



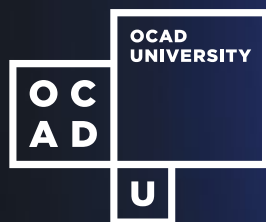
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images since 1988
April 12-20, 2018
imagesfestival.com

Images Festival

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Emily Fitzpatrick
Milada Kovacova
Tyler Prozeniuk
Mariam Zaidi
Cecilia Berkovic



PHOTOS BY SARDAR FARROKHI. PHOTO OF AILY NASH BY GORDON NASH.

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. To read the full policy, please visit imagesfestival.com.

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IMAGES FESTIVAL

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



Funders and Sponsors

1

Staff and Board

2

Tickets and Pass
Packages

4

Presenting and
Community Partners

5

Program Quick View

6

Calendar

8

Welcome Letters

12

Awards

16

Jury

17

Thanks

18

Public Programming
and Education

19

Off Screen

31

On Screen and Live

53

Spotlight Essay

68

Advertisers Index

84

Title Index

87

Artist Index and
Biographical
Appendix

89

Map of Venues

96

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.

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.

Opening Night	\$15/10*
Closing Night	\$15/10*
Live Programs	\$15/10*
On Screen Programs	\$12/6*
Pay What You Can Events	\$5–15 suggested donation

Artist Talks are FREE

To reserve spaces for your class or group, contact: images@imagesfestival.com. Please see p. 21 for more details.

Advance Tickets are available online at imagesfestival.com starting March 15.

Same Day Tickets (if available) will go on sale at the corresponding venues starting one hour before the event. Cash or credit cards accepted.

Pass Packages

Passes are available in person at the box office during the festival, by email at membership@imagesfestival.com, and online at imagesfestival.com. We accept Visa, Mastercard, and American Express.

	Festival Pass	Voucher	A Charitable Donation Tax Receipt (\$100)	Limited-edition Tote Bag	Preferred Box Office Privileges
Festival Supporter \$250	2	4**	😊	2	Tickets reserved until 15 mins before curtain
Individual Membership \$60/40*	1			1	Tickets reserved until 15 mins before curtain

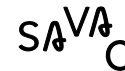
Tax receipts may be issued for a portion of memberships. Please ask for details. Our charitable registration number is #12741 8762 RR0001.

The Images Festival Membership Program is non-voting.

* Students, seniors, underemployed; appropriate ID required.

All ticket and pass prices include HST.

** Vouchers redeemable beginning 13 April at the Box Office. Vouchers not redeemable online. While vouchers can be exchanged for tickets, we can't guarantee availability for any given screening. For this reason, we recommend arriving 30 minutes before the scheduled start time to redeem vouchers. **Vouchers are not valid for Opening and Closing Night.**





SHAKEDOWN, Leilah Weinraub, p. 54



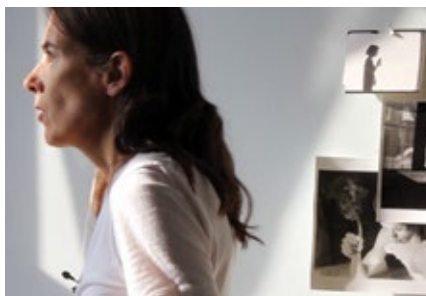
The Rare Event
Ben Rivers and Ben Russell, p. 59



"Mere" Recording?
Documentary, Contemporary Art, and the Orthodoxy of Ecstatic Truth
Erika Balsom, p. 62



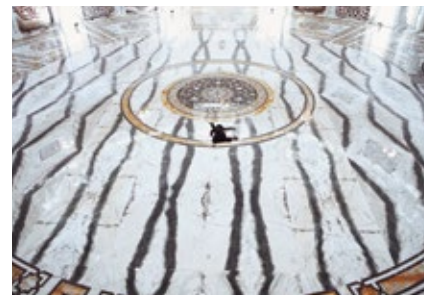
What Weakens the Flesh is the Flesh Itself
James Richards and Steve Reinke, p. 64



Hemlock Forest, Moyra Davey, p. 63



Biologue, Trisha Baga, Gallery TPW, p. 33



Black Friday, Sophia Al-Maria
Mercer Union, p. 42



Bullet Points for a Hard Western
(after Walter De Maria)
Lucy Raven and Deantoni Parks, p. 57



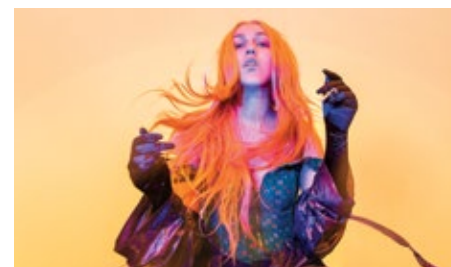
Public Intimacies
Jon Wang, Dani Restack, and Sheilah Restack
Super 8 Hotel, p. 43



Communing with Others, p. 55
Shorts Program



Djamilia
Aminatou Echard, p. 79



Lafawndah, p. 80

PUBLIC PROGRAMMING AND EDUCATION OFF SCREEN ON SCREEN LIVE PARTY

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM
Thu 12 April							
Fri 13 April				ARTIST TALK 3–5 PM Annie MacDonell and Maïder Fortuné Gallery 44 FREE p. 21		OFF SCREEN 4:30–7 PM Steve Reinke Vtape FREE p. 21	ON SCREEN 5–7 PM Shorts: Communing with Others , Innis Town Hall \$12/6 p. 55
Sat 14 April	OFF SCREEN 12–1 PM Public Intimacies Reception 12–6 PM Exhibition open at the Super 8 Hotel FREE p. 43						
	GALLERY TOUR 12–2 PM Meet at Super 8 Hotel Lobby FREE p. 21	OFF SCREEN 2 PM Oraib Toukan YYZ Artists' Outlet FREE p. 34	ARTIST TALK 3–5 PM Oraib Toukan The Commons FREE p. 21			ON SCREEN 5–7 PM Shorts: Space Without Path or Boundary Innis Town Hall p. 58 \$12/6	
Sun 15 April	OFF SCREEN 12–6 PM Public Intimacies at the Super 8 Hotel FREE p. 43						
				LECTURE 3–4 PM Erika Balsom Innis Town Hall FREE p. 62		ON SCREEN 5–7 PM Mid-length: Hemlock Forest Innis Town Hall \$12/6 p. 63	

	7 PM	8 PM	9 PM	10 PM	11 PM	12 AM	1 AM
	OPENING NIGHT 7–9 PM Feature: SHAKEDOWN Royal Cinema \$15/10 p. 54			10 PM–2 AM Opening Night Party with Myst Milano at Unit 2 p.96 \$10 or free with SHAKEDOWN stub/Festival pass			
	OFF SCREEN 7–11 PM Black Friday opens at Mercer Union FREE p. 42 Biologue continues at Gallery TPW FREE p. 33						
				LIVE 10–11 PM Bullet Points for a Hard Western TMAC \$15/10 p. 57			
	ON SCREEN 7–9 PM Mid-length: Mediums Innis Town Hall \$12/6 p. 56				11 PM–2 AM Cam Lee at TMAC \$10 or free with Bullet Points		
	ON SCREEN 7–9 PM Feature: The Rare Event Innis Town Hall \$12/6 p. 59		ON SCREEN 9:30–11 PM Guest Program: The Informants Innis Town Hall \$12/6 p. 60		11 PM–2 AM BAMBII at Cinecycle \$10 or free with The Informants stub/ Festival pass p.96		
	ON SCREEN 7–9 PM Mid-length: What Weakens the Flesh is the Flesh Itself Innis Town Hall \$12/6 p. 64		LIVE 9:30–11 PM Mid-length: Excavated Narratives Innis Town Hall \$15/10 p. 65				

PUBLIC PROGRAMMING AND EDUCATION OFF SCREEN ON SCREEN LIVE PARTY

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM
Mon 16 April	OFF SCREEN 12–6 PM Public Intimacies at the Super 8 Hotel FREE p. 43						
				ARTIST TALK 3–5 PM Jon Wang, Dani Restack and Sheilah Restack The Commons FREE p. 21			
Tue 17 April				ARTIST TALK 3–5 PM Onyeka Igwe and Aliya Pabani The Commons FREE p. 21			
Wed 18 April		PUBLIC PROGRAMMING AND EDUCATION 1–4 PM Images Research Forum The Commons FREE p. 20					OFF SCREEN 6–9 PM
Thu 19 April							
Fri 20 April							ON SCREEN 6–8 PM

7 PM	8 PM	9 PM	10 PM	11 PM	12 AM	1 AM
ON SCREEN 7–9 PM Mid-Length: Watching the Detectives Innis Town Hall \$12/6 p. 66		ON SCREEN 9–11 PM Canadian Artist Spotlight: Steve Reinke Innis Town Hall \$12/6 p. 67				
ON SCREEN 7–9 PM International Student Showcase: Liminal States Innis Town Hall \$12/6 p. 72		ON SCREEN 9–11 PM Feature: Streetscapes [Dialogue] Innis Town Hall \$12/6 p. 74				
Bárbara Wagner & Benjamin de Burca opens at AGYU FREE p. 20						
ON SCREEN 7–9 PM Feature: Spell Reel Innis Town Hall \$12/6 p. 75		ON SCREEN 9–11 PM Local Program: Redacting Bodies Innis Town Hall \$12/6 p. 76		11 PM–2 AM Festival Lounge Cinecycle FREE p. 96		
Shorts: In Search of a Likeness Innis Town Hall \$12/6 p. 78	CLOSING NIGHT 8:30–11 PM Feature: Djamilia Innis Town Hall \$15/10 p. 79 Please note: Awards Ceremony will precede screening p. 16			LIVE 11:30 PM–12:30 AM Lafawndah The Garrison \$15/10 or free with Djamilia stub/Festival pass p. 80	12:30–2 AM Closing Night Party with Chippy Nonstop at The Garrison	



The arts and culture have a powerful capacity to bring together people and communities, to reconcile and to bridge distances.

When we put the arts at the heart of our communities, the aspirations of young people, and our daily lives, we invite new perspectives, raise issues that matter, initiate conversations and re-imagine together a shared future. That's why the Canada Council for the Arts has committed to increasing its support for the arts by encouraging ever more diverse audiences to engage with the arts and by expanding the reach of Canadian art locally, nationally and internationally.

The Canada Council for the Arts is proud to support Images Festival in the vital work it is doing to shape a new future through the arts.

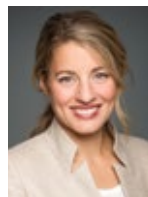
—

L'art et la culture ont cette formidable capacité de rapprocher, de réconcilier et d'abolir les distances entre les personnes et les peuples.

Placer les arts et la culture au cœur de nos communautés, des aspirations de la jeunesse, de nos vies, c'est permettre à la création de très haut calibre d'éclairer, de soulever des questions et d'établir des dialogues, et d'imaginer l'avenir, notre avenir. C'est pourquoi le Conseil des arts du Canada a pris l'engagement d'augmenter son soutien aux arts en suscitant la participation accrue envers les arts d'un public toujours plus diversifié et en favorisant le rayonnement des arts d'ici aux échelles locale, nationale et internationale.

Le Conseil des arts du Canada est fier de soutenir Images Festival. Pour nous, cet appui est fondamental parce qu'il vous donne une occasion de participer à façonner un nouvel avenir.

Simon Brault, O.C., O.Q.
DIRECTOR AND CEO, CANADA COUNCIL FOR THE ARTS
LE DIRECTEUR ET CHEF DE LA DIRECTION,
CONSEIL DES ARTS DU CANADA



Welcome to the 2018 Images Festival!

The media arts offer bold and exciting ways to tell our stories, and provide new perspectives on our ever-changing world. The Images Festival gives emerging and established artists from Canada and beyond a chance to share their vision, inspiration, and talent.

Our government is proud to support events like this that provide Canadian audiences with high-quality artistic experiences, while fostering dialogue within and across communities.

As Minister of Canadian Heritage, I would like to thank all the dedicated organizers, artists, and volunteers who made this event possible.

—

Bienvenue à l'Images Festival de 2018!

Les arts médiatiques nous permettent de raconter nos histoires avec audace et passion, en plus de nous présenter de nouvelles perspectives sur notre monde en constante évolution. L'Images Festival donne la chance aux artistes établis et émergents, d'ici et d'ailleurs, de faire connaître leur vision, leur inspiration et leur talent.

Notre gouvernement est fier d'appuyer des rencontres comme celle-ci, qui font vivre au public canadien des expériences artistiques de grande qualité, tout en favorisant le dialogue au sein de nos communautés et entre elles.

À titre de ministre du Patrimoine canadien, je remercie tous les dévoués organisateurs, artistes et bénévoles qui assurent la présentation de cette rencontre.

THE HONOURABLE / L'HONORABLE
Mélanie Joly
MINISTER OF CANADIAN HERITAGE
MINISTRE DU PATRIMOINE CANADIEN



The Ontario Arts Council is delighted to support the Images Festival, now in its 31st edition.

For more than 30 years, the Images Festival has connected audiences and artists in new media arts experiences. The Festival continues its legacy of showcasing diverse and engaging cinematic, performance, and interactive works that are both thought-provoking and entertaining.

On behalf of the OAC board and staff, I wish you a warm welcome to the Images Festival.

—

Le Conseil des Arts de l'Ontario est heureux d'appuyer le festival Images, qui présente cette année sa 31^e édition.

Depuis plus de 30 ans, le festival Images a permis aux artistes et au public de vivre de nouvelles expériences en arts médiatiques. Le Festival poursuit sa mission de mettre en valeur des créations cinématographiques, des performances, et des œuvres interactifs qui sont à la fois stimulantes et divertissantes.

Au nom du conseil d'administration et du personnel du CAO, je vous souhaite la bienvenue au festival Images cette année.

La Présidente du Conseil des arts de l'Ontario

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



Welcome to the 31st annual Images Festival. Toronto Arts Council is proud to support this groundbreaking, interdisciplinary festival.

The City of Toronto, through Toronto Arts Council, invests public funds in the arts to bring the highest quality artistic programming to millions of Toronto residents and visitors. We recognize the work that Images Festival does to nurture local and Canadian independent media artists, and applaud it for providing a forum for exceptional narratives and exploratory forms of creation through the screenings, exhibitions, and performances that it showcases.

Congratulations to the staff and volunteers at Images Festival. Enjoy the shows!

—

Je vous souhaite la bienvenue au 31^{ème} édition du festival Images. Le Conseil des Arts de Toronto est fier d'appuyer ce festival innovateur et interdisciplinaire.

La Ville de Toronto, par le biais du Conseil des Arts, investit dans les arts afin d'assurer que la programmation artistique du plus haut calibre puisse être accédée par de millions de résidents et de visiteurs à chaque année. Nous reconnaissons le travail que fait le festival Images pour épanouir les œuvres d'artistes indépendants Torontois et Canadiens et nous l'applaudissons pour la création d'une plateforme à travers laquelle une myriade d'histoires exceptionnelles et nouvelles formes de création peuvent être explorées.

Félicitations à l'équipe et aux bénévoles, et bon festival!

Claire Hopkinson, M.S.M.
DIRECTOR AND CEO, TORONTO ARTS COUNCIL
DIRECTRICE GÉNÉRALE,
CONSEIL DES ARTS DE TORONTO



Welcome to the 31st Images Festival, one of the most enduring and respected platforms in the world for the exhibition of moving images.

This spring, we welcome you to experience the most current, unconventional, surprising, and inventive moving images through 13 gallery exhibitions, 78 new on-screen works, and five astounding live performances happening throughout the GTA. Providing artists with a supportive and professional forum in which to present their work is a priority for the festival. This year our free public programing, which includes the Images Festival Hub, Research Forum, and Artist Talks, strives to take us on a journey through the evolution of cinema and the future of moving image culture, expanding how audiences interact with the festival, the artists, and their works.

We are thrilled to welcome our new Head of Programming, Aily Nash, who brings a wealth of knowledge about the most highly anticipated artists and concerns in the international media art sector. Images continues to focus on presenting an inclusive, ethical, progressive, and diverse festival. Aiming to nurture a Canadian-driven conversation about the direction of independent moving image culture within an international context. As such, our 2018 program unapologetically brings bold new perspectives that further challenge, uproot, and complicate the dialogue around experimental media art practices. I encourage you to take the time to explore something new and to participate in conversations that expand your viewpoint.

Deepest thanks to the small group of dedicated staff at Images, to our public funders, sponsors, presenting partners, co-presenters, patrons, volunteers, and board. To the artists and the passionate community, thank you—we would not exist without you!

Heather Keung, Executive Director
executivedirector@imagesfestival.com



I joined Images Festival because this is an organization that centres the peripheral—the voices that aren't heard, the images that haven't been seen, and the approaches that have never been tried. This breeds a culture of experimentation, of strange, new objects that we don't yet understand—and inspires further creation. The periphery is also a liminal zone in between established spaces, which allows for flexibility, movement, and a fecundity of possibility. Here protocol is unfixed and conventions are challenged.

Images positions itself at the intersection of the visual arts and film, two worlds that have so much in common but often remain socially, discursively, and economically separate. This festival is the occasion for these different approaches, traditions, and conversations to come together, to inform and inspire each other—to create more overlaps, connections, and affinity.

