



Celebrating 30 years
April 20-27, 2017
imagesfestival.com

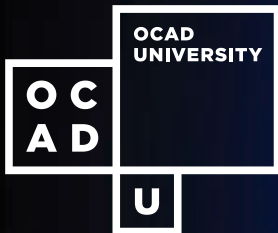
A woman with dark hair is holding a marble statue of the Aphrodite of Knidos. The statue is a classical Greek sculpture of a female figure, shown from the waist up, with her arms crossed over her chest. The woman's face is partially visible behind the statue's head.

Images Festival

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Quick Guide



On Screen: Luke Fowler, *Electro-Pythagoras*, p. 67

Off Screen p. 28–41

For our 30th year, our gallery exhibitions lift off in January and go through to June! Starting with the first major Canadian solo exhibition of **Isaac Julien** at the **Royal Ontario Museum** in January, things ramp up with Canadian and world premieres by **Jumana Manna** at **Mercer Union**, **Karilynn Ming Ho** at **Trinity Square Video**, and a three-gallery survey of our **Canadian Artist Spotlight** **Deirdre Logue** in **A Space**, **Gallery 44**, and **Tangled Art Gallery**. Events will continue in the lead-up to the festival with openings at **Art Museum**, **Xspace Cultural Centre**,

Y+ contemporary, **YYZ Artists' Outlet**, **Vtape**, and a special one night only mobile exhibition organized by **YTB Gallery** on our opening night, April 20!

On Screen and Live p. 50–70

Premiering features by **George Clark**, a performance lecture by **Kapwani Kiwanga**, a screening and live sound performance by **Luke Fowler** and **Ernst Karel**, a one-time live performance by **Kerstin Schroedinger**, a late-night performance by **Zephyr**, a **Canadian Artist Spotlight** screening turned over to new and established artists such as **Erika DeFreitas** and **Adrienne**

Crossman alongside **Steve Reinke** and **Rita McKeough**, the newest work by Toronto's own **Ben Donoghue**, and a bevy of international shorts programmes, *Images blurs* and *collapses live* with the cinematic like never before.

Public Programming and Education p. 81–85

Always free and open to all, *Images'* public programming takes a multi-faceted approach from supplementary screenings to intensive panels, hands-on workshops, artist-led tours, and parties to remember! These events take place in April at various locations throughout the GTA!

Masthead

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COVER IMAGE

Karilynn Ming Ho,

For the Left Hand Alone, 2017

Co-presented by Trinity Square Video



TOP Heather Keung, Hope Peterson,

Amy Fung MIDDLE Maegan Broadhurst,

Cecilia Berkovic, Faraz Anoushahpour

BOTTOM Dorica Manuel, Emily

Fitzpatrick, Stefanie Fiore.

PHOTOS BY Sardar Farrokhi



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

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Tales of Two Who Dreamt by
Nicolás Pereda and **Andrea**
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on Thursday, April 20!

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Making its world premiere
with Images Festival, *Incense,*
Sweaters, and Ice by Los
Angeles-based **Martine Syms**
closes out the festival on
Thursday, April 27!



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Opening Night: Tales of Two Who Dreamt

Welcome Message From the Executive Director



Over 30 years, the Images Festival has evolved many times, come to fruition in a wide range of distinct iterations, and has always been reflective of the thoughts and concerns of the people involved in its creation. This year, we celebrate a milestone anniversary, and the core mission and mandate that inspired our inception.

From the beginning, Images made way for underrepresented media artists whose work explored alternative concepts and modes of expression. Many of these artists became Canada's leading pioneers, laying the groundwork for increased recognition of diverse, indigenous, and queer artists. Responding to the needs of artists has always been key to Images' success. Images has played an integral role in advocating for artists on issues such as censorship, representation, inclusion of alternative formats, and artists' fees.

In this period of political insecurity, where basic human rights and freedoms are shockingly threatened, and the lack of sustainable employment and affordable space for the arts in Toronto is immobilizing the cultural sector, a conscientious and forthright media arts

community plays a more important role than ever. Images continues to instill this spirit in the planning of our future, and our larger goals are to contribute to the growth and wellbeing of a more inclusive, ethical, and sustainable cultural community.

The 2017 Images festival devotes critical space and time to present and discuss issues surrounding representation and power. While providing artists with a supportive forum in which to present their work and make professional connections, we aim to expand definitions and understandings of media art and counter dominant mainstream narratives.

Our 30th anniversary project "Now What?" (p. 83) will take place throughout the year, and invites a new generation of artists to discuss and define the future of experimentation in moving image culture. Here's to all the artists and contributors who have contributed since 1988 and the many more to come!

A handwritten signature in black ink, appearing to read 'Heather Keung' in a stylized, cursive script.

Heather Keung
Executive Director
executivedirector@imagesfestival.com

Welcome Message From the Artistic Director



In parallel with and in response to the smattering of Toronto shows as of late, my colleague Faraz Anoushahpour and I have been thinking about the Toronto we know.

Neither of us was raised in Toronto. We were not born in this country. A majority of our peers are not from around here. Our parents do not live here. We, like most of you, are uninvited settlers living on the land of the Mississaugas of the New Credit. Like most of you, we choose to live in Toronto.

While not rooted in a historical lineage that can be physically traced, our interest in Toronto bubbles and wanes from a place of lack. We reject being a minority when we feel like the majority. A city and a country built on multicultural plurality still defers to homogeny. Diversity is not good enough when equality is the goal.

We lament apathy. We are tired of politeness.

On special occasions, we drive out to North York, Markham, Vaughan, and beyond to find the good eats that maybe remind us of some idea of home. We travel homeward only to feel more confused about where it is we are from.

As festival organizers and programmers, how do we hold the responsibility of representation to the imaginary and impossible community?

The line-up this year is a glimpse of how and what we would like to see more of in Toronto: complicated and creative imaginings of dislocated bodies and territories, past and future images of Black identity, queer elders, and non-lineages. We see you.

A handwritten signature in black ink, consisting of a stylized, flowing script that appears to be 'Amy Fung'.

Amy Fung
Artistic Director
amy@imagesfestival.com

Welcome Message From Our Funders



Canada Council
for the Arts

Conseil des arts
du Canada

Art and culture are intrinsic elements of our sense of belonging—to a community, a nation, a country, a society, to humanity itself.

With their creative visions, their expressions of hope, and their questioning of the status quo, artists play a vital role in helping us to better understand and address the complex challenges of our times. They provoke new ways of thinking, and transformations that enrich the lives of their fellow Canadians.

The Canada Council for the Arts is proud to support Images Festival because for us, art is essential in pointing us, together, toward a brighter future.

—

L'art et la culture constituent des éléments fondamentaux de notre appartenance à une communauté, à une nation, à un pays, à une société et à l'humanité elle-même.

Grâce à leurs visions créatives, à leurs façons d'exprimer l'espoir, à leurs remises en question de nos certitudes et à leurs critiques du statu quo, les artistes jouent un rôle essentiel pour que nous puissions comprendre et mieux relever les défis complexes de notre époque. Ils stimulent en nous de nouvelles réflexions et provoquent des transformations qui se reflètent souvent dans la vie des Canadiennes et des Canadiens.

Le Conseil des arts du Canada est fier de soutenir Images Festival parce que, pour nous, l'art est essentiel. Et tous ensemble, nous pouvons collaborer à façonner un avenir rempli d'espoir.

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

Welcome to the 30th Images Festival!

For three decades, the Festival has showcased the cutting edge of international contemporary media art—on and off the screen. Many influential media artists, in Canada and around the world, have been nurtured by the festival and its willingness to embrace the new and extraordinary.

The Government of Canada is proud to support the Images Festival and applauds its commitment to experimentation, diversity, and inclusion. As Minister of Canadian Heritage, I want to thank all of the organizers and volunteers who made the festival possible, and wish everyone involved an exciting and rewarding event.

—

Bienvenue au 30e Images Festival!

Depuis 30 ans, ce festival met en valeur les œuvres d'art médiatique contemporain les plus innovatrices au monde, qu'elles soient présentées à l'écran ou sous forme d'installations. En faisant place aux œuvres qui sortent de l'ordinaire, le festival est source d'encouragement pour de nombreux artistes influents du Canada et d'ailleurs.

Le gouvernement du Canada est fier de soutenir ce festival et le félicite de son engagement à promouvoir l'expérimentation, la diversité et l'inclusion. À titre de ministre du Patrimoine canadien, je remercie les organisateurs et bénévoles qui assurent la tenue de ce rendez-vous et je souhaite à tous les participants un festival enrichissant et passionnant!

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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On behalf of the Ontario Arts Council, I would like to welcome everyone to the 30th annual Images Festival.

For three decades, Images has been a leader in showcasing independent and experimental moving image culture. Over the years, the programming has expanded its focus from film and video to include installations, performances, and new media. I commend everyone dedicated to putting on this festival for their continued commitment to being progressive, inclusive, and engaging in all the work they do.

Best wishes for another successful year.

—

Au nom du Conseil des arts de l'Ontario, je vous souhaite la bienvenue au 30e festival Images annuel.

Voilà trois décennies que le festival Images est une des principales vitrines de la culture des images en mouvement indépendantes et expérimentales. Au fil des années, sa programmation a élargi son regard sur les œuvres filmiques et les œuvres vidéo pour inclure des installations, des performances et de nouveaux médias. J'applaudis tous les organisateurs de ce festival et les félicite pour leur engagement indéfectible à en faire un rendez-vous de progressivité, d'inclusion et de mobilisation.

Bon festival et meilleurs vœux pour une autre édition réussie.

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



Welcome to the 30th annual Images Festival. Toronto Arts Council is proud to support this groundbreaking, cross-disciplinary festival, which celebrates contemporary moving image culture in its many forms. 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, 11 million people attended events supported by TAC.

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

—

Bienvenue à la 30e édition du Festival Images. Le conseil des arts de Toronto est fier d'appuyer ce festival novateur et multidisciplinaire qui célèbre les arts médiatiques dans toutes ses formes. En particulier, le conseil reconnaît les efforts de promotion d'artistes locaux et Canadiens au sein de ce festival de renom international.

Financé par la 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, 11 millions de personnes ont participé aux événements appuyés par le conseil.

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

Claire Hopkinson, M.S.M.
DIRECTOR AND CEO, TORONTO ARTS COUNCIL
LE DIRECTEUR ET CHEF DE LA DIRECTION,
CONSEIL DES ARTS DE TORONTO

Welcome Message From Our Funders



TELEFILM 50 PLAY IT FORWARD
CANADA

Several decades ago, our country's filmmakers dreamed of offering Canadians more stories based on Canadian experiences. In 1967, the development of an original model for funding films in Canada led to the creation of Telefilm Canada.

This year marks our 50th anniversary! What a great opportunity this gives us to celebrate 50 years of talent—to honour those who helped build this industry, including our partners the Images Festival.

And looking to the next 50 years, the future is bright for Canadian cinema, with a diverse generation of emerging talent who create works for screens of all sizes.

Incredible staff and volunteers, such as the team behind the Images Festival, make it possible for homegrown productions to be accessible from coast to coast.

Thank you to you, the audience, for watching Canadian movies for the last five decades, for talking about them, for sharing them—for allowing them to live and breathe.

On behalf of Telefilm, I wish you all a wonderful festival full of discovery and delight.

Il y a plusieurs décennies, les cinéastes de notre pays rêvaient d'offrir aux Canadiens davantage d'histoires auxquelles ils pouvaient s'identifier. En 1967, le développement d'un modèle original pour le financement des films au Canada a mené à la création de Téléfilm Canada.

L'année 2017 marque notre 50e anniversaire! Quelle belle occasion pour nous de célébrer 50 ans de talent, et de rendre hommage à ceux qui ont contribué à bâtir cette industrie, dont notre partenaire, le Images Festival.

Si l'on se tourne vers les 50 prochaines années, un bel avenir se dessine pour le cinéma canadien, avec une génération diversifiée de talents émergents qui créent des œuvres pour toutes sortes d'écrans.

Grâce à un personnel et des bénévoles dévoués, comme l'équipe derrière le Images Festival, les productions de chez nous sont accessibles d'un océan à l'autre.

Bien entendu, il nous faut remercier le public. Merci de regarder des films canadiens depuis cinq décennies, d'en parler, de les partager, bref, de leur donner vie.

Au nom de Téléfilm, je vous souhaite un festival rempli de magnifiques découvertes.

A handwritten signature in dark ink, appearing to read 'Michel Roy'.

Michel Roy

CHAIR OF THE BOARD, TELEFILM CANADA

PRÉSIDENT DU CONSEIL D'ADMINISTRATION, TÉLÉFILM CANADA

Thank You

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

Youssef El Jai, Felipe Diaz, Koba Johnson & Michèle Stanley (Canada Council for the Arts); Karla Hartl (Canadian Heritage); Uwe Rau & Jutta Brendemuehl (Goethe-Institut Toronto); Mark Haslam, Carolyn Vesely & Lisa Wöhrle (Ontario Arts Council); Caroline Polgrabia (Ontario Ministry Tourism, Culture & Sport); Waqar Khan (Spring Board, Employment Ontario); John Dippong & Risa Veffer (Telefilm Canada); Claire Hopkinson, Beth Reynolds & Peter Kingstone (Toronto Arts Council).

SPECIAL THANKS TO SPONSORS & AWARDS SPONSORS

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Wanda Vanderstoop (Vtape); Rob Sandolowich (Westbury); Barbara Evans & Ali Kazimi (York University).

A HUGE THANKS TO OUR INDISPENSABLE LOCAL AND NATIONAL COLLEAGUES

Margie Zeidler (401 Richmond); Andrew Patterson (8 fest); Vicky Moufauwad-Paul & Rebecca McGowan (A Space); Brian Hunter (Border Crossings); Kate Monro (C Magazine); Nicholas Brown (Canadian Art); Martin Heath (CineCycle); Jennifer Scott (Cinemascope); David Burkes & Vithushan Vivegananthan (David Burkes CA); Shannon Cochrane (FADO); Leila Timmins, Aidan Cowling & Noa Bernstein (Gallery 44); Eyan Logan (Innis Town Hall); Alan Black (Hot Docs); Andrew Murphy & Winnie Luk (Inside Out); Ric Amis (MacTweek); Georgina Jackson & York Lethbridge (Mercer Union); Sebastjan Henrickson & Sylvain Chaussée (Niagara Custom Lab); Terry Lau (Nouvella); Matthew Hyland (Oakville Galleries); Gaëtane Verna, Carolin Köchling & Joshua Heuman (The Power Plant); Simon Vidoczy (The Royal Cinema); Ann Webb and Sylvia Forni (Royal Ontario Museum); Gene Bruce (Ryerson's School of Image Arts); Indu Vashist & Nahed Mansour (SAVAC); Allan Lochhead (Slate Art Guide); Jenn Snider (TAIS); Cara Eastcott (Tangled Arts Gallery); Barbara Fischer (University of Toronto's Art Museum); Allison Collins & Pablo de Ocampo (Western Front); Scott Miller Berry (Workman Arts); Emily Gove & Geneviève Wallen (Xpace Cultural Centre); Tiffany Schofield (Y+ contemporary); Humboldt Magnussen & Marjan Verstappen (YTB Gallery); Ana Barajas (YYZ Artists' Outlet).

