outlet** (p. 36), and **Vtape** (p. 38).

7–9 PM

Art Crawl continues onward to **Whippersnapper Gallery** (p. 35) and **TPOLOGY** (p. 32).

7–10 PM

Art Crawl continues further west to **Xpace** (p.29), **Mercer Union** (p.39–40), and **Gallery TPW** (p. 41).

10 PM and on

Art Crawl After Party at **Holy Oak Café**

Related Art Crawl public programming

4 PM

Artist led tour at **Gallery 44** with **Sarah Anne Johnson** (see p. 31).

5–7 PM

Come visit with the **GINKGO SISTAS (Maria Hupfield and Emily Chan)** as they discuss their new collaborative project, ***Walking and Talking Treaties***, in front of **A Space Gallery** (see p. 37 for more details).

7–10 PM

Images Art Crawl Bike Tour led by **Art Spin**

Meet at 401 Richmond St W

Go on an urban cycling adventure with **Art Spin** as they lead riders to pre-selected Images exhibitions over the course of the evening. Registration begins at 6 PM. Departure at 7 PM (weather permitting).

8 PM

Performance of ***Hospital Hallway*** by **Sarah Anne Johnson** at **Division Gallery**. Must RSVP as space is limited (see p. 30 and 92).

PLUS! See p. 42 and 93 for additional public programming for ***The distance between nowhere and now here***, which opens **Wed April 20** at **Blackwood Gallery!**

Education



Bambitchell in conversation with Jacqueline Hoang Nguyen, *Silent Citizen*, 2014

Images Research Forum

The Images Festival is pleased to announce the launch of a new educational initiative that will take place during its 29th edition running April 14–23, 2016. Understanding the need to support the creation and dissemination of critical thinking and dialogue in contemporary moving image culture, Images will be hosting a series of small presentations by selected participants who will have an opportunity to share a 20–30 minute presentation of their research. Please check imagesfestival.com in April for more details and a full schedule.

Images Festival Mediatheque

April 15–23, 12–6 PM, closed on Sun

Rm 284, OCAD 100 McCaul St
Free, but signup is required.

The **Images Festival Mediatheque** provides personal viewing stations and a video library of works in the festival, all free for viewing during open hours. Our mediatheque will also play host to daily artist talks (see p. 88–89).

Canadian Art Foundation Spring School Hop

For the eighth consecutive year, the Images Festival is pleased to partner with the **Canadian Art Foundation** for its annual **School Hop**, which introduces Toronto-area public high school students to contemporary visual art! Visit canadianart.ca for more information. In addition, the Images Festival creates an **Educator's Guide** each year to accompany our Off Screen exhibitions. The 2016 Guide is available online at imagesfestival.com.

Images Blog

We warmly welcome **Amber Christensen**, **Sam Cotter**, and **Jesse Cumming** as Images 2016 Festival Bloggers! Each writer will be populating the Images blog with no-holds-barred posts on festival goings-on, from screenings to exhibitions, live performances, and everything between. Read about the festival from an insider's viewpoint at imagesfestival.tumblr.com

Amber Christensen is a researcher, librarian, and occasional media arts curator. She holds an MA in Media Studies from York and a Masters of Library and Information Studies from UBC. She has curated screenings and exhibitions in Toronto and the Canadian Prairies, and is currently a member of the Pleasure Dome Film and Video Curatorial Collective.

Sam Cotter is a Toronto-based artist and writer; his practice employs photography, film, installation and sculpture to focus on issues of visual representation and relationships between art and culture.

Jesse Cumming is a researcher, writer, and programmer. He is an MA candidate in York and Ryerson University's joint Communication & Culture program, studying the intersection of moving image technology and public space, and is a member of Toronto's Pleasure Dome collective.



Artist Talks and Tours



Free daily talks will be held in our **Mediatheque**, Rm 284, OCAD University (100 McCaul St) unless otherwise noted. Presented in partnership with Onsite Gallery, OCAD University's public gallery.

Fri April 15, 3–5 PM

Campbell Conference Centre at the Munk School of Global Affairs, 1 Devonshire Place, University of Toronto

Artist Talk by Heung-Soon IM

Artist and filmmaker **Heung-Soon IM** will deliver a lecture about the art of documentary filmmaking across cinematic and exhibition spaces. (See p. 52 for more details)

Sat April 16, 11:30 AM

Vtape, 452-401 Richmond St W

Awake with Guy Wouete

Join us for an extensive artist talk by Belgium/Cameroon artist **Guy Wouete** and guest curator **Pierre Beaudoin**. Screening to follow. Continental breakfast will be offered. (See p. 38 for more details)

Sat April 16, 1 PM and 3 PM

Meet at YYZ, 140-401 Richmond St W
Free **Guided Walking Tours** of selected Off Screen projects in 401 Richmond.
Led by **Amber Christensen** and **Daniella Sanader**.

Sat April 16, 4 PM

Grace Period

This cross-disciplinary panel focuses on the ethics of representation and coalition, building on the issue of sex workers rights, particularly for those who are most marginalized within the community, namely racialized sex workers, migrant sex workers, trans sex workers, and sex workers who do not have full status in Canada. With **Caroline Key** (*Grace Period*, p. 35), **Elene Lam** (*Butterfly*), and **Kate Zen** (*Migrant Sex Workers Project*). Moderated by **Alvis Choi**.



Sun April 17, 3–6 PM

Artist Fees Focus Group

OCAD Auditorium 190

100 McCaul St

We invite you to join a discussion that will help shape our future guidelines and fee recommendations. Don't miss the Toronto edition of a new national initiative between **CARFAC** (**Canadian Artists' Representation/Le Front des**

artistes canadiens) and **IMAA** (**Independent Media Arts Alliance**).