It has been important to me to insist that this celebration of the periphery go beyond aesthetics, beyond form, to the political—to expect that a diversity of voices inhabit this hinterland of moving image culture. What many of the works and artists in this program have in common is the skill to take care, to listen, to watch, and to learn from others—this is the most urgent practice today, and the most radical.

We bookend the festival with our opening and closing night films, both born from the filmmakers' decades-long investments in distinct communities. They share the experiences and desires of women worlds apart—from an African-American lesbian strip club scene in Los Angeles in Leilah Weinraub's *SHAKEDOWN*, to various generations of women and girls in Kyrgyzstan in Aminatou Echard's *Djamilia*. You'll see in the following pages that similarly, many films and installations in the festival were created through a practice of daily tenacity and resistance.

Thirty-one years in, Images is still centring the peripheral—those in flux and those who challenge the dominant. Of course this means something entirely different in 2018 than it did in 1988, and this evolution is a sign of political change, which we're sure these radical artists' voices have had a hand in, just as we are sure that the works we present this year speak to a future that is still unknown to us.

Aily Nash, Head of Programming
aily@imagesfestival.com

Join us for our annual **Images Festival Awards Ceremony** where our hard-working jury reveals their selections of this year's winners!

Fri 20 April,
8:30 PM
Innis Town Hall

TD Bank Group Award

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

More with Less Award

Sponsored by CFMDC, CARFAC Ontario, Charles Street Video, Dames Making Games, Gamma Space, ImagineNATIVE, LIFT, SAW Video, Toronto Reel Asian International 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.

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.



Erika Balsom is senior lecturer in Film Studies at King's College London and the author of *After Uniqueness: A History of Film and Video in Circulation*. She has contributed to publications including *Grey Room*, *e-flux*, and *Artforum* and is the winner of the 2018 Kovács Essay Award for "Instant Failure: Polaroid's Polavision, 1977–80."



Christina Battle is a media artist, curator, organizer, and educator, and has been an active member of a number of communities including Toronto, San Francisco, and Denver. She is currently based in London, Ontario. Her work considers the parameters of disaster—looking to it as action, as more than mere event and instead as a framework operating within larger systems of power.



Charlotte Selb was Director of Programming of the Montreal International Documentary Festival (RIDM) from 2010 to 2015. She is now an international programmer for Hot Docs, and works as a freelance film critic and curator. She sits on the advisory council of the Leonard & Bina Ellen Gallery and the nomination committee of the IDA Awards.

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A HUGE THANKS TO OUR INDISPENSABLE LOCAL AND NATIONAL COLLEAGUES

Margie Zeidler (401 Richmond); **Daniel McIntyre** (the8fest); **Emelie Chhangur** (Art Gallery of York University AGYU); **Brian Hunter** (Border Crossings); **Kate Monro** (C Magazine); **Nicholas Brown** (Canadian Art); **Martin Heath** (CineCycle); **Jennifer Scott** (Cinemascope); **David Burkes** (David Burkes CA); **Sylvia Nowak & Katy McCormick** (DocNow Festival); **Shannon Cochrane** (FADO); **Leila Timmins & Noa Bernstein** (Gallery 44); **Eyan Logan** (Innis Town Hall); **Charlotte Selb** (Hot Docs); **Andrew Murphy & Winnie Luk** (Inside Out); **Ben Donoghue & Adriana Rosselli** (MANO); **Julia Paoli & York Lethbridge** (Mercer Union); **Matthew Hyland** (Oakville Galleries); **Kelly Neall** (OIAF); **Dr. Blake Fitzpatrick** (School of Image Arts, Ryerson University); **Heather Kelly** (The Royal Conservatory); **Simon Vidoczky** (The Royal Cinema); **Allan Lochhead** (Slate Art Guide); **Pablo de Ocampo** (Western Front); **Scott Miller Berry** (Workman Arts); **Emily Gove** (Xpace Cultural Centre); **Tiffany Schofield & Dorica Manuel** (Y+Gallery); **Young Associates**; **Ana Barajas** (YYZ Artists' Outlet).

AND THANKS TO THE FOLLOWING INTERNATIONAL ORGANIZATIONS

James Latimer (Berlinale); **Dennis Lim** (Film Society of Lincoln Center); **Julian Ross & Maaike Gouwenberg** (International Film Festival Rotterdam); **Christopher Y Lew** (Whitney Museum); **Susanna Callegari** (Greene Naftali Gallery); **Sybel Vazquez** (The Third Line); **Nick Irvin** (Galerie Buchholz); **Ekrem Serdar** (Squeaky Wheel); **Yuki Aditya, Hafiz Rancajale** (ARKIPEL); **Victoria Brooks** (EMPAC); **Shai Heredia** (Experimenta India); **Benjamin Cook & Matt Carter** (LUX); **Rebecca Cleman** (Electronic Arts Intermix); **Garbiñe Ortega** (Punto de Vista); **Oona Mosna** (Media City Film Festival).

AND THE FOLLOWING INDIVIDUALS

Jon Davies, Michael Connor, Sunny Kim, Alex Nagy, and all of our 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.



Public Programming and Education
generously supported by TD Bank Group.



Canadian Artist Spotlight 2017: Deirdre Logue, photo by Sardar Farrokhi

Schedule of Exhibition Openings

THU 15 MARCH, 7–9 PM

Gallery TPW

Biologie p. 33

FRI 23 MARCH, 6–8 PM

Gallery 44

Communicating Vessels
p. 35

WED 4 APRIL, 7–11 PM

8eleven Gallery

PLANT/PIXEL p. 36

FRI 6 APRIL, 6–8 PM

Trinity Square Video

Corrections p. 37

FRI APRIL 6, 7–10 PM

Xpace Cultural Centre

Expedition: Elsewhere
p. 38

SAT 7 APRIL, 7–10 PM

Y+ contemporary

to prepare for a longing, an itch p. 39

A free bus will be available at the Art Gallery of Ontario at 7 PM. Please arrive 15 minutes early to ensure seating.

SUN 8 APRIL, 2:30–5 PM

Oakville Galleries

Sara Cwynar p. 40
ARTbus pick-up and drop-off at Ryerson Image Centre.
\$10 donation includes transportation to all galleries and afternoon

refreshments.

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oakvillegalleries.com

THU 12 APRIL, 7–11 PM

Mercer Union, a centre for contemporary art

Black Friday p. 42

FRI 13 APRIL, 4:30–7 PM

Vtape

Steve Reinke: Rib Gets in the Way p. 41

SAT 14 APRIL, 12–6 PM

Super 8 Hotel

Public Intimacies p. 43

SAT 14 APRIL, 2–3 PM

YYZ Artists' Outlet

When Things Occur p. 34

WED 18 APRIL, 6–9 PM

Art Gallery of York University (AGYU)

Bárbara Wagner & Benjamin de Burca p. 44

Festival Hub and the Mediatheque

This year our festival hub and Mediatheque will be at the newly renovated The Commons on the 4th floor of 401 Richmond. We'll be open every day during the festival from 12–5 PM, except Sun 15 April and Fri 20 April.

Missed a program or simply want to revisit one of our screenings? On Screen content will be publicly available at the Mediatheque.

Images Research Forum

The **Images Research Forum** returns again. This educational initiative takes place during the festival.

Understanding the need to support the creation and dissemination of critical thinking and dialogue, Images Festival is inviting undergraduate and graduate students to explore contemporary moving image culture within the context of the festival and with mentorship from leading international curators, artists, and researchers in the field.

Canadian Art School Hop

For the tenth year, Images Festival is pleased to partner with 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 and Education

SAT 7 APRIL, 2–5 PM

Workshop:

Soft Turns

and Serena Lee

8eleven Gallery

Soft Turns and artist Serena Lee will lead a tactile, discursive workshop on digital materialism. They consider the “critical zone” at the scale of bodies—straddling metaphor and literal embodiment—drawing from material processes of recycling and circulations of internal energy in tai chi.

FRI 13 APRIL, 3–5 PM

Artist Talk:

Annie MacDonell and Maïder Fortuné

Gallery 44

A conversation between the artists about their exhibition *Communicating Vessels*.

FRI 13 APRIL, 6–7 PM

Artist Talk:

Steve Reinke

Vtape

A talk by our Canadian Artist Spotlight: Steve Reinke, preceded by the exhibition reception and screening of his work *Rib Gets in the Way* (2014).

SAT 14 APRIL, 12–2 PM

Walking tour of Super 8

Hotel and 401 Richmond

Meet at the Super 8 Hotel lobby.

Join writer and curator

Daniella Sanader

on a public walking tour starting at the *Public Intimacies* exhibition at the Super 8 Hotel (p. 43) continuing to 401 Richmond, including YYZ Artists' Outlet (p. 34), Trinity Square Video (p. 37), Gallery 44 (p. 35) and Vtape (p. 41).

SAT 14 APRIL, 3–5 PM

Artist Talk:

Oraib Toukan

The Commons

A conversation with Oraib Toukan, our featured artist at YYZ Artists' Outlet, about her video *When Things Occur*. p. 21

SUN 15 APRIL, 3–4 PM

Lecture:

Erika Balsom

Innis Town Hall

A lecture by writer and scholar Erika Balsom entitled: “*Mere*” *Recording? Documentary, Contemporary Art, and the Orthodoxy of Ecstatic Truth*. p. 62

MON 16 APRIL, 3–5 PM

Panel Discussion:

Public Intimacies

The Commons

A conversation between **Jon Wang, Dani Restack, and Sheila Restack**, our featured artists at the Super 8 Hotel moderated by Richard Fung. p. 43

TUE 17 APRIL, 3–5 PM

Artist Talk:

Onyeka Igwe and Aliya Pabani

The Commons

A talk by artists Onyeka Igwe and Aliya Pabani as they expand on their project *Corrections* on view at Trinity Square Video. p. 37

WED 18 APRIL, 1–4 PM

Images Research Forum

The Commons. p. 20

FRI 20 APRIL, 8:30 PM

Awards Ceremony

Innis Town Hall

Join us on Closing Night for our annual Images Festival Awards Ceremony, where our hard-working jury reveals their selections of this year's winners! p. 17



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FESTIVAL

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Image: Esther Shalev-Gerz, *The Portraits of Stories, Aubervilliers*, 1998, video still.

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8 April – 3 June 2018
Oakville Galleries in Gairloch Gardens

SARA Cwynar

8 April – 3 June 2018
Oakville Galleries at Centennial Square

www.oakvillegalleries.com

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Oakville galleries

Sara Cwynar, *Tracy (Chanel)* (detail), 2017. Courtesy of the artist, Cooper Cole, Toronto, and Foxxy Production, New York.



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Havarie

GERMANY, 2016
93 MIN

**Goethe-Institut
Toronto**
Goethe Media Space
100 University Ave
North Tower, 2nd Fl
Tue 1–6 PM
Wed–Thu 3–7:30 PM
Sat 9:30 AM–1:30 PM

Co-presented by
Goethe-Institut
Toronto, Hot Docs,
and ScotiaBank
CONTACT
Photography Festival.

Philip Scheffner

Havarie traces a complex network of political, geographic, and affective relations orbiting around a visible centre: a three-minute YouTube video of a tiny boat jammed full of refugees attempting passage to Europe. Stretched to feature length, each of its frames displayed as a discrete object, the visual material accumulates a density of meaning as the audio track becomes populated with a cast of voices, including passengers on both crafts—the refugee boat, and the luxury cruise ship from which the video was shot. An Algerian woman living in France speaks about her decade-long immigration and her imminent deportation; a Ukrainian cargo ship captain reflects on his separation from his family and the political tensions among the transnational crew; while other migrants speak about their desire for Europe, the things they are fleeing, and their repeated attempts at passage. (The extreme, near-geologic temporality of the image registers visual events as tectonic shifts, while what is visible becomes increasingly entangled in an ever-more expansive and open web of relations.) *Havarie* is both a document of Afro-European migration and a formal experiment in documentary aesthetics.



Biologue

Trisha Baga

With *Biologue*, American artist Trisha Baga extends her recent work into a new two-part video installation. Throughout the work, cells subdivide via mitosis, languages collapse into phonemes and misheard sounds, objects dissolve into detritus, and digital images shatter into pixels and artifacts. While preoccupied with these processes of fragmentation, Baga is equally invested in reassembling and recombining their elements into new narratives.

Biologue collages video footage of the artist's family road trip through the Philippines, audio from Hollywood soundtracks, and objects both readymade and hand-crafted. A circuitous journey that reflects how culture and its signs travel and shift, Baga's work alludes to Philippine history and the layers of colonialism the country has endured, and considers the resulting cultural and aesthetic osmosis through repeated translations and mistranslations.

Baga collapses disparate spaces and languages, creating an immersive 3D-video environment that playfully explores the promise of "immersion" across both physical and virtual spaces. *Biologue* invites viewers to become subsumed in its flows, and to make meaning from simultaneous but diverging sensory and perceptual experiences.

USA, 2018

Gallery TPW
170 St Helens Ave
Tue–Sat 12–5 PM

Reception
Thu 15 Mar, 7–9 PM

Co-curated and
co-presented with
Gallery TPW.



When Things Occur

PALESTINE/UK, 2017
28 MIN

YYZ Artists' Outlet
401 Richmond St W
Suite 140
Tue–Sat 11 AM–5 PM

Reception
Sat 14 Apr, 2–3 PM

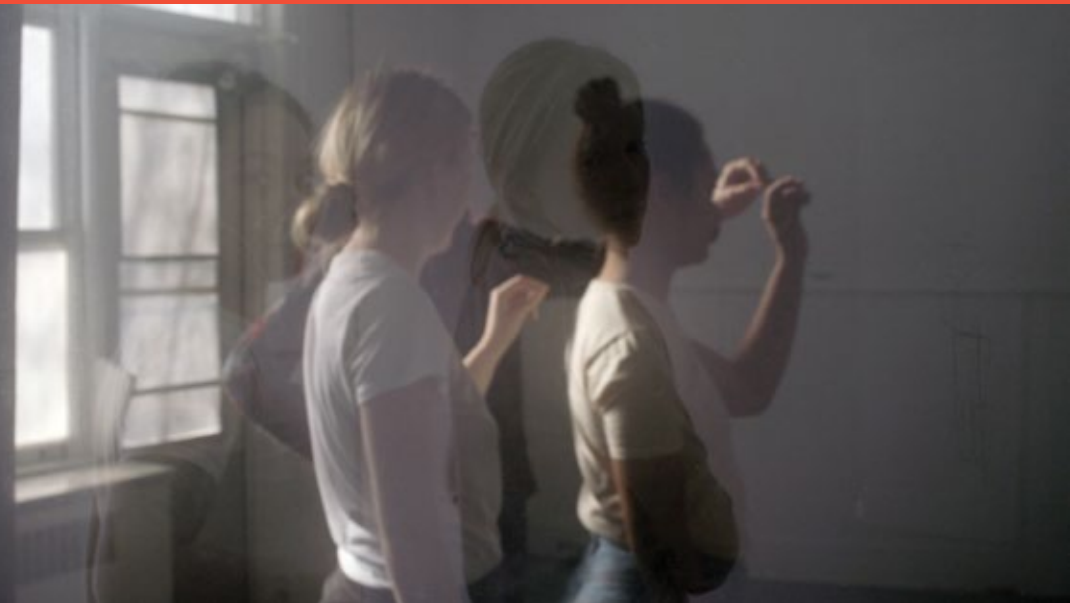
Co-curated and
co-presented by
YYZ Artists' Outlet.

Oraib Toukan

When Things Occur is based on Skype conversations with Gaza-based photographers, fixers, and drivers who were behind specific images that were transmitted from screen to screen in the summer of 2014. The film probes the face of mourning and grief—its digital embodiment, transmission, and representation. It asks how the gaze is channelled within the digital realm, and how empathy travels digitally. Equally, how the documentary signifier—and its abstraction—operates when viewing suffering. What exactly is viewing suffering “at a distance”? How many metres or kilometres is that? What is the behaviour and political economy of war imagery? Who is the “local” in the representation of war? What is the daily routine of those who represent war?

—Oraib Toukan

Oraib Toukan will give an artist talk on Sat 14 April. p. 21



Communicating Vessels

Annie MacDonell and Maïder Fortuné
Curated by Leila Timmins

Communicating Vessels is a newly commissioned work consisting of writing, video, and sculpture produced in collaboration between Annie MacDonell and Maïder Fortuné. Following the premise that water will always find its level, the term *Communicating Vessels* describes the way liquid moves between conjoined containers: gravity and pressure conspire to keep the surfaces aligned, pulling the shared liquid back and forth until the separate vessels come into balance. Like the relationship between a mother and a child or fluid passed from mouth to mouth, meaning, intention, and understanding constantly flow back and forth between us. It is the fundamental connectedness of all things, how ideas migrate and shapes shift, and the possibility of individuation without individualism. Bringing together fictional narrative, personal anecdote, and private conversation, *Communicating Vessels* explores how we infect and influence each other in ways that are both positive and negative, yet always urgent and necessary.

—Leila Timmins

Annie MacDonell and Maïder Fortuné will be in conversation on Fri 13 April. p.21

CANADA, 2018

Gallery 44
401 Richmond St W
Suite 120
Tue–Sat 11 AM–5 PM

Reception
Fri 23 Mar, 6–8 PM

Co-presented by
Gallery 44 with
additional support
from Partners in Art,
The French Consulate,
Trinity Square
Video, and Artscape
Gibraltar Point.