AND THANKS TO THE FOLLOWING INTERNATIONAL ORGANIZATIONS

Mark Toscano (Academy Film Archive); Yuki Aditya, Hafiz Rancajale (ARKIPEL); Marie Logie (Auguste Orts); 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); Mark Johnson (Harvard Film Archive); Siew-wai Kok (Kuala Lumpur Experimental Film / Video Festival); Benjamin Cook, Matt Carter (LUX); Nicole Yip (LUX Scotland).

AND THE FOLLOWING INDIVIDUALS

Karen Augustine, Lise Brin, Dan Browne, Aleesa Cohene, Michael Connor, Adriana Disman, Immony Men, Allyson Mitchell, Alex Nagy, 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.

Jury



Sharlene Bamboat is an artist working predominantly in film, video, and installation. Her work uses humour to explore the relationship between memory and desire, animating histories of South Asian diasporas and national belongings. Her work has been exhibited at galleries and festivals such as Art Gallery of Windsor (Canada), Vasakh Film Festival (Lahore), Images Festival (Toronto), and *Les Complices** (Zurich). Bamboat often works collaboratively, most notably with artist Alexis Mitchell under the name Bambitchell. In 2016, the duo were artists-in-residence at Akademie Schloss Solitude in Germany.



Johnson Ngo is a Toronto-based artist who works in performance and sculpture. Recent exhibitions include Art Gallery of Windsor, Nuit Blanche, Spark Contemporary Art Space, Toronto Free Gallery, 7a*11d, Blackwood Gallery, University of Toronto Art Centre, Mississauga Living Arts Centre, and Hart House. Ngo completed a two-year curatorial residency at the Blackwood Gallery, has served on programming committees for the Toronto Reel Asian International Film Festival and Trinity Square Video, and currently works in the Public Programming & Learning department at the Art Gallery of Ontario.



Carly Whitefield is a curator and editor currently based in London, UK. She also worked as Associate Programmer for Planet in Focus Environmental Film Festival (2011–12) and was a board member of the Pleasure Dome collective (2010–13). In 2013, Carly relocated to London to undertake a Master of Research in Art: Moving Image at Central Saint Martins/LUX. Her research centred on the mobilization of the lecture performance in contemporary moving image practice and its longer history within proto-cinematic forms. She is currently working as Assistant Curator for Film at Tate Modern.

Awards

Please join us for the
Awards Ceremony at 5 PM
on **Thursday, April 27** at
The Commons.

More with Less Award

Sponsored by CFMDC, CARFAC Ontario, Charles Street Video, Dames Making Games, Gamma Space, ImagineNATIVE, LIFT, SAW Video, Toronto Reel Asian Int'l Film Festival, Amar Wala, 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 Promotion. This award is given to a woman filmmaker each year to honour strong work in autobiography, complexity of "subject," and the spirit of Marian McMahon. The recipient is funded to attend the annual Independent Imaging 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 + \$1000 in-kind equipment rentals.

Video Art Now and Forever Award

This award recognizes the extraordinary contribution of a Canadian artist, illustrates a commitment to the long-term preservation of video art, and includes restoration services and digital archiving sponsored by Vtape. This year's award winner was selected by Images Festival's programming team, and goes to Canadian Spotlight Artist Deirdre Logue.



Getting Your Tickets

Opening Night, Closing Night, and Live Programs

\$15 general admission

\$10 students, seniors, underemployed*

*Appropriate ID required.

All ticket prices include HST.

On Screen Programs

\$12 general admission

\$6 students, seniors, underemployed*

*Appropriate ID required.

All ticket prices include HST.

Pay What You Can Events

\$5–15 suggested donation

Artist Talks

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

See p. 81–85

STATEMENT ON AGE RESTRICTION

Admittance to all screenings is restricted to those 18 years of age or older. 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. Images Festival complies with the Ontario Theatres Act under protest.

Advance Tickets

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

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.

CODE OF CONDUCT

All community participants, including members and guests of members, event hosts, sponsors, presenters, exhibitors, and attendees, are expected to abide by the Images Festival Code of Conduct and cooperate with organizers who enforce it. Images Festival insists that everyone who uses the spaces remains mindful of, and takes responsibility for, their speech and behaviour. We embrace respect and concern for the free expression of others, but will not tolerate words or actions that are racist, sexist, homophobic, ageist, classist, transphobic, cissexist, or ableist. Respecting physical and emotional boundaries, we do not accept oppressive behaviour, harassment, destructive behaviour, or exclusionary actions.

Membership

Images Festival was founded by a passionate arts community who championed alternatives to mainstream media and fought to open up critical dialogue. The festival is 90% run by volunteers and owes much of its success to our generous members. Please consider joining our membership today to receive benefits, and help us continue to build a platform for artists in Canada.

Supporters of the Images Festival

\$250

- ☺ TWO Festival Passes
- ☺ FOUR Tickets to a screening of your choice (with a membership code)*
- ☺ A Charitable Donation Tax Receipt for \$100
- ☺ TWO limited edition Images Tote Bags
- ☺ Preferred box office privileges (tickets reserved for members until 15 mins before curtain)
- ☺ Recognition on the Images Festival list of supporters online

Individual Membership

\$75

- ☺ ONE Festival Pass
- ☺ ONE limited edition Images Tote Bag
- ☺ Preferred box office privileges (tickets reserved for members until 15 mins before curtain)

Dual Membership

\$120

- ☺ TWO Festival Passes
- ☺ TWO limited edition Images Tote Bags
- ☺ Preferred box office privileges (tickets reserved for members until 15 mins before curtain)

Friends of Images Festival Membership

\$25

- ☺ TWO Tickets to a screening of your choice (with a membership code)*
- ☺ 50% off general admission on festival presentations
- ☺ Preferred box office privileges (tickets reserved for members until 15 mins before curtain)

*Does not include Opening and Closing Night. Festival Passes do not guarantee admission to every presentation. Please see individual programs for more details regarding festival pass restrictions.

How to Order Your Festival Pass

IN PERSON At the Advance Box Office during the festival.

EMAIL membership@imagesfestival.com

ONLINE www.imagesfestival.com

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Festival Calendar

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

THU APRIL 20	FRI APRIL 21	SAT APRIL 22	SUN APRIL 23
10 AM		CURATOR TALK AND SCREENING p. 84	
11 AM		All is Well on the Border The Commons FREE	
12 PM		ARTIST TALK p. 84 Karilynn Ming Ho Trinity Square Video	
1 PM		CANADIAN SPOTLIGHT GALLERY TOUR p. 85 Meet at A Space FREE	
2 PM			
3 PM	ARTIST TALK p. 84 Panel: Dislocation in the Cinema The Commons FREE	BOOK LAUNCH p. 85 Deirdre Logue The Commons FREE	
4 PM			
5 PM		ON SCREEN p. 55 A Distant Echo Innis Town Hall \$12/\$6	ON SCREEN p. 58 Pierre Radisson—Fjord and Gulf Innis Town Hall \$12/6
6 PM			
7 PM	ON SCREEN p. 53 The Activist Cinema of Isaac Julien Innis Town Hall \$12/6	LIVE p. 56 Canadian Artist Spotlight: Deirdre Logue + Guests Innis Town Hall \$15/10	ON SCREEN p. 59–60 Meet You More Than Half-Way: The Toronto We Know Innis Town Hall \$12/6
8 PM			
9 PM	LIVE p. 54 AFROGALACTICA: A brief history of the future Innis Town Hall \$15/\$10	ON SCREEN p. 57 International Shorts 1: Hearing Eyes, Seeing Ears Innis Town Hall \$12/6	ON SCREEN p. 61 International Shorts 2: There is Land! Innis Town Hall \$12/6
10 PM	LIVE p. 52 OPENING NIGHT PARTY Bläue / Blueness Kerstin Schroedinger Niagara Custom Lab \$10 or free with Tales of Two Who Dreamt stub/Festival pass	PARTY p. 82 Big Gay Party of the Decades Cinecycle FREE	
11 PM	PARTY p. 82 YES YES Y'ALL Nest \$6 before 11:30 PM/\$10 after		

Festival Calendar

MON APRIL 24	TUE APRIL 25	WED APRIL 26	THU APRIL 27	
				10 AM
				11 AM
				12 PM
		RESEARCH FORUM p. 83 Keynote by Martine Syms Art Museum/UTAC, Rm 140 FREE	ARTIST TALK p. 85 Roundtable on the Art of Collectivity The Commons FREE	1 PM
				2 PM
				3 PM
				4 PM
			AWARDS CEREMONY p. 85 Join us for our annual ceremony! The Commons FREE	5 PM
				6 PM
ON SCREEN p. 62-63 International Student Showcase: Multiplicity Innis Town Hall PWYC	ON SCREEN p. 67-68 Monitor 12 Innis Town Hall \$12/6		ON SCREEN p. 70 CLOSING NIGHT Martine Syms Incense, Sweaters, and Ice Innis Town Hall \$15/10	7 PM
		ON SCREEN + LIVE p. 67-68 Electro-Pythagoras + Glyphs (Tapes from Martin's Archive) Innis Town Hall \$15/10		8 PM
				9 PM
ON SCREEN p. 64 International Shorts 3: Housekeeping Notes Innis Town Hall \$12/6	ON SCREEN p. 66 International Shorts 4: Give Me Another Clue Innis Town Hall \$12/6		CLOSING NIGHT SCREENING PARTY p. 82 Cinecycle FREE	10 PM
	PARTY SAVAC Throwdown Location TBA	LIVE p. 69 Zephyr Niagara Custom Lab \$15/10		11 PM

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Image: 2FIK, *Manon au Rat blanc*, 2012.

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Off Screen

Scavenger Hunt

Participate in Images' **Off Screen Scavenger Hunt!** Visit Off Screen galleries from March 24 to April 27 and scan the QR Codes at each location to win a variety of prizes. More information at imagesfestival.com.

Isaac Julien: Other Destinies

UK, 2017



Internationally acclaimed artist Isaac Julien returns to Toronto after a 30-year absence in this stunning pairing of *WESTERN UNION: Small Boats* (2007) and *True North* (2004). Originally a trilogy on migration and displacement along with *Fantôme Afrique* (2005), *Isaac Julien: Other Destinies* is revisited through the ever pressing lens of refugees, globalization, and the aesthetics of geography.

In *WESTERN UNION: Small Boats*, thousands of African and Asian “clandestines” depart each year from North Africa on the 100-mile journey across the Mediterranean Sea to the southern coast of Sicily, to escape deplorable economic and human rights conditions.

In *True North*, reflective images of the sublime are inspired by the story of Matthew A. Henson, African American explorer and one of the first people to reach the North Pole accompanying Robert E. Peary. Using the northern landscape as a key location and theme, the installation offers a new visual reading of space and time, and its relation to counter histories.

Known for his extravagantly beautiful filmmaking, *Isaac Julien: Other Destinies* is a rare opportunity to experience these visually encompassing narratives in person.

The ROM's installation of Isaac's work is one of a three-part execution across Toronto with programs at OCAD University and Images Festival.

See related screening on p. 53 and 84

Isaac Julien, *Western Union Series No. 1 (Cost No Shadow)*, 2007. Duratrans image in lightbox, 120 x 120 cm. Courtesy the artist. *WESTERN UNION: Small Boats* and *True North* were created by Isaac Julien.

Royal Ontario Museum

100 Queen's Park

rom.on.ca

Mon–Fri 10 AM–5:30 PM

PLEASE NOTE: for general admission (including festival passholders), a ROM ticket must be purchased for entry.

Opening Reception: Fri Mar 24, 6–8 PM

all our days are full of breath: a record of momentum**Jessica Karuhanga and Brandy Leary****curated by Jenn Goodwin**

CANADA, 2017



Jessica Karuhanga, photo: Paz Ramirez Larrain

all our days are full of breath: a record of momentum brings together two artists who foreground the body and movement as material in evolving choreographic works. Jessica Karuhanga and Brandy Leary transform the gallery into a place of kinesthetic field work—part performance, part laboratory, part choreographed sculpture. The artists utilize bodies, gestures, and related detritus as their materials, mining personal, cultural, ancestral, and corporeal archives.

Leary's work explores transmissive expanses of gesture through dissonant forms of dance and movement that offer spaces of effort and failure, expertise and unknowing, as well as curiosity through a post-disciplinary lens. Layering the energetic affect of gestural resonance in a geology

of moving bodies, absent bodies, and multiple suspended brass bells, she works collaboratively with artists and objects to create a space of deceleration.

In Karuhanga's work, objects and gestures will be collectively determined and negotiated by performers. Mining personal archives and collective digital data, performers utilize these materials as a channel, understanding that all matter carries weight, and all objects are both the presence and weight of their history.

Due to the exhibitions' evolving nature, there is opportunity for repeated and unique visits.
—Jenn Goodwin

See related public programming on p. 84

The Art Museum/Justina M. Barnicke Gallery

University of Toronto, 7 Hart House Circle

artmuseum.utoronto.ca

Tue–Sat 12–5 PM

Opening Reception: Fri Mar 31, 5–7 PM

For the Left Hand Alone

Karilynn Ming Ho

CANADA, 2017



Karilynn Ming Ho, *For the Left Hand Alone*, 2017

In experiencing a phantom limb, a person is haunted by what once was: a limb, now amputated, continues to aggravate the mind, like an uncatchable itch. The phenomenon is considered a neurological condition—a hallucination rather than a fiction—a set of disconnected feelings that no longer correspond to a material reality. The phantom limb, then, is a bodily denial, a disruption of a unified self.

It is between presence and absence that the phantom limb sets the stage as a metaphor for fractured ideologies and bodies. In an increasingly technologically mediated world, we are presented with a multiplicity of reflections and affects, each claiming to make us whole. Yet they remain phantoms, images that can be felt but never embraced.

Combining selected narrative associations from philosophy, literature, psychoanalysis, and pop culture, and set to the musical commissions of Paul Wittgenstein (a one-handed pianist) *For the Left Hand Alone* (2017) frames phantom pain as a metaphor for the sutured self, economic uncertainty, the dismantling of the political left, and as an unrequited longing in an increasingly precarious world.

See related public programming on p. 84

For the Left Hand Alone makes its worldwide debut at Trinity Square Video as part of the Images Festival. Thanks to the Canada Council for the Arts for their support in the production of this work.

Trinity Square Video
121–401 Richmond St W
trinitysquarevideo.com
Tue–Sat 12–6 PM

Opening Reception: Fri Mar 31, 7–10 PM

VPN to IRL**Ronnie Clarke, Marlon Kroll, Sophia Oppel, and Tommy Truong****guest curated by Tak Pham**

CANADA, 2017

Marlon Kroll, *The Shadow (through the bushes)*, 2016

Exploring how our virtual relationships mediate our perception of reality, *VPN to IRL* inquires into the role of technology in contemporary living. Through four unique media and installation projects, the exhibition transforms Xpace's gallery into a Virtual Private Network (VPN)—a point-to-point connection established inside a public network that allows secured exchanges of information between users and hosts. This network technology is designed to protect the transfer of information in both unsecured public networks and totalitarian environments. It navigates the internet's restraints by taking detours on encrypted networks that connect directly to the host server. The ability to circumnavigate the formal protocol gives the VPN various implications—from technical supports

to political tools. Individuals and communities use the VPN to shield sensitive information that could be profitable for malicious parties. Trying to understand this new reality, artists Ronnie Clarke, Marlon Kroll, Sophia Oppel, and Tommy Truong extend the internet experience beyond the common visualization of data on computer screens. They immerse the visitor's body within a web of connections, where constant experiential feedback between the visitor and the artworks will construct a new reality. Focusing on how visitors engage with and navigate through the artworks, the exhibition questions the ethics of the internet and examines its collateral physical consequences.