Since February, **CARFAC** and **IMAA** have been consulting with the media arts community towards the development of an updated fee schedule for the media arts. This town hall-style meeting is open to artists and cultural workers engaged in media arts. The results of this consultation will be a new harmonized **CARFAC/IMAA** media arts fee schedule that will ensure greater respect for the just remuneration of media artists and arts professionals, based on standards that are consistent and equitable, and developed and agreed upon by the media arts sector.

Mon April 18, 4 PM

Is this Desire?

A Space artist **Roy Dib** (p. 34) and **Anna Linder** (p. 59) will each respectively discuss their representation of sexuality under restrictive laws and polyamorous binds.

Tue April 19, 4 PM

Black Radical Imagination

Erin Christovale and **Amir George**, curators of the ongoing **Black Radical Imagination** program, will discuss their curatorial history along with their latest program. (See p. 62 for more details)

Wed April 20, 4 PM

Ego Loser: Artist Talk

Johannes DeYoung's (p. 61) practice is predominantly focused in computer animation, moving-image, and printed media. He currently teaches courses in animation and moving-image production at Yale University School of Art.

Parties

Thu April 21, 4 PM

New Narratives

Artists **Kelly O'Brien** (p. 66) and **Mike Hoolboom** (p. 67) will come together to speak about new and old methodologies of storytelling.

Fri April 22, 2 PM

Images Research Forum Finale

The culmination of our pilot year for creating critical space for new thinkers, writers, and artists interested in contemporary moving image culture.

Sat April 23, 4–5:30 PM

MICE Magazine

What is **MICE Magazine**? **MICE** may stand for Moving Image Culture Etc., but why now? Join its current collective members and makers for an open and frank discussion of the motivations and visions fuelling this brand new arts publication in 2016.

Founding and current members of **MICE** include: **Parastoo Anoushahpour**, **Gina Badger**, **Jesse Cumming**, **Ben Donoghue**, **Amy Fung**, **Onyeka Igwe**, **Yaniya Lee**, **Scott Miller Berry**, **cheyanne turions**. Issue one co-editors: **Gina Badger** and **Nasrin Himada**. Designers: **Sameer Farooq** and **Ali Shamas Qadeer**. Managing Editor: **Rose D'Amora**. micemagazine.ca

Art Crawl After Party

Thu April 14, 10 PM

Holy Oak, 1241 Bloor St W

Join us after our city wide art crawl at everyone's favorite neighborhood café, Holy Oak. Kick off the festival by rubbing shoulders with our artists on and off the dance floor!

DJ set by **Cameron Lee**. No cover.



Opening Night Party

Fri April 15, 9 PM

The Garrison, 1197 Dundas St W

\$10 or free with opening night ticket stub

Following our opening night film (see p. 52), join us for a powerhouse line-up featuring **Cris Derksen** and **Rosary Spence**, **Petra Glynt**, and a DJ set by **Amy Wong** featuring a special performance by **HATAW**.



Hotnuts, Courtesy of Mary Messhausen and Proddy Produzentin

Hotnuts Shlumpadinka Couture**featuring Macy Rodman****Sat April 16, 10:30 PM**

The Garrison, 1197 Dundas St W

\$15 or \$10 with **Conundrum Clinique** ticket stub/
Festival Pass (see p. 57)

Do you run errands in your pyjamas? Are your
partner's sweats a staple in your wardrobe?
Is melatonin your birthstone?

If the answer is yes, you may be a shlumpadinka.

Yes, Oprah coined shlumpadinka a long time ago,
and now we're embracing the art of letting go.

Come dance with us in your biggest shlumpy tent!

Fall out of bed & onto the dance floor.

Post-screening Lounge**Sun April 17–Tue April 19, 11 PM–2 AM**

CineCycle, 192 Spadina Ave

Join us after each evening's screenings for a
chance to meet and greet our festival artists and
your fellow festivalgoers!

MICE Launch Party**Fri April 22, 10 PM–2 AM**

Geary Lanes, 360 Geary Ave

\$10 or free with **We Only Guarantee the
Dinosaurs** ticket stub (see p. 69)

DJ set by Guinea Peg with special guests
and door prizes!

Don't miss the inaugural launch party for
MICE Magazine, a brand new online
publication dedicated to Moving Image
Culture, Etc. Come celebrate a project years
in the making with this blow-out dance party!
Join us the next afternoon for an intimate and
in-depth conversation about **MICE Magazine**
(see p. 90).

Closing Night Party**Sat April 23, 11 PM–2 AM**

The Power Plant, 231 Queens Quay W

\$10 or free with **There Are Certain Facts that
Cannot Be Disputed** ticket stub (see p. 71)

Celebrate the end of our 29th Festival with a
special DJ set by **Juliana Huxtable**.

Around Town

Thu March 31, 7 PM

Sven Lütticken: Motion, Captured

Studio Theatre in Harbourfront Centre
235 Queens Quay W

Space is limited. Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets

Power Plant Members FREE / \$15 Non-Members
Please note: there are a limited number of free tickets available from Images Festival. To reserve a place email sunny@imagesfestival.com

Taking in a range of practices, artistic and from other contexts, **Lütticken** will analyze modern and contemporary forms of motion study, motion tracking, and motion capture. **Lütticken** teaches art history at the Vrije Universiteit Amsterdam, where he coordinates the research master's programme in Visual Arts, Media, and Architecture: Critical Studies in Art and Culture. He is the author of the books *Secret Publicity: Essays on Contemporary Art* (2006), *Idols of the Market: Modern Iconoclasm and the Fundamentalist Spectacle* (2009) and *History in Motion: Time in the Age of the Moving Image* (2013).