PLANT/PIXEL

CANADA, 2018

Beleven Gallery
888 Dupont St
Thu–Sun 12–5 PM

Reception
Wed 4 Apr, 7–11 PM

Co-presented by
Beleven Gallery with
additional support
from the School
of Environmental
Sciences Residency
Program at the
University of Guelph.

Soft Turns

Designated as the “Critical Zone” by environmental scientists, the immediate area one metre above and below the surface of the Earth has become the focus of intense study in recent years. Recognition of its astonishing complexity has necessitated cross-disciplinary collaboration between previously isolated natural sciences in the field. In the lab, scientists maintain controlled environments, isolating all variables, shutting out interference. Similar controls are used in tests for managing future greenhouses remotely in outer space.

Substrates, moulds, and plants in outer space are only some of the elements that come together in *PLANT/PIXEL*—an exhibition by Soft Turns, the collaborative effort of artists Sarah Jane Gorlitz and Wojciech Olejnik. Their video-centric installations closely look at the small human gestures and intimacies that make up daily life. Thinking through the “Critical Zone” by centring elements that make it up, they access other contentious sites of human interaction—on Earth, in soil, in space, and in the ever-expanding digital and virtual realms. Taking over the basement space of Beleven, Soft Turns will present an expansive installation where they create encounters between the material and the digital to better understand the world around us.

—Soft Turns

Soft Turns will have a workshop on Sat 7 April. p.21



Corrections

Onyeka Igwe and Aliya Pabani

The Central East Correctional Centre in Lindsay, Ontario administers restrictions on materials that can be sent to detainees. Among the forbidden items are photographs of any correctional institution/facility—a restriction Igwe and Pabani chose to subvert.

Corrections originates from a series of lenticular postcards depicting correctional facilities that Igwe and Pabani sent to the Central East Correctional Centre. Correspondence that violated this policy was returned to the artists, accompanied by a form from the Ontario Ministry of Community Safety and Correctional Services and handwritten notes by the mailroom employee tasked with deciding what constitutes an admissible representation of a correctional facility. The services of a graphologist were employed by the artists to develop psychological profiles of this employee based on their handwriting.

The exhibition includes a multi-channel video installation that charts the correspondence of images and text from the year 2000 to the speculative 2025, reflecting adaptations to the function and purpose of incarceration over space and time while questioning the limits of visual representation.

—Onyeka Igwe and Aliya Pabani

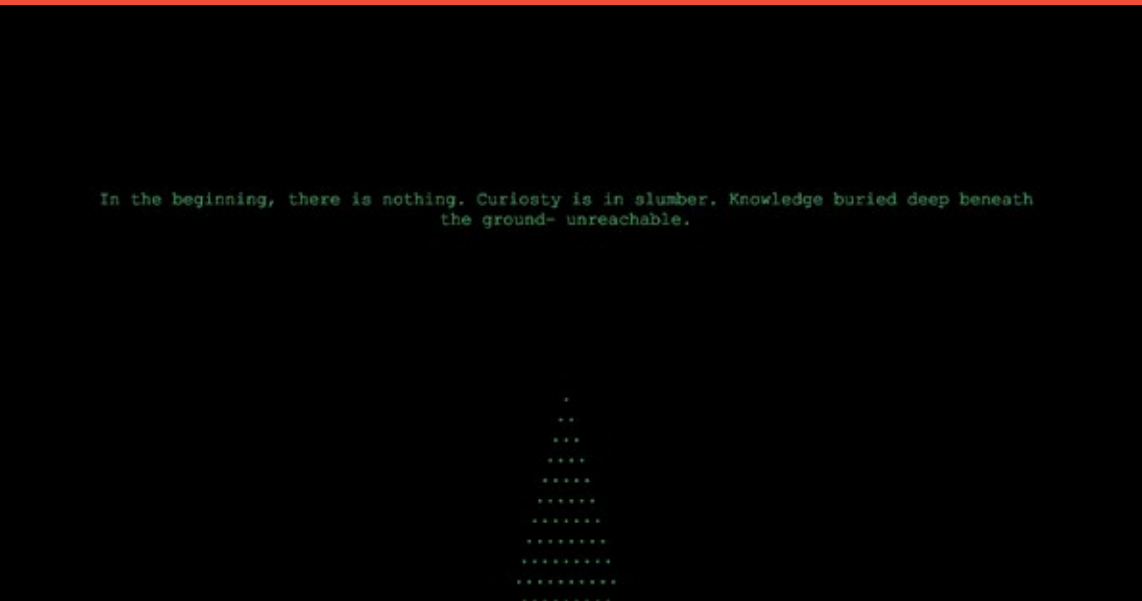
Onyeka Igwe and Aliya Pabani will be in conversation on Tue 17 April. p. 21

CANADA/UK, 2018

Trinity Square Video
401 Richmond St W
Suite 121
Tue–Sat 12–6 PM

Reception
Fri 6 Apr, 6–8 PM

Co-presented by
Trinity Square Video.

Amanda Low, *originofthe.net*, 2017

Expedition: Elsewhere

CANADA, 2018

Xpace Cultural Centre
303 Lansdowne Ave
Unit 2
Tue–Sat 12–6 PM

Reception
Fri 6 Apr, 7–10 PM

Co-presented by
Xpace Cultural Centre.

Sonia Beckwith-Cole, Dylan Glynn, Kai Lumbang, Asunee Kira Reau, and Nicole Ji Soo
Guest curated by Amanda Low and Philip Ocampo

As demonstrated by the fantastical worlds created by studio giants, animation is a powerful exploratory tool that allows viewers, for a brief moment, through their screens, to imagine worlds beyond their own. The ever-changing stylization of characters, objects, and environments continuously presents us with alternate realities. What happens when you take this grandeur and extend it beyond the single-channel screen and into three dimensions? What happens when the viewer becomes the explorer? *Expedition: Elsewhere* moves the viewing experience beyond the act of just gazing: spatial integration allows the animator to transport the body into the realities they create, and to inspire awe and wonder on a more expansive scale.

Expedition: Elsewhere aims to take advantage of animation's ability to push the boundaries of reality with five artworks that reach beyond the perceived limitations of the medium.

—Amanda Low and Philip Ocampo



to prepare for a longing, an itch

Erika DeFreitas

An exhibition about objects and bodies. Of objects of character and marrow, and bodies of her. In multiples. Of fingertips and overgrown cuticles. I suppose. A draft of a draft of how to think about what is there and what is there and not. A language for translating a pause in gesture and what history punctures and movement punctuates.

There is just so much space for these objects that sit and watch before directing. The slipping of peony petals between fingers and open wounds. All lining the mouth as a spectre. A spectre of gesture. A recital. A rewriting of scores inherited from the hands that tended gardens and those that fell limp upon rendering. Intrusions and auras. Perhaps this exhibition is about these objects and bodies.

—Erika DeFreitas

to prepare for a longing, an itch is a solo exhibition of new work by the multi-disciplinary conceptual artist Erika DeFreitas. Comprised of collage, video, and photography, the exhibition explores the artist's interests in collecting and archiving as a means of understanding post-memory, hauntology, and the enduring presence of loss. In conjunction with the exhibition, the artist will be in residence at Y+ contemporary from January through March 2018.

CANADA, 2018

Y+ contemporary
1345 Morningside Ave
Unit 15, Scarborough
Fri–Sat 12–5 PM
or by appointment

Reception
Sat 7 Apr, 7–10 PM
bus details on p. 20

Co-presented by
Y+ contemporary.



Sara Cwynar, *Tracy (Chanel)*, 2017

Sara Cwynar

CANADA, 2016–2018

Oakville Galleries
Centennial Square
120 Navy St, Oakville
Tue–Thu 11 AM–9 PM
Fri 12 PM–5 PM
Sat 10 AM–5 PM
Sun 1 PM–5 PM

Reception

Sun 8 Apr, 2:30–5 PM
bus details on p. 20

Co-presented by
Oakville Galleries.

In her first museum exhibition in Canada, Vancouver-born artist Sara Cwynar presents her acclaimed works *Soft Film* (2016) and *Rose Gold* (2017) alongside the debut of her newest film. Through her canny use of voice-over, fast-moving collage, and footage of the artist herself working in the studio, Cwynar's densely layered films sift through a range of subjects of unmistakable relevance to our current image-saturated moment, including the circulation and value of objects over time, the potent emotional and aspirational charge of material consumption, our relationship to technology and advertising culture, and colour as an object of desire. Cwynar's photographic works, also on view here, expand on these themes, asking critical questions about the power politics at play in the distribution and consumption of images and things.



Rib Gets in the Way

Steve Reinke (with Jessie Mott)

In his 30 years as a maker of moving images, Steve Reinke has never hesitated to show all and tell all. Reinke speaks to the body, to death, and to this certainty about the end that gives shape to our lives.

Rib Gets in the Way is Reinke at his most epic—his irreverence so monumental it almost reads as normal. Reinke presents us with an animated version of Friedrich Nietzsche's *Thus Spoke Zarathustra*, a parable on the death of god. He also illuminates Kanye West's "Blood on the Leaves", which leads with Nina Simone's cover of "Strange Fruit", and combines it with a text that reads like a stream of consciousness from a linguist performing an autopsy. The video is a mixture of appropriated clips—a lecture by Jacques Lacan from YouTube, a George Kuchar video, macro close-up flowers in super slow motion—and his own footage, all accompanied by Reinke's signature voice-over, combined with precisely chosen pop music clips whose lyrics command the viewer to "Come outta your body" and "Go missing."

The exhibition at Vtape will also include a number of Reinke's recent text drawings.

—Lisa Steele

Steve Reinke will give an artist talk on Fri 13 April, p. 21

CANADA/USA, 2014
52 MIN

Vtape

Bachir/Yerex
Presentation Space
401 Richmond St W
Suite 452
Mon–Fri 11 AM–5 PM
Sat 11 AM–5 PM

Reception

Fri 13 Apr, 4:30–7 PM

Co-curated and
co-presented by
Vtape.

Sophia Al-Maria, *Black Friday*, 2016

Black Friday

QATAR/UK, 2016

Mercer Union,
a centre for
contemporary art
1286 Bloor St W
Tue–Sat 11 AM–6 PM

Reception
Thu 12 Apr, 7–11 PM

Co-curated and
co-presented by
Mercer Union,
a centre for
contemporary art,
and presented in
partnership with
Scotiabank CONTACT
Photography Festival.

Sophia Al-Maria

Sophia Al-Maria's exhibition *Black Friday* foregrounds the artist's ongoing investigation into the accelerated development of the Gulf Nations and the sobering signs of a hyper-capitalist future to come.

The large-scale single-channel video installation *Black Friday* (2016) features hypnotic renderings of Qatari shopping malls that are often distorted and refracted, creating a dizzying disorientation of space. Through its vertical projection, booming soundtrack, and ominous voice-over, the work offers a distinctly apocalyptic take on the mall as a consumer sanctuary. Al-Maria's likening of the mall to a sacred temple is linked to her decade-long examination of Gulf culture with its ideological mistrust of Western values and simultaneous embrace of American-style consumerism. In 2007, Al-Maria coined the phrase "Gulf Futurism" to describe the coexistence of these cultural extremes and the dystopic future that they profess.

Black Friday will be paired with *The Future was Desert, Parts 1 & 2* (2016), a two-channel video that pays homage to the desert as a harsh fictional landscape, serving as an impending site for human civilization. By pairing the two works, the exhibition depicts Al-Maria's imagined Gulf future—one that is punctuated by prophetic isolation.

Jon Wang, *From Its Mouth Came a River of High End Residential Appliances*, 2018

Public Intimacies

Jon Wang, Dani Restack, and Sheilah Restack

Public Intimacies is an exhibition of moving image installations taking place in hotel rooms at the Super 8 Hotel in Toronto's Chinatown. Speaking to the boundaries between public and private space, the works challenge our notions of domesticity and contemplate themes of intimacy, expressions of sexuality, desire, and identity.

From Its Mouth Came a River of High End Residential Appliances Jon Wang

HONG KONG/USA, 2018, DIGITAL VIDEO, 22 MIN

At the edge of Hong Kong, high rise buildings stand as gates to the city's frontiers. A series of rectangular voids are designed to allow for the passage of dragons. This contemporary architectural manifestation of "feng shui" prioritizes the flow of energy between the natural and built environments. A buoyant camera takes the audience on a passage through these holes as a disembodied voice meditates on the desire for queer futures.

A Hand in Two Ways (Fisted) Dani Restack and Sheilah Restack

USA/CANADA, 2017, DIGITAL VIDEO, 7 MIN

A two-way portrait composed from a series of intimate and banal excerpts from the artists' lives together, we are sent through a looping meditation of bodily encounters. Guided by a collective intuition, a fluid movement begins through opaque landscapes of flesh, into nocturnal mystery, and erotic expressions.

Super 8 Hotel
222 Spadina Ave
Sat–Mon 12–6 PM

Reception
Sat 14 Apr, 12–1 PM

Co-presented with
Toronto Design
Offsite Festival, Art
Spin, and Toronto Reel
Asian International
Film Festival.

Jon Wang, Dani Restack, and Sheilah Restack will be in conversation with Richard Fung on Mon 16 April, p. 21



Bárbara Wagner & Benjamin de Burca, *You Are Seeing Things* (Still: Dayana Paixão), 2016

Bárbara Wagner & Benjamin de Burca

BRAZIL/GERMANY

Art Gallery of York University (AGYU)
Accolade East Building
4700 Keele St
Mon–Fri 10 AM–4 PM
Wed 10 AM–8 PM
Sun 12–5 PM

Reception
Wed 18 Apr, 6–9 PM

Co-presented by
the AGYU, a Primary
Exhibition of the
Scotiabank CONTACT
Photography Festival.

Curated by Emelie Chhangur

Bárbara Wagner and Benjamin de Burca's work celebrate—and reframe—vernacular cultural forms as they manifest through time: as popular traditions become pop culture. The artists examine how cultural forms of the past adapt in response to changing economic conditions—particularly in emerging economies or post-colonial geographical contexts—and where popular genres persist through cultural mixing and diasporic re-fashioning.

Their practice looks to how performative forms of colonial cultural resistance in Brazil's northeast—such as capoeira—continue today in revised expression, such as in *frevó*, the subject of their film *Set to Go*. For the film's protagonists, self-fashioning becomes a means of economic and social survival. This subtle cultural re-valuing is a key concept behind the film *You Are Seeing Things* that features members of Recife's *brega* scene, a once regional musical genre that has since broken into the global music industry via social media. Straddling the border of documentary and fiction, the artists have developed a subtle system of pointing that reveals rather than classifies. In the slippery spaces between the staged and the actual, the gendered, racialized, and socio-economic contexts of the subjects emerge. And, it is precisely there that the self-generated strategies of visibility and subversion between the fields of pop culture, high art, and tradition are performed anew.

—Emelie Chhangur

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77	70	79
80	89	79
92	133	114
94	86	83
82	80	78
81	75	71

Bruce Lee, Work # 101: Seven Days in February (Monitoring My Heart Rate Hourly During Making Hours for One Week) Old/Sick # 02 - Wednesday* 2014, laser Print on Vinyl Mounted on PVC 50x30in.
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Jamison Chas Banks, serigraph on paper, Kickapoo Indian Oil Bottle, 2018

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FAZ QUE VAI / SET TO GO, 2015, 2K, HD, colour, sound, 12min.
Still (Part I) RYAN, Frevo / Electro 140bpm, Courtesy Fortes D'Almeida & Gabriel, São Paulo.

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IMAGE CREDIT: Angela Snieder, *Storm II*, digital print on Japanese paper, 72 x 108 inches, 2017, courtesy of the artist

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ON SCREEN AND LIVE

53



Steve Reinke and James Richards, *What Weakens the Flesh is the Flesh Itself*, 2017

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Hot Docs.

Leilah Weinraub

USA, 2017, DIGITAL VIDEO, 72 MIN

Propelled by pulsing beats and lyrical visuals, *SHAKEDOWN* is an intimate time capsule of a weekly party founded by and featuring African American women in Los Angeles' underground lesbian strip club scene in the early 2000s. This party was a crucial community-organized space of queer expression where black women's desires, power, and autonomy were centred. Weinraub, a participant and member of this community, began documenting the party's events, backstage banter, and unforgettable performances when she started attending in her early twenties. The film combines Weinraub's footage with archival material and party posters, and includes up-close portrayals of several of the key figures, including creator and emcee Ronnie-Ron, star dancers Egypt and Jazmine, and the mother of the scene, Mahogany. *SHAKEDOWN* shares the unique cultural expressions of this community, which have often been appropriated by mass culture, yet are rarely seen and shown on their own terms.

Followed by Opening Night Party at Unit 2.



Patrick Staff, *Weed Killer*, 2017
Korakrit Arunanondchai, *With History in a Room
Filled With People With Funny Names 4*, 2017

Communing with Others

Art and Theft
Sara Magenheimer

USA, 2017, DIGITAL VIDEO, 7 MIN

Framed within a countdown of the time it takes to rob a house, Magenheimer brings together a scene from Scorsese's *After Hours*, outtakes of a reporter filming outside Trump Tower, and details from a Hieronymus Bosch painting to examine the construction and manipulation of narrative across media.