—Tak Pham

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

Opening Reception: Fri Mar 31, 7–10 PM

A Magical Substance Flows Into Me

Jumana Manna

PALESTINE/ISRAEL/GERMANY, 2017



Jumana Manna, *A Magical Substance Flows Into Me*, 2015

This exhibition presents Jumana Manna's feature-length film, *A Magical Substance Flows Into Me* (2015), which weaves through musical traditions of a multitude of communities living in and around Jerusalem. It takes as its starting point German-Jewish ethnomusicologist Robert Lachmann's field recordings of "Oriental" groups in Palestine in the 1930s and his *Oriental Music* radio series made for the Palestinian Broadcasting Service, established under the British Mandate (1920–1948). Responding to Lachmann's project, Manna revisits the communities that he studied—including Kurdish, Moroccan, and Yemenite Jews, Samaritans, members of urban and rural Palestinian communities, Bedouins and Coptic Christians—replaying his recordings and making new recordings of her own. These exchanges take

place in their homes, offices, recording studios, and places of worship, and are interspersed with scenes from her own family home in East Jerusalem. Weaving from one site to another, the intertwining of heritage and identities is presented, along with the imagining of a multifaceted Palestine.

This film is presented with a series of plaster, vessel, and body-like sculptures. Manna has stated, "Listening collapses the division of self and other, or of singular and plural, or inside and outside. [...] sculptures are vessels, similar to our bodies, that may be filled with fluids, air, or sound; sound is taking place in space but is also spreading within us."

Mercer Union, a centre for contemporary art

1286 Bloor St W
mercunion.org
Tue–Sat 11–6 PM

Deirdre Logue

Canadian Artist Spotlight

When thinking about who we wanted to celebrate for the 30th anniversary of Images Festival, we first had to stop and consider who we are, who we were, and who we still aspire to be.

Beginning in the late 80s as a staunch and humble supporter of local independent film and video makers, the festival lived through the 90s ripe with identity politics and intersectional thinking. Finding a dedicated audience through hardcore experimental filmmakers and scholars, including small gauge enthusiasts, Images never forgot its roots in activist video art, helping bridge the division between film and video—a conversation that we have thankfully retired.

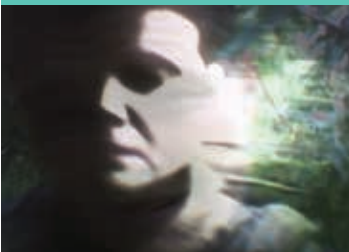
Expanding into the pre-eminent platform for contemporary media art in all forms, across cinemas and into gallery exhibitions, Images led the way in the city,

branching out as a film festival to include installations and live performances. As a festival, Images has been taken both too seriously and too lightly, but seemingly always heard. To some, we are a pain in the ass; to others, we are simply adored. We still firmly believe in supporting independent artists pushing their limits—and ours—and we are still at the forefront of supporting artists' rights with artist fees across the board. So who better to sum up our dreams, our achievements, and our idealistic aspirations than the indomitably spirited Deirdre Logue, a community member and leader. From her work as a co-founder of Media City Film Festival in Windsor, to working as Executive Director for both Images Festival and CFMDC, to her tireless board work with CARFAC and MANO, and her current role at Vtape and The Commons, we wanted to shine

a light on the artistic output by this champion of other people's art. Taking up three distinct yet complementary exhibitions across the ground floor of 401 in A Space, Gallery 44, and Tangled Art Gallery, the Canadian Artist Spotlight on Deirdre Logue is our gesture of a mid-career survey. Instead of situating these works inside a phantom institution, we have the blood, sweat, and tears of artist run centres as our contrarian equivalent.

As Deirdre was instrumental in establishing our Off Screen exhibitions during her 1996–1999 reign as Images' Executive Director—a move that has drastically shifted the festival into one of the leading festivals of its kind in the world—we would like to thank her for her passion and foresight. Here's to you, Deirdre Logue. This spotlight is just a glimpse into all that you do, and your art practice, too.

Willow, 2012. H2Oh Oh, 2000. Sleep Study, 2000.



Canadian Artist Spotlight

Opening Reception: Fri Apr 7, 6–8 PM

Notes from the Worry Room

Deirdre Logue

CANADA, 1999–2017



Deirdre Logue, *That Beauty*, 2005

A master of her mediums, small gauge film and video, and a novice at her subject matter—primarily herself—Deirdre Logue will show work at A Space Gallery beginning with the era in which she was on the organization's board of directors. Spanning nearly 20 years, the exhibition chronicles Logue's compelling self-portraits as well as her handling of all aspects of the production and post-production process.

Logue performs silent and spoken breaths; she climbs, crawls, licks, suckles, eats, drinks, suffocates, gets hit on the head, and falls. She records her infectious, beautiful dancing and

explains that she worries so much it might be the end of her. Then she worries herself in-between the mattress and box spring of a made bed. She does not tell us what is wrong, per se; what she does suggest are inevitable and repetitious disasters. Logue's utterly symmetrical features glare at us while she confidently inhabits gender categories that had not yet unravelled. She utters discomfiting phrases and wraps them in the warmth and beauty of hand-processed celluloid. A Space Gallery is proud to present these moving image works in a variety of modalities on the gallery walls.

See related public programming on p. 82 and 85

A Space

110-401 Richmond St W

aspacegallery.org

Tue–Fri 11 AM–5 PM, Sat 12–5 PM

Canadian Artist Spotlight

Opening Reception: Fri Apr 7, 6–8 PM

Double Double

Deirdre Logue

CANADA, 2017

Deirdre Logue, (Art) Gallery, 2017



For over 20 years, Deirdre Logue has been making intimate self-portraits and performances for the camera that explore excesses of emotion, queer subjectivities, and the experience (at times painful) of living within a resilient but imperfect body. Taken as a whole, there has been little deviation from the mean—Logue, alone with a camera, either performing small, repeated, often strenuous gestures or brief confessionals spoken directly to the viewer. Logue's newest body of work, *Double Double*, debuting at Gallery 44 for the 30th anniversary of the Images Festival, continues this serial exploration of the artist in front of the camera, examining embodied ways of knowing and feeling as both productive and

debilitating forces within the body. The six works, shot on location during a residency at the Yukon School of Visual Arts in Dawson City, occupy these in-between spaces, capturing the body in suspension, balancing its weight on arched feet or outstretched arms. Always on the precipice of holding back or oversharing—between mutual relation and codependency, between interior and exterior, between sleeping and awake, between balance and falling—the series explores space through hyper-embodied awareness, collapsing the sensual and intuitive, and feeling and knowing in a unified way of understanding.

See related public programming on p. 82 and 85

Gallery 44

120-401 Richmond St W

gallery44.org

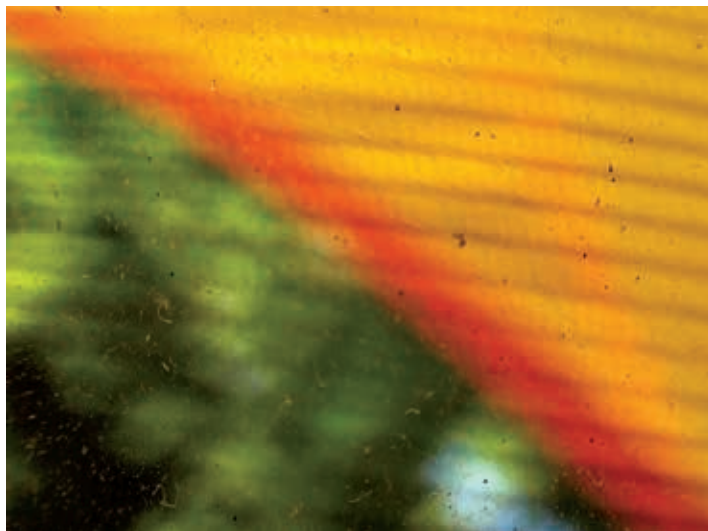
Tue–Sat 11 AM–5 PM

Canadian Artist Spotlight

Opening Reception: Fri Apr 7, 6–8 PM

admiring all we accomplish**Deirdre Logue**

CANADA, 2017

Deirdre Logue, *Big Agnes*, 2017

Deirdre Logue pulls in close, withdraws, and attempts to enter the fabric of everyday spaces and objects.

Private tests are made public in these personal experiments of the space between the body and the world. The artist draws on instincts from deep within to interact with the boundaries of a balloon and a camping tent, using repetitive movements, sound, and tension to test the limits of each situation she creates. Exhibiting these internal moments of the body as vulnerable, Logue asks us to think about our own embodied experiences.

Featuring new works *Big Agnes*, *Baby Lint Brush*, and *Rubber Talk*, the exhibition in Tangled Art Gallery will be sound dominant, offering tactile audio and video extensions made by David Bobier of the VibraFusionLab.

Expanding media art accessibility by exploring sound through touch and vibration, the intricacies of Logue's ongoing performance for camera works will be presented for the first time in this haptic incarnation.

See related public programming on p. 82 and 85

Tangled Art Gallery
122-401 Richmond St W
tangledarts.org
Tue–Sat 11 AM–5 PM

Opening Reception: Fri Apr 14, 5–7 PM

The Flicker

Aryen Hoekstra

CANADA, 2017



Two hatted figures hid their faces and plugged their ears. The concussive return of the white frame was too much to bear. But me, I'm no more object now than when the lights first dimmed. *The Flicker* had made me over in its own image, but that image was merely dormant before I queued up. It was revealing. A peeling back of skin and stage and screen, denuding the projection until it hardened under the brightness of its own flashing light. With this crystalline, glinting bit the theatre's subsurface was violently drilled, coughing up an inky oil that lubricated the seat covers. I slid down a row or two. As my eyes readjusted, I noticed that the ground beneath me was full of holes, though nobody else seemed to care.

Is to be like *The Flicker* to be like a porous planet?
An arterial network of entries and exits carrying

blobs of black from below to above. The Black Lagoon as if it were the Creature itself. Its force hidden under rocky cover, accruing capital as it flowed upward. Gaseous exhalations wafted up and down the aisles of the theatre. As above, so below. I thought, in its excess, that it might spill out into the lobby where the concession and posters are kept, carrying popped and un-popped kernels along with it. A slip-n-slide back out to the street, and daylight, and the city, but that too had been drilled. An over-handled planet with no place left to stand, but the seats remained full. Bodies pointed at backs of bodies. The floor had always been sticky but now was black. Total darkness, only its theory before my eyes, like right before the credits roll.

—Aryen Hoekstra

See related public programming on p. 82 and 84

YYZ Artists' Outlet

140-401 Richmond St W

yyzartistsoutlet.org

Tue–Sat 11 AM–5 PM

Opening Reception: Sat Apr 8, 7–10 PM
 bus details on p. 82

Bidding War

Ivana Dizdar and Alvin Luong

CANADA, 2017



Ivana Dizdar and Alvin Luong, *Bidding War*, 2017

A GTA strip mall has been listed as for sale. Two parties are bidding for the property, eager to transform the existing units into a single large-scale business. The bidders are: Luong Coyota & Lynxus, a booming car dealership established by business mogul Alvin Luong; and Dizdar Projects, a commercial art gallery founded by high-status Canadian gallerist Ivana Dizdar.

Bidding War, a research-based and site-specific exhibition, comprises photography, sculpture, and a performative two-channel video as its centrepiece. The video follows the rivalry between Luong and Dizdar, detailing the bidding process as well as their corporate ambitions,

professional fields, and personal lives. The video also features the individuals' assistants—Luong's secretary and Dizdar's unpaid intern—who have their own stakes, plans, and motivations within the bidding war.

The artists have taken real estate, gentrification, and spatial politics in the GTA as points of departure in creating a humorous meditation on cars, art, institutions, branding, consumerism, capitalism, and labour.

See related public programming on p. 82 and 84

Bidding War was made possible by the Ontario Arts Council and programming support has been provided by the City of Toronto through the Toronto Arts Council and ArtReach Toronto.

Y+ contemporary

15-1345 Morningside Ave, Scarborough
 ypluscontemporary.com
 Wed–Sat 12–5 PM

One night only! 7–11 PM

Pick It Up, Put It Down—a mobile video screening
Bonnie Tung, Tobias Williams, Alicia Mersy and Sara Graorac,
Tough Guy Mountain, J.P. King, and Sean Martindale

CANADA, 2017



Alicia Mersy and Sara Graorac, *Take Responsibility*, 2017

Since becoming nomadic in 2016, Younger Than Beyoncé Gallery has taken its programming beyond the gallery space, partnering with Images Festival this year to present a mobile screening travelling through Toronto on an LED advertising truck. For one night only, YTB Gallery will circle Images' venues as an LED screen truck, crossing the city with a mobile series of short films. Bringing expanded cinema to the nomadic screen, YTB presents perspectives on the promise of advertising: what is leftover after consumption, and how the conventions of advertising can be subverted by creative intervention.

Bonnie Tung creates a meditative space using 3D modelling techniques commonly used in advertising. Tobias Williams adopts the same

media, using it to promote the "No Name" brand, and the personal associations it inspires within Canadian culture. Alicia Mersy and Sara Graorac explore the commodification of self-care imbued in lotions, serums, and spa products that promise transformation rather than just hydration. The collective Tough Guy Mountain anticipates the end of capitalism through the release of a marketing campaign focusing on the glories, trials, and absurdities of late capitalism. J.P. King and Sean Martindale offer visual evidence of how domestic discards are managed by the City of Toronto.

Catch the truck cruising the streets of Toronto on Images' opening night, April 20th.

Opening Reception: Sat Apr 22, 10 AM–1 PM

All is Well on the Border
 a special edition of Vtape's Curatorial Incubator
 curated by Noor Alé and Claudia Mattos

CANADA, 2017, 75 MIN



All is Well on the Border presents a collection of video works that contend with life on the margins. The program takes its name from the same-titled 1997 Akram Zaatar documentary, which offered for wide viewing the testimonies of three prisoners held in detention centres during the Israeli occupation of South Lebanon. These gathered works align histories, accounts, and experiences surrounding immigration, exile, statelessness, and the precarity of moving across sovereign borders, as well as the fringes of social and cultural boundaries. These liminal zones have come to increasing prominence on the backs of refugee crises stemming from Afghanistan, Somalia, and Syria, and activist platforms that have granted greater visibility to those in the periphery. As the internet and its digital affects have staked greater claims in the lives of people, globally, and facilitated communication and the bridging

of experiences beyond arbitrary boundaries, borders, too, have grown increasingly irrelevant in our highly interconnected and global communities.