This event will be followed by a workshop on Sat April 2. For more information please visit www.powerplant.org

Co-presented in partnership with The Power Plant,
Mercer Union, TYPOLOGY and Images Festival.

Thu April 14, 4 PM

Artist walk-through with **Sarah Anne Johnson**
Gallery 44, 120-401 Richmond St

Free

Join artist **Sarah Anne Johnson** for a walk-through of her brand new exhibition ***The Kitchen*** at Gallery 44 (see p. 31).

Thu April 14, 8 PM and Sat April 16, 2 PM

Hospital Hallway: Live solo performance by Sarah Anne Johnson

Division Gallery, 45 Ernest Ave

Free, but RSVP is mandatory as space is limited
Please email toronto@galeriedivision.com and identify which date in your email. Spot is not guaranteed without a confirmation email.

Choreographing and performing all 15 channels in ***Hospital Hallway*** (see p.30), join us for a limited run of live performances by artist **Sarah Anne Johnson**.

Performance duration: 30 MIN



**Related Public Programming for
*the distance between nowhere and
now here* (p. 42)**

Wed April 20, 5–8 PM

Opening Reception and Lecture

Blackwood Gallery, 3359 Mississauga Rd

A free shuttle bus will depart from Mercer Union (1286 Bloor St W) at **5:30 PM** and return for 8:30 PM at Artscape Youngplace (180 Shaw St).

7–8 PM

Lecture by Professor Martin Revermann

Distance, Translation, Performance

Sat April 30, 3–5 PM

Free Screening

Innis Town Hall, 2 Sussex Ave, Room 222

Mann beißt Hund

Stine Marie Jacobsen

Followed by Q&A performance



Sun May 1, 12–5 PM

Curator's Tour and Artist Talk Performance

Free tour starts at the Koffler Centre of the Arts, Artscape Youngplace (180 Shaw St) and then departs for Blackwood Gallery, AGYU, and Doris McCarthy Gallery, returning to Shaw St at 5 PM. Seating is limited. Please RSVP by Fri April 29, to scarte@yorku.ca or 416.736.2100, ext 44021.

Presented with the Contemporary Art Bus.



Thu April 21, 7:30–10 PM

Open Screening at CineCycle, 129 Spadina Ave

The annual open screening returns! Bring your short moving image work and share it with fellow festivalgoers. 10 MINUTES MAXIMUM.

Formats screened include Super 8, 16MM, 35MM, video on VHS, DVD, Blu-ray, or digital file. This screening is first come first screened.

Signup starts at 7 PM.

Organized by **John Creson** and **Adam Rosen**.

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Artist Index and Biographical Appendix

Chantal Akerman was a Belgian filmmaker, artist, and professor of film at the City College of New York. Akerman has had a substantial influence on feminist filmmaking and avant-garde cinema. p. 70

Alex Bag has been one of the most influential protagonists of video performance art. Known for her appropriation and critique of popular culture and television, her technically simple videos address larger social critiques including the art system. p. 53

Cooper Battersby and Emily Vey Duke are currently teaching at Syracuse University. In 2010, they were shortlisted for the prestigious Sobey Art Award. Their work is distributed by Video Data Bank, Argos, Vtape, and Video Out. In 2015, they were awarded the grand prize from the European Media Arts Festival for their most recent work, *Dear Lorde*. p. 50

Pierre Beaudoin is a curator, performance artist, and consultant based in Montreal. He organized *Temps – Dialogue sur l'art contemporain du Sénégal* in 2011. He also curated *Africa in Movement* in 2012 and 2013. His most recent project, a solo exhibition by Congolese artist Moridja Kitenge Banza was shown at Joyce Yahouda Gallery. p. 38, 88

Carol-Ann Belzil Normand is a graduate from Laval University in visual arts and media arts, as well as in animation art and science. She has taken part in various animation festivals in Canada, Germany, England, Austria and USA. p. 65

Adebukola Bodunrin is a film, video, and installation artist. She completed her Master of Fine Arts at the School of the Art Institute of Chicago. Her work has been exhibited at the Jersey City Museum of Art, the Scope Art Fair, the Chicago Underground Film Festival, and more. She lives and works in Los Angeles. p. 62

Léandre Bourgeois is a sound and lighting technician based in Moncton, New Brunswick. p. 61, 72

Susan Britton graduated with her BFA from NSCAD in 1976, and moved to Toronto where her work was exhibited widely. Susan was one of the five original members of Vtape in 1980. She also co-founded the Cabana Club. She is now a business analyst in the financial services industry. p. 58

Dan Browne is a Toronto-based filmmaker, photographer, and multimedia artist whose works explore patterns, nature, and perception through dense and kinetic forms. Dan's films have been presented at over 100 festivals and venues worldwide, and have received several awards. p. 59, 72

Jennifer Chan was born in Ottawa, grew up in Hong Kong, and now lives in Toronto. She holds an MFA in Art Video from Syracuse University and a HBA in Communications, Culture, and Information Technology. She has had solo presentations at Trinity Square Video, and has been featured on Rhizome and LEAP. p. 58

Amber Christensen is a researcher, librarian, and media arts curator. She holds an MA in Media Studies from York and a Masters of Library

and Information Studies from UBC. She has curated in Toronto and the Canadian Prairies, and is currently a member of the Pleasure Dome Film and Video Curatorial Collective. p. 88