Classified Digits
Christine Sun Kim and Thomas Mader

GERMANY, 2016, DIGITAL VIDEO, 6 MIN

Through a playful performance, Kim and Mader reflect on nuances in communication expressed in American Sign Language. Details such as shapes and sizes are relayed through "classifiers," and the index finger indicates a single person. This digit is mobilized to explore commonly experienced social situations.

Weed Killer
Patrick Staff

UK/USA, 2017, DIGITAL VIDEO, 17 MIN

Weed Killer orbits around a poignant monologue that draws from Catherine Lord's memoir *The Summer of Her Baldness*, recounting her experience with breast cancer and the effects of chemotherapy. Thermal imaging is used as a visual metaphor for the extent to which bodily experience, and threats to it, are invisible to the naked eye. Staff composes vibrant expressions of illness, aging, and queer identity, climaxing in a performance by artist Jamie Crew.

**With History in a Room Filled With
People With Funny Names 4**
Korakrit Arunanondchai

THAILAND/USA, 2017, DIGITAL VIDEO, 24 MIN

Arunanondchai's video expresses the contemporary global condition through the scaled vantage of the drone spirit Chantri, voiced by the artist's mother. Narrated in a poetic style reminiscent of Chris Marker's *Sans Soleil*, the work surveys political unrest across the world, symptoms of the Anthropocene, and interspecies relations, all the while circling back to the personal with reflections on Arunanondchai's family history and his aging grandmother. The work affectively communicates the invisible relations that bind our shared existence on the planet, and is held together by the rhythm of breath.

54 MIN

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James N. Kientiz Wilkins, *Mediums*, 2017

Mediums

67 MIN

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partnership with
Montreal International
Documentary Festival
and POV.

Mediums

James N. Kientiz Wilkins

USA, 2017, \$16MM ON DIGITAL VIDEO, 38 MIN
Exhausting the logic of the medium shot, *Mediums* depicts a series of subjects participating in the voir dire process as potential jurors in the American legal system. The dialogue is composited and culled from an array of found texts including technical literature from the internet, a jury selection pamphlet, an automotive manual, a union constitution, a fast food franchise contract, a health insurance FAQ, and blog posts. Channelling this content, the characters function as mediums themselves, sharing advice and a sense of civic duty with their fellow citizens.

Preceded by

Sex Without Glasses **Ross McLaren**

CANADA, 1983, 16MM, 12 MIN

A playful examination of the artifice of cinematic space, *Sex Without Glasses* forefronts the background by centering the rear-projection process shot. Figures inhabit various scenes including a busy urban street, the beach, a rainy garden, and the classic driving shot in this intriguing formal experiment.

Dear Phone **Peter Greenaway**

UK, 1977, 16MM, 17 MIN

A series of humorous incidents involving the use and misuse of public telephones—all featuring characters with the initials H.C.—is narrated over a montage of banal depictions of phone booths. Greenaway's classic performs a critique of the arbitrary relationship between text and image.

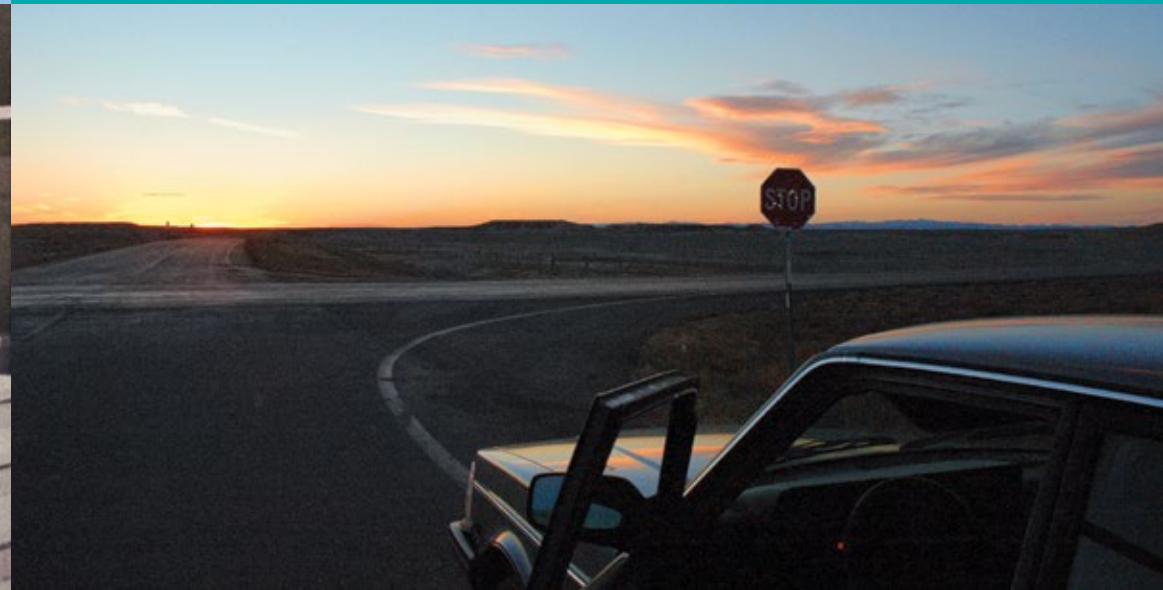


Photo by Lucy Raven

Bullet Points for a Hard Western (after Walter De Maria)

Lucy Raven and Deantoni Parks

USA, 2018, PERFORMANCE, 60 MIN

Artist Lucy Raven and musician Deantoni Parks come together in this live performance and film screening inspired by the artwork and music of Walter De Maria. Originally commissioned by DIA, *Bullet Points for a Hard Western* is an evolving response to the artist's work, in particular his films—including *Hard Core* (1969), which will be screened here in its entirety, and for which De Maria composed the score—and his early percussion work with the proto-Velvet Underground band The Primitives.

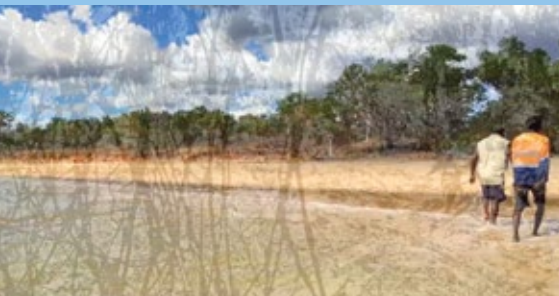
—Lucy Raven

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Karrabing Film Collective, *Wutharr, Saltwater Dreams*, 2016
Hiwa K, *View from Above*, 2017

Space Without Path or Boundary

View from Above Hiwa K

GERMANY/IRAQ, 2017, DIGITAL VIDEO, 12 MIN

In 1991, the Kurdistan region was considered a safe zone by the UN, and many European countries only granted refugee status to those coming from unsafe zones. An anonymous narrator recounts the experience of a refugee who is under interrogation for asylum. Learning to forget where he comes from, he adopts a map of a fictitious place instead.

Anti-Objects, or Space Without Path or Boundary Sky Hopinka

USA, 2017, DIGITAL VIDEO, 13 MIN

Drawing from the theories of architect Kengo Kuma, Hopinka unravels the physical and visual elements of two prominent structures in Portland that embody a complex relationship to the Chinookan people who inhabit the same land. Entangled histories of resistance emerge through the audio tapes of the last speakers of Chinuk Wawa, as these monuments are explored beyond their perceived physicality.

63 MIN

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Festival, Cinema
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Sangre Seca Colectivo los Ingrávidos

MEXICO, 2017, 16MM ON DIGITAL VIDEO, 9 MIN

Various historical moments of political activism in Mexico are layered together and corroded on the emulsion of expired film. Footage from the International Women's Day in 2017 is coupled with the recording of a powerful speech that speaks to the gruesome aftermath of the 2006 civil unrest in San Salvador Atenco.

Wutharr, Saltwater Dreams Karrabing Film Collective

AUSTRALIA, 2016, DIGITAL VIDEO, 29 MIN

The breakdown of a boat motor propels the retelling of an Indigenous ancestral story of sweat, land, and spirits through a series of surreal re-enactments by extended family members. The story unfolds across overlapping points of view that intertwine the pressures from the settler colonial state, the Christian faith, indigenous ancestry, and their day-to-day realities.



The Rare Event

Ben Rivers and Ben Russell

UK/SWITZERLAND, 2018, 16MM ON DIGITAL VIDEO, 48 MIN

The Rare Event revolves around a forum involving a cast of notable thinkers, writers, artists, and critics gathered to imagine the possibilities of *Résistance*, the unrealized sequel to Jean-François Lyotard's 1983 exhibition titled *Les Immatériaux*. Tasked with documenting the three-day "forum of ideas," collaborators Ben Rivers and Ben Russell intervene in the philosophical discussion by gesturing toward the promises of Lyotard's conceptual project concerned with the obverse side of communication: noise, distortion, and magic. Through the use of a haptic surround sound mix that is often deferred and delayed in time, the circling presence of a "Green Man," and the dense digital environments of artist Peter Burr, a parallel event begins to appear, one that wanders in and out of the discursive space and toward other dimensions of sensibility and experience.

Preceded by

Invocation of My Demon Brother Kenneth Anger

UK, 1969, 16MM, 11 MIN

Almost 50 years since the conception of the film as "an attack on the sensorium," *Invocation of My Demon Brother* still retains the possibility of "resistance" through satanic manifestation and magic.

59 MIN

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Kent Monkman, *Dance to Miss Chief*, 2010Shelley Niro, *Overweight with Crooked Teeth*, 1997

The Informants

Guest curated program by Adam Khalil, Zack Khalil, and Jackson Polys

Demands for indigeneity have long been entwined with efforts to erase and replace the Indigenous. Channelled through practices of salvage ethnography and “playing Indian,” subliminal attractions evince yearnings for a spectral indigeneity that is removed from actual Indigenous people. The relegation of Indigenous identities to the past denies the presence of bodies currently living on colonized land.

Indigenous artists who participate in the art world of settler-colonial states are expected to provide knowledge in a relationship similar to that between informant and anthropologist. In our current period of existential and environmental catastrophe, desires for Indigenous epistemologies increase and enterprising settlers labour to extract this understanding as a natural resource. From an Indigenous perspective, this has palpable consequences, from romanticization and commodification to appropriation and cultural erasure.

Within the entangled emergence of multiculturalism, neoliberalism, decolonialism, and self-reflexive anthropology, cultural apprehensions—which arise from fears of offense—imbricate and fuel stronger calls for Indigenous information and informants. Many non-Indigenous people find ways to frame themselves as Indigenous, just as Indigenous people perform indigeneity themselves. If these tendencies are so deeply entrenched in this nation’s self-image, can they be studied, manipulated, or employed by Indigenous people to catalyze an expansion of Indigenous agency, amplifying the power of the informant? Can desires that push Indigenous people to an ideal and irretrievable past instead be channelled to promote the imagining of Indigenous futures?

Through video and performance, *The Informants* will examine the desire for indigeneity in the myths, dreams, and political foundations of the so-called Americas.

78 MIN

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and Critical Distance
Centre for Curators.

Sioux Ghost Dance
W.K.L. Dickson and Thomas
Edison

USA, 1894, DIGITAL VIDEO, 1 MIN

Welcome to the Third World
Guillermo Gómez-Peña

MEXICO, 2004, DIGITAL VIDEO, 2 MIN

Do Indians Shave?
Chris Spotted Eagle

HUOMA, 1972, DIGITAL VIDEO, 10 MIN

Alphabet City Serenade
Diane Burns

QJIBWAY, 1992, DIGITAL VIDEO, 2 MIN

Bizarre Thanksgiving
Performance Ritual
Guillermo Gómez-Peña
and Gustavo Vázquez

MEXICO, 2013, DIGITAL VIDEO, 2 MIN

Auntie Beachress—
Are You Looking at Me?
Tonia Jo Hall

LAKOTA, 2015, DIGITAL VIDEO, 15 SEC

Overweight with Crooked
Teeth

Shelley Niro

MOHAWK, 1997, DIGITAL VIDEO, 5 MIN

Instant Identity Ritual
Guillermo Gómez-Peña and
Gustavo Vázquez

MEXICO, 2007, DIGITAL VIDEO, 2 MIN

Wawa
Sky Hopinka

HO-CHUNK AND LUISEÑO, 2014,
DIGITAL VIDEO, 6 MIN

Auntie Beachress—Lakota
Language Challenge
Tonia Jo Hall

LAKOTA, 2015, DIGITAL VIDEO, 15 SEC

Auntie Beachress—Only
Boring People Get Bored
Tonia Jo Hall

LAKOTA, 2015, DIGITAL VIDEO, 14 SEC

Dance to Miss Chief
Kent Monkman

CREE, 2010, DIGITAL VIDEO, 5 MIN

Native Fantasy:
Germany's
Indian Heroes
Axel Gerdau, Erik Olsen
and John Woo

USA, 2014, DIGITAL VIDEO, 13 MIN

The Violence of a
Civilization Without Secrets
Adam Khalil, Zack Khalil
and Jackson Polys

QJIBWAY AND TLINGIT, 2017,
DIGITAL VIDEO, 10 MIN

Border Interrogation
Guillermo Gomez-Peña

MEXICO, 2004, DIGITAL VIDEO, 2 MIN

$(x) x + [(x) x \{x\} x x] \{x\} +$
Kite

OGLALA LAKOTA, 2016, PERFORMANCE,
15 MIN

The piece takes the body into an environmental simulation of the Oglala Lakota cosmologyscape through four Lakota beings who have shaped space and time. It includes 12 sculptures, animation, sound, video, carbon fibre, costume, and movement. Developed from an obsessive structure, derived from source books that attempt to qualify Oglala religion into a simplified chart, this piece seeks a relationship within the entanglement between the body, lies, fiction, oral history, mythology, ethnography, and Lakota religion. Music produced by Kite, Aerial.

Kevin Jerome Everson, *Tonsler Park*, 2017

“Mere” Recording?

Documentary, Contemporary Art, and the Orthodoxy of Ecstatic Truth

Erika Balsom

At least since Okwui Enwezor’s Documenta 11 in 2002, documentary practices have been a prominent feature of contemporary art. But what idea of documentary has emerged from this context? This talk will propose that the denigration of surface appearances—a phobia of the descriptive capacities of “mere” recording—is a key characteristic of the documentary turn in contemporary art. This line of argumentation proposes that the best access to reality occurs through artifice, and casts observational documentary as a bad object that naively indulges in illusory transparency and uncreative copying. The talk will also situate these arguments within a longer history of attacks on the mechanical reproduction of phenomenal reality in the intersecting histories of art and film, and, through a discussion of recent artists’ practices that assert the primacy of lens-based capture, will question the continuing viability of these arguments today, in our era of “alternative facts.”

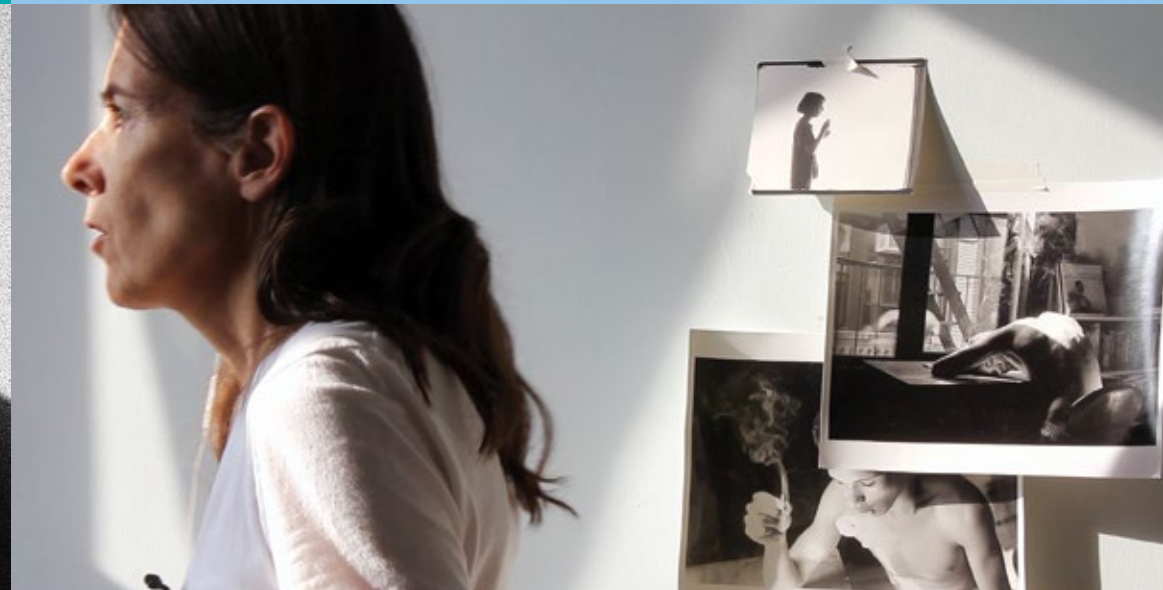
—Erika Balsom

60 MIN

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FREE

Co-presented in
partnership with
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Moyra Davey, *Hemlock Forest*, 2016

Hemlock Forest

Hemlock Forest
Moyra Davey

CANADA/USA, 2016, DIGITAL VIDEO, 41 MIN

“I’m piecing together fragments because I don’t yet have a subject”—through this self-proclaimed process, Davey’s subject is found as she meanders through her apartment, and through her thoughts, carefully weaving together points of resonance across disparate practices, films, and texts. Responding to Chantal Akerman’s *News from Home*, both as a source of inspiration and to pay homage to the recently deceased filmmaker, Davey considers the film’s connections to herself and the experiences of those close to her. This visual essay is woven inside the frame, with and through the artist’s lived space.