In these times of heightened national security, mass globalization, civic unrest, and the rise of nationalist movements throughout the West, borders are both foregrounded and swept aside; highly policed or easily crossed; and used to reinforce geopolitical agendas and causes. *All is Well on the Border* is in many ways a case study of border states across diverse cross-sections of global society, offering a nuanced picture of the myriad lines that divide our world.

—Noor Alé and Claudia Mattos

See related public programming on p. 84

Lost In Space

Mieke Bal and Shahram Entekhabi

IRAN, 2005, DIGITAL VIDEO, 17 MIN

Declaration of Poetic Disobedience

Guillermo Gómez-Peña

MEXICO, 2005, DIGITAL VIDEO, 15 MIN

Measures of Distance

Mona Hatoum

UK/CANADA, 1988, VIDEO ON DIGITAL VIDEO, 15 MIN

Not a matter of if but when: ...

Julia Meltzer and David Thorne

SYRIA, 2006, DIGITAL VIDEO, 18 MIN

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The curatorial theme of this year's Visualeyez festival is "Awkwardness".

Visualeyez is the annual festival of performance art, that takes place in September at and around Latitude 53, in downtown Edmonton.

Find the call for submissions as well as stories from previous years at visualeyez.org.



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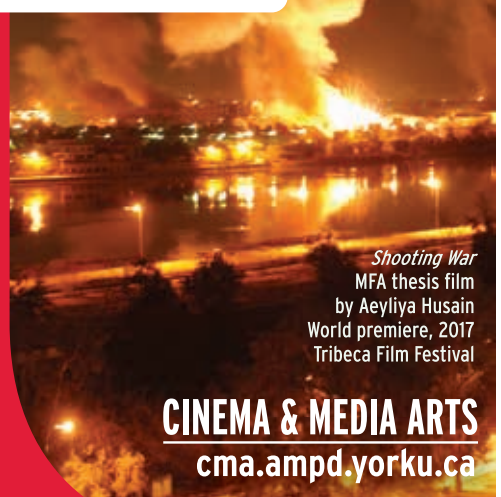
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Shooting War
MFA thesis film
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World premiere, 2017
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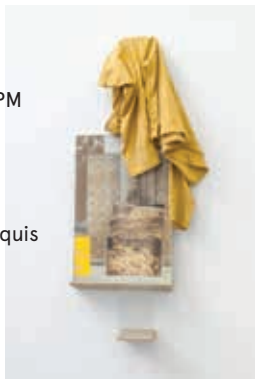
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Image Credit: Emily Geen, *Kameole Sands*, Inkjet print, glass,
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cmagazine133

Refusal

John Edmonds, *Untitled (Hood 8)*,
2017, archival pigment print

Spring 2017

What's the difference between innovation and creativity?

*... Frankly, we're not sure,
because we do both*

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Listed under each title is the production and/or screening format. Unless otherwise noted, works are projected as digital video. Here are some examples: *16mm on digital video* = shot on 16mm and projected via digital video, *SD video on digital video* = shot on standard definition video and projected via digital video, *16mm on 35mm* = shot on 16mm and projected via 35mm film, *16mm* = shot on and projected via 16mm film.



Live programming generously supported by TD Bank Group.

Opening Night

Tales of Two Who Dreamt

Nicolás Pereda and Andrea Bussmann

CANADA/MEXICO, 2016, 16MM AND DIGITAL VIDEO ON DCP, 82 MIN



Making its Toronto premiere, *Tales of Two Who Dreamt* marks the return of Nicolás Pereda and Andrea Bussmann with their first collaborative feature. Centred around an asylum-seeking Hungarian family awaiting their Canadian residency status, this experimental narrative takes an exceptionally imaginative and humanist approach to the act of personal storytelling.

Set in a nondescript apartment tower occupied by fellow asylum seekers and immigrant families, the story unfolds in segments that oscillate between fact and fiction, truth and myth. Mirroring the process of filmmaking itself, as well as the in-between state of those awaiting their status—a process that demands you tell and re-tell your personal story over and over again

for bureaucratic authentication—Pereda and Bussmann play off repetition to expand the story into tangents that interrupt the myth with doses of reality, and vice versa.

Taking the form of a docu-fiction to express the dislocation of immigrants and refugees, *Tales of Two Who Dreamt* is ultimately a story about the politics of storytelling. Who gets to tell their story? And how will it be received? Set in, but abstracted from the dominant vision of Toronto, the film offers a timely and generous glimpse into the daily lives of those caught in immigration limbo.

Followed by Opening Night Party and Performance at Niagara Custom Lab.

See related public programming on p. 84

Royal Cinema

608 College St

\$ 15 general admission

\$ 10 students, seniors, underemployed

ticket price includes access to

Opening Night Party and Performance (p. 52)

Co-presented in partnership with MDFF, Centre for Refugee Studies at York University, York University Department of Cinema & Media Arts.

Bläue / Blueness**Kerstin Schroedinger**

GERMANY/SWITZERLAND, 2016, 30 MIN

Kerstin Schroedinger, *Bläue/Blueness*, 2016

What appears to be a linear and objective guide to the production of a cyanotype—a photographic printing process that produces a blue image—is conflated with images of the pharmaceutical-chemical industry in Switzerland and speculations on historical, social, and material conditions of the same photographic process.

From the exposure of images to sunlight to their development and fixation under running water, we witness the transformation of matter into image. While waiting for the blue prints to expose and develop, and during that in-between space of transformation and fixation, a different kind of image emerges: an anaesthetic one that is

disentangled from the continuity of time, and is without a fixed frame of reference.

Acting as part performer, part scientist, Kerstin Schroedinger engages in a performance-based image production that extends her ongoing research into the multi-layered histories of analog film production. Set inside Niagara Custom Lab, Toronto's very own independent film laboratory dedicated to the processing and printing of celluloid film, Schroedinger re-imagines *Bläue* (originally conceived as a single-channel film) into a one-time expanded double-channel performance.

Opening night party to follow (p. 82)

Niagara Custom Lab

182A St. Helens Ave
niagaracustomlab.com

\$10 or free with Opening Night Screening
ticket stub/Festival Pass

International Spotlight

Run Time: 61 MIN

The Activist Cinema of Isaac Julien

Before becoming one of Britain's most celebrated artists and an international art world powerhouse, Isaac Julien began his career in the early 80s with the Sankofa Film and Video Collective. Formed in the aftermath of the Brixton Rising in an economically depressed South London, between Metropolitan Police and the predominantly Afro-Caribbean residents, Sankofa emerged when Julien was still a film student at Saint Martin's School of Art alongside Maureen Blackwood (who collaborated with Julien on *The Passion of Remembrance*), Martina Attile, Nadine Marsh-Edwards, and Robert Cruz.

Realizing the power and potential of the moving image to empower and mobilize the masses, Sankofa was dedicated to developing a uniquely British and independent black film culture in the areas of production, exhibition, and audience. Growing in prominence alongside the rise of the Black Audio Film Collective (whose members included John Akomfrah—*Images Festival's* opening night 2012), this era of black British film and video artists emerged out of sheer political will, centring the investigation and articulation of contemporary black identities and cultures from the ground up. For our 30th anniversary, we shine a special international spotlight on Julien's earliest works, which unfortunately remain prescient as ever.

After the screening, please join lawyer Anthony Morgan and writer Yaniya Lee in conversation.

Innis Town Hall Theatre

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed



Who Killed Colin Roach?

Isaac Julien

UK, 1983. SUPER 8MM ON DIGITAL VIDEO, 35 MIN

Filmed at the height of civil unrest over police brutality in London, the first film made by Isaac Julien gives light into the death of Colin Roach, a young black man who died under suspicious circumstances inside a police station. The film focuses on the response by the community when no public inquiry was held.

Territories

Isaac Julien

UK, 1984, 16MM ON DIGITAL VIDEO, 26 MIN

Emphasizing the differences and complexities of black British culture in 1984, the connotation of "territories" is used within the film to explore the dynamics of overlapping identities and limitations. Thirty-three years later, *Territories* stands as a visual manifesto for the Sankofa collective, and remains as fiercely disruptive of our understanding of the ever-expanding intersections and representations of race, class, and gender.

For related programming, see Isaac Julien's exhibition at the ROM (p. 29) as part of a city-wide partnership between the ROM, OCADU, and Images Festival.

Isaac Julien, *Who Killed Colin Roach?*, 1983

AFROGALACTICA: A brief history of the future

Kapwani Kiwanga

CANADA/FRANCE 2012–ONGOING, 40 MIN



Kapwani Kiwanga, *AFROGALACTICA: A brief history of the future*, 2014, photo: Emma Haugh

As a one-night-only performance by Paris-based Kapwani Kiwanga, *AFROGALACTICA: A brief history of the future* features a live reading with video projection in which Kiwanga takes on the role of a fictional anthropologist to speculate on the future, investigating Afrofuturism as a means to examine the past from an African or African diasporic subjectivity.

Kiwanga's work often grapples with Afrofuturism, anti-colonial struggle, collective memory, belief systems, and different cultural ways of approaching the supernatural. In recent projects, the artist revisits her earlier academic studies

of anthropology and comparative religion, often assuming the role of a researcher. Her methods include assembling narratives and scientific protocols in order to establish alternative ways to observe culture and its evolving characteristics. Her sources range from academic papers and scientific reports to mythologies and poetry, which she skillfully blends with popular culture—both fact and fiction, past and present—to project into the future. Kiwanga undermines the authority of Western academia and hegemonic discourses, while enabling us to reflect upon alternative histories and visualize future possibilities.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$15 general admission

\$10 students, seniors, underemployed,
and Power Plant members

Co-presented by Images Festival and The Power Plant.

With the generous support of TD Bank Group, Le Labo, and Ryerson Image Centre. In conjunction with *A wall is just a wall*, Kiwanga's solo exhibition at The Power Plant, on view from 28 January to 14 May 2017.

Feature

Run Time: 97 MIN

A Distant Echo

George Clark

UK/USA, 2016, 35MM ON DCP, 82 MIN



George Clark, *A Distant Echo*, 2016

Spurred by recent archeological digs in the California desert for traces of past Hollywood epics, *A Distant Echo* revisits the ecology of the desert image through returning to the sites of modern day dunes in Guadalupe, Death Valley, Imperial County, and the Mojave Desert. Having once stood in for the landscapes of Ancient Egypt, these sites are revisited in 35mm by London-based filmmaker George Clark for the Canadian premiere of his feature debut.

A Distant Echo is an "adaptation" of Shadi Abdel Salam's 1969 feature film, *The Night of Counting the Years*, which was set in Egypt in 1881, prior to the British occupation. Salam's film followed the narrative of an archeologist from Cairo with an ancient tribesman as they negotiated the values and morality of recovering cultural artifacts.

Between scenes of the desert, we are shown Egypt through British Imperialism's lens of discovery, notably through building up its own museums and libraries with their colonial inquisitions.

Featuring a male choral score by composer Tom Challenger that further extends *A Distant Echo* to Clark's upbringing in Yorkshire, where the male choral choir began at the height of Britain's Industrial Revolution, the film transports the viewer into a speculative study on the history of iconic sites, sounds, images, and memory, and questions the veracity of our cultural lineages through image making.

A Distant Echo is preceded by

Xenoi

Deborah Stratman

USA/GREECE, 2016, DIGITAL VIDEO, 15 MIN

A playful meditation on the Platonic solids as they descend on various historical sites on the Greek Island of Syros.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 members, students, seniors, underemployed

Canadian Artist Spotlight

Deirdre Logue

Deirdre Logue, *Velvet Crease*, 2012



As an analogous iteration more akin to a floodlight, the 2017 Canadian Artist Spotlight on Deirdre Logue will be turned over completely to other voices to shine beyond the singular artist persona working within a community. While taking up space across three gallery exhibitions (see p. 34–37), Logue will also be giving up space. This year's spotlight will be given over to eight other artists to do whatever they choose—artists who have influenced her in her twenty-five years as an artist; artists who she has admired from afar, who she has argued with; and artists who have looked up to her, critiqued her, and followed her.

Coming together as an ensemble of various voices taking the forms of new video works and live performances, the floodlights are cast on larger issues at play within Logue's career including anxiety and control, repetition, queerness, feminisms, soft butch visibility, resistance, and vulnerability.

The 2017 Canadian Artist Spotlight features new works by Rita McKeough, Steve Reinke, Eleanor King, Adrienne Crossman, Serena Lee, Cait McKinney, Midi Onodera, and Erika DeFreitas.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$15 general admission

\$10 students, seniors, underemployed

International Shorts 1

Run Time: 59 MIN

Hearing Eyes, Seeing Ears

Camilo Restrepo, *La Impresión de una guerra*, 2015

From forensic analysis of gunshots to handmade gun tattoos in prison, this program of shorts forces us to look beyond the everyday marks and traces of violence that are not readily legible to our eyes and ears.

The Space Shuttle Challenger **Cecilia Araneda**

CANADA, 2017, DIGITAL VIDEO, 10 MIN

Remembering events far and near, *The Space Shuttle Challenger* weaves together disparate historical events to mark a personal diary of fear and survival.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed

Rubber Coated Steel **Lawrence Abu Hamdan**

LEBANON/GERMANY, 2016, DIGITAL VIDEO, 22 MIN

We are inside a chamber designed to measure silence, witnessing a trial. Spectrograms stand in place of an absent tribunal, enacting a forensic investigation into a murder that was never heard. Two Israeli shots were fired, two unarmed Palestinians dead.

La Impresión de una Guerra (Impression of a war) **Camilo Restrepo**

FRANCE/COLOMBIA, 2015, 16MM ON DIGITAL VIDEO, 27MIN

The narrative of a hazy war is told through a multitude of everyday marks and traces of an internal armed conflict that has left Colombia in a climate of general violence for the past 70 years.

Feature

Run Time: 90 MIN

Pierre Radisson—Fjord and Gulf

Ben Donoghue

CANADA, 2017, 16MM ON DCP, 80 MIN

Ben Donoghue, *Pierre Radisson—Fjord and Gulf*, 2017



Shot in 16mm by a two-man crew on the eponymously named Canadian Coast Guard Icebreaker, *Pierre Radisson—Fjord and Gulf* takes us along on a contemplative journey that meanders across grandeur, nostalgia, and climate change in contemporary Canada.

Having been denied access to shoot on the CCGS *Pierre Radisson* throughout the Harper Government era, filmmaker Ben Donoghue and sound recordist Noé Rodriguez were the first artists permitted on board the vessel in February of 2016. In an unprecedented era of climate change, when icebreakers are diminishing in demand, the CCGS *Pierre Radisson* and its crew still work year round, assisting in scientific and

rescue support, and escorting commercial ships to international shipping ports that have been cut off by ice.

Navigating the deep waters of the Gulf of St. Lawrence and the Saguenay Fjord in Quebec, Donoghue sets up his documentary as a series of long takes, forcing us to sit with the reality of the image. Making its North American premiere, the film methodically moves from the bow to the hull and back to the shore, taking in the majesty and mundane.