Amanda Dawn Christie is an interdisciplinary artist working in film, video, performance, photography, and electroacoustic sound design. She was the 2014 Atlantic finalist for the National Media Art prize, and recently had a 10-year retrospective exhibition of her at the Galerie d'art Louise et Reuben Cohen. p. 61, 72

Erin Christovale is a Los Angeles-based curator focusing on film/video within the African Diaspora. She graduated with a BA from the USC School of Cinematic Arts, and her most recent exhibition, *a/wake in the water: Meditations on Disaster* was featured at the Museum of Contemporary Diasporan Art this past Fall. p. 62, 89

Mary Helena Clark is a filmmaker and curator based in New York. She has exhibited at the Wexner Center for the Arts, The National Gallery of Art, and BFI London Film Festival. Her films explore narrative tropes, the materiality of film, and the pleasure of tromp l'oeil. p. 2, 72

Janis Cole & Holly Dale are independent documentary filmmakers from Canada. Their films have been widely screened at film festivals around the world, including Berlin, Sydney, Paris, and London. They are associated with Canada's film boom of the 1970's. p. 58

Esperanza Collado is an artist-researcher based in Spain. She

has curated exhibitions and film programs in Ireland, the UK, and Spain. She is a co-founder of *Experimental Film Club* in Dublin, and of *LEVE*. Esperanza studied Fine Arts and gained a Ph.D. at the College of Fine Arts in Cuenca. p. 69

Robin Collyer is a photographer and sculptor based in Toronto. He represented Canada at Documenta 8 and the 1993 Venice Biennale. His work is in the collections of the National Gallery of Canada, the Art Gallery of Ontario, the National Collection of France, and Siemens AG, Germany. p. 58

Bryan Coocoo is from Wemotaci, an Atikamekw community located on the banks of the St-Maurice River, in Quebec. His passion for photography drove him to make his first video with his photos. Bryan has been greatly involved with the Wapikoni project. p. 72

Sam Cotter is a Toronto-based artist and writer; his practice employs photography, film, installation, and sculpture to focus on issues of visual representation and relationships between art and culture. p. 88

Elysia Crampton is an electronic producer living in Virginia. Her debut album is *American Drift*. p. 71

Jesse Cumming is a researcher, writer, and programmer. He is an MA candidate in York and Ryerson University's joint Communication & Culture program, studying the intersection of moving image technology and public space, and is a member of Toronto's Pleasure Dome collective. p. 88

Ezra Clayton Daniels is a writer and illustrator based in Los Angeles. His critically acclaimed

graphic novel series, *The Changers*, led to a number of collaborative multimedia projects ranging from video games to animation to feature documentaries. p. 62

Jon Davies is a Toronto-based curator and writer. He has written for *C Magazine*, *Canadian Art*, *Cinema Scope*, and *Fillip*. He was Assistant Curator at The Power Plant Contemporary Art Gallery and Oakville Galleries. He recently curated the film series *Nothing Special: Andy Warhol's Star System* for TIFF Lightbox. p. 57

Aboriginal cellist **Cris Derksen** is known for building layers of sound into captivating performances. Her music braids the traditional and contemporary in multiple dimensions, weaving her traditional classical training and her aboriginal ancestry with new school electronics, creating genre-defying music. p. 90

Johannes DeYoung is an artist working primarily in computer animation, moving-image, and printed media. He has an MFA from the Cranbrook Academy of Art in 2006. His recent exhibitions include Robert Miller Gallery and Jeff Bailey Gallery. Johannes currently teaches courses in animation and moving-image production at Yale University School of Art. p. 61, 89

Roy Dib is an artist and an art critic that works and lives in Beirut. His work focuses on the subjective constructions of space. He participated in the *Home Workspace Program*, where he produced a video installation entitled *Objects In Mirror Are Closer Than They Appear*. p. 34, 89

Arisleyda Dilone is a screenwriter and filmmaker based in New York

City. She has an MA in International Relations and Government from St. John's University, and a BA in Italian: Language and Civilization from Southern Connecticut State University. p. 39

Barry Doupé is a Vancouver-based artist primarily working with computer animation, drawing, and live-action video. His films use imagery and language derived from the subconscious, developed through writing exercises and automatic drawing. p. 60

Alessia Downhaniuk is a multidisciplinary artist studying Criticism and Curatorial Practice at OCADU. Her video work explores healing, tenderness, and survival through feminine energy and digital magic. p. 29

Eve Egoyan is a contemporary pianist. She has won numerous awards from the Canada Council, Ontario and Toronto Arts Councils, FACTOR, a University of Victoria Distinguished Alumna Award, a K.M. Hunter Award, a Chalmers Award, and a Chalmers Arts Fellowship. Eve is one of fifty Canadian performers given the designation of "CMC Ambassador" by the CMC. p. 68

Trudy Erin Elmore is a digital artist living in Toronto, currently finishing her undergraduate degree at OCADU in the specialization Digital Painting and Expanded Animation (DPXA). Her practice explores the solace and diversion individuals seek amidst environmental catastrophes through mediated social connection and spirituality. p. 29

Ira Elshansky is a filmmaker from Russia. After two years at Moscow State Textile University, she moved to Israel and studied animation at

the Bezalel Academy of Art and Design. p. 65

Sara England is a Toronto-based arts writer and emerging curator, with an emphasis on architecture and the built environment. She is a graduate of OCAD University's Criticism and Curatorial Practice Program, and has programmed exhibitions in both Canada and abroad. p. 64

Ellie Epp graduated from Queen's University and the Slade School of Art in London. Epp returned to Canada to edit her first 16mm film, *Trampoline*. She completed a PhD in Neurophilosophy and taught in the Individualized MA Program of Goddard College. p. 62