Preceded by

Tower XYZ
Ayo Akingbade

UNITED KINGDOM, 2016, 16MM ON DIGITAL VIDEO, 3 MIN

A poetic narration speaks to the imagined future of a young woman and her reflections on her changing city, as a group of women traverse their turf in London’s Hackney to the repeated call to action: “Let’s get rid of the ghetto.”

The Wind Sleeps Standing Up
Sharlene Bamboat

CANADA/PAKISTAN, 2016, DIGITAL VIDEO, 12 MIN

Memory and biography are examined through experiments in narration as Bamboat plays with ambiguous boundaries between fact and fiction. Lists of personal preferences of various quotidian textures such as pop culture, food, and sexuality are described both in first and third person, sketching a constellation of clues to form a biography. Footage shot by the artist in Pakistan several years apart becomes both an indicator of image technology and a metaphor for memory.

56 MIN

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C Magazine.

James Richards and Steve Reinke, *What Weakens the Flesh is the Flesh Itself*, 2017

What Weakens the Flesh is the Flesh Itself

64 MIN

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and Toronto Queer
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***What Weakens the Flesh is the Flesh Itself* Steve Reinke and James Richards**

UK/USA, 2017, DIGITAL VIDEO, 40 MIN

Before the Information Age we had three components to worry about: the mind, the body, the soul. Now we have a fourth—the archive—that we don't yet know how to worry about. The mind fades, the body rots, the soul is a fiction, but the archive persists and grows stronger. We are only learning how to relate to it now.

The auto-erotic photography of Albrecht Becker (1906–2002) can serve as a model for this. Becker was a production designer, actor, and photographer imprisoned by the Nazis for homosexual behaviour. He recorded his life, his travels, and the people around him fanatically.

The Schwules Museum* holds a portion of his private archive: a series of staged self-portraits that demonstrate a profound exploration of genital modification and esoteric body tattooing. Over four decades, Becker obsessively produced and then reworked these photographs—through collage and darkroom manipulation, duplicating and transforming.

This extraordinary series of photographs serves as the starting point for *What Weakens the Flesh is the Flesh Itself* (2017), the second collaborative video by Steve Reinke and James Richards. This work is an extended meditation on the archive, masculinity, photography, and the body. The double self-portrait is redoubled, repeatedly: a mise en abyme. Self is lost as flesh proliferates, escaping death, returning as a thin image resonant with desire and possibility.

—Steve Reinke and James Richards

Preceded by

***Voce di Testa* Chris McCormack**

UK, 2017

Reading performed by
Jean-Paul Kelly and Chris Curreri

***Love and Torment—Albert Becker* Rosa Von Praunheim**

GERMANY, 2005, DIGITAL VIDEO, 14 MIN

Solveig Suess, *AAA Cargo*, 2018

Excavated Narratives

***The Private Property Trilogy: A Survey of the Life and Films of C.B.* Nicolás Pereda**

MEXICO/USA/CANADA, 2018, CINEMA LECTURE, 37 MIN

The Private Property Trilogy is a performance lecture that surveys the life and work of C.B., a multifaceted artist, political activist, amateur archaeologist, self-proclaimed anarchist, and creator of a mining museum in the Northern Mexico desert. Stories of land rights and artistic endeavors become inextricably linked as Nicolás Pereda poetically uncovers the missing fragments of C.B.'s personal history.

Preceded by

***AAA Cargo* Solveig Suess**

UK/CHINA, 2018, DIGITAL VIDEO, 33 MIN

Following the expansion of infrastructure and distribution networks along the New Silk Road—the highly politicized trade corridor linking China and Europe—*AAA Cargo* maps the the flow of human and non-human agents across this vast landscape. Government efforts to facilitate and expedite trade are countered by desert sand and other environmental forces.

***Bad mama, who cares* Brigid McCaffrey**

USA, 2016, 16MM ON 35MM, 12 MIN

Bad mama, who cares depicts the domestic ecology of a geologist who has moved into a housing complex at the intersection of a rail yard and an interstate. Looking from the outside in, the arid exterior landscape and seismic vibrations slowly take over the interior, transforming the domestic space into a tactile home.

82 MIN

Innis Town Hall
University of Toronto,
2 Sussex Ave

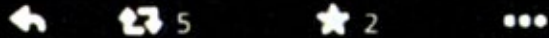
\$15 general admission
\$10 students, seniors,
underemployed

Co-presented in
partnership with
Planet in Focus and
aluCine Latin
Film + Media Arts
Festival.



Jahar @J_tsar

Ain't no love in the heart of the city,
stay safe people.



Chris Kennedy, *Watching the Detectives*, 2017



Steve Reinke, *A Boy Needs a Friend*, 2015

Watching the Detectives

58 MIN

Innis Town Hall
University of Toronto,
2 Sussex Ave

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

Co-presented in
partnership with
CFMDC and OCAD
University.

Watching the Detectives **Chris Kennedy**

CANADA, 2017, 16MM, 36 MIN

Photographs taken at the scene of the 2013 Boston Marathon bombing serve as a screen onto which the prejudices of anonymous internet commentators are projected. Kennedy's *Watching the Detectives* confronts the reverse side of the democratization entailed by the mass availability and instantaneous transmission of visual material. The result is a compelling metaphor for contemporary political subjecthood—in a time when experts are mistrusted and “truth” is increasingly thrown into question, one is ultimately forced to take up the role of amateur detective.

Preceded by

Perfect Film **Ken Jacobs**

USA, 1986, 16MM, 22 MIN

A readymade film concerning the assassination of Malcolm X, *Perfect Film* is in equal parts a crucial document and a radical gesture. By refraining from altering his source material (a set of interview reels used for a TV news broadcast, found “maybe in a Canal St. bin, I forget”), Jacobs makes a powerful case in favour of the primacy of the document and against the rhetoric of the documentarist—the filmmaker not as artist but as disseminator of images; the perfect film as non-film.

Canadian Artist Spotlight: Steve Reinke

The prolific and deeply personal practice of Steve Reinke includes video, drawing, needlepoint, photography, and writing. This program features many key video works from his career, spanning from the early '90s to the present, and from the various series he has developed. Together, the works build upon each other, deepening Reinke's examination of themes of mortality, sexuality, the subconscious, childhood trauma, queer identity, and his various Freudian preoccupations. Formally, the evolution of his visual style is evident, landing at his signature cocktail—an amalgamation of original footage, appropriated imagery, and hand and digitally rendered material, overlaid with his indelible, intimate narration.

In addition to this program, the Canadian Artist Spotlight features a screening of a new collaborative work with James Richards, *What Weakens the Flesh is the Flesh Itself* (2017) (p.64), as well as an installation at Vtape,

which includes Reinke's recent drawings and a projection of *Rib Gets in the Way* (2014), p. 41.

Atheists Need Theology, Too

CANADA/USA, 2016, DIGITAL VIDEO, 11 MIN

Joke (Version One)

CANADA, 1991, DIGITAL VIDEO, 5 MIN

Regarding the Pain of Susan Sontag (Notes on Camp)

CANADA/USA, 2006, DIGITAL VIDEO, 4 MIN

Anal Masturbation and Object Loss

CANADA/USA, 2002, DIGITAL VIDEO, 6 MIN

Squeezing Sorrow from an Ashtray

CANADA/USA, 1992, DIGITAL VIDEO, 6 MIN

Hobbit Love is the Greatest Love

CANADA/USA, 2007, DIGITAL VIDEO, 14 MIN

A Boy Needs a Friend

CANADA/USA, 2015, DIGITAL VIDEO, 22 MIN

68 MIN

Innis Town Hall
University of Toronto,
2 Sussex Ave

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

Co-presented in
partnership with Art
Metropole, Vtape,
and Toronto Queer
Film Festival.

A machine to drain meaning from the world

by
Jon Davies



Steve Reinke, *A Boy Needs a Friend*, 2015

"This is how it works. At bottom, at core, is a well or reservoir of primal impressions: images, words, gestures. This is cushioned by a layer of fluid anxiety. A piston, lubricated by anxiety, the false hope that things must make sense, be meaningful, forces up random unconscious material. And we are stuck, then, perpetually shuffling these bits around, forming them into unlikely scenarios, appalling stories, even as more primal bits are flung up."

—Steve Reinke¹

I like to fancy myself to be post-biology, shunning the tired routine of reproduction and the burden of genealogical lineages for a queer chosen-family tree of the living and dead, real and fictional, that I've cultivated over four decades of life. While my birth certificate may attest otherwise, I prefer to imagine my parents as Valerie Solanas and Andy Warhol, or my conception as a sordid encounter between a George Kuchar video (perhaps of his cat) and a haughty pronouncement by Susan Sontag. I have been made and unmade by the images and words that have consumed me.

Until very recently, most queer people came of age with few visible models to forge themselves from and against, just a haze of shadows and whispers. We had to take what was culturally on offer and make it speak our queer feelings as best we could.² As the bodily urges that marked our genders and sexualities were *verboden*, we learned to identify with things that did not quite fit in or line up, like Dorothy's magic ruby red slippers, the violent gusts blowing through Douglas Sirk's *Written on the Wind*, or the deliriously atrocious performances of Maria Montez. Through the experience of the closet and, for some, of passing under society's radar, we learned that surfaces were highly deceptive, and that even the most seemingly straightforward and innocuous representation likely hid depths of complicated feelings. Each cultural object or image could secret a damp, dark basement of desire.

Steve Reinke started his landmark series *The Hundred Videos* (1989–96) near thirty years ago; it was to stand as his work as a young artist. The short tapes, spanning several hours total, collectively act as a primer for how the then-adolescent medium of video allows any spectator (with the most modest technical means) to transform images according to their desires. The epic kicked off with *Excuse of the Real*, an evisceration of the documentary tradition and a Molotov cocktail lobbed into debates about the ethics of representing AIDS. In it, Reinke claims to be a filmmaker whose next project will take on the epidemic: "a close personal look at a guy dying." As he tries to control life's variables, including the timing of his subject's inevitable demise, his "project risked degenerating into fiction." For Reinke, documentary is imaginatively lazy, and deceptive in pretending that the world is self-evident and not distorted by the whims of the artist behind the scenes. It hides egos under an alibi of humanism and the miasma of social good. This is the "excuse of the real."



Steve Reinke, *A Boy Needs a Friend*, 2015

Another provocation it offered: the image is not as important as what you do with it, as a catalyst for thought. Matching found and recorded images with Reinke's distinctive voice-over, *The Hundred Videos* reveal him as a philosopher and fantasist mining the media archive for material to rub up against or violate. The image bank is not simply a pool of genetic material generative of our present-day psyches through acts of identification and refusal, but a flesh-and-blood, polymorphously perverse body to be poked and prodded like a scientific specimen. Images are libidinous, physical things. Through the dulcet, even hypnotic, tones of Reinke's iconic voice-overs, his videos cleave away the meanings that have accrued to images through inertia. With the slate now cleared, they can be filled with the narrator's singularly deviant projections. Reinke's endgame was not about media literacy or critique, exactly, but something more primal. Watching Jeffrey Dahmer's dad being interviewed by Oprah on TV, for example (in *Box*), we are coerced to think and feel certain platitudes that cement the moral order of the universe, right and wrong. Like a devil appearing on your shoulder, Reinke's voice seduces us to read such scenes against the grain, no matter what depraved twists and absurd turns such frottage may take.

Reinke's hijacking of the "I" statement throughout his sprawling oeuvre replaces earnest sincerity with endlessly generative irony. Identity is not a stable position but always wrought in affective relation with an "other," whether it be a disturbing YouTube clip or one of Reinke's many students and protégés such as Jean-Paul Kelly, Emily Vey Duke & Cooper Battersby, Dani (Leventhal) Restack, and Christine Negus. Reinke's work with typically younger collaborators, most fruitfully with the Welsh artist James Richards, allows for precisely this encounter with difference toward creating the uncannily new. In *What Weakens the Flesh Is the Flesh Itself* (2017), Reinke and Richards push and pull at the body of the German production designer Albrecht Becker. Found in the Schwules Museum* archives, this enigmatic figure, who had been imprisoned by the Nazis for his homosexuality, performs in photographic self-portraits that detail the extensive tattooing and extreme body modifications that he undertook before his death in 2002. He stands exposed between the two artists, who share the spectacle of his body across generations.

Following several years of what Reinke now calls "Interim Videos," *Anthology of American Folk Song* (2004) emerged as a blistering, fragmented portrait of War on Terror-era America. It ushered in a suite of episodic works as ambitious as *The Hundred Videos* in that they will proliferate until his ultimate death. Each volume of *Final Thoughts* thus declares its finality only to be followed by another, and another.

Reinke's tapes are carefully scripted, and eventually this focus on writing grew to encompass its next-of-kin, drawing. His 2005 anthology *The Sharpest Point: Animation at the End of Cinema*, co-edited with Chris Gehman, announced how vital animation had become as a rubric for Reinke, a kind of ecstatic, protean spirit that video should aspire to. Animation is a medium capable not only of transforming any image at will, but of imitating the speed and fluidity of thought itself, of capturing a kind of *informe*



Steve Reinke,
*Anthology of
American Folk Song*,
2004

interiority before it calcifies. In his *The Genital Is Superfluous: Final Thoughts, Series Four* (2016), Reinke goes so far as to claim, "After all, the world is a cartoon in which images are free to roam phantasmically." Ina Blom's book *The Autobiography of Video* suggests that this fluidity is inherent to the medium. She places analogue video's status as a signal or "force" front and centre in her "life and times of a memory technology," reminding us that no video image is fixed or stable.

While Reinke's work has always been episodic, many of the components of the *Final Thoughts* evidence a sense of immediacy as if trying to catch but not freeze thought, as images fade and aphorisms quiver across the many hours of his "last words." In *Rib Gets in the Way: Final Thoughts, Series Three* (2014), he speaks of entering the archive "and switch[ing] out one sign for another [...] Possibilities emerge where meanings are destroyed." The *Final Thoughts* are particularly self-reflexive, charting their own coming into being, promiscuously trying out and discarding possibilities, and flirting even more with the obscene than before. Such practices answer Reinke's call to look beyond the big picture and break things down to the molecular level. Each disquieting image breaks down into a pixel, each pithy phrase into a word, and Reinke's stream of video-thought continues apace. The corpse won't stop talking.

¹ Both the title and the epigraph are from Reinke's video *Rib Gets in the Way: Final Thoughts, Series Three* (2014).

² Simon Watney, "Queer Warhol," *Pop Out: Queer Warhol*, edited by Jennifer Doyle, Jonathan Flatley and José Esteban Muñoz (Durham: Duke University Press, 1996), 24.

Caitlin Craggs, *Are You Tired Forever?*, 2017Caitlin Craggs, *Are You Tired Forever?*, 2017Juanita Onzaga, *The Jungle Knows You Better Than You Do*, 2017Franz Milec, *The Forms of Utility*, 2017

Liminal States

Student curated program by Colin Rosati (OCAD University), Sahar Te (University of Toronto), and, Sara Wylie (Ryerson University)

This program visualizes the complexities of representation in order to question the role of spectatorship in our current complex, sociopolitical landscape. The filmmakers use moving image to render, erase, and bring into focus lives in liminal states.

From bearing witness in the passenger seat or a drone's-eye view, to the non-human POV of the post-Anthropocene, cinematic conventions are upended in order to delve into these liminal states. The moving image provides us with a window into another perspective that can facilitate empathy, poetics, entertainment, and voyeurism.

—Colin Rosati, Sahar Te, and Sara Wylie

73 MIN

Innis Town Hall
University of Toronto,
2 Sussex Ave

PWYC
\$5–15
suggested donation

Co-presented in
partnership with
Trinity Square Video,
Sheridan College, and
School of Image Arts—
Ryerson University.

The Forms of Utility Franz Milec

CZECH REPUBLIC, 2017, DIGITAL VIDEO, 9 MIN

Through montage, Franz Milec explores the decorative façades of modernist Zilina architecture that was once home to a Jewish community prior to WWII. *The Forms of Utility* conflates visual mediation, memory, and ideology projected onto a Slovakian town.

The Photograph Fazila Amiri

CANADA/AFGHANISTAN, 2017, DIGITAL VIDEO, 12 MIN

A young Afghani woman arrives in Canada searching for her fiancé, whom she has never met. She experiences the language barrier, culture shock, and loneliness of arriving in a strange land but also the hopeful possibility of a new beginning.

The Jungle Knows You Better Than You Do Juanita Onzaga

COLOMBIA, 2017, DIGITAL VIDEO, 20 MIN

Two siblings make a journey into the Colombian jungle in search of their father's ghost. The haunted landscape begins to permeate their dreams as the spiritual world recalls a violent past.