Pierre Radisson—Fjord and Gulf is preceded by ***A Mountain that Opens Like a Door and Closes Like a Mountain***
Felix Kalmenson

WALES/CANADA, 2017, DIGITAL VIDEO, 10 MIN

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed

Local Shorts

Meet You More Than Half-Way: The Toronto We Know

Works by Toronto Artists

guest program by Tess Takahashi and Michael Zryd

2017, DIGITAL VIDEO, 83 MIN



Taravat Khalil, *Does the Sand Hear the Waves?*, 2016

The films in this program are disparate in style, all employing different experimental and documentary techniques to unsettle the stories they tell. While all possess strong authorial voices, nothing here is expected or given, even as they reach out to meet us more than half way. The layered voices that emerge in each work shift across registers of audibility and visibility in the form of intertitles, translated subtitles, personal recountings, speculative framings, telephone calls, diary fragments, voice recordings, re-animations, selfies, stolen hand-held recordings, drone footage, and family photographs. However, what connects them is that from work to work, each

tells its particular story of migration and loss, what it means to remember the past, what it means to be a family, what it means to belong.

—Tess Takahashi and Michael Zryd

فريبا (Fariba)
Mehrtash Mohit

CANADA/AFGHANISTAN/IRAN, 2016, DIGITAL VIDEO, 12 MIN

Fariba begins with the camera's steady gaze on Fariba as she tells of her search for her daughter, lost in Afghanistan many years ago. While Fariba's is the dominant voice, the film always reminds us of its mediated nature as titles appear, the focus adjusts, and voices intrude from beyond the frame.



Lumapit Sa Akin, Paraiso (Come to Me, Paradise)
Stephanie Comilang

CANADA/PHILIPPINES/HONG KONG, 2016, DIGITAL VIDEO, 26 MIN
Lumapit Sa Akin, Paraiso translated as *Come to Me, Paradise* uses a speculative voice over, a barrage of unidentified selfies, drone footage, and performative interludes to defamiliarize its examination of the dispersal and coming together of Filipina labourers in Hong Kong.

Lessons for Polygamists
b.h. Yael

CANADA, 2016, DIGITAL ANIMATION, 15 MIN
Spoken through the voice over of an adolescent girl as she reflects on growing up in a polygamous household, *Lessons for Polygamists* uses meticulous and often humorous animation to examine the power dynamics of any family culture: Who speaks and who listens?

Does the Sand Hear the Waves?
Taravat Khalili

CANADA/IRAN, 2016, DIGITAL VIDEO, 30 MIN
Does the Sand Hear the Waves? watches and listens to the beautiful and subtle rhythms of the artist's family's adaptation and transformation across Toronto and Iran, here and there, then and now.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed

Co-presented in partnership with Kapisanan Philippine
Centre for Arts & Culture, MANO, OCAD Art + Social,
TAIS, Toronto Reel Asian International Film Festival.

International Shorts 2

Run Time: 76 MIN

There is Land!



The ongoing aftermath of colonialism and its collusion with capitalism continues in every corner of the world. The violent rupture of people from their land has occurred through hundreds of years of empires continuing to profit from the destruction and erasure of Indigenous peoples from the Bering Sea to the mountains of the Democratic Republic of the Congo. The title of this program is borrowed from the eponymous phrase, "*Há terra!*" in Ana Vaz's film, playing on the double entendre that "there is land!" if you keep going, and to deprive no one of a home when "there is land!"

Há terra!

Ana Vaz

FRANCE/BRAZIL, 2016, 16MM ON DIGITAL VIDEO, 13 MIN

Set in the Sertão sub-region of Brazil's northeast region, a land long colonized and occupied through violence and greed, a Maroon girl recounts a story, a history, where the past haunts the present and the present is unable to move beyond the past.

Pungulume

Sammy Baloji

BELGIUM, 2016, DIGITAL VIDEO, 31 MIN

The mountains surrounding Fungurume in the province of Katanga in the Democratic Republic of the Congo hold one of the world's largest copper and cobalt deposits. Post-independence mining practices continue the resettlement of thousands of Sanga inhabitants from their land, which also holds the Sanga people's oral history and identity.

Arrábida—Há Só Uma Terra

(Arrábida—There is Only One Earth)

Tinne Zenner

DENMARK/PORTUGAL, 2017, 16MM, 16 MIN

Focusing on the human topography of a concrete factory in Portugal's Nature Park of Arrábida, the camera documents the lush parkland through a double layer of analog and digital, tourism and manufacturing, human and nature.

Visions of an Island

Sky Hopinka

USA, 2016, DIGITAL VIDEO, 15 MIN

The living history of the Unangam Tunuu exists in continuing to speak and hear its language. An elder can be heard describing the terrain. An unseen visitor wanders across the island, overtaken by visions of this island in the centre of the Bering Sea.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed

International Student Showcase

Multiplicity

guest program by Anastasia Akulinina, Gesilayefa Azorbo, and Sunny Kim

2016, DIGITAL VIDEO, 60 MIN

Joëlle Leboutte, *Unshelled*, 2016



This program offers a collection of distinct individual works that interact with the notion of limitation through subverting feminine expectations, rethinking the ontology of national identity, refusing to conform to genre, and rejecting formal cinematic structures. Apart, the following works maintain their identities, together they construct a unified objective.

Through contrast, codependence, and emotional destabilization, *Multiplicity* disrupts a single reading of its multiple narratives. It offers multiple readings, multiple POVs, multiple critiques, multiple voices, multiple interpretations, etc.

All of these practices create a complex program that aggressively appalls homogeneity.

We define multiplicity as rejecting visual and ideological singularity. Nature. Club culture. Phone calls. Feminine bodies. Separately, but exponentially more so together, *Multiplicity* challenges the status quo of cinematic and sociopolitical practices.

—Anastasia Akulinina, York University
Gesilayefa Azorbo, Ryerson University
Sunny Kim, University of Toronto

Buried in Light

Gautam Valluri

INDIA/FRANCE, 2016, DIGITAL VIDEO, 7 MIN

Somewhere in the forests of the subconscious, a sleepwalker journeys through the remains of a lost city. Here, the people and animals have become part of the architecture, the finer details of which are revealed through the moving light of the sun.

Fiesta Forever

Jorge Jácome

FRANCE/PORTUGAL, 2016, DIGITAL VIDEO, 21 MIN

Abandoned nightclubs, future lovers, and old dreams.

Flerte

Samuel Mariani

BRAZIL, 2015, DIGITAL VIDEO, 2 MIN

A stop-motion short that interweaves humour and female bodily functions to create a surreal tableau set in a doctor's office.

Herat in my Head in my Heart

Weeda Azim

CANADA, 2016, DIGITAL VIDEO, 2 MIN

A long-distance telephone call from Canada to Afghanistan remedies misplaced cultural nostalgia and counteracts the painful truth of war.

Einst

Jessica Johnson

USA, 2016, 16MM ON DIGITAL VIDEO, 12 MIN

"In the presentation of [the landscape of] time, which unfolds with every image, the present of representation can do nothing other than render infinitely sensible the passing of time, the fleeting instability of what is shown." Jean-Luc Nancy, *The Ground of the Image*

Unshelled

Joëlle Leboutte

CANADA, 2016, DIGITAL VIDEO, 16 MIN

A day in the life of an average woman, in explicit detail. An experimental film that explores both the natural female body and the unnatural, prescribed social expectations of female physicality.



Weeda Azim, *Herat in my Head in my Heart*, 2016

Innis Town Hall

University of Toronto, 2 Sussex Ave

PWYC admission

\$5–15 suggested donation

International Shorts 3

Run Time: 67 MIN

Housekeeping Notes

Roberto Ariganello, *Shelter*, 2001

Works in this program shed a light on the politics and poetics of the cinematic space, confronting us with underlying codes and structures that underpin our experience and attention. By bending these rules and conditions, we are asked to question the generic darkness of the theatre, the illusionistic nature of cinema, and the cinematic apparatus itself.

Gyre

Björn Kämmerer

AUSTRIA, 2010, 35MM, SILENT, 9 MIN

Luminous white, diamond-shaped forms glide from right to left across a jet-black plane in Cinemascope format. Subtle changes in the light and the camera's distance and angle transform this presumably abstract animation into a concrete setup for a filmic and architectural experiment.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed

Shelter

Roberto Ariganello

CANADA, 2001, 16MM, 8 MIN

The 2001 premiere of Atom Egoyan's new film at TIFF is overshadowed by a Toronto protest for homeless shelters. Film and activism meet on the red carpet.

A Lecture

Hollis Frampton

USA, 1968, 23 MIN

A pre-recorded voice of Michael Snow guides us through a series of instructions and remarks on the illusionistic nature of cinema. A film without film: we have all been here before.

Untitled

Anonymous

USA, 2016, DIGITAL VIDEO, 12 MIN

#resistpatriarchy

You Are Boring!

Vika Kirchenbauer

GERMANY, 2015, DIGITAL VIDEO, 15 MIN

A video that questions the habits of looking and being looked at in relation to queer representational politics.

Monitor 12

Figures Pointing Outside the Frame

curated by Yuki Aditya, Oliver Husain, and Otty Widasari

2013-2016, DIGITAL VIDEO, 77 MIN



The works that make up the *Figures Pointing Outside the Frame* consider the peripheries of the image as significant as the content within. Whether film, video, or a still image, the technology dictates the parameters of the frame. Decisions an image maker makes regarding the composition, duration, performance, and location further contribute to a viewer's experience. Collaboration is formed between the technology, image maker, and subjects—though this collaboration is often expanded upon with elements, situations, and conditions beyond what is scripted. In this way, the program advocates for the viewer to consider the environmental, labour, historical, economical, gendered, and social conditions that influence the constructed experience.

—Yuki Aditya, Oliver Husain, and Otty Widasari

Auxiliary Mirrors

Sanaz Sohrabi

IRAN, 2016, DIGITAL VIDEO, 12 MIN

Sohrabi's video essay examines archival videos and images in order to investigate the role of cameras in the formation of historical narratives.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$12 general admission

\$6 students, seniors, underemployed

The Rain After **Mohammad Fauzi**

INDONESIA, 2014, DIGITAL VIDEO, 12 MIN

Fauzi's single-shot video playfully highlights the links between cinematography and photography.

Speculations on India **Harkeerat Mangat**

INDIA, 2016, DIGITAL VIDEO, 29 MIN

Fifteen Indian actors on a moving train to Mumbai perform dramatizations of the sociopolitical issues they face in their country.

Landscape Series no. 1 **Nguyen Trinh Thi**

VIETNAM, 2013, DIGITAL VIDEO, 5 MIN

Landscape Series no. 1 depicts a repeated gesture of anonymous subjects portrayed in landscapes who point to evidence of something—never good.

Alex & I: Moving Pictures **Sumugan Sivanesan**

AUSTRALIA, 2015, DIGITAL VIDEO, 12 MIN

In this video essay, Sivanesan deconstructs and reconstructs media narratives of a controversial Tamil refugee, Sanjeev 'Alex' Kuhendrarajah.

Scene 38 **Nawapol Thamrongrattanarit**

THAILAND, 2015, DIGITAL VIDEO, 7 MIN

In *Scene 38*, the disembodied voice of a director instructs an actor to smoke in a non-smoking area.

International Shorts 4

Run Time: 63 MIN

Give Me Another Clue

Dani Leventhal and Jared Buckhiester, *Hard as Opal*, 2015



Uncertainty echoes throughout this program as each work collapses the line between fiction and non-fiction, reality and fantasy, dreams and nightmares. Veracity of the sound-image gives way to a series of peculiar story arcs, driven less by narrative structure than by a search for a lost or missing connection.

Best Is Man's Breath Quality

Sara Magenheimer

USA, 2016, DIGITAL VIDEO, 14 MIN

An ominous voice guides us down a rabbit hole of a post-human gaze. Is Fiona Apple there? A gauntlet of estranged images and sounds appear and disappear like a performing spectre.

Delphi Falls

Mary Helena Clark

USA, 2016, DIGITAL VIDEO, 20 MIN

Aerial perspectives and ominous soundscapes lead the way in search for a missing person. Nothing feels real from an interior perspective. An estranging figure emerges to confirm: the subject is the screen.

Hard as Opal

Dani Leventhal and Jared Buckhiester

USA, 2015, DIGITAL VIDEO, 24 MIN

Treading the line between fact and fiction, several storylines surrounding a horse trainer and a war veteran undulate as malleable threads, held together by loneliness, dissociation, and life.

Innis Town Hall

University of Toronto, 2 Sussex Ave

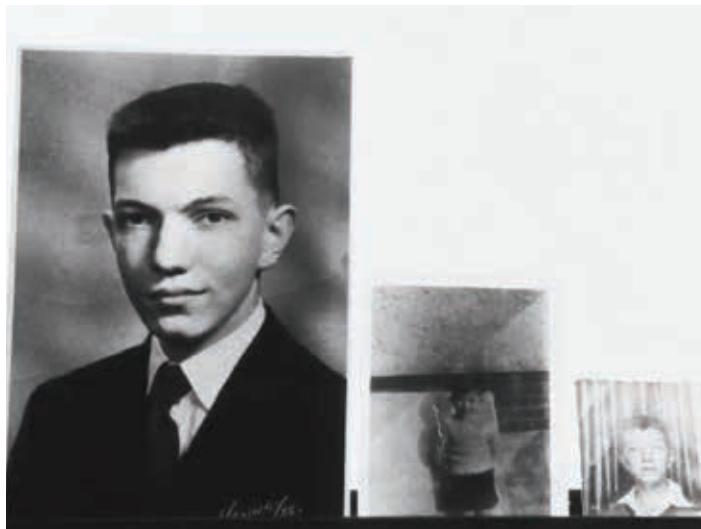
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Electro-Pythagoras (A Portrait of Martin Bartlett)

Luke Fowler

UK/CANADA, 2016, 35MM, 45 MIN



Luke Fowler, *Electro-Pythagoras (A Portrait of Martin Bartlett)*, 2016

Electro-Pythagoras is an intimate and subjective portrait of the late Martin Bartlett, the Canadian electronic music pioneer who studied with Pauline Oliveros, David Tudor, John Cage, and Pandit Pran Nath. His contribution as an interdisciplinary composer, educator, and founding member of Western Front, though undoubtedly extensive, is in danger of being erased from cultural memory since his death from AIDS in 1993.

Navigating an array of archival materials including letters, correspondences, notebooks, personal photos, films, and a huge body of unreleased music and field recordings held at the archives

of Simon Fraser University, *Electro-Pythagoras* is a journey through the evolution of Bartlett's musical time and space, softly guided by Luke Fowler's insightful camera and montage—creating an experimental portrait that defies one-dimensionality.

In *Electro-Pythagoras*, the careful hand-craftedness of Fowler's montage brings us closer to the psyche of an artist who also favoured intimacy as a way to soften and break down the barriers between technology and performance, between composer and performer, blending the visible with the invisible.

Presented as a double bill with a screening followed by a performance. See following page for ticketing information.

Glyphs (Music from Martin's Tape Archive)

Luke Fowler and Ernst Karel

UK/USA, 2017, QUADRAPHONIC SOUND, 40 MIN



Luke Fowler and Ernst Karel, *Glyphs* (Music from Martin's Archive), 2017

Following the screening of *Electro-Pythagoras*, Fowler and Karel will perform the North American premiere of *Glyphs* (Music from Martin's Tape Archive), a new quadraphonic concert work comprised entirely from unreleased and rarely heard reel-to-reels found in Martin Bartlett's archive, which were digitized by Fowler as part of his research.