Loretta Fahrenholz is a filmmaker currently based in Florence. Recent films include *Haust* (2010), *Que Bárbara* (2011), *Implosion* (2011), *Grand Openings Return of the Blogs* (2012), *Ditch Plains* (2013), and *My Throat, My Air* (2013). p. 62

Amir George is a motion picture artist and film curator from Chicago. His video work and curated programs have been screened in festivals and galleries across the US, Canada, and Europe. In addition to founding *The Cinema Culture*, a grassroots film programming organization, Amir was the founding programmer of *Black Cinema House*. p. 62, 89

GINKGO SISTAS is a collective by Brooklyn-based Anishinaabe/Canadian artist **Maria Hupfield** (Wasauksing First Nation) and educator **Emily Chan** in Toronto. They bring together experience in the arts, community, and education in Toronto, and come from diverse backgrounds, including Anishinaabe and Chinese Canadian. p. 37

Alanna Gilchrist is a Toronto-based multidisciplinary artist. Her work investigates subcultures and their relationships with branding and technology. Alanna's intention is to develop an understanding on how brands impact the role and shaping of individual identities in this technological era. p. 29

Selini Halvadaki is a film and video artist based in Copenhagen. She Graduated from The Royal Danish Academy of Fine Arts. Selini has exhibited at Copenhagen International Documentary Film Festival, EXTRACT, South East European Film festival, Canada Short Film Festival, Pune Short Film Festival, and The Danish National Art Library. p. 65

HATAW Performing Arts brings together professional dancers, singers, musicians, multi-disciplinary artists, and community dancers from Filipino folkdance troupes across North America. HATAW interprets traditional Filipino folkdance through the lens of the Filipino-Canadian experience, fusing diverse styles of contemporary dance. p. 90

Joseph Heffernan is a percussionist and composer with a background in classical music. p. 71

Phil Hoffman is Canada's pre-eminent diary and landscape filmmaker. He received the Golden Gate Award from the San Francisco International Film Festival and the Gus Van Sant Award from the Ann Arbor Film Festival. He is the artistic director of the Independent Imaging Retreat and currently teaches film at York University. p. 63

Mike Hoolboom is a media artist working in Toronto. He's broke. p. 67, 90

Sky Hopinka is currently attending the University of Wisconsin Milwaukee MFA program for Film, Video, and New Genres, learning his tribal heritage language, Hočak, and working on various projects that stem from ideas of contemporary Indigenous linguistic concepts and representational imagery. p. 63

Hotnuts is Toronto's infamous house/disco party where dressing up/down/inside-out is an essential part of the night. The party is run by **DJ Produzentin** and **Mary Messhausen**. The **Hotnuts** stage has been taken by the disco queen **Hard Ton**, drag terrorist **CHRISTEENE**, and **Poisonous Relationship**. All species and LGBTQ2S+ are welcome to join the **Hotnuts** multiverse. p. 91

Emma Waltraud Howes is influenced by the "Theatre of the Absurd." Guided by observations on contemporary gestures, her projects manifest as choreographed reconfigurations of the body, informed by a background in dance and the visual arts. She frames these elements towards a reconciliation of mind-body dualisms through performance and interdisciplinary installations. p. 42

In her exploration of narrative construction, **Allison Hrabluik's** visual practice finds its focus in the voices, rhythms, and methodologies of storytelling. Her work includes video, sculpture, animation, drawing, performance, and text, often to humorous or absurdist ends. Allison lives in Vancouver. p. 59

Rui Hu is an artist currently based in Los Angeles. Working with time-based media, image, and object, he is interested in the syntheses of virtual and physical spaces. His work has

been shown at art and film venues internationally. p. 65

Oliver Husain lives in Toronto. Husain has exhibited at the Toronto International Film Festival, London Film Festival, Experimenta India, Bangalore, Mar del Plata International Film Festival, and the International Film Festival Rotterdam. His installations and expanded cinema performances have been exhibited at many galleries. p. 41, 85

Juliana Huxtable is a poet, artist, model, and DJ living in New York. She studied at Bard College and was included as an artist in the 2015 New Museum Triennial. p. 71, 88

Heung-Soon IM is a painter and director from Seoul. He delivers various issues of people who, including family from a working class, manage their lives under the circumstances given from the society, nation, and capital in a lyrical and sometimes political way. His artwork has appeared in the Gwangju Biennale. p. 52, 88

Stine Marie Jacobsen is a conceptual artist working to decode violence both individually and collectively, through participatory means. Focusing on language, gender, and psychology, she uses film as a starting point to create performative experiments and platforms for new ways of looking at ethics, identity, fear, and trust. p. 42, 93

Sarah Anne Johnson received her BFA from the University of Manitoba and completed her MFA in Photography at the Yale School of Art. Her first exhibition, *Tree Planting*, was purchased by the Solomon R. Guggenheim Museum, New York. p. 30, 31, 92

Lauren Kelley received her MFA from The School of the Art Institute of Chicago. Currently, Kelley serves on staff at Prairie View A&M University overseeing the university's art gallery. She has been a resident of the Skowhegan School, the MFAH, and Glassell School's Core Program, as well as the Studio Museum in Harlem. p. 62

Caroline Key is a Korean-American filmmaker and video installation artist based in Brooklyn. She received her MFA in Film/Video from the California Institute of the Arts, her BFA from the School of the Art Institute of Chicago, and was a participant in the Whitney Independent Study Program. p. 35, 89

Kyung-Mook Kim has produced and directed five feature-length films. His films have screened internationally and have won several awards. He is the youngest Korean filmmaker ever to be accepted into the Venice Film Festival with his third feature film, *Stateless Things*. p. 35