Animal Cinema Emilio Vavarella

USA, 2017, DIGITAL VIDEO, 12 MIN

Composed from YouTube videos, *Animal Cinema* features animals operating cameras and acting autonomously. Non-human modes of being are explored through our human gaze, and our witnessing of the post-Anthropocene through the animal POV becomes an animal comedy.

Are You Tired of Forever? Caitlin Craggs

USA, 2017, DIGITAL VIDEO, 6 MIN

An exploration of the sensory through a portrait of the filmmaker. This experience of an other through our senses underlines questions about gender, sexuality, and the fluidity of perception.

Ethnic Roots Rah

CANADA, 2017, DIGITAL VIDEO, 5 MIN

Taking up film noir and YouTube video tutorials, Rah creates a satirical narrative in this instructive video on hair bleaching and obscuring roots (cultural or otherwise).

Weil es Mitte März ist (Because It's the Middle of March) Leri Matehha

GERMANY/ISRAEL, 2017, DIGITAL VIDEO, 9 MIN

In an impressionistic essay, bodybuilding, masculinity, and physical strength are revealed as mechanisms of state-building at work in the contentious geography of Jerusalem.



Streetscapes [Dialogue]

132 MIN

Heinz Emigholz

GERMANY, 2017, DIGITAL VIDEO, 132 MIN

Innis Town HallUniversity of Toronto,
2 Sussex Ave\$12 general admission
\$6 students, seniors,
underemployedCo-presented in
partnership with
Goethe-Institut
Toronto and Doc
Now. Heinz Emigholz
is a guest of the
Goethe-Institut.

Over the past 25 years, the films of Heinz Emigholz have staged a sustained dialogue between cinema and architecture, attempting to reconcile the durationality of moving images with the simultaneity of built structures. Part of his recent four-part *Streetscapes* series, *Streetscapes [Dialogue]* uses cinema as a means of both apprehending and producing space, taking as its setting projects by architects Julio Vilamajó, Eladio Dieste, and Arno Brandlhuber, all shot in his idiosyncratic, dissonant style. However, unlike previous efforts, *Streetscapes [Dialogue]* places the artist in the midst of his own work, as an intensive therapeutic exchange between Emigholz and psychologist Zohar Rubinstein is acted out by avatars inserted into the discontinuous cine-architectural space. Through this intervention, *Streetscapes [Dialogue]* furthers Emigholz's practice of thinking space through cinematic time.



Spell Reel

Filipa César

GERMANY/GUINEA-BISSAU/FRANCE/PORTUGAL, 2017, DIGITAL VIDEO, 86 MIN

The resurrection of an archive of decaying film reels, shot during the revolutionary and post-revolutionary period in Guinea-Bissau, serves as the starting point for an archaeology of lost futures. Portuguese artist Filipa César collaborated with Bissau-Guinean filmmakers Sana Na N'hada and Flora Gomes, who were part of a group sent to Cuba to study filmmaking during the revolution and later tutored by Chris Marker, to organize and document the archive's dissemination through a series of screenings, both in Europe and its country of origin. Rather than seeking to reconstitute the archive as a rarefied object restored to its original state, the material in *Spell Reel* is treated as an active element, a link not only to the past but to a revolutionary futurity whose charge it still holds.

86 MIN

Innis Town HallUniversity of Toronto,
2 Sussex Ave\$12 general admission
\$6 students, seniors,
underemployedCo-presented in
partnership with
Ryerson Image Centre
and Hot Docs.

Heather Frise and Mike Hoolboom, *The Bed and the Street*, 2018Midi Onodera, *the coyotes must see the moon...*, 2017Weibin Wang, *Stroke*, 2017Rebecca Garrett, *search>site>scan>three sisters*, 2003–2018

Redacting Bodies

Works by Toronto Artists

Guest curated program by Alexandra Gelis

If redaction is a process of editing documents, in which the removal of sensitive information is typically replaced with black rectangles—an act of sanitization for documents to circulate to a broader audience—then this removal of what cannot be shared renders every document radically incomplete.

On occasion, the persons performing the redaction, the redactors, add brief elements of their own, covering and uncovering. The works in this program deal with radical interrogations of power, the body, the collective, the political, and the land, inviting different sensibilities to this fundamental recognition, and re-representation of incompleteness.

—Alexandra Gelis

74 MIN

Innis Town Hall
University of Toronto,
2 Sussex Ave

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

Co-presented
in partnership
with Liaison of
Independent
Filmmakers of
Toronto, Media Arts
Network of Ontario,
and the 8fest.

The Bed and the Street Heather Frise and Mike Hoolboom

CANADA, 2018, DIGITAL VIDEO, 5 MIN
A love story set in the global anti-austerity demonstrations. As citizens take back their streets, two women meet and fall in love. What geometry of desire will help overthrow the state? What micropolitics of sharing and communality will provide fuel for demonstrations that will remove and replace the neo-liberal consensus?

Bodies in Motion Rehab Nazzal

CANADA, 2017, DIGITAL VIDEO, 3 MIN
Nazzal's recent work deals with bodies as sites of oppression and resistance, exploring the bodily movement and gestural language of Palestinian youth slinging stones at the occupation forces.

Overpass Kami Chisholm

USA/CANADA, 2015, DIGITAL VIDEO, 5 MIN
Overpass weaves together intimate stories of racial and domestic violence against the

backdrop of the infamous O.J. Simpson car chase in 1994. In this lyrical short, Chisholm draws from television news reports, archival footage, and her own family history to explore the gaps between celebrity spectacle and the mundane realities of interpersonal violence endemic to US society.

the coyotes must see the moon...

Midi Onodera

CANADA, 2017, DIGITAL VIDEO, 2 MIN
What happens to videos no one watches? Part of the

online video project titled *Lonely Videos*, this work is a reflection on the dominant presence of videos in our lives and the "lonely web," a term coined by Joe Veix.

165708

Josephine Massarella

CANADA, 2017, 16MM, 7 MIN
Shot on 16mm black and white film using single frame photography, *165708* employs in-camera techniques and chemical manipulation of processed film to produce an eidetic study of temporal elasticity.

Stroke

Weibin Wang

CANADA/CHINA, 2017, SUPER 8 AND 16MM ON DIGITAL VIDEO, 5 MIN
Through a Skype call, Wang investigates the cause of his grandfather's sickness. The film uses abstract imagery to capture the inner conflicts of a traditional Shanghaiese home.

WHITE-OUT

Rebecca Baird

CANADA, 1981, SUPER 8 ON DIGITAL VIDEO, 3 MIN

Abstract cinema keyed by montage and material symbolism. Shots of US bombers are intercut with sequences of a body being wrapped and bound within clear plastic sheeting.

Thirza Cuthand is an Indian Within the Meaning of the Indian Act

Thirza Cuthand

CANADA, 2017, DIGITAL VIDEO, 9 MIN

Contemplating mixed race identity in Canada, Cuthand presents us with images of blood ties and land ties for indigenous people, and questions the use of the words "white passing" and "light skinned" in a video that situates the artist's body in historical trauma and ongoing colonial survival.

Down the Drain

Midi Onodera

CANADA/JAPAN, 2017, DIGITAL VIDEO, 2 MIN

Part of the online video project *Lonely Videos*, this work looks specifically at YouTube and how 300 hours of video is uploaded every minute.

Recreations (From The House in Ruins 1 of 2)

Jorge Lozano

CANADA/COLOMBIA, 2017, DIGITAL VIDEO, 5 MIN

Built in reaction to the infrastructural dispositions that prevent the uncovering of accidental force relations hidden within the folds of everyday encounters and autobiographical memories, *Recreations* is a work about (re)inhabiting displacement.

Generation

Dan Browne

CANADA, 2017, DIGITAL VIDEO, 2 MIN
Life cycles of a garden visit.

search>site>scan>three sisters

Rebecca Garrett

CANADA, 2003–2018, DIGITAL VIDEO AND PERFORMANCE, 20 MIN

search>site>scan>three sisters is a research-based performance that questions the role that colonial and military histories have in visual technology. It simultaneously turns the gaze onto the body and highlights the ways in which the same technology alters representation and survival.



Kevin Jerome Everson and Claudrena Harold,

Fastest Man in the State, 2017

Sylvia Schedelbauer, *Wishing Well*, 2018

In Search of a Likeness

***Fastest Man in the State* Kevin Jerome Everson and Claudrena Harold**

USA, 2017, 16MM ON DIGITAL VIDEO,
10 MIN

Historical reenactments of athletes performing various sports at the University of Virginia are seen as Kent Merritt, one of the first African American scholarship athletes at the university, reflects on his experience.

DOMUS

Rhayne Vermette

CANADA, 2017, SUPER 8, 16MM AND
35MM ON DIGITAL VIDEO, 15 MIN

Through a dense process of collage, animation, and graphic techniques, a biography of an architect becomes an expression of the desire of cinema to partake of the art of building and the construction of spaces.

Wishing Well

Sylvia Schedelbauer

GERMANY, 2018, DIGITAL VIDEO, 13 MIN

The hypnotic oscillation of images crescendos into a fusion of figure and field as different temporalities, forms, and forces evoke an affecting, at times ominous interior space of subconscious experience and transformation.

St. Bathans Repetitions

Alexandre Larose

CANADA/NEW ZEALAND, 2016, SUPER
8MM AND 16MM ON 35MM, 20 MIN

Shot in a saloon and horse stables in the former gold mining town of St. Bathans, New Zealand, the film drifts between representation and graphic abstraction as these cinematic portraits, which are layered in-camera, multiply the solitary figure through temporal diffraction.

hands:oxes

Nazlı Dinçel

TURKEY, 2017, 16MM ON DIGITAL VIDEO,
1 MIN

Dinçel's meditation on female labour utilizes close-up textures of skin, grape leaves, earth, and fabric, which are accompanied by a song written on occasion of a wedding.

3 Dreams of Horses

Mike Hoolboom

CANADA, 2018, DIGITAL VIDEO, 6 MIN

A triptych in which the figure of the horse becomes a medium for meditation on its various incarnations as symbol, domesticated animal for human domination, and its abstract power as spirit.

LISA

Ute Aurand

GERMANY, 2017, 16MM, 4 MIN

Part of a series of portraits about women close to the filmmaker, *LISA* is a lyrical study of Risa Tamaru, affectionately rendered through close glimpses of her daily life, and filmed in Berlin and Yokohama.

Mahogany Too

Akosua Adoma Owusu

USA, 2018, SUPER 8 ON DIGITAL VIDEO,
3 MIN

The spirit of Tracy Chambers, the struggling fashion design student played by Diana Ross in the 1975 Motown film *Mahogany*, is invoked and re-imagined by the Nigerian actress Esosa E.

72 MIN

Innis Town Hall

University of Toronto,
2 Sussex Ave

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

Co-presented in
partnership with
Toronto Black
Film Festival, TIFF
Wavelengths, and
Goethe-Institut
Toronto. Sylvia
Schedelbauer is
a guest of the
Goethe-Institut.



Djamilia

Aminatou Echard

KYRGYZSTAN/France, 2018, SUPER 8 ON DIGITAL VIDEO, 84 MIN

Centring Kyrgyz women's voices, *Djamilia* traces the influence of Chinghiz Aitmatov's 1958 novel of the same title, whose protagonist broke societal norms for female conduct, inspiring generations of women to follow their own desires and ambitions. Exquisitely shot on Super 8, the film is composed of portraits of women of all ages in intimate settings—around kitchen tables, in gardens, in parks, and across diverse Kyrgyz landscapes—each reflecting on traumas resulting from the practices of child marriage and bride kidnapping. Despite recent criminalization, these practices remain common, with nearly a third of Kyrgyz girls and women being forced into marriage against their will. The film transports us to a region rarely represented in the media, and shares these women's experiences of selfhood and identity. *Djamilia* invites women to reflect on their lives, their roles in society, and their expectations for change.

84 MIN

Innis Town Hall

University of Toronto,
2 Sussex Ave

\$15 general admission
\$10 students, seniors,
underemployed
*Ticket price
includes access to
Lafawndah*, p. 80.

Co-presented in
partnership with the
generous support
of Le Labo and cléo
journal.



Lafawndah

60 MIN

The Garrison
1197 Dundas St W

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underemployed
Free with *Djamilla*
screening stub or
Festival pass.

Co-presented in
partnership with
Venus Fest.

Lafawndah is the music project of performer, musician, and filmmaker Yasmine Dubois. Combining rich songwriting and rapturous vocal delivery with an ability to distill and transpose her heritage and identity, the Egyptian-Iranian performer incorporates moods and motifs that are at once intimate and deceptive, sensual and unsettling, into a global pop fantasy. Performing a range of material including songs from her latest EP *Tan* released on the canonical electronic label Warp, Lafawndah will bring the festival to a close with a riveting performance.

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Akimbo Art Promotions	p. 49	Slate	p. 46
Art Gallery of York University (agYU)	p. 51	Steam Whistle Brewing	p. 22
Border Crossings	p. 86	Super 8 Hotel	p. 30
C Magazine	p. 24	TD Bank Group	Back Inside Cover
CalArts School of Film/Video	p. 45	The Fabulous Festival of Fringe Film	p. 47
Canadian Art	p. 26	The Ottawa International Animation Festival	p. 52
School for Studies in Art and Culture,		The Royal Conservatory / Koerner Hall	p. 81
Carleton University	p. 50	Faculty of Creative and Critical Studies,	
CFMDC	p. 17	The University of British Columbia, Okanagan	p. 51
Charles Street Video	p. 47	the8fest small-gauge film festival	p. 85
Cinemascope	p. 48	Toronto Media Arts Centre (TMAC)	p. 28
Cineworks Independent Filmmakers Society	p. 83	Toronto Reel Asian International Film Festival	p. 49
CIUT-FM	p. 82	Trinity Square Video	p. 45
D. J. Woods Digital Inc.	p. 48	Urban Shaman Contemporary	
David Burkes Chartered Accountant	p. 47	Aboriginal Art Gallery	p. 46
DocNow Festival	p. 52	Video Pool Media Arts Centre	p. 52
Drake Art	p. 29	Vtape	p. 25
esse arts + promotions	p. 82	Westbury Show Systems	p. 50
Frame Discreet	p. 86	Department of Cinema and Media Arts,	
Gallery 44 Centre for Contemporary Photography	p. 52	School of the Arts, Media, Performance &	
Goethe-Institut Toronto	p. 81	Design, York University	p. 85
imagineNATIVE	p. 50	YYZ Artists' Outlet	p. 48
Independent Filmmakers Co-operative			
of Ottawa Inc. (IFCO)	p. 51		
Kassel Dokfest	p. 49		
Koffler Gallery	p. 23		
Latitude 53 Contemporary Visual Culture	p. 85		
Liaison of Independent Filmmakers of Toronto			
(LIFT)	p. 47		
MediaNet / Flux media art gallery	p. 83		
Mel Hoppenheim School of Cinema,			
Concordia University	p. 46		
NB Silver Wave Film Festival (SWFF)	p. 85		
Now Magazine	p. 24		
Oakville Galleries	p. 26		
OCAD University	Inside Cover		
Open Space	p. 83		
PAVED Arts	p. 49		
Point of View Magazine	p. 48		
Rendezvous with Madness Film Festival,			
Workman Arts	p. 28		
SAW Video Media Art Centre	p. 82		
School of Image Arts, Ryerson University	p. 23		
Sheridan College	p. 27		
Six Degrees Community Acupuncture	p. 51		



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


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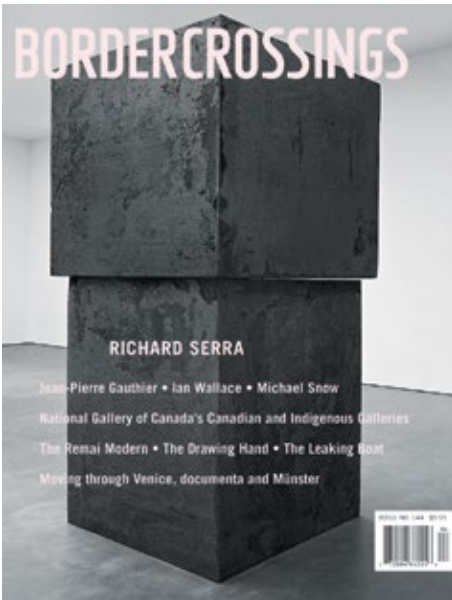



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(x) x + [(x) x {x} x x]
{x} +
Suzanne Kite, p. 61

165708
Josephine Massarella,
p. 77

3 Dreams of Horses
Mike Hoolboom, p. 78

A Boy Needs a Friend
Steve Reinke, p. 67

A Hand In Two Ways
(Fisted)
Dani Restack and Sheilah
Restack, p. 43

AAA Cargo
Solveig Suess, p. 65

Alphabet City Serenade
Diane Burns, p. 61

Anal Masturbation and
Object Loss
Steve Reinke, p. 67

Animal Cinema
Emilio Vavarella, p. 73

Anti-Objects, or Space
Without Path or Boundary
Sky Hopinka, p. 58

Are You Tired of Forever?
Caitlin Craggs, p. 73

Art and Theft
Sara Magenheimer, p. 55

Atheists Need
Theology, Too
Steve Reinke, p. 67

Auntie Beachress—
Are You Looking at Me?
Tonia Jo Hall, p. 61

Auntie Beachress—Lakota
Language Challenge
Tonia Jo Hall, p. 61

Auntie Beachress—Only
Boring People Get Bored
Tonia Jo Hall, p. 61

Bad mama, who cares
Brigid McCaffrey, p. 65

The Bed and the Street
Heather Frise and Mike
Hoolboom, p. 76

Biologue
Trisha Baga, p. 33

Bizarre Thanksgiving
Performance Ritual
Guillermo Gómez-Peña
and Gustavo Vázquez,
p. 61