The works included in the composition cover Bartlett's entire career, highlighting the diversity of his electronic compositions. Beginning initially in the 60s with homemade analog devices, working with Buchla boxes in the 70s, and from the 80s onward dedicating his energies to FM synthesis, Bartlett pioneered self-designed software

environments to explore microtonal tunings tables and the interaction between computers and performers. In addition to teaching electronic and world music at Simon Fraser University, he was also part of an international live electronic music scene, and also wrote and performed across Canada and Europe with Canada Shadows.

Sadly his dedication to live performance, teaching, and living a full and rich life has been to the detriment of wider recognition in his field. Together, the concert and the film raise awareness of Martin's life and work, giving him the critical attention that he deserves.

Innis Town Hall

University of Toronto, 2 Sussex Ave

\$15 general admission

\$10 students, seniors, underemployed

Zephyr

Sylvain Chausée and Adrian Gordon Cook

CANADA 2017



Sylvain Chausée and Adrian Gordon Cook, *Zephyr*, 2017

Since coming on the scene in 2013, the collaborative project between filmmaker Sylvain Chausée and composer Adrian Gordon Cook, otherwise known as Zephyr, has been mesmerizing audiences across Toronto, New York, and Montreal with audiovisual performances. Centralizing the use of 16mm film loops and sequential musical patterns in an attempt to expand cinema's potential to influence audience expectations, Zephyr will be performing a new experimentation placing their embodied performance front and centre.

Drawing upon the historical connection between image and sound, Zephyr reflects on the emotionally charged relationships created between the two mediums. In the live performance, a dialogue exists between projectionist and musician, allowing them to progress in synchrony, mirroring each other through the building and deconstructing of the cinematic experience.

Niagara Custom Lab

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Co-presented in partnership with Art Spin,

Niagara Custom Lab, and Pleasure Dome.

With the generous support of TD Bank Group.

Closing Night

Incense, Sweaters, and Ice

Martine Syms

USA, 2017, DIGITAL VIDEO, 72 MIN

Martine Syms, *Incense, Sweaters, and Ice*, 2017



"You're just a mass of images you've gotten to know / from years and years of TV shows. / The hurting thing; the hidden pain / was written and bitten into your veins / I don't and I won't relate / and I think for some it's too late!"

—Ulysses Jenkins

Incense, Sweaters, and Ice is a new feature film inspired by the idea that anything one does while being watched is a performance. The film follows three protagonists—Mrs. Queen Esther Bernetta White, Girl, and WB ("whiteboy")—as they navigate the dramas of surveillance, moving between looking, being looked at, and remaining unseen. How does the ever-present potential image affect the way we act and the way we see ourselves? By examining how cinema now happens in real time, Syms works between the documented and the live to find the lie.

Set in the afterimage of the Great Migration, each of the characters responds to visibility differently. Mrs. Queen White sees it as liberating, Girl is ambivalent about her own image but loves to lurk, and WB wants to direct. Using the idea of inheritance as a departure point, the film simulates the private-public unconscious of television shows, advertisements, police cams, Vines, and original and found photography alongside images taken by family members to create a collage about familial, cultural, and historical legacies.

See related public programming on p. 85

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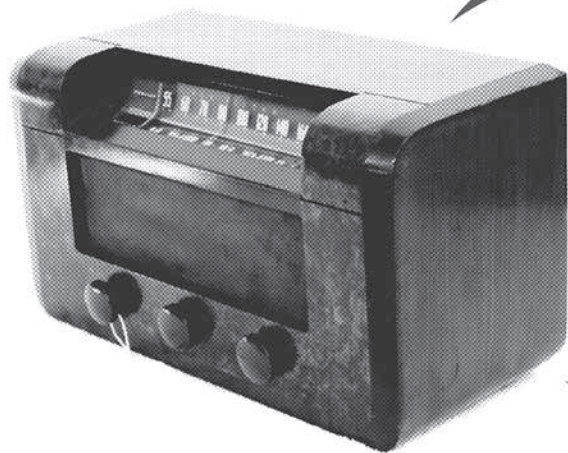


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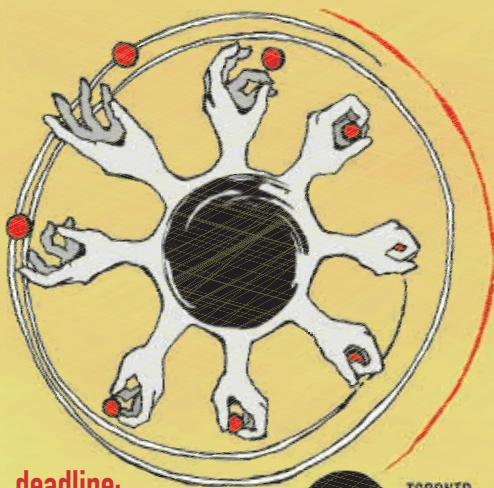
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YYZ welcomes submissions for participation in its program from artists of all disciplines & at any point in their artistic development.

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

YYZ accepts submissions on an ongoing basis.



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Maria Hupfield, *Jinnaz (Canoe)* video stills, 2015, single channel video projection, sound, 5min loop,
at The Power Plant, Toronto

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Public Programming and Education



FROM THE ARCHIVES: Benny Nemerofsky Ramsay crowned Art Fag 2000, with Keith Cole

Gallery Openings at a Glance

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

Schedule of Openings

Fri March 24, 6–8 PM

Art Museum at University of Toronto

*all our days are full of breath:
a record of momentum* p. 30

Fri March 31, 5–7 PM

Trinity Square Video

For the Left Hand Alone p. 31

Fri March 31, 7–10 PM

Xspace Cultural Centre

VPN to IRL p. 32

Fri March 31, 7–10 PM

Mercer Union

*A Magical Substance Flows
Into Me* p. 33

Fri April 7, 6–8 PM

Gallery 44

A Space Gallery

Tangled Art Gallery

Group opening for

Canadian Artist Spotlight:

Deirdre Logue p. 34–37

Sat April 8, 7–10 PM

Y+ contemporary

A free bus will be available at St. George Station (West exit, St George St) at 7 PM. Please arrive 15 minutes early to ensure seating. Return time from Scarborough is at 9:30 PM (travel time is approx. 30 minutes each way). p. 39

Fri April 14, 5–7 PM

YYZ Artists' Outlet

The Flicker p. 38

Thu April 20, 7–11 PM

YTB Gallery

Pick it Up, Put it Down p. 40

Sat April 22, 10 AM–1 PM

Vtape

All is Well on the Border p. 41

Plus:

Royal Ontario Museum

Other Destinies: Isaac Julien
runs until **April 23** p. 29

Parties

Opening Night Party

Thu April 20, 10 PM–2 AM

Niagara Custom Lab

182A St Helens Ave

\$10 or free with *Tales of Two Who Dreamt* ticket stub/Festival Pass

Join us after our Opening Night film (p. 51) to kick off the 30th edition of Images Festival!

To begin the night, **Kerstin**

Schroedinger reimagines *Bläue*

(p. 52). Followed by a vinyl DJ set by **Raf Reza**.

YES YES Y'ALL

Fri April 21, 10 PM–2 AM

Nest, 423 College St

\$6 before 11:30 PM/\$10 after

Following **AFROGALACTICA**

(p. 54). Come party with Toronto's Biggest, Bashiest, Sweatiest Queer Hip Hop/RnB/Dancehall Jam!

Big Gay Party of the Decades

Sat April 22, 11 PM

Cinecycle

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Celebrate Images' 30th and the Canadian Filmmakers Distribution Centre's 50th together! With DJs **Das Hussy** and **Shifra Rifka**

Closing Night Screening Party

Thur April 27, 9:30 PM–Late

Cinecycle

FREE

Join us for a screening of works by members of artist collectives from across Canada (p. 85!)



YES YES Y'ALL. Photo courtesy of Yannick Anton

Educational Initiatives

Now What?

Approaching the milestone of 30 years in 2017, the board and staff at Images Festival have been thinking about our future as an organization dedicated to supporting independent artistic creation and experimentation. We have had the great fortune of moving through the arc of seeing our festival artists grow from first-time festival-goers into internationally acclaimed award winners; of nurturing and sustaining a critical, curious audience; and seeing the field and influence of independent and experimental art flourish and cross over into dominant, mainstream culture. Asking ourselves, "Now What?" Images is incredibly excited to take our history of community engagement

and experimentation and share it with an entirely new generation of artists who, beyond minor voices and stereotypes, are not seeing themselves reflected in most forms of media.

As a gesture toward systematic shift in how we define independent and experimental cinema, Images is launching a new program, "Now What?" commencing in our 30th year, to focus and nourish emerging voices. Supporting our participants with free access to all of our festival programming as well as forthcoming year-round lectures and workshops, stay tuned for more information and keep an eye out for our "Now What?" participants during the festival!

Presented with the generous support of TD Bank Group.

Images Research Forum

The Images Research Forum returns for our 30th anniversary after a successful inaugural year.

Understanding the need to support the creation and dissemination of critical thinking and dialogue in contemporary moving image culture, we invite undergraduate and graduate students (and those who've graduated in the last two years) to submit presentation proposals. We encourage criticality that creatively engages with the public lecture as a format, both in content and form.

For more information, see p. 84

Mediatheque

Images Festival's Mediatheque moves online to our new website! Missed a program or simply want to revisit one of our screenings? A majority of films will be online and accessible for research.

To obtain your free login and password, please contact us at images@imagesfestival.com

Canadian Art School Hop

For the ninth year, Images Festival is pleased to partner with the Canadian Art for its annual School Hop, which introduces Toronto-area high school students to contemporary visual art!

Visit canadianart.ca for more information.



Public Programming

Free talks, screenings, and workshops held across the GTA to expand our understanding of the moving image.

March 24–April 8

Classes, readings, and talks
Art Museum

Related programming for **Jenn Goodwin's** exhibition, *All our days are full of breath: a record of momentum* (p. 30) includes a movement class, reading, artist talk, and Audience in Residence (AIR) salon hosted by Aananda Dance Theatre. Exact dates and times to be announced. For more information please check back at artmuseum.utoronto.ca

Tue April 4, 6 PM–7:30 PM

Views on the 4th
The Commons

In conjunction with the launch of its new office space, SAVAC is excited to inaugurate a new artist talk series, *Views on the 4th*.

Views on the 4th hosts artists, curators, and arts administrators who share their views about themes they explore in their work, be they political, social, economic, environmental, etc. A moderated public discussion will follow each presentation.

The series promotes research-based artistic practices in the arts, furthers critical examinations of contemporary issues, and makes space for conversations about Toronto from the perspectives of racialized cultural workers.

Thu April 6, 7 PM

Early works of Isaac Julien
OCADU, Rm 190
100 McCaul St

Organized by OCADU Graduate Students in the course entitled *The Work of Isaac Julien*.

Sat April 15, 2 PM

Artist talk and video workshop
Y+ contemporary

Join the artists at Y+ Contemporary (p. 39) for an artist talk and exhibition tour, which will be followed by an artist-led video workshop at 3:30 PM.

Sat April 15, 5 PM

Screening of Tony Conrad's
The Flicker
Cinecycle

Join us for a one time screening of Tony Conrad's seminal 16mm film from 1965 followed by a reading by artist **Aryen Hoekstra**, whose installation at YYZ Artists' Outlet (p. 38), offers a new narrative to the events surrounding the original screening of the film in New York in 1965.

Fri April 21, 3 PM

Panel: Dislocation in the Cinema
The Commons

Join Opening Night festival artists **Nicolás Pereda** and **Andrea Bussmann** (p. 51) as they speak about their work alongside festival artists **b.h. Yael**, (p. 60) and **Nahed Mansour** (SAVAC) on issues and strategies of representing the dislocated.

Sat April 22, 10 AM–1 PM

Incubator Series:
Screening and Curators' Talk
with Noor Alé and Claudia Mattos
Vtape

Join the curators of *All is Well on the Border* (p. 41) for an in-depth discussion of their curatorial process. Come early to catch a 10 AM screening of **Akram Zaatar's** eponymous video, which inspired the overall program. Continental breakfast will be served.

Sat April 22, 12 PM

Artist talk by Karilynn Ming Ho
Trinity Square Video

Join Vancouver-based artist **Karilynn Ming Ho** (p. 31) for a discussion on desire, materiality, and the moving image in our ever-changing digital age.





Sat April 22, 1:30 PM
Walking tour of Canadian Artist
Spotlight Deirdre Logue
Meet at A Space Gallery

Join the artist and the curators of A Space, Gallery 44, and Tangled Art Gallery (pg 34-37). Tour guide extraordinaire **Daniella Sanader** takes the public on a walking tour across 401 Richmond of **Deirdre**'s mid-career survey. ASL interpretation available.

Sat April 22, 3-5 PM
Deirdre Logue book launch
The Commons

Following the tour, please join us for the highly anticipated launch of *Beyond Her Usual Limits: The Films and Videos of Deirdre Logue, 1997 to 2017*, co-published by Oakville Galleries and Open Space Victoria in partnership with A Space Gallery, Gallery 44, and Images Festival.

Wed April 26, 1-6 PM
Images Research Forum
Art Museum/UTAC
Rm 140

Artist talk by Closing Night artist **Martine Syms** (p. 70).

On her first visit to Toronto, the Los Angeles-based artist, publisher, and conceptual entrepreneur will be giving the keynote to our Research Forum. Syms' keynote will be followed by a series of panels by emerging artists and researchers related to contemporary moving image culture.

Thu April 27, 1-4:30 PM
Roundtable on the Art
of Collectivity
The Commons

For over 40 years, media art collectives have shaped the foundation of our organizations,

from production centres to festivals and galleries. Looking back while looking ahead, members of both production- and presentation-based media art collectives come together for an afternoon of sharing and conversation.

Collectives represented include: **Iris Film Collective**, **Loop Collective**, **4:3 Collective**, **ITWÉ**, **Pleasure Dome**, **re:assemblage**, **NIMAC**, **Available Light**, **Double Negative**, **Colectivo Toronto**, and more.

Thu April 27, 5 PM
Awards Ceremony
The Commons

Please join us for our annual Images Festival awards ceremony where our hard working jury (p. 12) reveals their selections of this year's winners!