Vika Kirchenbauer is an artist and filmmaker currently residing in Berlin. Her main media encompass film, video, sound, and objects. Her work has been exhibited at Art Moscow, Abrons Arts Center NYC, Kunstmuseum Bonn, PACT Zollverein Essen, Kunstraum Bethanien Berlin, and Deluge Contemporary Art Victoria. p. 61

Eva Kolcze is a Toronto-based artist and filmmaker whose work explores themes of landscape, architecture, and the body. Her work has screened at venues and festivals including Anthology Film Archives, the International Film Festival Rotterdam, International Short Film Festival Oberhausen, and Images Festival. p. 63

Andrew Kötting received a BA in Fine Art from Ravensbourne College of Art and Design, and an MA in Mixed Media from Slade School of Art. His work has been shown extensively throughout Europe and America as installations, screenings, and retrospectives. He is a Senior Lecturer in Time-Based Media, KIAD, Maidstone. p. 63

Eden Kötting was born in 1988 with Joubert syndrome, a rare genetic disorder. She grew up in London and developed a keen interest in drawing and painting. In 1996, she appeared in her father's experimental feature film *Gallivant*, along with her Great Grandmother Gladys. She had her first solo exhibition in Evelyn Street, Deptford, in 1999. In 2002, she collaborated with Dr. Mark Lythgoe and Andrew Kötting on the multimedia SciArt project *Mapping Perception*. p. 63

Salomé Lamas is a filmmaker who studied cinema in Lisbon and Prague, visual arts in Amsterdam, and is a PhD candidate in film studies in Coimbra. Her work has been awarded and showcased both in art venues and film festivals such as NIMK Netherlands Instituut voor Mediakunst, Calouste Gulbenkian Foundation, and International Rome Film Festival. p. 60

Anna Linder was born and raised in Storuman, southern Lapland. She is an active feminist, artist, and curator, and works primarily in the field of moving images. She completed a MFA at University of Gothenburg. Currently, she is researching the subject of Queer Moving Images at the Academy of Fine Arts in Gothenburg. p. 59, 89

Lisa Lipton is a multidisciplinary artist and musician who received her BFA from the NSCAD University, and MFA from the University

of Windsor. She has exhibited her work on both a national and international level, most notably within Toronto, Vancouver, Montreal, Windsor, Winnipeg, and the Banff Centre for the Arts. p. 72

Andrea Lissoni is Senior Curator, International Art (Film) at Tate Modern, London. Together with Edoardo Bonaspetti, Jens Hoffmann and Filipa Ramos, they co-curate *Vdrome*. p. 54–56

Montreal-based composer **Nicolas Lizée** creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, 1960s psychedelia, and 1960s modernism. p. 68

Elizabeth Lo is a non-fiction filmmaker whose work has been showcased at Sundance and around the world. She was named one of the “25 New Faces of Independent Film” by *Filmmaker Magazine* in 2015. She studied film at NYU and Stanford, and was raised in Hong Kong. p. 65

Sven Lütticken teaches art history at the Vrije Universiteit Amsterdam. He is the author of the books *Secret Publicity: Essays on Contemporary Art*, *Idols of the Market: Modern Iconoclasm and The Fundamentalist Spectacle* and *History in Motion: Time in the Age of the Moving Image*. p. 92

Brian Lye is a filmmaker and photographer. He has a BA in Japanese Studies and Film Studies from University of Victoria. He was also an invited guest student at the Film and Television School of the Performing Arts in Prague. p. 72

Alexandra Mackenzie is a solo musician and visual artist currently residing in Toronto. Her

music goes under the moniker Petra Glynt and combines her experience as a classically trained vocalist, drummer, producer, and engineer. She graduated from the Ontario College of Art and Design University in 2011. p. 90

Daniel McIntyre is an artist working primarily with film to create work about memory, identity, and history. His art practice is rooted in physical manipulation of materials to alter image creation, with a focus on hand-processed celluloid. He is currently researching for his MFA thesis film *Elder*, an experimental documentary focusing on Vikings, genetic lineage, and phenomenology. p. 64

Bridget Moser is a Toronto-based artist who works in performance and video. She was a recipient of the 2015 William and Meredith Saunderson Prize. p. 58

Carlos Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to create counter narratives that recognize suppressed histories, communities, and identities. His work has been presented internationally in venues such as Tate Modern, The New Museum, The Guggenheim Museum, and MoMA. p. 39, 40

Ciprian Mureşan lives and works in Cluj, Romania. His recent personal exhibitions and presentations include: *Your Survival is Guaranteed by Treaty*, Ludwig Museum of Contemporary Art, Budapest, Presentation and Video Screening, Centre Pompidou–Cinema 2, Paris, Obstacle Racing, Hochschule für Bildende Künste Braunschweig, Stage and Twist (with Anna Molska), and Tate Modern. p. 32

Rosalind Nashashibi was born in 1973 in Croydon, South London. She studied at Sheffield Hallam University and Glasgow School of Art. Her work is shown internationally and she has recently had solo exhibitions in New York, Basel, Christchurch, London, Glasgow, and Dublin. She won Beck's Futures in 2003. p. 60

Sadaf H. Nava is an Iranian born, New York City-based performance artist and musician with deep roots in the NYC and Montreal DIY/noise scenes. p. 71

Kelly O'Brien has been an independent filmmaker and TV producer in Toronto. She has made a career producing social issue stories for television shows at local and national networks, CityTV, CBC, and CTV. She is a co-founder of the 8fest and completed her MFA in Film Production at York University. p. 66, 90