Black Friday
Sophia Al-Maria, p. 42

Bodies in Motion
Rehab Nazzal, p. 76

Border Interrogation
Guillermo Gomez-Peña,
p. 61

Bullet Points for a Hard
Western (after Walter De
Maria)
Lucy Raven and Deantoni
Parks p.57

Classified Digits
Christine Sun Kim and
Thomas Mader, p. 55

Communicating Vessels
Annie McDonnell and
Maider Fortuné, p. 35

Corrections
Onyeka Igwe and Aliya
Pabani, p. 37

the coyotes must see
the moon...
Midi Onodera, p. 76

Dance to Miss Chief
Kent Monkman, p. 61

Dear Phone
Peter Greenaway, p. 56

Djamilia
Aminatou Echard, p. 78

Do Indians Shave?
Chris Spotted Eagle, p. 61

DOMUS
Rhayne Vermette, p. 78

down the drain
Midi Onodera, p. 77

Bárbara Wagner &
Benjamin de Burca, p. 44

Ethnic Roots
Rah, p. 73

Fastest Man in the State
Kevin Jerome Everson and
Claudrena Harold, p. 78

The Forms of Utility
Franz Milec, p. 73

From Its Mouth Came
a River of High End
Residential Appliances
Jon Wang, p. 43

The Future was Desert,
Parts 1 & 2
Sophia Al-Maria, p. 42

Generation
Dan Browne, p. 77

Hand:oxes
Nazlı Dinçel, p. 78

Havarie
Philip Scheffner, p. 32

Hemlock Forest
Moyra Davey, p. 63

Hobbit Love is the
Greatest Love
Steve Reinke, p. 67

Instant Identity Ritual
Guillermo Gómez-Peña
and Gustavo Vázquez,
p. 61

Invocation of My
Demon Brother
Kenneth Anger, p. 59

Joke (Version One)
Steve Reinke, p. 67

The Jungle Knows You
Better Than You Do
Juanita Onzaga, p. 73

LISA

Ute Aurand, p. 78

Love and Torment:

Albert Becker

Rosa Von Praunheim, p. 64

Mahogany Too

Akosua Adoma Owusu, p. 78

Mediums

James N. Kienitz Wilkins, p. 56

Native Fantasy:

Germany’s Indian Heroes

Axel Gerdau, Erik Olsen and John Woo, p. 61

Overpass

Kami Chisholm, p. 76

Overweight with

Crooked Teeth

Shelley Niro, p. 61

Perfect Film

Ken Jacobs, p. 66

PLANT/PIXEL

Soft Turns, p. 36

The Photograph

Fazila Amiri, p. 73

The Private Property

Trilogy: A Survey of the Life and Films of C.B.

Nicolás Pereda, p. 65

The Rare Event

Ben Rivers and Ben Russell, p. 59

Recreactions (From the House in Ruins 1 of 2)

Jorge Lozano, p. 77

Regarding the Pain of Susan Sontag (Notes on Camp)

Steve Reinke p. 67

Rib Gets in the Way

Steve Reinke with Jessie Mott, p. 41

Rose Gold

Sara Cwynar, p. 58

search » site » scan » three sisters

Rebecca Garrott, p. 77

Sangre Seca

Colectivo los Ingrávidos, p. 58

Sex Without Glasses

Ross McLaren, p. 56

Shakedown

Leilah Weinraub, p. 54

Sioux Ghost Dance

W.K.L. Dickson and Thomas Edison, p. 61

Soft Film

Sara Cwynar, p. 40

Spell Reel

Filipa César, p. 75

Squeezing Sorrow from an Ashtray

Steve Reinke, p. 67

St. Bathans Repetitions

Alexandre Larose, p. 78

Streetscapes [Dialogue]

Heinz Emigholz, p. 74

Stroke

Weibin Wang, p. 77

Thirza Cuthand is an Indian Within the Meaning of the Indian Act

Thirza Cuthand, p. 77

to prepare for a longing, an itch

Erika DeFreitas, p. 39

Tower XYZ

Ayo Akingbade, p. 63

View From Above

Hiwa K, p. 58

The Violence of a Civilization Without Secrets

Adam Khalil, Zack Khalil and Jackson Polys, p. 61

Watching the Detectives

Chris Kennedy, p. 66

Wawa

Sky Hopinka, p. 61

Weed Killer

Patrick Staff, p. 55

Weil es Mitte März ist (Because It’s the Middle of March)

Leri Matehha, p. 73

Welcome to the Third World

Guillermo Gómez-Peña, p. 61

The Wind Sleeps

Standing Up

Sharlene Bamboat, p. 63

Wishing Well

Sylvia Schedelbauer, p. 78

With History In a Room Filled with People with Funny Names 4

Korakrit Arunanondchai, p. 56

What Weakens the Flesh is the Flesh Itself

James Richards and Steve Reinke, p. 64

When Things Occur

Oraib Toukan, p. 34

WHITE-OUT

Rebecca Baird, p. 77

Wutharr, Saltwater Dreams

Karrabing Film Collective, p. 58

SOPHIA AL-MARIA

Sophia Al-Maria received her BA from the American University in Cairo and her MFA from Goldsmiths College, London. Recent solo exhibitions have been held at The Third Line, Dubai, Whitney Museum, New York, and Cornerhouse, Manchester. She has participated in numerous group exhibitions across the US, Europe, and the Middle East, and is the author of *The Last Rose of Summer*, *Virgin With A Memory*, and *The Girl Who Fell to Earth*. p. 42

AYO AKINGBADE

Ayo Akingbade is an artist and film-maker born in Hackney who lives and works in London. Ayo studied film at the London College of Communication. In her work she experiments with a range of media. Much of her present focus is embedded in daily lives of subjects and psychogeography. p. 63

FAZILA AMIRI

Fazila Amiri is an Afghan-born Canadian film director. She earned her BFA in Film Production from NSCAD University. Her short films *The Photograph* (2017), *Paaizeb* (2010), and *My Motherland* (2015) have been shown at national and international film festivals including the Montreal World Film Festival, the Atlantic Film Festival, and the Afghan International Film Festival. p. 73

KORAKRIT ARUNANONDCHAI

Korakrit Arunanondchai is an artist and filmmaker based in New York and Bangkok. His current body of research revolves around the intersection of animism and technology, natural sciences and world politics, and global

mass media culture. His video essays are often partly set in Thailand and centred around the aging members of his family as a thread into talking about larger societal and global issues. p. 56

UTE AURAND

Ute Aurand studied at the Deutsche Film und Fernsehakademie Berlin from 1979 to 1985. Her films have been shown at the Berlinale, Media City Film Festival, TIFF, International Film Festival Rotterdam, Kurzfilmtage Oberhausen, Courtisane Film Festival, Österreichisches Filmmuseum, CCCB Barcelona, Tate Modern London, and the Robert Flaherty Film Seminar. p. 78

TRISHA BAGA

Trisha Baga is an artist living and working in New York, generating mainly video and performance work. p. 33

REBECCA BAIRD

Rebecca Baird is a Cree filmmaker and multimedia artist who explores themes of First Nations identity. p. 77

SHARLENE BAMBOAT

Sharlene Bamboat works predominantly in film, video, and installation. Her works have been exhibited at galleries and festivals internationally including Les Complices*, Vasakh Film Festival, Gallery TPW, and the Berlinale. Bamboat collaborates with artist Alexis Mitchell under the name Bambitchell. p. 63

SONIA BECKWITH-COLE

Sonia Beckwith-Cole creates digital animations and mixed media works that combine abstracted figurative elements and obscured painterly digital marks to convey the artist’s

personal narrative. Working primarily with Photoshop and After Effects, she alters the distinction between analog and digital animation traditions by drawing on the effects of handmade digital brushes, textures, and rotoscoped real-world footage. p. 38

DAN BROWNE

Dan Browne is a Toronto-based filmmaker, photographer, and multimedia artist whose works explore patterns and nature through dense and kinetic forms. His films and videos have been presented at over 100 festivals and venues internationally, and have received several awards. p. 77

FILIPA CÉSAR

Filipa César is an artist and filmmaker interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to moving image. Since 2011, she has been looking into the origins of the cinema of the African Liberation Movement in Guinea-Bissau as a laboratory of resistance to ruling epistemologies. p. 75

COLECTIVO LOS INGRÁVIDOS

Colectivo Los Ingrávidos emerges from the necessity to dismantle the audiovisual grammar that the aesthetic of the television and cinematic corporatism used effectively to ensure the dissemination of audiovisual ideology through which it achieves social and perceptual control over the population. p. 58

CAITLIN CRAGGS

Caitlin Craggs is an animator, multidisciplinary artist, and educator living

in Brooklyn. She directs “bona fide weird” animation for music videos, documentary film and TV. Her work has been featured on *The Atlantic*, *The New York Times*, and Vimeo. She received her MFA from CalArts and is a Princess Grace recipient. p. 78

KAMI CHISHOLM

Kami Chisholm has been making films for over 20 years. They are a queer, disabled, activist filmmaker and arts curator whose work focuses on dismantling white supremacy, ending settler colonialism, and the quest for justice for those commonly denied access to the means to live and thrive. p. 76

CHRIS CURRERI

Chris Curreri is a Canadian artist who works with film, photography, and sculpture. His work is premised on the idea that things in the world are not defined by essential properties, but rather by the actual relationships that we establish with them. p. 64

THIRZA CUTHAND

Thirza Jean Cuthand was born in Saskatchewan and grew up in Saskatoon. Since 1995, she has been making short experimental narrative videos and films about sexuality, madness, youth, love, and race, which have screened in festivals internationally. She is of Plains Cree and Scots descent and currently resides in Toronto. p. 77

SARA CWCYNAR

Sara received her Bachelor of Design from York University, Toronto, in 2010 and her MFA from Yale University in 2016. Cwynar’s recent exhibitions

include Karl Kostyal, London; Museum für Modern Kunst, Frankfurt; COOPER COLE, Toronto. p. 40

MOYRA DAVEY

Moyra Davey is an artist based in New York, whose work comprises the fields of photography, film, and writing. She has produced several works of film, most recently *Wedding Loop* (2017). Davey’s work is currently presented in two solo exhibitions at Bielefelder Kunstverein, Germany, and Galerie Buchholz, New York. p. 63

ERIKA DEFREITAS

Erika DeFreitas is a Scarborough-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. 39

NAZLI DINÇEL

Born in Ankara, Turkey, Dinçel immigrated to the United States at age 17. She received an MFA in filmmaking from the University of Wisconsin in Milwaukee, where she currently resides and is building an artist-run film laboratory. Her hand-manipulated works reflects on experiences of diaspora, the body, and the 16mm film material. p. 78

AMINATOU ECHARD

Aminatou Echard studied ethnomusicology and cinema. As an artist who works with experimental film and documentary, Aminatou’s focus is on how space transforms people and how

people inhabit spaces. She conveys this idea by exploring the relationship between sound and image. p. 79

HEINZ EMIGHOLZ

Heinz Emigholz trained first as a draftsman before studying philosophy and literature in Hamburg. He began filmmaking in 1968 and has worked since 1973 as a filmmaker, artist, writer, and producer in Germany and the US. He held a professorship in Experimental Filmmaking at the Universität der Künste Berlin from 1993 to 2013. p. 74

KEVIN JEROME EVERSON

Kevin Jerome Everson (b.1965, Mansfield, Ohio) is Professor of Art at the University of Virginia, Charlottesville. Everson was awarded the 2012 Alpert Award for Film/Video; his nine features and over 135 shorts have been the subject of mid-career retrospectives at Harvard Film Archive, Tate Modern, MMCA, Viennale, Visions du Reel, The Whitney Museum and Centre Pompidou. p. 78

MAÏDER FORTUNÉ

Maïder Fortuné, born in 1973, studied literature and theatre at École Jacques Lecoq in Paris before entering Le Fresnoy National Studio for Contemporary Arts, where she developed a performance-related practice of the technological image. This somewhat atypical itinerary relative to classical “fine arts” training programmes has contributed to the singularity of her work. p. 35

HEATHER FRISE

Heather Frise is a filmmaker, educator, and visual artist. She has worked on

a number of collaborative projects including the award-winning NFB interactive documentary *Highrise*. Most recently, she has been making hand-painted animations. She teaches at OCADU. p. 76

REBECCA GARRETT

Rebecca Garrett is a Toronto-based artist whose award-winning experimental videos, installations, and community video projects have been exhibited at numerous venues in Canada and abroad. Her work expresses a long commitment to naming economic, colonial, and social injustices, and building relations of exchange and reciprocity. p. 77

DYLAN GLYNN

Dylan Glynn is based in Toronto and studied animation at Sheridan College in Oakville, Ontario and La Poudrière in Valence, France. His multidisciplinary practice is characterized by its emotion, grace, and sense of wild movement. His work has been recognized and exhibited by Society of Illustrators, American Illustration, Somerset House, and the Canadian Screen Awards. p. 38

GUILLERMO GÓMEZ-PEÑA

Guillermo Gómez-Peña is a Chicano performance artist, writer, activist, and educator. p. 61

PETER GREENAWAY

Peter Greenaway is a renowned British film director, screenwriter, and artist. p. 55

CLAUDRENA N. HAROLD

Claudrena N. Harold is assistant professor of history and African

American studies at the University of Virginia, Charlottesville, and is the author of *The Rise and Fall of the Garvey Movement in the Urban South* (2007) and *New Negro Politics in the Jim Crow South* (2016). Her short film collaborations with Kevin Jerome Everson include *Sugarcoated Arsenic* (2013); *We Demand* (2016); *How Can I Ever Be Late* (2017). p. 78

MIKE HOOLBOOM

Mike Hoolboom is a Canadian media artist who lives and works in Toronto. p. 76, 78

SKY HOPINKA

Sky Hopinka was born and raised in Ferndale, Washington and is currently based out of Milwaukee, Wisconsin. His work centres around personal positions of homeland and landscape, designs of language and facets of culture contained within, and the play between the accessibility of the known and the unknowable. p. 58, 61

ONYEKA IGWE

Onyeka Igwe is an artist, filmmaker, programmer, and researcher. She lives and works in London, UK. Her video works have shown at the ICA, Nuit Blanche (Toronto), and Guildhall Art Gallery, as well as London Film Festival and International Film Festival Rotterdam. She has upcoming shows at Article, Montreal, and The Showroom, London. p. 37

KEN JACOBS

One of the founders of the American avant-garde cinema, Ken Jacobs has been working ceaselessly and boundlessly in film, video, and moving image performance for over 50 years. p. 66

HIWA K

Hiwa K was born in Kurdistan-Northern Iraq in 1975. After moving to Europe in 2002, he subsequently settled in Germany. Ever since, his autobiographically based works escape normative aesthetics, but give a possibility of another vibration to vernacular forms, oral histories, modes of encounter, and political situations. p. 58

KARRABING FILM COLLECTIVE

The Karrabing Film Collective is a grassroots Indigenous-based arts and film group. Their films and art works represent their lives, create bonds with their land, and intervene in global images of Indigeneity. Their medium is a refusal to relinquish their country and a means of investigating contemporary social conditions of inequality. p. 58

JEAN-PAUL KELLY

Jean-Paul Kelly is a Canadian artist exploring the relationship between materiality and perception. The videos, drawings, and photographs that he makes pose questions about the limits of representation by examining complex associations between found photographs, videos, and sounds from documentaries, photojournalism, and online media streams. p. 64

CHRIS KENNEDY

Chris Kennedy (b. 1977 Easton, Maryland) is an independent filmmaker, film programmer, and writer based in Toronto. He is the executive director of the Liaison of Independent Filmmakers of Toronto. His short experimental films have screened at

over 100 film festivals worldwide. He holds an MFA from the San Francisco Art Institute. p. 66

ADAM AND ZACK KHALIL

Adam Khalil and Zack Khalil (Ojibway) are filmmakers and artists from Sault Ste. Marie, Michigan and are currently based in Brooklyn, New York. Their work centres Indigenous narratives in the present—and looks toward the future—while subverting traditional forms of ethnography through humour, transgression, and innovative nonfiction practice. p. 60, 61

CHRISTINE SUN KIM

Christine Sun Kim and Thomas Mader have been collaborating for the last five years, covering communication in a variety of formats such as recording an overnight shipment from Berlin to New York (*Recording Contract*, 2013) and compiling 24 hours of invited contributors' studio time (*Busy Day*, 2014). p. 55

KITE

KITE is an Oglala Lakota performance artist, visual artist, and composer raised in Southern California. Her research is concerned with contemporary Lakota mythologies and epistemologies, and investigates the multiplicity of mythologies existing constantly in the contemporary storytelling of the Lakota through research-creation, computational media, and performance practice. P. 61