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Jumana Manna

A Magical Substance Flows Into Me

31 March – 20 May 2017

Presented in partnership with
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Artist Index and Biographical Appendix

Lawrence Abu Hamdan is an artist, "private ear," and fellow at the Vera List Center for Art and Politics at the New School, New York. His projects have taken the form of audiovisual installations, performances, graphic works, photography, Islamic sermons, cassette tape compositions, potato chip packets, essays, and lectures. p. 57

Yuki Aditya lives and works in Jakarta, Indonesia. Aditya is the festival director of ARKIPEL International Documentary and Experimental Film Festival and also the program manager of Media for Healthy Papua. He graduated from Fiscal Administration at the University of Indonesia. p. 67

Anastasia Akulinina is a York University graduate specializing in Cinema and Media Studies. Passionate about film as a medium and an industry, Anastasia has been actively involved in the Toronto moving images scene. She has worked with such film festivals and organizations as TIFF, Images Festival, Planet in Focus, and Dari-us Films. p. 62–63

Noor Alé is an Exhibitions Program Officer at the National Gallery of Canada. Previously, she served as Project Coordinator and Content Writer for the National Gallery of Canada's Foundation and Program Coordinator at Art Dubai. Noor holds a Master of Art History from the Courtauld Institute of Art, and a Bachelor of Art History from the University of Guelph. p. 41

Roberto Ariganello is an artist whose name appears in the end credits of others' films far more frequently than his name appears

in his own. As for his own films, there are but six finished ones in existence, each one of which embodies, in its own accomplished and particular way, his overall passion and commitment to the act of making film. p. 64

Cecilia Araneda was born in Chile and currently lives in Winnipeg. She came to Canada at a young age with her family, escaping Chile's coup d'état. She has completed 14 short films and videos as director and writer, which have won awards and screened in festivals, and curated programs and art house cinemas internationally. p. 57

Weeda Azim is a third-year film student at Ryerson University aspiring to bring diversity and Afghan culture to the screen through the personal perspective of a first-generation Afghan-Canadian. She enjoys the experimental creativity that the limitations of low-budget filmmaking enables, navigating the gritty film world with a playful eye. p. 62–63

Gesilayefa Azorbo is a Toronto-based writer, photographer, and filmmaker. She has a deep interest in music, film, literature, and pop culture. She was born in Nigeria, grew up in Kenya, currently lives in Canada, and considers herself a Third Culture Kid. Her work explores themes related to music, creativity and identity. p. 62–63

Mieke Bal, well-known cultural critic, theorist, video artist, and curator, is based in Amsterdam. Her most recent publication, *In Medias Res: Nalini Malini*, was published by Hatje Cantz (2016). p. 41

Sammy Baloji was born in 1978 in Lubumbashi, in the Katanga province of Democratic Republic of Congo. He studied Computer and Information Sciences and Communication at the University of Lubumbashi. Baloji juxtaposes photographic realities, combining past and present, the real and the ideal, to elicit glaring cultural and historical tensions. p. 61

Jared Buckhiester is an interdisciplinary artist living and working in New York. In 2012, he received an MFA in Sculpture from Bard College. While at Bard, he began collaborating with Dani Leventhal on video projects. He has had solo exhibitions of his drawing and sculpture with: Envoy Enterprises; Feature Inc.; Gallerie Du Jour, Paris; and Thomas Rehbein, Cologne. p. 66

Andrea Bussmann studied film and anthropology. Her medium-length film *He whose face gives no light* premiered at the 2011 FIDMarseille. p. 51

Sylvain Chaussée is an analog filmmaker and photographer born in France and based in Toronto. His work focuses on the materiality of his medium, which is realized through extensive processing and printing techniques. In performance, 16mm film loops provide the basis for his imagery, through which the repetition of movement, colour, and texture are integral to the experience of the work. p. 69

George Clark is an artist and curator from the UK. His feature film, *A Distant Echo*, premiered at the Jihlava IDFF 2016. His solo exhibition, *A Planter's Art*, featured new film works and a

garden installation at Soulangh Cultural Park, Tainan. His curatorial projects have focused on expanding histories of film and video practice globally. p. 55

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. 66

Based in London and Toronto, **Ronnie Clarke**'s work is a mix of hybrid, immersive and performative media, and installation. Interested in digital performances, and in how technology mediates the self and interactions with others, Clarke blends elements of choreography, movement, collaboration, video, and installation in creating environments for performance. p. 32

Stephanie Comilang is a Filipina-Canadian artist based in Toronto and Berlin. Her work looks at the cultural and social factors that shape an environment. She has an upcoming exhibition in Germany (as part of DGTL FMNSM) and will be showing at Dazibao, Montreal, and Artspeak, Vancouver. She studied fine art at the OCAD University. p. 60

Tony Conrad was an American avant-garde video artist, experimental filmmaker, musician, composer, sound artist, teacher, and writer. Active in a variety of media since the early 1960s, he was a pioneer of both structural film and drone music. He performed and collaborated with a wide range of artists over the course of his career, most prominently the music collective Theatre of Eternal Music, also known as the Dream Syndicate. p. 83–84

Adrian Gordon Cook is a composer, performer, and multi-instrumentalist based in Toronto. Largely inspired by the early minimalist music of the 1960s, Cook's work takes shape within large temporal boundaries, utilizing drones, repetition, prolonged chordal movements, and static harmony. Often understated and contemplative, his music shifts subtly as he explores variations between sonic textures. p. 69

Adrienne Crossman is an artist, educator, and curator. In the pursuit of creating a queer aesthetic, Crossman's work is concerned with the exploration of non-normative and non-binary spaces, while attempting to locate queer sensibilities in the everyday. Crossman is currently an MFA candidate in Visual Arts at the University of Windsor. p. 56

Erika DeFreitas is a Toronto-based multidisciplinary conceptual artist. She explores the influence of language, loss, and culture on the formation of identity with textile-based works; and performative actions that are photographed, placing an emphasis on process, gesture, and documentation. p. 56

Nazlı Dinçel's work reflects on experiences of disruption. She records the body in context with arousal, immigration, dislocation, and desire with the film material: its texture, colour, and the tractile body of emulsion. Her use of text as image, language, and sound attempts the failure of memory and her own displacement within a western society. p. 64

Ivana Dizdar is a Toronto-based artist and curator with an interest in research, history, and narrative. Her practice considers institutional, corporate, social, and labour systems, and the construction and

consumption of history. Upcoming projects include *Cipher*, an escape room-inspired collaborative installation, opening in May 2017. This summer, Dizdar will be the artist-in-residence at Beo_Project in Belgrade, Serbia. p. 39

Ben Donoghue is a filmmaker and cultural worker living in Toronto, Canada. His film work has spanned dark hand-processed shorts through installations exploring panoptic architecture. His practice explores intersections between landscape, ecology, economics, culture, and the built environment. *Pierre Radisson—Fjord and Gulf* is his first feature. p. 58

Shahram Entekhabi is an Iranian-born video and installation artist. p. 41

Mohammad Fauzi is a researcher and filmmaker. His work has been shown in OK. Video FLESH 5th Jakarta International Video Festival, Indonesia Art Festival (ARTE), Hamburg International Short Film Festival, ARKIPEL Jakarta International Documentary & Experimental Film Festival, and BFI London Film Festival (Experimenta). p. 65

Rodrigo Faustini is a filmmaker and researcher. p. 62–63

Filmmaker **Luke Fowler** has developed a practice that is singular and collaborative, poetic and political, structural and documentary. With an emphasis on communities of people, outward thinkers, and the history of the left, his 16mm films tell the stories of alternative movements in Britain, from psychiatry to photography, music to education. p. 67–68

Hollis Frampton was an American avant-garde filmmaker, photographer, writer/theoretician, and pioneer of digital art. p. 64

Jenn Goodwin is a curator, dance artist, producer/programmer, and filmmaker presently completing her Master of Visual Studies in the Curatorial Studies program at the University of Toronto. p. 30

Sara Graorac is an artist and freelance wardrobe stylist based in Montreal. p. 40

Mona Hatoum is a Palestinian born in Beirut, Lebanon who has been living and working in Britain since 1975. Her poetic and political oeuvre is realised in a diverse and often unconventional range of media, including installations, sculpture, video, photography, and works on paper. p. 41

Aryen Hoekstra is an artist and writer based in Toronto. Recent solo exhibitions include *Celestial bodies* at 8eleven and *Choreography for Screen* at Mercer Union (both in Toronto). From 2014–2016, Hoekstra served as the Director of G Gallery. He is currently a contributing editor at *Towards.info* and runs the independent project space *Franz Kaka*. p. 38

Sky Hopinka is a Ho-Chunk Nation national and descendent of the Pechanga Band of Luiseño Indians. He is currently based out of Milwaukee, Wisconsin. His work centres around personal positions of homeland and landscape, designs of language, and the facets of culture contained within. He received his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee. p. 61

Oliver Husain is a filmmaker and artist based in Toronto. Husain often starts with a fragment of a story that he encounters randomly—a rumour, maybe gossip. The outcome is a video or film, a text or a textile; something foldable

that can be stored away easily, or something standing on thin chopstick legs. p. 65

Jorge Jácome (1988) completed his degree in cinema at Escola Superior de Teatro e Cinema and graduated with “felicitações du jury” from le Fresnoy, studio national des arts contemporains. His work is based on a strongly intuitive and sensorial process resulting in films made of narrative drifts, unexpected relationships, and unusual encounters. p. 62–63

Jessica Johnson is a filmmaker living in Vancouver, BC. She works predominantly with 16mm film, making short experimental works that intend to shift perspectives on landscape. Her films have played at Canadian festivals such as VIFF, DOXA, Festival du Nouveau Cinema and WNDX. p. 62–63

Isaac Julien is a Turner prize-nominated artist and filmmaker. Earlier works include *Young Soul Rebels* (1991), which was awarded the Semaine de la Critique Prize at the Cannes Film Festival, the acclaimed poetic documentary *Looking for Langston* (1989) and *Frantz Fanon: Black Skin, White Mask* (1996). Julien has pioneered a form of multi-screen installation with works such as *Western Union: Small Boats* (2007), *Ten Thousand Waves* (2010), and *Playtime: Kapital* (2014). p. 29, 53

Felix Kalmenson is a Russian-born artist with a practice in installation and video. Kalmenson has exhibited internationally including: ACAC (Aomori, Japan), Success (Perth), Museum Abteiberg (Germany), Minsheng Art Museum (Shanghai), and ZK/U Center for Art and Urbanistics (Berlin). Recent residencies include Rupert (Vilnius), NCCA (St. Petersburg), and Spaces (Cleveland). p. 58

Björn Kämmerer lives and works in Vienna. He studied from 2002–2008 at Kunstuniversität Linz (Experimental Media Art) and at the Academy of Fine Arts Vienna (Art and Digital Media). He works with film and video art, and has a knack for finding objects that, submitting to his sly structuralist practice, become new discoveries for audiences. p. 64

Ernst Karel makes electroacoustic music and experimental nonfiction sound works for multichannel installation and performance. His recent projects are edited/composed using unprocessed location recordings combined with analog electronics to create pieces that move between the abstract and the documentary. Recent sound projections have been presented at Oboro, Montreal; EMPAC, Troy, NY; Arsenal, Berlin; and the 2014 Whitney Biennial. p. 68

Jessica Karuhanga is an artist based in Toronto. She has presented her work at the Royal Conservatory, Trinity Square Video, Art Gallery of Ontario, and Goldsmiths. She has lectured for The Power Plant and the Royal Ontario Museum as well as Tisch School of the Arts at NYU's Black Portraits Series. She holds degrees from Western University and University of Victoria. p. 30

Taravat Khalili has studied filmmaking practices at Sheridan College, and earned her BFA and MFA from York University. Personal experiences and emotions have inspired her to explore her feelings through filmmaking. She is the recipient of numerous film awards, and is currently active as an animator and production director at KAJART. p. 60

Sunny Kim is a University of Toronto graduate born in Seoul and

raised in Toronto. Having majored in visual arts and cinema studies, her art practice is particularly focused on semiotics theory, medium specificity, and abstract painting. p. 62-63

Interdisciplinary artist **Eleanor King** (NS) exhibits nationally and internationally. She's attended residencies at the MacDowell Colony, Yaddo, SOMA, the Banff Centre, and Glenfiddich. Her work was shortlisted for the Sobey Art Award and was recently featured in *Canadian Art*, *C Magazine*, and *Art in America*. She is based in New York City. p. 56

J.P. King is a transdisciplinary artist, writer, designer, researcher, and publisher whose efforts examine material culture, contemporary mythology, masculinity and speculative futures. He currently operates the experimental publishing lab Paper Pusher, is a designer/editor at Papirmass: Art Subscription and is on the Board of Directors at Art Metropole. p. 40

Vika Kirchenbauer is an artist and writer who works and lives in Berlin. Her work has been exhibited in a wide range of contexts in about 40 countries and has won prizes at festivals in the United States, South Korea, Brazil, Germany, Spain, Norway, Slovakia, Poland, Bosnia, and Italy. p. 64

Kapwani Kiwanga (born 1978 in Hamilton, Ontario) lives and works in Paris. She studied Anthropology and Comparative Religions at McGill University in Montréal before entering the École Nationale Supérieure des Beaux-Arts de Paris. Kiwanga carried on in le Fresnoy, Studio National d'Art Contemporain between 2007 and 2009. She has won several prizes in international festivals for her films and

video projects, and was nominated twice for the BAFTA. p. 54

Marlon Kroll is a Canadian-German artist and musician based in Montreal. His work examines the contemporary self at its collision point with society and technology. Utilizing metaphors through material, Kroll explores how technology changes us and vice versa. Working spontaneously, Kroll unveils the agency of material and the objects they create. p. 32

Brandy Leary creates contemporary performances through the body: active as a dancer, choreographer, aerialist, writer, arts advocate, community cultivator, space maker, artistic director, educator, and curator. Her performance works have been produced and performed in Canada, Europe, India, South Africa, and the USA. p. 30

Serena Lee is an artist and researcher from Toronto. Layering forms, she maps power, perception, and belonging through polyphonic models. Serena practises, presents, facilitates, and collaborates internationally; she works in education and holds an MFA from the Piet Zwart Institute in the Netherlands. p. 56

Yaniya Lee's writing has appeared in *C*, *Magenta*, *Adult*, *Fader*, and *Motherboard*. In 2016, she collaborated with members of the 4:3 Collective to organize the *MICE Symposium on Transformative Justice in the Arts*. She is an editorial advisory member of *C Magazine* and a founding collective member of *MICE Magazine*. p. 53

Dani Leventhal lives in Columbus and teaches drawing at Ohio State University. In the 2017 Whitney Biennial catalogue, Erika Balsom

wrote, "Leventhal collects and chisels moments, stories, and images, placing them within loose constellations rarely unmarked by the specter of death. Leventhal shoots her own footage, often involving individuals who are close to her, but treats the resulting images almost as a bank of found material to be manipulated and recontextualized through montage. The textures of the everyday are refracted through an intimate sensibility that dwells in the vulnerability of our fleshy bodies, our need for care and communion—and our cruelty." p. 66

Joëlle Leboutte was born in the United Arab Emirates to a Sri Lankan mother and Belgian father. Growing up in a religious conservative environment, where racism and sexism were both institutionalized and casual, from a young age Leboutte became aware of the gendered practices of everyday life. p. 62-63

Deirdre Logue holds a BFA from the Nova Scotia College of Art and Design and an MFA from Kent State University. She has been dedicated to working at the Independent Imaging Retreat (the Film Farm) in Mount Forest Ontario since 1997 and directs the FAG Feminist Art Gallery with her partner and artistic collaborator, Allyson Mitchell. p. 34-37, 56

Alvin Luong is an emerging artist from Toronto. Luong is interested in why documentations and instructions are created and how they can be interpreted. This set of interests is put into practice through research, performance, moving image, and photography. Upcoming exhibitions include a collaborative project at 8eleven gallery and a solo project at PLAT-FORM centre for photographic + digital arts. p. 39