Ananya Ohri is an educator and filmmaker. She holds an MA in Cinema and Media Studies from York University, where she researched participatory documentary processes, ranging from community based video work in India and Canada, to online cyber-community video creations. p. 58

Jeremy Olson is an artist based in Brooklyn. He has a BFA from University of Arizona and MFA from NYU Steinhart. p. 60

John Oswald is a Canadian composer, saxophonist, media artist, and dancer. His best known project is Plunderphonics, the practice of making new music out of previously existing recordings. p. 68

Jason Penney is a multimedia artist from St. John's. Using sculptural,

theatrical and video elements, daily routines, household objects, and history are prominent themes within his work. A recurring focus is how representation and design aesthetics define lifestyle achievements and construct social values. p. 60

Phaisit Phanphruksachat is a sound recordist and video artist living and working across Thailand. p. 61

Heather Phillipson's recent solo shows include Schirn (Frankfurt, 2015), Performa (New York, 2015), 14th Istanbul Biennial (Istanbul, 2015), Sheffield Doc/Fest (Sheffield, 2015), the Serpentine Gallery (London, 2014), Dundee Contemporary Arts (Dundee, 2014), and BALTIC Centre for Contemporary Art (Gateshead, 2013). Phillipson is also an award-winning poet. p. 33

Michael Potvin, aka nitemind is the tech wizard behind innovative laser light club installations found all over New York's nightlife scene. p. 71

Jaclyn Quaresma is an artist and Master of Visual Studies student in Curatorial Studies at Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. Her work has been exhibited at the Peter MacKendrick Gallery, 47, Scotiabank Nuit Blanche, Blackwood Gallery, and Justina M. Barnicke Gallery. p. 64

Filipa Ramos is a writer and editor based in London, where she works as Editor in Chief of *art-agenda*. Together with Edoardo Bonaspetti, Jens Hoffmann, and Andrea Lissoni they co-curate *Vdrome*. p. 54–56

James Richards is a British artist based in Berlin and London. He

studied Fine Art at Chelsea College of Arts. He was one of the four nominees for the Turner Prize in 2014. p. 63

David Rokeby is an installation artist based in Toronto. In the last decade, his practice has expanded to include video, kinetic, and static sculpture. p. 68

Macy Rodman is an NYC-based recording artist and producer whose debut EP *HELP* is set to be released in early 2016. Macy's work contains elements of Pop, Punk, and Dance/Electronic music, and deals with such topics as nightlife, feminism, and the trans experience. p. 91

Fedora Romita is an interdisciplinary artist who divides her time between Berlin and Niagara Falls. Her practice includes performance, interactive drawing projects, video, audio, installation and poster making. She has a BFA from OCADU in Sculpture Installation, and also participated in the *Future of Idea Art* residency at the Banff Centre. p. 59

Charlotte Lalou Rousseau is a curator and logophile from Montreal. Her background in art history, experience in the commercial art world, and recent transatlantic flights inform her interest in the relation between form and content; reconciling them is a constant struggle. p. 42, 93

François Roux lives and works in Lyon, France. He graduated from l'Ecole Supérieure d'Art et de Design de Grenoble with a Master in Fine Arts. He participated in various group exhibitions and screenings in France, Canada, USA, Belgium, Czech Republic, Sweden, Greece, and Tunisia. p. 36

Taiki Sakpisi is a visual artist and filmmaker living in Bangkok, Thailand. His works express cultural malaise, where the mundane brims with a foreboding otherworldliness. p. 63

Born in 1975 in Suffern, New York, **Margaret Salmon** lives and works between Kent, and New York. Margaret Salmon won the first Max Mara Art Prize for Women in 2006. Her work was shown at the Venice Biennale in 2007 and the Berlin Biennale in 2010, and was featured in individual exhibitions at Witte de With in Rotterdam and Whitechapel Gallery in London, among others. p. 59

Daniella Sanader is a writer and researcher currently working as the Acting Assistant Curator at Oakville Galleries. She received an MA in Art History from McGill University, and previously worked at the Justina M. Barnicke Gallery/University of Toronto Art Centre. She has written essays and reviews for numerous local and national arts publications and galleries. p. 88

Jacolby Satterwhite is a multidisciplinary artist who works with video, performance, 3D animation, drawing, and printmaking. He is based in New York. His series *Reifying Desire* was featured in the 2015 Whitney Biennial at the Whitney Museum of American Art. p. 62

Originally from Montreal, **Emilie Serri** is a visual artist and filmmaker. Her films are distributed by LightCone in Paris, and have been shown in festivals and galleries internationally. p. 60

Dahae Song is a South Korean, Toronto-based interdisciplinary artist, currently attending OCAD

University for a BFA in Drawing and Painting. Her work deals with issues of human experience and construction of memory and identity in a technologically mediated world. p. 29

Michael Snow is a highly accomplished musician, visual artist, composer, writer, and sculptor. p. 68

Rosary Spence is a Cree woman from Fort Albany First Nation, an isolated community on the western shores of James Bay in northern Ontario. She is a well-recognized Indigenous singer, song composer, and performing artist. Her newest release titled *Mas-kawasiwin*, is a recording infused with acoustic rhythms, Indigenous fusions, and urban beats. p. 90

Mike Stoltz makes films, videos, and sound dictated by process, directly working with the machine to explore the edges of space, time, memory, and the element of surprise. p. 61

Martin Sulzer works as an artist and director in Berlin. His work has been exhibited at KW Institute for Contemporary Art Berlin, CACT Centro d'Arte Contemporanea Ticino, International Ink Art Biennale of Shenzhen, Center for Contemporary Art Plovdiv, Donaufestival Krems, Kurzfilmtage Oberhausen, and Seoul International Film Festival. p. 61