ALEXANDRE LAROSE

Alexandre Larose (b.1978, Lebel-sur-Quévillon, QC) studied at Concordia University. Screenings and exhibitions at the Cinémathèque

québécoise, Audio Foundation (Auckland), Palacio de La Moneda (Santiago), Austrian Film Museum (Vienna), Art Gallery of Ontario (Toronto). Currently lives in Montréal. p. 78

AMANDA LOW

Amanda Low plays with medium-specific narratives and storytelling through both traditional and non-traditional animation. Currently, her practice deals with web art and the browser as a medium. She is interested in the behaviours, tropes, and memes of internet culture, and often uses found content in her web pieces sourced from various social media outlets. p. 38

JORGE LOZANO

Jorge Lozano is the maker of over 100 movies. His restless visual inventions emerge from a period of Super 8 activism and personal video interludes. p. 77

KAI LUMBANG

Kai Lumbang is a Filipino-Canadian comic artist living in Toronto. His work explores themes of trust, disconnection, homesickness, psychic spaces, and the cataloguing of personal histories. p. 38

THOMAS MADER

Christine Sun Kim and Thomas Mader have been collaborating for the last five years, covering communication in a variety of formats such as recording an overnight shipment from Berlin to New York (*Recording Contract*, 2013) and compiling 24 hours of invited contributors' studio time (*Busy Day*, 2014). p. 55

SARA MAGENHEIMER

Sara Magenheimer has widely exhibited, performed, and screened her work. Recent exhibitions include White Columns, Foxy Production, Document, Chapter NY, Interstate Projects, 247365, and Cleopatra's. 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. p. 55

ANNIE MACDONELL

Annie MacDonell is a visual artist working across mediums. Her practice begins from the photographic impulse to frame and capture, but her output extends beyond photography. In recent years her work has included films, installations, sculpture, performance, and writing. Her work questions the constitution, function, and circulation of images in the 21st century. p. 35

JOSEPHINE MASSARELLA

Josephine Massarella is an independent filmmaker based in Hamilton. Her award-winning shorts have screened worldwide. Josephine's primary artistic medium is 16mm film. Josephine also teaches introductory filmmaking and cinema studies. p. 76

LERI MATEHHA

Leri Matehha was born in Tallinn, Estonia. After she graduated from high school in Düsseldorf, she studied philosophy and Scandinavian studies at the University of Cologne. She began undergraduate studies in 2012 at the Academy of Media Arts in Cologne, with a focus on art film and theory. She is currently finishing the experimental documentary *Unbalanced Bear* in Estonia. p. 73

BRIGID MCCAFFREY

Brigid McCaffrey is a Los Angeles-based filmmaker whose work focuses on environments and people in precarious states of flux. Her films have screened at international venues including Cinéma du Réel, Doclisboa, the Hammer Museum, MOCA, International Film Festival Rotterdam, and the Los Angeles Filmforum. She was a featured artist at the 2016 Flaherty Seminar. p. 65

ROSS MCLAREN

Ross McLaren has worked as a filmmaker, scholar, teacher, and curator. He founded and was first director of the Funnel Film Centre in Toronto, an institution devoted to the production, exhibition, and distribution of film. p. 56

FRANZ MILEC

Franz Milec is a multimedia artist born in 1993 in Zilina, Slovakia. He's based in Prague, Czech Rep. while finishing a master's degree in Audiovisual Studies at the Academy of Performing Arts (FAMU). His works stem from the aesthetic of sci-fi spectacle, startup apps, stock footage, and fake news. p. 73

REHAB NAZZAL

Rehab Nazzal is a Palestinian-born multidisciplinary artist based in Canada and Palestine. Her video, photography and sound works deal with the violence of war and settler colonialism. Nazzal's work has been shown in Canada and internationally in both group and solo exhibitions. She is currently a PhD candidate at Western University in London, Ontario. p. 76

SHELLEY NIRO

Shelley Niro is a Mohawk member of the Six Nations Reserve. She belongs to the Turtle Clan. Niro is a visual artist whose work has shown at the National Gallery of Canada (Ottawa), the National Museum of the American Indian (New York and Washington, DC) and the Museum of Indian Art Institute in Santa Fe (New Mexico). p. 61

PHILIP OCAMPO

Philip Ocampo is an Toronto-based animator, curator, and artist exploring personal desire: from diaspora to emotional longing, from power to nostalgia. Primarily working in curation, sculpture, installation, and drawing, his work often engages with concepts in relation to privilege, queerness, love, family, and the ways in which they intersect. p. 30

MIDI ONODERA

Midi Onodera is an award-winning filmmaker who has been making work for over 35 years. She has produced over 25 independent shorts in formats ranging from 16mm film to digital video to "low-end" toy camera formats. In addition to this, she has created a theatrical feature film, *Skin Deep* and over 500 online videos. p. 76

JUANITA ONZAGA

Juanita Onzaga is a Colombo-Belgian film director and DOP. Playing with hybrid forms between fiction, the documentary, and the experimental, she creates her own magic realism storytelling with tales reflecting different ways of perceiving reality. p. 73

AKOSUA ADOMA OWUSU

Akosua Adoma Owusu (b. 1984) is a Ghanaian-American filmmaker and producer whose films have screened worldwide at prestigious film festivals, museums, galleries, and universities since 2005. Named by *Indiewire* as one of six "Avant-Garde Female Filmmakers Who Redefined Cinema," her film *Mahogany Too* (2018) premiered at the International Film Festival Rotterdam. p. 78

ALIYA PABANI

Aliya Pabani is an artist and host/producer of Canadaland's arts and culture podcast, *The Imposter*. She is a graduate of the Centre for Experimental Media Art at Sri Shti School of Art Design and Technology in Bangalore. Her recent performances include the livestreamed series *Doored*, *CAPITALIST DUETS* by Public Recordings, and *Flowchart*, at Dance-makers. p. 37

DEANTONI PARKS

Deantoni Parks is a founding member of the band KUDU, as well as the duo We Are Dark Angels with musician Nicci Kasper. He is also known for collaborating with John Cale and performing with the Mars Volta and the Bosnian Rainbows. His acclaimed solo album, *Technoself*, was released in 2015. He has also taught at the Stanford Jazz Workshop in California and Berklee College of Music in Boston. p. 57

NICOLÁS PEREDA

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, cinematheques, and archives. p. 65

JACKSON POLYS

Jackson Polys is a visual artist who seeks to dissolve artificial boundaries between perceptions of traditional Native art forms, practices, and contemporary life, and whose practice reflects an inquiry into the limits and viability of desires for Indigenous growth. p. 60

RAH

Rah is an Iranian-Canadian video, photo, and performance artist. Her work has been published and exhibited in galleries and museums internationally including Williams College Museum of Art (Massachusetts), Cutlog Contemporary Art Fair (New York), Kunsthaus Graz Museum (Austria), Onassis Cultural Centre (Greece) and Cable Factory (Finland). p. 73

LUCY RAVEN

Lucy Raven is an artist living and working in New York. Recent solo exhibitions and presentations of her work include the Serpentine Galleries, London, the Columbus Museum of Art, Portikus, Frankfurt, the Park Avenue Armory, and the Guggenheim Museum, New York. She is a founding member of Thirteen Black Cats, a film production collective with Vic Brooks and Evan Calder Williams, and teaches at the Cooper Union School of Art. p. 57

ASUNEE KIRA REAU

Asunee Kira Reau is an animator with a slightly obsessive love for science fiction. Kira spent most of her childhood delving into storybooks to avoid the blistering heat of Nonthaburi, Thailand. Today, her practice is a reflection on our nostalgic attachment toward shifting landscapes. p. 38

STEVE REINKE

Steve Reinke is an artist, writer, and queer Nietzschean best known for his monologue-based film essays. He was a video artist in Canada until video died. Now he lives in Chicago and teaches at Northwestern. p. 41, 64, 67

DANI RESTACK

Dani's work is made with an emotional logic, questioning cultural, personal, and animal realities. Dani has screened at the Union Docs, Oberhausen, Rotterdam, MoMA PS1, Anthology Film Archives, Views from the Avant-Garde, and Projections. p. 43

SHEILAH RESTACK

Sheilah uses photography, video, and text as performative and documentary tools to trace body movement between environments of fact and fiction. Sheilah has had exhibitions at New Zealand City Art Gallery, Enjoy Gallery, CCA Santa Fe, Knockdown Center, Antioch College and Lennon Weinberg. p. 43

JAMES RICHARDS

James Richards is a British artist living and working in Berlin, Germany. Recent solo exhibitions include: *Requests and Antisongs*, ICA London (2016); *Crossing*, with Leslie Thornton, Rodeo, London (2016); *Crumb Mahog-*

any, Bergen Kunsthall (2016); *Radio At Night*, Museum of Contemporary Art, Bordeaux (2016); and *James Richards*, Kunstverein München, Munich (2015). p. 64

BEN RIVERS

Ben Rivers is an artist and filmmaker represented by Kate MacGarry Gallery in London. Recent solo shows include: *Phantoms*, Triennale, Milan; *Urth*, The Renaissance Society, Chicago; *Islands*, Kunstverein of Hamburg; and *Earth Needs More Magicians*, Camden Arts Centre, London. His most recent feature film, *The Sky Trembles and the Earth is Afraid and the Two Eyes Are Not Brothers*, premiered in the main competition at Locarno International Film Festival. p. 59

BEN RUSSELL

Ben Russell (b. 1976, US) is an artist whose work lies at the intersection of ethnography and psychedelia. His films and installations are in direct conversation with the history of the documentary image, providing a time-based inquiry into trance phenomena and evoking the research of Jean Rouch, Maya Deren, and Michael Snow, among others. p. 59

SYLVIA SCHEDELBAUER

Born in Tokyo, Sylvia Schedelbauer first moved to Berlin in 1993, where she has been based since. She studied at the University of Arts Berlin (with Katharina Sieverding). Her films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage. p. 78

PHILIP SCHEFFNER

Philip Scheffner has lived in Berlin since 1986, working on documentary films, video, and sound art. Together with Merle Kröger he runs the production platform pong. p. 32

SOFT TURNS

Soft Turns is the collaborative effort of multidisciplinary artists Sarah Jane Gorlitz and Wojciech Olejnik. The idea of an encounter with something, as an ever-changing space between the foreign and the familiar, the accessible and inaccessible, is a central theme of their practice. They are currently artists-in-residence at the School of Environmental Sciences at the University of Guelph. p. 36

NICOLE JI SOO

Nicole Ji Soo focuses on painting in the expanded field through exploring and combining painterly and sculptural elements. Her works contain topics of body, gender and the hybrid identity driven from her Korean-Canadian female experience. p. 38

PATRICK STAFF

Patrick Staff is an interdisciplinary artist living and working in London and Los Angeles. Their work has been exhibited internationally. Recent solo exhibitions have taken place at MOCA, Los Angeles (2017), Contemporary Art Gallery, Vancouver, and Institute of Modern Art, Brisbane (2016). p. 55

SOLVEIG SUESS

Solveig Suess is a designer, filmmaker, and researcher. She studied visual communications in the Glasgow School of Art and completed her postgraduate degree at the Centre for

Research Architecture, Goldsmiths. Her work has been exhibited internationally, most recently with her first film *AAA Cargo* (2017), screened as part of the International Film Festival Rotterdam, 2018. p. 65

ORAIB TOUKAN

Oraib Toukan is an artist and Clarendon Scholar at the Ruskin School of Art, University of Oxford. p. 34

EMILIO VAVARELLA

Emilio Vavarella is an Italian artist whose work blends interdisciplinary art practice and theoretical research and is centred around the study of technological power. Emilio is currently working toward a PhD in Film and Visual Studies and Critical Media Practice at Harvard University. p. 73

GUSTAVO VAZQUEZ

Gustavo Vazquez, originally from Tijuana and currently residing in San Francisco, is an independent filmmaker and teaches in the Film and Digital Media department at the University of California, Santa Cruz. p. 61

RHAYNE VERMETTE

Following a very conscious departure from architectural academia, Rhayne Vermette (b. 1982, Notre Dame de Lourdes, Manitoba) figured out a distinctive craft within the construction of images through film and photography. Rhayne's films have been screened in and around her home base of Winnipeg, as well as globally in a variety of spaces from the more prestigious to more intimate and underground venues. p. 78

ROSA VON PRAUNHEIM

Rosa von Praunheim has made more than 70 films, many of which deal with his favorite subjects: homosexuality, older women, and New York City. p. 64

JON WANG

Jon Wang (b. 1986, US; lives and works in New York) is an artist and filmmaker whose work has been exhibited internationally at venues such as SculptureCenter, Petzel Gallery, the Berkeley Art Museum and Pacific Film Archive, Anonymous Gallery (Mexico City), and CAS Gallery (Cape Town). p. 43

WEIBIN WANG

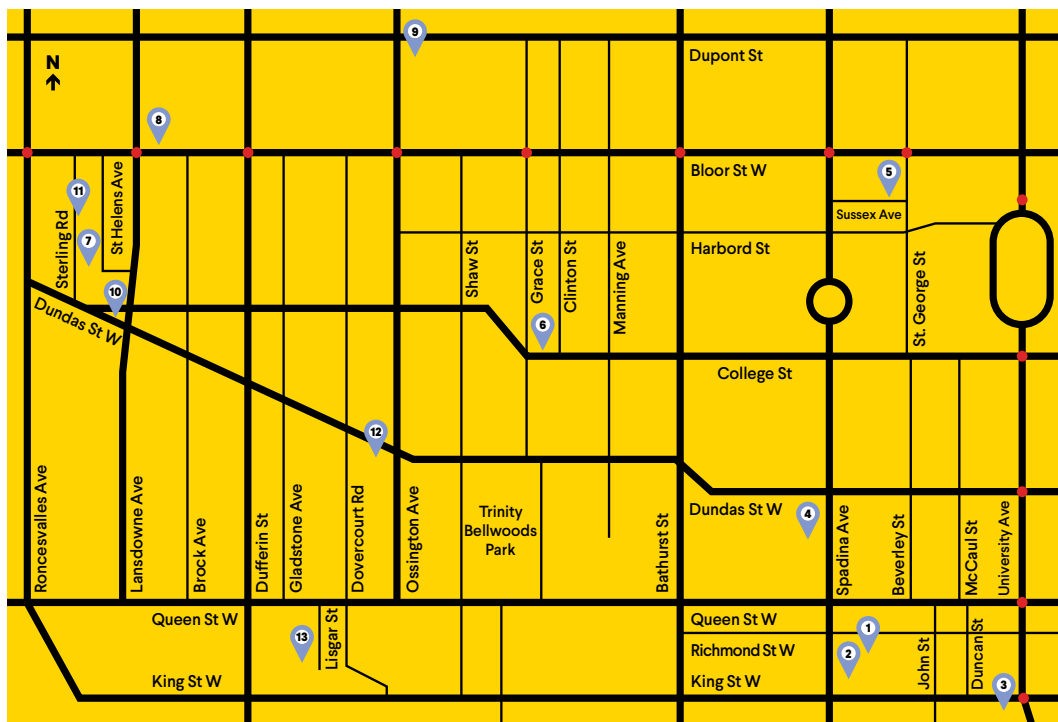
Weibin Wang is a filmmaker from Shanghai China. He is currently in the process of completing his BFA in film at York University in Canada. p. 76

LEILAH WEINRAUB

Leilah Weinraub is an artist living in New York. A short version of her film *SHAKEDOWN* screened in the 2017 Whitney Biennial. She is the CEO of Hood By Air. Weinraub helped to radicalize fashion by championing the rising class of consumers who subvert traditional markers of race, class, and gender. As a filmmaker, Weinraub documents unacknowledged tastemakers belonging to queer, autonomous communities of color. p. 54

JAMES N. KIENITZ WILKINS

James N. Kienitz Wilkins is a filmmaker and artist based in Brooklyn. His work has been selected for international film festivals and venues including the New York Film Festival, CPH:DOX, MoMA PS1, TIFF, Locarno IFF, IFFR, Migrating Forms, the Whitney Biennial, and beyond. p. 56



All venues are accessible unless stated otherwise.

• indicates subway station

1. 401 Richmond St W

The Commons, suite 405-448
Gallery 44, suite 120
Images Festival, suite 309
Trinity Square Video, suite 121
Vtape, suite 452
YYZ Artists' outlet, suite 140

2. Cinecycle

129 Spadina Ave, down laneway
accessible through back entrance

3. Goethe Institut-Toronto

Goethe Media Space
100 University Ave
North Tower, 2nd Fl

4. Super 8 Hotel

222 Spadina Ave

5. Innis Town Hall

University of Toronto
2 Sussex Ave

6. Royal Cinema

608 College St
washrooms not accessible

7. Gallery TPW

170 St Helens Ave

8. Mercer Union, a centre for contemporary art

1286 Bloor St W

9. Beleven Gallery

103-888 Dupont St
not accessible

10. Xpace Cultural Centre

2-303 Lansdowne Ave

11. Unit 2

163 Sterling Ave
not accessible

12. The Garrison

1197 Dundas St W

13. Toronto Media Arts Centre (TMAC)

36 Lisgar St

14. Art Gallery of York University (AGYU)

8 Accolade East Building, York University
4700 Keele St
not shown on map

15. Oakville Galleries at Centennial Square

120 Navy St, Oakville
not shown on map

16. Y+ contemporary

15-1345 Morningside Ave, Scarborough
washrooms not accessible
not shown on map

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