Sara Magenheimer (b. Philadelphia) has widely exhibited, performed, and screened her work. She was the recipient of a 2014 Rema Hort Mann Foundation Grant, 2015 Artadia Grant, and winner of the Prix De Varti at the 2015 Ann Arbor Film Festival. Upcoming exhibitions include Art In General's New Commission in Riga, Latvia and a solo exhibition at the Kitchen in New York. p. 66

Jumana Manna lives and works in Berlin and Jerusalem. Selected solo exhibitions include: Malmö Konsthall, Sweden (2016); Chisenhale Gallery, London (2015), SculptureCenter, New York (2014); amongst others. Recent group exhibitions include: the Liverpool Biennial; the 20th Biennale of Sydney; the 6th Marrakech Biennale (all 2016), the Jerusalem Show VII; Al-Ma'mal Foundation; and Henie Onstad Kunstsenter, Bærum. p. 33

Harkeerat Mangat is an artist and musician from Vancouver, Canada. His work engages with a dichotomy between improvisational structures in music and the technical apparatus of recording and reproduction in film production. He is currently based in Düsseldorf, Germany where he studies with Christopher Williams at the Kunstakademie. p. 65

Samuel Mariani is a Brazilian filmmaker and animator graduating in Media Studies at the State University of Campinas. He is interested in new forms of producing and screening animation and has contributed to the Cambridge Film Festival, also working with Lizzy Hobbs and Wilson Lazaretti in orientation programs for young animators. p. 62–63

Sean Martindale is an internationally recognized interdisciplinary

artist and designer based in Toronto, Canada. His interventions activate public and semi-public spaces to encourage engagement, and often focus on ecological and social issues. His playful works question and suggest alternate possibilities for existing spaces, infrastructures, and materials found in urban environments. p. 40

Claudia Mattos is an independent curator and writer, and currently serves as Interim Exhibitions and Programming Director for Locust Projects. Previously, she served as Curatorial Assistant and Content Editor at Performa, and worked at the Whitney Museum of American Art. She earned her MA in Art History from the Courtauld Institute of Art, London, UK; and a BA in Art History and Visual Studies from Cornell University, Ithaca, NY. p. 41

Rita McKeough is a Canadian interdisciplinary artist who works in installation and performance. McKeough was the winner of a 2009 Governor General's Award in Visual and Media Arts and received the 2014 Canada Council for the Arts International Residency at ArtSpace Sydney in Australia. She currently teaches at Alberta College of Art and Design and resides in Calgary, Alberta. p. 56

Cait McKinney is a writer and academic who researches the history of digital and online tools in queer and feminist activism. Recent writing appears in *Feminist Theory*, the *Radical History Review*, and *Drain: A Journal of Contemporary Art and Culture*. Cait is currently a postdoctoral fellow at the University of Toronto. p. 56

Alicia Mersy is a French Canadian Lebanese new media artist with an MA in Fine Art from Central Saint Martins. She is currently based

between Tel Aviv and New York, and works within the themes of self representation, social politics, class guilt politics, and race, focusing on the resistance to repressive structures. p. 40

Karilynn Ming Ho is a Vancouver-based interdisciplinary artist working with video, performance, multimedia installation, theatre, sculpture, and collage. Drawing on existential themes, her work examines formal and conceptual ideas around performativity as it relates to screen culture and technology. She works as a professional editor for a number of reality television, film, and documentary series produced in Canada. p. 31

Mehrtaash Mohit is an immigrant from Iran, on the path of self-exploration through the art of filmmaking. p. 59

Anthony Morgan is a lawyer and frequent legal, social, and public affairs commentator on issues concerning racism, critical multiculturalism, and critical race theory in Canada. He specializes in intersectional anti-racist human rights advocacy that addresses anti-Black racism in policing and the broader criminal justice system. p. 53

Midi Onodera is an award-winning filmmaker who has been making films and videos for over 30 years. Midi's films have been critically recognized and included in numerous international exhibitions and screenings. Some highlights include: the Andy Warhol Museum; the International Festival of Documentary and Short Films, Bilbao, Spain; the International Film Festival Rotterdam; the Berlin International Film Festival; and the Toronto International Film Festival. p. 56

Toronto artist **Sophia Oppel** explores digital communication, online identity, and program presets, and their potential to exert imperial programming on users. Oppel's works often critique the institutional side of our digital environment in order to lay bare the problematic hegemonic power structures, which coat themselves with an illusion of neutrality. p. 32

Born and raised in Mexico City, interdisciplinary artist and writer **Guillermo Gómez Peña** came to the US in 1978. His performances and critical writings have been instrumental in the development of debates on cultural diversity, identity, and US Mexico relations. p. 41

Nicolás Pereda is a filmmaker whose work explores the everyday through fractured and elliptical narratives using fiction and documentary tools. His films have been exhibited in festivals around the world such as Cannes, Berlin, Venice, Locarno, Rotterdam, Toronto, and San Sebastian. He has had more than 20 retrospectives in various festivals, cinemateques, and archives. p. 51

Tak Pham is a Toronto-based curator, art writer, and architectural historian whose focuses are on the multiple forms of post-internet art, and their relationships with contemporary urban and architectural histories. His curatorial works have been seen at Art Toronto 2015, Montgomery's Inn, OCAD University's galleries, Y+ Contemporary, and Xpace Cultural Centre. p. 32

Steve Reinke is an artist and writer best known for his videos. His work is screened widely and is in several collections, including the Museum of Modern Art (New York), Centre Pompidou (Paris),

and the National Gallery (Ottawa). His tapes typically have diaristic or collage formats, and his autobiographical voice-overs share his desires and pop culture appraisals with endearing wit. p. 56

Camilo Restrepo (1975, Medellín, Colombia) has been living and working in Paris, France since 1999. He is a member of L'Abominable, a laboratory of artists working on film stock. p. 57

Daniella Sanader is a writer and arts worker who lives in Toronto. Her work regularly explores associative and speculative modes for thinking and writing about contemporary art—ones that emphasize queer/feminist frameworks, messy feelings, and embodied experience. She has written for arts publications and galleries across Canada, curated projects for Vtape and Oakville Galleries, and currently works at Gallery TPW. p. 84

Kerstin Schroedinger is an artist working with video, sound, and text. Her historiographic practice questions the means of film production, historical continuities, and ideological certainties of representation. Her work has been shown at MIT List Visual Arts Center Boston (2016), the School of Kyiv—2nd Kiev Biennale 2015, Forum Expanded of Berlinale, Short Film Festival Oberhausen, and Toronto International Film Festival. p. 52

Sumugan Sivanesan is an independent researcher, writer, and artist working across art, activism, and academia. Often working collaboratively, he has produced videos, performances and installations for art spaces and festivals internationally. In Australia, Sumugan regularly contributes to the arts

and cultural press. He also prints zines. p. 65

Sanaz Sohrabi (b.1988, Tehran) uses image-making practices, moving image, and video in order to analyze the status of the image as a gateway into a larger study of the photographic archives and their capacity to engender different temporal-spatial modes of spectatorship. p. 65

Deborah Stratman is a Chicago-based artist and filmmaker interested in landscapes and systems. Much of her work points to the relationships between physical environments and human struggles for power and control that play out on the land. Recent projects have addressed freedom, expansionism, surveillance, sonic warfare, public speech, ghosts, sinkholes, levitation, propagation, orthoptera, raptors, comets, and faith. p. 55

Martine Syms works between the documented and the live to find the lie. Syms' *Incense, Sweaters, and Ice*, as part of Project 106, opens May 27th and will be on view until July 16th on the third floor of the Museum of Modern Art. Syms uses video and performance to examine representations of Blackness and its relationship to narrative, Black vernacular, feminist movements, and radical traditions. p. 70

Tess Takahashi is a Toronto-based writer, researcher, and programmer who focuses on experimental moving image arts. She has been Scholar-in-Residence at Canyon Cinema in 2016 and Film-Makers' Co-op in 2015, and is a member of the editorial collective of *Camera Obscura: Feminism, Culture, and Media Studies*. p. 59–60

Nawapol Thamrongrattanarit is a new generation film director in Thailand. His first feature film *36* (2012) won the New Currents Award at the Busan International Film Festival. His second feature *Mary is Happy, Mary is Happy* (2013) screened at the Venice Film Festival. His film *Heart Attack* (2015) won 8 awards including Best Picture from the Thailand National Film Association Awards. p. 65

Los Angeles-based **Julia Meltzer** and **David Thorne** produce videos, photographs, and installations. From 1999 to 2003, their projects centred on secrecy, history, and memory. Current works focus on the ways in which visions of the future are imagined, claimed, and realized or relinquished, specifically in relation to faith and global politics. p. 41

Tough Guy Mountain is an ongoing project focusing on the glories, trials, and absurdities of late capitalism. As an artist collective, TGM creates "total works of art," presentations of capitalist aesthetic and consumer culture. This includes narrative performances where TGM plays a fantastical corporation that treats Art as another client. p. 40

Nguyen Trinh Thi is a Hanoi-based moving image artist whose work engages with memory and history. Her works transcend the boundaries between cinema, documentary, and performance. She has exhibited her work internationally, including: Jeu de Paume, Paris; the Lyon Biennale; Asian Art Biennale Taiwan; Fukuoka Asian Art Triennale; and Singapore Biennale. p. 65

Interested in the flexibility and adaptability of digital artworks as a medium, Toronto-based artist

Tommy Truong's works present the rise of reproducible imagery in today's practices, and their stark contrast to the representation of images in earlier eras. Working with integrated media, Truong also explores how interactivity enhances digital media experiences. p. 32

Bonnie Tung is a motion graphics designer and media/installation artist. She strives to create single-channel animations and experiential spaces that immerse the viewer with moving picture and light. She draws inspiration from environments that have the ability to hold a public presence such as gardens, pavilions, and fairs. p. 40

Gautam Valluri is an artist working with film. His work explores the relationship between urban spaces and personal histories. His work has screened at ICA in London, the Yorkshire Museum and at various festivals including Alchemy Film and Moving Image Festival, Alternative Film/Video Festival, and Berlin Experimental Film Festival. p. 62–63

Ana Vaz is an artist and filmmaker whose films and other expanded works speculate upon the relationships between self and other, myth and history, through a cosmology of signs, references, and perspectives. Assemblages of found and shot materials, her films combine ethnography and speculation in exploring the frictions and fictions imprinted upon both cultivated and savage environments and their multiple inhabitants. p. 61

Otty Widasari lives and works in Jakarta as a documentary filmmaker. Widasari also produces video arts, painting, writing, and media research. She published a book *AKUMASSA: Community-Based Mass-Media Watching* (2013). Her

feature documentary *The Dragon Who Walks On the Water* (2012) was screened at DMZ Docs in Paju, South Korea. p. 65

Tobias Williams is a Toronto-based artist and educator. His work explores the contemporary and historical relationship between technology and culture. He has exhibited in group and solo shows both locally and internationally. Recent exhibitions include "Unkempt" at MAW Guru, located in lower Manhattan, and "Super Nova" in Denver. p. 40

b.h. Yael is a Toronto-based filmmaker, video, and installation artist. She is Professor and Chair of Integrated Media at OCAD University, and past Assistant Dean in the Faculty of Art. p. 60

Akram Zaatari is an artist, curator, and co-founder of the Arab Image Foundation through which he developed his study project on photography and his ideas on collecting as an art practice. p. 41

Tinne Zenner (b. 1986, Denmark) is a visual artist and filmmaker based in Copenhagen. She received her MFA from the Royal Danish Academy of Fine Arts in 2016. Working with analog film and 3D animation, her work explores the physical structures in which layers of history, politics, and collective memory are embedded. p. 61

Mike Zryd is a researcher in experimental film and media, especially its institutional ecologies, and the history of its intersections with the academy and the art world. Zryd has programmed for ZKM, Anthology Film Archives, and Art Gallery of Ontario, and teaches at York University. p. 59–60

Distributors and Galleries Index

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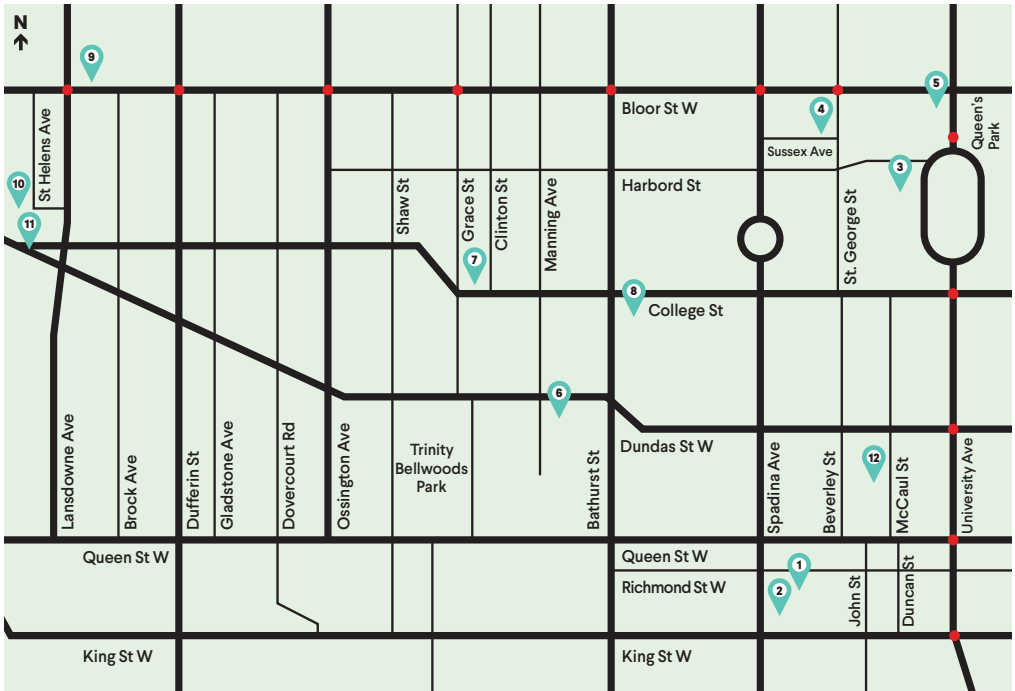
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Map of Venues



● indicates subway station

- 1** 401 Richmond St W
A Space 110
The Commons 405-448
Gallery 44 120
A Space 110
Images Festival 309
Tangled Art Gallery 122
Trinity Square Video 121
Vtape 452
YYZ Artists' Outlet 140

- 2** CineCycle
 129 Spadina Ave
 * down the laneway
 * accessible through back entrance only

- 3** Art Museum
 University of Toronto
 7 Hart House Circle and
 15 King's College Circle

- 4** Innis Town Hall
 University of Toronto
 2 Sussex Ave

- 5** Royal Ontario Museum
 100 Queen's Park

- 6** Offsite
 867 Dundas St W

- 7** Royal Cinema
 608 College St
 * washrooms not accessible

- 8** Nest
 423 College St

- 9** Mercer Union, A Centre for Contemporary Art
 1286 Bloor St W

- 10** Niagara Custom Lab
 182A St Helens Ave

- 11** Xspace Cultural Centre
 2-303 Landsdowne Ave

- 12** OCAD University
 100 McCaul St, Rm 190

- 13** Y+ contemporary
 15-1345 Morningside Ave
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