Leslie Supnet is a Toronto-based moving image artist, originally from Winnipeg. Supnet utilizes animation, found images + sound, and lo-fi and experimental practices to create documents of her personal vision. She is currently pursuing her MFA at York University, and teaches animation workshops with various artist-run centres. p. 72

Oana Tanase is a Toronto-based independent curator and researcher. p. 32

Eva van Tongeren grew up in the Netherlands. She completed her Bachelor of Audiovisual Arts in 2013. p. 65

Lisa Truttmann studied Trans-media Arts at the University of Applied Arts in Vienna and is currently an MFA candidate in Film and Video at the California Institute of the Arts. Her work has been shown internationally in exhibitions, festivals, and screenings since 2005. p. 65

Del LaGrace Volcano is a multidisciplinary artist whose work includes photography, installation, performance, and film. Volcano has an MA in Photographic Studies at the University of Derby. p. 39, 40

Calum Walter is a visual artist focusing on the moving image. He studied at the University of Colorado. He has an MFA from the School of the Art Institute of Chicago. He has shown at New York Film Festival, International Film Festival Rotterdam, Toronto International Film Festival, and Ann Arbor Film Festival. He is based in Chicago. p. 72

Erin Whittier is a student in Image Arts-Photography at Ryerson University, studying and practicing lens-based art. Her focus is on humans interacting with the environment in a contemporary context. Erin is interested in the way we exist within the landscape, physically and psychologically. p. 29

Tobias Williams is a Toronto-based artist and educator with an MFA from York University. He currently works as a teacher at

OCADU and Humber College. His art practice investigates the historic and contemporary relationship between art and technology. p. 29, 58

Amy Wong is an oil painter who navigates mixtape culture to claim a feminist space. Wong completed her BFA at Concordia University, MFA at York University, and post-graduate studies at De Ateliers in Amsterdam. p. 90

Guy Wouete studied Arts and Multimedia at the Rijksakademie van Beeldende Kunsten in Amsterdam. A video artist, sculptor, and painter who also embraces installations and photography, Wouete creates his images following a conceptual artistic approach similar to that of a reporter, albeit leaving behind the reporter's obligation to refer to familiar images. p. 38, 88

Distributors and Galleries Index

Agência da Curta Metragem

(Portuguese Short Film Agency)
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Stephen Bulger Gallery

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Vtape

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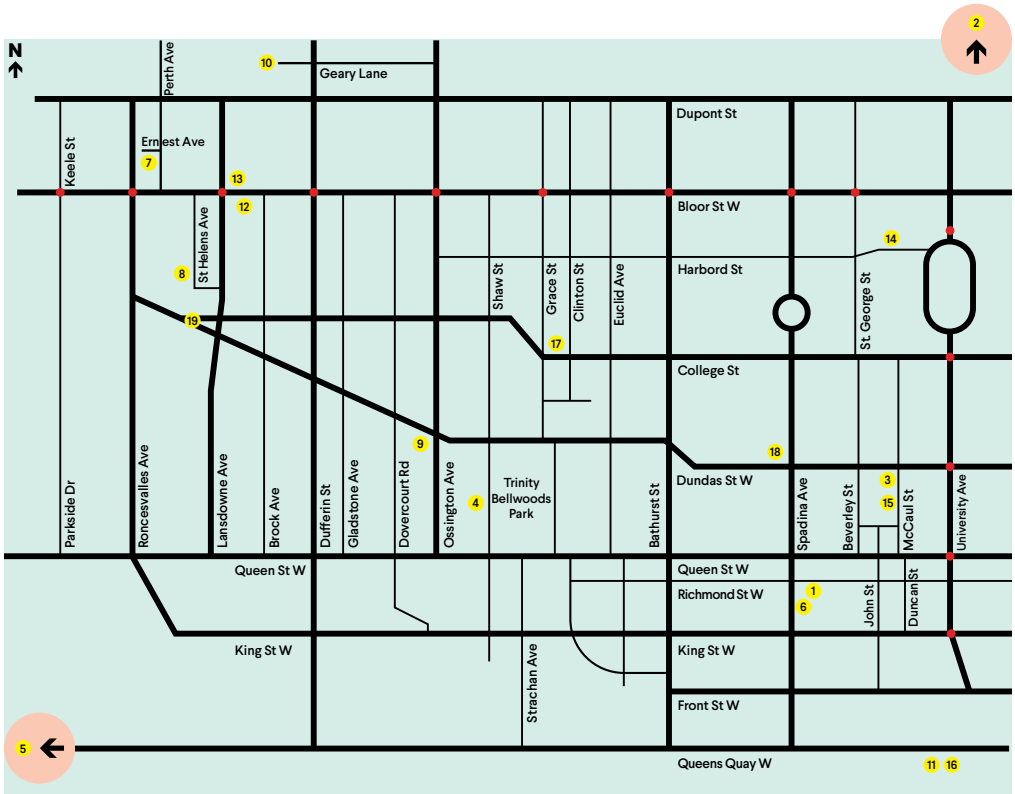
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winnipegfilmgroup.com

Map of Venues



● indicates subway station

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 McCaul St entrance</p> | <p>6 CineCycle (accessible through back entrance only) 129 Spadina Avenue (down the laneway)</p> | <p>10 Geary Lane 360 Geary Ave</p> | <p>16 The Power Plant 231 Queens Quay W</p> |
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| | | | <p>19 Xpace Cultural Centre 2-303 Lansdowne Ave</p> |